

“Crazy B**”: Discriminatory Language, Radio
Censorship, Regulation, and Enforcement Policies in
Canada**

by

Rebecca Irene Marie Foley

A THESIS SUBMITTED TO THE FACULTY OF GRADUATE STUDIES IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS

GRADUATE PROGRAM IN COMMUNICATION AND CULTURE
YORK UNIVERSITY
TORONTO, ONTARIO

April 2016

© Rebecca Irene Marie Foley, 2016

Abstract

This thesis focuses on the censorship, or lack thereof, of discriminatory language on Canadian radio stations. In addition to purely discriminatory based language, this project also investigated the ways in which race, gender, sexuality, and ability were employed in popular music. Two data sets were analysed qualitatively and quantitatively to find that private and public radio stations in Canada are more likely to censor discriminatory or explicit content than their community station counterparts. Further, discriminatory language based on gender, is not only more likely to be contained in popular music, but it is also less likely to be censored in comparison to language based on racial or sexual orientation based discrimination. The first data set included 485 songs from the *Billboard Hot 100* charts between 1985 and 2015. The second data set included 2818 songs from a six-month period (May-October 2015) of the top twenty charts from 27 different radio stations in Canada, including private, public, and community stations.

Keywords: radio; broadcast policy; discrimination; popular music; Canada;

Acknowledgements

I wish to thank everyone who had a hand in helping me shape this thesis. From deep class discussions to small conversations outside of an academic environment, each interaction I had talking about my research helped me to refine, explain, and get my thoughts on paper in a relatively coherent way.

First of all, I need to thank my friends for dealing with my moments of panic, frustration, and feeling lost during this whole process. However, special thanks go to Elizabeth Edwards, Shelby Croft, Kate Moore, Milena Stanoeva, and Grace Lao for helping me through the worst days and helping me to prove to myself that getting through the revision process in particular was not 'going to end me' as I commonly over exaggerated.

Ganaele Langlois and Allyson Lunny thank you for your kind words during my defense and your thought provoking questions and comments about my work.

To my committee, Steve Bailey and Stéphanie Walsh Matthews, your contributions to my research at the outset and through the revision process are invaluable and I cannot thank you enough for taking on me and my research even though this is not either of your specific areas of study.

Anne MacLennan, I do not think I will ever be able put into words how much your support, not just during the thesis writing process, but throughout the whole MA program has helped me to grow and develop as an academic, and a person. You helped me to learn that I am capable of doing and being so much more than I ever thought possible. Your encouragement to leave my comfort zone encouraged me to apply for funding, conferences, and volunteer experiences that I might have not otherwise experienced. Thank you for taking a chance on me and giving me room to grow. Your support throughout scholarship and PhD applications is undoubtedly a large part of the reason why I have managed to be successful.

This project was supported by the Social Sciences and Humanities Research Council.

Finally, I have to thank my parents. Thank you for letting your 'little girl' move more than halfway across the country to pursue her dreams. Knowing that I always had people to lean on during the tough times means more to me than I can express. I couldn't have done this without your love and support.

Table of Contents

Abstract.....	ii
Acknowledgements.....	iii
Table of Contents.....	iv
List of Tables.....	vi
List of Figures.....	vii
List of Acronyms.....	viii
Chapter 1 Introduction.....	1
Research Questions.....	4
Research Outcomes.....	5
Organization of Thesis.....	6
Chapter 2 Tracing Canadian Radio Broadcasting Policies.....	8
Chapter 3 Literature.....	19
Language and Race.....	20
Language and Gender.....	23
Language and Sexuality.....	33
Language and Ability.....	39
Intersections of Marginalized Groups and Language.....	43
Content of Popular Culture.....	49
Conclusions.....	56
Chapter 4 Methods.....	58
Sampling.....	58
Methodological Approach.....	60
Data Collection, Qualitative Coding, and Analysis.....	61
Quantitative coding and analysis.....	64
Acknowledging Bias.....	67
Looking at Race in Music.....	68
Research Limitations.....	69
The Final Data Sets.....	71
Historical Data (1985-2015).....	71
May through October 2015 data.....	71
Chapter 5 Quantitative Results.....	74
Statistics for data from 1985-2015.....	74
Genre and Censorship.....	74
Censorship and Year.....	75
Genre and Discriminated Group.....	75
Statistics for data from May through October 2015.....	76
Genre and Region.....	76

Genre and Censorship.....	77
Genre and Type of Explicit/Discriminatory Language.....	77
Censorship and Type of Explicit/Discriminatory Language.....	78
Type of Station and Censorship.....	79
Chapter 6 Qualitative Results.....	80
She Drives Me Crazy – ableism and power dynamics	81
Let’s [not] Talk About Sex.....	86
What’s Love Got to do With It?	93
There’s a Fine, Fine Line (Between Love and Obsession).....	98
‘Oh you wanted it bad’ – Depictions of Rape	101
Breaking Up Is Hard to Do.....	105
You Don’t Own Me – Subject-Object relationships between Men and Women	110
Oh My God, Becky Look At Her Butt! – Slut-Shaming	114
Conclusions.....	118
Chapter 7 Discussion.....	120
What content is played on Canadian radio stations? Does this differ from the content purchased by Canadians on <i>iTunes</i> ? And if so how?.....	121
How is discriminatory language treated on the radio particularly in light of clause 2 and clause 9 of the CBSC’s Code of Ethics?	122
When songs are highly popular, how is language directed at different marginalized groups treated differently?	123
Are certain marginalized groups targeted by discriminatory language more often than others?	123
How, if at all, has the content of music played on the radio changed since 1985?	125
What messages, related to discrimination or negative stereotypes, are presented to consumers of popular music played on both current Canadian radio stations, and historically on the <i>Billboard Hot 100</i> chart?	127
Chapter 8 Conclusion	129
Addressing Race, Sexuality, and Ability	131
Future Directions.....	131
Final Thoughts	132
References	134
Appendix A. Chart of Radio Stations Used.....	150
Appendix B. Detailed explanation of methods and programs used.....	152
Appendix C. Coding Structures	153
Parental Advisory Label (“PAL”) Program (Record Industry Association of America, 2011)	153
Appendix D. Raw Data	156
May to October 2015	156
<i>Billboard Hot 100</i> – January 1, 1985 – December 31, 2015.....	234

List of Tables

Table 4-1: Table demonstrating the frequency of different types of explicit language72

List of Figures

- Figure 7-1: Word Cloud Demonstrating the Most Frequent Words Used in the Number One Song from 1985-2015 126
- Figure 7-2: Word Cloud Demonstrating the Most Frequent Words Used in on Top 20 Charts from 27 stations across Canada from May-October 2015 126

List of Acronyms

Term	Initial components of the term
BBG	Broadcast Board of Governors
CAB	Canadian Association of Broadcasters
CBC	Canadian Broadcasting Corporation
CBSC	Canadian Broadcast Standards Council
CRTC	Canadian Radio-Television Telecommunications Commission
LGBTQ+	Lesbian, Gay, Bisexual, Transsexual, Queer Plus community. This term is used as an all-encompassing term for the community that includes non-heterosexual and non cis-gendered people. This term is changing and growing, but LGBTQ+ is used in thesis without the intention of excluding any subsection of the community.
SRO	Self-Regulating Organization

Chapter 1

Introduction

What is the primary difference between calling someone a “crazy bitch” and calling someone a “faggot?” According to the Canadian Broadcast Standards Council (CBSC), the difference is a matter of taste versus discrimination (CKQB-FM re the song “Crazy Bitch” by Buckcherry” 2011). Canadian broadcasters treat discriminatory language inconsistently and official responses by the CBSC depend upon the ‘group’ targeted. The purpose of this thesis is to demonstrate how discriminatory and explicit language are employed in music and treated by regulators. Language that discriminates against or applies to women is left consistently uncensored by radio stations across Canada by both private and community-based stations; the only stations that consistently censored all types of explicit language (race, gender, sexuality, and generic obscenities) were public radio stations CBC Radio 2, and Radio 3. This thesis combines the use of two data sets to investigate *how* discriminatory and explicit language is used, treated, and censored by 27 Canadian radio stations and the Canadian *iTunes* store over a six-month period (May-October) in 2015, as well as the Number 1 songs found on the *Billboard Hot 100* charts from January 1, 1985 to December 31, 2015. The different data sets were chosen to include an in-depth look at a variety of radio stations (private, public, and community) from across Canada for a six-month period in 2015, as well as demonstrate how the content of music has developed over a period of thirty years. This thesis reveals the extent to which marginalized groups, centred on race, gender, sexuality, and ability, are unequally treated based on the frequency of slurs and the lack of censorship of problematic language. Discrimination based on gender not only occurs more frequently than other types of discrimination, but it is also censored at a substantially lower rate than discriminatory language based on race or sexuality.

It is important to study the content of radio broadcasting, as it is ubiquitous and accessible by most of society. Further, radio is passive, sharing information and music without the requirement of input from the consumer other than turning it on, unlike the internet, which requires

active user interaction to gain information. The pervasive nature of radio means it is essential to investigate the impact of policies and choices made by radio broadcasters on content broadcast. Music, in particular, is found nearly everywhere; one is exposed to music when listening to the radio during commutes, entering places of business where some form of radio is almost always heard, as well as the choices that individual consumers make to search out music to listen to during their own time. Because many people hear music throughout the day, the investigation of the content to which people are exposed is essential to explore. Further, because music, and the radio in general, do not require active participation for exposure to the content and language found within media, it is integral that the specifics of the themes and language found within music be explored if only to demonstrate *what* people are exposed to consciously or otherwise.

The purpose of this research is to demonstrate *how* Canadian radio regulators and broadcasters interact with policy and to analyse how the policies are being applied by broadcasters. While focusing on the study of music may bring into question the purpose of 'Art' that discussion is bracketed for this project as I focus on the choices made regarding censorship. I continually debate where my stance is on *how*, if at all, art should be censored, and honestly am unsure if I have a strong opinion; however, I do feel strongly that *if* regulations exist that are supposed to protect groups from being discriminated against based on particular characteristics, then they should be applied consistently and equally to all groups.

In Canada, radio broadcasters are obligated to follow specific regulations to ensure

that every person has the right to full and equal recognition and to enjoy certain fundamental rights and freedoms, broadcasters shall ensure that their programming contains no abusive or unduly discriminatory material or comment which is based on matters of race, national or ethnic origin, colour, religion, age, sex, sexual orientation, marital status or physical or mental disability. (CBSC, 2002)

The CBSC, a self-regulating organization (SRO), monitors and reviews music played on private radio stations in Canada; the Canadian Radio-Television Telecommunications Commission (CRTC) regulates public stations. The CRTC is an arm's-length government-appointed commission, meaning that even though the thirteen members of the commission is appointed by the government, it is not associated with political parties and has a degree of autonomy (CRTC, 2014). As an SRO, the CBSC is comprised of private broadcasters that regulate private broadcasters. Further, the CBSC is also the lawmakers, police, and judges of

private broadcasting regulation in Canada, because they write, enforce, and punish violations of policy. While a more thorough explanation of current and historical radio regulations in Canada will follow in Chapter 2, regulations dictate that no amount of discrimination based on gender, race, sexuality, or ability is acceptable. However, previous research indicates that discrimination applied to women is deemed acceptable by both radio broadcasters and regulators (Foley, 2013). This thesis demonstrates a more thorough investigation regarding the extent to which discrimination and discriminatory language in music exists and demonstrates that gender-based discrimination does not receive the same treatment as discriminatory language based on race or sexuality.

As developed through the study of linguistics it is clear that language is operationalized inconsistently by different people, based on characteristics such as race, gender, sexuality, and ability. Women use language differently than men, and the language directed at women is also different than what is directed at men (Lakoff, 1975/2004). Further, dialects emerge from culture and include new grammatical structures, words, and phrases. Language is a developing portion of culture because neither language nor the treatment of language is static throughout time. Because language changes, I believe it is important to look at a history of popular music to trace the changes in the types of language used, to at the very least, present a preliminary structure for further research in the historical use of language in music. In addition, because the use of language is so integral to the application of radio regulations of music, linguistic theories illuminate the use of language for my analysis. When using linguistic theories for my research, I looked at both the 'speaker' of the words, as well as the subjects that were 'spoken' about. Authorship of language has a certain importance, especially in the cases of white artists appropriating Black Vernacular English for their own commercial gain (e.g., Macklemore or Iggy Azalea) which completely changes the meaning of the language used when removed from its cultural context. In addition, a focus on the groups that the artists are speaking about (e.g., artists talking about "them bitches and hoes") is equally important. It appears that linguistics literature is rarely connected to the content of popular music, which precipitated my desire to include linguistic theories as lyrics of songs are not that different from other forms of written or spoken language.

Research Questions

I address a number of questions with this project. By delving into the specifics regulation and censorship of music, I assessed the content that becomes popular on Canadian radio stations. In addition, I compared the content found in music that was popular on *iTunes* with content broadcast by radio stations, because the CBSC regulations do not apply to *iTunes*; accordingly, there is a potential for substantial differences between content found on radio and on *iTunes*. The changes in the content of music between 1985 and 2015 provides context for potential changes in content found in music that was popular in 2015. A focus on the content of music before looking at the specifics of regulation and censorship allows for a 'baseline' of sorts to compare songs from different time periods, genres, and the regions where songs were popular.

After a focus on the specifics of content, both thematically and linguistically, I wanted to address *how* discriminatory language is treated on the radio particularly in light of clause 2 and clause 9 (noted in the next chapter) of the CBSC's Code of Ethics.¹ This research question provides a base for a quantitative analysis whereby all instances of discriminatory language directed towards marginalized groups based on gender, race, sexuality, and ability, could be counted and then analysed based on the application, or lack thereof, of the regulations set forth by the CBSC. The same regulations do not apply to the historical data set because the *Billboard Hot 100* charts measure American consumption; however, the types of language used and the censorship of certain words are measured.

In the same vein of censorship and regulation, I compared the genre of songs and the types of discriminatory language used, to look for correlations between genres and groups which were the focus of discriminatory language. More generally, I questioned how different marginalized groups were portrayed in music on the radio and if certain marginalized groups were targeted by discriminatory language more often than others.

The final overarching research question of this project explores the messages, related to discrimination or negative stereotypes, presented to consumers of popular music played on both

¹ Both Clause 2 and Clause 9 deal with the prohibition of certain types of language used on Canadian broadcasts from the discriminatory (such as explicit racial or sexist slurs) to 'obscene' language and gratuitous violence.

current Canadian radio stations, and historically on the *Billboard Hot 100* chart. This question allows me to capture portrayals of marginalized groups that may not include specific discriminatory language in song, yet relies on perpetuating negative stereotypes, or myths about certain groups of people based on specific characteristics.

I performed an in-depth discourse analysis using *NVivo 10*, a qualitative research software program, and addressed the questions pertaining to content, messages, and stereotypes. All songs from both the 2015 and historical datasets were imported into *NVivo* and manually coded for themes regarding the content of songs, particularly the themes that pertained to groups marginalized based on race, gender, sexuality, and ability. The questions surrounding application of or adherence to regulations set forth by the CBSC were analysed with the assistance of *SPSS* to complete chi-square tests of independence based on the specific words contained in the songs. I used *SPSS* to look at the specific language used in historically popular songs. The quantitative portion of this project provided details regarding the most often targeted marginalized groups, genres that contained the most discriminatory language, and demonstrated the quantifiable prevalence of discriminatory or explicit language over the past 30 years.

Research Outcomes

This project illuminates the content of Canadian music radio stations and fills a gap in the academic literature. An investigation of Canadian radio content through a six-month study of the top 20 charts of 27 stations in Canada, plus the Canadian *iTunes* store provides a comprehensive picture of the Canadian radio music landscape. The stations are a fairly equal mix of private and community stations from five regions in Canada (BC, The Prairies, Ontario, Quebec, and The Maritimes), plus Radio 2 and Radio 3 which are broadcast nationally by the CBC. The knowledge gained from this data set demonstrates that community stations are the least likely to censor discriminatory or explicit language and CBC Radio 2 and Radio 3 censor *all* of the discriminatory language found in music on their stations.

The use of a second historical dataset provided a way to trace the development of and changes in the content of music between 1985 and 2015. One of the most interesting findings here was the fact that prior to 2000 (halfway through the period of time the data set measures), the prevalence of explicit or discriminatory language in the number one song was very rare, as

only 12 songs contained discriminatory language, in comparison to 60 number one songs between 2001 and 2015.

Qualitatively, despite the challenges of having two large data sets, the data demonstrated that the themes found in popular music have not changed drastically between 1985 and 2015, between Canadian radio stations and the *Billboard Hot 100* charts. The largest overarching theme found in both data sets was discussions of romantic and/or sexual relationships. Additional sub-themes regarding relationships such as lust, love, and obsession are all fully explored in Chapter 6.

This project fills a void in existing research because the content of music on Canadian radio is rarely studied. Further, when looking at the use of language in music, past researchers have primarily focused on a single aspect of content, with a particular focus on the portrayal of women and sexual behaviours and/or violence (Bretthauer, Zimmerman, & Banning, 2007; Primack, Gold, Schwarz, & Dalton, 2008). In addition, I have yet to encounter a project that investigates the application of Canadian radio regulations regarding the content of music and discriminatory content, other than my own previous research (Foley, 2013). In Canadian radio studies, the CBSC is rarely discussed and as such by focusing my area of research to primarily focus on the regulations of the CBSC my work provides a starting point for future research regarding private radio regulations.

Organization of Thesis

This thesis is organized into eight chapters. The first chapter provides an overview of the project, its scope, and briefly introduces some of the research outcomes, including how the project provides original research that adds to the study of Canadian radio regulations as well as the content of popular music. Chapter 2 details Canadian radio policies from their roots in the late 1800s to contemporary times; this chapter addresses the movement from the CBC as the national broadcaster *and* regulator, to the creation of the CRTC, and eventually the relegation of regulation responsibilities to the CBSC. The literature review is broken down into six sections presented in Chapter 3: Language and Race; Language and Gender; Language and Sexuality; Language and Ability; Intersections of Marginalized Groups and Language; and the Content of Popular Culture. The literature review provides an examination of the content of popular culture and its

intersections with race, gender, sexuality, and ability. The literature presented in Chapter 3 demonstrates the voids that this thesis aims to address, including a lack of research regarding music found on Canadian radio stations, as well as the connections between different marginalized groups and language used to describe and often malign these groups. Chapter 4 details the data collection, data sets, and methods used in this project, which are both quantitative and qualitative. In addition, Chapter 4 addresses the limitations and issues encountered during the research of this thesis, including the sheer size of my data sets. Chapter 5 provides the results of the content analyses and statistical tests performed on each data set. All tests were statistically significant and indicated that there are many connections between the type of language used and the genre, station, region, censorship of the song, and year of a song. Chapter 6 describes some of the themes that arose out of the critical discourse analysis of both the historical and the 2015 data sets as the themes were commonalities. Some of the themes discussed in Chapter 6 include discussions of love, lust, stalking, rape, slut-shaming, and the relationship between the presentations of men as subjects and women as objects. Chapter 7 is a discussion of the data and results while addressing the research questions posed in Chapter 1. Finally, Chapter 8 serves as the conclusion and includes implications for future research as well as some final thoughts on the current regulatory practices for Canadian radio.

Chapter 2

Tracing Canadian Radio Broadcasting Policies

Prior to delving into the literature regarding language, marginalized groups, and popular culture, it is necessary to understand the broad history of the Canadian broadcast regulatory landscape. To understand how the current regulatory practices of both the Canadian Radio-Television Telecommunications Commission (CRTC) and the Canadian Broadcast Standards Council (CBSC) operate, the changes in governmental regulation and deregulation provide integral context. From the introduction of radio in the late 1800s until 1991, broadcast regulatory power was concentrated in the offices of Canadian federal government, controlling the content broadcast on the radio (Edwardson, 2008; Taylor, 2008). Radio policy in Canada started with the *Wireless Telegraphy Act* (WTA) of 1905, even though the radio as we know it now, was not in use in Canada, radio signals fall under the broader definition of telegraphy (Vipond, 1992, p. 7). The licences provided by the WTA allowed for broadcasters to experiment with wireless technologies (Armstrong, 2010, p. 22). In 1913, the *Radiotelegraph Act* defined the radiotelegraph as including “any wireless system for conveying electric signals or messages including radio telephones” (Armstrong, 2010, p. 22). In addition, the *Radiotelegraph Act* ensured that people or broadcasters were required to apply to the federal government to receive a call sign (Armstrong, 2010, p. 23). The First World War led the federal government to cancel any previously granted amateur licenses for security reasons, and following the war the government created an application process for private commercial broadcasters, in lieu of reinstating amateur licences (Armstrong, 2010, p. 23). This discussion of how the government began to carve out space for commercial broadcasters demonstrates the beginning of the tensions between public, private, and community stations.

The Royal Commission on Radio Broadcasting or Aird Commission of 1928 was the first Canadian government investigation of radio. The purpose of the Aird Commission was to “determine how radio broadcasting in Canada could be most effectively carried on in the interest of Canadian listeners and the national interests of Canada” (Government of Canada, 1929, p. 5). Concerned with encroaching American power the Aird Commission recommended the abolishment of private broadcasting and the creation of a national broadcaster (MacLennan, 2005, p. 86). Many of the Aird Commission’s recommendations formed the base of the Canadian

Radio Broadcasting Act in 1932, which in turn created the Canadian Radio Broadcasting Commission (CRBC) (Government of Canada, 1932 found in Bird, 1988). The CRBC, the precursor to the CBC, held the same regulatory policies that would be held by the CBC. MacLennan (2005) notes that the recommendations of the Aird Commission to prevent American content were not met, especially as in the 1930s the most popular radio stations in Canada imported American content (p. 86). While the CRBC regulated private stations as well as broadcasted content itself the main regulation was that stations had an obligation to provide entertainment and information programming to all regions of Canada (Armstrong, 2010, pp. 28-29). I suspect that the reason private stations were not abolished had to do with the cost of running, maintaining, and producing content for radio stations, a sentiment echoed by MacLennan (2011) in her historical analysis of CBC expansion in the northern parts of Canada.

In 1936, William Lyon Mackenzie King's government passed the *Canadian Radio Broadcasting Act* which replaced the CRBC with the Canadian Broadcasting Company (CBC) (Gasher, 1998, p. 194). The CBC maintained the same regulatory powers as the CRBC because the CBC continued to regulate both private broadcasters and its own operations. World War Two led to questions about broadcasting and discussion about Canadian content, however, the war was a priority, and thus discussion about regulation took a back seat (Armstrong, 2010, p. 30). In the 1920s and 1930s, the tensions between public and private broadcasters continued to develop, particularly as the public broadcaster was both broadcaster and regulator.

As previously noted, the primary focus of radio content was to create a national identity and to provide relevant information, such as news, religion, and educational programming to Canadians. The focus on national identity extended from the beginning of radio regulation in Canada through until the revocation of regulatory powers from the CBC in 1957 (Edwardson, 2008; Federal Cultural Policy Review Committee, 1982). In 1949, the federal government established the Royal Commission on the National Development of the Arts, Letters and Sciences (the Massey Commission) to appease the public as well as broadcasters by discussing content and control of arts (Edwardson, 2008, p. 52). Private broadcasters were quick to intervene in the Massey Commission bringing up the fact that they were too heavily regulated by the state and that the regulations were too harsh on private broadcasters (Taylor, 2008, p. 69). The Massey Commission gave supporters of the arts the opportunity to protect

cultural nationhood by encouraging arts and mass media to work together to decide what is/ is not “Canadian content and identity” (Edwardson, 2008, p. 53).

By 1926 private broadcasters had banded together to create the Canadian Association of Broadcasters (CAB). The CAB is “the national voice of Canada’s private broadcasters, representing the vast majority of Canadian programming services, including private radio and television stations, networks, specialty, pay and pay-per-view services” (CAB, 2013). In addition, the CAB seeks “to represent and advance the interests of Canada’s private broadcasters in the social, cultural and economic fabric of the country” (CAB, 2013) with a mission “to serve as the eyes and ears of the private broadcasting community, to advocate and lobby on its behalf and to act as a central point of action on matters of joint interest” (CAB, 2013). The work completed by the CAB since its inception during the 1920s provided the groundwork for the decreases in governmental regulation and control found in 1991, with the revamp of the *Broadcasting Act*. Further, the work of the CAB after the creation of the CRBC that was both broadcaster and regulator aided in increasing the tensions between public and private broadcasting.

During the Massey Commission’s hearings, the CAB presented four main principles that it deemed particularly important to private broadcasters to the Massey Commission (Allard, 1976, p. 29). The first argument was “freedom of speech on the air should be a right” (Allard, 1976, p. 29). The second was that an *independent* regulatory body, rather than the current governmental body of the CBC should be the one to monitor this ‘right’ (Allard, 1976, p. 29). “The Association’s third point was that this agency should be clearly defined and fully funded by parliament” (Taylor, 2008, p. 70). The fourth, and arguably most important point was that the CAB no longer wanted the CBC to maintain regulatory status over independent stations (Allard, 1976, p. 29). At this point in time, the CBC was still the national broadcaster (as it is today) but it was also the body that, as part of the government, regulated private broadcasters (Taylor, 2008, p. 70). The reason that the CAB was so concerned about CBC being a regulator, as well as a broadcaster, was that they

... saw the CBC as both regulator and an audience competitor. It would be natural, according to the private broadcasters, for the CBC to make important regulatory decisions that would favour the national broadcaster and leave the small private outlets at a disadvantage. (Taylor, 2008, p. 70)

When the Massey Commission released its report in 1951, not only did the CBC remain the primary regulator of radio, “[i]ndeed, it went further and suggested that the CBC was, in fact, too lax in its regulation of private broadcasters” (Litt, 1992 as cited in Taylor, 2008, p. 72).

After the Massey Commission, the CBC remained the regulatory body and the main provider of entertainment in the 1940s and 1950s up until Diefenbaker’s election in 1957 and subsequent revocation of regulatory powers from the CBC. The CBC retained power by arguing that without regulation, national broadcasting would be about profit for station owners rather than creating a national identity, an essential part of the CBC (Edwardson, 2008).

The conservative, capitalist values of Diefenbaker allowed for the transfer of radio ownership from a public broadcaster (the CBC) to the private sector. In addition, Diefenbaker abolished regulatory rights of the CBC and created the Board of Broadcast Governors (BBG) (Hylton, 2007). Diefenbaker moved away from the welfare state by decentralizing power and creating an impartial agency to regulate broadcasting by removing it from public sector control (Salter & Salter, 1997). This marks a major shift in power relationships. The CBC lost all of its power to the BBG; moreover, the CBC now had to compete for advertising spots (Hylton, 2007). The CBC had to abandon some of its less popular programming (mostly Canadian) to compete for advertising dollars, simultaneously giving programming choice to advertisers. This shift meant advertisers sought the stations with the largest audiences and broadcasting stations required advertising revenue to operate. I would suggest that 1957 marks the start of the movement towards the separation of broadcast regulations for private and public broadcasters. While the government still held control over all broadcast regulation, the work of the CAB allowed for the shift in regulatory responsibilities to be out of the hands of the public broadcaster.

While not a focus of this thesis, it would be remiss to ignore the creation of Canadian Content regulations. On June 1, 1959, the BBG introduced Canadian Content (CanCon) regulations for television. By April 1, 1961, 45% of programming needed to be Canadian, and by 1962, 55% (A. Stewart & Hull, 1994). Even though this applied only to television the BBG’s intention was to extend the rules to radio (Romanow, 1975). Because the CanCon regulations were put in place to prevent American takeover (Edwardson, 2008; Henderson, 2008; Romanow, 1975) CanCon regulations are a demonstration of the Canadian government’s power in their effort

to limit American influence. However, even though CanCon regulations still exist today, a majority of what is popular (at least on private stations) is imported American content.

The threat of American cultural control of Canada resurfaced in the 1940s when according to the CBC American 'risky' music threatened Canadian values. This concept continued through the 1950s and early 1960s with rock and roll and the thrusting hips of Elvis Presley. The CBC refused to let their 'affiliate' stations play this type of music or to let the 'affiliate' stations break away from the CBC. However, with the rise in a teenage population with a disposable income, who accessed and enjoyed this 'problematic' music, fraught with American content, the push from private broadcasters and their affiliates² (Edwardson, 2008). As both regulator and main broadcaster, the CBC was able to dictate what was acceptable to play on the radio, and was able to decide single-handedly what kind of content violated 'Canadian values.' Notably, echoes of the self-regulation of the CBC in the 1940s and 1950s, provide parallels to the CAB, and the CBSC today.

The CBC's power over its 'affiliate' stations was further eroded in October 1962 when the BBG allowed the CBC to keep all 24 of the owned and operated stations and 54 of its affiliates who now only had to broadcast 26 hours and 7 minutes of CBC content every week (Edwardson, 2008). This ostensibly removed the CBC's limited remaining power. In a period of fewer than 20 years, the CBC went from essentially owning all Canadian broadcast centres and being the regulatory body of broadcasting to becoming a public broadcaster, forced to rely on advertising like the private stations. The continual stripping of power from the CBC led to large benefits for private broadcasters who had fewer content regulations placed upon them, and an increasing freedom to broadcast whatever content the broadcasters and advertisers desired.

Growing public support for CanCon regulations based on the need to create a national identity and fear of American control caused broadcasters to panic. Broadcasters scrambled to appear 'Canadian' (Edwardson, 2008). Power structures shifted once again as the public, through praxis, established a demand for Canadian culture. The government also saw the attitude change

² These affiliates wanted to break from the CBC but were unable to do so because of the lingering effects of previous regulatory power that prevented the formation of new radio stations (Edwardson, 2008).

towards Canadian music and created the *Broadcasting Act* in 1968.³ As part of the shift away from the welfare state (Salter & Salter, 1997) the *Broadcasting Act* abolished the BBG and created the Canadian Radio-Television Commission (CRTC).⁴ The CRTC was further removed from the welfare state (Salter & Salter, 1997) as previously the BBG had no licensing powers but the CRTC did. Pierre Elliot Trudeau's policies of 'Canadianization'⁵ were further exemplified by the creation of the CRTC and the *Broadcasting Act*. Designed to give more power to Canadians in all aspects of broadcasting, from production to distribution and consumption the *Broadcasting Act* limited the amount of foreign ownership and involvement as well as the goal to "safeguard, enrich and strengthen the nation of Canada from sea to sea" (Hylton, 2007). This reflects government power over the music/broadcasting industries courtesy of Trudeau and the Liberals. The creation of the CRTC as a separate arm's length institution designed to provide licenses and regulation in 1968 demonstrated a distinct turning point from the prior self-regulation by a group that obvious had a conflict of interest to a body removed from broadcasters.

In February 1970, the fears of broadcasters and the hopes of Canadian musicians were realized, when the CanCon regulations for music were announced. The initial regulations required 30% of all music played on Canadian radio stations be considered Canadian based on MAPL standards; as noted above MAPL required two of the following four criteria to be Canadian for a piece of music to be 'Canadian': musician, artist, production⁶, and lyricist. The limit was set lower than that of television because Juneau (the leader of the CRTC appointed by Pierre Elliot Trudeau) "wanted to see if radio broadcasters would spend more money on Canadian Content if they could provide it at a lower level" (Edwardson, 2008, p. 200). Juneau learned from the downfalls of the BBG and CanCon regulations pertaining to television. He saw Canadian producers spending the least amount of money possible on Canadian programming because they believe there was no market for Canadian content beyond what was required of them (A. Stewart & Hull, 1994). As expected, regulations dictating what the media can/cannot present were

³ For a complete description of the Broadcasting Act please see the CRTC website <http://www.crtc.gc.ca/eng/backgrnd/brochures/b19903.htm> (Government of Canada, 1968)

⁴ In 1976 the CRTC was renamed the Canadian Radio-Television Telecommunications Commission as it now deals with the telecommunications sector.

⁵ During Pierre Elliot Trudeau's time as Prime Minister he focused on creating a unified Canadian identity, including bringing the constitution home to Canada (Edwardson, 2008).

⁶ Production means that the music must be recorded/produced in Canada, not necessarily that the producer be a Canadian citizen. This ensured that the profits and benefits of creating the music remained in Canada.

controversial and CanCon was no different. Arguments opposing the CRTC lacked merit and government power delegated to the CRTC to protect Canadian identity meant the regulations held strong. Private stations may have perceived the CRTC as a 'big, bad anti-business' regulatory body, but they were not. Station owners may have been concerned they would have no power but the CRTC focused on ensuring that stations could still make a profit while exposing Canadian talent. This means that at least near its conception the CRTC acted as a form of mediation between private and public interest in what Horwitz (1989) calls the public interest theory.

By the time that CanCon regulations were introduced in the 1970s the CRTC was inadvertently becoming a common enemy of all private broadcasters, who were loath to be told what they could and could not play on their stations (Taylor, 2008, p. 79). The CAB began to use the radio stations of members to attack the CRTC for daring to impose rules on the type of content that could be played as well as restarting the call for an independent body to regulate private radio stations (Taylor, 2008, p. 80). While tensions between the CAB and the CBC were alleviated with the removal of the CBC's regulatory power, the relationship between private broadcasters and the government remained tense, due to CanCon regulations that placed limits on the freedom of content choice experienced by private broadcasters in the late 1950s and 1960s.

During the 1970s through to 1991, it appears that the primary focus of the CRTC and regulation of content was on dealing with the 'Canadianess' of broadcasting, rather than the content of what was played on the radio. Some policies dealt with keeping ownership primarily in Canada, by Canadians in addition to CanCon regulations (Armstrong, 2010). Regardless of the focus of the CRTC on the type of regulation, the CAB was unhappy with regulation by the state and called for an independent body for regulation. Eventually, the CAB got its way because in 1991 with the revision of the *Broadcasting Act* in 1991 the CAB were permitted by the CRTC to create the CBSC as a separate body to regulate radio and television content (Government of Canada, 1991). The establishment of the CBSC changed how radio regulation worked in Canada. According to the CAB, they are "the national voice of Canada's private broadcasters, representing the vast majority of Canadian programming services, including private radio and television stations, networks, specialty, pay and pay-per-view services" (CAB, 2013). In addition, the CAB seeks "to represent and advance the interests of Canada's private broadcasters in the social, cultural and economic fabric of the country" (CAB, 2013) with a mission "to serve as the eyes and ears of the private broadcasting community, to advocate and

lobby on its behalf and to act as a central point of action on matters of joint interest” (CAB, 2013). Essentially the CAB focuses specifically on benefiting private broadcasters who make up the association; they highlight the need to make decisions that better private broadcasters’ interests rather than consumers themselves. The changes to the regulatory landscape in 1991 are what set the stage for understanding the current regulatory practices where the CRTC regulates the public broadcaster and has jurisdiction over licensing, and the CBSC has power over the regulation of private broadcasters.

In addition to giving private broadcasters the power to create regulations/policies for private broadcasters the regulatory body no longer had an explicit connection to the public (Taylor, 2008, p. 191). Initially, the CRTC kept records of every complaint made against any radio station; this information was easily accessible to the public (Taylor, 2008, p. 191). Today complaints are filed with the CBSC and are not part of the public record (Taylor, 2008, p. 191).

The CAB has authority over the CBSC. In fact when describing the CBSC, the CAB states that the CBSC “is an independent, non-governmental organization created by the Canadian Association of Broadcasters (CAB) to administer standards established by its members, Canada's private broadcasters” (CBSC, 2012). This statement establishes the CBSC as a self-regulating body meaning that the CAB creates regulations and subsequently enforces those very rules and determines penalty (if any). Brockman (1998) is similarly critical of the issues related to police agencies investigating police incidents. It is important to note, however, that the relationship between the CBSC and the CRTC is not very close. While the CRTC has the ability to grant, renew or revoke licenses for private broadcasters, they have no control over daily content on the radio, since stations control content and the CBSC is the regulating body of said content.

The CBSC created the Code of Ethics, a policy document that details the ‘rules’ of private radio broadcasting. The document has not been updated since 2002 (CBSC, 2002). Two main clauses apply to language on the radio. Clause 2 states:

Recognizing that every person has the right to full and equal recognition and to enjoy certain fundamental rights and freedoms, broadcasters shall ensure that their programming contains no abusive or unduly discriminatory material or comment which is based on matters of race, national or ethnic origin, colour,

religion, age, sex, sexual orientation, marital status or physical or mental disability.
(CBSC, 2002)

These criteria are identical to those set out in Section 15 of the *Canadian Charter of Rights and Freedoms*:

[e]very individual is equal before and under the law and has the right to the equal protection and equal benefit of the law without discrimination and, in particular, without discrimination based on race, national or ethnic origin, colour, religion, sex, age or mental or physical disability. ("Canadian Charter of Rights and Freedoms," 1982)

The only difference is that the CBSC explicitly includes sexual orientation. Clause 2 is quite specific and there is little room for ambiguity during interpretation. It is a 'black and white' situation in that no member of a marginalized group should face discrimination based solely on the characteristics that make them part of that group.

Clause 9 is specific to radio broadcasting and states:

Recognizing that radio is a local medium and, consequently, reflective of local community standards, programming broadcast on a local radio station shall take into consideration the generally recognized access to programming content available in the market, the demographic composition of the station's audience, and the station's format. Within this context, particular care shall be taken by radio broadcasters to ensure that programming on their stations does not contain:

- (a) Gratuitous violence in any form, or otherwise sanction, promote or glamorize violence;
- (b) Unduly sexually explicit material; and/or
- (c) Unduly coarse and offensive language. (CBSC, 2002)

Both of these clauses clearly state that abusive and discriminatory language should be excluded from radio broadcasts. In particular, discriminatory language violates both Clause 2 for discrimination and Clause 9 for being unduly offensive.

In addition to Clauses 2 and 9, the CBSC has a document entitled *The Canadian Association of Broadcasters' Equitable Portrayal Code* (EP Code). The creation of the EP code in 2008, aimed "to ensure the equitable portrayal of all persons in television and radio programming. Canada's private broadcasters recognize the cumulative societal effect of negative portrayals" (Canadian Broadcast Standards Council, 2008). Like the Code of Ethics, the EP Code

states a need to prevent discrimination as dictated in the Human Rights section through the following statement.

Recognizing that every person has the right to the full enjoyment of certain fundamental rights and freedoms, broadcasters shall ensure that their programming contains no abusive or unduly discriminatory material or comment which is based on matters of race, national or ethnic origin, colour, religion, age, gender, sexual orientation, marital status or physical or mental disability. (Canadian Broadcast Standards Council, 2008)

While the CAB may have introduced the EP code in 2008, it essentially reiterates the policies already put forth in the Code of Ethics. There is no difference in the treatment of discrimination, or discriminatory language upon the creation of the EP code, most likely due to the fact that it reads almost identically to both the Charter of Rights and Freedoms and the already existing Code of Ethics (Foley, 2013). What makes the EP Code different from the Code of Ethics is that the EP has a specific section detailing the use of negative stereotypes. In the negative portrayal section, the EP Code states that

...broadcasters shall refrain from airing unduly negative portrayals of persons with respect to race, national or ethnic origin, colour, religion, age, gender, sexual orientation, marital status or physical or mental disability. Negative portrayal can take many different forms, including (but not limited to) stereotyping, stigmatization and victimization, derision of myths, traditions or practices, degrading material, and exploitation. (Canadian Broadcast Standards Council, 2008)

The above is followed by a section detailing stereotyping which is defined as

...a form of generalization that is frequently simplistic, belittling, hurtful or prejudicial, while being unreflective of the complexity of the group being stereotyped, broadcasters shall ensure that their programming contains no unduly negative stereotypical material or comment which is based on matters of race, national or ethnic origin, colour, religion, age, gender, sexual orientation, marital status or physical or mental disability. (Canadian Broadcast Standards Council, 2008)

What is puzzling is the fact that the EP Code specifically discusses the issues surrounding stereotyping and negative portrayals, but decisions made post 2008, find that discrimination based on gender, which I consider the inclusion of stereotypes, to be acceptable for radio broadcasts ("CKQB-FM re the song "Crazy Bitch" by Buckcherry," 2011). While the EP Code exists, it appears that it has little impact regarding how discrimination is treated; at least in the

decisions made by the CBSC. The CBSC focuses on blatant forms of discrimination, particularly through the use of specific words, which means that the more insidious types of gender, race, ability, and sexuality based discrimination or stereotypes often go unnoticed and uncommented on, at least in music. I do not believe there is a correct way in which a regulator could or should deal with negative and/or damaging stereotypes, however, I believe that this issue is something that should be discussed rather than ignored. In summary, Canadian radio broadcasting policies tend to regulate in a reactive, complaint driven fashion rather than attempt to pre-emptively censor content played on the radio throughout history when looking at the content of songs. However, the CRTC has some power in dictating the content played on the radio through the employment of CanCon regulations, which are rules that are proactive in that they operate to ensure that stations are compliant, rather than relying on the public to notice violations of regulations.

Chapter 3

Literature

As demonstrated in the previous chapter, policy studies, at least regarding radio, often focus on the impact of policy on the medium of radio, rather than the power that the policies have on the content broadcast. Because the connections between policies and content of radio, and music in particular, this thesis provides a unique perspective on policy by focusing on the illumination of the use of policy in concrete context by looking at *how* policy is applied to the content played. However, to fully understand the lyrical content of music and incorporation of the ways in which language is used and interpreted requires exploration. In this chapter, Lakoff's (1975/2004) work *Language and a Woman's Place* is used as a primary text particularly within the *language and gender* section because it was one of the pioneering texts to discuss language from a non-male perspective. Further, *Language and a Woman's Place* remains a foundational text for the discussion of gender in language as many of the more recent texts that investigate language from a non-white, heterosexual male perspective build upon Lakoff. The existing literature with regard to intersections of language and race, gender, sexuality, ability, and the use of language within popular culture leave a gap that provides the opportunity to complete new research. In particular, this project aims to produce and generate discussion that ties together work on the impact of policy on the language used in music, particularly as it is played on Canadian radio stations.

Literature from the areas of sociolinguistics, semiotics, and contextualize the discussion regarding the use of language both *by* and *about* marginalized groups. Further context for the discussion of language as it pertains to marginalized groups requires the integration of literature from feminist, gender, race, and (dis)ability studies. This thesis ties together various literatures to create a solid intersection connecting language, popular culture, discrimination, and marginalized groups to establish a clearer understanding of the messages portrayed in music, particularly focusing on the ways in which language is directed towards these groups.

Research on language and discrimination can be further separated into the following areas: Language and Race; Language and Gender; Language and Sexuality; Language and Ability; and finally The Intersections of Marginalized Groups and Language. Studies of race,

gender, sexuality, and ability are all very well developed and large fields to discuss. My focus is on work that discusses race, gender, sexuality, and ability with language and/or discrimination. The section, The Intersections of Marginalized Groups and Language, presents literature that discusses a marginalized group that contains one or more of the characteristics of race, gender, sexuality, and ability. The second portion of this chapter looks at the content of popular culture and highlights the tendency for researchers to focus on the structures of the production of popular culture, and to neglect the actual content, or messages presented in popular culture. This thesis contributes to the existing literature by drawing together many different areas of study, and combining an analysis of the *content* of music, with an application of Canadian radio policy, something which is rarely found in existing literature.

Language and Race

Ebonics, African American Vernacular English, African Vernacular English, and Black Vernacular English are all different terms used to describe the dialect of English that has developed in black communities⁷ (Rickford, 2015). I am choosing to use the term Black Vernacular English (BVE), because as Rickford (2015) notes, Ebonics is a term that never caught on among linguists, and African American Vernacular English excludes the use of the dialect in black populations outside of the USA. BVE is used to create identity through the adoption and adaption of language (Van Herk, 2012, p. 76). Although Van Herk (2012) never explicitly makes the connection one can easily see the use of BVE in music as part of the formation and performance of identity. BVE is used to create a sense of community and position oneself in relation to others, and particularly position oneself distinctively from other groups (Van Herk, 2012, p. 76). Van Herk (2012) laments the neglect of BVE by white scholars over the years (p. 78). Because whiteness is invisible as it is seen as the 'norm,' BVE develops to provide a way to become distinct from white culture, which you can easily see with rap and R&B genres. As mentioned earlier, white artists appropriate BVE, which has the impact of removing the black performance identity and culture associated with BVE and 'whitens,' it and makes it 'appropriate' for consumption by the masses (Ziff & Rao, 1997, p. 2)

⁷ I use the term black communities rather than African American communities because the term African American is a non-inclusive term. As noted by scholars such as Gilroy (1993, 2010) not all black people are African, or American, and not all people from Africa are black.

Van Dijk (2011) describes the use of racist language in two ways: the first is racist discourse directed *at* an 'other,' and the second is racist discourse *about* an 'other' (p.199). Racist discourses are further used by white people to reaffirm the dominance of white speakers while communicating with ethnic minority groups (Van Dijk, 2011, p. 200). As Lakoff is seen as an authority on women and language hooks is an authority on black feminism. Like Lakoff, hooks finds issue with the focus on the white male, but rather than focusing on women takes an approach that highlights race first and gender second. Both scholars' work opposes the tradition canon focusing on white men, with hooks (1989) pushing back against the oppression in using BVE in academic work rather than focusing solely on gender. Spaces are created to allow for history, memory, and black identity formed through film, literature, and other forms which, in turn, allows black voices to be heard (hooks, 1989, p. 17). hooks (1989) states that "language is also a place of struggle" particularly in reference to Adrienne Rich who said "this [English] is the oppressor's language, yet I need it to talk to you" (p. 16). Discussing the challenges of trying to reclaim identity and language, hooks (1989) demonstrates how language has the ability to silence minority groups, and how difficult it is for black voices to be heard in mainstream texts, like film and poetry (p. 16). "Black vernacular speech" is reserved for family and loved ones, because it is not accepted in public life (hooks, 1989, p. 17). Further, hooks (1989) states that "private speech in public discourse, intimate intervention, making another text, a space that enables me to recover all that I am in language" (p. 17). In the previous statement, hooks (1989) demonstrates how language is a place where identity is both *formed* and *performed* and alludes to the oppression of black identity and the forcing of black identity into private situations. More than twenty-five years later, I argue that music, even in the mainstream, is a space often used by black artists to perform their identity;⁸ I do not suggest that black identities are no longer oppressed, but rather, that black performance is becoming more acceptable.

While North American perspectives have a tendency to break race down into a binary of black and white, race is much more complicated. As a case study to exemplify some of the nuances in racial distinctions Bailey (2000) provides a unique take on the formation of identity, as he focuses on the formation of identity among Dominican Americans. Black and white are often simplified into two binary categories in American culture, which is not seen in Dominican culture

⁸ Art is not always a direct presentation of identity and can be representations and re-appropriations of previous actions or presentations. I do not want to suggest that artists are always performing their 'authentic' self, but rather highlight that art provides the opportunity for artists to do so.

(Bailey, 2000, p. 556). Further, the social categorizations between black and white in an American context are difficult for Dominican immigrants to navigate because language barriers and social isolation often lead to further marginalization of immigrants (Bailey, 2000, p. 556). However, children of immigrants often find that the binary between white and black is impossible to navigate because Dominican identity is formed not through racial identities of white or black, but rather through language, and as such the binary based on race, does not include people of Dominican descent (Bailey, 2000, p. 556). Further, many second-generation Dominican immigrants often demonstrate their knowledge of Spanish because they wish to distinguish their identity from African Americans as because they see themselves as “not Black” (Bailey, 2000, pp. 556-557). Even while making a point to distinguish themselves from black Americans, Dominican families often identify with the political, social, and economic status of black Americans, and as a result, adopt forms of BVE as a “language of resistance to disparagement by dominant US groups” (Bailey, 2000, p. 557).

Bailey (2000) discusses language as an integral part of identity formation which is used to create a specific identity second-generation Dominican immigrants through the use of Spanish and BVE as specific markers of their identity (p. 557). Dominican identity within the USA is formed through alignment with others, such as the black community through the use of BVE, as well as differentiation, in the use of Spanish, which marks “multiple and shifting ‘we’/‘they’ dichotomies of which identities are constituted” (Cohen, 1978 as cited in Bailey, 2000, p. 559). The use of language as identity construction and performance is important to music analysis because authorial voice and experience are inextricably linked to the production of music. I acknowledge the importance of authorial voice, and yet at the same time need to bracket the subject, because policy makers and enforcers do not acknowledge the author when looking at censorship of language, but rather focus on the language itself. This project focuses on the censorship of radio as the medium rather than censoring the specific message as I am looking at the censorship at the distribution and consumption level rather than the prevention of the production of certain messages or sentiments. However, at the same time, it is important, from my perspective, to acknowledge the impact that identity and authorial voice have on the production of music. While, I am unable to explore fully the impact of identity on the production of music, acknowledging the research regarding language and identity is important because it provides the opportunity to see how language both *shapes* and *is shaped by* identity, at the level of production and consumption.

Much of the work on race and language focuses on the development and use of BVE as a form of identity. However, I attempted to include work that also looked at non-black, or at the very least non-African American takes on race and language because often race is presented as a dichotomy between black and white, and is presented from an American context. When race is mentioned in the songs from my data set it often refers to black Americans, which makes sense as a majority of the music is produced in an American context. Further, because identity, intention, and artistry are not the priorities of the regulatory policies of the CBSC, I needed to limit the conversation regarding the use of language to create and reinforce identity. The work that looks at the use of discriminatory language such as Wodak (2008) provides a greater understanding of the use of ideologies and power dynamics discrimination based on race. The works described in this section detail the importance of looking at the production and use of language from a perspective that includes race. Because traditional studies of language assume a white, middle-class, male perspective, the use of racial differences in the ways in which language is both used and developed becomes important to address as language is not a static 'thing' used by a single group of people. Adding in discussion of race within language bring about essential questions of privilege and marginalization particularly in the formation of identity, as groups of people interact with language differently to help develop and present their identity.

Language and Gender

The use of language by and about women is abundant and impossible to cover comprehensively. To tackle the plethora of research, I discuss some of the fundamental theories surrounding gender and language, while ensuring that I also include work that specifically highlights the sexist nature in language, both in an overt setting as well as subtle, ingrained forms of sexism within language. Speakers have the agency to choose their words and do so as a form of identity performance (Van Herk, 2012, pp. 80, 85), the same is true in the production of music, as the songs an artist sings are performative in creating a public identity. Like BVE, women have different speech patterns, choose different words as a part of their identity performance (Van Herk, 2012, p. 86).

Lakoff's (1975/2004) *Language and Woman's Place* is often cited as one of the pioneering works for the discussion of gender and language and as such it seems pertinent to include her discussion regarding the use of language by women in my research. This text is integral to my

work and I wish to address some of the critiques of Lakoff's work before exploring the work itself. While critiques of Lakoff's work include suggestions that she relies too heavily on gender as the only reason why women communicate differently than men, rather than including race, sexuality, class, or ability (Cameron, McAlinden, & O'Leary, 1988), which is later addressed in the commentary of the 2004 version and in responses to *Language and Woman's Place* such as Morgan (2004). Further, given the time period and state of linguistics in the 1960s *Language and Woman's Place* was one of the first pieces of literature to focus on the ways in which women use language. It appears hypocritical for maligning Lakoff for not including other marginalizing characteristics in her work, without commenting on the state that linguistic studies of the time focused on the assumption of a middle-class, white, heterosexual male perspective. In addition, some academics take issue with the ways in which Lakoff takes a strong stance on the 'gender divide' and the power dynamics between men and women (Colley, 2005). This critique is addressed in Lakoff's (2004) revisiting of her work, in that her goal was to bring gender to the centre of the stage in the study of language particularly in light of the progress of feminists at the time and states that the focus on gender is just as important in 2004 as it was in 1975 (Lakoff, 1975/2004, pp. 17, 20). Critiques of Lakoff's original publication of *Language and Woman's Place*, focus on the anecdotal information provided to support some of the claims regarding the ways in which women speak and are spoken about (Thorne, 1976). However, Lakoff (1975/2004) fully acknowledges that the essay employs the use of anecdotal evidence due in part to the lack of prior research and that her work is designed as a starting point into research regarding the differences in gender (p. 39).

Lakoff (1975/2004) begins her text with a discussion of how women experience linguistic discrimination first by "the way they are taught to use language" and second "in the way general language use treats them [women]" (p. 39). Women are relegated

...to certain subservient functions: that of sex object, or servant; and therefore certain lexical items mean one thing when applied to men, another to women, a difference that cannot be predicted except with reference to the different roles the sexes play in society. (Lakoff, 1975/2004, pp. 39-40)

Women are taught from childhood that they are to behave and speak in certain ways that are considered feminine and subservient which "later in life will be an excuse others use to keep her in a demeaning position, to refuse to take her seriously as a human being" (Lakoff, 1975/2004, p. 41). If a woman does not behave in a feminine manner then she will be ostracized for her

conduct, leaving women with the choice “to be less than a woman or less than a person” when choosing how to communicate (Lakoff, 1975/2004, p. 41). Lakoff (1975/2004) highlights that the relationship between women and language is both dehumanizing and objectifying, both in how women are expected to use language as well as how language is used to describe women (p. 42). Women are dehumanized in that they are seen as less than men (the default human) in the linguistic choices that are seen as acceptable and objectified and seen as objects based on the language used to describe women. Women are expected not to use certain words or phrases that come across too strongly such as profanity, because the use of swear words and forcefully making exclamations are acceptable for men who are strong and masculine, whereas the delicate sensibilities of women forbid the strength that words like ‘shit’ connote (Lakoff, 1975/2004, p. 44).⁹ Women do not have the agency as individuals because they are not allowed to express emotions the same way as men (Lakoff, 1975/2004, p. 45).

Women act, speak, and are spoken about differently than men.¹⁰ For example, the addition of female (or woman) to sculptor, or director automatically qualifies the work as inferior, because we see women as inferior to men (Lakoff, 1975/2004, p. 54). As discussed later below, language presumes maleness in the subject (Hofstadter, 1985; Kleinman, Ezzell, & Frost, 2009), and as such Lakoff (1975/2004) argues that the addition of women or lady to a title such as doctor is an insult especially because a doctor regardless of gender has completed the same training and has the same qualifications (p. 54). Women are further objectified by the way we refer to people in business; a man in business is taken seriously and is respected, whereas a woman in business is thought of as a prostitute. The assumption of women being an object for the sexual pleasure of men is so strong that, at least in the 1960s and 1970s there was not even the opportunity for people to assume otherwise (Lakoff, 1975/2004, p. 60). “A man is defined in the serious world, by what he does, a woman by her sexuality, that is, in terms of one particular aspect of her relationship to men” (Lakoff, 1975/2004, p. 60). Lakoff (1975/2004) argues that women are dehumanized, through the socialization and the use of language, in addition, to the ways we

⁹ Lakoff (1975/2004) uses the term ‘women’ generally, but is in reality speaking about white, middle-class, heterosexual women, much like the scholars of the time were focusing on the language of white, middle-class, heterosexual men. Expectations of language use differ based on race, gender, class, and sexuality and it is important to note that Lakoff is speaking about a very specific type of person when using the term woman.

¹⁰ There is a cyclic nature in how language and behaviour is socialized and expected. Expectations and acceptable behaviours for women are reinforced when women speak and behave in certain ways which further entrenches the expectations.

speak about women, particularly only being thought of as sexually available objects *for* men; there appears to be no way for a woman to exist without discussing her relationship to men.

In *A Person Paper on Purity in Language*, Hofstadter (1985) details the issues with the English language surrounding 'whiteness' and ignoring gender by presuming maleness. Terms that are commonly used either imply whiteness and maleness or explicitly exclude women and people of colour (Hofstadter, 1985). The satirical tongue in cheek approach to Hofstadter's piece demonstrates the absurdness of the racialized and gendered nature of English through an over the top 'critique' of people's concerns with political correctness or the absence of the concern for political correctness in language. Hofstadter (1985) replaces the inherent 'maleness' of language with the term white, to highlight the absurdity of the English language in how it assumes maleness, by spouting words such as 'saleswhite' and 'freshwhite' rather than salesman and freshman (p.160). While a serious reading of Hofstadter's (1985) would be extremely racist and reek of white superiority, the satirical nature emphasizes the issues with the ways in which we currently use language to assume maleness. Further, Hofstadter (1985) provides a groundwork for other academics, such as Kleinman et al. (2009) to explore the issues the presumption of whiteness and maleness in language.

Kleinman et al. (2009) believe that the use of words like 'bitch' or 'slut' indicates internalized misogyny and that the increasing prevalence of the terms further removes them from their connections to patriarchal values. Their argument is that regardless of the intention of a person's, man or woman, use of the term 'bitch' has the effect of reinforcing sexism and hurts all women (Kleinman et al., 2009, pp. 47-48). There is no consensus on whether or not language can be reclaimed; there are those such as Judy (1994) and Wurtzel (1998) who make the argument that language can be reclaimed and reinvented as a form of power for the group which it has historically maligned. I admire the ideals presented by those who promote the use of traditionally pejorative language as a subversive way to gain power, however, as a women I find

it difficult ignore the consistent negative use of and disempowerment associated with 'bitch.'¹¹ Further, the use of gendered language often creates a power dynamic that renders the female, or feminized subject subordinate (Kleinman et al., 2009, p. 50). The creation of hierarchy through the use of language that may not be explicitly discriminatory or obscene further illuminates the range of impact that discriminatory language may have on different individuals and groups. The negative associations of certain words or contexts provide an interesting addition to my research in that words need not be 'explicit' to be discriminatory.

Focusing on the use of gendered language as negative slurs Kleinman et al. (2009) note that we are cultured to use the word 'bitch' to negatively describe certain situations, such as "that test was a bitch," without an equally negative male-specific term (p.51). Further, 'bitch' is also used to indicate that one gained control over a situation, as seen with the phrase "I made it my bitch" (Kleinman et al., 2009, p. 51). Kleinman et al. (2009) indicate the use of 'bitch' in a controlling matter, reflects the status quo of the masculine being in a position of power and forcing the feminine to be submissive (p.51). In masculine settings such as sport, and I would argue certain genres of music, men are called 'bitches' because they are not fulfilling the masculine expectations of their role. Women are also deemed 'bitches' when their own power appears to emasculate the men around them, and they become more than a submissive, sexual object, such as the media depictions of Hilary Clinton as a bitch, because her power threatens the status quo of men in political power (Kleinman et al., 2009, p. 53). Misogyny is reinforced in music and is seen through a tracing the use of the word 'bitch' and the implications in many songs, that 'bitches' are "manipulative and only good for sex" (Kleinman et al., 2009, p. 56). In song, the term 'bitch' describes women, and men, in many different ways. As Kleinman et al. (2009) suggest, 'bitch' is used to degrade women for traditionally masculine behaviour, women who refuse to be subordinate, sexually or otherwise, to others, women "who step out of their place" (p. 55), as well as men who do not adhere to traditional masculine expectations.

¹¹ Kleinman et al. (2009) also discuss the attempts at reclaiming the word 'bitch.' Their argument is that the term 'bitch' can never truly be reclaimed because it has always been dehumanizing as its origin lies in the description of female dogs for breeding (p. 58). While acknowledging that 'bitch' and feminist are both terms that have been employed negatively towards women for challenging the status quo, Kleinman et al. (2009) argue that unlike 'bitch,' feminism is a word that should be reclaimed by women because it was created by, and for, women with philosophical underpinnings (p. 60). One can argue that the use of 'bitch' in music is a way of reclaiming the word; however, in my analysis 'bitch' consistently describes women or men in a negative manner, rather than with any positive connotations of reclamation.

Language has a purpose and is structured in such a way that “the kinds of ‘politeness’ used by and of and to women do not arise by accident; that they are, indeed, stifling, exclusive, and oppressive” (Lakoff, 1975/2004, p. 102). The study of the concept of ‘politeness’ dictating the differences in the ways different genders communicate, both from the context of speech, and written language. While focused on the distinctions between genders and how they employ language Thomson, Murachver, and Green (2001) discussed the differences between gendered language and the people who use different styles in written text. Like Van Herk (2012), Thomson et al. (2001) highlight that although there are different language use patterns associated with different genders, people, and women in particular, will change their language use based on the situation in which they are communicating (p. 171).¹²

The most remarkable aspect of this study is that the participants’ gender had very little to do with gendered speech. The participants in this study changed their language style depending on which netpal [male language using or female language using email correspondent] they were writing to, even though the participants usually wrote messages to both netpals in the same session. (Thomson et al., 2001, p. 172)

Thomson et al. (2001) discovered that the gender of the person communicated to was the largest factor in how their participants chose to communicate, whether through male-preferential language patterns, or female (p. 172).

Further, Thomson et al. (2001) found that “female participants made more self-derogatory comments and references to emotion than did male participants, whereas male participants stated more opinions than did female participants” (p. 173), which is something that is often associated with the differences between language use by women and men. As discussed below Hollows (2000) suggests that different genres of music are associated with masculinity or femininity; however, Hollows (2000) does not explicitly note the differences in language use by different genders when describing the associations of genres with masculinity or femininity.

¹² In same sex groups gender-preferential language is frequently used, while in mixed sex groups, the language styles used are less gender specific (Thomson et al., 2001, p. 171). Thomson et al. (2001) investigated the use of language in email to see if gender-preferential language was still employed, or if the lack of visual, audible, and simultaneous feedback would result in more neutral language use (p. 171).

Swim, Mallett, and Stangor (2004) highlight the fact that gender discrimination is not always malicious and is often pervasive in subtle ways. There are three types of sexism: blatant, covert, and subtle (Benokraitis & Feagin, 1999 as cited in Swim et al., 2004, p. 117).

Blatant sexism is defined as obviously unequal and unfair treatment of women relative to men, whereas covert sexism is defined as unequal and unfair treatment of women that is recognized but purposely hidden from view. (Swim et al., 2004, p. 117)

While both blatant and covert sexism are intended, subtle sexism is insidious in that there is no intent to harm, but it has harmful effects anyway (Swim et al., 2004, p. 117). The gendrication of language includes the construction of sexism through the perpetuation of sexist stereotypes and expectations of how men and women communicate, with an intent to create, emphasize, and exacerbate differences between genders as is the case with overt, and cover sexism or unintentionally as is the case with subtle sexism. (Swim et al., 2004, p. 117). Swim et al. (2004) aimed “to understand better people’s awareness of and engagement in subtle sexist behavior [sic] by way of understanding their awareness of and use of sexist language” (p.117).

Through two studies, Swim et al. (2004) discovered that subtle sexist language is used by people who are either unaware of sexism or do not believe that their language or behaviour is sexist (p. 118). Swim et al. (2004) used the Modern Sexism Scale which “consists of eight items that assess doubts about the current prevalence of sexism...unfavorable responses to people who complain about sexism and efforts to reduce sexism” (p. 119) in combination with participants’ personal definitions of sexist language to categorize participants based on their “ability to identify sexist language” (p. 120). The instructions as to what sexist language consists of were given to all participants, but participants who scored higher on the Modern Sexist Scale held beliefs that make them less sensitive to sexist language and thus less likely to report sexist language, because they did not recognize it as such (Swim et al., 2004, p. 121).

The second study included a portion that focused on “the extent to which participants explicitly used *nonsexist language*” including alternatives to traditionally male language, such as “‘he or she’ rather than just ‘he’” (Swim et al., 2004, p. 121). Sexist language is mostly likely used out of habit, rather than malicious intent to be sexist or harmful, and as such is a form of subtle sexism. Hofstadter’s (1985) comments on how subjects are presumed to be male in terms such as ‘freshman’ or ‘salesman’ are also an example of how the presumption of maleness in the

subject is not necessarily blatant or covert sexism. It is, rather, subtle sexism because there often is a lack of awareness in the way people use language, especially when these terms are so ingrained in their use. As expected, the results of the second study “indicated that Modern Sexism predicted engaging in subtle sexist behavior [sic] in the form of using sexist language and failing to use nonsexist language” (Swim et al., 2004, p. 125). Arguably, the use of sexist language is habitual, however, participants who scored lower on the Modern Sexist Scale, often used more non-sexist language; Swim et al. (2004) believe that participants who scored lower on the Modern Sexist Scale, make a conscious effort to counter the habitual use of sexist language (p. 125). Rather than believing that subtle sexism occurs as a result of people thinking negatively about women, Swim et al. (2004) suggest that bringing awareness to the use of sexist language may help to bring about changes in the use of speech (p. 127).

I would argue that Swim et al.'s (2004) discussion of subtle sexism is also a form of subtle discrimination, which could be applied to other marginalizing characteristics. Discrimination is not always blatant or covert; I maintain that subtle discrimination occurs with any marginalized group and that some discrimination is habitual and merely conditioned to be ‘acceptable’ in everyday life. Not only is my aim to highlight language used against/towards women, as seen in Swim et al.'s (2004) work, but to demonstrate how pervasive subtle discrimination can be for other marginalized groups as well. Discussions of the varying degrees of sexism, are related to varying types of discrimination, and as such Swim et al.'s (2004) work can be extrapolated and applied to other forms of discrimination.

The silencing of people is as important to look at as what people are saying. Meyerhoff (2004) states that “women’s voices or perspectives are systematically silenced by the sexism of society as a whole” (p. 209). Not only are women unable to say the same things as men, due to their submissive position in society, but they are also often spoken over, or ignored when they do speak out (Meyerhoff, 2004, p. 210). Meyerhoff (2004) discusses the silencing in two ways: locutionary silencing, preventing a performative speech utterance that has a direct meaning, and illocutionary silencing whereby the meaning of the locutionary act is ignored or fails to work (pp. 210-212). Using the example of consent, a woman’s locutionary act would be to say “no” to a sexual encounter, which would also have the same illocutionary meaning of not consenting. A woman is silenced “if her refusal is not recognized as a refusal, then her illocutionary act has

misfired” because while the statement and meaning of non-consent are clear men have the power to silence the true illocutionary meaning (Meyerhoff, 2004, p. 212).

Similar to Meyerhoff’s (2004) work on silencing women, Ehrlich (2004) states that “linguistic disparities can influence social inequities” (p. 223) in reference to how the construction and use of language by different genders not only demonstrates but can impact existing social inequities. Ehrlich (2004) focuses on the language used in news-based media regarding rape and rapists in particular. The media suggest that rapists are “fiends” or “maniacs,” but most of all they suggest that rapists are strangers, unknown to the women they rape (Ehrlich, 2004, p. 224); in addition, media suggest that women should be fearful in public spaces, when statistics demonstrate that women are more likely to be raped by those known to them: boyfriends, husbands, friends, and acquaintances (Ehrlich, 2004, p. 224). Referencing previous research regarding women’s choices in language Ehrlich (2004) states that

actual instances of (verbal) violence against women, like legal and media representations of violence against women, are socially controlling and regulatory to the extent that they shape and constrain the activities and identities that women are able to perform (Ehrlich, 2004, p. 227).

Based on the previous statement I suspect that the socialization of women regarding experiences of sexual violence impacts how sexual violence is discussed in music, both by men and women (see Chapter 6 for further discussion). Ehrlich (2004) finishes her article by pushing for feminist scholars to stop dichotomizing words and things, but rather focus on the intersections between language used and the material things that language discusses (p. 227). While truth is not a necessity of music, as it is artistic expression, for entertainment rather than information, I see the importance of Ehrlich’s (2004) call to link the use of language and events. I aim to address the interdependence of words expressed and their impact on the everyday through the demonstration that lyrics contain content that has an impact “in real life,” particularly when discriminatory language or situations are described regarding marginalized groups that are discriminated against.

Kiesling (2004) takes a unique stance on gender and language in that he focuses on “men’s language,” whereas most discussions of gender and language look at women. Kiesling (2004) begins with a firm discussion that the feminine does not equal women and that the masculine does not equal men, as there can be feminine language use and performance by men,

as well as masculine performance by women (p. 230). While men and women can technically perform, and use language that is masculine or feminine at will, Kiesling (2004), acknowledges that society may “scold” members who do not perform masculinely or femininely “enough” based on their prescribed gender (p. 230). Masculinity and men’s power, particularly over women, are valued in society as essential to “being a man,” however, not all men feel as though they have power in society (Kiesling, 2004, p. 231). Highlighting one of the issues with privilege Kiesling (2004) discusses the fact that men often do not recognize their inherent privilege of being male and the fact that many people feel powerless regardless of their privilege (p. 232). To combat the idea of privilege and male power, Kiesling (2004) focuses on the idea of masculinity being the real privilege, so while men as a class have a larger amount of privilege than women, not all men have the same amount of privilege within their class for a variety of reasons, including their adherence to traditional representations of masculinity (p. 232).

Further, “men use language to connect themselves with hegemonic cultural models and to place other men in subordinated or marginalized masculinities” (Kiesling, 2004, p. 232). Kiesling (2004) discusses the fact that there is not one single hegemonic model for masculinity, but rather performances of masculinity differ and thus use different types of language and performance to adhere to specific forms of masculinity such as the white high-powered business man, or the physically fit black basketball player. (p. 232). By taking a specific look at men’s language as a portion of gender-based language study, Kiesling (2004) provides an alternative demonstration of the ways in which masculinity is presented and performed through language.

Eckert (2014) discusses how the creation of heterosociability begins to distinguish the behaviours of boys and girls as they enter adolescence (p. 531). Girls are forced out of discussions surrounding “masculine” subjects, as boys begin to “accomplish masculinity” meaning that girls engage with new “spheres of activity” such as the realm of beauty (Eckert, 2014, p. 531). In addition, girls essentially become matchmakers so that different cohorts are aligned, rather than focusing on the creation of specific individual relationships (Eckert, 2014, p. 531). Girls who go against their role within any one group are often called ‘sluts’ or ‘hussies’ which Eckert (2014) defines as “a female who oversteps general bounds of propriety, whether a girl who dates too many boys, or who is loud, or who does what she pleases” (p. 531). Just as boys are

referred to as fags¹³ for disobeying the expectations of gender performance, women are maligned for the same deviance (Eckert, 2014, p. 533). The behaviour of calling out those who disobey the expected behavioural conventions found in adolescents about continues into adulthood, as found in popular music, where women are often referred to negatively through words like 'bitch,' 'ho,' and 'slut.' Women, who are portrayed as defiant or pushing the boundaries of their expected behaviours, are maligned in song by both men and women. The use of discriminatory terms like bitch is one of my primary interests for my research because I wish to know why it is acceptable to use terms to malign certain groups and not others. Eckert (2014) provides insight into how people are socially conditioned to behave in certain ways, which does include discriminating against those who break social conventions; perhaps the socialization of the acceptance of discrimination based on gender, by both men and women, is the primary reason that discriminatory language towards women continues to be acceptable even in popular culture.

Of all of the intersections of language and marginalizing characteristics, there appears to be the greatest amount of research looking at gender and language. Further, discrimination based on gender is still widely accepted, which may be linked to the socialization of discrimination even to a point where women discriminate against other women for not adhering to specific forms of femininity. However, even though language and gender is one of the most popular discussions of an intersection between language and a marginalized group, many of the practices noted in the gender-based research, such as silencing and questions of masculine or feminine presentations/uses of language can be applied to other marginalized groups such as non-heterosexual people, and people with disabilities.

Language and Sexuality

Issues of language and identity within the LGBTQ+¹⁴ community are connected to gendered language in that men who are non-heterosexual¹⁵ are often referred to as feminine,

¹³ A more thorough discussion of the use of words like fag are found in the section entitled "Language and Sexuality."

¹⁴ I acknowledge that the acronym for the LGBTQ+ community is ever changing and developing with the community. However, for the purposes of this work I will use LGBTQ+ to encompass all members of the community.

¹⁵ I use the term non-heterosexual, to include as many members of the LGBTQ+ community as possible, including but not limited to bisexuals, pansexuals, and omnisexuals.

because they do not adhere to traditional masculine expectations of being heterosexual. However, it is important to look at issues of sexuality separate from gender, because despite their connections there are differences between gender and sexuality, particularly when looking at identity performance. There are specific terms that discriminate specifically against the LGBTQ+ community, that are not explicitly related to gender such as 'fag' (as described in Athanases & Comar, 2008). This section follows some of the existing research regarding the connections between sexuality and language, first through a short investigation of the use of language as a performative act, and later through the use of discriminatory slurs directed at the LGBTQ+ community.

Hall (2014) focuses on research that surrounds the differences in language use by members of the LGBTQ+ community that may be counter to traditional thoughts of men and women's language. Historically, and often currently language is studied from the perspective of white, heterosexual, middle-class males. However, in the past 40 years linguists have started to study language use by women, ethnic minorities, and non-heterosexual people (Hall, 2014, p. 220). Eventually, through further study, linguistics developed study surrounding "queer linguistics" which demonstrated the differences in how members of the LGBTQ+ community communicate (Hall, 2014, p. 221). Hall (2014) notes the issues with the focus on men and women's language in that many scholars do not include discussions of those "who buck the trend" or the expectations of language use based on gender, which is a common trend performed by members of the LGBTQ+ community (p. 223). Referencing the work completed by Lakoff (1975/2004) regarding the treatment of women's language as deviating from the 'norm' Hall (2014) notes the inclusion of the language of "the effeminate homosexual"¹⁶ as a similar deviation from the 'norm' (p. 226). Homosexual men are often excluded from male-dominated masculinity based interactions because of the use of non-traditional and non-masculine speech patterns and language (Hall, 2014, p. 226). Unlike women, homosexual men have a tendency to focus on creating *camaraderie* when interacting with others as part of their language choices so that issues in the workplace can be addressed (Hall, 2014, p. 226); women tend not to rely on *camaraderie* because women are traditionally excluded from situations when *camaraderie* would be appropriate to employ (Hall,

¹⁶ There are problems with the assumption that all homosexual men are effeminate, which Hall (2014) acknowledges, however Hall (2014) is referencing Lakoff's (1975/2004) work where Lakoff (1975/2004) refers to a specific type of language group by a specific population.

2014, p. 227). What is traditionally seen as women's language is also often used by homosexual men, who reject traditional forms of masculinity (Lackoff, 1975 as cited in Hall, 2014, p. 227).¹⁷ Kulick (2014) describes how gay men refer to other men using female pronouns, as a demonstration of disdain for the other subject (p. 69). While Kulick (2014) does not mention the fact that using female pronouns to describe anyone negatively indicates a certain amount of misogyny as women are considered to be inferior to men, and that describing anyone as feminine indicates their inferiority.

Kulick (2014) wishes to reframe discussions of the connection between language and sexuality, to focus on language and desire because existing semiotic codes that indicate love or desire between men and women are available to indicate desire between any combination of people (p. 71). Framing discussions of language and sexuality as desire rather than about hetero vs homosexuality removes the issues with discussing queer language and authenticity and performance as the focus becomes sexual desire in general, rather than a specific type of sexual desire (Kulick, 2014, pp. 71-73). Kulick (2014) concludes the chapter by stating that "a concept like desire can help us see how different positions, identities, identifications, and relations are materialized and co-constructed in language" (p. 82) which appears to include sexuality as a scale rather than a binary as was common in the past. Kulick's (2014) work is relevant to my research because it identifies the issues with looking at sexuality-based language as a dichotomy; it also demonstrates that discriminatory language that is often associated with homosexuality, is related to discrimination based on gender, as insults to gay men are performed so as to feminize them because women are inferior. Kulick (2014) engages with linguistics literature as a whole by drawing in discussions of gender presentations and the concepts of masculinity and femininity with the idea of unique language use based non only on sexuality, but desire specifically. The unique take in Kulick's (2014) work, compared to other academics focusing on the connections between sexuality and language use, is the focus on desire. Desire becomes a unifying concept that describes the language used by anyone to connote sexual attraction, rather than creating a binary between homo and heterosexual use of language (Kulick, 2014). There is a clear connection between presentations and discussions of gender and sexuality, that not only pertain

¹⁷ Kulick (2014) discusses the issues with prior research into language and sexuality, because many linguists did not understand sexuality, either through how it was "acquired" or performed (p. 68). Further, researchers felt that language associated with homosexuals was rooted in sexual identity and that there was no way that it could be used by others, and if it was the language was deemed "inauthentic" (Kulick, 2014, p. 69).

to adults and discussions of desire as discussed by Kulick (2014), but are pertinent in the development of children as found by Hall (2014).

When looking at same-sex groups of children researchers have found that “an essential element in becoming masculine is becoming not-feminine, while girls can be feminine without having to prove that they are not masculine” (Maccoby, 1998 p. 52 as cited in Hall, 2014, pp. 229-230). However, as girls enter their teenage years, masculine speech patterns and behaviours are challenged and ‘tomboys’ who exhibit masculine qualities are often ostracized (Hall, 2014, p. 230). Hall (2014) notes the issues with the fact that many scholars have equated gender and sexual identity by inferring that women who use men’s language and men who use women’s language do so to distance themselves from their own gender (p. 231). The study of queer linguistics has focused on the use of language in terms of discussing gender performativity (Hall, 2014, p. 231).

The only way identities previously regarded as non-normative can be brought into the mainstream of scholarship is if we localize what constitutes “felicitous” and “infelicitous” performances of gender and sexual identity within the language ideologies circulating in specific communities of practice. (Hall, 2014, p. 235)

It appears that one reason that non-heterosexual language patterns were neglected by scholarship was due to societal marginalization of non-heterosexual groups, but as more people fought for the rights of non-heterosexual people, more scholarship emerged surrounding these groups. Hall (2014) concludes with a call to not to focus on “how homosexuals’ language use differs from heterosexuals” but rather on acknowledging the wide variety of language use in different contexts (p. 236).

Looking at the construction of identity and the use of language in adolescence Eckert (2014) highlights that people use the terms ‘fag’ or ‘gay’ to refer to men who do not uphold expected behaviours associated with masculinity (p. 532). Not only are boys expected to adhere to masculine conventions, but they are also expected to be heterosexual (Eckert, 2014, p. 532). As noted in my discussion of language and race, identity and performativity are important concepts when analysing language; however, due to the difficulty in identifying the gender, race, and or sexuality of all performers, it would be difficult to make claims regarding the use of language as a piece of identity performance. It would be negligent not to acknowledge the importance of research that focuses on the use of language to create and develop identity, even though it will not be a central portion of my research.

Athanases and Comar (2008) looked at the performance of homophobia in school settings. There is a tendency to focus on LGBTQ+ youth as being “at risk” which is “problematic if it reinforces heteronormativity and frames LGBT youth as deviant” (Athanases & Comar, 2008, p. 11) particularly as it suggests that LGBTQ+ youth should conform to gender and sexual expectations. Homophobic name-calling is an issue because not only can it impact individual youth, but it also reinforces notions that homosexuality is not ‘normal’ and are “worthy of scorn” (Athanases & Comar, 2008, p. 12). While discrimination against people based both on race and sexuality is very prevalent, sexuality is invisible and as such “homophobic pejoratives often have a less clearly, less deliberately identified relation to their target” (Thurlow, 2001, p. 26 as cited in Athanases & Comar, 2008, p. 12). Homophobic language is used by male youth to police gender norms, even more so than other derogatory terms, and is often used to demonstrate the speaker’s power over the subject they are directing the language towards (Athanases & Comar, 2008, pp. 13-14). The use of homophobic terms, while rare in music, demonstrates a sense of superiority by the artist over the people to whom the artist refers derogatorily.

Male youth learn homophobic practices before even understanding what homosexuality is (Athanases & Comar, 2008, p. 14).

Homophobia gains intensity as not just prejudice against LGBTs, but targeting anything signifying lack of allegiance to collective expectations of male peers, including being a loner, being smarter than most males, adhering to adult authority over peer pressure, and not participating in team activities. (Athanases & Comar, 2008, p. 14)

As noted earlier, homophobia and homophobic slurs are often associated with more than discrimination based on sexuality; however, Athanases and Comar (2008) do not discuss the connection between homophobic slurs and feminization of men who do not adhere to masculine expectations.¹⁸ Athanases and Comar (2008) separated the use of homophobic language into five categories: innocuous banter; generic insult; gender-identity putdown; injurious speech; and slur against LGBTs (p. 20).

¹⁸ Athanases and Comar’s (2008) work found that the homophobic phrases “that’s so gay” and “fag” were heard by 62% and 57% of boys daily, and 84% of boys heard “that’s so gay” at least once a week (p. 17-18). This prevalence of homophobic language in daily life for youth is much higher than the prevalence of homophobic language in music in my study. Girls used and heard “fag” much less frequently than boys with only 9.4% of girls using “fag” daily (Athanases & Comar, 2008, p. 18).

Some participants argued that “fag” was no longer discriminatory towards LGBTQ+ people and used that to rationalize their use of the word because they were not discriminating against LGBTQ+ people, but rather just using the language generically (Athanases & Comar, 2008, p. 20). Other participants acknowledged that “fag” was “disparaging of LGBT people” and “saw this use of language as sometimes consciously intending to create a climate inhospitable to LGBTs” (Athanases & Comar, 2008, p. 21). The two-thirds of students (67.7%) felt as though “fag” or “that’s so gay” had little to no connection the LGBTQ+ community (Athanases & Comar, 2008, p. 21). However, people in positions of privilege do not have the right to dictate what is discriminatory and what is not (Kimmel & Ferber, 2009)¹⁹, so even if many students did not feel they are discriminating against the LGBTQ+ community, the impact of their use of language means more than their intention, or lack thereof, to harm LGBTQ+ youth. My research is not concerned with intent of the use of discriminatory language because I cannot know the artist’s intent. Further, CBSC policies do not look at intent, rather they focus on the use of specific words or phrases.

The notion of ‘queer’ linguistics as performative identity has thorough investigations; however, it is difficult to focus on identity formation when looking at the consumption of music. Conceptions of identity requires bracketing, as CBSC policies only look at the final product as it is presented, rather than creator or intention of the work. Further, in my research I have found very few overt references to non-heterosexuality, and when non-heterosexuality is mentioned, it is often described in a discriminatory manner and/or through a male gaze where female bisexuality²⁰ is used for male pleasure (see Jackson, Young, Elizondo, & Harrison, 2002 for examples of both discrimination based on sexual orientation and male gaze). Discrimination based on sexual orientation and gender are inextricably tied together, as discrimination appears to be less about sexual orientation, and more about behaviours that go against expected gender norms, including heterosexuality. Regardless of whether or not the discrimination that non-heterosexual groups face is due to gender or sexual orientation, the fact remains that language is used in popular music to discriminate against non-heterosexual people. Further, the existing research tends to utilize discussions of discriminatory slurs based on sexuality in person to person interactions leaving an opportunity to see how the same language is used in popular culture.

¹⁹ Discussions of privilege and intent to harm are further discussed later in this chapter in regards to ableism, as well as in Chapter 6 during the qualitative analysis.

²⁰ I chose to use the term bisexuality, rather than homosexuality in the case of *In Da Club*, because the singer references the woman in question having sexual interactions with both men and women.

Language and Ability

Like the terms racism, sexism, and homophobia, ableism describes the discrimination against members of a group due to a specific unchangeable characteristic, in this case disability. Ableism acts as a way to distance people with disabilities from others with disabilities as well as those without (Campbell, 2008, p. 155). Branching off of the work of Critical Race Theory to describe internalized racism, Campbell (2008) focuses on internalized ableism. Campbell (2008) states that

the 'business-as-usual' forms of ableism are so refracted into the metabolism of western societies that ableism as a site of social theorization (even within critical disability studies) represents the last frontier of enquiry still preoccupied with the arcane distinction between 'impairment' and 'disability' in the government of disability. (Campbell, 2008, p. 152)

Ableism is primarily addressed only from a perspective of extreme or shocking forms, rather than the micro aggressions that people with disabilities face every day (Campbell, 2008, p. 152). Disablism (or ableism, as it referred to throughout my research) "is a set of assumptions and practices promoting the differential or unequal treatment of people because of actual or presumed disabilities" (Campbell, 2008, p. 152). Campbell (2008) notes the issues with using the terms ableism and disableism interchangeably because they infer different origins and ableism is sometimes associated with a paternalistic view towards those with disabilities (p. 152-153); however, because ableism is the most prevalent term used in the research I use it in my discussions of discriminatory language towards people with disabilities. Because ableist attitudes infer that to be disabled is to be less than the 'normal,' and that being able is preferred, people with disabilities are taught that they are worth less than 'normal' people (Campbell, 2008, p. 153). Discussions of ableism are relatively recent, in comparison to the study of race or gender, and as such "there is little consensus amongst the general public (and scholars) as to what practices and behaviours constitute ableism" (Simi Linton (1998, 1999) as cited in Campbell, 2008, p. 153). I suggest that this lack of consensus is the main reason that ableist practices and language are more acceptable to use in public settings, for if we, as a society, cannot agree on the definitions of what constitutes ableism, then it is difficult to remove their use from everyday interactions.

When describing disability many people focus solely on physical disabilities that require the use of mobility aids, or severe intellectual or developmental illnesses, which often require the

employment of special aids to help a person function, and are visible to outsiders. However, what many people neglect are invisible disabilities from mental illnesses to chronic, physical illnesses. Society operates in such a way that people with disabilities have to navigate a world that is not made for them, and often neglects their needs. While advancements in how society treats physical and intellectual disabilities have been made, invisible disabilities such as mental illness and chronic illness are still constantly discriminated against. Regarding language, there is some recognition that the use of 'retard' or 'retarded' to describe people is socially unacceptable for the description of intellectual disabilities (Campbell, 2009; Weggel, 2013). However, even as there is a growing trend to remove the use of ableist slurs from popular vocabulary, there is still an unfortunately large portion of the population who insist on relying on ableist language as a form of hate and dehumanization towards people with disabilities (Sherry, 2010, pp. 30-31). People who use ableist language, intentionally or otherwise, contribute to the idea that "disabled people are not 'normal'" because they adhere to dominant ideas about disability where because a person functions in a different way, they are considered to be less than human (Sherry, 2010, p. 32).

In *Disability Hate Crimes: Does Anyone Really Hate Disabled People?* Sherry (2010) focuses on hate crimes and hate speech against those with disabilities, and describes some truly horrific comments directed at people with disabilities, including people calling for genocide and 'sadistic torture' of people with disabilities (p. 32-33). Terms like 'retard' or 'spastic' originated as medical terms and Sherry (2010) notes that "medical terms about various impairments often slowly make their way into the wider social sphere as insults" (p. 34). People often employ language describing those with disabilities as being "useless," "a burden," and even "sub-human" to create a picture of those with disabilities as wholly negative and reinforcing the speaker's/author's viewpoint that people with disabilities deserve to die (Sherry, 2010, p. 35). Some of the websites that Sherry (2010) analysed demonstrate the idea that those with physical disabilities are more acceptable than people with intellectual or mental illness (such as depression or schizophrenia) because non-physical disabilities mean that people cannot contribute to society and "should be aborted" or "killed" (p. 42).

Some of the more common terms, and portions of ableist language that I found in popular music relate to mental impairments, particularly associations with a person being 'crazy.' Sherry (2010) suggests that "like the word 'retard,' the word 'crazy' is often used as a generic term of abuse and denigration, but it is also specifically targeted at people with psychiatric impairments"

(p. 49). To address those who feel that ableist language such as 'retard' are no longer associated with disability but have become generic insults like 'that's so gay,' Sherry (2010) points to the numerous websites that direct these derogatory terms at people with disabilities (p 53-54). I would further highlight my earlier assertion that people in a position of privilege do not have the moral right to dictate whether or not the words they use are discriminating against a particular group, but rather members of the disabled community should be the ones to decide whether or not the use of such terms is discriminatory.

Like internalized racism, internalized ableism can result in 'defensive othering' when a member of a marginalized group "attempts to emulate the hegemonic norm, whiteness or ableism" while acknowledging that 'others' may have this issue (a disability, or being non-white) all the while trying to distance themselves from the marginalized group of which they are a part (Campbell, 2008, p. 155). This defensive othering adheres to societal hierarchies of some bodies as being better than others, so it follows that people want to present themselves as having higher status than others, so that they are able to have more power. Because societal values place ableness as 'better' than having a disability, many people, especially those with disabilities, try to pass as able-bodied (Campbell, 2008, pp. 156-157). Campbell (2008) concludes with a call for people question the hierarchal nature of placing disability as less valuable in comparison to able-bodiedness (p. 160). The idea of internalized ableism is important for my research as it may help to explain the continued use of ableist slurs within popular music. More and more artists are coming out to remove the stigma of mental illness and are discussing their own difficulties with mental illnesses such as Demi Lovato, Brian Wilson, and Matthew Good (Mentally Healthy, 2015; Petridis, 2011; Sheppard, 2007), and as such it seems appropriate to infer that many artists experience internalized ableism themselves, and perhaps unconsciously reinforce the use of ableist language.

As much of the ableist language used in the songs I am studying relate to mental illness it is important to look at the use of words and phrases that indicate mental illness. Relying on Foucault's discussions of the disabled body, Campbell (2009) states that "the subject who defies ableist normativity comes to be figured in cultural terms as monstrous or alternatively I the language of medical-technics as 'mad' – pathological" (p. 162). It is suggested that 'madness' is less associated with mental illness, and more with the inability or refusal to conform to ableist norms (Campbell, 2009, p. 162). Regardless of whether or not the subject of words like 'madness'

or 'crazy' has a mental illness, these words are used to suggest that a subject is not 'able' or 'normal.'

Kahane and Savulescu (2009) take a social justice approach when looking at disabilities and the impact that they might have in terms of discrimination and on the person affected by the illness. Social justice approaches highlight the discrimination that occurs every day through micro and macro aggressions, which I focused on in my research in looking at the different types of language used and the range of the severity of discrimination. Kahane and Savulescu (2009) have a unique approach to viewing disability, because they question the very foundation that a disability is somehow causing harm or suffering to an individual (p. 17). Disability is not just something that deviates from the norm; in our society disability means that someone deviates from the norm *and* due to this deviation is worse off (Kahane & Savulescu, 2009, p. 19). Language is used to describe or indicate concepts, and sometimes have evaluative aspects of their use, something which is often seen in words to describe race (Kahane & Savulescu, 2009, p. 20).²¹ I argue that many of the discriminatory words found in music also operate in the same way because they infer assumptions about certain groups of people that are stereotypical and may or may not be true, but are often taken as truth.

Kahane and Savulescu (2009) suggest taking a new approach to defining and thinking about disability using what is called the social model. In the social model disability is defined as something that deviates from the norm, and tends to negatively impact a person's life "*because* members of the society to which S [the subject] belongs are prejudiced against such deviation from the normal" (Kahane & Savulescu, 2009, pp. 21-22). This definition states that there is nothing inherently *wrong* with a disability, but rather people are socialized to see something that deviates from the norm as less than and that disability "*is* bad because [it is] *treated* as bad" (Kahane & Savulescu, 2009, p. 22). This idea can be applied to other marginalized groups, because members of these groups are not *worse* than the cis, white, heterosexual, male seen as the standard, but they are seen as having less status *because* they are treated as having less status. Kahane and Savulescu (2009) do not address language use in the perpetuation of the treatment of discrimination towards people with disabilities. As evidenced by other literature (see

²¹ Kahane and Savulescu (2009) use the example of 'Kraut' to demonstrate an evaluative word that means German, but is defective because "it establishes, by semantic fiat, a link between a certain empirical property and false normative conclusions" (p. 20).

Sherry (2010) and Campbell (2009)) language is an integral part of discrimination and perpetuating prejudice. The connections between the social model that Kahane and Savulescu (2009) use to describe disability can be applied to other marginalized groups to help explain the existence of discrimination based on difference rather than be inherently *wrong*.

Ability and disability are a growing area of study, and the connection between ability, language, and discrimination is a particularly new area. As Sherry (2010) notes the discrimination against people with disabilities is not only a large problem, but it is also something that is engrained and socialized as more acceptable than other forms of discrimination. Disability is seen by society as something inherently *wrong* with someone, and as such language that use surrounding disability often infers negativity, and while some are trying to counter this, disability is still seen as a *problem* deserving of pity. Because of the prevalence of ableist language in my data set, even when the meaning may not be discriminatory, it is important to investigate the use of ableist language as the connections to disability still exist.

Intersections of Marginalized Groups and Language

Language is not always independently applied to race, gender, sexuality or ability, but increasingly, authors are starting to see the links between one or more of these characteristics with language. The research that speaks about discrimination and language use in general, or different configurations between race, gender, sexuality, and ability is discussed in this section, with a focus on how the existing research can supplement my work, and how my research will fill the gaps in the existing research.

Collins and Clément (2012) discuss language and prejudice without focusing on a single marginalized group. Social psychology ignores the impact of language when looking at discrimination and prejudice (Collins & Clément, 2012, p. 377). Similar to other research presented here, Collins and Clément (2012) highlight the fact that language can be overtly discriminatory as well as subtly (p. 377). In addition, discrimination is often socialized and discriminatory language is not always employed with the express intention of harm to a particular group (Collins & Clément, 2012, p. 377). The relationship between language and prejudice is cyclical in that choices in language can reinforce prejudice, and existing prejudice can influence the choices in language (Collins & Clément, 2012, p. 378). Collins and Clément (2012) note that

the lack of research regarding “explicit expressions of prejudice,” and hypothesize that the lack of research is due to a lack of use of explicit language due to social condemnation (p. 380). While some language is seen as socially unacceptable and that would be a reason that it is not studied thoroughly, I am finding that explicit forms of discrimination still occur in music, alongside more insidious and implicit forms of prejudice. Through my research, I demonstrate that while certain words may not be appropriate in everyday situations, explicit discrimination still occurs in music, and as such deserves study.

The use of stereotypes is considered linguistic bias and is responsible for more implicit prejudicial language use (Collins & Clément, 2012, p. 381). As mentioned above, language is not just a demonstration of prejudice, but language impacts prejudice as well, as “language is a lens that distorts recipient’s perceptions to be more similar to the presumed perception of the speaker” (Collins & Clément, 2012, p. 381). The use of negative language, even if negated by certain acts by members of a group (i.e. “s/he did not write a bad report”), leads to negative evaluations towards a marginalized group (Collins & Clément, 2012, pp. 381-382). Language choices can technically be neutral, but connote something that leads to a form of prejudice, such as the terms “housekeeper” and “carpenter” both of which activate gender stereotypes despite being gender neutral (Collins & Clément, 2012, p. 382). In music, language is used to activate implicit concepts, particularly as songs have a relatively short period of time to describe a story or situation. While the quantitative portion of my research focuses on explicit forms of discrimination and prejudice, the implicit forms of prejudice are more ‘fleshed out’ in the qualitative portion because implicit discrimination is much more difficult to quantify.

The use of language can help to define boundaries between groups not only as presentations of identity but as a form of discrimination (Collins & Clément, 2012, p. 386). For example, language is able to imply that “the Black student did well *for a Black person*” (Collins & Clément, 2012, p. 386, emphasis in original) while not ever being explicitly racist. This type of subtle discrimination is often used in music, where there are no explicit words used, but discrimination is implied and is particularly present when discussing women’s control over their sexuality. Collins and Clément (2012) conclude that “language is inextricably linked with every form of prejudice; be it explicit expressions, implicit transmission of beliefs, or the subtle distortion of perception” (p. 389). The way that Collins and Clément (2012) separate the impact and use of language is something that is useful to my research, as it is evident that discrimination occurs in

music, without always relying on the use of explicit or obscene words or phrases; the reality is that language has subtleties in the perpetuation of prejudicial thought that need addressing as much as, if not more than, the use of explicit language.

Flannery (2008) investigated the narratives of discrimination, not just of race, but of gender, and class as well. Flannery (2008) finds that

...in narratives of discrimination, a stigmatized character is often portrayed as unable to perform an action or develop a task as a result of others' prejudices, and in some cases, discrimination is made effective through the utterance of an insult. (Flannery, 2008, p. 113)

Notably, discrimination follows similar patterns regardless of the group or person that it targets. The narrative structure of discrimination remains the same if someone is discriminating based on gender, sexuality, race, ability or other characteristic. Flannery (2008) uses Goffman's (1974) concept of framing, in an interpersonal context where language is used by one party to 'frame' the other and reinforce the existing stereotypes and beliefs of a certain group (p. 113). Discrimination is insidious and not always actively used. A narrator is able to "index her own position on the subject of race and racism in her society, including the belief that blacks, as well as whites, are prejudiced against blacks" (Flannery, 2008), which demonstrates how discrimination is pervasive and even be self-perpetuating.²²

Like Swim et al. (2004), Flannery (2008) is interested in the subtle forms of discrimination. In addition, in her research in Brazil, Flannery (2008) found that the black/white dichotomy existed there, much like Bailey (2000) discussed its existence in the USA. Flannery (2008) notes that racial discrimination does not occur solely with white people discriminating against black people, but that internalized racism leads to black people discriminating against other black people because their skin is a different shade (p. 116). Class discrimination is thought of as a larger barrier than race in terms of mobility by some Brazilians (Flannery, 2008, p. 116). Flannery's (2008) case study uses the example of a black teacher sending a black student to retrieve an

²² Some may argue that race-based discrimination is not solely directed at people of colour, however, it is important to highlight that systemically white people have privilege based on their race. In addition, many slurs used against white people such as 'redneck' or 'white trash' may appear to be race-based in nature but I would argue to be class-based.

item from the white secretary; when the secretary does not have the item the student reported back to the teacher claiming that the secretary had used a racial slur against the teacher (p. 117-127).²³ Flannery's (2008) work demonstrates

the role that language plays in both the conveyance of supposed prejudice by a perpetrator of racial discrimination and in the conveyance of an individual's idea of self, indirectly leading us to an understanding of the effects of prejudice and discrimination. (Flannery, 2008, p. 129)

The connection between the self and discrimination is the most important portion of Flannery's (2008) work for my own research. At its most basic level, language is used both to communicate locutionary acts and illocutionary acts, or direct, overt meaning, as well as covert or intimated meaning. Through language in music, artists are able to present overt statements while also including nuances that may be so ingrained in attitudes and behaviours that their discriminatory nature is not noticed.

Using satire Hofstadter (1985) alludes to the presumption of 'whiteness' as the dominant trait, just as men are presumed to be the subject of any discussion. Morgan (2004) discusses how black women are traditionally left out of discussions of the discourse of women, due to the fact that scholars focus on discourses of women as white and middle class (p. 252). Morgan (2004) highlights the issues with academia in that there is the presumption that black women are "primitive, uncivilized, uncontrolled, immoral, and lascivious and the opposite of the 'good' woman who has personal control over her desires and impulses" (p. 253). However, Morgan (2004) highlights the importance of Lakoff's (1975/2004) *Language and Woman's Place*, because although it focused on the use of language for Lakoff and her white peers, the questions raised about language and gender were universal. While studies of BVE (or AVEE in Morgan's (2004) work) should have made an impact regarding how the intersections of gender and race operated in relation to language, unfortunately, they were often used to reinforce existing racial stereotypes (Morgan, 2004, pp. 253-254). Morgan (2004)

²³ The teacher described the incident as the student discriminating "against her own race" by knowing that the only way the student would be able to discriminate against her teacher racially would be to make the white secretary the 'author' of the racial slur (Flannery, 2008, pp. 121-122). Racial discrimination is expected and common when directed from white people, but the teacher was more concerned with the racial slur coming from the black student because she felt that as two black women they shared common experiences of discrimination (Flannery, 2008, pp. 126-127).

argues that omissions of black and other non-white women in language and gender research are admissions of how pervasive and significant race remains in framing gender in all aspects of study, including language. (p. 254)

Morgan (2004) highlights the fact that “in many respects, black communication with whites, in general, was treated as powerless, agentless, childlike, and feminine in that it was constantly under the surveillance of white men” (p. 255). Like the language used by women as discussed by Lakoff (1975/2004), black communication with whites was passive and polite, among other attributes, particularly when communication was with white males (Morgan, 2004, p. 255). Black women were forced to negotiate language with both sexist and racist undertones from the traditional ways black communication with whites were developed, as well as the invocation of BVE, which has ties to strong, masculine power (Morgan, 2004, p. 255). One can see this negotiation between the masculine forms found in BVE, as well as notions of femininity within music, particularly looking at artists such as Nicki Minaj, a black woman producing music in the traditionally male-dominated genre of rap. Morgan (2004) acknowledges the differences in language use based on race, gender, and class, but highlights the need for all of these intersections to be studied together rather than segregated as they traditionally have been, as the separation of gender, class, and race often leads to making certain groups such as black women, become invisible when studying language (p. 258).

McConnell-Ginet (2014) notes the connections between language, gender, sexuality and ideology, with the latter frequently neglected by scholars (p. 316). Language is inextricably linked to ideology as dominant ideologies can be both challenged by the use of language and also perpetuated unconsciously (McConnell-Ginet, 2014, p. 316). McConnell-Ginet (2014) uses the term “conceptual baggage” to describe the external meanings that become attached to words, much like Collins and Clément (2012) describe the gendered connotations of “housekeeper” without the word being explicitly gendered. Meaning of words include not only the explicit definitions and uses of the word but includes the “conceptual baggage” of hidden and connoted meanings as well (McConnell-Ginet, 2014, p. 318). McConnell-Ginet (2014) notes that discourse is often broken down into two main sections, the first being what the speaker conveys, and the second being what the listener infers (p. 321). She further suggests that the context of the words adds a third dimension to understanding discourse, and uses the example of marriage in a homosexual relationship as part of the ideological struggle between gender and sexuality as marriage has different meanings depending upon its use and connection to different types of

marriage (McConnell-Ginet, 2014, p. 322). Further ideological struggles between gender and sexuality are seen in the ways in which speakers may manipulate language to omit certain facts in the hopes that the listener will interpret the language in line with their ideological viewpoint (McConnell-Ginet, 2014, p. 322).²⁴ Listeners also employ ideologies when inferring the meaning of speech, using conceptual baggage, particularly when looking at technically gender neutral words such as “surgeon,” but have conceptual baggage that infers that a “surgeon” is male, even though it is possible to have a female surgeon (p. 324). Conceptual baggage also influences how we assume that families are constructed as we expect that a husband has a wife, in most forms of heteronormative ideologies (McConnell-Ginet, 2014, p. 325). The assumptions that people make become insidious because they are so ingrained that people neglect to question what they have been socialized to think or believe is ‘normal.’

Trechter (2014) examined ethnicity and gender in language and the problems with the assumptions of whiteness, in addition to generalizing language use based on entire genders, without the consideration of race. Trechter’s (2014) goal was to balance

...the importance of studies that demonstrate the role of ethnicity in the construction of linguistically gendered identities with those that emphasize the ways ethnicity itself becomes gendered in both practice and ideology. (Trechter, 2014, p. 336)

It is important to include studies of ethnicity when looking at gendered language, or else there is the risk of solely focusing on white women, due to the inherent assumption of ‘whiteness’ (Trechter, 2014, p. 336). Women are considered to be mediators and conservators of traditional culture and language in ethnic groups, in part due to the fact that women have traditionally been expected to work at home, or in small community groups rather than going outside of the community to work (Trechter, 2014, p. 338). Women face stereotyping not only by society as a whole but within their own communities (Trechter, 2014, p. 338). For example, Chicanas are thought of as “pure, chaste, and conservative speakers” not just by dominant society, but from within their own culture (Gallindo, 1999 as cited in Trechter, 2014, p. 338). This connection between racial and gender-based stereotypes is also seen in music, particularly through the

²⁴ McConnell-Ginet (2014) uses the example of a mother asking her daughter if she is dating anyone and the daughter responding “I’m not dating a man at present,” which is true, but implies, due to her mother’s ideological beliefs, that the daughter is not dating anyone, when the daughter is in fact dating a woman (p. 322).

infantilization of black women discussed by Dagbovie-Mullins (2013), an example of which is found in *Hey Mama* (Dean et al., 2015).

The works described in this section, *Intersections of Marginalized Groups and Language*, demonstrate some of the previous research that has made connections between more than one of the following: race; gender; sexuality; ability; and language. It is important to note that discussions of ability in conjunction with another marginalizing characteristic is never fully discussed in concurrence with language. The research described in this section is important because it highlights the need that language cannot be looked at in a vacuum and must be related to other contexts to fully understand its use and meaning. Further, my choice to include many different types of marginalizing characteristics makes it less likely that that a certain type of characteristic will be ignored, which as Morgan (2004) noted often happens, particularly with people forgetting the influence of race when looking at gender and language.

Content of Popular Culture

Popular culture has often been discussed as something frivolous and non-essential because it caters to the masses (Denney, 1961; Storey, 2014). As such many academics, who investigate the impact, use, and proliferation of popular culture tend to focus on the power dynamics of producers and distributors of popular culture and the consumers of culture (Caraway, 2011; Fuchs, 2012; MacLennan, 2008; Smythe, 1977, 1981). However, the study of popular culture should not be limited to the political economy and power relationships of popular culture but the content presented as well. Because the audiences of popular content are so large it is imperative that the messages presented are analysed. Feminist scholars such as Bretthauer et al. (2007) have investigated the content of popular music but often look at the messages portrayed from a single point of view, such as sexual content (Primack et al., 2008), or race (Ramsey, 2003). What appears to be missing from existing literature are studies that look at the existence of many aspects of popular culture and their intersections. I do not wish to critique the existing literature for not looking at multiple perspectives present within popular culture, but rather highlight the need for work that does use multiple perspectives.

Frith's (1989) *Why Do Songs Have Words?* is considered a foundational text that discusses the use of language in music. Sociologists have tended to focus solely on the lyrics of

a song while investigating music; Frith (1989) notes that by “concentrating on pop’s lyrical themes...sociologists were reflecting the way in which the songs were themselves packaged and sold” (p. 77). Further, the concentration “on songs (rather than singers or audiences)” leads to a potential ignorance of aspects of music that are not lyric related and can skew views to indicate that music should only be thought of through its lyrical content (Frith, 1989, p. 77). Content analysis was the most popular form of analysis in the 1950s and 1960s (Frith, 1989, pp. 77-78). One critique of the analysis of lyrics is that “the words of all songs are given equal value” to allow for statistical analysis of music which misses out on the layers of meaning contained within music (Frith, 1989, p. 79); I agree with Frith (1989), in that focusing solely on making lyrics quantifiable leads to a focus on “what the words describe – situations and states of mind – but not to how they describe, to their significance as language” (p. 79). This is something that I aim to address in this research through a focus not only on the quantitative content analysis of lyrics but through the critical discourse analysis to address the *how* or implications of the language used.

Frith (1989) notes that in the 1970s and 1980s lyrics were often ignored because

pop audiences only listened to the beat and melody, that *sound* of a record, anyway – the “meaning of pop” was the sense listeners made of songs for themselves; it could not be read off lyrics as an objective “social fact.” (Frith, 1989, p. 89)

While I agree that lyrics may not have been seen as important in the past, I argue that the introduction of the internet and the proliferation of lyric based websites may indicate a change in the way that lyrics are consumed. Further, one can see that people often emphasize the importance lyrics as a form of poetry (Berger Cardany, 2011), or in representing certain emotions (Brattico et al., 2011). Anecdotally, people are also connecting to song lyrics through posting them on all kinds of social media from *Facebook* to *Tumblr* and *Twitter* to *Instagram*. The increase in access to written lyrics appears to reveal an affinity to the lyrics of music on the part of consumers. However, as Frith (1989) highlights, lyrics do not appear in a vacuum and require some sort of performance to move from poetry to song (p. 90). In addition, performance conventions need to be considered when looking at lyrics because performance influences how audiences form relationships between themselves and artists (Frith, 1989, p. 90). The singer’s gender is often seen as particularly important in forming relationships with the audience as femininity, and in turn, female artists use more emotion and are more intimate in their lyrics conventionally (Frith, 1989, pp. 90-91).

The idea of degrading versus non-degrading sexual conduct in music appears to be a popular topic when investigating the content of popular culture (Cougar Hall, West, & Hill, 2012; Primack et al., 2008). Primack et al. (2008) study the sexual content of popular music with the express goal of linking the exposure to music with sexual content to an increase in sexual activity among young people (p. 593). Looking at the lyrics of 279 on the top Billboard charts from 2005 Primack et al. (2008) found that 103 songs contained references to sexual activity, with more references to degrading sexual acts over non-degrading ones (p. 593). Primack et al. (2008) discovered a link between songs with sexually degrading content and the use of drugs or alcohol (p. 597). Further, there is a link between sexual assault, and negative treatment of women in songs that also discuss drugs and alcohol (Primack et al., 2008, p. 598). Primack et al. (2008) worry that exposure to music that valorize drugs, alcohol, violence, and sexual abuse will reinforce the idea that these types of behaviours are acceptable, and eventually lead young consumers of these songs to model the behaviours heard in song (pp. 597-598).

Cougar Hall et al. (2012) completed a quantitative historical analysis of sexualized lyrics in songs from 1959-2009 and discovered that music is rivaling the usage of television, particularly in the 8-18-year-old demographic and as such call for the importance of the study of the content of popular music (p. 104). In addition, Cougar Hall et al. (2012) echo the pleas of the American Psychology Association in requiring more research, particularly of a longitudinal nature, regarding the sexualisation of women and girls (p. 107). Their results indicate that white artists were three times more likely to produce songs that sexualize in some way; however, non-white artists were more likely to have degrading sexualisation in their music (Cougar Hall et al., 2012, pp. 111-112). The higher presentation of degradation found in music produced by non-white artists does not mean that white people are inherently less degrading, but rather most likely reflects societal expectations of “animal-like” behaviour from non-white people particularly in the context of popular culture and stereotypical representations (Cougar Hall et al., 2012, p. 112). As noted by scholars such as Fanon (1952) people of colour are consistently described as animal like by colonizers (p. 41). I suspect that racist stereotypes of “animal-like” behaviour persist today as a continuance of the ‘othering’ of people of colour by white colonizers. In addition, I suggest that Cougar Hall et al. (2012) reference stereotypes of people of colour being compared to animals because the racist

discourse of the past, unfortunately, continues to be used today in descriptions and expectations of popular culture produced by people of colour.²⁵

Cougar Hall et al. (2012) discuss censorship of music in an American context, focusing on the parental music advisory stickers required post-1985 for music that contained explicit lyrics or content (S. Brown & Volgsten, 2006, p. 246). The parental advisory stickers ended up providing more freedom for non-white artists, because any content could be produced, regardless of the 'offense' taken by the Parent's Music Resource Council as long as the album had the sticker 'warning' potential consumers of their (Cougar Hall et al., 2012, p. 113). They suggest that due to the extensive historical oppression of non-white cultures, non-white artists opted to explore the new found freedom, more widely than their privileged white counterparts (Cougar Hall et al., 2012, p. 113). The study by Cougar Hall et al. (2012) focuses solely on popular music as collected from the *Billboard Hot 100* charts, and as such misses out on presentations of sexualisation on public or community stations. Even with the limited focus on *Billboard* charts, the results are disturbing in that they demonstrate the potential issues with degrading lyrics on the treatment of women, something that emerged from my own data analysis, in private, community, and public radio stations. Further, while both race and sexualisation are at the forefront of Cougar Hall et al.'s (2012) research, race is examined solely from the perspective of the artist, rather than in the content of the song. White artists have consistently appropriated culture and language from non-white cultures (Chambers, 1986; Plasketes, 1992; Solis, 2010), and as such an investigation of language and the use of particular dialectical phrases from dialects such as black vernacular English by white artist is essential when looking at the content of music. In addition, since Cougar Hall et al.'s (2012) research was a solely quantitative endeavour, the nuances of language and its intersections with race and sexualisation are not easily obtained, which is part of the reason I felt it necessary to investigate the content of music from both a qualitative and quantitative perspective.

²⁵ For example, the response to Rihanna's song *Work* has included many people deriding the artist for including 'gibberish' and 'not being intelligent enough' to speak 'real' words, when in reality the song employs the use of patois (a Caribbean dialect) (Black Girl With Long Hair, 2016). The racist response to *Work* further highlights the ignorance of a white audience and stereotypes applied to artists of colour.

Dagbovie-Mullins (2013) investigates the oft-recycled stereotypes of the infantilized black woman, as well as the usually connected figure of the black pimp in popular culture as a whole.²⁶ Media have a tendency to sexualize young girls, as well as infantilize black women, which presents black women as objects to be used rather than people (Dagbovie-Mullins, 2013, p. 746). Further, treating girls as sexual objects implies that they consent to sexual interactions, regardless of their age (Dagbovie-Mullins, 2013, p. 747). As noted earlier, the CAB's Equitable Portrayal Code (EP Code) is designed to protect people from negative stereotypes based on gender and race (among other descriptors) (Canadian Broadcast Standards Council, 2008). However, it is obvious that the EP Code has not prevented, curtailed, nor stopped these negative portrayals of black women which have real life consequences for women who are impacted by the reinforcement of their sexualisation and infantilization daily (Dagbovie-Mullins, 2013).

Throughout her article Dagbovie-Mullins (2013) returns to the allegations of rape and infamous sex tape of R. Kelly and an underage black girl. Dagbovie-Mullins (2013) highlights the problems in the idolization of R. Kelly, and literal degradation of young rape victims, particularly because hypersexualization implies that black women always consent to sex, regardless of age, or real life experiences where no consent is given (p. 760). Music, by artists, including R. Kelly, reinforces the stereotypes of sexually available girls, and wild lustful black women by continuous presenting content (lyrically, and visually in concerts and music videos) that rely on the use of these stereotypes. The popularity and ubiquity of music, in particular, and popular culture in general allow for negative stereotypes to become ingrained signs in our culture. Dagbovie-Mullins' (2013) work, however, misses an empirical demonstration of the proliferation of these stereotypes, something which I have addressed in this project. There is an important connection between negative stereotypes, which we all know exist, and an empirical demonstration of not only how popular they are but how widely spread through different media.

Stiavnicky (2010) performed an ethnographic content analysis of the music of the 1960s in America, with a particular inclusion of the seemingly invisible influence of black musicians on the music of the time. Specifically, it is noted that a lack of talent was not a barrier for black musicians becoming popular, rather that record companies would not sign musicians of colour due to institutionalized racism (Stiavnicky, 2010, p. 61). Stiavnicky (2010) suggests that capitalism

²⁶ Within my datasets there are many examples of the infantilization of women including but not limited to *In Da Club* and is further discussed in *Let's [not] Talk About Sex*, found in Chapter 6.

and market forces were the primary forces that precluded the inclusion of black musicians rather than an outwardly racist sentiment (p. 65). Further, music created by black artists was often appropriated by record companies had the blackness “bleached out,” and were repackaged in such a way to make the music palatable for mainly white audiences (Stiavnicky, 2010, p. 66).²⁷ As noted earlier the tradition of white artists appropriating black music and culture for profit continues to be seen today. Authorial voice is an important subject to be discussed, however, the difficulties in determining authorial voice, and the cultures where both performers and writers of music originate for such large data sets prevent a full discussion of authorship in this thesis. Further, to reiterate, policy is unconcerned with the origins of language and more concerned with the language that is actually used. The importance of work like Stiavnicky’s (2010), is noted and provides a popular perspective for the connections between race and popular culture to be examined, for which my thesis provides an alternative.

Looking at the juncture of feminism and music, Hollows (2000) focuses on the fact that pop music constructs femininity and rock music constructs masculinity (p.175). She notes that love songs, in particular, denote the other, the feminine and are perceived as inauthentic and, as a result, second wave feminists rejected love songs and pop music because they rejected the feminine (p. 175). Hollows (2000) brings in the work of McRobbie and Frith (2007), whose article was originally published in 1978, which makes the claim that rock is the equivalent of sex and lust while pop music is the representation of love.²⁸ However, I wonder if the genre boundaries expressed by McRobbie and Frith (2007) are still accurate with the increase in the blurring of genres. Hollows (2000) goes on to further describe differences between sexuality and romance, and indicates that they are not polar opposites, nor mutually exclusive (p. 177). Further, Hollows (2000) talks about the singer-subject relationship, and how the pop singer, as a male voice sees the subject (or woman – in most, if not all of the songs I analysed) as *his* object (p. 177). Hollows’ (2000) book focuses primarily on production and involvement of women in music, and lacks a

²⁷ There is a long standing tradition of white artists rerecording music by black artists and appropriating black culture to make money. Elvis Presley is one of the most famous examples of the use of black music and content used in the past. Many scholars further explore the topic of sanitizing and appropriating black music for white audiences including but not limited to Plasketes (1992, 2005, 2010), Chambers (1986), and Solis (2010).

²⁸ Hollows (2000), McRobbie and Frith (2007) focus on a white dichotomy, like many of the other scholars in acadme, and I suggest that the inclusion of analysis of genres such as R&B, rap, and soul require inclusion when investigating the ways in which genre constructs gender, race, and sexuality, something which is alluded to in Chapters 5 and 6.

discussion of lyrical content; she states that rock is misogynistic but never discusses internalized misogyny that is often present in the way women portray themselves, and other women in music.

Bretthauer et al. (2007) completed a feminist analysis of popular music, with a focus on power dynamics, objectification, and violence against women in particular. Acknowledging the importance that music has in the lives of adolescents, Bretthauer et al. (2007) acknowledge that listening to music is an opportunity for youth to develop their gender identity and that like parents and other adults, media provide 'role models' for adolescents to model their own identities after (p. 30). Further, Dibben (2002) argues that "popular music is able to reinforce social constructions of female identity by encouraging the female listener to occupy a subject position that affirms or resists particular gender constructions" (p.169). Because youth spend a large amount of time-consuming media (A. R. Brown, 2008), it follows that popular culture has a large influence on how performative identities are developed in adolescents. Bretthauer et al. (2007) acknowledge the work before them that highlights the consistent use of violence towards women in media, particularly at the hands of men (p. 31) as well as the fact that women are often reduced to stereotypes or physical objects (such as butts, or breasts) in popular culture (p. 31-32).

The overall theme that emerged from the coding process was violence against women (Bretthauer et al., 2007, p. 37). Bretthauer et al. (2007) found that popular music often contains descriptions of power relationships between men and women, where the women are in submissive positions, are passive subjects, and/or are treated as objects to be used by men (p. 37-40). In addition, the theme of sexual violence emerged in Bretthauer et al.'s (2007) work as 16.7% (or 20 songs of the sample) of the songs discussed men causing pain to women in sexual experiences or intercourse (p. 40). While Bretthauer et al. (2007) look at the intersection of race and gender, they focus only on the race of the artists of the songs rather than the potential intersections of racial and sexual discrimination in content. I do not mean to critique existing research for not looking at certain aspects of culture, but rather highlight the need for the intersections not only of race and gender, but race, gender, sexuality, and ability as places where discrimination occurs; discrimination in music is not exclusively directed at women and is something that needs to be addressed.

There is a symbiotic relationship between popular culture, mass media, and consumerism, that allows for popular culture to enter into all facets of life and influence "the formation of views

and attitudes toward both gender and language” (Talbot, 2014, p. 604). Talbot (2014) acknowledges that gender is thoroughly studied by others; however, there is a dearth of research focusing on the use of language within popular culture (p. 605). Language is used in popular culture, particularly in our consumerist society, to help construct and reinforce gender expectations. While Talbot (2014) looks at the construction of identity through a Magazine called *Jackie*, her research is relevant to my research, because language in music still helps to dictate and strengthen gender roles. Specific women’s language is employed in women’s magazines to link different products, such as different shades of lipstick, to different feminine identities. Language is employed in music, in similar ways, to describe different ‘types’ of women, however, in music, there are more negative types of descriptions, particularly phrases that ‘slut shame’ women who take control of their sexuality (for example see Graham, Jefferies, & Thomas, 2015).

Conclusions

Literature regarding the use and consumption of language has developed from its beginnings where there was a strong assumption that the producer and consumer of language was a white, middle-class, heterosexual male. Within the past fifteen years in particular, the study of linguistics has developed to include the intersections between race, gender, sexuality, and ability. The increase in the diversity of the approaches to the ways in which language is used and performed provides just one strength of the majority of the literature that I have referenced in this section. While the diversity in approaches to linguistic study have been beneficial, there is an overall lack of consideration of the different intersections of the impact that different characteristics have on language use; for example, little work addresses how connections between ability and gender may impact how language is employed. In terms of a focus on popular culture, many academics have thoroughly investigated how different marginalized groups are portrayed within specific media, such as Dagbovie-Mullins (2013), Hollows (2000), and Sherry (2010). While these works focus on overall content and themes of different types of media which is a strength of their work, unfortunately, the minutiae of specific words and phrases are often ignored, with the exception of Bretthauer et al. (2007).

The robust literature in the area of popular culture covers a wide range of subjects, but there are some gaps in the existing research that I start to address with this project. In particular, there is a lack of empirical qualitative analysis, specifically, discourse analysis of the content of

music. I suggest that a lack of empirical qualitative analyses may arise from the consistently maligning of qualitative research which is noted by Palys and Atchison (2014, p. xix). Further, a lack of listening patterns on Canadian radio stations, as well as a lack of regional exploration of music tastes provided an opportunity for my study to help bridge the gap between the content of music and music consumption. The final gap that I wish to address with my work is the lack of a study that investigates multiple aspects of the content of popular music, as most work focuses on a single aspect, such as sexuality. By creating a project that relies on both quantitative and qualitative analyses, I am able to contribute research that is able to bridge the gap between most of the research which choose to use *either* qualitative *or* quantitative methods. Moreover, using mixed methods allows for the creation of a more detailed picture demonstrating the use of language within song, how policies are applied to Canadian radio stations, and changes in semantic and thematic choices in song between 1985 and 2015.

In addition, by focusing on the specific content of music *and* the distribution and popularity of music I am able to provide an overview of listening patterns of Canadians in 2015, as well as a demonstration of how language use in music has developed over time. The largest issue with existing research appears to be a lack of discussion connecting the practical applications of policy and the content of media. While it would be unfair to critique specific works for not approaching popular culture, language, or policy in a specific way, there is a need to demonstrate the interactions and inconsistencies between policies regarding the censorship and content of specific media and the messages portrayed by media themselves. My work is designed to help make connections between the implementation of policy and the content of media impacted by policy, rather than looking solely at policy or the content of music.

Chapter 4

Methods

To address the research questions pertaining to the application of policy, the themes of popular music, and the discriminatory language and content found in music, a mixed methods approach is integral. Using quantitative analysis provides the ability to view trends regarding the connections between discrimination and genre, region, year, and censorship, while a qualitative analysis allows for a nuanced discussion regarding the specific themes found in the content of popular music. It is the combination of qualitative and quantitative, as well as current and historical data sets that creates a more detailed idea of overall trends of *and* specific details in music.

The triangulation of the content analysis of two data sets created a framework for the selection of the elements for the non-random sample for the subsequent critical discourse analysis. The content analysis of the use of discriminatory terms in song lyrics in top 20 charts from 2015 framed by the larger historical analysis verifies detected trends and allows for the discovery of the underlying trends or comparisons that were not obvious. A simple count and categorization of the trends emerging within contemporary and historical song lyrics is useful in identifying the larger trends of the prevalence of discriminatory language in popular music; the quantitative analysis provides the foundation in this work for the detailed critical discourse analysis. With the trends and types of discriminatory language clearly identified, the analysis of the use of language within the songs can begin, specifically treating the prevalent areas of discrimination specifically against women with greater attention due to the preponderance.

Sampling

For this research project, I used multiple data sources to explore broadcasting patterns for English language music across Canada with a mix of qualitative and quantitative methods to triangulate my data. I tracked the top 20 songs from 27 different stations in five regions (British Columbia, the Prairies, Ontario, Quebec, and the Maritimes) in Canada once a month for six months (May 2015-October 2015). This project used a non-random quota sample of a mix of community, private, and public stations from across Canada. Having a non-random, purposive

sample is appropriate as randomly sampling stations across the country would not have ensured that I had access to both top song charts and the ability to listen to the station online. My initial intention was to include three community and three private stations from six regions, with an additional two stations from the national public broadcaster, for a total of 32 stations. However, I was unable to include a sixth region because the stations broadcast in the territories either did not have a top 20 chart, were not in English, or were simply rebroadcasts of other stations in the country. Having a quota of three community and three private stations for each region in Canada ensured that I was not using a single station, or single type of station to explore the application of policy and content of music across Canada. I encountered some issues in the reporting of data by some stations, when stations either changed formats or stopped reporting charts, resulting in a final station count of 27. Appendix A provides a list of the stations included in this study as well as all of the stations from which data were initially collected and notes the stations that either changed formats or stopped reporting charts.

Selected stations required an online listening function to ensure that I could listen to the songs as they are broadcast, rather than album releases, which may lack censorship in comparison to their radio counterparts. In addition, the stations had to provide a chart indicating the top songs of the week. In addition to radio stations, I gathered the top 20 songs from the Canadian *iTunes* store for the same time period (May 2015-October 2015) to provide a point of comparison between what is broadcast on the radio and what is purchased by Canadians. My initial quota was not met due to the restrictions I placed on how the stations recorded/distributed their top song charts and were broadcast outside of their geographic location. However, collecting data from 27 stations and the *iTunes* charts from the same time period helps to provide a large range of data found throughout the country to describe and suggest patterns regarding the content of music and the application of Canadian radio policies.

My third data source was the top songs from the *Billboard.com* charts from each week between January 1, 1985, to December 31, 2015. I conducted a historical analysis in addition to the contemporary survey of Canadian radio stations because even though an in-depth look at what is currently broadcast on radio today is important, a historical tracing of content in music provides further understanding of the content broadcast. The starting point was 1985 because of the release of the Dire Straits' song, *Money for Nothing*. *Money for Nothing* provided a lot of controversy for the CBSC with its use of the word "faggot" ("*CHOZ-FM re the song "Money for*

Nothing” by Dire Straits,” 2010; “CHOZ-FM re the song “Money for Nothing” by Dire Straits,” 2011). Completing this historical portion of the project allowed me to trace the use of language and the changes in discriminatory language over the past 30 years.²⁹

Methodological Approach

I approached this project using grounded theory as described by Strauss and Corbin (2015). My thesis was data driven rather than theory driven because of both the dearth of research in the area and the fact that I wanted to explore the content of music played on Canadian radio stations. I was not interested in applying existing theories to new data. Strauss and Corbin (2015) highlight the need for flexibility and openness that allows unanticipated themes to emerge from the data. Further, the focus on self-reflection and reflexivity that accompanies grounded theory (Strauss & Corbin, 2015) is important to transparency in how I treated and analyzed data.

Traditionally, grounded theory is a qualitative research method and for some, the use of mixed methods seems contrary to the way that grounded theory has developed. The processes of research being data driven, rather than theory driven, were integral to my research. Technically, the process of a quantitative content analysis could never be considered grounded theory (Strauss & Corbin, 2015). However, I consider my overall approach to this project to be grounded theory as I am exploring a new area and allowing themes to emerge from the data, rather than testing hypotheses, or applying theory to data.

The inclusion of both qualitative and quantitative analysis is integral to answer all of my research questions, and deal with potential shortcomings regarding the study of music and policy. For example, Frith (1989) is concerned with the traditional focus on the sole statistical analysis of

²⁹ Canadians consume a lot of American content (Nesbitt-Larking, 2001, p. 66). While I focused on what Canadians consume, a majority of the content found on Canadian radio is imported from other countries. In the initial stages of this project some questioned my analysis of Canadian radio policy when most of the content is imported from the USA. Even though the content is imported, it does not negate the importance of looking at how discriminatory language is presented on the radio in Canada and how it is treated by Canadian policies because regardless of the source, it is consumed by Canadians. My goal was to investigate the consumption aspect of Canadian radio rather than focus on how or the location of content production. Due to a focus on the consumption of music by Canadians the origins of the content are of little consequence to this thesis. I acknowledge that looking at where music is produced may be a valuable exploration, it does not fit within the scope of this work.

lyrics, and as such approaching lyrics both qualitatively and quantitatively help to build a full picture of language use rather than solely counting the number of times a word is used. Further, Frith (1989) highlights the need to look at songs as a whole, rather than performing a purely literary analysis of the words, as the performative nature of music means that a pure lyrical analysis would lead to ignorance surrounding other important factors that create the experience of music by consumers. Through an inclusion of genre, artists, and having listened to the music that I am analysing, I am addressing some of the concerns that Frith (1989) has regarding the treatment of music analysis by sociologists.

As noted in the previous chapter Primack et al. (2008) completed a study that looked at a single year's worth of content found on the *Billboard Hot 100*. The authors acknowledge the limitations of a study that only contains a single year as trends in popular culture change over time (Primack et al., 2008), which is one of the reasons why I wanted to ensure that in addition to a six-month review of music on the radio I supplemented my research with a 30 year tracing of popular music. Investigating only the *Billboard* charts Primack et al. (2008) are limited to running information on the songs themselves, without an investigation of regional distinctions in the consumption of popular music. Given the large geography and disperse population of Canada, I believe that looking at the regional differences in the consumption of songs, and the different messages within the songs are integral to further understand the makeup of Canada's consumption of music. Further, a content analysis provides a wonderful overview of the content of music but limits the explorations of nuances in individual songs, which a discourse analysis aided in exploring for this project.

Data Collection, Qualitative Coding, and Analysis

My research began with a qualitative critical discourse analysis. Before delving into an analysis of the data I tried to remove genre-based bias from the coding process. Neaguț and Sârbescu (2014) found that “the labeling of rock and hip-hop music as problem music makes these music genres problematic and prone to have negative effects on the listeners” (p. 4) and that “these effects might owe more to the negative stereotypes associated with these music styles than to the music itself” (p. 4). In addition, stereotypes are often employed subconsciously so that people can categorize and simplify their understanding of the world around them (Neaguț & Sârbescu, 2014, p. 5). When people do not have sufficient knowledge of some sort of content,

they are more likely to rely on their background knowledge, particularly stereotypes to try and understand the content they are experiencing (Fiske, 1998 as cited in Neguț & Sârbescu, 2014, p. 5). To counter the subconscious bias that may occur within the coding process of my own research, I coded lyrics, without looking at the genre of the song. I acknowledge that this is an imperfect system as I already knew many of the songs and some of their lyrics from being an avid music consumer, but trying to remove the genre knowledge prior to qualitative coding was the best way I found to mitigate subconscious bias.

Neguț and Sârbescu (2014) note the problems with media making a causal link between the content of music, and the actions of people as “blaming music for crimes or suicides often masks the real problems or reasons for committing such acts” (p. 6). While some songs in hip-hop or rock music may contain themes of sexual deviance, violence, and substance abuse, it is unfair to stereotype the entire genre as a whole (Neguț & Sârbescu, 2014, p. 6). This discussion of stereotypes and priming is important to my research because it deals with researcher reflexivity; as a researcher it is imperative that I am transparent with my biases, and to do what is possible to present the data in a fair manner. Having read literature such as Neguț & Sârbescu’s (2014) work, I realized that as a woman and a feminist I may be unfairly biased against hip-hop music in particular due to the stereotypes of sexual violence and misogyny associated with the genre. It is impossible to completely remove all traces of genre bias from my analysis because different genres often have distinct lyrical structures, verse, and chorus lengths, so I was unable to be completely objective in coding each song. However, awareness of my inherent biases allowed me to reflect on my coding process and decipher whether or not my biases were skewing data coding. In addition, the use of multiple rounds of coding allowed for re-examinations of previous coding to ensure my coding structures and patterns were consistent.

I used an open coding process, in which emerging themes were coded whether or not they explicitly related to discrimination, although I kept the overarching theme of potential discrimination in mind when looking for themes.³⁰ In addition, some themes were not explicitly ‘discriminatory’ as they relied on placing a group or person in negative situations; for example, one theme that emerged was the tendency for women to self-objectify themselves for the male gaze as the ‘author’ of the song. Data coding produced many themes (over 50 for both data sets),

³⁰ Specific steps and details of my research process are in Appendix B.

some of which were consolidated or removed from this project due to relevance and spatial constraints. All remaining themes are described and illuminated in subsequent chapters. I investigated intertextuality as discussed by Fairclough (1995) and looked not only at the individual words themselves but at the meanings they construct. The constructed meanings of the lyrics were sometimes inferred through the use of euphemisms, particularly when describing sexual encounters. As most of the popular music played on Canadian radio is created by American artists, for an American market, the use of euphemisms for sexual acts is logical, as the Federal Communications Commission (FCC) has very stringent rules when it comes to language related to sex (Federal Communications Commission, 2014). In fact, sexual language is the primary target of the rather lax language censorship rules in the USA (Federal Communications Commission, 2014). The application of sociolinguistic theories ensured that both the 'words' of the music and the socio, cultural, political context behind the words were examined. In addition, I was conscious of the theoretical work of race, gender, sexuality, and ability detailed in the literature chapter. I was surprised by the lack of certain themes or content presented in popular culture, particularly the lack of content about non-heteronormative sexuality; what is *not* present in popular culture is just as, if not more, important that what is actually presented, and is included in the data analysis.

One round of coding resulted in 54 categories for the data from May-October 2015, and 41 for the historical data. Obviously, not all of these categories could be discussed fully and, as such, some of the categories were combined to create themes discussed in Chapter 6. Initially, I focused entirely on discrimination and discriminatory language, but as I collected my data monthly, I began to notice new trends. Some songs were not necessarily discriminatory but they portrayed groups in a negative or unflattering light; for example, I began to notice a trend portraying women were as passive and men were active, actually 'doing' things rather than having things be done to them. This group of songs suggests women do not have agency in sexual relationships and is also heteronormative in that these songs are always explicitly about men doing things to women in a 'romantic' relationship. Bretthauer et al. (2007) used a qualitative content analysis of the top 20 popular music songs for the years 1998-2003, which I employed as a model for my approach to studying music. However, Bretthauer et al. (2007) focused on a US-based, centralized, national overview of popular music and I look at region separated music, as well as community and public stations in addition to private music. In addition, I utilized the *Billboard Hot 100* lists for 1985-2015, but I focus only on the number one song for each week of

the thirty years. Regardless of the differences in the exact samples used for research, the inductive, open coding approach used by Bretthauer et al. (2007) was a process which I emulated in my own research. Further, as described by Bretthauer et al. (2007), I kept detailed notes throughout the coding process that allow for an outsider to trace the coding process and link the lyrics to the songs and themes (p. 37).

The memos and notes made during my research, an integral part of grounded theory (Strauss & Corbin, 2015), allowed for flexibility throughout data collection and analysis. The nuances in the themes that portrayed negativity through stereotypes or other means, but did not require censorship based on CBSC regulations, are discussed in the qualitative portion of the research. Quantifying the nuances of negative stereotypes or portrayals would have been difficult to replicate, especially because the focus of this work is to demonstrate the linguistic content of popular music as it relates to censorship policies.³¹

Quantitative coding and analysis

The content analysis used the *Excel* file that included the title, the artist, the station, the location of the station. A category that recorded the genre of each song as described either on *iTunes*, when available, or on the band/artist's website when the music was not available on *iTunes* included. I further categorized the songs by noting songs that contained obscene/explicit/discriminatory language. Songs were coded for censorship through distinguishing between songs that were censored,³² songs that were uncensored, but should have been according to CBSC regulations, as well as songs that were uncensored, but did not need censorship. Further, songs that contained obscene/explicit/discriminatory language were

³¹ The use of a qualitative process to look at discrimination allowed for an investigation of exactly *how* different words and phrases were used to depict certain emotions, behaviours, and groups. Had I relied solely on either a quantitative or qualitative approach I could not have addressed both the nuances of content *and* the comparisons between types of stations, regions, and types of music.

³² An example of a song that is censored when played on the radio is Tove Lo's *Talking Body*, which has the lyrics "if you do me right, we'll fuck for life" in the explicit regular version that is found on *iTunes*; however, there is a clean version played on the radio in which the lyrics are changed to "if you do me right, we'll love for life" (Lo, Soderberg, & Jerlstrom, 2014).

categorized as language dealing with race, gender, sexuality, ability, and generally explicit content (words like fuck that are not discriminatory, but are considered explicit).

The 2015 data set³³ includes 3360 songs. Of these 3360 entries, 537 were excluded because either the song was instrumental, in a language other than English, or the lyrics were indecipherable, resulting in a final data set of 2818 songs. After removing repeated songs, 771 unique songs remained.³⁴ Statistical analysis of the data set as found on the charts includes the repeated songs found on multiple charts, to capture nationwide consumption patterns. The 771 unique songs were analyzed qualitatively, whereas the entire data set of 2818 was the subject of the quantitative analysis.

My historical data set consisted of 485 songs; however, three songs were excluded because they were instrumental pieces. I completed the same process detailed above for my historical analysis by coding the songs for the title, the artist, genre, containing obscene/explicit/discriminatory language, and the censorship, or lack thereof, in each song. Because I could not access the radio recordings of the songs used for my historical analysis, I used the lyrics as found on the recordings of these popular songs. the *Billboard Hot 100* data do not have any regional distinctions or repeated songs as I am only looking at the number one songs from 1985 to 2015 those codes found in the 2015 data set could not be applied to the historical one.

Some consider intercoder reliability a necessity for testing the validity of quantitative content analyses (Croucher, 2015; Palys & Atchison, 2014); however, a thesis is a research project that requires only one researcher, making intercoder reliability an impossible goal. To ensure validity and reliability of my coding process, the data were recoded twice after the initial coding to ensure that the codes are clear enough so that the study could be replicated. Further, the codes had distinct and clear boundaries definitions to minimize as much 'grey area' as possible when coding. For example, there is no margin of error when looking at the lyrics of a song to see if it was censored or not. Previous research on lyrical content helped in the

³³ This data set contained the songs from the top 20 charts of 27 Canadian radio stations and the Canadian *iTunes* store.

³⁴ Repeated songs were in the top charts of more than one station and/or were part of the charts for more than one month.

development of coding structures for the songs as well (Cougar Hall et al., 2012, pp. 108-109). The codes became more difficult to operationalize when looking at definitions of explicit, obscene, and offensive language. For example, the CBSC does nothing to define “abusive or unduly discriminatory material or comment” (CBSC, 2002), but states that this type of content is unacceptable for broadcast, as though discrimination is always obvious and inherently viewed the same by all people. Further, within one of the complaint decisions the CBSC acknowledges that language changes over time and acceptability of different types of discriminatory language may change from being acceptable at one point to being deemed worthy of censorship later (“CKQB-FM re the song “Crazy Bitch” by Buckcherry,” 2011). ‘Bitch’ is just one example of discriminatory language that is seen as ‘acceptable’ by the CBSC, even though they admit that the term is distasteful (“CKQB-FM re the song “Crazy Bitch” by Buckcherry,” 2011).

Because the CBSC does not provide clear guidelines as to what words are deemed unacceptable for airplay, and in my opinion does not follow their own policies of the Code of Ethics and the Equitable Portrayal code, I needed to create a clear structure of the words that I was coding and what they would be coded under. To create a coding structure for the language that would or could be considered discriminatory I looked at a variety of sources including the policies of the Recording Industry Association of America, and complaints and decisions regarding discrimination and language from the CBSC, to develop a consensus of what words were explicit, and which words were not. My coding structures for all of the content analysis including discriminatory and explicit language are found in Appendix C. In the content analysis, I did not focus on the context of the words to the same degree as in my qualitative critical discourse analysis because I wanted to keep in line with the CBSC. According to the CBSC, context is not as relevant as the fact that the word was broadcast in the first place (“CHOZ-FM re the song “*Money for Nothing*” by Dire Straits,” 2010; “CHOZ-FM re the song “*Money for Nothing*” by Dire Straits,” 2011). Context is particularly important when discussing discrimination, and as such, I focused more on the context of the song for the critical discourse analysis.

Unsurprisingly, I found overlapping themes between the historical data, and the data from 2015, when looking at the use of language and groups portrayed negatively; negative portrayals focused mainly on women, rather than different races or sexualities. The historical and 2015 data were analyzed separately because this information came from two different locations, i.e., the former from the US and the latter from Canada. Further, the inclusion of national and community

stations in the 2015 data did not permit an 'apples to apples' comparison of the data sets. While the coding process was the same for both the historical data and the 2015 data, and similar themes emerged from both sets, the data sets could not be combined.

Acknowledging Bias

A lack of transparency has long been a critique of qualitative research (Hesse-Biber & Leavy, 2006; Higginbottom, 2004; Palys & Atchison, 2014). The importance of transparency in research, in general, requires that I acknowledge the biases I bring to this research project. As a woman, I may be more sensitive to the discrimination that women face; however, I made every effort to be aware of all forms of discrimination found in music. To counter my potential blind spots, because I am not a member of a marginalized racial group or the LGBTQ+ community, I read works written by members of these communities as well as engaged in outside personal conversations with friends and acquaintances who are members of these communities to better understand the types of discrimination they face on a daily basis. Interactions with members of other marginalized groups exposed me to the experiences of others, to enhance my ability to examine discrimination in music. Further, I support intersectional feminism and focus on the 'intersections' of gender, race, (dis)ability, sexuality, and other attributes. Intersectional feminism highlights that many characteristics of people (such as race, gender, ability, and sexuality) are important to discussions of equality because the intersections of these characteristics impact how individuals are treated and how different groups are treated as a whole (Berger & Guidroz, 2010; Griffith, 2006).³⁵ As noted above and as developed through the literature, I chose to focus on different marginalized groups when considering discrimination. The focus on multiple marginalized groups is important for two main reasons: connections between race, gender, sexuality, and ability are not present in research looking at discrimination and language; and the support of intersectional feminism is one of my core values and it informs the way I approach

³⁵ For example, my experiences as a white woman are different from a woman of colour, because even though we may be the same gender, the addition of race means our experiences will be different. Further, it would be negligent to conflate my experience as a white woman as the experience of all women. Because characteristics like race, sexuality, and ability impact people just as much, if not more in some cases, than gender, I find that an intersectional feminism approach allows for a more inclusive type of feminism.

research. It would be impossible for me to remove myself from looking at the intersections of different marginalizing characteristics and as such I wish to be upfront regarding my perspective.

Looking at Race in Music

Within music, at least within my own work, pejorative language is not usually based on race, as artists tend not to use language that refers to races different from their own. However, it is important to note that 'nigga' is a commonly heard phrase in music performed by black people. Judy (1994) notes the development and adoption of the term 'nigga,' as a way of not only reclaiming 'nigger' but rather as a way of being and experiencing the world (p. 217). Further, Judy (1994) makes a clear distinction between 'nigger' and 'nigga' with the former associated with the commodification of black people as slaves (p. 223), and the latter being a 'bad nigger' or literally rebellious property (p. 225). It then appears that through the shift from 'nigger' as a pejorative to 'nigga,' black people have politically reclaimed a term and re-humanized it through changing the meaning from one indicating passive, object status, to an active subject. This is where authorship in music becomes very important; historically discriminative language like 'nigger' still has the same meanings when spoken by white people because they have created the meaning that treated black people like objects. However, when 'nigga' is used by a black artist, it is acceptable, because it is reclaimed (Judy, 1994). In addition, while groups are able to reclaim and use language in whichever way they would like, regulators, both Canadian and otherwise, do not feel the same way and require censorship of 'bad' words like 'nigga' regardless of who is using the term. I wish to be upfront and address the fact that race is not a particularly prescient issue in the qualitative portion of the project, due to the fact that 'nigga' is not usually used as a pejorative term, but rather to describe groups of friends or acquaintances. However, as policy is unconcerned with *who* uses the words, and is focused on the fact that the words are said at all, means that race and 'nigga' become much more important in the quantitative analysis where I focus on the censorship, or lack thereof, of discriminatory language based on policy.

Like much of the research on race and language, Augoustinos and Every (2007) further discuss the development of racial and racist discourse particularly through "the development of discursive strategies that present negative views of out-groups as reasonable and justified while at the same time protecting the speaker from charges of racism and prejudice" (p. 123). Part of the development of racial discourse sees people trying to distance themselves from the culpability

of being deemed 'racist' while expressing racist beliefs (Augoustinos & Every, 2007, p. 126). Because prejudice is seen as irrational, people use the strategy of framing their words and opinions as facts from the outside world, to appear rational rather than relying on emotion to create opinions (Augoustinos & Every, 2007, p. 127). Further, language is used to create "positive self-presentations" while creating "negative other presentations" when creating an "us versus them" dichotomy (Augoustinos & Every, 2007, p. 131). This type of discourse is not seen within my data, as noted earlier, because comments on race do not appear, with the exception of some songs that call out white oppression; discussions of white oppression only occur in songs that are found on community stations, but they serve a purpose in challenging the status quo and white privilege (see Raback & Hendricks, 2015).

Research Limitations

Combining American and Canadian data is a limitation of the research. However, these concerns were mitigated by keeping the data sets separate and analyzing them separately. No Canadian alternative to the *Billboard Hot 100* charts was available for 1985-2015 and the inclusion of an American data set to provide a historical context was preferable to not having any context for the content of music. Further, many of the popular songs on Canadian private stations match the songs that appear on the *Billboard Hot 100* list and the use of an American chart seemed an appropriate comparison for tracing the content of popular music over the past 30 years. In addition, the large sample sizes of two separate data sets made the coding process, particularly in the qualitative context, difficult to manage. However, *NVivo* allowed for the electronic organization of data that was easily accessible and well structured.

Further, because many people do not purchase music and choose to download songs and albums illegally, it is difficult to accurately capture the songs Canadians are listening to outside of what is played on the radio. However, *iTunes* data were collected and used to demonstrate what Canadians were actually *purchasing* for consumption. While my data cannot completely account for all of the musical content consumed by Canadians, the inclusion of *iTunes* and radio charts, gives an indication of what Canadians are consuming, and at the very least an accurate account of what music choices Canadians make legally.

Fair dealing law dictates only 10% of a song can be quoted without permission from record companies, which affects the presentation of the analysis of songs contained within my data sets. The *Copyright Act* states:

29. Fair dealing for the purpose of research, private study, education, parody or satire does not infringe copyright.

Criticism or review

29.1 Fair dealing for the purpose of criticism or review does not infringe copyright if the following are mentioned:

- (a) the source; and
- (b) if given in the source, the name of the
 - (i) author, in the case of a work,
 - (ii) performer, in the case of a performer's performance,
 - (iii) maker, in the case of a sound recording, or
 - (iv) broadcaster, in the case of a communication signal. ("Copyright Act C-42," 1985/2012)

In light of a supreme court case titled "CCH Canadian Ltd. v. Law Society of Upper Canada," many Canadian universities including York University decided that a short excerpt consists of less than 10 percent of a copyright protected work (York University, 2012). As such when using lyrics and discussing the songs in the analysis, I have to abide by this expectation and consequently I paraphrase song content in some cases. *NVivo* has a function that indicates how much of a source is coded in each theme. These statistics presented in *NVivo* capture the allowable amount of a song to be present in my thesis without the requirement of outside permission from record companies.

A personal challenge in this research was determining how to best process and present such a large amount of data. Ideally, I would have included *all* of the themes and information garnered from two extremely rich data sets, but that was not feasible; consequently, this meant that curation was integral to the data analysis. In future, a project of this magnitude would be more manageable if it involved multiple researchers, as sharing the burden of deciding which themes or discussion to cut may make the process easier and the results more well-rounded. As the only researcher on this project, my biases influenced the content I included in the results portion of this work, whereas research partners may have altered the discussion. Because the elimination of biases is impossible, I made transparency a priority when dealing with all of my data.

The Final Data Sets

Before turning to the results of at the data analysis, an overview of the two data sets is provided including a summary of the genres for both data sets, the censorship and/or need for censorships of songs, and the station breakdowns for the 2015 data. These data sets have been separated as they were not collected from the same sources, however, they provide very similar breakdowns in terms of genre and content contained within the songs.

Historical Data (1985-2015)

As noted earlier, the historical data set is comprised of every song that reached the number one spot on the *Billboard Hot 100* list from January 1, 1985, to December 31, 2015. My final data count was 488 songs, three of which had no lyrics and as such were excluded from my data analysis. The songs fell into four predominant genres: rap/hip-hop (67 songs); R&B (68 songs); rock (70 songs); and pop (262 songs). The remaining songs were a small combination of dance, inspirational, reggae, electronic, alternative, jazz, and country. While many artists had only a single number one hit in this 30-year period some artists stood out in their number of hits on the chart including: Janet Jackson (10 songs); Whitney Houston (11 songs); Madonna (12 songs); and Mariah Carey (18 songs). Notably, only four artists had ten or more number one hits on the *Billboard Hot 100* in the past thirty years and all were solo female artists. Only 72 of the 485 (14.8%) songs on the *Billboard Hot 100* charts 'required' censorship, based on the CBSC codes that used as a baseline for all of the censorship requirements for this project. Of the 72 songs requiring censorship, only two had explicit 'clean' or radio versions, which were used in the data analysis. Explicit or obscene language was broken down into categories of race, gender, sexuality, ability, and generic expletives. A total of 45 songs fell into multiple categories and contained language that discriminated against more than one group.

May through October 2015 data

The May to October 2015 data set is comprised of the top twenty songs from 27 nationwide stations as well as from *iTunes* during this six-month. After removing songs without lyrics, those in a non-English language, and those with unintelligible lyrics, my final data set includes 2818 songs. The genre breakdown was more varied than the historical data set and each contained

more than 100 songs.: electronic (110 songs); R&B (114 songs); rap (136 songs); dance (145 songs); rock (218 songs); singer/songwriter (241 songs); alternative (634 songs); and pop (920 songs).³⁶ Many artists appeared only on one or two charts across the six-month period. However, some artists were found more than 30 times throughout the data set including: Braids (30);³⁷ Rachel Platten (32); Major Lazer (33); Andy Grammer (37); Wiz Khalifa (37); Maroon 5 (40); Shawn Mendes (40); Walk The Moon (43); OMI (46); Jason Derulo (47); Ed Sheeran (63); Taylor Swift (84); and The Weeknd (89). Song distribution by station type shows that 1260 songs were on the charts of private stations, 1226 songs were on community stations, 232 songs were on the 2 public stations, and 100 songs were on *iTunes*. Based on region, 484 songs were on charts from BC, 515 on charts from the Prairies, 532 on charts from Ontario, 464 on charts from Québec, 491 on charts from The Maritimes, 232 from the national charts, and 100 from *iTunes*.

Songs were divided into one of four censorship categories: uncensored (111); censored (127); some censorship (40); and censorship not necessary (2540). Of the songs requiring censorship (278), the type of explicit language used is shown in table 4-1:

Table 4-1: Table demonstrating the frequency of different types of explicit language

Type of Explicit Language Used	Number of Songs
Race	2
Gender	22
Sexuality	0
Ability	0
Generic Explicit	181
Race and Generic Explicit	4
Generic Explicit and Gender	57
Race and Gender	6
Race, Gender, and Generic Explicit	6

As shown in Table 4-1, the majority of the 248 songs that required censorship contained generically explicit lyrics, meaning that the words used did not discriminate against any particular group; the most common words used in this category are ‘fuck’ or ‘shit.’ Discrimination based on gender, and 91 songs contained the word ‘bitch.’ Race-based discriminatory language was found in 18 songs. Due to the work of Judy (1994) and others, I chose not to analyze the use of the term

³⁶ A list of all genres is found in Appendix B.

³⁷ The number in brackets indicates the number of charts on which a particular artist could be found.

'nigga' in the qualitative portion of this thesis because it is currently seen as a reclamation of 'nigger' and does not have the same discriminatory value. As noted above, the policies of the CBSC are not concerned with authorship or reclamation of language, and as such all race-based language is censored in the 2015 data set.

As noted above, a combination of quantitative and qualitative methods analyse two separate data sets, the first being a 30-year historical account of popular music on the *Billboard Hot 100* charts, and the second being a nationwide survey of Canadian radio stations and the *iTunes* store. As seen in Chapters 5, 6, and 7, a combination of methods provides a full picture of how content has and has not changed over the past 30 years is developed. In addition, this chapter, Chapter 4, demonstrated the breakdown of the data sets to provide an overview of the attributes of the data. Preliminary results demonstrate that the main themes found in the qualitative analysis that the major themes found in songs from both data sets deal with relationships in some way. The specific themes can be broken into themes primarily dealing with lust and romance. Quantitatively, the data indicate that discrimination is treated unequally, particularly when it comes to gender, of which the statistical significance will be discussed in Chapter 5.

Chapter 5

Quantitative Results

In this chapter, I present the nominal quantitative data analysis using a series of chi-square tests. All of the tests indicate a statistically significant relationship between the variables; there is a less than 5% chance that my data occurred randomly, thereby indicating that my variables are related in some way.³⁸

Statistics for data from 1985-2015³⁹

Genre and Censorship

A chi-square test of independence was run on all 485 songs regardless of whether or not they were censored or needed censorship. Looking at the relationship between the genre of the song and whether or not it contained explicit or discriminatory language, the result is statistically significant, $X^2 (2, N=485) = 203.944, p = .05$. The effect size for this finding, Cramer's V , was moderate, 0.374. This means that some genres indicate a higher rate of explicit, obscene, or discriminatory language, whether completely censored, uncensored, or somewhat censored, in comparison to songs that do not warrant censorship. For example, of the 67 songs from the rap/hip-hop genre, 20 songs were either censored completely, somewhat censored or uncensored and yet these 20 should have been censored according to the CBSC policy had they been collected from Canadian radio stations.

A second chi-square test of independence performed on the 72 songs that contained explicit, discriminatory, or obscene lyrics determined that the relation between genre and censorship is significant $X^2 (2, N=72) = 38.109, p = 0.05$. The effect size for this finding, Cramer's V , is moderate, 0.514. This test indicates that it is much more likely that the genre of a song influences how likely it is to be censored. For example, a large portion, 47 of the 72 songs that

³⁸ The chi-square chart used to find the statistical significance level of $p= 0.05$ is found at: <https://www.medcalc.org/manual/chi-square-table.php>

³⁹ The statistics discussed below are based on the 485 songs that make up the historical data set.

would have required censorship based on the CBSC policies were from the rap genre, whereas only 20 were from the pop genre. Pop music makes up 262 songs of the total data set and rap music only makes up 67, demonstrating that a larger proportion of rap songs contain explicit and/or discriminatory language when compared to both pop music and other genres.

Censorship and Year

A chi-square test of independence examined the relationship between the *need for* and *use of* censorship and the year in which the song reached number 1 spot on the Billboard chart. The relationship between these variables was significant as $X^2(2, N=485) = 184.029, p = 0.05$. The effect size for this finding, Cramer's *V*, was moderate, 0.356. This test indicates that the need for censorship is related to the year in which it reached number one on the *Billboard Hot 100* charts. For example, prior to 2000, or approximately the first half of the time period examined, only 12 songs required censorship based on CBSC policies, whereas 60 songs required censorship between 2001 and 2015. Some examples of the songs that required censorship between 1985 and 2000 were *Money for Nothing* (Knopfler & Sting, 1985) for using 'faggot,' *Unbelievable* (EMF, 1991) for using 'fuck,' and *Mo' Money Mo' Problems* (The Notorious B.I.G., Puff Daddy, & Stevie J, 1996) for using 'nigga.' In songs that required censorship in the latter half of the time period a large portion of these songs would be censored on Canadian radio due to having multiple types of discriminatory and/or explicit language including, but not limited to, *Lollipop* (Carter, Garrett, Harrison, Jonsin, & Zamor, 2007) which includes 'nigga' and 'homo,' *All About That Bass* (Trainor & Kadish, 2014) which includes 'bitches' and 'shit,' and *Black and Yellow* (Thomaz, Eriksen, & Hermansen, 2010) which includes multiple variations of 'nigga,' 'fuck,' and 'ho.'

Genre and Discriminated Group

A chi-square test of independence examined the relationship between the genre of a song and type of explicit, obscene, or discriminatory language. Language was separated into six categories: discriminatory language based on race; discrimination based on gender; discrimination based on sexuality, discrimination based on ability; generic explicit language that does not discriminate against any one group (words like 'fuck' and 'shit' were categorized here); and discriminatory songs that did not contain language requiring censorship. The relationship

between these variables was significant as $X^2(2, N=485) = 251.78, p = 0.05$. The effect size for this finding, Cramer's V , was 0.228, which indicates a weak relationship between the genre of a song and the region in which it is played. For example, the rap genre tends to use race-based discriminatory language as 25 of 67 songs contained race-based discrimination in comparison to pop music where only 2 of 262 songs used racial language.⁴⁰

A second chi-square test of independence was run on the 72 cases that contained some sort of explicit, obscene, or discriminatory language, to test the relationship between genre and type of explicit, obscene, or discriminatory language. The relationship between these variables was significant as $X^2(2, N=72) = 68.547, p = 0.05$. The effect size for this finding, Cramer's V , was moderate, 0.563. This test indicates that there is a significant relationship between the genre of a song and the type of discriminatory language used. Removing the songs that did not have any type of explicit, obscene or discriminatory language strengthened the relationship between genre and the type of explicit, obscene or discriminatory language used in a song. For example, the rap category was more likely to use race-based discriminatory language as 25 of the 28 songs that contained race-based discriminatory language were from the rap genre (the remaining three songs were pop (2), and R&B (1))⁴¹.

Statistics for data from May through October 2015⁴²

Genre and Region

A chi-square test of independence was examined the relationship between the genre of a song and the region in which it was played. The relationship between these variables was significant as $X^2(2, N=2818) = 153.198, p = 0.05$. The effect size for this finding, Cramer's V , was 0.171, which indicates a weak relationship between the genre of a song and the region in which it is played. For example, more country songs were played in the prairies than anywhere else in Canada, and played 20 of 86 country songs. In addition, 32 of 115 electronic songs were found

⁴⁰ The two pop songs that contained race based discrimination were *I'm Real* (Lopez, Oliver, Rooney, Lewis, & Denny, 2001) and *Check On It* (Knowles et al., 2005).

⁴¹ In addition to the two pop songs mentioned in footnote 38, *Doo Wop (That Thing)* (Hill, 1998) was the only R&B song which used race based discriminatory language.

⁴² The statistics discussed below were run on the 2818 songs that make up the 2015 data set.

in Quebec. Both electronic music and country music were more popular in one region (Quebec and The Prairies respectively) when compared with the other regions, as well as *iTunes* and the national stations. This result indicates that regional preferences to the music that Canadians listen to exist and that deciphering what Canadians listen to solely on a national level means that the tastes of certain regions of the country may not be visible.

Genre and Censorship

A chi-square test of independence that included all songs whether they were censored, uncensored, had some censorship, or censorship was not needed was performed. Looking at the relationship between the genre of the song and whether or not it was censored, the result was statistically significant, $\chi^2 (2, N=2818) = 637.969, p = 0.05$. The effect size for this finding, Cramer's V , was weak, 0.275. This signifies that some genres exhibited a higher rate of explicit, obscene, or discriminatory language, whether completely censored, uncensored, or somewhat censored, in comparison to songs that do not warrant censorship. For example, of 136 songs from the rap/hip-hop genre 28 songs required some form of censorship, based on the CBSC policies.

A second chi-square test of independence used the 278 songs contained explicit, obscene, or discriminatory language to determine the relationship between genre and censorship. The relationship between these variables was significant as $\chi^2 (2, N=278) = 313.411, p = 0.05$. The effect size for this finding, Cramer's V , was strong, 0.751, indicating a relationship between the genre of a song and censorship. This test shows it is much more likely that the genre of a song will impact the likelihood of censorship when looking at songs that contain discriminatory and/or explicit language. Pop songs were more likely to be censored than any other genre as of the 139 songs that contained discriminatory or explicit language 111 were censored.

Genre and Type of Explicit/Discriminatory Language

A chi-square test of independence examined the relationship between the genre of a song and type of explicit, obscene, or discriminatory language. Language was separated into six categories: discriminatory language based on race; discrimination based on gender; discrimination based on sexuality, discrimination based on ability; generic explicit language that

does not discriminate against any one group (words like ‘fuck’ and ‘shit’ were categorized here); and discrimination songs that did not contain language that needed censorship. The relationship between these variables was significant as $X^2(2, N=2818) = 700.866, p = 0.05$. The effect size for this finding, Cramer’s V , was weak, 0.188, which indicates a relationship between the genre of a song and the region in which it is played. For example, the singer/songwriter category tended not require censorship as only 2 of 239 chart entries used language requiring censorship⁴³, whereas 22 of 113 R&B songs contained gender-based discriminatory language, and/or generic explicit language. In addition, 11 of 136 rap songs used race-based discriminatory language in comparison to pop songs where racial discrimination occurred 0 times within 920 songs.

A second chi-square test of independence was performed on the 278 cases that contained some sort of explicit, obscene, or discriminatory language, to test the relationship between genre and type of explicit, obscene, or discriminatory language. The relationship between these variables was significant as $X^2(2, N=278) = 321.503, p = 0.05$. The effect size for this finding, Cramer’s V , was 0.439, which indicates a moderate relationship between the genre of a song and whether or not it contained censorship. By removing the songs that did not have any type of explicit, obscene or discriminatory language, the relationship between genre and the type of explicit, obscene or discriminatory language used in a song was made stronger. For example, no songs that used explicit words that discriminated based on sexuality, or ability existed; however, of the 138 pop songs that contained explicit, obscene, or discriminatory language 121 contained generic non-discriminatory language (such as ‘fuck’ or ‘shit’), 0 songs used racial slurs, and 30 songs had gender-based discriminatory language (mostly the word ‘bitch’).

Censorship and Type of Explicit/Discriminatory Language

A chi-square test of independence determined a relationship between whether or not a song was censored and the type of explicit, obscene or discriminatory language used. This test was restricted to the 278 songs that used some form of censorable language (either explicit, obscene or discriminatory language). The relationship between these variables was significant as $X^2(2, N=72) = 219.298, p = 0.05$. The effect size for this finding, Cramer’s V , was moderate, 0.628. This test indicates a relationship between the censorship of a song and the type of explicit

⁴³ *Done* (Ford, 2015) was the only song in the singer/songwriter that contained language warranting censorship (for using ‘bitch’ and ‘fuck’) and was found on two charts.

language used: 89 of the 278 songs that contained explicit, obscene, or discriminatory language had language that was discriminatory based on gender, compared to 17 songs that used race-based language. Gender-based discrimination usually was focused on the word 'bitch' and is found in the large majority of songs that discriminate based on gender including, but not limited to *She's Kinda Hot* (Clifford, Irwin, Feldmann, Madden, & Madden, 2015). All of the songs that used racially discriminatory language used 'nigga' and includes *Back to Back* (Graham, 2015). Of the 89 songs that used gender-based discrimination only 13 had the gender-based discriminatory language censored, and in 12 of these cases the word censored was motherfucker.⁴⁴ For example, race-based language was censored in 6 of 17 songs, all of which were found on private stations such as The Bounce, The Capital, and Virgin Stations across the country.

Type of Station and Censorship

A chi-square test of independence examined the relationship between the type of station (i.e., private, community, public, or *iTunes*) and the censorship of songs that 'require' censorship. The relationship between these variables was significant $X^2(2, N=278) = 184.822, p = 0.05$. The effect size for this finding, Cramer's *V*, was moderate, 0.577. This test indicates a relationship between the genre of a song and type of station playing the song. Certain types of stations have a tendency to have different levels of censorship. For example, *iTunes* censors 0 of 15 songs that would/should be censored on radio; however, because *iTunes* does not have any policies dictating censorship of language, it is appropriate that the songs found on the top charts of *iTunes* would not be censored. There are 1259 songs in my data set from private stations; of these 166 songs required some sort of censorship based on the CBSC policies, and only 16 of these songs were left uncensored. Incidentally, all 16 of the uncensored songs found on private radio stations have language that discriminates based on gender, which is consistent with the findings of my previous research that indicated that discrimination based on gender is an acceptable form of discrimination according to the policies of the CBSC ("CKQB-FM re the song "Crazy Bitch" by Buckcherry," 2011).

⁴⁴ As noted above *Done* (Ford, 2015) included the word 'bitch' and this was the only song that contained 'bitch' that was consistently censored, and could be found on CBC Radio 2.

Chapter 6

Qualitative Results

The themes discussed in this chapter include dialogue regarding two overarching concepts: lust and love. When dealing with the concepts of lust and love, or just relationships in general this thesis incorporates discussions of race, gender, sexuality, and ability. Gender is the most prevalent discussion woven throughout this work, because gender was the most mentioned aspect in my datasets both qualitatively and quantitatively, and the strongest themes were linked to romantic or sexual relationships which are automatically assumed to be heterosexual.

As mentioned in Chapter 4, Methods, open coding of the data led to more than 50 individual categories and potential themes to work with in my analysis of the content of popular music. Some categories were combined to create themes, particularly themes surrounding love and lust, while others were excluded from analysis because although they were prevalent in the music they were irrelevant when discussing the nature of discrimination or power inequalities in music. Examples include discussions of faith/religious references and the concept of memories/dreams.

Unlike the quantitative analysis, my qualitative analysis was not split between data sets in reporting results. The historical data set and the 2015 data set are presented in the same chapter because although the data came from different sources and different time periods, many of the themes were the same. When distinctions between data sets exist (i.e., when discussing ideas/themes that emerged in only one data set, or when the data suggest a different interpretation of the similar theme) they are highlighted. The impact of the themes discussed in this chapter include the fact that the specific content and themes of music has not varied greatly in the past 30 years as well as the fact that there is little difference between the content included in the historical data set, which is American, and the Canadian 2015 data set. Theoretically, the themes discussed in this thesis may be applicable to the consumption of music in other countries, at least for countries that primarily consume English-language content, demonstrating that the scope of this project includes more than a national perspective. Seeing as human relationships are a universal concept the application of the themes discussed in this chapter can serve as

comments on the ways in which gender, race, sexuality, and ability are treated not just in media but potentially reflect 'real life' treatment.

She Drives Me Crazy – ableism and power dynamics

One of the most difficult forms of discrimination to understand is that of language and ableism because it is so insidious, ingrained, and normalized in everyday speech. I argue that ableist language is one of the most ubiquitous and under-acknowledged types of discrimination within music and policy, at least in Canada, because 36 songs contain overtly ableist language between May and October 2015. Further, there appears to be a lack of knowledge about what encompasses disabilities, particularly as many disabilities are invisible, much in the same way that sexual orientation is invisible, however, unlike sexuality, there is less traction in changing language use regarding disabilities, particularly mental disabilities and language like 'crazy' in my experience. Academia has not tackled the use of ableist language such as 'crazy' in terms of explicitness or need for censorship.

Traditionally, linguists have viewed the use of 'crazy' as a form of slang adopted from the 1960s to mean eccentric or insane (Beale & Partridge, 2003, p. 57). However, as mentioned earlier Sherry (2010) notes that "'crazy' is often used as a generic term of abuse and denigration, but it is also specifically targeted at people with psychiatric impairments" (p. 49). I do not wish to ignore the way in which linguists have typically positioned the many uses and nuances of 'crazy,' instead I would like to highlight how people outside of academia, and particularly those who feel negatively impacted by the usage of 'crazy.' As marginalized groups are often systemically excluded from academic discussions, those who are not linguists by training take to outlets on the internet to discuss the use of language from a non-academic perspective. Some have taken on the colloquial use of ableist language as it is used to stigmatize and allude to mental illness, when often a person is not mentally ill, but rather 'just an asshole' (Kesler, 2011; RMJ, 2010). Further, some argue that terms like 'crazy' are often used to discredit neurotypical people by associating them and their behaviour with mental illness (RMJ, 2010). L. Brown (2016) notes that not all ableist language is a direct slur. 'Crazy' is just one example of how language is used as a "rhetorical weapon" because it connects the idea that mental illness makes people inherently 'bad' (RMJ, 2010). This type of thinking surrounding mental illness and ableist language is not

considered mainstream at present; however, acknowledging the fact that ableist language exists and is used in popular music, even without the intention to stigmatize, is important.

The most popular ableist language references mental illness, most commonly 'crazy' and 'insane,'⁴⁵ appearing in 41 songs (5.3%) in the 2015 data set and 53 songs (11.3%) in the historical data set. Before delving into an analysis of songs containing mental illness, I do not intend to suggest that because these songs mention mental illness, they should be censored; rather I want to bring awareness to the use of ableist language in popular music as these findings provide an example of the normalization of these terms. As L. Brown (2016) states

Ableism is not a list of bad words. Language is *one* tool of an oppressive system. Being aware of language -- for those of us who have the privilege of being able to change our language -- can help us understand how pervasive ableism is. Ableism is systematic, institutional devaluing of bodies and minds deemed deviant, abnormal, defective, subhuman, less than. Ableism is *violence.* (L. Brown, 2016)

I focus on the use of ableist language, like 'crazy' not to state that it is inherently a slur, but suggest that we should be aware of how our language choices may impact people around us.

One of the most relevant songs in this theme was Taylor Swift's *Blank Space*, found on three of the 162 unique top 20 charts in the 2015 data set. However, *Blank Space* was number 1 on the Billboard charts for seven straight weeks (November 27, 2014 to January 10, 2015) indicating it was probably on additional top 20 charts, and would have been more prevalent had I chosen a different time period for 2015. Regardless of the popularity of *Blank Space*, clearly it was a highly consumed song given the amount of time spent at number 1 on the Billboard Hot 100 chart, and the fact that *1989*, the album that includes *Blank Space* had sold more than 5 million copies by July of 2015 (Caulfield, 2015). In the chorus, Taylor Swift sings "Got a long list of ex-lovers/They'll tell you I'm insane" which is just one example of how women are associated with mental illness. My previous research that looked at CBSC decisions found that mental illness was often connected to women (Foley, 2013). One complainant, in particular, disliked the connections between sexism and ableism stating:

⁴⁵ As noted by Sherry (2010) many ableist slurs begin as medical terms, but are often adopted by lay people for non-medical use (p. 34). When people begin to adopt these terms their original meanings are perverted and can end up with completely different definitions than their origins. Insane is a particularly

sexism has become insidious; so entrenched that it is usually unnoticed while its systemic nature and patterns thrive. As a result, "Crazy Bitch" demonstrates how institutional sexism and misogyny is so deep and powerful that even blatant forms can go undetected [...]

Buckcherry's song precedes the term 'bitch' with 'crazy'. That makes the title and lyrics, even more, meaningful: 1) employing negative female stereotypes (emotional, irrational), which results in 2) contributing to the stigma of mental illness. Statistics show that women are more likely to have emotional disorders, such as depression. Mental health: currently a hot topic in North America and internationally. I am curious if the Mental Health Commission of Canada would consider the word 'crazy' to be derogatory in certain contexts. ("CKQB-FM re the song "Crazy Bitch" by Buckcherry," 2011)

The complainant makes salient points about how music can contribute to the stigma surrounding mental illness, as well as the socialized acceptance of sexism. I do not want to indicate that music is more important than other types of speech patterns within popular culture or real life, but rather highlight how music is just one aspect of life in which meaning is made and demonstrated. While mental illness in songs does not always reinforce the stereotype of women as 'crazy,' it is an integral connection to consider in the analysis of ableist language.

Two main features make *Blank Space* unique in comparison to *Crazy Bitch*; the first is that *Blank Space* was much more popular as *Crazy Bitch* peaked at number 59 on the *Billboard Hot 100* chart in July 2006 (Billboard, 2015). The second, and arguably more important, feature that distinguishes the two songs is the fact that Taylor Swift is a woman discussing the links between women and mental illness, unlike Buckcherry, a band of men calling women crazy.⁴⁶ Even though the artists' genders differ, Taylor Swift highlights the tendency for the link between sexism and ableism as *she* is not associating women with mental illness directly; instead, she mentions how her 'ex-lovers' call her insane. Swift's 'ex-lovers' who she references in *Blank Space* are presumed to all be male because both tabloid stories and interviews with Swift indicate that her intimate relationships have all been with men (Billboard Staff, 2014).

⁴⁶ It is interesting to note that there is a contradiction in that, anecdotally, parents seem to be perfectly fine with letting their children listen to artists like Taylor Swift's that normalize gender expectations but refuse to expose their children to songs like *Crazy Bitch* just because it uses 'explicit' language. It could be argued that the covert and subtle integration of gender expectations are more insidious and dangerous than exposure to explicit language.

Like *Blank Space*, Cassandra Wilson's *Crazy He Calls Me* echoes the sentiments of men associating mental illness as a women's issue. Both the title and the chorus demonstrate how a man (presumably her boyfriend based on the surrounding lyrics) calls her crazy. Women themselves can also internalize misogynistic tendencies to associate mental illness with women. For example, in *Dear Future Husband* Meghan Trainor sings

You gotta know how to treat me like a lady
Even when I'm acting crazy
Tell me everything's alright (Trainor & Kadish, 2015)

These lyrics further perpetuate the notion that women are insane or mentally unstable. Forms of sexism are intertwined in many of the themes discussed in my analysis and are further elaborated both in this chapter and the next, where a more formal discussion regarding the different types of discriminatory behaviour and language is connected to the quantitative and qualitative analyses of my data sets.

Crazy is connected with behaviour and power dynamics in romantic relationships. The use of language traditionally associated with mental illness seems at odds with the idea of romance. Love, however, is often described in irrational terms, when artists are so caught up in the emotional aspects of a relationship that it 'drives them crazy.' For example, Fine Young Cannibals' *She Drives Me Crazy* describes a heterosexual relationship where the woman is driving the male singer crazy due to her behaviour in their relationship (Gift & Steele, 1989). In Beyoncé's *Crazy in Love* she sings

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. (Knowles, Harrison, Carter, & Record, 2003)

In addition to the bridge of *Crazy in Love* above, the chorus is essentially a repetition of the title and how love is driving the singer crazy. In such songs, love is associated with irrational or uncontrollable behaviour that results from the other person in a relationship. These songs do not state that the singer is inherently 'crazy'; rather, it is the actions of their partner that makes them crazy. It appears as though the 'craziness' experienced by the singers in songs like *She Drives Me Crazy* and *Crazy in Love* is another person's fault, and the singer deflects any responsibility

for his/her own behaviour. The singer in these types of songs assumes a position of submission, where the partner in the relationship has the power.

She Drives Me Crazy is an interesting example because unlike traditional expectations of relationships where women have less power than men do, the male singer is placing the power of the relationship onto a woman.⁴⁷ As noted by Lakoff (1975/2004), Kleinman et al. (2009), and Gorham (2012) expectations of femininity are connected with power dynamics in relationships that dictate women are the subordinate party.

Love is further associated with 'crazy' particularly when connected to obsession.⁴⁸ There are also examples of how crazy is used to describe a generic situation, without associating the term with a specific person or group of people (see Jepsen, Ramsay, & Crowe, 2011). The songs that use crazy as a situational referent are much less problematic because the people or groups are not associated with negativity; instead, a situation is described as abnormal. However, I acknowledge that my stance on the use of ableist language, even when describing a situation rather than people, is not shared by all persons with mental health issues. As noted above, ableism is a complex topic, especially in relation to discrimination. Some believe that using words like 'crazy' is not ableist or offensive (see not only the article, but the comments section of Lesley, 2012), yet others believe that ableist terms like 'crazy' should be abolished and placed in the same category of discrimination as 'nigger' or faggot (Kesler, 2011; RMJ, 2010). This section raises awareness regarding the use of problematic, and potentially problematic language that deals with ability, in part, because ableism is an under-recognized form of discrimination, particularly when it comes to mental illness or other invisible illnesses.

⁴⁷ It should be noted that blues and traditional country music often focus on love and refer to a loss of a man's power because he is so in love with a woman (Shonekan, 2015) so the connection between shifting balances of power are not unique to *She Drives Me Crazy* but can be found in other genres as well.

⁴⁸ Unfortunately, it is difficult to separate completely the term crazy from discussions of healthy and unhealthy relationships and as such connections between ableism and 'love' that is more obsession based are discussed later in this chapter, in the section entitled *There's a Fine, Fine Line*.

Let's [not] Talk About Sex

In the 2015 data set, there are no overt references to sexual orientation that is anything other than heterosexual, whereas there are fourteen references within nine songs in the historical data set. Music constantly focuses on lust, physical contact, and sex acts, but this is typically described as heterosexual and in a heteronormative context. This theme focuses on discussion of lust, sexual conduct, and the discrimination that accompanies these concepts including the 'othering' of non-heterosexual relationships, as well as the notion of slut-shaming women who do not adhere to traditional expectations regarding women's behaviour.

For my work, Kiesling (2004) provides a context in which to explore masculinities and the use of different masculine associated language patterns particularly as part of gender performance. The use of language to dictate one's own masculinity as well as the masculinity, or lack thereof, of others is common in music, particularly in genres such as rap and rock where traditional masculinities are valorized (Hollows, 2000; McRobbie & Frith, 2007). In addition, because gender "combines performances and bodies as part of an organized, patterned gender discourse" (Kiesling, 2004, p. 233) music is an ideal place to investigate the different ways that gender performance is demonstrated in popular culture. I have found that masculinity does not have a single performance type within my data set, and as such Kiesling's (2004) discussion of different types of hegemonic, and marginalized, masculinities having different performative qualities is useful in analysis, particularly as subordinated masculinity in music is often associated with the feminine (see *Money for Nothing* (Knopfler & Sting, 1985)).

The most interesting thing about the descriptions of non-heterosexual relationships is that male homosexuality is always referred to as a negative, or weakness of the subject, whereas notions of female homosexuality or bisexuality are portrayed positively because the sex act is performed for the male gaze. In the historical data set, the words 'fag' or 'faggot' are used five times, all with a negative connotation that the subject is somehow lesser than the person singing/speaking those words. For example, in *In Da Club* the line that refers to faggot states "you that faggot ass nigga trying to pull me back right?" (Jackson et al., 2002). This line uses both racial and sexuality-based language to put the 'other' in his place for daring to work against the author. *Money for Nothing* also uses the term faggot:

See the little faggot with the earring and the makeup
Yeah buddy that's his own hair
That little faggot got his own jet airplane
That little faggot he's a millionaire (Knopfler & Sting, 1985).

The use of faggot in *Money For Nothing* demonstrates an 'othering' of a homosexual male, depicting the non-masculine upper-class homosexual male as a counterpart to the song's 'author' and his position as a working-class masculine man. Mark Knopfler, songwriter and singer of Dire Straits, has gone on record discussing the use of faggot within *Money for Nothing*, claiming it references a specific type of person he encountered who held and expressed anti-homosexual sentiments by positioning gay men as less masculine because of their fashion choices, and middle or upper class ("*CHOZ-FM re the song "Money for Nothing" by Dire Straits,*" 2010; "*CHOZ-FM re the song "Money for Nothing" by Dire Straits,*" 2011).⁴⁹ *Money for Nothing* is a satirical song through the parody of homophobic language and attitudes. Satire, parody, and critique are all important functions of art as they comment on negative aspects of society such as homophobia or racism and bring these issues to the forefront of discussion. Policy does not appear to take the context, particularly satirical context, of a song into account ("*CHOZ-FM re the song "Money for Nothing" by Dire Straits,*" 2010; "*CHOZ-FM re the song "Money for Nothing" by Dire Straits,*" 2011); however, it would be unfair to neglect the context of a song when discussing topics like discrimination because the use of critique illuminates the issues with the use of language.

Male homosexuality is also discussed without the words faggot or fag, but rather by insinuating that someone is gay, yet hiding their homosexuality as described in *Just Lose It*. Sections of the song first call for a 'boy' to give the artist sexual pleasure, but then it is quickly reaffirmed that the artist does not want a boy, but rather a girl to give him sexual pleasure (Eminem, Dr. Dre, Elizondo, Batson, & Pope, 2004). In a song that is entirely centred around 'blowjobs', Lil Wayne makes the effort to use the phrase "no homo" to indicate that he only wants blow jobs from women (Carter et al., 2007). While *Just Lose It* and *Lollipop* do not use pejorative slurs, they invoke the idea that homosexuality on the part of men is a bad thing, and make a point of reassuring the audience that the singer is straight.

⁴⁹ One could argue that the *camaraderie* discussed by Hall (2014) is employed within *Money For Nothin'* as the language used is technically discriminatory based on the regulators but the context provides a different meaning.

Lady Gaga's *Born This Way* is the only song that references many different marginalized groups from race and gender to sexuality and ability and does so in a positive way. Instead of berating people for being different, the lyrics support those with differences. For example, the song contains the following lyrics:

No matter gay, straight, or bi,
Lesbian, transgendered life,
I'm on the right track baby,
I was born to survive. (Germanotta & Laursen, 2011)

These lyrics indicate that differences should be celebrated, rather than condemned or judged. Further, the lyrics of *Born This Way* positively acknowledge transgendered people, a refreshing approach considering the potential negative treatment in song of a group that constantly experiences discrimination. *Born This Way* portrays sexuality and gender identity in a non-discriminatory way and does not suggest a person's sexuality or gender identity can or should be used for someone else's sexual pleasure.

Sexuality of women is handled in a completely different way, as instead of artists using slurs against women for non-heterosexual relationships, the thought of a relationship between two women, or a threesome with two women and a man is titillating and desired by men. As acknowledged above, *In Da Club* discriminates against homosexual men through the use of faggot, however, this song also uses the idea of a bisexual woman as something lusted after. The lyrics "now shawty [sic] said she feeling my style, she feeling my flown/Her girlfriend want to get bi and they ready to go" indicate that bisexuality is a choice that the women subjects of the song choose to please the male singer. Bisexuality is presented as an action in *In Da Club*, rather than a sexual orientation; rather than using the term bi as a form of discrimination or description, it becomes a form of exploitation of women.

Katy Perry sings about bisexuality/homosexuality without having a term to describe the situation when she sings

I kissed a girl and I liked it,
the taste of her cherry chapstick.
I kissed a girl just to try it,
I hope my boyfriend don't mind it.
It felt so wrong,
it felt so right. (Perry, Gottwald, Martin, & Dennis, 2008)

These lyrics indicate that the homosexual experience of kissing a girl is taboo, yet at the same time, such actions garner some sort of attention, because it occurred in front of other people at a party, based on the setting description detailed in the first verse of the song. In addition, the focus of the chorus on the boyfriend of the singer further supports the notion that kissing a girl was an action performed for the male gaze. The male gaze appears to be a driver for most songs focussed on lust and is not limited to songs dealing with bisexual or homosexual women. The concept of lust, and the male gaze are found in 235 of 485 songs in the historical data set and 182 of 771 in the 2015 data set.

Lust, sexual pleasure, and physical contact are important themes seen throughout the data, and heterosexual relationships are inferred to both explicitly and implicitly in nearly all of the songs, both in the historical and the 2015 data. Assumptions of heterosexuality are achieved through explicit mentions of the gender of the object (or subject)⁵⁰ of desire. For example, *She's Kinda Hot* includes a male singer who describes the attractiveness of the female subject using the pronoun 'she' (Clifford et al., 2015). *Downtown* includes the lyrics "And a bad little mama with her ass in my face, I'mma lick that, stick that, break her off, Kit-Kat, Snuck her in backstage" (Haggerty & Lewis, 2015) which uses female pronouns in conjunction with the word 'mama,' an obvious female term. Using gendered nouns and pronouns to describe the subject of desire is much more common in the songs sung by men that involve female subjects. The tendency for female singers to discuss the theme of lust to using the gender neutral pronoun 'you' as seen in *Talking Body* with lyrics such as "Now if we're talking body, You got a perfect one, So put it on me" (Lo et al., 2014).

Arguably, songs that use gender-neutral pronouns can be read as homosexual, rather than heterosexual; however, as noted earlier such songs assume heterosexuality. The use of gender-neutral pronouns by women adheres to the concept of women's language as discussed by Lakoff (1975/2004) as well as assumptions of maleness that Hofstadter (1985) notes is constant, at least in the English language. In song, women do not need to reinforce their femininity by associating themselves with heterosexual relationships. Female homosexuality is as masculine behaviour as noted by Hall (2014, pp. 230-231). Literature shows that lusting after

⁵⁰ The subject/object relationship is further discussed in section entitled *You Don't Own Me* below.

women is considered masculine behaviour yet being a woman is associated with performing femininely, in both behaviours as well as language use.

As most, if not all, pronouns are assumed to be male, unless accompanied by other language that indicates a specific gender (Hofstadter, 1985; Lakoff, 1975/2004), 'you' when sung by a woman, in particular, is often automatically read as referring to a male subject. The assumption of maleness is further reinforced by expectations that women do not perform masculine behaviours or use masculine language patterns. This does not suggest that women do not sing about homosexual lust based interactions; however, in my data sets only one song explicitly mentions a homosexual relationship (Perry et al., 2008). It is possible that the 'you' in any number of songs sung by women refers to another woman in a homosexual way; however, as noted above, the socialized reading of the word 'you' indicates that the 'you' is a man.

Unlike female singers, male singers appear to rely on the use of gendered pronouns to reinforce their masculine positions. As noted above, there is a strong connection between masculinity and heterosexuality (Eckert, 2014); in music, language associates male singers with female subjects, and as such by expressing heterosexual lust, male singers reinforce their masculine positions. When men use the word 'you' it is often accompanied by gender-based, or associated language to indicate that the 'you' is a woman. For example, in *In Da Club* the male singer/rapper states

But I've been driven by attraction in a strong way
Your body is bangin' baby I love it when you flaunt it
Time to give it to daddy nigga now tell me how you want it
(Tell me how you want it! La-dy, yeahhhyeah) (Jackson et al., 2002)

While 'you' and 'your' are used within this verse, the gender neutral pronouns refer to a woman based on the use of 'lady' and the words 'baby' and 'flaunt.' Lady is the obviously gendered term while 'baby' and 'flaunt' are less obvious in their connotations of a female subject. Flaunt is associated with the feminine as described by Mazzei and O'Brien (2009) in their discussion of women using their bodies and attractiveness to gain privileges in research situations. Baby is an infantilizing term, as it can refer to a literal baby, but it is often used to describe a romantic partner. Dagbovie-Mullins (2013) highlights the tendency for the infantilization of women, and black women in particular, and placed in submissive positions within

popular culture; I argue that the use of language like baby is just one example that demonstrates this infantilization.

Another example of how men use the gender neutral 'you' in combination with women associated adjectives to reinforce the women as subject is seen in *Guilty as Sin* where the male singer sings

Close my eyes and I visualize all the things I wanna do,
things I can do with you
Not so innocent now that no one can see
finding it hard to breathe,
yeah when you're fucking me (Talevski, 2015)

Gorham (2012) describes innocence as a feminine quality because women are socialized to be ignorant of sexual experiences (p. 54), not only in the Victorian period but through to today as well. The use of innocence in the above verse indicates that the subject of the singer's lust is a woman. Males are rarely described as innocent unless they are children as part of the connection between women and innocence prevents women from gaining knowledge whereas there are fewer restrictions on knowledge for men (Gorham, 2012).

Other songs such as Charlie Puth's *Marvin Gaye* also utilizes the word 'you' multiple times including the verse

There's loving in your eyes
That pulls me closer
It's so subtle, I'm in trouble
But I'd love to be in trouble with you (Puth & Frost, 2015)

In this verse, both the male and female voices are singing and it is obvious that they are singing to each other, about their heterosexual physical relationship. Unlike the previous examples, 'you' is used without any descriptive words to indicate a heterosexual relationship, instead, a female singer (Meghan Trainor) is included in the song to solidify that the relationship that is the focus of the song is between a man and a woman (Puth & Frost, 2015). The discussion of lust differs between male and female singers, not only in their use of pronouns but because there is a tendency for men to use more explicit language when referencing lust, whereas women indicate desire in subtler ways. The socialization of femininity and masculinity as discussed by Lakoff

(1975/2004) suggests that women are supposed to 'hide' their sexual feelings which explains why men and women describe sexual attraction differently in song.

One example of how men often use more explicit language to describe lust/sexual relationships is seen in *Guilty as Sin* when the male singer sings

Close my eyes and I visualize all the things I wanna do,
things I can do with you
Not so innocent now that no one can see
finding it hard to breathe,
yeah when you're fucking me (Talevski, 2015)

In this verse, a woman is described as no longer adhering to expectations of innocence and remaining 'pure' with the forceful word 'fucking.' As noted above, women are socialized not to use forceful language, particularly swear words like fuck because exclamations of such force are associated with masculinity (Lakoff, 1975/2004, p. 44). Therefore, the male singer not only reaffirms his masculinity by using 'fucking,' but he also reaffirms the femininity of the subject by associating his actions with a loss of her innocence. Further examples of the use of explicit language when describing lust based situations from the perspective of a male singer are seen in, but are not limited to *Always on Time* (Vest, Atkins, & Lorenzo, 2001), *SexyBack* (Timberlake, Mosley, & Hills, 2006), and *Hot In Herre* (Haynes, Williams, Hugo, & Brown, 2002).

Songs that use variations of 'fuck' to describe lust, also tend to place the female subject in a submissive position with actions done to her rather than indicating she is an active participant.⁵¹ The use of forceful language is masculine (Lakoff, 1975/2004, p. 44). There are links between masculinity and heterosexuality (Eckert, 2014), and reinforcing the masculinity of the singer through the use of forceful language, simultaneously reinforces their heterosexuality, particularly when talking about lust.

Women tend to describe sexual desire using softer, more feminine language. For example, in *Black Velvet* the phrase "the boy could sing, knew how to move, everything/Always wanting more, he'd leave you longing for" (Tyson & Ward, 1989) discusses lust, without explicit language. These lyrics infer lust because 'longing' is used in combination with the physicality of

⁵¹ Further discussion of the treatment of women as both subjects and objects are found in *You Don't Own Me* below.

the male subject. In *Black Velvet*, the female singer describes her lust for a man, yet she never uses the same type of forceful language seen in songs from male artists. An example of how women continue to adhere to feminine expectations of language use is found in Kelly Clarkson's *Heartbeat Song* where she sings

Your hands on my hips
And my kiss on your lips
So I could do this for a long time (Allan, DioGuardi, Evigan, & Mae, 2015)

This song describes physical contact, but does so in a feminine way first by keeping the language less forceful and non-explicit, and second by keeping the description rather tame, and innocent; Gorham (2012) would consider the descriptions to adhere to feminine expectations. .

The feminine/masculine dichotomy regarding the use of swear words is not mutually exclusive, and women do use generic words like fuck and shit; however, the term fuck, when used by women, is a general expletive rather than directly connected to lust and heterosexual relationships. I do not mean to suggest that men only use explicit language to talk about lust, but rather, it seems more acceptable for men to use explicit language when dealing with lust. Songs that describe lust using variations of the word fuck are exclusively sung by men, in both the historical and 2015 data sets.

What's Love Got to do With It?

Similar to lust, the concept of love is a common focus for many songs in my data sets; 321 of 485 songs mentioned love in the historical data set and 292 of 771 songs in the 2015 data. In addition, 'love' or 'luv' occurred 1640 times in the historical data set and 1346 times in the 2015 data set. The sheer number of times that love is mentioned in song demands some attention despite the lack of an explicit link to discrimination.

Before delving into a discussion of romantic love, the focus of most songs, I acknowledge occasional mentions of non-romantic love occur in songs. With one exception, all songs about non-romantic love in the 2015 data set were found on community stations, and these songs focus primarily on love between parents and children. *See You Again* appeared on 36 different top 20 charts and was popular nationwide, and found on charts in every region, as well as *iTunes*; the

only exception was the national stations CBC Radio 2 and 3. In addition, *See You Again* spent 12 weeks at number 1 on the *Billboard Hot 100* charts. *See You Again* contains the following

And what's small turn to a friendship
A friendship turn to a bond
And that bond will never be broken
The love will never get lost (and the love will never get lost) (DJ Frank E, Puth,
Wiz Khalifa, & Cedar, 2015)

These lyrics show platonic rather than romantic love, and the song later equates friendship with brotherhood. *See You Again* is found on the *Furious 7* soundtrack, a known tribute song to Paul Walker, a star of the *Fast and the Furious* franchise who died during the filming of *Furious 7* (Sheridan, 2015). Friendship did not appear with the same emotional connection found in *See You Again* in any other song from either data set. Elton John's tribute to Princess Diana in 1997 spent 14 weeks at number 1 on the *Billboard Hot 100* charts; however, this tribute focused on the loss of a public figure rather than friendship and never referred to love overtly. There was a clear emotional connection to the loss of Princess Diana; however, love, romantic or otherwise, was never an explicit statement.

Romantic love, whether explicitly or implicitly heterosexual, was the focus of almost all songs that dealt with love. The emotional language surrounding love and relationships with the theme of *What's Love Got To Do With It?* and the language that referred to physical contact and unbridled passion with *Let's [not] Talk About Sex* were coded to distinguish between discussion of lust and love; overlaps in songs were coded both for their depictions of love and lust exist. For the sake of analysis, I separated the dialogues regarding love and lust.

Mariah Carey's music has spent 79 weeks at number 1, the longest amount of time any artist has spent in the number 1 spot on the *Billboard Hot 100* charts in history (Trust, 2015); each of her number 1 songs are about love in some way.⁵² For example,

And it's just like honey
When your love comes over me

⁵² Some of Mariah Carey's music focuses on the break-up of romantic relationships. Some of these songs are discussed in the section entitled *Breaking Up Is Hard To Do*.

Oh, baby, I've got a dependency
Always strung out for another taste of your honey (Carey et al., 1997)

In *Honey*, and many other songs about love tend to relate love to a drug, or some sort of all-powerful force that controls a person. Another example of love creating a dependency or treatment of love as an addiction is seen in *Under the Influence*; the lyrics include “I'm sick of this condition/your kiss is my addiction” (King & Bassett, 2015) which reinforces the idea that love is somehow associated with having an addictive quality. Love as addiction is a part of popular culture and “love is often described as an addiction, a subtle and poetic metaphor that contains seeds of truth” (Burkett & Young, 2012, p. 1). Studies of both love and drug addiction demonstrate that similar body and brain reactions occur when a subject is exposed to an addictive drug, and when a person is falling in love (Burkett & Young, 2012, p. 1). Love as a controlling and all-consuming force can arguably be seen as romantic,⁵³ which may explain its popularity, not only in music but in other forms of popular culture as well.

Love as an addiction is addressed in two ways: the first refers to an addiction that is welcome and enjoyed; the second shows love as something the subject does not want, but which s/he cannot escape. Songs like *Honey* (see above) and *Kiss From a Rose* which includes “You became the light on the dark side of me/Love remained a drug that's the high and not the pill” (Seal, 1994) are examples of the subject seeming to enjoy the ‘intoxication’ of love, and the romance that comes with a type of consuming love. Some songs go so far as to conflate love with drug addiction; for example, *Bad Medicine* contains the lyrics “Your love is like bad medicine” and “that's what you get for falling in love/Now this boy's addicted 'cause your kiss is the drug” (Jovi, Sambora, & Child, 1988). However, songs like *Under The Influence* (see above), and *Sugar*, which states “I don't wanna be needing your love” (Levine et al., 2015) are expressions of singers who want to remove themselves from the addiction of love. These songs do not indicate that the singer no longer wants to be in love, as *Sugar* goes on to state “I just wanna be deep in your love/And it's killing me when you're away” (Levine et al., 2015), but rather, they suggest that the artists want to maintain agency and control over their feelings. Even though love is considered biologically similar to drug addiction, love and its addictive properties are still valorized and

⁵³ I use arguably because there is a fine line between romanticism, obsession, and stalking, which is delineated in *There's a Fine, Fine Line (Between Love and Obsession)*.

romanticized as evidenced by the popularity of songs that use addiction associated language with love.

Love is also commonly referred to as something that 'saves' the singer, almost as though the person is incomplete without someone's love. In *Because You Loved Me* Celine Dion sings

You were my strength when I was weak
You were my voice when I couldn't speak
You were my eyes when I couldn't see
You saw the best there was in me [...]
I'm everything I am
Because you loved me (Warren, 1996)

Love is described as a requirement to ensure a person is complete and as something that improves the life of the singer because it supports the singers' growth. Similarly, *The Wind Beneath My Wings* includes the lyrics "I want you to know I know the truth, of course I know it/I would be nothing without you" (Henley & Silbar, 1989) which highlights the notion of love completing a person, and especially women. Some men also refer to being 'complete' once they have found love (see Warren, 1989 which is incidentally written by a woman, although it is sung by men), but women are more likely to sing about fulfillment through love. Love and the emotions surrounding love are often associated with femininity and pop music, even when sung by a man, in comparison to rock music which is tied to lust and sexual prowess (Hollows, 2000, p. 175; McRobbie & Frith, 2007).

Within the historical data set all of the songs showing love as everything the male singer needs or as completing the male singer fall within the pop genre, or pop-rock, rather than traditional rock and roll. It appears that the genre boundaries that McRobbie and Frith (2007) first suggested in 1978 that involve a gender binary between the treatment of love as emotional in pop music and as sexuality-based in rock music continue to inform the structures of today's music. These distinctions are not as clear today as they were in 1978 due to the mixing of genres and the creation of new hybrid genres, such as soft rock, which includes some pop sentimentalities. While genre has developed and changed since 1978, song genre appears to indicate how different subjects are treated, as demonstrated in both the quantitative and qualitative data analysis.

A small number of songs refer to self-love and the concept of not needing another person to experience love. The most overt example of self-love is *Love Myself* which contains

I'm gonna put my body first
And love me so hard 'til it hurts
[...]
(I love me)
Gonna love myself, no, I don't need anybody else (Steinfeld et al., 2015)

Songs that contain self-love indicate a sort of independence not found in other songs that focus on love. Using self-love and independence rather than traditional explanations or metaphors for love provides a counterpart to the idea that romantic love is the only thing that can make someone whole. The idea of self-love is found both in the historical data set with songs such as *Hero*, where Mariah Carey sings

So when you feel like hope is gone
Look inside you and be strong
And you'll finally see the truth
That a hero lies in you. (Carey & Afanaseiff, 1993)

Another historical example of independence and self-love is seen in *Born This Way*, a self-love anthem that contains “Just love yourself and you're set [...] I was born this way” (Germanotta & Laursen, 2011). Both the historical and 2015 data demonstrate a need for self-love and overcoming obstacles in ‘your’ path through self-love.

A second 2015 song that fits this theme is *Fight Song*:

This is my fight song
Take back my life song
Prove I'm alright song
My power's turned on
[...]
And I don't really care if nobody else believes
'Cause I've still got a lot of fight left in me. (Bassett & Platten, 2015)

Similar to the examples noted above, most of the songs containing ideas of self-love, *Fight Song* is sung by a woman. The only song about self-love/improvement sung by a man from either data set is *Man in the Mirror* by Michael Jackson. Women likely focus on the concepts of self-love and independence because they are socialized to believe that they are incomplete without a man, whereas men are viewed as complete without the need for a romantic partner. As such, women

are more likely to sing about self-love because it rejects traditional gender expectations. Throughout her work, Lakoff (1975/2004) highlights how women are socialized through language and seen as 'less than' men. Looking at Victorian ideals which still hold true today Gorham (2012) further acknowledges that society tells women that not only must they remain pure for men, but they are not complete without a man's protection, whether from a family member, like a father or brother or from a husband. Within the past 30 years, an increasing number of popular songs call for female independence and self-love. Most of the songs that contain self-love sentiments occur after the mid-late 1990s, and numbers seem to be increasing; multiple songs found on the top 20 charts in 2015 refer to self-love including but not limited to *Confident* (Lovato, Salmanzadeh, Martin, & Kotecha, 2015), *Elastic Heart* (Furler, Pentz, Swanson, & Tesfaye, 2014), and *Worth It* (Renea, Eriksen, Hermansen, & Kaplan, 2015).

There's a Fine, Fine Line (Between Love and Obsession)

In contrast to the above discussion of self-love, many songs romanticize and valorize obsessive and controlling behaviours so much so that distinctions between love and unhealthy relationships are blurred. The glamorization of stalking and obsession behaviours is not limited to the popular music found in my data and is seen throughout many forms of popular culture (Lippman, 2015; Nicastro, Cousins, & Spitzberg, 2000; Brian H. Spitzberg & Cadiz, 2002; B.H. Spitzberg & Cupach, 2014). Anand (2001) highlights the normalization of stalking behaviours seen as romantic (p. 409). Stalking and obsessive behaviours have the tendency to reinforce the idea that "men are the controllers and that women are to be controlled by men" (Fabian, 2014, p. 165). As noted by Lippman (2015), media portrayals of men using obsessive, stalking techniques are often valorized, particularly in film. I found that obsessive behaviours are found in romantic songs from both men and women. For example, in *End of the Road* the lyrics

Girl, you know we belong together
I have no time for you to be playing with my heart like this
You'll be mine forever, baby, you just see (Edmonds, Reid, & Simmons, 1992)

demonstrate that obsessive behaviours are not only seen as acceptable but as romantically ideal because the pursuit of love, even though stalking, is a demonstration of how much someone loves another person. Instead of reading lyrics such as "you'll be mine forever, baby, you just see" as stalking behaviour, the message is one of romance.

Another example of stalking behaviour as a romantic ideal is found in *Grenade*:

Gave you all I had
And you tossed it in the trash
You tossed it in the trash, you did
To give me all your love is all I ever asked
'Cause what you don't understand is... (Mars et al., 2010)

These lyrics state that the subject of Bruno Mars' love does not appreciate that he would die for her (as found in the chorus of the song), yet she would not die for him. The lyrics also insinuate that the female subject's rejection of the singer's love indicates she is heartless and does not care about his feelings. However, the framing of people and women in particular, as heartless for rejecting 'love' is problematic because it teaches women that they lack the right *not* to be in a romantic relationship; agency from the pursued party is removed and they are demonized for refusing love. Technically, stalking is a gender-neutral crime, however, disproportionately men *stalk* women (Lippman, 2015, p. 3). Men can be the subject of stalking behaviours; however, men are the perpetrators of stalking more than 70% of the time (Nicastro et al., 2000, p. 70). Moreover, stalking by men is framed as a part of romantic pursuit, whereas women who stalk men are seen as 'crazy' (Mullen, Pathé, & Purcell, 2008, p. 136). The act of stalking is also disproportionately male in my data, although many songs sung by women indicate obsessive behaviours.

One song about obsessive behaviours from a woman's perspective is *Don't Wanna Lose You* which includes

I don't wanna lose you now
We're gonna get through somehow
[...]
But if you want me
I'll be around, Forever. (Estafan, 1989)

The major differences between the obsessive or stalking songs sung by men and women are that men often 'claim ownership' or discuss their love in a way that suggests they are entitled to the woman's love, whereas, women's declarations of love for men tend to be more passive. In *Don't Wanna Lose You* the woman is passive because she is waiting for a man's permission for their relationship to resume, rather than telling him that he belongs to her. It appears that the interpretations of whether or not the song could be considered merely obsessive, or crossing the line to stalking-like behaviour have to do with the types of language that men and women use in

song. For example, in *End of the Road* the male singers claim ownership over the subject of their love by saying “you'll be mine forever, baby, you just see” (Edmonds et al., 1992), placing them in active positions of ‘doing’ and controlling others. In *Jackpot*, the female singer sings “All that I think about day and night/Is having you in my dream life;” (Alice & Hello Moth, 2014) which demonstrates how even though women obsess about love, their actions tend to be passive, while men are active and controlling.

Although trends indicate that men use language to depict stalking behaviours more often than women, women occasionally use similar language. For example, in *Always Be My Baby* Mariah Carey sings

You'll always be a part of me
I'm part of you indefinitely
Boy don't you know you can't escape me
Ooh darling 'cause you'll always be my baby. (Carey, Dupri, & Seal, 1996)

Similar to many songs sung by men, the above indicates a type of active connection. The words “boy don't you know you can't escape me” (Carey et al., 1996) echo the similar phrasing of “You'll be mine forever, baby, you just see” (Edmonds et al., 1992). Although *Always Be My Baby* does not explicitly state ownership, the sentiment of someone being ‘mine’ is similar as it emphasizes an ongoing connection between former lovers.

Depictions of stalking and obsession are not necessarily problematic; however, the ways in which stalking behaviours are romanticized in popular media sends problematic messages. Media provide the opportunity to present a wide range of human experiences, which can include negative actions such as stalking. The inherent problem is that popular media often valorize, or at the very least normalize, negative behaviours; unfortunately, many normalized negative behaviours impact marginalized groups. Through media representations of stalking, women are taught such behaviours are normal, and that women should expect men will ignore refutations of attention (Meyerhoff, 2004, pp. 210-212). Lippman (2015) notes that positive portrayals of stalking also are used to make women feel desired if a man is willing to pursue her fervently (p. 3). Stalking in popular culture becomes problematic in contradictory ways in that it teaches women that their own agency to decline romantic relationships does not matter and at the same time if someone is stalking them it means they are desirable. It is problematic that desirability is treated as the greatest trait a woman can have. Desirability is treated as something more important than safety

or agency. While the theme of stalking and obsession is not discriminatory it reinforces existing gender norms that dictate that women do not have agency over their own bodies and experiences. In addition, when men are the subject of obsession in music it reinforces the impression that women are incomplete without love, and that being part of a romantic relationship is the greatest achievement a woman can have.

‘Oh you wanted it bad’ – Depictions of Rape

An extension of the previous theme regarding stalking behaviours, the next theme focuses on actual depictions or threats of sexual assault. Fewer songs explicitly use the word rape in comparison to songs that indicate obsession or stalking; only 13 songs, 12 of which are found in the 2015 data set and on community stations explicitly use the word rape. The fact that rape is overtly discussed with less frequency than other obsessive and stalking behaviours does not negate its importance as a theme. As noted in Chapter 3, Ehrlich (2001, 2004) thoroughly investigated the use of language surrounding rape and sexual assault both in criminal cases as well as media coverage of court. She found that news media tend to portray the perpetrators of rape and stalking as a stranger to the victim when in reality a woman is far more likely to be raped by a partner, former partner, or someone she knows (Ehrlich, 2004, p. 224).

Meyerhoff (2004) explains the reasons behind the silencing of women, particularly in sexual situations, stating that “society eroticizes women’s resistance and eroticizes men’s force” (p. 212). One can see these eroticizations of behaviour based on gender throughout popular music where popular songs contain content of men exerting their power over women, and the silencing of women when they disagree. Meyerhoff’s (2004) work became a point of reference and explanation when I was coding my data and discovered that the silencing of women, particularly when it came to issues of consent was common both in the historical data, as well as the nationwide Canadian data. The specifics of the silencing of women relate to the general area of gender-based language in that Meyerhoff’s (2004) work demonstrates the ways in which society socializes everyone to effectively silence women through the prevention of locutionary acts, or through ignorance of locutionary acts.

Ehrlich’s (2004) work provides an interesting counterpoint to my work in that news-based media that describe rape and sexual assault provide a different function than music because the

news is meant to inform and educate, whereas music is more about entertainment. Further, music that contains references to rape and sexual violence seems to differ slightly from news media, in that there often seems to be an existing relationship of some sort between men and the women that they abuse (for example see *Everything Always* (CTZNSHP, 2015)) However, it is important to note that in music, rape and sexual violence are rarely discussed as rape or sexual violence, but rather, the usually male, artist will talk about a woman as though she is an object used for sexual gratification rather than a person who is sexually assaulted (see *Blurred Lines* (Thicke, Williams, Harris, & Gaye, 2013) as an example).

The concept of conceptual baggage mentioned in the literature review is integral to the qualitative portion of my research as it helps to explain the inferences of discriminatory or stereotype reinforcing language that are not explicitly pejorative. Perhaps of strongest relevance to my research project is the following statement:

the most problematic cases where gender ideology results in communicative failure are those in which women's explicit refusals of men's sexual overtures do not get uptake – or at least comprehension is not acknowledged. (McConnell-Ginet, 2014, p. 329)

Ideologically, many men feel that “no” means “keep trying,” or that a refusal to engage in conversation or interactions is just a woman “playing hard to get” (McConnell-Ginet, 2014, p. 329). The illocutionary acts of women who refuse sexual contact are misread by men due to some ideological beliefs (McConnell-Ginet, 2014, p. 329). Some of my data indicate there is an indication that ideological beliefs that are directed at women and notions of consent are demonstrated in the lyrics of music, as there are examples of songs that ignore a fictional woman's protestations against sexual interactions (for example see CTZNSHP, 2015).

One particularly graphic song, *You Won't Be Going Home*, details a story about raping a woman at knifepoint. It includes the following:

Just hush now girl, no need to fight
"Why are doing this to me?"
She began to cry, beg and plead (Savoie et al., 2015)

While *You Won't Be Going Home* is an outlier in the songs that depict rape, due to its graphic nature, it is important to look at all of the different representations of rape. What is most disturbing

about these types of songs, is in addition to their production they also break into the top 20 charts of some radio stations. As previously noted, however, songs that explicitly use the word rape are only found on community stations, many of which are university radio stations, rather than commercial stations with very large audiences. However, given the issues with rape on university campuses (Adams, 2014), the popularity of rape depictions in song on campus radio stations is very problematic.

Much of the literature surrounding stalking, rape, and rape culture discuss media perpetuation of rape myths (Bohner, Eyssel, Pina, Siebler, & Viki, 2013; Ehrlich, 2001, 2004; Lippman, 2015). Differences between songs that perpetuate rape myths and those that depict the act of rape itself do exist. For example, *You Won't Be Going Home* does not perpetuate rape myths because it focuses solely on the luring and rape of an eighteen-year-old. Media that promote and reinforce rape myths tend to focus on how the subject, was not 'really' raped, or that somehow she 'deserved it' based on dress or prior behaviour, that a man was unable to control himself because he was 'over-sexed,' or that a rapist is a stranger (Bohner et al., 2013, p. 19). Another common rape myth is that if a victim does not fight back, then s/he was not raped (Peterson & Muehlenhard, 2004, p. 131). *You Won't Be Going Home* is unique because it does not infer that the subject deserves to be raped and even seems to indicate that the subject knows the perpetrator. On the other hand, many other songs that fall into the rape category reinforce rape myths. For example, in *Everything Always* the lyrics

Oh you wanted it bad
I'm gonna wear you out
I'm gonna wear you down
Darling I just can't stop myself (CTZNSHP, 2015)

reinforce the myth that men cannot stop themselves from raping women. In addition, *Everything Always* strengthens the notion that consent can be won, rather than something that is enthusiastic and freely given (Jozkowski & Peterson, 2014, p. 636).

Blurred Lines is another song that uses the rape myth of assumed consent, or lack thereof. For example, the lyrics

I hate these blurred lines
I know you want it
I know you want it

I know you want it
But you're a good girl
The way you grab me
Must wanna get nasty (Thicke et al., 2013)

First, these lyrics assume that the man in question knows what the woman wants, regardless of her actual wants or needs. Second, he uses a single example of physical engagement as consent for any type of sexual interaction. Finally, the song infantilizes and frames the woman as a 'good girl,' which further indicates that the sexual acts described and insinuated in *Blurred Lines* could not be sexual assault because according to rape myths 'good girls' do not get raped (Bohner et al., 2013, p. 19).

Different linguistic and topical functions are performed when the woman is the singer, as sexual assault is presented very differently. For example, *No Car* is sung from a woman's perspective and includes the lyrics "I still can't help my mind and sometimes you took when I don't put up a fight" (Faith Healer, 2015), which provides an example of how women are not allowed the agency to say no. In addition, *No Car* also demonstrates the popular rape myth that unless a victim fights back there is no rape, as the song never explicitly uses the word rape. Popular music is not expected to use the word rape frequently; however, describing sexual assault and rape without demonstrating how that such behaviour is unacceptable sends messages that reinforce the rape myths we have been fighting to end for decades.

Rape is also referenced in non-sexual assault situations using the word rape to indicate "a rape of the land" (Raback & Hendricks, 2015) or "I'll rape your mind, your soul and the stories left untold" (Dillon Ryan's Hindsight, 2015). Such songs appear to rely on the violence and negativity associated with the term rape as part of the imagery involved in creating a story, whether about the destruction of the environment or as the degradation of the mind into 'madness.'

As noted in the previous theme, *There's a Fine, Fine Line*, the removal of agency from a woman is consistently repeated; women are taught that they do not have the ability to say no, because men have the power and ability to ignore the locutionary and illocutionary acts of women (Meyerhoff, 2004, pp. 210-212). Further, the myth that only certain types of women are raped and that 'good' women will not be raped is emphasized in *Blurred Lines*. The idea that consent is a 'blurred line' rather than a clear action is one of the most highlighted rape myths in my data sets.

Media indicate what is considered to be socially acceptable behaviours (Ehrlich, 2004, pp. 223-225), which is the reason I focus so heavily on the issues with the romanticization of stalking and rape. In the case of popular music, the discourses found and re-presented over the radio or other media suggest that rape myths are not myths, but rather are fact. Because rape myths are used in popular culture acknowledging their presence and accompanying problems helps to create a record of and encourages a critique of the ways in which we treat women both in popular culture and in reality.

Breaking Up Is Hard to Do

Along with the concept of love, the theme of breaking up is found in a very large portion of songs, including 179 from the 2015 data set and 141 in the historical data set. The prevalence of breakup, negative emotions, and heartache as major themes of music is compatible with the fact that love and all of the positive emotions are also highly discussed. Songs coded as breakups occasionally fell under both the love and obsession themes. Obsessive and stalking behaviours are present in songs that refer to breakups, most likely because people are socialized to believe that women do not have the agency to choose not to be in a relationship and that men just need persistence to gain or maintain love. As noted earlier *Grenade* is a perfect example of obsessive behaviour but it also fits in the breakup theme as shown here

Gave you all I had
And you tossed it in the trash
You tossed it in the trash, you did
To give me all your love is all I ever asked
'Cause what you don't understand is... (Mars et al., 2010)

As shown here, this song deals with the woman ending a relationship and the subsequent obsession from her former partner. The man describes the end of the relationship as though the woman was not appreciative of his love. Because the woman 'tossed' his love in the trash, the singer is upset with the breakup and blames the woman for ending the relationship.

Another example of how women are taught that they should be grateful for the love of a man is seen in *Where Are Ü Now* with lyrics that state "I gave you attention when nobody else was payin'/I gave you the shirt off my back what you sayin'" (Bieber et al., 2015). These lyrics

infer guilt in the woman who is no longer part of the relationship because the male singer sacrificed so much for their relationship. In addition, the song suggests that the woman should have appreciated any attention she received because no one else was caring for her. Songs like *Grenade* and *Where Are Ü Now* reinforce stereotypes and gender expectations that not only is a woman incomplete without love but also that a woman should be grateful when a man gives her attention. These songs teach women that if they choose to end a relationship, for any reason, they are undeserving of love and are at fault for the end of the relationship. In addition, the sentiment that women should be happy to have had any attention at all because without this specific man no one else would pay attention to them, is abhorrent as it sends the message that women do not have worth unless a man is paying attention to them. A large portion of Justin Bieber fans are young women (with a median age of 16.7 on twitter (Dewey, 2014)) and songs like *Where Are Ü Now* provide the impressionable audience with concerning messages.

Breakups can also result in stalking type behaviour by women as found in *Always Be My Baby* which describes a relationship that has ended; however, it goes on to state that the subject will always be connected to the singer:

You'll always be a part of me
I'm part of you indefinitely
Boy don't you know you can't escape me
Ooh darling 'cause you'll always be my baby. (Carey et al., 1996)

In this instance positive emotion is presented, because there seems to be hope even though the relationship is technically over, the singer is certain she and her partner will always be connected. A second example of a breakup resulting in a woman's obsessive behaviour is found in *With Our Trouble*:

I crossed the ford with calculated meaning
and I calculated how to bring you home
and when I stake my claim for you the balance will be overdue
and the reckoning will hold you in your place. (Papillon, 2015)

Unlike *Always Be My Baby*, *With Our Trouble* expresses less positive sentiments, as the woman seems to be aggressively staking a claim on returning a man to the relationship, more often found in songs sung by males. Because *With Our Trouble* appears on the charts of community stations, rather than popular private stations, there is increased opportunity for songs to deviate from the

traditional gender roles perpetuated by in commercial media. The themes found in private, public, and community stations are all very similar; however, community stations appear to have more leeway in the content they air and thus the presentations of these themes appear to vary more drastically than the songs found on private stations.

The notion of blame is common within songs about breakups. with a tendency to blame the end of the relationship on the other party. For example, *Bad Blood* is about a breakup of friendship, rather than a romantic relationship (Klosterman, 2015), but the theme of a blame still applies. The lyrics

Did you think we'd we be fine?
Still got scars in my back from your knives
So don't think it's in the past
These kind of wounds they last and they last
Now, did you think it all through?
All these things will catch up to you (Swift, Lamar, Martin, & Shellback, 2014)

place the blame solely on the other party in the relationship. The lyrics show s/he not only destroyed what the singer believed to be a good relationship but also that his/her bad behaviour will “catch up to” him/her.

Similarly, songs like *Single Ladies* blames the other party of the relationship not only for the breakup but here the blame is extended to include jealousy because the woman has moved on:

Up in the club, we just broke up
I'm doing my own little thing
You decided to dip but now you wanna trip
Cause another brother noticed me (C. Stewart, Nash, Harrell, & Knowles, 2008)

In this song, breakup details are glossed over, but the sentiment that the ex-boyfriend left the relationship remains; as such, he has no right to be jealous now that she has moved on. This type of blame towards the other party in combination with the self-assurance of the remainder of the song is quite rare, as most songs that blame the other party are melancholy in tone as seen in *End of the Road* which states:

Said we'd be forever
Said it'd never die
How could you love me and leave me
And never say goodbye? (Edmonds et al., 1992)

These lyrics blame the woman for leaving the relationship. As was the case with *Grenade*, songs could be coded in multiple themes, in this case, the obsessive or stalking theme and the breakup theme. This suggests that obsessive behaviours often emerge in songs talking about the end of a relationship. Not all songs that blame the other party are included in the obsession theme, but many appear in both themes.

Alternatively, rather than blaming the other person in a relationship some songs highlight the concept of self-blame, most often when a woman is singing. For example, in *One Last Time*, the lyrics

I was a liar
[...]
I know I should've fought it
At least I'm being honest
Feel like a failure
'Cause I know that I failed you
I should've done you better
'Cause you don't want a liar (Guetta, Kotecha, Tuinfort, Yacoub, & Falk, 2015)

indicate that the female singer blames herself for the end of the relationship because she lied throughout their relationship. In addition, ...*Baby One More Time* contains

Oh baby, baby how was I supposed to know
Oh pretty baby, I shouldn't have let you go
I must confess, that my loneliness is killing me now (Martin, 1998)

These lyrics demonstrate that the female singer regrets letting the relationship end and that she is lonely now. Songs that demonstrate self-blame show regret for actions, whether about lying in the relationship or letting the relationship end.

An example of a male singer expressing self-blame is seen in *I'll Be There for You* in the following lyrics:

And I wasn't there when you were happy
I wasn't there when you were down
I didn't mean to miss your birthday, baby
I wish I'd seen you blow those candles out (Jovi & Sambora, 1989)

These lyrics demonstrate the regret that the man had for not being fully present in the relationship. While the relationship had ended, the male singer blames himself rather than the other party. This ballad expresses that the singer regrets his behaviour during the relationship and attempts to rekindle the relationship, as he 'makes promises' throughout the song that he will do better in the future. Unlike songs from female artists, here the male singer is active in trying to get the relationship back, by making promises and declarations, whereas female artists seem resigned that the relationship is over although still regretting their actions. The active/passive dichotomy as it pertains to gender is further discussed below (see *You Don't Own Me*).

In some cases, self-blame with male singers seems false, as shown in *Hotline Bling* with the following lyrics:

Ever since I left the city, you, you, you
You and me we just don't get along
You make me feel like I did you wrong
Going places where you don't belong (Graham et al., 2015)

As discussed later in this chapter, this song 'slut' shames the former girlfriend; however, it feels like a 'false' sense of self-blame. The line "you make me feel like I did you wrong" (Graham et al., 2015) indicates Drake does not feel remorse for the end of the relationship, and instead, he is 'made' to feel bad about the breakup because his ex-girlfriend has moved on. Rather than true self-blame for the end of the relationship, he appears both jealous of his ex-girlfriend's new life and behaviour and upset by the fact that his ex-girlfriend has moved on before he has. Perhaps, instead of self-blame, the sentiments expressed are self-pity and envy of an ex-girlfriend being with other men. Another example of 'false' self-blame is seen in *Stitches*:

Just like a moth drawn to a flame
Oh, you lured me in, I couldn't sense the pain
Your bitter heart cold to the touch
Now I'm gonna reap what I sow
I'm left seeing red on my own (Parker, Geiger, & Kyriakides, 2015)

These lyrics are contradictory in that the blame is placed on both the ex-girlfriend, as well as the boyfriend. The former girlfriend is described as cold-hearted for ending the relationship, and the male singer is left to “reap what [he] sow[s]” (Parker et al., 2015). In these examples, the singers use self-blame as a veil to blame others for the end of relationships.

You Don’t Own Me – Subject-Object relationships between Men and Women

My research finds that the treatment of women as objects is not limited to men singing about women, but includes women who sing about their relationships often treat themselves as passive objects as well. The active exclusion of women from production roles is thought of as at least one contributing factor for the treatment of women in the content of music (Hollows, 2000, p. 182), particularly as the passive subject that has things done to her, rather than does things herself. Turning to rap and rock music Hollows (2000), describes that women in these genres appropriate what is traditionally exclusionary (p. 185); however, again I wonder if the impact of genre-blurring is changing how artists are appropriating genres and positions of power from which they were traditionally excluded.

Continuing from the previous discussion of stereotypes and treatment of women in relationships, this theme, *You Don’t Own Me*, highlights the concepts of passivity and activity within popular music, particularly as they relate to gender. It is easy to see that the work Lakoff (1975/2004) performed regarding the use of language in conjunction with gender still holds true today, particularly in music where the treatment of women as objects still holds true (some examples include Dillard et al., 2014; Kozmeniuk, 2015; Levine et al., 2015). The trend of the treatment of women as objects occurs even when the artist is a woman (as seen in Lo et al., 2014).

Accordingly, I argue that there is a tendency for the portrayal of women as passive, and object-like in the songs found in my data set, regardless of the gender of the singer. Portrayals of women as passive, occur in both sexual situations and other types of relationships. An example of how women portray themselves as passive in a sexual relationship is *Talking Body*, which includes the following

Now if we're talking body
You got a perfect one
So put it on me
Swear it won't take you long
If you love me right
We fuck for life
On and on and on. (Lo et al., 2014)

Talking Body emphasizes the passivity of the woman and the active nature of the man because he is the one who engages in the sexual behaviour and the one who has to 'do' things to the woman. This same type of interaction can also be seen in *Hey Mama*, which contains the lyrics

Yes I'll be your woman
Yes I'll be your baby
Yes I'll be whatever that you tell me when you're ready
Yes I'll be your girl, forever your lady
You ain't ever gotta worry, I'm down for you baby. (Dean et al., 2015)

Here the woman is portrayed as passive, and she even refers to herself as an object in suggesting that she is 'owned' by a man because she is his. Women are often seen and treated as objects or property of men (Dickenson, 1997, p. 27). As demonstrated in songs like *Hey Mama* lingering effects of traditional thoughts of women as property appear, as women continue to internalize the idea that they are 'supposed' to be the property of men.

The historical data set also includes cases where women treat themselves as objects and exhibit passive behaviours. In *Roar*, the song starts with

I used to bite my tongue and hold my breath
Scared to rock the boat and make a mess
So I sit quietly, agree politely
I guess that I forgot I had a choice
I let you push me past the breaking point
I stood for nothing, so I fell for everything. (Perry, Gottwald, Martin, McKee,
& Walter, 2013)

These lyrics emphasize the ways in which women are socialized to behave and support Lakoff's (1975/2004) work that highlights the use of politeness in women's language. What sets *Roar* apart from many of the songs in which women treat themselves as passive, is that the song also describes how the singer overcame her passivity. In the remainder of *Roar*, the woman empowers herself and takes control of her own life, rather than allowing others to have power. The switch

from passive to active is fairly rare in the songs examined here because most focus on self-love, as discussed earlier in this chapter, and begin and end with the singer describing her agency, rather than focusing on past behaviours.

Women rarely portray themselves as passive in non-sexual or relationship based situations in the songs studied here. The most obvious song where a woman self-objectifies for a non-romantic situation is *Lie, Lie, Lie* where the female singer indicates that she is supposed to be object-like through the lyrics

If it happened it was meant to be
Offer me a free lobotomy
Got to be sedated to be seen
On the cover of your magazine. (Haines & Shaw, 2015)

The singer's worth as a person, or someone famous, means that she should not engage in any sort of intellectual experiences as denoted by the phrase "offer me a free lobotomy" (Haines & Shaw, 2015). In *Lie, Lie, Lie* the expectation is not that the woman is passive in a romantic setting but passivity is required for her job thereby reinforcing notions that it is not only undesirable for women to have agency and to be active in their own lives, but the 'norm' is that women are passive.

Women are not the only ones who sing about women as objects owned by men. Men sing the majority of songs where women are objectified and portrayed as passive. In *Shake Ya Tailfeather*, the male singer/rapper includes lyrics like

Now real girls get down on the floor (on the floor)
Get that money honey act like you know (like you know)
Mama I like how you dance
The way you fit in them pants (Uh)
Enter the floor (Uh) take it low (Uh) girl do it again (Uh). (Haynes, Harper, Smith, & Beats, 2003)

These lyrics treat women as objects not only through language that dictates what the women should be doing but also through the objectification of women's bodies. *Shake Ya Tailfeather* is not unique in how it treats women. Many songs focus on women's bodies, including how they look, as well as how they can pleasure men. For example, there are entire songs including, but not limited to, *Candy Shop* (Jackson, 2005), *Whistle* (Dillard et al., 2012), and *Right Round* (Flo

Rida et al., 2009) that centre around how women can please men based on both appearance and abilities to sexually pleasure men. In these songs, women have no agency or choice in how they are treated; instead, they are treated as passive people who are directed rather than offered choices. The objectification of women is further seen when women are consistently reduced to being a body as seen in lyrics like

Woman Get busy
Just shake that booty non-stop
When the beat drops
Just keep swinging it
Get jiggy
Get crunked up
Percolate anything you want to call it
Oscillate you hip and don't take pity
Me want to see you get live 'pon the riddim when me ride. (Henriques & Marsden, 2003)

As demonstrated, women are frequently referred to as physical objects used and directed by men. The treatment of women as objects or only as being valuable for their abilities to please men is problematic because it reinforces traditional thoughts that women are less than men, and are not allowed agency in choosing their own actions and behaviours.

Even though many songs portray women as passive, exceptions exist. In particular, *Clothes Off* actually reverses the traditional gender behaviours in sexual relationships by saying

And I don't want your heart, Your soul,
Or your hand I want your body [...] instead (Now, now, now)
Take your clothes off I've been on your case
Plotting on the ways I can make you mine. (Mae, 2015)

The traditional passive gender roles of women when it comes to sexual encounters are not present in *Clothes Off*, and instead, traditional gender roles are reversed. The female singer is taking an active role, not only telling the male to take his clothes off and engage in a physical relationship, but also by claiming ownership over the other party in the relationship. As noted earlier, *Roar* technically fits with the idea of women taking an active role in a relationship, but rather than reversing gender roles, *Roar* focuses on self-empowerment, which provides a counterpart to how women take control over their own lives.

Oh My God, Becky Look At Her Butt! – Slut-Shaming

Slut-shaming is defined as the double standard in which women are berated for having multiple sexual partners, having sex outside of marriage, and essentially being in control of their own sexuality, whereas men are valorized for the same behaviour (Papp et al., 2015, pp. 57-58). While Papp et al. (2015) found that attitudes around slut-shaming showed that men who were sexually active were shamed more than sexually active women (p. 71), media portrayals of slut-shaming still focus on demonising women as 'sluts' as found by Winch (2013). In the songs analyzed in this project, women are demonized for having sexual agency by both male and female singers, and men are congratulated or at the very least treated neutrally for sexual activity by males and females.

Songs like *Baby Got Back* women shame other women for sexual activity, appearing sexually active, or even having features associated with a certain ethnic group. *Baby Got Back* is a satirical song in that the discriminatory language is used to highlight the issues that connect slut shaming and racism.⁵⁴ The problematic lyrics from *Baby Got Back* are

Oh, my, god. Becky, look at her butt.
It is so big. [scoff]
She looks like one of those rap guys' girlfriends.
But, you know, who understands those rap guys? [scoff]
They only talk to her, because, she looks like a total prostitute, 'kay?
I mean, her butt, is just so big.
I can't believe it's just so round, it's like, out there, I mean— gross. Look!
She's just so... black! (Sir Mix-a-lot, 1992)

While the majority of the above song is sung by a man, these lyrics appear at the top of the song and are spoken by two women. In this portion of the song, a woman is associated with prostitution because of how she looks, and presumably how she dresses. The assumption is that due to her appearance a woman is a 'slut.' In addition, the intersection of gender and race appears, because the woman's race is also connected with the slut-shaming. As noted above, race was not

⁵⁴ Even though a song may be satirical in nature, I wish to highlight the fact that many people do not listen to all of the lyrics within a song or they do not listen to a song critically. Because people may only listen to portions of lyrics from songs they may take away certain sentiments; in the case of satirical songs, there is the risk that consumers will only listen to portions of the song and then internalize the messages on a surface level rather than acknowledging the critical nature. However, analysis of content relies on the content itself rather than how it is interpreted by consumers.

discussed in the majority of my analysis because my data show that songs are more likely to focus on gender than any other form of discrimination. However, it is important to highlight the few cases in which race is mentioned and discriminatory. In *Baby Got Back*, the subject of the song is hypersexualized for her body and negatively associated with prostitution because of her looks. While the 'conversation' found at the beginning of *Baby Got Back* is satirical in nature it is a demonstration of the types of discussions that people have regarding black women. Dagbovie-Mullins (2013) addresses the association of black women and the over-sexualisation of black women's bodies. In addition, Dagbovie-Mullins (2013) mentions that the hypersexualization of black women regardless of age indicates that black women consent to sex, no matter their age or appearance (p. 760). Regardless of the satirical nature of *Baby Got Back*, the song provides a demonstration of the ways in which women consistently discriminate against other women for having sexual agency. The lyrics that are included at the beginning of *Baby Got Back* are not explicitly discriminatory, because they parody 'real life' conversations, however, the lyrics illuminate the types of discrimination that women direct at other women.

Women also slut shame other women without invocations of racial discrimination, as seen in songs like *Doo Wop* which includes the lyrics

Showing off your ass 'cause you're thinking it's a trend
Girlfriend, let me break it down for you again
You know I only say it 'cause I'm truly genuine
Don't be a hardrock when you're really a gem
Babygirl, respect is just a minimum. (Hill, 1998)

Doo Wop assumes that a woman does not respect herself if she dresses in a revealing way. By degrading women who chose to dress in particular ways the singer slut shames women and perpetuates the rape myths noted by Bohner et al. (2013) that women deserve 'bad' things to happen to her if she dresses in a certain way that may be deemed promiscuous (p. 19). Women often side with sexual aggressors rather than other women, calling other women names like 'slut' to seem more virtuous and 'better' (Attwood, 2007, p. 234). It appears that slut-shaming is part of the socialization of women, which dictates how they are supposed to behave, and that ostracization of women occurs when certain behavioural expectations are broken.

Men also participate in slut-shaming women. Three different ways of slut-shaming appears: as a counterpoint to the male singer's girlfriend, who is described as virtuous; the

degradation as a 'slut' or 'bitch' for rejecting the advances of the male singer; and men who called women 'bitches' and 'hoes' while treating them as objects. An example of the former is seen in *Cheerleader*, one of the most popular songs across Canada and the *Billboard Hot 100* from both of my data sets. *Cheerleader* contains the following

All these other girls are tempting
[...]
And they say
Do you need me?
Do you think I'm pretty?
Do I make you feel like cheating?
And I'm like no, not really cause. (Pasley, Dillon, Bradford, & Dillon, 2014)

These lyrics and others from the remainder of *Cheerleader* describe situations where women throw themselves at the male singer, who replies by saying that his girl is the greatest and essentially that she is better than these other women. Not only is the 'girlfriend' considered more proper and better behaved than the girls pursuing the male singer, but she is beautiful and gives the man "love and affection" (Pasley et al., 2014), and is generally described as the ideal girlfriend. Another example of a song with a certain amount of slut-shaming and degradation of women for trying to attract a 'taken' man is *Honey, I'm Good* which includes the lyrics

Now better men, than me have failed
Drinking from that unholy grail
[...]
I got her, and she got me
And you've got that ass, but I kindly
Gotta be like oh, baby, no, baby, you got me all wrong, baby
My baby's already got all of my love. (Grammer & Sipe, 2014)

Similar to the previous theme, *You Don't Own Me*, songs in which women are derided for sexual pursuit often reduce women to object status, judged only by their appearance. In addition, as noted above, women who pursue men with girlfriends are 'bad' or in the case of *Honey, I'm Good*, the woman is considered 'unholy.'

While songs that negatively portray women who flirt with men who have girlfriends do not use explicit language when describing the encounters within the songs, the sentiments are still that the women are behaving poorly. Further, the current girlfriends of the male singers in these songs are placed on a pedestal suggesting that they have a higher value than other women. This notion that women with partners have a higher value and are worth more than single women

supports the notion that women are considered incomplete without a man. The contradictions between assumptions that women are incomplete without men and that women are not 'supposed' to pursue a relationship because they may be deemed a slut are problematic because this rhetoric reinforces the idea that women do not have agency in their own lives.

Men who sing about women who reject them tend to be more negative than the men who reject the sexual pursuit of women. For example, in *U Remind Me*, Usher sings

Thought that she was the one for me,
Til I found out she was on her creep,
Oh, she was sexing everyone, but me.
This is why we could never be. (McCloud & Clement, 2001)

These lyrics demonstrate that a woman is scorned for her sexual activities, particularly because she is not sexually available for the male singer. A second example is found in *Hotline Bling* in which the male singer describes how his ex-girlfriend "started wearing less" and flirting with other guys once their relationship ended (Graham et al., 2015). *Hotline Bling* is slut-shaming because Drake attempts to police the behaviour of his ex-girlfriend, and reinforces particular stereotypes and myths that indicate that a woman's worth is based on not being sexually available and dressing modestly. When a woman chooses to own her sexuality or dress in whatever way she would like, she is often deemed a 'slut' (see Winch, 2013). In both of these examples, the language and feel of the songs are more negative and closer to the songs that reference breakups. Since songs that portray women who pursue men with girlfriends generally indicate that the men are desirable and happy with their current relationship status, it follows that the songs would be more upbeat and that the songs where men were rejected by women would be more negative because rejection generally does not result in positive emotions.

Many examples of how men treat women as objects to provide sexual gratification while simultaneously using language like bitch or ho to describe the women they are with exist. Often these women are described as providing sexual gratification for men, and yet they are degraded through the terms used to describe them. For example, in *Always on Time*, the lyrics degrade women and include

Bitch, you know better, we live M-O-B
Money Over Bitches, Murder, I-N-C

I got two or three hoes for every V
And I keep 'em drugged up off that ecstasy. (Vest et al., 2001)

To begin, the song repeatedly refers to women as 'bitch(es)' and 'ho(es)' which is but one example of the ways in which women experience discrimination. The fact that women are further controlled using drugs is also problematic. A second example of men's degradation of women, without acknowledging the double standard of condemning sexual action by women while also participating in said sexual interaction is in *Party Rock Anthem* by LMFAO which contains

Yo!
I'm running through these hoes like Drano
I got that devilish flow rock and roll no halo
We party rock yeah! that's the crew that I'm repping
On a rise to the top no lead in our Zeppelin
Hey! (Gordy, Gordy, Listenbee, & Schroeder, 2011)

While this song, and many of the other songs that use explicitly discriminatory language that slut shame women do not continuously repeat terms like 'bitch' or 'ho,' the terms are still present.

Rap songs tend to have more frequent references to explicit language as noted earlier in the quantitative analysis, however, rap music is not the only music to contain discriminatory language directed at women, as seen in *Party Rock Anthem*. The use of explicit language like 'bitch' both puts women in their place by reinforcing the submissive position of women but it sends the message that the sexual agency of women having is highly discouraged (Kleinman et al., 2009, p. 51). In general, regardless of the gender of the singer of the song, slut-shaming using both explicit terms, like 'bitch' and 'ho,' and non-explicit language 'reminds' women that they are supposed to be submissive to men. Further, women who do not adhere to traditional standards of dress or behaviour are slut-shamed by both men and women, which echoes the work of Lakoff (1975/2004) and Hall (2014) as discussed in my literature review.

Conclusions

As noted throughout this chapter, the main themes found in both data sets focused on romantic and/or sexual relationships. Gender was the primary marginalizing characteristic invoked throughout the songs. Women in particular were consistently objectified and often

participated in their own objectification. Further, negative portrayals of gender were invoked during discussions of stalking and rape. As noted, women were often blamed for not being open to acts of stalking, which were framed as acts of love, and men were consistently portraying the woman as in the wrong for the end of a relationship, and her behaviour afterward. Non-heterosexual relationships were rarely discussed, and when they were discussions appeared to be inextricably tied to gender. Women who were discussed as non-heterosexual were seen as titillation for a male audience, whereas when men were described as gay it was to reinforce the idea that masculinity is inherently tied to heterosexuality.

While race emerged in the quantitative data through the use of variations of 'nigger', with the exception of the slut-shaming theme there was no overt references to race in a negative way. When 'nigger' appeared in song, it primarily conveyed a sense of referring to a group of people, often as a group of friends or acquaintances by the singer or rapper and as such did not fit in with discussions of discrimination. Ability was one of the most difficult marginalizing characteristics to address within this work. First of all, the use of ableist language referring to mental health has not reached a consensus by academics, nor within disabled communities themselves. Further, terms such as crazy, at least in song, are often gender-based in that male singers or subjects often refer to women as being crazy, not to allude to a mental illness, but rather to refer to a woman behaving in a non-traditionally acceptable way. Because gender is tied inextricably to all of the marginalizing factors, at least in the way race, sexuality, and ability were portrayed in the songs from my data sets, gender took a primary role in the discussion of content.

Chapter 7

Discussion

This chapter incorporates the qualitative and quantitative analyses to answer six specific questions. As highlighted in Chapter 1, the goal of this thesis was to address three specific concepts. The first item addressed was the idea of the content found both in Canada and historically in the USA. In this chapter, I address the content both broadcast by Canadian radio stations and purchased by Canadians, as well as a comparison between the content seen in Canada in 2015 and the content found on the *Billboard Hot 100* between 1985 and 2015. The second topic addresses the applications of Canadian radio policy by radio stations. Specifically, I answer the question *how* discriminatory language is treated on Canadian radio stations. This question includes the differences in treatment of explicit language based on type of station (private, community, or public), genre, and region. The third idea addresses the differences in the treatment of different marginalized groups in music. This third section focuses less on the specific pejorative words that may be used to describe certain groups based on gender, race, sexuality, and ability, and more on the overarching themes discussed in Chapter 6.

The application of both qualitative and quantitative methods to my data was integral to address all of my research questions. As such, I endeavored to tackle my large data sets using a mixed methods approach. Mixed methods allowed for the accurate description of the content of music, the identification of the censorship of specific words and phrases, and the distribution of different types of content across different platforms and regions. It also allowed for a description of the textures and layers of meaning within specific songs that demonstrated certain discriminatory actions, such as sexual assault, as well as highlight the lack of discussion of non-heterosexuality. Themes emerged from the qualitative analysis that demonstrated the similarities in content between the historical and 2015 data sets.

What content is played on Canadian radio stations? Does this differ from the content purchased by Canadians on *iTunes*? And if so how?

As presented in Chapter 6, the main themes in the content of popular music involved many different aspects of relationships including lust, love, stalking/obsession, and breakups. The focus on social and romantic interactions is reasonable because relationships in some way are universal experiences. My data indicate that the top 20 charts found in the 2015 data set are much more diverse than anticipated, as I had expected that a majority of songs would be part of the pop genre. Pop music made up 920 of 2818 entries (including repeated songs found on more than one station and/or month's top 20 chart), with a variety of other genres all of which are in Appendix B. Pop music was the most popular genre comprising of 32.6% of all songs. In addition, many of these pop genre songs tended to stay on the charts longer than other genres, which may explain this distinction.

The largest difference between the music played on Canadian radio stations and Canadian purchases from *iTunes* was that the explicit version of a song was purchased most frequently, whereas private stations were more likely to censor songs that used discriminatory or explicit language. The lack of regulations regarding the use of discriminatory or explicit language for songs found on or purchased from *iTunes* predicted this difference. However, the Canadian *iTunes* store follows the American standards set forth by the *Parent's Music Resource Council* and the *Record Industry Association of America* and include parental advisory 'stickers' on music with explicit lyrics. Canada does not have the same requirements for the labelling of music, however, much of the music consumed in Canada is American, and *iTunes* is owned by an American company, American regulatory practices would be reflected in the Canadian *iTunes* store.

The content found on popular private stations was consistent with the content purchased by Canadians on *iTunes*. For example, The Weeknd, often had three songs⁵⁵ on the top 20 charts of stations across Canada as well as having these songs on the top 20 chart of *iTunes*. A majority of songs found on the top 20 charts of community and public stations did not appear on the *iTunes* charts. Smaller and often local bands were played on community stations, which may explain why

⁵⁵ These songs were titled *I Can't Feel My Face*, *Earned It*, and *The Hills*.

the content of community stations and *iTunes* charts, do not align. In addition, community stations do not have the same audience as private stations. The specific songs varied between private, public, community stations, and *iTunes*; however, the themes that emerged from the combination of songs were similar regardless of the type of station.

How is discriminatory language treated on the radio particularly in light of clause 2 and clause 9 of the CBSC's Code of Ethics?

In the 2015 data set, I found that my previous research results suggesting that gender-based discrimination is socialized as more acceptable than discrimination based on race or sexuality hold true. In addition, ableist language is also more acceptable, although I acknowledge that definitions of discriminatory ableist language do not have the same degree of consensus regarding what is deemed inappropriate as discrimination based on race, gender, or sexuality. As noted earlier, songs that contained gender-based discrimination were much less likely to face censorship and of the 89 songs that used gender-based discrimination only 13 had the gender-based discriminatory language censored, and in 12 of these cases the word censored was motherfucker.⁵⁶ I suspect that motherfucker was censored because it contains a variation on fuck, rather than concerns regarding gender-based explicit language. Based on my data it appears that the Code of Ethics is not applied equally to all marginalized groups, despite the fact that clauses 2 and 9 both forbid the use of discriminatory language based on gender. The main finding in this research is that discriminatory language and negative stereotypes are not treated consistently, despite that the *Code of Ethics* and *The Canadian Association of Broadcasters' Equitable Portrayal Code* dictate that all marginalized groups are treated consistently.

Explicit language is not censored equally across the different types of Canadian radio stations. For example, songs played on community stations are rarely censored to the same extent as private broadcasters. Given that the CBSC relies on consumers to lodge complaints rather than engaging in proactive censorship it makes sense that private stations, who have a larger audience, would be more likely to pre-censor some songs because more people might complain if regulatory policies were broken. Public stations censor their songs more frequently, but they are directly accountable to the CRTC and potentially face harsher penalties than private

⁵⁶ *Done* (Ford, 2015) was the only song that censored 'bitch.'

stations who only have to air apologies on air when they are found in violation of the *Code of Ethics*.

When songs are highly popular, how is language directed at different marginalized groups treated differently?

'Highly' popular songs are those that gain popularity on multiple charts, in the case of the 2015 data set, or spend a long time on charts as found in the historical data set. I found that the censorship or lack thereof on songs that require censorship did not vary based on the specific charts or popularity of the song. Instead, the type of station was more influential in determining whether or not a song would be censored. As noted above, songs found on private and public radio stations were much more likely to face censorship than songs played on community stations, most of which were university campus stations. In the historical data set, no connection was found between the length of time a song spends at number one on the *Billboard Hot 100* charts and the type of marginalized group targeted in the song. The popularity of music in either data set is not connected to any particular marginalized group, although as highlighted throughout my analysis, women are consistently seen as the target of discrimination, both in the use of uncensored language, as well as in the reinforcement of negative stereotypes.

Are certain marginalized groups targeted by discriminatory language more often than others?

In the 2015 data set, women were more likely to be the target of discriminatory language as 89 of the 278 songs that contained explicit, obscene, or discriminatory language included discriminatory language based on gender. Only seventeen songs used race-based language and no songs used explicit language that discriminated based on sexuality or ability. The historical data set followed the same trend as 34 of 72 songs that contained explicit, obscene, or discriminatory language contained gender-based discrimination, in comparison to 28 songs that used racial discrimination, and nine songs that discriminated based on sexuality. Because there is no consensus on the use of ableist terms, I did not include the word 'crazy' or its synonyms in the quantitative analysis and instead chose to discuss the use of ableist language in the qualitative analysis section.

The analysis of the data sets indicate that not only are women discriminated against more often than other marginalized groups through the use of discriminatory language in music, but language based on gender discrimination is less likely to be censored than other types of discrimination. Additional evidence that discrimination against women is treated as less important than other marginalized groups is the finding that songs using terms like 'bitch' are often left uncensored. For example, all of the songs that contain the term 'nigga' were censored in the 2015 data set, whereas the term 'bitch' was rarely censored. Moreover, when gender-based discrimination is found in songs containing generic explicit terms and/or racially discriminatory language (as outlined by the CBSC) the gendered terms are left uncensored even when the other words are censored. The fact that stations will censor racial or generic explicit language while leaving the gender-based discrimination uncensored further emphasizes my concern that discrimination against women is not taken as seriously as discrimination against other marginalized groups.

In addition to overt discrimination as seen by the lack of censorship of discriminatory language about women, I suspect there is implicit discrimination at hand as well. As noted previously, there is an inequality regarding how different genders can acceptably present their emotions. The inequality associated with the presentation of emotions has not disappeared within the past 40 years; to this day it is seen as "unladylike" for a woman to swear, something which appears to have infiltrated its way into music as only 11 of 485 songs in my historical data set and 12 of 771 songs in my 2015 data set have swear words uttered by women. I suggest that because it is still seen as 'unacceptable' for women to swear that there is some inherent censorship either at the production or distribution levels that lead to fewer women swearing in music. Further, because the themes of the songs analysed focus primarily on romantic, heterosexual relationships gender becomes a more prevalent discussion. Due to the prevalence of gender there were more opportunities for gender-based inequalities to emerge. However, the consistent lack of censorship for gendered slurs indicates that gender-based discrimination is deemed an 'acceptable' form of discrimination.

How, if at all, has the content of music played on the radio changed since 1985?

Very few changes regarding the content of music on the radio between the years 1985 and 2015 were found. The major themes have remained the same and a majority of the songs deal with love and lust. In addition, the songs tend to be heteronormative, use female homosexuality, or non-heterosexuality, as a way to titillate the male gaze, and to otherwise ignore non-heterosexual men and women. Further, songs continue to use ableist terms like 'crazy,' which I again highlight has a potential issue for the future as discussions of how words like 'crazy' should be used become more prevalent (for suggestions regarding the treatment of ableist language in the future please see Kesler, 2011; Lesley, 2012; and RMJ, 2010).

There is more discriminatory language post-2000 by far; however, it seems specific language usage has changed rather than the content or overall themes of the music. In other words, the mode of presentation of certain themes and ideas has developed and changed since 1985, and yet, the internal concepts such as love, lust, and breakups remain very similar. The following two figures (Figure 7-1 and Figure 7-2) are word clouds generated by *NVivo* and demonstrate the most frequently used words. While *NVivo* has the capability to manipulate the words so that commonly used phrases are not included in the word clouds, the figures presented below were run using the raw data.

As demonstrated by figures 1 and 2, the words used in both the historical and 2015 data sets are strikingly similar. Love and like are both highly used emotions, along with want/wanna. The word baby, used by both genders as a term of endearment and infantilization, is found in a large majority of songs both historically and currently. While the popularity of certain words seems to have changed between the historical data and the 2015 data, the quantitative data regarding the types of words used supports the qualitative data analysis, which indicates that the major themes found in songs have not changed drastically between 1985 and 2015. While there are differences between songs, the differences between language used in the two data sets does not seem to indicate a substantial shift in the specific words used within songs, nor in the overarching themes found popular music. The inclusion of the most common words from community stations in the 2015 data also seems to indicate that the overall themes of music that become popular tend to remain stable regardless of the type of station.

What messages, related to discrimination or negative stereotypes, are presented to consumers of popular music played on both current Canadian radio stations, and historically on the *Billboard Hot 100* chart?

Consistently, the thought that women are somehow 'less than' men is reinforced throughout both data sets. Women are taught that they do not have the agency to choose their romantic status as shown in *What's Love Got To Do With It?*, *There's a Fine, Fine Line*, *'Oh You Wanted It Bad*, *Breaking Up Is Hard To Do*, and *You Don't Own Me*. Women are also referred to as 'bitches' when they do not want to engage in romantic or sexual activity and are also called 'sluts' or 'hoes' if they choose to engage sexually. The contradiction of the condemnation of women on either side of the virgin/whore dichotomy is a focus of many academics, including Cutrara (2014), Valenti (2009a), and Nussbaum (2015). Valenti (2009b) states that women are taught that their moral compass is tied to their sexual being, and based on the songs contained in my data sets, and I extend this to suggest that it is a woman's worth as a *person*, rather than just her morality, is dictated by how she interacts with men. Women need to navigate a fine line so that she is neither a 'slut' or a 'bitch.' In popular music, the extremes of negative portrayals of women are most commonly found in songs when a woman has rejected the sexual or romantic advances of men, or when she is deemed a 'whore' for being involved with another man or a 'bitch' for refusing involvement with the male singer.

Women are not the only victims of discrimination or negative stereotypes within popular music. Assumptions of heterosexuality are also harmful because it renders non-heterosexuality invisible within popular culture. While there is very little overt discrimination in music based on sexuality, the problem of not addressing or acknowledging alternate sexualities remains. Portrayals of gender are also problematic for members of the LGBTQ+ community because homosexuality or any deviance from the heterosexual norm are tied to deviations from gender expectations (Hall, 2014). The erasure of non-heterosexual relationships further isolates the LGBTQ+ community, as well as portrays and reinforces the ideas that homosexuality is deviant, abnormal, and something ideally ignored or erased.

References to love as a form of mental illness are also problematic as ableist language distances people with disabilities from those without (Campbell, 2009). Further, using the term 'crazy' as a "rhetorical weapon" discredits anyone the term is directed at, regardless of whether or not they have a mental illness (RMJ, 2010). The use of ableist language enforces the idea that people with mental illness are somehow abnormal, similar to the ways that non-heterosexuality is abnormal. In addition, ableist language stigmatizes and 'others' people, yet its use is rarely questioned in academic literature. This speaks to the uniqueness of my as I discuss *how* ableist language is employed in music.

Chapter 8

Conclusion

Through both a quantitative and qualitative analysis of two data sets, I have produced a well-rounded picture of how discriminatory and explicit language is used in popular music. As noted in Chapter 5, all of the chi-square tests of independence demonstrated statistically significant relationships between genre, censorship and type of language use, as well as between the types of station, censorship and type of language. The statistical analysis provided evidence that discrimination based on gender not only occurs more frequently than other types of discrimination, but it is also less likely to be censored than its racial or generic explicit language counterparts. As noted in Chapter 1, previous research indicated that the CBSC does not take gender-based discrimination particularly seriously (Foley, 2013), something that appears to hold true for larger data sets given the lack of censorship of gender-based discrimination.

In the qualitative analysis, eight major themes emerged. Gender-based discrimination was a common thread in all of the themes as many of the songs referenced with romantic heterosexual relationships in some way. The themes that dealt with women as objects and the idea of slut-shaming highlighted the consistent use of gender in song. Discussions of race were not fully explored because of the lack of race-based discriminatory language within my data. However, the term 'nigga' was censored in every instance, which further emphasizes the finding that certain types of discrimination are taken more seriously than others. I highlighted ability, and particularly mental illness not to necessarily condemn the use of words like 'crazy' but rather to bring attention to the use of ableist language. Songs mentioning non-heterosexual relationships were infrequent but were highlighted due to the condemnation of male homosexuality and the valorization of female homosexuality and bisexuality for the male gaze. Generic, non-discriminatory language was common throughout the latter half of the historical data set as well as the 2015 data set and was also likely to be censored. Overall, the magnitude of this project provides a demonstration of the content of popular music as well as how content is censored, if at all.

Because most of the themes that emerged from the data analysis dealt with human relationships, and heterosexual romantic/sexual relationships in particular, gender and gender-based discrimination became the forefront of my research. Not all types of discrimination have

the same impact or even the intent to harm. However, regardless of intent or magnitude discriminatory practices require some investigation. As noted in the literature review, discrimination can be split into three categories of overt, covert, and subtle discrimination. I do not want to suggest that all forms of discrimination found within the datasets are equal in impact, but rather wanted to highlight the fact that gender is a highly popular topic that is discussed in music and is the subject of many discriminatory practices from the overt to the subtle. While the quantitative portion of this project focused solely on overt discrimination found in song through the use of specific pejorative words, the qualitative portion was able to encompass overt, covert, and subtle examples of discrimination or inequality.

The overt forms of discrimination were the easiest to identify and analysis as they pertained to the use of explicitly discriminatory words like 'bitch' or 'faggot.' The overt discrimination included race, gender, and sexuality-based slurs. Covert discrimination was less obvious and arguably includes the censorship, or lack thereof in the case of gender-based explicit language, of the words present in songs from my data sets. As stated by Swim et al. (2004) "covert sexism is defined as unequal and unfair treatment of women that is recognized but purposely hidden from view" (p. 117). The fact that 'bitch' is consistently left uncensored (with the exception of the public radio stations) is a form of discrimination that is recognized when pointed out, but it is generally obfuscated. Subtle sexism is found throughout the songs in both datasets and includes the normalization of certain inequitable expectations. For example, subtle discrimination based on gender includes the requirement of romantic love to be considered a complete person, something which is expected of women and reinforced through the songs analysed.

Discrimination based on ability is found within my data sets as subtle discrimination because there does not appear to be the intention of harm in using crazy or associating mental illness with women by calling them crazy, but the effect of using ableist language remains. With the exception of the rare instances of the use of the term 'faggot,' discrimination based on sexuality is subtle. Because the relationships in my data sets are assumed to be heterosexual, the erasure of non-heterosexual people is a form of subtle discrimination; songs do not discuss homosexual relationships, and it is the absence of discussion that demonstrates some bias or discrimination that exists. As noted earlier, racial discrimination is not prevalent in my data, and this may be due to the fact that covert and subtle forms of racism are more difficult to present linguistically and are often demonstrated through behaviours. There is racial discrimination within

the music industry, particularly in the ways that artists of colour face barriers both overtly and covertly to creating, distributing, and receiving recognition for their musical contributions. However, there is little to no racial discussions found within the lyrics analysed, with the exception of 'nigger'.

Addressing Race, Sexuality, and Ability

This project investigated the use of discriminatory language based not only on gender, but to include race, sexuality, and ability as well. However, as noted throughout this thesis, there was a much stronger prevalence of gender-based discrimination in my data sets in comparison to other types of discriminatory language. The only type of language more prevalent in my data sets was generic explicit language, which is not discriminatory but rather often just seen as something that is 'poor taste' or language that is deemed as unacceptable for children to hear. In addition, the use of Black Vernacular English (BVE) within music should be further addressed in the study of the content of popular music. However, the focus of my work on discrimination within the songs themselves rather than discrimination against artists for their use of language meant that the impact of BVE could not be fully integrated into this project.

Future Directions

The data sets I have collected are large and have enough rich data within them to continue to run different types of statistics and qualitative analyses. In particular, I believe that looking at authorial voice, both from the perspective of the gender and/or race, ability, and sexuality, of the songwriters *and* the singers would provide an in-depth look at the ways in which gender, race, sexuality, and ability are performed. Because many artists with popular music are not solely responsible for writing their own songs, looking at the demographics of all members of a song writing team, could further illuminate *how* different people use discriminatory language and stereotypes. Regarding the idea of authorship, a more thorough investigation of songs used to critique discriminatory practices, such as *Money for Nothing* could be undertaken. Looking at satire within songs would allow for reflection on the ways in which art can reinforce or subvert existing thoughts and behaviours. In addition to using this data set to analyse policies and regulations of the radio and music industries, evaluating the data from the perspective of the

producers would offer a different lens through which to view the data collected and used for this thesis. Further, a larger longitudinal project could be undertaken, particularly with a solely Canadian data set to investigate the censorship of Canadian radio stations over the years, if the data could be found.

Final Thoughts

Undertaking a project of this magnitude allowed for an in-depth look at the type and content of said music found on Canadian radio stations nationwide. The inclusion of 27 stations ranging from small community stations like those found on university campuses to nationally broadcast public radio stations, as well as privately owned and regulated stations and *iTunes* allowed this project to illuminate a large portion of the national landscape of music consumption. As noted above, it would be impossible to capture the consumption of music by Canadians that involved illegal downloads. However, with such a diverse data set, which included universally accessible content, both on radio and through the internet, as well as what is purchased by Canadians there is a fairly complete picture of what music Canadians are consuming. In addition, having a longitudinal investigation regarding the changes in the popularity of popular music over a 30-year period provides a context for the types of content seen in music in 2015. While it is impossible to say that the popularity of Canadian songs between 1985 and 2015 would match perfectly with the American *Billboard Hot 100* charts, the fact remains that Canadians consume a large amount of American content, even with Canadian Content regulations.

The results of this research showed, both quantitatively and qualitatively, that women are the most discriminated against group in music, as well as the fact that explicit language directed at women, particularly the term 'bitch', is consistent left uncensored on Canadian radio stations. The CBSC's Code of Ethics dictates that

broadcasters shall ensure that their programming contains no abusive or unduly discriminatory material or comment which is based on matters of race, national or ethnic origin, colour, religion, age, sex, sexual orientation, marital status or physical or mental disability. (CBSC, 2002)

However, it is clear that the CBSC and the broadcasters under their jurisdiction do not actually adhere to their own rules. As noted throughout this thesis other discriminatory language is nearly

always censored from discrimination based on race to discrimination based on sexuality. It appears that it is more socially acceptable to use explicit language based on gender, which echoes the sentiments expressed by scholars such as Lakoff (1975/2004) and Kleinman et al. (2009). Through this large sample of content played on Canadian radio stations my initial thoughts that inequalities in the treatment of gender-based discrimination in comparison to other discriminatory language hold true across Canadian radio stations with the exception of the public stations, CBC Radio 2 and Radio 3.

It is disconcerting that the content of music continues to treat the discrimination against and perpetuation of negative stereotypes of women as unimportant, as gender-based discrimination is found consistently in my data sets from 1985 to 2015. In addition, there are issues with the regulation process of the CBSC; leaving the regulation and enforcement of policies up to the consumer removes the responsibility of being a regulator from the CBSC and places the onus on the consumer to ensure that discrimination policies are followed. My previous research looking at complaints and panels of the CBSC indicated that gender-based discrimination was not taken seriously by the review board of the CBSC. I suggest that the treatment of gender-based discrimination is cyclical because radio stations play gendered slurs such as bitch without censorship and the CBSC does not consider the use of these slurs to be discrimination, which in turn reinforces the belief that gendered slurs are *not* discriminatory. There are issues with the complaint and regulatory practice of the CBSC, and Canadian radio in general, which require some amendments. While I am unsure of where I stand on the censorship debate, I want to reinforce my stance that *if* there are policies prohibiting discriminatory language from being directed at a group due to certain characteristics, *then* these policies should be applied equally and consistently to all marginalized groups.

First of all, because this research demonstrates that different types of stations adhere to censorship regulations differently, that there should be a more equal application of regulation for all types of Canadian radio stations. Secondly, there are issues with the fact that the policies that do exist, have not been addressed since 2002 and 2008, and that the policies are not consistently applied to all groups. Finally, I would suggest that the regulation of Canadian radio stations be revisited by the government to ensure that all discrimination and all radio stations are treated equally.

References

- Adams, P. (2014). Do Canadian universities foster a 'rape culture?'. Retrieved November 15, 2015, from <http://www.universityaffairs.ca/opinion/in-my-opinion/do-canadian-universities-foster-a-rape-culture/>
- Alice, J., & Hello Moth. (2014). Jackpot. Performed by J. Alice. On *Jackpot - Single*.
- Allan, M., DioGuardi, K., Evigan, J., & Mae, A. (2015). Heartbeat Song. Performed by Kelly Clarkson. On *Piece by Piece*. RCA.
- Allard, T. J., & Canadian Association of Broadcasters. (1976). *The C.A.B. story, 1926-1976: private broadcasting in Canada*. Ottawa: Canadian Association of Broadcasters.
- Anand, S. (2001). Stopping stalking: a search for solutions, a blueprint for effective change. *Saskatchewan Law Review*, 64(2), 397.
- Armstrong, R. (2010). *Broadcasting policy in Canada*. Toronto: University of Toronto Press.
- Athanases, S. Z., & Comar, T. A. (2008). The Performance of Homophobia in Early Adolescents' Everyday Speech. *Journal of LGBT Youth*, 5(2), 9-32. doi: 10.1080/19361650802092366
- Attwood, F. (2007). Sluts and Riot Grrrls: Female Identity and Sexual Agency. *Journal of Gender Studies*, 16(3), 233-247. doi: 10.1080/09589230701562921
- Augoustinos, M., & Every, D. (2007). The Language of "Race" and Prejudice: A Discourse of Denial, Reason, and Liberal-Practical Politics. *Journal of Language and Social Psychology*, 26(2), 123-141. doi: 10.1177/0261927x07300075
- Bailey, B. (2000). Language and Negotiation of Ethnic/Racial Identity among Dominican Americans. *Language in Society*, 29(4), 555-582. doi: 10.2307/4169052
- Bassett, D. R., & Platten, R. A. (2015). Fight Song. Performed by Rachel Platten. On *Fight Song*. Columbia.
- Beale, P., & Partridge, E. (2003). *Shorter Slang Dictionary*. Florence, US: Routledge.
- Berger Cardany, A. (2011). From Poetry to Music. *General Music Today*, 24(2), 37-41.
- Bieber, J., Moore, S., Pentz, T. W., Brutus, K. R., Ware, J., & Boyd, J. P. B. (2015). Where Are Ü Now. Performed by Jack Ü & Justin Beiber. On *Skrillex and Diplo Present Jack Ü*. Atlantic; Mad Decent; OWSLA.

- Billboard. (2015). Buckcherry. Retrieved November 14, 2015, from <http://www.billboard.com/artist/298480/buckcherry/chart>
- Billboard Staff. (2014). Taylor Swift's Boyfriend Timeline: 10 Relationships & Their Songs. from <http://www.billboard.com/photos/1484087/taylor-swifts-boyfriend-timeline-10-relationships-their-songs/1>
- Bird, R. (1988). *Documents of Canadian broadcasting*. Ottawa: Carleton University Press.
- Black Girl With Long Hair. (2016). Unaware of Jamaican Patois, Critics Blast Rihanna For Speaking "Gibberish" On Her New Single 'Work'. from <http://blackgirlwithlonghair.com/2016/02/unaware-of-jamaican-patois-critics-blast-rihanna-for-speaking-gibberish-on-her-new-single-work/>
- Bohner, G., Eyssel, F., Pina, A., Siebler, F., & Viki, G. T. (2013). Rape myth acceptance: cognitive, affective and behavioural effects of beliefs that blame the victim and exonerate the perpetrator. In M. Horvath & J. Brown (Eds.), *Rape: Challenging contemporary thinking*: Willan.
- Brattico, E., Alluri, V., Bogert, B., Jacobsen, T., Vartiainen, N., Nieminen, S., & Tervaniemi, M. (2011). A Functional MRI Study of Happy and Sad Emotions in Music with and without Lyrics. *Frontiers in psychology*, 2, 308. doi: 10.3389/fpsyg.2011.00308
- Bretthauer, B., Zimmerman, T. S., & Banning, J. H. (2007). A Feminist Analysis of Popular Music. *Journal of Feminist Family Therapy*, 18(4), 29-51. doi: 10.1300/J086v18n04_02
- Brockman, J. (1998). "Fortunate enough to obtain and keep the title of profession": Self-regulating organizations and the enforcement of professional monopolies. *Canadian Public Administration*, 41(4), 587-621. doi: 10.1111/j.1754-7121.1998.tb00222.x
- Brown, A. R. (2008). Popular Music Cultures, Media and Youth Consumption: Towards an Integration of Structure, Culture and Agency. *Sociology Compass*, 2(2), 388-408.
- Brown, L. (2016). Ableism/Language. Retrieved March 13, 2016, from <http://www.autistichoya.com/p/ableist-words-and-terms-to-avoid.html>
- Brown, S., & Volgsten, U. (Eds.). (2006). *Music and manipulation: on the social uses and social control of music*. New York: Berghahn Books.
- Burkett, J. P., & Young, L. J. (2012). The behavioral, anatomical and pharmacological parallels between social attachment, love and addiction. *Psychopharmacology*, 224(1), 1-26. doi: 10.1007/s00213-012-2794-x
- CAB. (2013). About the CAB. Retrieved May 15, 2013, from <http://www.cab-acr.ca/english/about/default.shtm>

- Cameron, D., McAlinden, F., & O'Leary, K. (1988). Chapter 7 Lakoff in context: the social and linguistic functions of tag questions. In J. Coates & D. Cameron (Eds.), *Women in their speech communities: new perspectives on language and sex*. New York;London;; Longman.
- Campbell, F. K. (2008). Exploring internalized ableism using critical race theory. *Disability & Society*, 23(2), 151-162. doi: 10.1080/09687590701841190
- Campbell, F. K. (2009). *Contours of Ableism* (pp. 240). Retrieved from <http://dx.doi.org/10.1057/9780230245181> doi:10.1057/9780230245181
- Canadian Broadcast Standards Council. (2008). Canadian Association of Broadcasters' Equitable Portrayal Code.
- Canadian Charter of Rights and Freedoms, s 2, Part I of the Constitution Act (1982).
- Caraway, B. (2011). Audience labor in the new media environment: A Marxian revisiting of the audience commodity. *Media, Culture & Society*, 33(5), 693-708. doi: 10.1177/0163443711404463
- Carey, M., & Afanaseiff, W. (1993). Hero. Performed by Mariah Carey. On *Music Box*. Columbia.
- Carey, M., Dupri, J., & Seal, M. (1996). Always Be My Baby. Performed by Mariah Carey. On *Daydream*. Columbia.
- Carey, M., Puff Daddy, Stevie J, Q-Tip, Robinson, B., Hague, S., . . . Price, L. (1997). Honey. Performed by Mariah Carey. On *Butterfly*. Columbia.
- Carter, D., Garrett, S., Harrison, D., Jonsin, J., & Zamor, R. (2007). Lollipop. Performed by Lil Wayne. On *Tha Carter III*. Cash Money; Univseral Motown.
- Caulfield, K. (2015). Taylor Swift's '1989' Hits 5 Million in U.S. Sales, Making It the Fastest-Selling Album In Over 10 Years. Retrieved November 12, 2015, from <http://www.billboard.com/articles/columns/chart-beat/6620398/taylor-swifts-1989-5-million-fastest-selling-album-decade>
- CBSC. (2002). CAB Code of Ethics.
- CBSC. (2012). Canadian Broadcast Standards Council. Retrieved November 10, 2012, from <http://www.cbsc.ca/english/index.php>
- Chambers, I. (1986). *Popular culture: the metropolitan experience*. New York; London: Methuen.
- CHOZ-FM re the song "Money for Nothing" by Dire Straits (CBSC Decision 09/10-0818 2010).

- CHOZ-FM re the song "Money for Nothing" by Dire Straits (CBSC Review of Decision 09/10-0818 2011).
- CKQB-FM re the song "Crazy Bitch" by Buckcherry (CBSC Decision 10/11-1169 2011).
- Clifford, M., Irwin, A., Feldmann, J., Madden, B., & Madden, J. (2015). She's Kinda Hot Performed by 5 Seconds of Summer. On *Sounds Good Feels Good*. Capitol; Hi or Hey.
- Colley, A. (2005). [Book Review of Language and Woman's Place]. *Journal of Language and Social Psychology*, 24(4), 421-428. doi: 10.1177/0261927x05281431
- Collins, K. A., & Clément, R. (2012). Language and Prejudice: Direct and Moderated Effects. *Journal of Language and Social Psychology*, 31(4), 376-396.
- Copyright Act C-42, Government of Canada (1985/2012).
- Cougar Hall, P., West, J., & Hill, S. (2012). Sexualization in Lyrics of Popular Music from 1959 to 2009: Implications for Sexuality Educators. *Sexuality & Culture*, 16(2), 103-117. doi: 10.1007/s12119-011-9103-4
- Croucher, S. M. (2015). *Understanding communication research methods: a theoretical and practical approach*. New York: Routledge.
- CTZNSHP. (2015). Everything Always. Performed by CTZNSHP. On *All Things to The Sea*.
- Cutrara, D. S. (2014). *Wicked Cinema : Sex and Religion on Screen*. Austin, TX, USA: University of Texas Press.
- Dagbovie-Mullins, S. A. (2013). Pigtailed, Ponytailed, and Getting Tail: The Infantilization and Hyper-Sexualization of African American Females in Popular Culture. *The Journal of Popular Culture*, 46(4), 745-771. doi: 10.1111/jpcu.12047
- Dean, E., Douglas, S., Guetta, D., Tuinfort, G., Maraj, O., Rexha, B., & van De Wall, N. (2015). Hey Mama. Performed by David Guetta, Nicki Minaj, Bebe Rexha, & Afrojack. On *Listen*.
- Denney, R. (1961). The Discovery of Popular Culture. In R. E. Spiller & E. Larabee (Eds.), *American Perspectives*. Cambridge, Mass.
- Dewey, C. (2014). Beliebers stand by their man in wake of Justin Bieber's arrest. Retrieved November 30, 2015, from <https://www.washingtonpost.com/news/arts-and-entertainment/wp/2014/01/23/beliebers-stand-by-their-man-in-wake-of-justin-biebers-arrest/>
- Dibben, N. (2002). V. Constructions of Femininity in 1990s Girl-Group Music. *Feminism & Psychology*, 12(2), 168-175. doi: 10.1177/0959353502012002007

- Dickenson, D. (1997). *Property, women, and politics: subjects or objects?* Cambridge, UK Polity Press.
- Dillard, T., Glass, D., Killian, M., Franks, J., Isaac, B., & Mobley, A. (2012). Whistle. Performed by Flo Rida. On *Wild Ones*. Poe Boy; Atlantic.
- Dillard, T., Woods, D., Rego, L., Caren, M., Seder, A., Miller, C. W., . . . Allen, S. (2014). GDFR. Performed by Flo Rida, Sage the Gemini, & Lookas. On *My House*.
- Dillon Ryan's Hindsight. (2015). Satellite Show. Performed by Dillon Ryan's Hindsight. On *Dillon Ryan's Hindsight*, .
- DJ Frank E, Puth, C., Wiz Khalifa, & Cedar, A. (2015). See You Again. Performed by Wiz Khalifa & Charlie Puth. On *Furious 7: Original Motion Picture Soundtrack*. Atlantic.
- Eckert, P. (2014). Language and Gender in Adolescence. In S. L. Ehrlich, M. Meyerhoff, & J. Holmes (Eds.), *Blackwell Handbooks in Linguistics : Handbook of Language, Gender and Sexuality* (2nd ed.). Somerset, NJ, USA: John Wiley & Sons, Incorporated.
- Edmonds, K., Reid, A., & Simmons, D. (1992). End of the Road. Performed by Boyz II Men. On *Boomerang Soundtrack*. LaFace/Arista; Motown.
- Edwardson, R. (2008). *Canadian Content: Culture and the Quest for Nationhood*. Toronto: University of Toronto Press.
- Ehrlich, S. (2001). *Representing Rape : Language and Sexual Consent*. London, GBR: Routledge.
- Ehrlich, S. (2004). Linguistic Discrimination and Violence Against Women: Discursive Practices and Material Effects. In M. Bucholtz (Ed.), *Language and Woman's Place: Text and Commentaries*. New York: Oxford University Press.
- EMF. (1991). Unbelievable. Performed by EMF. On *Schubert Dip*. Parlophone; EMI.
- Eminem, Dr. Dre, Elizondo, M., Batson, M., & Pope, C. (2004). Just Lose It. Performed by Eminem. On *Encore*. Shady; Aftermath; Interscope.
- Estafan, G. (1989). Don't Wanna Lose You. Performed by Gloria Estafan. On *Cuts Both Ways*. Epic.
- Fabian, S. C. (2014). "If I Can't Have You, No One Can," and Other Gendered Constructions of Criminal Harrassment. In J. M. Kilty (Ed.), *Within the confines: women and the law in Canada*. Toronto: Women's Press.
- Fairclough, N. (1995). *Media discourse*. New York; London: E. Arnold.

- Faith Healer. (2015). No Car. Performed by Faith Healer. On *Cosmic Troubles*.
- Fanon, F. (1952). The Negro and Language *Black Skin, White Masks*. New York: Grove Press.
- Federal Communications Commission. (2014). Obscene, Indecent and Profane Broadcasts. Retrieved December 6, 2014, from <https://consumercomplaints.fcc.gov/hc/en-us/articles/202731600-Obscene-Indecent-and-Profane-Broadcasts>
- Federal Cultural Policy Review Committee. (1982). Report of the Federal Cultural Policy Review Committee: Government of Canada.
- Flannery, M. S. (2008). "She discriminated against her own race": Voicing and identity in a story of discrimination. *Narrative Inquiry*, 18(1), 111-130. doi: doi:10.1075/ni.18.1.06fla
- Flo Rida, Dr. Luke, Koolha, DJ Frank E, Lawrence, P., Mars, B., . . . Dead or Alive. (2009). Right Round. Performed by Flo Rida & Ke\$ha. On *R.O.O.T.S. Poe Boy*; Atlantic.
- Foley, R. I. M. (2013). *If You Don't Like It Change the Channel: Radio Censorship Policies and Enforcement in Canada*. (BA (hons)), Simon Fraser University, Burnaby.
- Ford, F. (2015). Done. Performed by Frazey Ford. On *Indian Ocean*. Nettwerk Productions Ltd.
- Frith, S. (1989). Why do songs have words? *Contemporary Music Review*, 5(1), 77-96. doi: 10.1080/07494468900640551
- Fuchs, C. (2012). Dallas Smythe Today - The Audience Commodity, the Digital Labour Debate, Marxist Political Economy and Critical Theory. Prolegomena to a Digital Labour Theory of Value. *TripleC (Cognition, Communication, Co-Operation): Open Access Journal for a Global Sustainable Information Society*, 10(2), 692-740.
- Furler, S., Pentz, T. W., Swanson, A., & Tesfaye, A. (2014). Elastic Heart. Performed by Sia. On *1000 Forms of Fear*. Inertia; Monkey Puzzle; RCA.
- Gasher, M. (1998). Invoking public support for public broadcasting: the Aird Commission revisited. *Canadian Journal of Communication*, 23(2), 189.
- Germanotta, S., & Laursen, J. (2011). Born This Way. Performed by Lady Gaga. On *Born This Way*. Streamline; Kon Live; Interscope.
- Gift, R., & Steele, D. (1989). She Drives Me Crazy. Performed by Fine Young Cannibals. On *The Raw and The Cooked*. London Records.
- Gilroy, P. (1993). *The Black Atlantic: Modernity and Double Consciousness*: Harvard University Press.

- Gilroy, P. (2010). *Get Free or Die Tryin Darker than blue: On the moral economies of Black Atlantic culture*. Cambridge: Harvard University Press.
- Goffman, E. (1974). *Frame analysis: an essay on the organization of experience*. New York: Harper & Row.
- Gordy, S., Gordy, S., Listenbee, J., & Schroeder, P. (2011). Party Rock Anthem. Performed by LMAFO, Lauren Bennett, & GoonRock. On *Sorry for Party Rocking*. will.i.am; Cherrytree; Interscope; Panther.
- Gorham, D. (2012). *The Victorian Girl and the Feminine Ideal*. Routledge.
- Government of Canada. (1929). Report of the Royal Commission on Radio Broadcasting: Government of Canada.
- Broadcasting Act 1968 (1968).
- Broadcasting Act 1991 (1991).
- Graham, A. (2015). Back To Back. Performed by Drake. On *Single*. Young Money.
- Graham, A., Jefferies, P., & Thomas, T. (2015). Hotline Bling. Performed by Drake. On *Hotline Bling Single*. Cash Money; Republic.
- Grammer, A., & Sipe, N. (2014). Honey, I'm Good. Performed by Andy Grammer. On *Magazines or Novels*. S-Curve; Arista.
- Guetta, D., Kotecha, S., Tuinfort, G., Yacoub, R., & Falk, C. (2015). One Last Time. Performed by Ariana Grande. On *My Everything*. Republic.
- Haggerty, B., & Lewis, R. (2015). Downtown. Performed by Macklemore, Ryan Lewis, Eric Nally, Melle Mel, Kool Moe Dee, & Grandmaster Caz. On *Downtown Single*. Macklemore LLC.
- Haines, E., & Shaw, J. (2015). Lie, Lie, Lie. Performed by Metric. On *Pagans In Vegas*. Metric Music International; Universal Music Group.
- Hall, K. (2014). Exceptional Speakers: Contested and Problematized Gender Identities. In S. L. Ehrlich, M. Meyerhoff, & J. Holmes (Eds.), *Blackwell Handbooks in Linguistics : Handbook of Language, Gender and Sexuality* (2nd ed.). Somerset, NJ, USA: John Wiley & Sons, Incorporated.
- Haynes, C., Harper, T., Smith, V., & Beats, B. (2003). Shake Ya Tailfeather. Performed by Nelly, P. Diddy, & Murphy Lee. On *Murphy's Law*. Bad Boy Records; Universal Records.

- Haynes, C., Williams, P., Hugo, C., & Brown, C. L. (2002). Hot in Herre. Performed by Nelly. On *Nellyville*. Universal; Fo'Reel.
- Henderson, S. (2008). Canadian Content Regulations and the Formation of a National Scene. *Popular Music*, 27(2), 307-315.
- Henley, L., & Silbar, J. (1989). Wind Beneath My Wings. Performed by Bette Midler. On *Beaches*. Atlantic.
- Henriques, S. P., & Marsden, S. (2003). Get Busy. Performed by Sean Paul. On *Dutty Rock*. 40/40 Records; VP; Atlantic Records.
- Hesse-Biber, S. N., & Leavy, P. (2006). *The Practice of Qualitative Research*: Sage Publications.
- Higginbottom, G. M. A. (2004). Sampling issues in qualitative research. *Nurse Researcher*, 12(1), 7-19. doi: 10.7748/nr2004.07.12.1.7.c5927
- Hill, L. (1998). Doo Wop (That Thing). Performed by Lauryn Hill. On *The Miseducation of Lauryn Hill*. Ruffhouse; Columbia.
- Hofstadter, D. R. (1985). *Metamagical themas: questing for the essence of mind and pattern*. New York: Basic Books.
- Hollows, J. (2000). *Feminism, femininity and popular culture*. New York;Manchester;: Manchester University Press.
- hooks, b. (1989). Choosing the margin as space of radical openness. *Framework*, 0(36).
- Horwitz, R. (1989). *The Irony of Regulatory Reform*. New York: Oxford Univeristy Press.
- Hylton, J. (2007). The History of Canadian Broadcast Regulation. Retrieved July 20, 2009, from <http://www.broadcasting-history.ca/index3.php?url=http%3A/www.broadcasting-history.ca/personalities/personalities.php%3Fid%3D106>
- Jackson, C. (2005). Candy Shop. Performed by 50 Cent & Olivia. On *The Massacre*. Shady; Aftermath; Interscope.
- Jackson, C., Young, A., Elizondo, M., & Harrison, P. (2002). In Da Club. Performed by 50 Cent. On *Get Rich or Die Tryin'*.
- Jepsen, C. R., Ramsay, J., & Crowe, T. (2011). Call Me Maybe. Performed by Carly Rae Jepsen. On *Curiosity*. 604; Schoolboy; Interscope.
- Jovi, J. B., & Sambora, R. (1989). I'll Be There for You. Performed by B. Jovi. On *New Jersey*. Mercury Records.

- Jovi, J. B., Sambora, R., & Child, D. (1988). *Bad Medicine*. Performed by Bon Jovi. On *New Jersey*. Mercury.
- Jozkowski, K. N., & Peterson, Z. D. (2014). Assessing the Validity and Reliability of the Perceptions of the Consent to Sex Scale. *The Journal of Sex Research*, 51(6), 632-645. doi: 10.1080/00224499.2012.757282
- Judy, R. A. T. (1994). On the Question of Nigga Authenticity. *boundary 2*, 21(3), 211-230. doi: 10.2307/303605
- Kahane, G., & Savulescu, J. (2009). The Welfarist Account of Disability. In K. Brownlee & A. S. Cureton (Eds.), *Disability and disadvantage*. Oxford; New York: Oxford University Press.
- Kesler, J. (2011). Replacing "crazy" for ableism and preciseness of language. Retrieved November 5, 2015, from <http://whatprivilege.com/replacing-crazy-for-ableism-and-preciseness-of-language/>
- Kiesling, S. F. (2004). What Does a Focus on "Men's Language" Tell Us About Language and a Woman's Place? In M. Bucholtz (Ed.), *Language and Woman's Place: Text and Commentaries*. New York: Oxford University Press.
- Kimmel, M. S., & Ferber, A. L. (2009). *Privilege: A Reader*. Westview Press.
- King, E., & Bassett, D. (2015). *Under The Influence*. Performed by Elle King. On *Love Stuff*. RCA.
- Kleinman, S., Ezzell, M. B., & Frost, A. C. (2009). Reclaiming critical analysis: The social harms of "bitch". *Sociological Analysis*, 3(1), 46-68.
- Klosterman, C. (2015). Taylor Swift on "Bad Blood," Kanye West, and How People Interpret Her Lyrics. Retrieved November 12, 2015, from <http://www.gq.com/story/taylor-swift-gq-cover-story>
- Knopfler, M., & Sting. (1985). *Money For Nothing*. Performed by Dire Straits. On *Brothers in Arms*. Vertigo; Warner Bros.
- Knowles, B., Dean, K., Freemna, B., Garrett, S., Beyoncé, A., & Thomas, S. (2005). *Check On It*. Performed by Beyoncé, Bun B, & Slim Thug. On *#1's*. Columbia.
- Knowles, B., Harrison, R., Carter, S., & Record, E. (2003). *Crazy In Love*. Performed by Beyoncé & Jay-Z. On *Dangerously in Love*. Columbia.
- Kozmeniuk, S. (2015). *Sound Of Your Heart*. Performed by Shawn Hook. On *Analog Love*.

- Kulick, D. (2014). Language and Desire. In S. L. Ehrlich, M. Meyerhoff, & J. Holmes (Eds.), *Blackwell Handbooks in Linguistics : Handbook of Language, Gender and Sexuality* (2nd ed.). Somerset, NJ, USA: John Wiley & Sons, Incorporated.
- Lakoff, R. T. (1975/2004). Language and Woman's Place. In M. Bucholtz (Ed.), *Language and Woman's Place: Text and Commentaries*. New York: Oxford University Press.
- Lesley. (2012). NEW BAD WORDS: An Incomplete Compendium of Potentially Offensive Language, Featuring "Lame," "Retarded," and Many More. Retrieved October 28, 2015, from <http://www.xojane.com/issues/new-bad-words-lame-retarded-stupid-crazy-tranny-ghetto>
- Levine, A., Coleman, J., Gottwald, L., Hindlin, J. K., Posner, M., & Walter, H. (2015). Sugar. Performed by Maroon 5. On *V*.
- Lippman, J. R. (2015). I Did It Because I Never Stopped Loving You: The Effects of Media Portrayals of Persistent Pursuit on Beliefs About Stalking. *Communication Research*. doi: 10.1177/0093650215570653
- Lo, T., Soderberg, L., & Jerlstrom, J. (2014). Talking Body. Performed by Tove Lo. On *Queen of the Clouds*.
- Lopez, J., Oliver, T., Rooney, C., Lewis, L., & Denny, M. (2001). I'm Real. Performed by J. Lopez. On *J.Lo*. Epic.
- Lovato, D., Salmanzadeh, I., Martin, M., & Kotecha, S. (2015). Confident. Performed by Demi Lovato. On *Confident*. Safehouse; Hollywood; Island; Republic.
- MacLennan, A. F. (2005). American Network Broadcasting, the CBC, and Canadian Radio Stations During the 1930s: A Content Analysis. *Journal of Radio Studies*, 12(1), 85-103. doi: 10.1207/s15506843jrs1201_8
- MacLennan, A. F. (2008). Women, Radio Broadcasting and the Depression: A "Captive" Audience from Household Hints to Story Time and Serials. *Women's Studies*, 37(6), 616-633.
- MacLennan, A. F. (2011). Cultural imperialism of the North? The expansion of the CBC Northern Service and community radio. *Radio Journal: International Studies in Broadcast & Audio Media*, 9(1), 63-81.
- Mae, R. (2015). Clothes Off. Performed by Ria Mae. On *Clothes Off - Single*. Sony.
- Mars, B., Lawrence, P., Levine, A., Brown, B., Kelly, C., & Wyatt, A. (2010). Grenade. Performed by Bruno Mars. On *Doo-Wops & Hooligans*. Elektra.
- Martin, M. (1998). ...Baby One More Time. Performed by Britney Spears. On...*Baby One More Time*. Jive.

- Mazzei, J., & O'Brien, E. E. (2009). You Got It, So When Do You Flaunt It?: Building Rapport, Intersectionality, and the Strategic Deployment of Gender in the Field. *Journal of Contemporary Ethnography*, 38(3), 358-383. doi: 10.1177/0891241608330456
- McCloud, A., & Clement, E. (2001). U Remind Me. Performed by Usher. On *8701*. Arista.
- McConnell-Ginet, S. (2014). Meaning-Making and Ideologies of Gender and Sexuality. In S. L. Ehrlich, M. Meyerhoff, & J. Holmes (Eds.), *Blackwell Handbooks in Linguistics : Handbook of Language, Gender and Sexuality* (2nd ed.). Somerset, NJ, USA: John Wiley & Sons, Incorporated.
- McRobbie, A., & Frith, S. (2007). *Rock and Sexuality Taking popular music seriously: selected essays*. Aldershot: Ashgate.
- Mentally Healthy. (2015). Demi Lovato champions mental health and eating disorders. Retrieved October 25, 2015, from <http://www.mentallyhealthy.co.uk/news/644-demi-lovato-champions-mental-health-and-eating-disorders.html>
- Meyerhoff, M. (2004). Doing and Saying: Some Words on Women's Silence. In M. Bucholtz (Ed.), *Language and Woman's Place: Text and Commentaries*. New York: Oxford University Press.
- Morgan, M. (2004). "I'm Every Woman": Black Women's (Dis)placement in Women's Language Study. In M. Bucholtz (Ed.), *Language and Woman's Place: Text and Commentaries*. New York: Oxford University Press.
- Mullen, P., Pathé, M., & Purcell, R. (2008). *Stalkers and Their Victims*. Cambridge, GBR: Cambridge University Press.
- Neguț, A., & Sârbescu, P. (2014). Problem music or problem stereotypes? The dynamics of stereotype activation in rock and hip-hop music. *Musicae Scientiae*, 18(1), 3-16. doi: 10.1177/1029864913499180
- Nicastro, A. M., Cousins, A. V., & Spitzberg, B. H. (2000). The tactical face of stalking. *Journal of Criminal Justice*, 28(1), 69-82. doi: [http://dx.doi.org/10.1016/S0047-2352\(99\)00038-0](http://dx.doi.org/10.1016/S0047-2352(99)00038-0)
- Nussbaum, F. A. (2015). *The Brink of All We Hate: English Satires on Women, 1660--1750*: University Press of Kentucky.
- Palys, T., & Atchison, C. (2014). *Research Decisions: Qualitative and Quantitative Perspectives* (5th ed.): Thomson Nelson.
- Papillon, G. (2015). With Our Trouble. Performed by G. Papillon. On *The Tempest of Old*.
- Papp, L. J., Hagerman, C., Gnoleba, M. A., Erchull, M. J., Liss, M., Miles-McLean, H., & Robertson, C. M. (2015). Exploring Perceptions of Slut-Shaming on Facebook: Evidence

- for a Reverse Sexual Double Standard. *Gender Issues*, 32(1), 57-76. doi: 10.1007/s12147-014-9133-y
- Parker, D., Geiger, T., & Kyriakides, D. (2015). Stitches. Performed by Shawn Mendes. On *Handwritten*. Island; Republic.
- Pasley, O. S., Dillon, C., Bradford, M., & Dillon, R. (2014). Cheerleader. Performed by OMI. On *Me 4 U*. Oufah; Ultra; Columbia.
- Perry, K., Gottwald, L., Martin, M., & Dennis, C. (2008). I Kissed a Girl. Performed by K. Perry. On *One of the Boys*. Capitol.
- Perry, K., Gottwald, L., Martin, M., McKee, B., & Walter, H. (2013). Roar. Performed by Katy Perry. On *Prism*. Capitol.
- Peterson, Z. D., & Muehlenhard, C. L. (2004). Was It Rape? The Function of Women's Rape Myth Acceptance and Definitions of Sex in Labeling Their Own Experiences. *Sex Roles*, 51(3-4), 129-144. doi: 10.1023/B:SERS.0000037758.95376.00
- Petridis, A. (2011). The astonishing genius of Brian Wilson. Retrieved October 20, 2015, from <http://www.theguardian.com/music/2011/jun/24/brian-wilson-interview>
- Plasketes, G. (1992). Like A Version: Cover Songs and the Tribute Trend in Popular Music. *Studies in Popular Culture*, 15(1), 1-18.
- Plasketes, G. (2005). Re-flections on the Cover Age: A Collage of Continuous Coverage in Popular Music. *Popular Music and Society*, 28(2), 137-161. doi: 10.1080/03007760500045204
- Plasketes, G. (2010). *Play it again: cover songs in popular music*. Burlington, VT; Farnham, England: Ashgate.
- Primack, B. A., Gold, M. A., Schwarz, E. B., & Dalton, M. A. (2008). Degrading and Non-Degrading Sex in Popular Music: A Content Analysis. *Public Health Reports*, 123(5), 593-600.
- Puth, C., & Frost, J. (2015). Marvin Gaye. Performed by Charlie Puth & Meghan Trainor. On *Some Type of Love*. Atlantic.
- Raback, & Hendricks. (2015). No Kanada. Performed by Lee Reed. On *The Butcher, The Banker, The Bitumen Tanker*.
- Ramsey, G. P. (2003). *Race music: black cultures from bebop to hip-hop* (Vol. 7.). Berkeley, CA: University of California Press.

- Record Industry Association of America. (2011). Parental Advisory Label ("PAL") Program. Retrieved November 15, 2015, from http://riaa.com/toolsforparents.php?content_selector=parental_advisory&searchterms=parental%20advisory&terminclude=&termexact=
- Renea, P., Eriksen, M. S., Hermansen, T. E., & Kaplan, O. (2015). Worth It. Performed by Fifth Harmony. On *Reflection*. StarGate; Ori Kaplan.
- Rickford, J. R. (2015). What is Ebonics (African American English). Retrieved September 30, 2015, from <http://www.linguisticsociety.org/content/what-ebonics-african-american-english>
- RMJ. (2010). Guest Post from RMJ: Abliest Word Profile: Crazy. Retrieved November 5, 2015, from <http://disabledfeminists.com/2010/05/17/guest-post-from-rmj-ableist-word-profile-crazy/>
- Romanow, W. I. (1975). *The Canadian Content Regulations in Canadian Broadcasting: An Historical and Critical Study*. Detroit: Wayne State University.
- Salter, L., & Salter, R. (1997). Displacing the Welfare State. In W. Clement (Ed.), *Understanding Canada: Building on the New Canadian Political Economy*. Montreal and Kingston: McGill-Queen's University Press.
- Savoie, C., Donahue, S., Keirstead, A., Downes, D., Bestvater, K., Izurieta, N., & Boyer, S. (2015). You Won't Be Going Home. Performed by Bad People. On *Live at Bourbon Quarter*.
- Seal. (1994). Kiss From a Rose. Performed by Seal. On *Seal II*. ZTT; Warner Bros.
- Sheppard, D. (2007). Matthew Good's Gospel. Retrieved October 25, 2015, from http://jam.canoe.com/Music/Artists/G/Good_Matthew/2007/07/27/4374364-ca.html
- Sheridan, E. (2015). Wiz Khalifa's tribute to tragic Fast & Furious star Paul Walker hits No.1 in the UK singles chart... and become year's fastest selling Retrieved November 15, 2015, from <http://www.dailymail.co.uk/tvshowbiz/article-3046181/Wiz-Khalifa-s-tribute-tragic-Fast-Furious-star-Paul-Walker-hits-No-1-UK-singles-chart-year-s-fastest-selling.html>
- Sherry, M. (2010). *Disability Hate Crimes: Does Anyone Really Hate Disabled People?* Farnham, Surrey, GBR: Ashgate Publishing Group.
- Shonekan, S. (2015). *Soul, Country, and the USA: Race and Identity in American Music Culture*: Palgrave Macmillan US.
- Sir Mix-a-lot. (1992). Baby Got Back. Performed by Sir Mix-a-lot. On *Mack Daddy*. Def American.

- Smythe, D. W. (1977). Communications: Blindspot of Western Marxism. *Canadian Journal of Political and Social Theory/Revue canadienne de theorie politique et sociale*, 1(3).
- Smythe, D. W. (1981). *Dependency road : communications, capitalism, conciousness and Canada*. Norwood, N.J: Ablex Publishing Corp.
- Solis, G. (2010). I Did It My Way: Rock and the Logic of Covers. *Popular Music and Society*, 33(3), 297-318. doi: 10.1080/03007760903523351
- Spitzberg, B. H., & Cadiz, M. (2002). The Media Construction of Stalking Stereotypes. *Journal of Criminal Justice and Popular Culture*, 9(3), 128-149.
- Spitzberg, B. H., & Cupach, W. R. (2014). *The Dark Side of Relationship Pursuit: From Attraction to Obsession and Stalking*: Taylor & Francis.
- Steinfeld, H., Larrson, M., Fredriksson, R., Holter, O., Michaels, J., & Tranter, J. (2015). Love Myself. Performed by Hailee Steinfeld. On *HAIZ*. Republic.
- Stewart, A., & Hull, W. (1994). *Canadian Television Policy and the Board of Broadcast Governors, 1958-1968*. Edmonton: University of Alberta Press.
- Stewart, C., Nash, T., Harrell, T., & Knowles, B. (2008). Single Ladies (Put a Ring on It). Performed by Beyoncé. On *I Am...Sasha Fierce*. Columbia.
- Stiavnicky, M. J. (2010). "Stop! Hey! What's that sound?": A critical re-examination of the socio-political functions of 1960s popular music in America. York University. Retrieved from <http://search.proquest.com.ezproxy.library.yorku.ca/pqdtlocal1005852/docview/816782503/fulltextPDF/AA17E0E7D85F4575PQ/1?accountid=15182#>
- Storey, J. (2014). *From popular culture to everyday life* (Vol. 1ition.). New York: Routledge.
- Strauss, A. L., & Corbin, J. M. (2015). *Basics of qualitative research: techniques and procedures for developing grounded theory* (4th ed.). Los Angeles: SAGE.
- Swift, T., Lamar, K., Martin, M., & Shellback. (2014). Bad Blood. Performed by Taylor Swift & Kendrick Lamar. On *1989*. Big Machine; Republic.
- Swim, J. K., Mallett, R., & Stangor, C. (2004). Understanding Subtle Sexism: Detection and Use of Sexist Language. *Sex Roles*, 51(3-4), 117-128. doi: 10.1023/B:SERS.0000037757.73192.06
- Talbot, M. (2014). Language, Gender, and Popular Culture. In S. L. Ehrlich, M. Meyerhoff, & J. Holmes (Eds.), *Blackwell Handbooks in Linguistics : Handbook of Language, Gender and Sexuality* (2nd ed.). Somerset, NJ, USA: John Wiley & Sons, Incorporated.

- Talevski, D. (2015). Guilty as Sing. Performed by Dan Talevski. On *Guilty As Sin - Single*. Holleration Entertainment.
- Taylor, R. (2008). *Downsizing the dial: the reinvention of private radio in Canada*. (Phd), Simon Fraser University.
- The Notorious B.I.G., Puff Daddy, & Stevie J. (1996). Mo Money Mo Problems. Performed by Dire Straits. On *Life After Death*. Bad Boy Records; Arista Records.
- Thicke, R., Williams, P., Harris, C., & Gaye, M. (2013). Blurred Lines. Performed by Robin Thicke, T.I., & Pharrell. On *Blurred Lines*. Star Trak; Interscope.
- Thomaz, C., Eriksen, M. S., & Hermansen, T. E. (2010). Black and Yellow. Performed by W. Khalifa. On *Rolling Papers*. Rostrum; Atlantic.
- Thomson, R., Murachver, T., & Green, J. (2001). Where Is the Gender in Gendered Language? *Psychological Science*, 12(2), 171-175. doi: 10.1111/1467-9280.00329
- Thorne, B. (1976). [Book Review of Language and Woman's Place, Robin Lakoff]. *Signs*, 1(3), 744-746.
- Timberlake, J., Mosley, T., & Hills, N. D. (2006). SexyBack. Performed by Justin Timberlake. On *FutureSex/LoveSounds*. Jive; Zomba.
- Trainor, M., & Kadish, K. (2014). All About That Bass. Performed by M. Trainor. On *Title*. Epic.
- Trainor, M., & Kadish, K. (2015). Dear Future Husband. Performed by Meghan Trainor. On *Title*. Epic.
- Trechter, S. (2014). A Marked Man: The Contexts of Gender and Ethnicity. In S. L. Ehrlich, M. Meyerhoff, & J. Holmes (Eds.), *Blackwell Handbooks in Linguistics : Handbook of Language, Gender and Sexuality* (2nd ed.). Somerset, NJ, USA: John Wiley & Sons, Incorporated.
- Trust, G. (2015). Most Weeks at No. 1 on Billboard Hot 100 By Artist. Retrieved November 12, 2015, from <http://www.billboard.com/articles/events/greatest-of-all-time/6760671/mariah-carey-most-weeks-at-no-1-billboard-hot-100-by-artist>
- Tyson, D., & Ward, C. (1989). Black Velvet. Performed by Alannah Myles. On *Alannah Myles*. Atlantic.
- Valenti, J. (2009a). *He's a Stud, She's a Slut, and 49 Other Double Standards Every Woman Should Know*. Seal Press.
- Valenti, J. (2009b). *The Purity Myth: How America's Obsession with Virginity Is Hurting Young Women*. Seal Press.

- Van Dijk, T. A. (2011). Racist Discourse. In A. Mooney, J. S. Reccei, S. Labelle, B. E. Henriksen, E. Eppler, A. Irwin, P. Pichler, & S. Soden (Eds.), *The Language, Society & Power Reader*. London and New York: Routledge.
- Van Herk, G. (2012). *What is sociolinguistics?* Chichester, U.K: Wiley-Blackwell.
- Vest, M., Atkins, J., & Lorenzo, I. (2001). Always on Time. Performed by Ja Rule & Ashanti. On *Pain Is Love*. Murder Inc.; Def Jam.
- Vipond, M. (1992). *Listening In: The First Decade of Canadian Broadcasting, 1922-1932*. Montreal, QC, CAN: McGill-Queen's University Press.
- Warren, D. (1989). When I See You Smile. Performed by Bad English. On *Bad English*. Epic Records.
- Warren, D. (1996). Because You Loved Me. Performed by Celine Dion. On *Falling Into You*. Columbia; Epic.
- Weggel, A. (2013). The R-word: Ban it or understand it? Retrieved October 28, 2015, from <https://www.publicinsightnetwork.org/2013/03/07/the-r-word-ban-it-or-understand-it/>
- Winch, A. (2013). *Girlfriends and Postfeminist Sisterhood* (pp. 232). Retrieved from <http://dx.doi.org/10.1057/9781137312747> doi:10.1057/9781137312747
- Wodak, R. (2008). The contribution of critical linguistics to the analysis of discriminatory prejudices and stereotypes in the language of politics. In R. Wodak & V. Koller (Eds.), *Handbook of communication in the public sphere* (Vol. 4). New York; Berlin: Mouton de Gruyter.
- Wurtzel, E. (1998). *Bitch: In Praise of Difficult Women*. Anchor Books.
- York University. (2012). Fair Dealing Guidelines for York Faculty and Staff. Retrieved May 28, 2015, from <http://copyright.info.yorku.ca/fair-dealing-requirements-for-york-faculty-and-staff/>
- Ziff, B. H., & Rao, P. V. (1997). *Borrowed power: essays on cultural appropriation*. New Brunswick, N.J: Rutgers University Press.

Appendix A.

Chart of Radio Stations Used

Region	City	Type of station (Private (P), Community (C), or Public (Pub))	Name	Website	Status throughout project
BC	Vancouver	P	Virgin	http://player.vancouver.virginradio.ca/	Consistent
BC	Vancouver	P	The Peak	http://www.thepeak.fm/	Stopped reporting charts
BC	Vancouver	P	Z 95.3	http://www.z953.ca/	Consistent
BC	Vancouver	C	CiTR 101.9	http://www.citr.ca/	Consistent
BC	Burnaby	C	CJSF 90.1	http://www.cjsf.ca/	Consistent
BC	Nanaimo	C	CHLY 92.5	http://chly.ca/	Consistent
Prairies	Edmonton	P	Virgin	http://player.edmonton.virginradio.ca/	Consistent
Prairies	Calgary	P	The Peak	http://www.953thepeak.com/	Stopped reporting charts
Prairies	Regina	P	Z99	http://www.z99.com/	Consistent
Prairies	Edmonton	C	CKUA	http://www.ckua.com/	Consistent
Prairies	Winnipeg	C	UMFM	https://www.umfm.com/	Consistent
Prairies	Saskatoon	C	CFCR	http://cfcr.ca/	Consistent
ON	Toronto	P	Virgin	http://player.toronto.virginradio.ca/	Consistent
ON	Kingston	P	Fly FM 98.3	http://www.983flyfm.com/	Consistent
ON	Toronto	P	CHUM 104.5	http://www.chumfm.com/	Consistent
ON	St. Catherine's	C	CFBU 103.7	http://www.cfbu.ca/	Consistent
ON	Hamilton	C	CFMU 93.3	http://cfmu.msumcmaster.ca/	Consistent

Region	City	Type of station (Private (P), Community (C), or Public (Pub))	Name	Website	Status throughout project
ON	North York	C	CHRY 105.5	http://www.chry.fm/	Charts are missing as they update their website
QC	Montreal	P	Virgin	http://player.montreal.virginradio.ca/	Consistent
QC	Montreal	P	The Beat	http://www.thebeat925.ca/	Consistent
QC	Montreal	C	CJLO 1690 AM	http://www.cjlo.com/	Consistent
QC	Montreal	C	CKUT 90.3	http://ckut.ca/c/	Consistent
QC	Trois-Rivières	C	CFOU 89.1	http://www.cfou.ca/	Consistent
Maritimes	Halifax	P	The Bounce	http://www.1013thebounce.com/	Consistent
Maritimes	Fredericton	P	The New Hot	http://thenewhot923.com/	Changed Formats to a country station
Maritimes	Fredericton	P	Capital 106.9	http://www.capitalfm.ca/	Consistent
Maritimes	Halifax	C	CKDU 88.1	http://www.ckdu.ca/	Consistent
Maritimes	Fredericton	C	CHSR 97.9	http://chsrfm.ca/	Consistent
Maritimes	St. John's	C	CFMH 107.3	http://localfm.ca/	Consistent
National	Toronto	Pub	CBC Radio 2	http://music.cbc.ca/#!/radio2	Consistent
National	Toronto	Pub	CBC Radio 3	http://music.cbc.ca/#!/radio3	Consistent

Appendix B.

Detailed explanation of methods and programs used

Initially, all data were entered into *Excel* where I recorded the title, artist, station, and region. All lyrics were recorded in individual *Microsoft Word* files which were imported into *NVivo*. *NVivo* is a qualitative research software program, that assists in the organization of data. The program allows for the electronic coding of data which replaces the need for hundreds of pages of printed data, many highlighters, and post-it notes by organizing the data digitally. *NVivo* facilitates the coding and analysis processes and increases efficiency by keeping all of the data in one electronic file that is easily searched. I separated my data into two separate *NVivo* files: the first contains historical data (songs from 1985-2015), and the second contains the songs from May-October 2015. After data collection and coding my excel spreadsheet was imported into *SPSS*, quantitative analysis software, and I completed statistical tests on my data, described in chapter 5.

Appendix C.

Coding Structures

Parental Advisory Label (“PAL”) Program (Record Industry Association of America, 2011)

It is obviously not possible to define each individual situation in which a record label or artist should determine that a sound recording contains PAL Content. In making such a determination, however, record labels and artists should consider:

1. that contemporary cultural morals and standards should be used in determining whether parents or guardians would find the sound recording suitable for children;
2. the context in which the material is used, as some words, phrases, sounds, or descriptions might be offensive to parents if spotlighted or emphasized, but might not offend if merely part of the background or a minimal part of the lyrics;
3. the context of the artist performing the material, as well as the expectations of the artist’s audience;
4. that lyrics are often susceptible to varying interpretations, and that words can have different meanings and should not be viewed in isolation from the music that accompanies them (i.e., lyrics when accompanied by loud and raucous music can be perceived differently than the same lyrics when accompanied by soft and soothing music);
5. that such a determination requires sensitivity and common sense, and that context, frequency, and emphasis are obviously important; isolated or unintelligible references to certain material might be insufficient to warrant labeling a particular sound recording as containing PAL Content;
6. that these Standards apply to the case of a single track commercially released as well as to full albums (whether released in the form of a CD, cassette or any other configuration); and
7. that a sound recording may contain strong language or depictions of violence, sex, or substance abuse, yet due to other factors involved, may not merit a designation as containing PAL Content.

Charts of Examples of Coding Structures (only includes words found within the data sets)

Sexism	Racism	Sexuality	Ableism	Generic
bitch	nigga	faggot	retard (*not found, but searched for)	fuck
ho	nigger	fag		shit
whore				motherfucker
slut				
motherfucker				

Song	Artist
Title of song	Name of artist
*data collected/categorized directly from charts	*data collected/categorized directly from charts

Type of Station	Station Name	Region
Private	*data collected/categorized directly from charts	BC
Public		The Prairies
Community		Ontario
iTunes		Quebec
*data categorized based on information found on each stations website		The Maritimes
		National
		iTunes
		*data collected/categorized directly from charts





























Censored	Group/Discrimination
Censorship was unnecessary	Race
Song was not censored	Gender
Song was censored	Sexuality
Some of the song was censored	Ability
*data was categorized based on an analysis of the lyrics, and then listening to the songs on air	Generic Explicit
*censorship was deemed necessary based on clauses 2 and 9 of the CBSC code of ethics	*data was categorized based on the group it discriminated against
	*examples: nigga was coded as race, bitch was coded as gender, faggot was coded as sexuality, fuck was coded as generic explicit
	*for the quantitative analysis crazy was <i>not</i> coded as discrimination, because the CBSC Code of Ethics, and decisions do not consider crazy to be discriminatory



















Genre
Pop
Indie
Rock
Electronic
Jazz
Alternative
Folk
Country
Punk
Singer/Songwriter
Experimental
R & B
Soul
Devotional
Chillwave
Rap
Dance
Metal
Blues
Ska
Classical
Memoir
*data categorized based on website/iTunes designation of genre






Appendix D.





















Raw Data













May to October 2015


















































Song	Artist	Station
She's Kinda Hot	5 Seconds of Summer	Z95.3
She's Kinda Hot	5 Seconds of Summer	Fly FM
She's Kinda Hot	5 Seconds of Summer	The Capital
Hold Each Other	A Great Big World	Z 95.3
<i>a la mode</i>	 mode	CFMH
<i>Sometimes I Try</i>	 am Brown	CJLO
<i>Sometimes I Try</i>	 am Brown	CJLO
Ghost Town	Adam Lambert	CHUM
Ghost Town	Adam Lambert	CHUM FM
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CiTR
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CJSF
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CiTR
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CJSF
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CFMH
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CiTR
<i>Sorta Hafta</i>	 rian Teacher and The Subs	CiTR
Crash 2.0	Adventure Club	Virgin Vancouver
Crash 2.0	Adventure Club	Virgin Vancouver
23 Live Sex Acts	Against Me!	CFBU
<i>Ajoyo</i>	 oyo	CKUT
<i>Sound & Color</i>	 Jama Shakes	CFMU
<i>Sound & Color</i>	 Jama Shakes	CFOU
<i>Sound & Color</i>	 Jama Shakes	CJLO
<i>Sound & Color</i>	 Jama Shakes	CKDU
<i>Sound & Color</i>	 Jama Shakes	CHSR
<i>Sound & Color</i>	 Jama Shakes	CFCR
<i>Sound & Color</i>	 Jama Shakes	CKUA
<i>Sound & Color</i>	 Jama Shakes	CFCR
<i>Sound & Color</i>	 Jama Shakes	CHLY
<i>Sound & Color</i>	 Jama Shakes	CJSF
<i>Sound & Color</i>	 Jama Shakes	CFOU
<i>Sound & Color</i>	 Jama Shakes	CJUM
<i>Sound & Color</i>	 Jama Shakes	CKDU
<i>Sound & Color</i>	 Jama Shakes	CKUA
<i>Sound & Color</i>	 Jama Shakes	CFOU
<i>Sound & Color</i>	 Jama Shakes	CJUM
<i>Sound & Color</i>	 Jama Shakes	CKUA
















































































Song	Artist	Station
<i>Sound & Color</i>	 Jama Shakes	CHLY
<i>Sound & Color</i>	 Jama Shakes	CFOU
<i>Sound & Color</i>	 Jama Shakes	CJUM
<i>Sound & Color</i>	 Jama Shakes	CFCR
<i>Sound & Color</i>	 Jama Shakes	CFOU
<i>Sound & Color</i>	 Jama Shakes	CFOU
Here	Alessia Cara	iTunes
Here	Alessia Cara	Virgin Vancouver
Here	Alessia Cara	Virgin Edmonton
Here	Alessia Cara	Virgin Toronto
Here	Alessia Cara	Virgin Montreal
Here	Alessia Cara	CBC Radio 2
Here	Alessia Cara	Virgin Vancouver
Here	Alessia Cara	Virgin Toronto
Here	Alessia Cara	Virgin Edmonton
Here	Alessia Cara	CBC Radio 2
Here	Alessia Cara	Virgin Vancouver
Here	Alessia Cara	Virgin Edmonton
Here	Alessia Cara	Virgin Toronto
Here	Alessia Cara	Virgin Montreal
Healer	    ba	CJSF
<i>Beach Music</i>	 Flex G	CJLO
<i>Algiers</i>	Algiers	CFOU
<i>Algiers</i>	Algiers	CFOU
<i>Song Of the Banjo</i>	Alison Brown	CKUA
<i>Stitches & Incisions</i>	   Alison Brown	CFMH
<i>Altona</i>	 Altona	CJSF
Dangerous	Alyssa Reid	Virgin Vancouver
Dangerous	Alyssa Reid	Virgin Edmonton
Dangerous	Alyssa Reid	Virgin Toronto
Dangerous	Alyssa Reid	Virgin Montreal
Dangerous	Alyssa Reid	CHUM FM
<i>Among Millions EP</i>	Among Millions	CFMU
<i>Didn't It Rain</i>	Amy Helm	CKUA
<i>Sallows</i>	 Alamai	CFMH
<i>Sallows</i>	 Alamai	CFMH
Satisfy Me	Anderson East	CBC Radio 2
Satisfy Me	Anderson East	CBC Radio 2
Only Love	Andra Day	CBC Radio 2
Cecila & The Satellite	Andrew McMahon In The Wilderness	Z 95.3
<i>Evolve</i>	 Adria Simone	CHLY
<i>Seasons</i>	 Dy Brown	CHSR














































Song	Artist	Station
Honey, I'm Good	Andy Grammer	Virgin Montreal
Honey, I'm Good	Andy Grammer	Z99
Honey, I'm Good	Andy Grammer	Fly FM
Honey, I'm Good	Andy Grammer	Z95.3
Honey, I'm Good	Andy Grammer	Bounce
Honey, I'm Good	Andy Grammer	The Beat
Honey, I'm Good	Andy Grammer	Z99
Honey, I'm Good	Andy Grammer	Z95.3
Honey, I'm Good	Andy Grammer	Fly
Honey, I'm Good	Andy Grammer	Itunes
Honey, I'm Good	Andy Grammer	Capital 106.9
Honey, I'm Good	Andy Grammer	CHUM
Honey, I'm Good	Andy Grammer	Z95.3
Honey, I'm Good	Andy Grammer	Itunes
Honey, I'm Good	Andy Grammer	The Bounce
Honey, I'm Good	Andy Grammer	The Beat
Honey, I'm Good	Andy Grammer	Fly
Honey, I'm Good	Andy Grammer	Z99
Honey, I'm Good	Andy Grammer	Capital 106.9
Honey, I'm Good	Andy Grammer	ITunes
Honey, I'm Good	Andy Grammer	Virgin Vancouver
Honey, I'm Good	Andy Grammer	Virgin Edmonton
Honey, I'm Good	Andy Grammer	Virgin Toronto
Honey, I'm Good	Andy Grammer	Virgin Montreal
Honey, I'm Good	Andy Grammer	CHUM
Honey, I'm Good	Andy Grammer	Fly FM
Honey, I'm Good	Andy Grammer	Z99
Honey, I'm Good	Andy Grammer	Z95.3
Honey, I'm Good	Andy Grammer	Capital 106.9
Honey, I'm Good	Andy Grammer	The Beat
Honey, I'm Good	Andy Grammer	The Bounce
Honey, I'm Good	Andy Grammer	CHUM
Honey, I'm Good	Andy Grammer	The Beat
Honey, I'm Good	Andy Grammer	The Bounce
Honey, I'm Good	Andy Grammer	The Capital
Honey, I'm Good	Andy Grammer	CHUM FM
Honey, I'm Good	Andy Grammer	The Beat
<i>Be the Media</i>	 habelle Chvostek	CKUT
<i>Be the Media</i>	 habelle Chvostek	CKUT
<i>Reflections</i>	 hie Sumi	CFBU
<i>Reflections</i>	 hie Sumi	CFMU
<i>Successor</i>	Anthonie Tonnon	CFBU
<i>Electric Field Holler</i>	 hony Gomes	CHSR






























Song	Artist	Station
<i>The New Part</i>	 April Verch	CiTR
<i>Dreamsphere</i>	  Alta	CFMH
<i>One Last Time</i>	Ariana Grande	Virgin Vancouver
<i>One Last Time</i>	Ariana Grande	Virgin Toronto
<i>One Last Time</i>	Ariana Grande	CHUM
<i>One Last Time</i>	Ariana Grande	Virgin Montreal
<i>One Last Time</i>	Ariana Grande	Virgin Edmonton
<i>One Last Time</i>	Ariana Grande	CHUM
<i>One Last Time</i>	Ariana Grande	Virgin Toronto
<i>One Last Time</i>	Ariana Grande	Virgin Edmonton
<i>One Last Time</i>	Ariana Grande	Virgin Montreal
<i>One last Time</i>	Ariana Grande	The Bounce
<i>One Last Time</i>	Ariana Grande	Bounce
<i>Cassette</i>	 D'Lesio	CFMU
<i>Cassette</i>	 D'Lesio	CFMU
<i>Catalyst</i>	 Lifiseer	CFMH
<i>Kablammo!</i>	Ash	CJLO
<i>Heart Of Stone</i>	 Ches And Dreams	CFBU
<i>Let Their Faces All Blur Out</i>	Astral Swans	CBC Radio 3
<i>Push (ft. Andrew Wyatt)</i>	A-Trak	Virgin Vancouver
<i>Push (ft. Andrew Wyatt)</i>	A-Trak	Virgin Toronto
<i>Push (ft. Andrew Wyatt)</i>	A-Trak	Virgin Montreal
<i>Push (ft. Andrew Wyatt)</i>	A-Trak	Virgin Edmonton
<i>Push</i>	A-Trak (feat. Andrew Wyatt)	The Beat
<i>Push</i>	A-Trak (Feat. Andrew Wyatt)	The Beat
<i>Desert Dreams</i>	 topilot	CFOU
<i>Desert Dreams</i>	 topilot	CFCR
<i>Broken Arrows</i>	Avicii	iTunes
<i>Waiting for Love</i>	Avicii	The Beat
<i>Forest Fires</i>	 el Flovent	CFMU
<i>Shit Sucks</i>	  J. Inston	CFBU
<i>Shit Sucks</i>	  J. Inston	CFMH
<i>Shit Sucks</i>	  J. Inston	CFCR
<i>Shit Sucks</i>	  J. Inston	CFMH
<i>The Rap Guide to Medicine</i>	Baba Brinkman	CHLY
<i>Little One</i>	  People	CFMH
<i>Little One</i>	  People	CFMH




































Song	Artist	Station
<i>Sour Soul</i>	BadBadNotGood & Ghostface Killah	CJUM
<i>Sour Soul</i>	BadBadNotGood & Ghostface Killah	CJUM
<i>Sour Soul</i>	BadBadNotGood & Ghostface Killah	CFMH
<i>Bahamas Is Afie</i>	 Bahamas	CFCR
Duct Tape Heart	Barenaked Ladies	CBC Radio 2
Duct Tape Heart	Barenaked Ladies	CBC Radio 2
Dreams	Beck	CBC Radio 2
Dreams	Beck	CBC Radio 2
<i>Tip</i>	 efore The War	CHSR
<i>No No No</i>	Geirut	CJSF
<i>No No No</i>	Geirut	CiTR
<i>No No No</i>	Geirut	CHSR
<i>No No No</i>	Geirut	CFOU
Live It Up	Bellwoods	CHUM
40 Days and 40 Nights	Ben Caplan	CBC Radio 2
40 days and 40 Nights	Ben Caplan	CBC Radio 2
Birds With Broken Wings	Ben Caplan	UMFM
<i>Birds With Broken Wings</i>	   Caplan	CKUA
<i>Birds With Broken Wings</i>	   Caplan	CHSR
<i>Birds With Broken Wings</i>	   Caplan	CKDU
So There	Ben Folds	CBC Radio 2
<i>So There</i>	Ben Folds	CKUA
<i>So There</i>	Ben Folds	CKDU
<i>The Bear and the Barn Owl</i>	 hjamin	CFMU
<i>The Bear and the Barn Owl</i>	 hjamin	CFMU
<i>The Shore</i>	   By Elephants	CKUT
<i>California Nights</i>	West Coast	CJLO
<i>California Nights</i>	West Coast	CiTR
Say That Again	Beth Moore	CBC Radio 2
<i>Five Out Of Ten</i>	 h Moore	CJSF
<i>Five Out Of Ten</i>	 h Moore	CFBU
<i>Five Out Of Ten</i>	 h Moore	CHSR
<i>Five Out Of Ten</i>	 h Moore	CFBU









Song	Artist	Station
Say that Again	Beth Moore	CBC Radio 2
Five Out Of Ten	Beth Moore	CJSF
Coma Ecliptic	  Between The Buried And Me	CHLY
Coma Ecliptic	  Between The Buried And Me	CJLO
This Road With You	Big Little Lions	CBC Radio 2
This Road With You	Big Little Lions	CBC Radio 2
This Road With You	Big Little Lions	CBC Radio 2
A Little Frayed, A Little Torn	 Little Lions	CFMU
A Little Frayed, A Little Torn	 Little Lions	CHLY
Close Your Eyes, Keep Talking	   ectively	CFMU
The King Is Gone	 Tobacco and the Pickers	CKDU
Who Is the Sender?	Bill Fay	CKDU
Communion	 Luck Walls	CFMU
On Vanity	   de Elvis	CFCR
On Vanity	   de Elvis	CFCR
The Magic Whip	Blur	CFMU
The Magic Whip	Blur	CKDU
The Magic Whip	Blur	CKDU
All in All	Bob Moses	CJLO
Days Gone By	 Bob Moses	CKUT
Not By A Mile EP	 hnaventure James	CFBU
We Made It	Born Ruffians	CBC Radio 3
We Made It	Born Ruffians	CBC Radio 3
We Were Here	Boy	CBC Radio 2
A Fool To Care	Boz Scaggs	CKUA
Taste	Braids	CBC Radio 3
Deep In The Iris	Braids	UMFM
Deep In The Iris	  	CJLO
Deep In The Iris	  	CiTR
Deep In The Iris	Br  	CFCR
Deep In The Iris	  	CKUA
Deep In The Iris	  	CJSF
Deep In The Iris	  	CJLO
Deep In The Iris	  	CKUT
Deep In The Iris	  	CKDU
Taste	Braids	CBC Radio 3
Deep In The Iris	  	CFCR
Deep In The Iris	  	CFOU
Deep In The Iris	  	CFMH
Deep In The Iris	  	CJUM
Deep In The Iris	  	CJLO

Song	Artist	Station
<i>Deep In The Iris</i>	  	CKUT
<i>Deep In The Iris</i>	  	CFCR
<i>Deep In The Iris</i>	  	CFOU
<i>Deep In The Iris</i>	  	CFMH
<i>Deep In The Iris</i>	  	CJUM
<i>Deep In The Iris</i>	  	CJLO
<i>Deep In The Iris</i>	  	CHSR
<i>Deep In The Iris</i>	  	CFBU
<i>Deep In The Iris</i>	  	CFMH
<i>Deep In The Iris</i>	  	CFOU
<i>Deep In The Iris</i>	  	CiTR
<i>Deep In The Iris</i>	  	CJUM
<i>Deep In The Iris</i>	  	CFOU
<i>Deep In The Iris</i>	  	CFMH
<i>All The Pretty Horses</i>	 Ant Mason	CFMH
<i>Love Myself</i>	 Ant Tyler	CHSR
<i>There's A Light On</i>	 Brooklyn Doran	CFBU
<i>There's A Light On</i>	 Brooklyn Doran	CFMU
<i>Born To Play Guitar</i>	Buddy Guy	CKUA
<i>Power In The Blood</i>	  Sainte-Marie	CFBU
<i>Power In The Blood</i>	  Sainte-Marie	CFMH
<i>Power In The Blood</i>	  Sainte-Marie	CKUT
<i>Power In The Blood</i>	  Sainte-Marie	CiTR
<i>Power In The Blood</i>	  Sainte-Marie	CHSR
<i>Power In The Blood</i>	  Sainte-Marie	CHLY
<i>Power In The Blood</i>	  Sainte-Marie	CKUA
<i>Power In The Blood</i>	  Sainte-Marie	CFBU
<i>Power In The Blood</i>	  Sainte-Marie	CKUT
<i>Power In The Blood</i>	  Sainte-Marie	CKUA
<i>Power In The Blood</i>	  Sainte-Marie	CJSF
<i>Power In The Blood</i>	  Sainte-Marie	CFMH
<i>Power In The Blood</i>	  Sainte-Marie	CKUT
<i>Power In The Blood</i>	  Sainte-Marie	CKDU
<i>Untethered Moon</i>	 Guilt To Spill	CJLO
<i>Untethered Moon</i>	 Guilt To Spill	CHLY
<i>Untethered Moon</i>	 Guilt To Spill	CJLO
<i>Feels Like</i>	Bully	CJLO
<i>Intercontinental Journal 7</i>	Bustamento	CHLY
<i>Love In The Wasteland</i>	 J. Onofrio	CFBU
<i>Edge Of The Sun</i>	 Alexico	CKUA
<i>Outside (ft. Ellie Goulding)</i>	Calvin Harris	Virgin Vancouver







Song	Artist	Station
Outside (ft. Ellie Goulding)	Calvin Harris	Virgin Toronto
Outside (ft. Ellie Goulding)	Calvin Harris	Virgin Montreal
Outside (ft. Ellie Goulding)	Calvin Harris	Virgin Edmonton
How Deep Is Your Love	Calvin Harris	Fly FM
How Deep Is Your Love	Calvin Harris	The Bounce
How Deep Is Your Love	Calvin Harris	The Capital
How Deep Is Your Love	Calvin Harris	Z95.3
Outside (ft. Ellie Goulding)	Calvin Harris	CHUM
Outside (ft. Ellie Goulding)	Calvin Harris	CHUM
Outside (ft. Ellie Goulding)	Calvin Harris	Bounce
Outside (ft. Ellie Goulding)	Calvin Harris	FLY
Outside (ft. Ellie Goulding)	Calvin Harris	Capital 106.9
Super Future	 Calvin Love	CFCR
Searching For Zero	 Lancer Bats	CJLO
Searching For Zero	 Lancer Bats	CHSR
Searching For Zero	 Lancer Bats	CJLO
Galacticstar Hip Hop	    Tech Cappuccino	CJLO
Our Love	   	CFMH
Our Love	   	CFCR
Ingrained	    Low	CJUM
Ingrained	    Low	CFBU
Ingrained	    Low	CJUM
Ingrained	    Low	CKDU
Coming Forth By Day	   Cassandra Wilson	CKUA
For One To Love	   Cecile McLorin-Salvant	CKDU
Shrink Dust	Chad VanGalen	CFCR
Shrink Dust	    VanGalen	CFCR
We Are Disaster	 Chaos Theory	CHSR
We Are Disaster	 Chaos Theory	CHSR
We Are Disaster	 Chaos Theory	CKDU
Marvin Gaye	Charlie Puth	Virgin Montreal

















Song	Artist	Station
Marvin Gaye	Charlie Puth	Itunes
Marvin Gaye	Charlie Puth	The Beat
Marvin Gaye	Charlie Puth	Z 95.3
Marvin Gaye	Charlie Puth	Fly FM
Marvin Gaye	Charlie Puth	The Beat
Marvin Gaye	Charlie Puth	The Bounce
Marvin Gaye	Charlie Puth	The Capital
<i>The Sunshine of Your Youth</i>	Cheerleader	CiTR
<i>Light A Match</i>	 Eric Gamine	CHSR
<i>Women's Rights</i>	 Childbirth	CiTR
<i>Japanese Jazz</i>	 Roses Sauvages	CFMH
<i>Euphoria</i>	Chris Stamey	CKUA
<i>Every Open Eye</i>	 Churches	CHLY
<i>In Plain Speech</i>	Circuit des Yeux	CKUT
<i>Wasted Love</i>	City and Colour	CBC Radio 2
<i>Wasted Love</i>	City and Colour	CBC Radio 2
<i>Prologue</i>	  	CHLY
<i>Hippielovepunk</i>	 edy Canada and the Departed	CHLY
<i>Carry On</i>	Coeur De Pirate	CBC Radio 3
<i>Carry On</i>	Coeur De Pirate	CBC Radio 3
<i>Roses</i>	   Coeur De Pirate	CKUA
<i>Roses</i>	   Coeur De Pirate	CKDU
<i>Roses</i>	   Coeur De Pirate	CFMU
<i>Roses</i>	   Coeur De Pirate	CFMH
<i>2 Heads</i>	Coleman Hell	The Beat
<i>2 Heads</i>	Coleman Hell	iTunes
<i>2 Heads</i>	Coleman Hell	Z 99
<i>Spring Myths</i>	  Cowan & the Elastic Stars	CiTR
<i>Rich In Love</i>	 Lin Linden	CKUA
<i>Rich In Love</i>	 Lin Linden	CKUA
<i>Rich In Love</i>	 Lin Linden	CiTR
<i>Captain of None</i>	Colleen	CiTR
<i>Captain of None</i>	Colleen	CKUT
<i>Captain of None</i>	Colleen	CiTR
<i>Captain of None</i>	Colleen	CKUT
<i>Only Human</i>	 hrad Walz	CKUA
<i>Sunstroke</i>	 pilots	CHLY
<i>Sunstroke</i>	 pilots	CHLY
<i>Sunstroke</i>	 pilots	CHLY
<i>Run This Town</i>	Corb Lund	CBC Radio 2











Song	Artist	Station
<i>Things That Can't Be Undone</i>	   End	CKUA
<i>The Wharf</i>	 Linna Rose	CFMH
<i>The Wharf</i>	 Linna Rose	CFMH
<i>Sometimes I Sit And Think, And Sometimes I Just Sit</i>	  rtney Barnett	CKDU
<i>Sometimes I Sit And Think, And Sometimes I Just Sit</i>	  rtney Barnett	CFCR
<i>Scatter</i>	Crushed Beaks	CFMU
<i>Frail</i>	Crystal Castles	CBC Radio 3
<i>Deicide</i>	Crystal Castles	CBC Radio 3
<i>Deicide</i>	Crystal Castles	CBC Radio 3
<i>The Striphop EP</i>	 ystal Precious	CHLY
<i>The Striphop EP</i>	 ystal Precious	CHLY
<i>The Striphop EP</i>	 ystal Precious	CHLY
<i>The Striphop EP</i>	 ystal Precious	CJSF
<i>All Things To The Sea</i>	   SHP	CJLO
<i>All Things To The Sea</i>	   SHP	CJLO
<i>All Things To The Sea</i>	   SHP	CJLO
<i>EP</i>	 lly Alice	CKUT
<i>Hoody</i>	Dan Bern	CKUA
<i>Hoody</i>	Dan Bern	CKUA
<i>Club Meds</i>	 n Mangan + Blacksmith	CJUM
<i>Guilty As Sin</i>	Dan Talevski	Virgin Vancouver
<i>Guilty As Sin</i>	Dan Talevski	Virgin Toronto
<i>Guilty As Sin</i>	Dan Talevski	Virgin Montreal
<i>Guilty As Sin</i>	Dan Talevski	Virgin Edmonton
<i>Guilty as Sin</i>	Dan Talevski	Virgin Toronto
<i>Guilty as Sin</i>	Dan Talevski	Virgin Edmonton
<i>Guilty as Sin</i>	Dan Talevski	Virgin Montreal
<i>Roll Up The Night Sky</i>	 ha Sipos	CFBU
<i>Sail</i>	Daniel Isaiah	CBC Radio 3
<i>If I've Only One Time Askin'</i>	   Romano	CFMU
<i>Magic Hour</i>	   Romano	CHSR
<i>If I've Only One Time Askin'</i>	   Romano	CFMU
<i>I am Your Man</i>	 hiel Wesley	CHLY


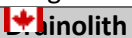



Song	Artist	Station
<i>I am Your Man</i>	 Chiel Wesley	CHLY
<i>I am Your Man</i>	 Chiel Wesley	CHLY
<i>Fire Music</i>	 nko Jones	CFOU
<i>Fire Music</i>	 nko Jones	CFOU
<i>Fire Music</i>	 nko Jones	CFBU
<i>Fire Music</i>	 nko Jones	CFOU
<i>Fire Music</i>	 nko Jones	CFOU
<i>Fire Music</i>	 nko Jones	CFOU
<i>Danny Olliver</i>	  Danny Olliver	CFBU
<i>Danny Olliver</i>	  Danny Olliver	CFMU
<i>Danny Olliver</i>	  Danny Olliver	CHSR
<i>Emerald</i>	Dar Williams	CKUA
<i>Emerald</i>	Dar Williams	CKUA
<i>Dark Glasses</i>	  Glasses	CFMH
<i>Dark Glasses</i>	  Glasses	CiTR
<i>Dark Glasses</i>	  Glasses	CiTR
<i>Gasoline</i>	Dave Monks	CBC Radio 3
<i>All Signs Point to Yes</i>	Dave Monks	CFBU
<i>Heartbeat Blues</i>	Dave Monks	CBC Radio 3
<i>Double Mind</i>	 David Celia	CKUA
<i>Vicksburg Call</i>	  David Gogo	CKUA
<i>Vicksburg Call</i>	  David Gogo	CHLY
<i>Vicksburg Call</i>	David Gogo	CFCR
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Virgin Vancouver
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Virgin Toronto
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Virgin Edmonton
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Virgin Montreal
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Itunes
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Virgin Toronto
<i>Hey Mama (ft. Nicki Minaj & Bebe Rexha)</i>	David Guetta	Virgin Edmonton

Song	Artist	Station
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Virgin Montreal
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Itunes
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Virgin Vancouver
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Virgin Edmonton
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Virgin Toronto
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Virgin Montreal
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Fly FM
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Capital 106.9
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Virgin Vancouver
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Fly FM
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	The Capital
What I Did for Love	David Guetta	The Beat
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	The Bounce
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Z95.3
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Z95.3






Song	Artist	Station
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	Bounce
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	The Bounce
Hey Mama (ft. Nicki Minaj & Bebe Rexha)	David Guetta	The Bounce
Hey Mama (ft. Nicki Minaj, Bebe Rexha & Afrojack)	David Guetta	Virgin Vancouver
<i>David in the Dark</i>	 David in the Dark	CHSR
<i>David in the Dark</i>	 David in the Dark	CHSR
<i>David in the Dark</i>	 David in the Dark	CHSR
<i>Sunshine</i>	 David R. Elliott	CHSR
<i>Things Happen</i>	Dawes	CBC Radio 2
<i>All Your Favourite Bands</i>	Dawes	CKUA
<i>Old Growth</i>	Dead Meadow	CFCR
<i>New Bermuda</i>	Deafheaven	CJLO
<i>N.E.W.</i>	Death	CKDU
<i>Ghosts of Beverly Drive</i>	Death Cab For Cutie	CBC Radio 2
<i>Kintsugi</i>	Death Cab For Cutie	CJSF
<i>Kintsugi</i>	Death Cab For Cutie	CFMU
<i>Kintsugi</i>	Death Cab For Cutie	CFOU
<i>Kintsugi</i>	Death Cab For Cutie	CKUA
<i>Kintsugi</i>	Death Cab For Cutie	CFCR
<i>Kintsugi</i>	Death Cab For Cutie	CFOU
<i>Kintsugi</i>	Death Cab For Cutie	CFOU
<i>Breathe Deep</i>	 borah Ernter	CHLY
<i>Dee Dee's Feathers</i>	Dee Dee Bridgewater	CKUA
<i>Mastervolt</i>	Defunkt	CHLY
<i>Del Bel</i>	 Bel	CFOU
<i>Cool for the Summer</i>	Demi Lovato	iTunes
<i>Cool for the Summer</i>	Demi Lovato	Fly FM
<i>Cool For The Summer</i>	Demi Lovato	Z95.3
<i>Cool for the Summer</i>	Demi Lovato	Capital 106.9
<i>Cool For Summer</i>	Demi Lovato	The Bounce
<i>Cool For The Summer</i>	Demi Lovato	Virgin Vancouver

Song	Artist	Station
Cool For the Summer	Demi Lovato	Virgin Toronto
Cool For the Summer	Demi Lovato	Virgin Edmonton
Cool For The Summer	Demi Lovato	Virgin Montreal
Cool For The Summer	Demi Lovato	Z95.3
Cool For The Summer	Demi Lovato	Fly FM
Cool For Summer	Demi Lovato	The Bounce
Cool For The Summer	Demi Lovato	The Capital
Cool For The Summer	Demi Lovato	Z 95.3
Cool For The Summer	Demi Lovato	Z 99
Cool For The Summer	Demi Lovato	Fly FM
Cool For The Summer	Demi Lovato	The Bounce
Cool For The Summer	Demi Lovato	The Capital
<i>Romantic As It Gets</i>	 hnis Ellsworth	CHSR
<i>Dream Lover</i>	Destroyer	CBC Radio 3
<i>Dream Lover</i>	Destroyer	CBC Radio 3
<i>The River</i>	Destroyer	CBC Radio 3
<i>Poison Season</i>	Destroyer	UMFM
<i>Poison Season</i>	 Destroyer	CFMH
<i>Poison Season</i>	 Destroyer	CFOU
<i>Poison Season</i>	 Destroyer	CHSR
<i>Poison Season</i>	 Destroyer	CiTR
<i>Poison Season</i>	 Destroyer	CKUT
<i>Poison Season</i>	 Destroyer	CKDU
<i>Poison Season</i>	 Destroyer	CKUT
<i>Poison Season</i>	 Destroyer	CFOU
<i>Poison Season</i>	 Destroyer	CFMH
<i>Poison Season</i>	 Destroyer	CKDU
<i>Four Stories</i>	 lon Anthony	CHSR
<i>Four Stories</i>	 lon Anthony	CHSR
<i>Four Stories</i>	 lon Anthony	CHSR
<i>Dillon Ryan's Hindsight</i>	 lon Ryan's Hindsight	CHSR
<i>Sore</i>	 ly Dally	CJSF














































Song	Artist	Station
<i>Sore</i>	 Dilly Dally	CiTR
<i>Sore</i>	 Dilly Dally	CFMU
<i>Sore</i>	 Dilly Dally	CFMH
<i>Sore</i>	Dilly Dally	CFCR
<i>Cataract</i>	Dirty Ghosts	CBC Radio 3
<i>Cataract</i>	Dirty Ghosts	CBC Radio 3
<i>Let It Pretend</i>	Dirty Ghosts	CKDU
<i>Dirty Jeans</i>	 Dirty Jeans	CFMU
<i>You Know You Like It</i>	DJ Snake	Virgin Edmonton
<i>You Know You Like It</i>	DJ Snake	Virgin Montreal
<i>You Know You Like It</i>	DJ Snake	Virgin Vancouver
<i>You Know You Like It</i>	DJ Snake	Virgin Edmonton
<i>You Know You Like It</i>	DJ Snake	Virgin Toronto
<i>You Know You Like It</i>	DJ Snake	Virgin Montreal
<i>You Know You Like It</i>	DJ Snake	Itunes
<i>You Know You Like It</i>	DJ Snake	Itunes
<i>You Know You Like It</i>	DJ Snake	Z95.3
<i>You Know You Like It</i>	DJ Snake	Z95.3
<i>You Know You Like It</i>	DJ Snake	Virgin Toronto
<i>You Know You Like It</i>	DJ Snake	The Bounce
<i>You Know You Like It</i>	DJ Snake	The Bounce
<i>You Know You Like It</i>	DJ Snake	The Bounce
<i>Born Under Saturn</i>	Django Django	CHSR
<i>Loops</i>	Doldrums	CBC Radio 3
<i>The Air Conditioned Nightmare</i>	   ns	CFMU
<i>The Air Conditioned Nightmare</i>	   ns	CJLO
<i>We Awake</i>	Doldrums	CBC Radio 3
<i>1985</i>	Dolls For Idols	CFMU






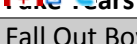


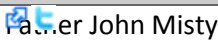
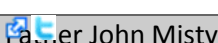
Song	Artist	Station
<i>Dorthia Cottrell</i>	Dorthia Cottrell	CKUT
<i>Dream Life</i>	 Lug Foyer	CKUA
<i>Compton</i>	Dr. Dre	CJLO
<i>Outlines (ft. Mike Mago)</i>	Dragonette	Virgin Vancouver
<i>Outlines (ft. Mike Mago)</i>	Dragonette	Virgin Toronto
<i>Outlines (ft. Mike Mago)</i>	Dragonette	Virgin Montreal
<i>Outlines (ft. Mike Mago)</i>	Dragonette	Virgin Edmonton
<i>Outlines (ft. Mike Mago)</i>	Dragonette	CHUM
<i>Outlines</i>	Dragonette	Virgin Toronto
<i>Outlines</i>	Dragonette	Virgin Edmonton
<i>Outlines</i>	Dragonette	Virgin Montreal
<i>Outlines</i>	Dragonette	Virgin Vancouver
<i>Fall of Man</i>	 Linolith	CKUT
<i>Back to Back</i>	Drake	iTunes
<i>Hotline Bling</i>	Drake	Itunes
<i>Hotline Bling</i>	Drake	iTunes
<i>Hotline Bling</i>	Drake	Virgin Vancouver
<i>Hotline Bling</i>	Drake	Virgin Edmonton
<i>Hotline Bling</i>	Drake	Virgin Toronto
<i>Hotline Bling</i>	Drake	Virgin Montreal
<i>Shook</i>	Dralms	CBC Radio 3
<i>Shook</i>	 ALMS	CFMU
<i>Welcome Back To Milk</i>	Du Blonde	CJLO
<i>St. Catherine</i>	 Ducktails	CJLO
<i>Broken Glass</i>	 Lumb Angel	CFCR
<i>Culture Of Volume</i>	East India Youth	CiTR
<i>Paper Planes</i>	East of Avenue	FLY
<i>Paper Planes</i>	East of Avenue	Capital 106.9
<i>Bright</i>	Echosmith	Fly
<i>Bright</i>	Echosmith	Capital 106.9
<i>Bright</i>	Echosmith	Fly
<i>Bright</i>	Echosmith	Capital 106.9
<i>Bright</i>	Echosmith	Z95.3
<i>Bright</i>	Echosmith	Z99
<i>Bright</i>	Echosmith	Z95.3
<i>Bright</i>	Echosmith	Z95.3
<i>Bright</i>	Echosmith	Z99







Song	Artist	Station
<i>The Wastes</i>	Economics	CFCR
<i>The Wastes</i>	Economics	CFCR
Thinking Out Loud	Ed Sheeran	Virgin Vancouver
Thinking Out Loud	Ed Sheeran	Z95.3
Thinking Out Loud	Ed Sheeran	Virgin Toronto
Thinking Out Loud	Ed Sheeran	CHUM
Thinking Out Loud	Ed Sheeran	FLY
Thinking Out Loud	Ed Sheeran	Virgin Montreal
Thinking Out Loud	Ed Sheeran	Capital 106.9
Thinking Out Loud	Ed Sheeran	Virgin Edmonton
Thinking Out Loud	Ed Sheeran	CHUM
Photograph	Ed Sheeran	CHUM
Thinking Out Loud	Ed Sheeran	Bounce
Photograph	Ed Sheeran	The Beat
Thinking Out Loud	Ed Sheeran	Z99
Thinking Out Loud	Ed Sheeran	Z95.3
Photograph	Ed Sheeran	Z95.3
Thinking Out Loud	Ed Sheeran	Fly
Photograph	Ed Sheeran	Itunes
Thinking Out Loud	Ed Sheeran	Capital 106.9
Photograph	Ed Sheeran	CHUM
Photograph	Ed Sheeran	Z95.3
Photograph	Ed Sheeran	Itunes
Photograph	Ed Sheeran	The Beat
Photograph	Ed Sheeran	Fly
Thinking Out Loud	Ed Sheeran	Fly
Photograph	Ed Sheeran	Z99
Thinking Out Loud	Ed Sheeran	Z99
Photograph	Ed Sheeran	Capital 106.9
Thinking Out Loud	Ed Sheeran	Capital 106.9
Photograph	Ed Sheeran	ITunes
Photograph	Ed Sheeran	Virgin Vancouver
Photograph	Ed Sheeran	Virgin Edmonton
Photograph	Ed Sheeran	Virgin Toronto
Photograph	Ed Sheeran	Virgin Montreal
Photograph	Ed Sheeran	CHUM
Photograph	Ed Sheeran	Fly FM
Photograph	Ed Sheeran	Z99
Photograph	Ed Sheeran	Capital 106.9
Photograph	Ed Sheeran	The Beat
Photograph	Ed Sheeran	The Bounce
Photograph	Ed Sheeran	Virgin Vancouver
Photograph	Ed Sheeran	Virgin Toronto

















Song	Artist	Station
Photograph	Ed Sheeran	Virgin Edmonton
Photograph	Ed Sheeran	Virgin Montreal
Photograph	Ed Sheeran	Itunes
Photograph	Ed Sheeran	Z95.3
Photograph	Ed Sheeran	Z99
Photograph	Ed Sheeran	Fly FM
Photograph	Ed Sheeran	CHUM
Photograph	Ed Sheeran	The Beat
Photograph	Ed Sheeran	The Bounce
Photograph	Ed Sheeran	The Capital
Photograph	Ed Sheeran	iTunes
Photograph	Ed Sheeran	Virgin Vancouver
Photograph	Ed Sheeran	Z 95.3
Photograph	Ed Sheeran	Virgin Edmonton
Photograph	Ed Sheeran	Z 99
Photograph	Ed Sheeran	Fly FM
Photograph	Ed Sheeran	Virgin Toronto
Photograph	Ed Sheeran	Virgin Montreal
Photograph	Ed Sheeran	CHUM FM
Photograph	Ed Sheeran	The Beat
Photograph	Ed Sheeran	The Bounce
Photograph	Ed Sheeran	The Capital
<i>Sundown Over Ghost Town</i>	Eilen Jewell	CKUA
<i>Mystic</i>	 Leroth	CJLO
<i>Mystic</i>	 Leroth	CFBU
<i>Vol. III</i>	 Ghostly Knight Skeletons	CFBU
<i>Vol. III</i>	 Ghostly Knight Skeletons	CHSR
<i>Vol. III</i>	 Ghostly Knight Skeletons	CHSR
Ghost	Ella Henderson	CHUM
Ghost	Ella Henderson	FLY
Ghost	Ella Henderson	Capital 106.9
Ghost	Ella Henderson	CHUM
Ex's and Oh's	Elle King	Itunes
Ex's and Oh's	Elle King	Itunes
Ex's & Oh's	Elle King	The Bounce
Ex's and Oh's	Elle King	ITunes
Ex's & Oh's	Elle King	CHUM
Ex's and Oh's	Elle King	Z99
Ex's & Oh's	Elle King	The Bounce
Ex's and Oh's	Elle King	Virgin Toronto
Ex's and Oh's	Elle King	Virgin Edmonton
Ex's and Oh's	Elle King	Itunes





































Song	Artist	Station
Ex's and Oh's	Elle King	Z99
Ex's & Oh's	Elle King	CHUM
Ex's & Oh's	Elle King	The Bounce
Under the Influence	Elle King	CBC Radio 2
Ex's and Oh's	Elle King	iTunes
Ex's and Oh's	Elle King	Virgin Vancouver
Ex's & Oh's	Elle King	Z 95.3
Ex's and Oh's	Elle King	Virgin Edmonton
Ex's and Oh's	Elle King	Z 99
Ex's and Oh's	Elle King	Virgin Toronto
Ex's and Oh's	Elle King	Virgin Montreal
Ex's & Oh's	Elle King	CHUM FM
Under the Influence	Elle King	CBC Radio 2
<i>Love Stuff</i>	Elle King	CFOU
<i>Love Stuff</i>	Elle King	CFOU
<i>Love Stuff</i>	Elle King	CFOU
Love Me Like You Do	Ellie Goulding	Virgin Vancouver
Love Me Like You Do	Ellie Goulding	Z95.3
Love Me Like You Do	Ellie Goulding	Virgin Toronto
Love Me Like You Do	Ellie Goulding	CHUM
Love Me Like You Do	Ellie Goulding	FLY
Love Me Like You Do	Ellie Goulding	Virgin Montreal
Love Me Like You Do	Ellie Goulding	Capital 106.9
Love Me Like You Do	Ellie Goulding	Virgin Edmonton
Love Me Like You Do	Ellie Goulding	Virgin Vancouver
Love Me Like You Do	Ellie Goulding	CHUM
Love Me Like You Do	Ellie Goulding	Bounce
Love Me Like You Do	Ellie Goulding	Z99
Love Me Like You Do	Ellie Goulding	Z95.3
Love Me Like You Do	Ellie Goulding	Virgin Toronto
Love Me Like You Do	Ellie Goulding	Virgin Edmonton
Love Me Like You Do	Ellie Goulding	Virgin Montreal
Love Me Like You Do	Ellie Goulding	Fly
Love Me Like You Do	Ellie Goulding	Capital 106.9
Love Me Like You Do	Ellie Goulding	Virgin Vancouver
Love Me Like You Do	Ellie Goulding	CHUM
Love Me Like You Do	Ellie Goulding	Z95.3
Love Me Like You Do	Ellie Goulding	Fly
Love Me Like You Do	Ellie Goulding	Z99
Love Me Like You Do	Ellie Goulding	Capital 106.9
Love Me Like You Do	Ellie Goulding	Z99
Love Me Like You Do	Ellie Goulding	Z99
On My Mind	Ellie Goulding	iTunes

















































Song	Artist	Station
Still Alive	Elliot Maginot	CBC Radio 2
Still Alive	Elliot Maginot	CBC Radio 2
<i>Getting Burned EP</i>	 Lily Rault	CKUA
<i>The Travelling Kind</i>	Emmylou Harris & Rodney Crowell	CKUA
<i>The Travelling Kind</i>	Emmylou Harris & Rodney Crowell	CFBU
<i>The Travelling Kind</i>	Emmylou Harris & Rodney Crowell	CFBU
<i>Me</i>	Empress Of	CiTR
<i>Self-Titled</i>	 & The Other	CFMH
<i>Self-Titled</i>	 & The Other	CFMH
<i>Kill Your Love</i>	  Campbell & The Dirt	CJSF
<i>Kill Your Love</i>	  Campbell & The Dirt	CJSF
<i>French Exit</i>	 Jrnal Husbands	CFMU
<i>Reminisce</i>	Etiquette	CFMU
<i>Reminisce</i>	 etiquette	CFMU
<i>Fast Folk 4.0</i>	 gene Ripper	CiTR
All Of My Life I Have Been Running	Evening Hymns	CBC Radio 3
<i>The Heart is a Monster</i>	 Future	CJLO
<i>No Cars</i>	Faith Healer	CBC Radio 3
Universe	Faith Healer	CBC Radio 3
Cosmic Troubles	  Faith Healer	CiTR
Cosmic Troubles	  Faith Healer	CFBU
Cosmic Troubles	  Faith Healer	CKUT
Cosmic Troubles	  Faith Healer	CFMH
Cosmic Troubles	  Faith Healer	CFCR
Cosmic Troubles	  Faith Healer	CKUA
Cosmic Troubles	  Faith Healer	CiTR
Cosmic Troubles	  Faith Healer	CFCR
Cosmic Troubles	  Faith Healer	CKUA
Cosmic Troubles	  Faith Healer	CFOU
Cosmic Troubles	  Faith Healer	CFMH
Cosmic Troubles	  Faith Healer	CJUM
<i>No Cars</i>	Faith Healer	CBC Radio 3
Cosmic Troubles	  Faith Healer	CiTR
Cosmic Troubles	  Faith Healer	CFOU
Cosmic Troubles	  Faith Healer	CFMH
Cosmic Troubles	  Faith Healer	CHSR
Universe	Faith Healer	CBC Radio 3
Cosmic Troubles	  Faith Healer	CFOU
<i>Sol Invictus</i>	Faith No More	CFOU


































Song	Artist	Station
<i>Sol Invictus</i>	Faith No More	CFOU
<i>Sol Invictus</i>	Faith No More	CFOU
<i>Sol Invictus</i>	Faith No More	CFOU
<i>Sol Invictus</i>	Faith No More	CFOU
<i>Second Wind</i>	Fake Tears	CBC Radio 3
<i>Second Wind</i>	Fake Tears	CBC Radio 3
<i>Nightshifting</i>	 Fake Tears	CHSR
<i>Nightshifting</i>	 Fake Tears	CFMU
<i>Nightshifting</i>	 Fake Tears	CiTR
<i>Nightshifting</i>	 Fake Tears	CJSF
<i>Nightshifting</i>	 Fake Tears	CFOU
<i>Nightshifting</i>	 Fake Tears	CFMH
<i>Uma Thurman</i>	Fall Out Boy	Z95.3
<i>Uma Thurman</i>	Fall Out Boy	Fly FM
<i>Uma Thurman</i>	Fall Out Boy	Capital 106.9
<i>Uma Thurman</i>	Fall Out Boy	Z95.3
<i>Uma Thurman</i>	Fall Out Boy	Fly FM
<i>Uma Thurman</i>	Fall Out Boy	The Capital
<i>Uma Thurman</i>	Fall Out Boy	Z 95.3
<i>Uma Thurman</i>	Fall Out Boy	Z 99
<i>Uma Thurman</i>	Fall Out Boy	Fly FM
<i>Uma Thurman</i>	Fall Out Boy	The Bounce
<i>Uma Thurman</i>	Fall Out Boy	The Capital
<i>Hero</i>	Family of the Year	FLY
<i>Hero</i>	Family of the Year	Capital 106.9
<i>Make You Mine</i>	Family of the Year	CBC Radio 2
<i>Make You Mine</i>	Family of the Year	CBC Radio 2
<i>Quiet Dream</i>	 and Motor Supply Co.	CHLY
<i>Julia</i>	Fast Romantics	CBC Radio 3
<i>Julia</i>	Fast Romantics	CBC Radio 2
<i>Julia</i>	Fast Romantics	CBC Radio 3
<i>Julia</i>	Fast Romantics	CBC Radio 2
<i>I Love You, Honeybear</i>	 Father John Misty	CHLY
<i>I Love You, Honeybear</i>	 Father John Misty	CKUA
<i>I Love You, Honeybear</i>	 Father John Misty	CJSF
<i>Worth It</i>	Fifth Harmony	Virgin Vancouver
<i>Worth It</i>	Fifth Harmony	Virgin Toronto
<i>Worth It</i>	Fifth Harmony	Virgin Edmonton
<i>Worth It</i>	Fifth Harmony	Virgin Montreal
<i>Worth It</i>	Fifth Harmony	Itunes














































Song	Artist	Station
Worth It	Fifth Harmony	Virgin Vancouver
Worth It	Fifth Harmony	Itunes
Worth It	Fifth Harmony	ITunes
Worth It	Fifth Harmony	Virgin Vancouver
Worth It	Fifth Harmony	Virgin Edmonton
Worth It	Fifth Harmony	Virgin Toronto
Worth It	Fifth Harmony	Virgin Montreal
Worth It	Fifth Harmony	Fly FM
Worth It	Fifth Harmony	Z95.3
Worth It	Fifth Harmony	Capital 106.9
Worth It	Fifth Harmony	Virgin Toronto
Worth It	Fifth Harmony	Virgin Edmonton
Worth It	Fifth Harmony	Z95.3
Worth It	Fifth Harmony	Fly FM
Worth It	Fifth Harmony	The Capital
Worth It	Fifth Harmony	The Bounce
Worth It	Fifth Harmony	The Bounce
Worth It	Fifth Harmony	The Bounce
<i>empire of time</i>	 d the Others	CFMH
<i>empire of time</i>	 d the Others	CKUT
<i>empire of time</i>	 d the Others	CHSR
<i>empire of time</i>	 d the Others	CHSR
<i>Rebel Without A Cause</i>	Fiona Bevan	CBC Radio 2
Ghost Dance	Fitness Club Fiasco	CBC Radio 3
<i>M3LL155X</i>	  twigs	CJLO
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Vancouver
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Toronto
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Montreal
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Edmonton
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Vancouver
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Toronto
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Edmonton
GDFR (ft. Sage The Gemini)	Flo Rida	Virgin Montreal
I Don't Like It, I Love It	Flo Rida	The Beat








Song	Artist	Station
<i>Old School</i>	Floodland	CBC Radio 3
Old School	Floodland	CBC Radio 3
<i>It's The Fire</i>	 Floodland	CHSR
<i>How Big How Blue How Beautiful</i>	Florence + The Machine	CKUA
<i>Ship to Wreck</i>	Florence + The Machine	CBC Radio 2
Ship to Wreck	Florence + The Machine	CBC Radio 2
<i>Awake</i>	 y & The Hunter	CHSR
<i>A Short Season</i>	 It York	CFMU
Lay Me Down	Fortunate Ones	CBC Radio 2
Lay Me Down	Fortunate Ones	CBC Radio 2
Lay Me Down	Fortunate Ones	CBC Radio 2
<i>Alpha</i>	 ward Unto Dawn	CHSR
Better To Be Loved	Francesco Yates	Virgin Vancouver
Better To Be Loved	Francesco Yates	Virgin Toronto
Better To Be Loved	Francesco Yates	Virgin Montreal
Better To Be Loved	Francesco Yates	Virgin Edmonton
Better To Be Loved	Francesco Yates	Virgin Vancouver
Better To Be Loved	Francesco Yates	CHUM
Better To Be Loved	Francesco Yates	The Beat
Better To Be Loved	Francesco Yates	Virgin Toronto
Better To Be Loved	Francesco Yates	Virgin Edmonton
Better To Be Loved	Francesco Yates	Virgin Montreal
Better to be Loved	Francesco Yates	Virgin Toronto
Better to be Loved	Francesco Yates	Virgin Edmonton
Better to be Loved	Francesco Yates	Virgin Montreal
Better To Be Loved	Francesco Yates	CHUM
Better To Be Loved	Francesco Yates	The Beat
Better to Be Loved	Francesco Yates	The Beat
Call	Francesco Yates	Virgin Montreal
The Opening Act of Spring	Frank Turner	CBC Radio 2
<i>Girl Of Infinity EP</i>	  kie	CFMU
<i>Girl Of Infinity EP</i>	  kie	CJSF
<i>Girl Of Infinity EP</i>	  kie	CJSF
<i>Done</i>	Frazey Ford	CBC Radio 2
Done	Frazey Ford	CBC Radio 2
<i>Fredericton's Mine</i>	 dericton's Mine	CHSR
<i>Fredericton's Mine</i>	 dericton's Mine	CHSR
<i>Fredericton's Mine</i>	 dericton's Mine	CHSR
<i>Free To Grow</i>	 e To Grow	CHSR
Pickpocket's Locket	Frog Eyes	UMFM
<i>Pickpocket's Locket</i>	  Eyes	CFMU







Song	Artist	Station
<i>Pickpocket's Locket</i>	Frog Eyes	CiTR
<i>Pickpocket's Locket</i>	 Frog Eyes	CKUT
<i>Pickpocket's Locket</i>	 Frog Eyes	CFMU
<i>Desire Will Rot</i>	Fuck The Facts	CFBU
<i>Desire Will Rot</i>	    Fuck The Facts	CFBU
<i>Desire Will Rot</i>	    Fuck The Facts	CHSR
<i>Desire Will Rot</i>	    Fuck The Facts	CJLO
<i>Desire Will Rot</i>	    Fuck The Facts	CJLO
<i>Desire Will Rot</i>	    Fuck The Facts	CHSR
<i>Light Up the Dark</i>	Gabrielle Aplin	CBC Radio 2
<i>Light Up The Dark</i>	Gabrielle Aplin	CBC Radio 2
<i>The Tempest Of Old</i>	 Gabrielle Papillon	CKDU
<i>Budapest</i>	George Ezra	Z95.3
<i>Budapest</i>	George Ezra	Z99
<i>Budapest</i>	George Ezra	Z95.3
<i>Budapest</i>	George Ezra	Fly
<i>Budapest</i>	George Ezra	Capital 106.9
<i>Budapest</i>	George Ezra	Z95.3
<i>Budapest</i>	George Ezra	Fly
<i>Budapest</i>	George Ezra	Z99
<i>Budapest</i>	George Ezra	Capital 106.9
<i>Budapest</i>	George Ezra	Z99
<i>Budapest</i>	George Ezra	Z99
<i>Here We Are In The Night</i>	    win	CFBU
<i>Here We Are In The Night</i>	    win	CJUM
<i>Here We Are In The Night</i>	    win	CJUM
<i>Heartbreak Pass</i>	Giant Sand	CKUA
<i>Heartbreak Pass</i>	Giant Sand	CKUA
<i>Diesel & Peas</i>	 Anger St. James & The Grinders	CKDU
<i>Deja Vu</i>	Giorgio Moroder	CHSR
<i>Girlpool</i>	Girlpool	CJSF
<i>Winning Streak</i>	Glen Hansard	CBC Radio 2
<i>Winning Streak</i>	Glen Hansard	CBC Radio 2
<i>Space 1992: Rise Of The Chaos Wizards</i>	Gloryhammer	CJLO
<i>Decided</i>	Golden Dogs	CBC Radio 3
<i>Tell Me What You Want From Me</i>	Good Old War	CBC Radio 2














Song	Artist	Station
Tell Me What You Want From Me	Good Old War	CBC Radio 2
<i>A Forest of Arms</i>	   Great Lake Swimmers	CiTR
<i>A Forest of Arms</i>	   Great Lake Swimmers	CKDU
<i>A Forest of Arms</i>	   Great Lake Swimmers	CKUA
<i>A Forest of Arms</i>	   Great Lake Swimmers	CKUA
<i>A Forest of Arms</i>	   Great Lake Swimmers	CJSF
<i>A Forest of Arms</i>	   Great Lake Swimmers	CHSR
<i>Drive</i>	   Big Drummond	CHLY
<i>Drive</i>	   Big Drummond	CJSF
Chorus! Chorus! Chorus!	Gregory Pepper And His Problems	CFBU
<i>Chorus! Chorus! Chorus!</i>	   Gregory Pepper And His Problems	CFBU
<i>Chorus! Chorus! Chorus!</i>	   Gregory Pepper And His Problems	CFMU
<i>Chorus! Chorus! Chorus!</i>	   Gregory Pepper And His Problems	CKDU
False Alarm	Grey Lands	CBC Radio 3
<i>Right Arm</i>	Grey Lands	CFBU
Right Arm	Grey Lands	CFCR
<i>Grounders</i>	   Grounders	CKDU
<i>Grounders</i>	   Grounders	CFCR
<i>No Ringer</i>	Grounders	CBC Radio 3
<i>Grounders</i>	   Grounders	CiTR
Love Myself	Hailee Steinfeld	iTunes
Love Myself	Hailee Steinfeld	Virgin Vancouver
Love Myself	Hailee Steinfeld	Virgin Edmonton
Love Myself	Hailee Steinfeld	Fly FM
Love Myself	Hailee Steinfeld	Virgin Toronto
Love Myself	Hailee Steinfeld	Virgin Montreal
Love Myself	Hailee Steinfeld	The Bounce
Love Myself	Hailee Steinfeld	The Capital
Turn You Love	Half moon Run	CBC Radio 2
Trust	Half Moon Run	CBC Radio 3
Trust	Half Moon Run	CBC Radio 3
<i>Colours EP</i>	   arrison	CJSF
<i>Anywhere But Here</i>	   lk and Steel	CFMU
<i>Don't Take Yourself Away</i>	Hawksley Workman	CBC Radio 3
<i>Don't Take Yourself Away</i>	Hawksley Workman	CBC Radio 3
<i>Make Up Your Mind Tonight</i>	Hawksley Workman	CBC Radio 2












Song	Artist	Station
<i>Old Cheetah</i>	   Wksley Workman	CFCR
<i>Old Cheetah</i>	   Wksley Workman	CFMU
<i>Old Cheetah</i>	   Wksley Workman	CFCR
<i>Nowhere We Cannot Go</i>	Hayden	CBC Radio 3
"Nowhere We Cannot Go"	Hayden	CBC Radio 3
<i>Nowhere We Cannot Go</i>	Hayden	CBC Radio 2
<i>Nowhere We Cannot Go</i>	Hayden	CBC Radio 2
<i>Hey Love</i>	   	CFMU
<i>Hey Love</i>	   	CFCR
<i>Dear Sahara</i>	Hearing Trees	UMFM
<i>Thunder Amongst Us</i>	Heartbeat City	UMFM
<i>Thunder Amongst Us</i>	 Heartbeat City	CJUM
<i>Thunder Amongst Us</i>	 Heartbeat City	CJUM
<i>Restless Ones</i>	Heartless Bastards	CFMU
<i>Restless Ones</i>	Heartless Bastards	CJUM
<i>Rooms</i>	Heat	CFOU
<i>Rooms</i>	 Heat	CJLO
<i>Rooms</i>	 Heat	CKDU
<i>Rooms</i>	 Heat	CFBU
<i>Rooms</i>	 Heat	CFOU
<i>Rooms</i>	 Heat	CFMU
<i>Rooms</i>	 Heat	CFBU
<i>Rooms</i>	 Heat	CFOU
<i>Rooms</i>	 Heat	CFOU
<i>Rooms</i>	 Heat	CFOU
<i>Pocket Full Of Dreams</i>	Hedley	CHUM
<i>Pocket Full of Dreams</i>	Hedley	FLY
<i>Pocket Full of Dreams</i>	Hedley	Capital 106.9
<i>WZO</i>	 Who Blue Roses	CJSF
<i>The Mirror's Face</i>	 Who's Last Rite	CHSR
<i>Coin of the Realm</i>	 Who Ray	CFMU
<i>Coin of the Realm</i>	 Who Ray	CKUT
<i>Coin of the Realm</i>	 Who Ray	CKDU
<i>Gold Teeth</i>	Hey Rosetta!	CBC Radio 2













Song	Artist	Station
Gold Teeth	Hey Rosetta!	CBC Radio 2
Second Sight	   Hey Rosetta!	CFMH
Second Sight	   Hey Rosetta!	CFMH
Second Sight	   Hey Rosetta!	CHSR
Handsome Man	Highs	CBC Radio 3
The Flame	Hill & the Sky Heroes	CBC Radio 3
Dark Days	Hill & The Sky Heroes	CFBU
Dark Days	 & The Sky Heroes	CFOU
Dark Days	 & The Sky Heroes	CFBU
Dark Days	 & The Sky Heroes	CFOU
Dark Days	 & The Sky Heroes	CFOU
Dark Days	 & The Sky Heroes	CFOU
To Trip With Terpsichore	   HOLY SONS	CFMH
Platform	Holly Herndon	CKUT
Platform	Holly Herndon	CJSF
Dark Matter	Holy Sons	CKDU
Fall of Man	Holy Sons	CJUM
Painted Shut	Hop Along	CKDU
Why Make Sense?	  Chip	CFMU
Why Make Sense?	  Chip	CJLO
Why Make Sense?	  Chip	CJLO
Why Make Sense?	  Chip	CJSF
Why Make Sense?	  Chip	CFOU
Why Make Sense?	  Chip	CFOU
Why Make Sense?	  Chip	CFOU
Someone New	Hozier	Z 95.3
Noontide	   Humans	CFOU
Noontide	   Humans	CFBU
Gotta Go Home	Humans	CBC Radio 3
Noontide	   Humans	CHLY
Noontide	   Humans	CFBU
Gotta Go Home	Humans	CBC Radio 3
Carnero Vaquero	 Tyson	CKUA
Carnero Vaquero	 Tyson	CKUA
Growing Up is For Trees	I'm From Barcelona	CJUM
I Bet My Life	Imagine Dragons	Z95.3
I Bet My Life	Imagine Dragons	CHUM
I Bet My Life	Imagine Dragons	FLY
I Bet My Life	Imagine Dragons	Capital 106.9
I Bet My Life	Imagine Dragons	CHUM
I Bet My Life	Imagine Dragons	Fly





























Song	Artist	Station
I Bet My Life	Imagine Dragons	Capital 106.9
I Bet My Life	Imagine Dragons	CHUM
I Bet My Life	Imagine Dragons	CHUM
Peaches	In The Valley Below	CBC Radio 2
Time Machine	Ingrid Michaelson	CBC Radio 2
Haunt Me		CJLO
Sing Into My Mouth	Iron and Wine and Ben Bridwell	CKUA
The Evening EP	 Isak Salomon	CFMU
Nuclear Strikezone	 Topes	CiTR
Nuclear Strikezone	 Topes	CJSF
It's All Just Pretend	 Van & Alyosha	CHLY
Morning Light	 Jry Hours	CKDU
Morning Light	 Jry Hours	CFBU
Back To Birth	Jackie Greene	CKUA
Hold Back The River	James Bay	Z95.3
Hold Back The River	James Bay	Fly
Hold Back The River	James Bay	Capital 106.9
Hold Back the River	James Bay	The Beat
Hold Back the River	James Bay	The Beat
Complicated Game	James McMurtry	CKUA
Before This World	James Taylor	CKUA
Wasn't Expecting That	Jamie Lawson	Z 95.3
In Colour	Jamie xx	CJSF
In Colour	Jamie xx	CKUT
In Colour	Jamie xx	CiTR
In Colour	Jamie xx	CFOU
In Colour	Jamie xx	CFOU
In Colour	Jamie xx	CFOU
Want To Want Me	Jason Derulo	Z95.3
Want To Want Me	Jason Derulo	Virgin Vancouver
Want To Want Me	Jason Derulo	CHUM
Want To Want Me	Jason Derulo	Bounce
Want to Want Me	Jason Derulo	The Beat
Want to Want Me	Jason Derulo	Z99
Want To Want Me	Jason Derulo	Z95.3
Want To Want Me	Jason Derulo	Virgin Toronto
Want To Want Me	Jason Derulo	Virgin Edmonton
Want To Want Me	Jason Derulo	Virgin Montreal
Want to want me	Jason Derulo	Fly
Want To Want Me	Jason Derulo	Itunes
Want to want me	Jason Derulo	Capital 106.9









































Song	Artist	Station
Want To Want Me	Jason Derulo	Virgin Vancouver
Want To Want Me	Jason Derulo	Virgin Toronto
Want To Want Me	Jason Derulo	Virgin Edmonton
Want To Want Me	Jason Derulo	Virgin Montreal
Want To Want Me	Jason Derulo	CHUM
Want To Want Me	Jason Derulo	Z95.3
Want To Want Me	Jason Derulo	Itunes
Want To Want Me	Jason Derulo	The Bounce
Want To Want Me	Jason Derulo	The Beat
Want To Want Me	Jason Derulo	Fly
Want To Want Me	Jason Derulo	Z99
Want To Want Me	Jason Derulo	Capital 106.9
Want to Want Me	Jason Derulo	Virgin Vancouver
Want to Want Me	Jason Derulo	Virgin Edmonton
Want to Want Me	Jason Derulo	Virgin Toronto
Want to Want Me	Jason Derulo	Virgin Montreal
Want To Want Me	Jason Derulo	CHUM
Want to Want Me	Jason Derulo	Fly FM
Want to Want Me	Jason Derulo	Z99
Want To Want Me	Jason Derulo	Z95.3
Want to Want Me	Jason Derulo	Capital 106.9
Want To Want Me	Jason Derulo	The Beat
Want To Want Me	Jason Derulo	The Bounce
Cheyenne	Jason Derulo	Virgin Toronto
Cheyenne	Jason Derulo	Virgin Edmonton
Cheyenne	Jason Derulo	Virgin Montreal
Want To Want Me	Jason Derulo	Z99
Cheyenne	Jason Derulo	CHUM
Want To Want Me	Jason Derulo	CHUM
Cheyenne	Jason Derulo	The Beat
Cheyenne	Jason Derulo	The Bounce
Want To Want Me	Jason Derulo	The Bounce
Cheyenne	Jason Derulo	CHUM FM
Cheyenne	Jason Derulo	The Beat
Something More Than Free	Jason Isbell	CHLY
Something More Than Free	Jason Isbell	CKUA
Wasted on the dream	FF the Brotherhood	CJLO
Compostela	   ant	CHLY
Compostela	   ant	CFMH











































Song	Artist	Station
<i>You Never Show Your Love EP</i>	 Josy Lunza	CFMU
<i>You Never Show Your Love EP</i>	 Josy Lunza	CJLO
<i>You Never Show Your Love EP</i>	 Josy Lunza	CFMU
<i>Songs for Mother's Day</i>	 Irina Drummond	CFBU
Jackpot	Jocelyn Alice	Virgin Vancouver
Jackpot	Jocelyn Alice	Bounce
Jackpot	Jocelyn Alice	Virgin Vancouver
Jackpot	Jocelyn Alice	The Bounce
Jackpot	Jocelyn Alice	CHUM
Jackpot	Jocelyn Alice	The Bounce
Jackpot	Jocelyn Alice	Virgin Toronto
Jackpot	Jocelyn Alice	Virgin Edmonton
Jackpot	Jocelyn Alice	CHUM
Jackpot	Jocelyn Alice	The Bounce
Jackpot	Jocelyn Alice	Virgin Vancouver
Jackpot	Jocelyn Alice	Virgin Edmonton
Jackpot	Jocelyn Alice	Virgin Toronto
Jackpot	Jocelyn Alice	Virgin Montreal
Jackpot	Jocelyn Alice	CHUM FM
<i>Credits Roll</i>	Joel Plaskett	CBC Radio 3
<i>When I Close My Eyes</i>	Joel Plaskett	CBC Radio 2
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CHLY
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CJSF
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CFMU
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CFMH
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CKDU
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CHSR
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CFCR
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CKUA
<i>The Park Avenue Sobriety Test</i>	 Joel Plaskett	CJUM



















Song	Artist	Station
<i>The Park Avenue Sobriety Test</i>	 JP Paskett	CFCR
<i>The Park Avenue Sobriety Test</i>	 JP Paskett	CKUA
<i>The Park Avenue Sobriety Test</i>	 JP Paskett	CFMH
<i>The Park Avenue Sobriety Test</i>	 JP Paskett	CJUM
<i>The Park Avenue Sobriety Test</i>	 JP Paskett	CFCR
<i>The Park Avenue Sobriety Test</i>	 JP Paskett	CFCR
<i>Love Lives On</i>	 In Wort Hannam	CKUA
<i>Love Lives On</i>	 In Wort Hannam	CKUA
<i>Vestiges & Claws</i>	Jose Gonzalez	CJUM
<i>Vestiges & Claws</i>	Jose Gonzalez	CJUM
<i>Vestiges & Claws</i>	Jose Gonzalez	CJUM
<i>Vestiges & Claws</i>	Jose Gonzalez	CJUM
<i>Let It Go</i>	Joshua Hyslop	CBC Radio 2
<i>Venus</i>	Lily Williams	CHLY
<i>Hideaway</i>	JP Hoe	UMFM
<i>Small Cafe</i>	 Lily And Bruce Wing	CHLY
<i>Love Boat</i>	 Lynbo	CFCR
<i>Love Boat</i>	 Lynbo	CFCR
<i>Hailslide</i>	Junius Meyvant	CBC Radio 2
<i>What Do You Mean?</i>	Justin Bieber	iTunes
<i>What Do You Mean?</i>	Justin Bieber	Virgin Vancouver
<i>Where Are U Now</i>	Justin Bieber	Virgin Vancouver
<i>What Do You Mean?</i>	Justin Bieber	Virgin Edmonton
<i>Where Are U Now</i>	Justin Bieber	Virgin Edmonton
<i>What Do You Mean?</i>	Justin Bieber	Z 99
<i>What Do You Mean?</i>	Justin Bieber	Fly FM
<i>Where Are U Now</i>	Justin Bieber	Fly FM
<i>What Do You Mean?</i>	Justin Bieber	Virgin Toronto
<i>Where Are U Now</i>	Justin Bieber	Virgin Toronto
<i>What Do You Mean?</i>	Justin Bieber	Virgin Montreal
<i>Where Are U Now</i>	Justin Bieber	Virgin Montreal
<i>What Do You Mean?</i>	Justin Bieber	The Beat
<i>What Do You Mean?</i>	Justin Bieber	The Bounce
<i>Where Are U Now</i>	Justin Bieber	The Bounce
<i>What Do You Mean?</i>	Justin Bieber	The Capital
<i>Where Are U Now</i>	Justin Bieber	The Capital
<i>What Do You Mean?</i>	Justin Bieber	Virgin Vancouver
<i>What Do You Mean?</i>	Justin Bieber	Virgin Toronto

Song	Artist	Station
What Do You Mean?	Justin Bieber	Virgin Edmonton
What Do You Mean?	Justin Bieber	Itunes
What Do You Mean	Justin Bieber	CHUM FM
<i>Between the Trees</i>	Justin Meli	CFMU
<i>Between the Trees</i>	Justin Meli	CFMU
<i>Absent Fathers</i>	Justin Townes Earle	CHLY
Avalanche	Kalle Mattson	CBC Radio 2
Avalanche	Kalle Mattson	CBC Radio 3
Avalanche	Kalle Mattson	UMFM
<i>Avalanche EP</i>	 Kalle Mattson	CKDU
<i>Haven</i>	Kamelot	CJLO
<i>Cura and the Terrifying Indifference</i>	 Len Foster	CJSF
<i>You Can Count On Me</i>	Karpinka Brothers	CFCR
You Can Count On Me	Karpinka Brothers	CFCR
My Amour	Kathryn Calder	CBC Radio 3
My Armour	Kathryn Calder	CBC Radio 3
<i>Kathryn Calder</i>	 Kathryn Calder	CJSF
<i>Kathryn Calder</i>	 Kathryn Calder	CFCR
<i>Kathryn Calder</i>	 Kathryn Calder	CKUA
<i>Kathryn Calder</i>	 Kathryn Calder	CiTR
<i>Kathryn Calder</i>	 Kathryn Calder	CKUA
<i>Kathryn Calder</i>	 Kathryn Calder	CFMH
<i>Kathryn Calder</i>	 Kathryn Calder	CFBU
<i>Kathryn Calder</i>	 Kathryn Calder	CHLY
<i>Foiled by the Fun</i>	Katie Moore	CKUT
<i>I Just Lost My Mind</i>	 Keith Hallett	CHSR
<i>Hell West & Crooked</i>	 Keith Hallett	CHSR
<i>Crosseyed Heart</i>	Keith Richards	CKUA
John Cougar, John Deere, John 3:16	Keith Urban	ITunes
Heartbeat Song	Kelly Clarkson	Z95.3
Heartbeat Song	Kelly Clarkson	CHUM
Heartbeat Song	Kelly Clarkson	FLY
Heartbeat Song	Kelly Clarkson	Capital 106.9
Heartbeat Song	Kelly Clarkson	CHUM
Heartbeat Song	Kelly Clarkson	Z95.3
Heartbeat Song	Kelly Clarkson	Fly
Heartbeat Song	Kelly Clarkson	Capital 106.9
Heartbeat Song	Kelly Clarkson	CHUM


Song	Artist	Station
Invincible	Kelly Clarkson	Z95.3
No Dark / No Light	 Pizzard	CFOU
No Dark / No Light	 Pizzard	CFOU
No Dark / No Light	 Pizzard	CHSR
No Dark / No Light	 Pizzard	CFOU
To Pimp A Butterfly	 Drick Lamar	CJLO
To Pimp A Butterfly	 Drick Lamar	CJLO
Meet Me In Bluesland	Kentucky Headhunters	CJSF
Bliss	 vin Mitchell	CHLY
Kickin' Krotch	 kin' Krotch	CHSR
Sound of a Woman	Kiesza	The Beat
Sound of a Woman	Kiesza	The Beat
The Grey	 Chicago	CHSR
The Grey	 Chicago	CHSR
The Grey	 Chicago	CKDU
The Grey	 Chicago	CHSR
City Lights	 more	CFBU
I Am My Own	 ley MacGregor	CFMU
Sincerity	Kimmortal	CiTR
Huddle EP	 Ka Weinwurm	CFMH
Huddle EP	 Ka Weinwurm	CFMH
Hat Bark Beach	 fe Pleats	CiTR
Words of the Prophets EP	 And The Lotus	CJLO
Can't Fly Without Gravity	 E	CKDU
Still Waking Up	 sti Lane Sinclair	CHSR
Passion World	Kurt Elling	CKUA
b'lieve i'm goin down	Kurt Vile	CFCR
b'lieve i'm goin down	Kurt Vile	CHSR
Cavity Kill	 in	CiTR
Journey Home	 fa And Tully	CFBU
Weirdo Shrine	La Luz	CFCR
Ready For You	 t Kick	CKDU
Late Spring	 Spring	CiTR
Late Spring	 Spring	CiTR
Short Movie	Laura Marling	CJSF
Lucky Stars	 Frapids	CKUA
Lucky Stars	 Frapids	CJUM
Lucky Stars	 Frapids	CJUM
S/T	 ague Of Wolves	CFOU

Song	Artist	Station
<i>S/T</i>	 League Of Wolves	CFCR
<i>S/T</i>	 League Of Wolves	CFOU
<i>S/T</i>	 League Of Wolves	CFOU
<i>Faded Gloryville</i>	 Lipin Laszlo	CFMU
<i>Dirger</i>	 Loving (Saint John)	CFMH
<i>Emma Jean</i>	Lee Fields & The Expressions	CFCR
<i>Beautiful Scars</i>	   H. RVeY OsMOND	CITR
<i>Beautiful Scars</i>	   H. RVeY OsMOND	CFMU
<i>Beautiful Scars</i>	   H. RVeY OsMOND	CFCR
<i>Beautiful Scars</i>	   H. RVeY OsMOND	CFMU
<i>Beautiful Scars</i>	   H. RVeY OsMOND	CKUA
<i>Like Elway</i>	 Palmer	CJSF
<i>The Butcher, The Banker, The Bitumen Tanker</i>	 Lreed	CFMU
<i>Dream It All Away</i>	   Stagger	CKUA
<i>Dream It All Away</i>	   Stagger	CKUA
<i>Smooth Sailin</i>	Leon Bridges	CBC Radio 2
<i>Coming Home</i>	Leon Bridges	CKUA
<i>Coming Home</i>	Leon Bridges	CJUM
<i>Coming Home</i>	Leon Bridges	CKDU
<i>Coming Home</i>	Leon Bridges	CFCR
<i>Coming Home</i>	Leon Bridges	CKUA
<i>Coming Home</i>	Leon Bridges	CJUM
<i>Coming Home</i>	Leon Bridges	CJLO
<i>Coming Home</i>	Leon Bridges	CKUA
<i>Coming Home</i>	Leon Bridges	CJUM
<i>Can't Forget: A Souvenir Of the Grand Tour</i>	  Hard Cohen	CKUA
<i>Extraversion Introversion</i>	 opardism	CKUT
<i>Everything Will Change</i>	Les Jupes	CBC Radio 3
<i>Bro.Sis</i>	Les Jupes	CBC Radio 3
<i>Some Kind of Family</i>	   Les Jupes	CJUM
<i>Some Kind of Family</i>	   Les Jupes	CJUM
<i>Bro.Sis</i>	Les Jupes	CBC Radio 3
<i>Some Kind of Family</i>	   Les Jupes	CJUM
<i>What You Don't Do</i>	Lianne La Havas	CBC Radio 2
<i>Oh Donna</i>	Library Voices	CBC Radio 3
<i>Running With The Boys</i>	Lights	CHUM
<i>Pacific Milk</i>	 blifter	CFCR









Song	Artist	Station
<i>Shadow Trails</i>	 Linda McRae	CiTR
<i>Faded Gloryville</i>	Lindi Ortega	UMFM
<i>Faded Gloryville</i>	Lindi Ortega	CFCR
<i>Blackwinged Night</i>	   Lindi Ortega	CKUT
<i>Faded Gloryville</i>	   Lindi Ortega	CFCR
<i>Faded Gloryville</i>	   Lindi Ortega	CFMU
<i>Faded Gloryville</i>	   Lindi Ortega	CHLY
<i>Faded Gloryville</i>	   Lindi Ortega	CHSR
<i>Faded Gloryville</i>	   Lindi Ortega	CJUM
<i>Faded Gloryville</i>	   Lindi Ortega	CKUA
<i>Faded Gloryville</i>	   Lindi Ortega	CJSF
<i>Chameleon</i>	 Idsay Ferguson	CJSF
<i>What Have You Been Doing With Yer Time?</i>	 Little You Little Me	CHSR
<i>Press Color</i>	Lizzy Mercier Descloux	CiTR
<i>Press Color</i>	Lizzy Mercier Descloux	CiTR
<i>Squashing Machine</i>	 Hogwalkshortdock	CJSF
<i>Bug</i>	Loon Choir	CBC Radio 3
<i>Strange Trails</i>	Lord Huron	CKUA
<i>Strange Trails</i>	Lord Huron	CKUA
<i>Are You With Me</i>	Lost Frequencies	The Beat
<i>Are You With Me</i>	Lost Frequencies	The Beat
<i>Are you with Me</i>	Lost Frequencies	The Beat
<i>Reality</i>	Lost Frequencies	The Beat
<i>Reality</i>	Lost Frequencies	The Beat
<i>Chasing Tides</i>	 Seacoast	CHLY
<i>Home...And Away</i>	 Well Friesen	CFMU
<i>Escape From Evil</i>	 ower Dens	CFMU
<i>All A Man Should Do</i>	Lucero	CFCR
<i>Kick The Dust Up</i>	Luke Bryan	iTunes
<i>Lust</i>	 It	CJLO
<i>Right from Real</i>	 lia Ainsworth	CKUA
<i>Runner's Love</i>	M&M Meats	UMFM
<i>Runner's Love</i>	   M Meats	CJUM
<i>The Wa You'd Love Her</i>	Mac DeMarco	CBC Radio 3
<i>The Way You'd Love Her</i>	Mac DeMarco	CBC Radio 3
<i>I've Been Waiting For Her</i>	Mac DeMarco	CBC Radio 3
<i>Another One</i>	Mac DeMarco	CFCR
<i>Another One</i>	   Mac DeMarco	CFMU
<i>Another One</i>	   Mac DeMarco	CKDU












































































Song	Artist	Station
<i>Another One</i>	   Marco	CFMU
<i>Another One</i>	   Marco	CJLO
<i>Some Other Ones</i>	   Marco	CJSF
<i>Another One</i>	   Marco	CKUA
<i>Another One</i>	   Marco	CFCR
<i>Another One</i>	   Marco	CiTR
Downtown	Macklemore	iTunes
Downtown	Macklemore	Fly FM
Downtown	Macklemore	The Bounce
Downtown	Macklemore	The Capital
Downtown	Macklemore	Virgin Vancouver
Downtown	Macklemore	Itunes
Don't Worry	Madcon	The Beat
Don't Worry	Madcon	The Beat
Ghosttown	Madonna	The Beat
Ghosttown	Madonna	The Beat
Ghosttown	Madonna	The Beat
No Way No	MAGIC!	FLY
No Way No	MAGIC!	Capital 106.9
No Way No	MAGIC!	Virgin Vancouver
No Way No	MAGIC!	CHUM
No Way No	MAGIC!	The Beat
No Way No	MAGIC!	Z99
No Way No	MAGIC!	Virgin Toronto
No Way No	MAGIC!	Virgin Edmonton
No Way No	MAGIC!	Virgin Montreal
No Way No	MAGIC!	CHUM
No Way No	MAGIC!	The Beat
No Way No	MAGIC!	Z99
No Way No	MAGIC!	CHUM
No Way No	MAGIC!	Z99
No Way No	MAGIC!	The Beat
No Way No	MAGIC!	Z99
No Way No	MAGIC!	The Beat
#SundayFunday	MAGIC!	The Beat
Lean On	Major Lazer	The Bounce
Lean On (ft.MØ & DJ Snake)	Major Lazer	Itunes
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Vancouver
Lean On (ft.MØ & DJ Snake)	Major Lazer	Itunes




























Song	Artist	Station
Lean On (ft.MØ & DJ Snake)	Major Lazer	iTunes
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Vancouver
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Edmonton
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Toronto
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Montreal
Lean On (ft.MØ & DJ Snake)	Major Lazer	Fly FM
Lean On (ft.MØ & DJ Snake)	Major Lazer	Capital 106.9
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Vancouver
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Toronto
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Edmonton
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Montreal
Lean On (ft.MØ & DJ Snake)	Major Lazer	iTunes
Lean On (ft.MØ & DJ Snake)	Major Lazer	Fly FM
Lean On (ft.MØ & DJ Snake)	Major Lazer	The Capital
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Vancouver
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Edmonton
Lean On (ft.MØ & DJ Snake)	Major Lazer	Z 99
Lean On (ft.MØ & DJ Snake)	Major Lazer	Fly FM
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Toronto
Lean On (ft.MØ & DJ Snake)	Major Lazer	Virgin Montreal
Lean On (ft.MØ & DJ Snake)	Major Lazer	The Beat
Powerful	Major Lazer	The Beat



























Song	Artist	Station
Lean On (ft.MØ & DJ Snake)	Major Lazer	The Bounce
Lean On (ft.MØ & DJ Snake)	Major Lazer	The Capital
Lean On (ft.MØ & DJ Snake)	Major Lazer	CHUM FM
Lean On (ft.MØ & DJ Snake)	Major Lazer	Z95.3
Lean On (ft.MØ & DJ Snake)	Major Lazer	Z 95.3
Lean On (ft.MØ & DJ Snake)	Major Lazer	The Bounce
Lean On (ft.MØ & DJ Snake)	Major Lazer	Z95.3
One Love	Marianas Trench	Z 99
<i>Blues Expression</i>	 Mark Crissinger	CHLY
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Virgin Vancouver
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Virgin Toronto
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Virgin Montreal
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Virgin Edmonton
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Z95.3
Uptown Funk (ft. Bruno Mars)	Mark Ronson	CHUM
Uptown Funk (ft. Bruno Mars)	Mark Ronson	FLY
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Capital 106.9
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Z95.3
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Fly
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Capital 106.9
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Z95.3
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Fly
Uptown Funk (ft. Bruno Mars)	Mark Ronson	Capital 106.9





Song	Artist	Station
Sugar	Maroon 5	Virgin Vancouver
Sugar	Maroon 5	Z95.3
Sugar	Maroon 5	Virgin Toronto
Sugar	Maroon 5	CHUM
Sugar	Maroon 5	FLY
Sugar	Maroon 5	Virgin Montreal
Sugar	Maroon 5	Capital 106.9
Sugar	Maroon 5	Virgin Edmonton
Sugar	Maroon 5	Virgin Vancouver
Sugar	Maroon 5	CHUM
This Summer's Gonna Hurt	Maroon 5	Z99
Sugar	Maroon 5	Z99
Sugar	Maroon 5	Z95.3
This Summer's Gonna Hurt	Maroon 5	Z95.3
Sugar	Maroon 5	Virgin Toronto
Sugar	Maroon 5	Virgin Edmonton
Sugar	Maroon 5	Virgin Montreal
Sugar	Maroon 5	Fly
Sugar	Maroon 5	Capital 106.9
Sugar	Maroon 5	Virgin Vancouver
This Summer	Maroon 5	Virgin Toronto
This Summer	Maroon 5	Virgin Edmonton
This Summer	Maroon 5	Virgin Montreal
Sugar	Maroon 5	CHUM
Sugar	Maroon 5	Z95.3
This Summer's Gonna Hurt	Maroon 5	Z95.3
This Summer's Gonna Hurt	Maroon 5	The Bounce
Sugar	Maroon 5	Fly
This Summer's Gonna Hurt	Maroon 5	Fly
This Summer's Gonna Hurt	Maroon 5	Z99
Sugar	Maroon 5	Z99
Sugar	Maroon 5	Capital 106.9
This Summer's Gonna Hurt	Maroon 5	Capital 106.9
This Summer's Gonna Hurt	Maroon 5	Z99
Sugar	Maroon 5	Z99










Song	Artist	Station
This Summer's Gonna Hurt	Maroon 5	The Bounce
This Summer's Gonna Hurt	Maroon 5	Z99
Sugar	Maroon 5	Z99
Feelings	Maroon 5	The Beat
This Summer's Gonna Hurt	Maroon 5	Bounce
Weightless	 Matt Andersen	CFCR
Chaotic Neutral	 Matthew Good	CKDU
Rough Master	Machino	CFMH
Rough Master	 Maroon 5	CHSR
Rough Master	 Maroon 5	CFMH
Rough Master	 Maroon 5	CKDU
Rough Master	 Maroon 5	CFBU
Goes On, Falls Off	 Myors	CHSR
Roll Up Your Sleeves	Meg Mac	CBC Radio 2
Roll Up Your Sleeves	Meg Mac	CBC Radio 2
Dear Future Husband	Meghan Trainor	Z99
Dear Future Husband	Meghan Trainor	Z95.3
Lips Are Movin'	Meghan Trainor	CHUM
Dear Future Husband	Meghan Trainor	Z95.3
Dear Future Husband	Meghan Trainor	Fly
Dear Future Husband	Meghan Trainor	Capital 106.9
Dear Future Husband	Meghan Trainor	Z95.3
Dear Future Husband	Meghan Trainor	Fly
Dear Future Husband	Meghan Trainor	Capital 106.9
Like I'm Gonna Lose You ft. John Legend	Meghan Trainor	The Beat
Like I'm Gonna Lose You ft. John Legend	Meghan Trainor	Z 95.3
Like I'm Gonna Lose You ft. John Legend	Meghan Trainor	Z 99
Like I'm Gonna Lose You ft. John Legend	Meghan Trainor	The Beat
Anticipation	 Janie Durrant	CFBU




































Song	Artist	Station
<i>Anticipation</i>	 Jlanie Durrant	CiTR
<i>Anticipation</i>	 Jlanie Durrant	CFBU
<i>Disappointed Mothers</i>	Meligrove Band	CBC Radio 3
<i>Currency of Man</i>	Melody Gardot	CKUA
<i>Shade</i>	Metric	CBC Radio 2
<i>The Shade</i>	Metric	CBC Radio 3
<i>Shade (I want it all)</i>	Metric	CBC Radio 2
<i>Lie Lie Lie</i>	Metric	CBC Radio 2
<i>Too Bad, So Sad</i>	Metric	CBC Radio 3
<i>The Shade EP</i>	  	CFMU
<i>The Shade</i>	Metric	CBC Radio 3
<i>The Shade EP</i>	  	CJSF
<i>The Shade EP</i>	  	CFOU
<i>The Shade EP</i>	  	CJLO
<i>The Shade EP</i>	  	CFOU
<i>Pagans in Vegas</i>	  	CHLY
<i>Pagans in Vegas</i>	  	CFOU
<i>Pagans in Vegas</i>	  	CFMU
<i>Spit You Out</i>	Metz	CBC Radio 3
<i>Spit You Out</i>	Metz	CBC Radio 3
<i>II</i>	  	CFMU
<i>II</i>	  	CFCR
<i>II</i>	  	CiTR
<i>II</i>	  	CFCR
<i>II</i>	   	CFMU
<i>II</i>	  	CJLO
<i>II</i>	  	CKDU
<i>II</i>	  	CiTR
<i>II</i>	  	CFCR
<i>II</i>	  	CFOU
<i>II</i>	  	CJLO
<i>II</i>	  	CFCR
<i>II</i>	  	CFOU
<i>II</i>	  	CJLO
<i>II</i>	  	CFOU
<i>II</i>	  	CJLO
<i>Beast (ft. Waka Flocka)</i>	Mia Martina	Virgin Vancouver
<i>Beast (ft. Waka Flocka)</i>	Mia Martina	Virgin Toronto
<i>Beast (ft. Waka Flocka)</i>	Mia Martina	Virgin Edmonton

Song	Artist	Station
Beast (ft. Waka Flocka)	Mia Martina	Virgin Montreal
Beast (ft. Waka Flocka)	Mia Martina	Virgin Toronto
Beast (ft. Waka Flocka)	Mia Martina	Virgin Edmonton
Beast (ft. Waka Flocka)	Mia Martina	Virgin Montreal
All Possible Futures	 Mi Horror	CFBU
All Possible Futures	 Mi Horror	CFBU
All Possible Futures	 Mi Horror	CFBU
<i>ok night</i>	 Cah Visser	CJUM
<i>ok night</i>	 Cah Visser	CJUM
<i>ok night</i>	 Cah Visser	CJUM
Summer Eyes	Midday Swim	CBC Radio 3
<i>Wildheart</i>	Miguel	CKDU
<i>Wildheart</i>	Miguel	CKDU
<i>Wildheart</i>	Miguel	CKDU
<i>MCIII</i>	 Mikal Cronin	CJLO
<i>MCIII</i>	 Mikal Cronin	CKDU
<i>MCIII</i>	 Mikal Cronin	CJLO
<i>India, Seattle</i>	 ke Edel	CKUA
<i>India, Seattle</i>	 ke Edel	CKUA
<i>Life As A Lover</i>	 ke Evin	CKDU
New York	Milk & Bone	CBC Radio 3
<i>Little Mourning</i>	 k & Bone	CFOU
<i>Little Mourning</i>	 k & Bone	CFMH
<i>Little Mourning</i>	 k & Bone	CHSR
<i>Vancouver Ambush</i>	  gwa	CJSF
<i>Vancouver Ambush</i>	  gwa	CJSF
<i>Pretty Things</i>	Mo Kenney	CBC Radio 2
<i>Skid Fiction</i>	 as, The /Susan	CFCR
<i>Skid Fiction</i>	 as, The /Susan	CFCR
<i>Skid Fiction</i>	 as, The /Susan	CFCR
<i>Skid Fiction</i>	 as, The /Susan	CFCR
<i>Key Change</i>	  ck,	CJUM
<i>Key Change</i>	  ck,	CKUA
<i>Strangers To Ourselves</i>	Modest Mouse	CFOU
<i>Strangers To Ourselves</i>	Modest Mouse	CHLY
<i>Strangers To Ourselves</i>	Modest Mouse	CFOU























































Song	Artist	Station
<i>Strangers To Ourselves</i>	Modest Mouse	CHLY
<i>Moon Turn Red</i>	 nkeyJunk	CHLY
<i>Moon Turn Red</i>	MonkeyJunk	CFCR
<i>Moon</i>	  h	CKUT
<i>Moon</i>	  h	CFMH
<i>Moon</i>	  h	CFMH
<i>Moon</i>	  h	CiTR
<i>Apocalypse</i>	Moon King	CBC Radio 3
<i>Come Back</i>	Moon King	CBC Radio 3
<i>Secret Life</i>	  r. King	CKUT
<i>Secret Life</i>	  r. King	CFBU
<i>Secret Life</i>	  r. King	CFMH
<i>Secret Life</i>	  r. King	CFMH
<i>Impossible</i>	Moon King	CBC Radio 3
<i>Imagine Something Different</i>	 ther Tareka	CFMU
<i>Diamonds & Gold</i>	 therhood	CHSR
<i>Welcome You</i>	Motopony	CFBU
<i>Nothing Really Matters</i>	Mr. Probz	The Beat
<i>Nothing Really Matters</i>	Mr. Probz	The Beat
<i>Believe</i>	Mumford & Sons	Z95.3
<i>The Wolf</i>	Mumford & Sons	CBC Radio 2
<i>Believe</i>	Mumford & Sons	Z95.3
<i>Believe</i>	Mumford & Sons	Fly
<i>Believe</i>	Mumford & Sons	Capital 106.9
<i>Believe</i>	Mumford & Sons	Fly
<i>Believe</i>	Mumford & Sons	Capital 106.9
<i>Wilder Mind</i>	 umford And Sons	CKUA
<i>Ride It Out</i>	 Living Will	CKDU
<i>The Waterfall</i>	My Morning Jacket	CFCR
<i>The Waterfall</i>	My Morning Jacket	CHLY
<i>The Waterfall</i>	My Morning Jacket	CJUM
<i>The Waterfall</i>	My Morning Jacket	CJLO
<i>The Waterfall</i>	My Morning Jacket	CJUM
<i>The Waterfall</i>	My Morning Jacket	CFCR
<i>Famous Future Time Travel</i>	  ka & Factor	CJSF
<i>Total</i>	 ncy Pants	CFMH
<i>Total</i>	 ncy Pants	CFMH
<i>Presentation</i>	 himal	CJLO


























Song	Artist	Station
<i>The Unconditional Love Of...</i>	 palmpom	CFOU
<i>The Unconditional Love Of...</i>	 palmpom	CFOU
<i>The Unconditional Love Of...</i>	 palmpom	CFOU
<i>World War Free Now</i>	 rcy	CKUT
<i>World War Free Now</i>	 rcy	CKUT
<i>World War Free Now</i>	 rcy	CKUT
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Vancouver
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Toronto
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Montreal
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Edmonton
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Vancouver
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Toronto
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Edmonton
Somebody (ft. Jeremih)	Natalie La Rose	Virgin Montreal
Somebody (ft. Jeremih)	Natalie La Rose	The Beat
Somebody (ft. Jeremih)	Natalie La Rose	The Beat
Somebody (ft. Jeremih)	Natalie La Rose	The Bounce
Somebody (ft. Jeremih)	Natalie La Rose	Bounce
Nothing Without Love	Nate Ruess	Z95.3
Nothing Without Love	Nate Ruess	Fly
Nothing Without Love	Nate Ruess	Capital 106.9
SOB	Nathaniel Rateliff And the Night Sweats	CBC Radio 2

Song	Artist	Station
S.O.B	Nathaniel Rateliff And the Night Sweats	CBC Radio 2
<i>Nathaniel Rateliff and the Night Sweats</i>	Nathaniel Rateliff And the Night Sweats	CKUA
<i>The Monsanto Years</i>	 Young	CFMU
S/T	 Nervous Talk	CiTR
S/T	 Nervous Talk	CJSF
<i>Restless [single]</i>	New Order	CKDU
<i>Music Complete</i>	  New Order	CJLO
<i>War On the East Coast</i>	New Pornographers	CBC Radio 3
<i>Amongst the Coyotes and Birdsongs</i>	  Nick Ferrio & His Feelings	CFMH
Chains	Nick Jonas	FLY
Chains	Nick Jonas	Capital 106.9
Chains	Nick Jonas	Virgin Toronto
Chains	Nick Jonas	Virgin Edmonton
Chains	Nick Jonas	Virgin Montreal
Levels	Nick Jonas	iTunes
Levels	Nick Jonas	Virgin Vancouver
Levels	Nick Jonas	Virgin Edmonton
Levels	Nick Jonas	Fly FM
Levels	Nick Jonas	Virgin Toronto
Levels	Nick Jonas	Virgin Montreal
Levels	Nick Jonas	The Beat
Levels	Nick Jonas	The Bounce
Levels	Nick Jonas	The Capital
<i>Loved Wild Lost</i>	Nicki Bluhm & The Gramblers	CKUA
<i>The Night Is Still Young</i>	Nicki Minaj	Virgin Vancouver
<i>The Night Is Still Young</i>	Nicki Minaj	Virgin Toronto
<i>The Night Is Still Young</i>	Nicki Minaj	Virgin Edmonton
<i>The Night Is Still Young</i>	Nicki Minaj	Virgin Montreal
<i>The Night Is Still Young</i>	Nicki Minaj	The Bounce
<i>The Night Is Still Young</i>	Nicki Minaj	The Bounce
<i>Ivywild</i>	Night Beds	CKDU
<i>Wardenclyffe</i>	  Terrors	CFBU

Song	Artist	Station
<i>Better Days</i>	 Island	CFOU
<i>Better Days</i>	 Island	CFOU
<i>Moon in My Mouth</i>	No Joy	CBC Radio 3
<i>More Faithful</i>	 	CJLO
<i>More Faithful</i>	 	CFOU
<i>More Faithful</i>	 	CJLO
<i>More Faithful</i>	 	CFOU
<i>More Faithful</i>	No 	CJLO
<i>More Faithful</i>	 	CFOU
<i>Carry The Ghost</i>	 ah Gundersen	CFMU
<i>Nocturnal Sunshine</i>	Nocturnal Sunshine	CJLO
<i>Riverman</i>	Noel Gallagher's High Flying Birds	CBC Radio 2
<i>Burn The Tapes</i>	 rma MacDonald	CFMH
<i>Burn The Tapes</i>	 rma MacDonald	CKDU
<i>Burn The Tapes</i>	 rma MacDonald	CHSR
<i>Empire</i>	Of Monsters and Men	CBC Radio 2
<i>The Race</i>	Oh Pep!	CBC Radio 2
<i>Lose It</i>	Oh Wonder	CBC Radio 2
<i>What I Saw</i>	 and Weird	CFMH
<i>This Echo</i>	 Kid	CFBU
<i>Domestic Eccentric</i>	  n Luedecke	CKUA
<i>Domestic Eccentric</i>	  n Luedecke	CKDU
<i>Domestic Eccentric</i>	  n Luedecke	CFCR
<i>Domestic Eccentric</i>	  n Luedecke	CHSR
<i>Domestic Eccentric</i>	  n Luedecke	CiTR
<i>Domestic Eccentric</i>	  n Luedecke	CKUT
<i>Domestic Eccentric</i>	  n Luedecke	CiTR
<i>Domestic Eccentric</i>	  n Luedecke	CFCR
<i>Post To Be</i>	Omarion ft. Chris Brown & Jhene Aiko	Z95.3
<i>Cheerleader</i>	OMI	Bounce
<i>Cheerleader</i>	OMI	The Beat
<i>Cheerleader</i>	OMI	Z99
<i>Cheerleader</i>	OMI	Itunes
<i>Cheerleader</i>	OMI	Virgin Vancouver
<i>Cheerleader</i>	OMI	Virgin Toronto
<i>Cheerleader</i>	OMI	Virgin Edmonton
<i>Cheerleader</i>	OMI	Virgin Montreal
<i>Cheerleader</i>	OMI	CHUM
<i>Cheerleader</i>	OMI	Itunes
<i>Cheerleader</i>	OMI	The Bounce
<i>Cheerleader</i>	OMI	The Beat

































Song	Artist	Station
Cheerleader	OMI	Z99
Cheerleader	OMI	iTunes
Cheerleader	OMI	Virgin Vancouver
Cheerleader	OMI	Virgin Edmonton
Cheerleader	OMI	Virgin Toronto
Cheerleader	OMI	Virgin Montreal
Cheerleader	OMI	CHUM
Cheerleader	OMI	Fly FM
Cheerleader	OMI	Z99
Cheerleader	OMI	Z95.3
Cheerleader	OMI	Capital 106.9
Cheerleader	OMI	The Beat
Cheerleader	OMI	The Bounce
Cheerleader	OMI	Virgin Vancouver
Cheerleader	OMI	Virgin Toronto
Cheerleader	OMI	Virgin Edmonton
Cheerleader	OMI	Virgin Montreal
Cheerleader	OMI	Itunes
Cheerleader	OMI	Z95.3
Cheerleader	OMI	Z99
Cheerleader	OMI	Fly FM
Cheerleader	OMI	CHUM
Cheerleader	OMI	The Beat
Cheerleader	OMI	The Bounce
Cheerleader	OMI	The Capital
Hula Hoop	OMI	iTunes
Cheerleader	OMI	Z 95.3
Cheerleader	OMI	Z 99
Hula Hoop	OMI	Z 99
Cheerleader	OMI	Fly FM
Cheerleader	OMI	CHUM FM
Cheerleader	OMI	The Beat
Cheerleader	OMI	The Bounce
Cheerleader	OMI	The Capital
<i>And The Wave Has Two Sides</i>	On An On	CFBU
Night Changes	One Direction	Z95.3
Drag Me Down	One Direction	iTunes
Drag Me Down	One Direction	Itunes
Drag Me Down	One Direction	Z95.3
Drag Me Down	One Direction	Fly FM
Drag Me Down	One Direction	The Capital
Drag Me Down	One Direction	Virgin Vancouver


























Song	Artist	Station
Drag Me Down	One Direction	Virgin Edmonton
Drag Me Down	One Direction	Fly FM
Drag Me Down	One Direction	Virgin Toronto
Drag Me Down	One Direction	Virgin Montreal
Drag Me Down	One Direction	The Bounce
Drag Me Down	One Direction	The Capital
23-Oct	 Pen Letters	CJSF
Crystallize	 La Cogan	CiTR
Crystallize	 La Cogan	CiTR
Crystallize	 La Cogan	CJSF
Opononi	 Gromocto Diamond	CHSR
Opononi	  Gromocto Diamond	CHLY
Beautiful Words EP	Oscar	CKDU
Men For Miles	Ought	CBC Radio 3
Sun Coming Down	   Ought	CKUT
Sun Coming Down	   Ought	CJSF
Sun Coming Down	   Ought	CJLO
Sun Coming Down	   Ought	CiTR
Sun Coming Down	   Ought	CFMH
Sun Coming Down	   Ought	CKDU
Today's the Day	P!NK	Itunes
Chapter 2	 Amela Pachal	CHSR
crossword	 Ja Bear	CFMU
Summer Single Series #1	  Visit	CFMH
Wouldn't	Paper Beat Scissors	CBC Radio 3
Civilization EP	   Paul's	CFBU
Civilization EP	   Paul's	CKDU
Butchy's Son	 Trick Lehman	CHSR
Love Songs For Robots	Patrick Watson	CFOU
Love Songs For Robots	   Patrick Watson	CKUA
Love Songs For Robots	   Patrick Watson	CFOU
Love Songs For Robots	   Patrick Watson	CKDU
Love Songs For Robots	   Patrick Watson	CFOU
Love Songs For Robots	   Patrick Watson	CJLO
Love Songs For Robots	   Patrick Watson	CKDU









Song	Artist	Station
<i>Love Songs For Robots</i>	   Watson	CHLY
<i>Love Songs For Robots</i>	   Watson	CFOU
<i>Love Songs For Robots</i>	   Watson	CFMH
<i>Love Songs For Robots</i>	   Watson	CFMH
<i>Love Songs For Robots</i>	   Watson	CFOU
<i>The Merri Soul Sessions</i>	Paul Kelly	CKUA
<i>Saturns Pattern</i>	Paul Weller	CFBU
<i>Saturns Pattern</i>	Paul Weller	CKUA
<i>Rub</i>	   es	CKDU
<i>Sturdy Love</i>	Peter Elkas	CBC Radio 3
<i>Free as the Wind</i>	 tunia	CFCR
<i>Free as the Wind</i>	 tunia	CFMU
<i>If I've Only One Time Askin'</i>	Phaedra	CKDU
<i>Blackwinged Night</i>	Phaedra	CKUT
<i>A Wanderer I'll Stay</i>	Pharis & Jason Romero	CHLY
<i>Southland Mission</i>	Phil Cook	CKUA
<i>#2 Demo</i>	 .lner	CITR
<i>#2 Demo</i>	 .lner	CITR
<i>Oceapur 9</i>	   George Warren	CJUM
Fun ft. Chris Brown	Pitbull	The Bounce
Fun ft. Chris Brown	Pitbull	The Beat
Time Of Our Lives (ft. Ne-Yo)	Pitbull	Virgin Vancouver
Time Of Our Lives (ft. Ne-Yo)	Pitbull	Virgin Toronto
Time Of Our Lives (ft. Ne-Yo)	Pitbull	Virgin Montreal
Time Of Our Lives (ft. Ne-Yo)	Pitbull	Virgin Edmonton
Fun ft. Chris Brown	Pitbull	Virgin Toronto
Fun ft. Chris Brown	Pitbull	Virgin Edmonton
Fun ft. Chris Brown	Pitbull	Virgin Montreal
Fun ft. Chris Brown	Pitbull	Virgin Montreal
Fun ft. Chris Brown	Pitbull	The Beat
Fun ft. Chris Brown	Pitbull	Fly FM
Fun ft. Chris Brown	Pitbull	Capital 106.9
Fun ft. Chris Brown	Pitbull	The Beat







Song	Artist	Station
Fun ft. Chris Brown	Pitbull	Z95.3
Fun ft. Chris Brown	Pitbull	The Bounce
//	Under Blue	CFMH
Back It Up (feat Pitbull)	Prince Royce	Virgin Montreal
What The World Needs Now...	Public Image Ltd.	UMFM
Another Eternity	Purity Ring	CiTR
Another Eternity	Purity Ring	CJSF
Another Eternity	Purity Ring	CFBU
Another Eternity	Purity Ring	CFOU
Another Eternity	Purity Ring	CJLO
Another Eternity	Purity Ring	CFMH
Another Eternity	Purity Ring	CFCR
Another Eternity	Purity Ring	CFCR
Another Eternity	Purity Ring	CFBU
Another Eternity	Purity Ring	CFOU
<i>Bodyache</i>	Purity Ring	CBC Radio 3
Another Eternity	Purity Ring	CFBU
Another Eternity	Purity Ring	CFOU
<i>Bodyache</i>	Purity Ring	CBC Radio 3
Another Eternity	Purity Ring	CFMH
Another Eternity	Purity Ring	CFMH
<i>Growth Without End EP</i>	Pyrrhon	CHLY
We Were Here	Quiet Parade	CBC Radio 2
We Were Here	Quiet Parade	CBC Radio 2
We Were Here	Quiet Parade	CBC Radio 3
Locked Away	R. City	Virgin Toronto
Locked Away	R. City	Virgin Edmonton
Locked Away	R. City	Virgin Montreal
Locked Away	R. City	iTunes
Locked Away (ft. Adam Levine)	R. City	Virgin Vancouver
Locked Away	R. City	Itunes
Locked Away	R. City	Fly FM
Locked Away	R. City	The Capital
Locked Away	R. City	iTunes
Locked Away	R. City	Virgin Vancouver
Locked Away	R. City	Virgin Edmonton
Locked Away	R. City	Z 99
Locked Away	R. City	Fly FM
Locked Away	R. City	Virgin Toronto
Locked Away	R. City	Virgin Montreal

Song	Artist	Station
Locked Away	R. City	The Beat
Locked Away	R. City	The Bounce
Locked Away	R. City	The Capital
Locked Away	R. City	Z95.3
Locked Away	R. City	CHUM
Locked Away	R. City	Z 95.3
Locked Away	R. City	CHUM FM
Locked Away	R. City	The Bounce
Fight Song	Rachel Platten	Z95.3
Fight Song	Rachel Platten	Z99
Fight Song	Rachel Platten	Z95.3
Fight Song	Rachel Platten	Fly
Fight Song	Rachel Platten	Itunes
Fight Song	Rachel Platten	Capital 106.9
Fight Song	Rachel Platten	CHUM
Fight Song	Rachel Platten	Z95.3
Fight Song	Rachel Platten	Itunes
Fight Song	Rachel Platten	Fly
Fight Song	Rachel Platten	Z99
Fight Song	Rachel Platten	Capital 106.9
Fight Song	Rachel Platten	ITunes
Fight Song	Rachel Platten	Virgin Vancouver
Fight Song	Rachel Platten	Virgin Edmonton
Fight Song	Rachel Platten	Virgin Toronto
Fight Song	Rachel Platten	Virgin Montreal
Fight Song	Rachel Platten	CHUM
Fight Song	Rachel Platten	Fly FM
Fight Song	Rachel Platten	Z99
Fight Song	Rachel Platten	Capital 106.9
Fight Song	Rachel Platten	Virgin Toronto
Fight Song	Rachel Platten	Virgin Edmonton
Fight Song	Rachel Platten	Virgin Montreal
Fight Song	Rachel Platten	Itunes
Fight Song	Rachel Platten	Z99
Fight Song	Rachel Platten	Fly FM
Fight Song	Rachel Platten	CHUM
Fight Song	Rachel Platten	The Capital
Fight Song	Rachel Platten	Z 95.3
Fight Song	Rachel Platten	Z 99
Fight Song	Rachel Platten	CHUM FM
Chip off the heart	Rah Rah	CBC Radio 3
Chip Off The Heart	Rah Rah	CBC Radio 3
Diamond	Rah Rah	CBC Radio 3











Song	Artist	Station
Vessels	Rah Rah	CFCR
Vessels	    Rah Rah	CHSR
Vessels	    Rah Rah	CKDU
Past Your Past	    The Hamilton	CFBU
Heavy Blues	 Andy Bachman	CFOU
Heavy Blues	 Andy Bachman	CFOU
Yellow Eyes	Rayland Baxter	CBC Radio 2
Yellow Eyes	Rayland Baxter	CBC Radio 2
<i>vilified</i>	Red Haven	CJSF
<i>Vilified</i>	Red Haven	CJSF
<i>I Am Reeny</i>	 Reeny	CKDU
<i>The 13th Floor</i>	    Rel McCoy	CHLY
<i>The 13th Floor</i>	    Rel McCoy	CJLO
<i>The 13th Floor</i>	    Rel McCoy	CJSF
<i>Into The Night</i>	    Edge of the Trees	CHSR
<i>The Traveler</i>	Rhett Miller	CKDU
<i>The Traveler</i>	Rhett Miller	CFBU
<i>Tomorrow Is My Turn</i>	Rhiannon Giddens	CKUA
<i>Clothes Off</i>	Ria Mae	CBC Radio 2
<i>Clothes Off</i>	Ria Mae	Virgin Toronto
<i>Clothes Off</i>	Ria Mae	Virgin Edmonton
<i>Clothes Off</i>	Ria Mae	Virgin Montreal
<i>Clothes Off</i>	Ria Mae	Virgin Vancouver
<i>Clothes Off</i>	Ria Mae	Virgin Edmonton
<i>Clothes Off</i>	Ria Mae	Virgin Toronto
<i>Clothes Off</i>	Ria Mae	Virgin Montreal
<i>"Clothes Off"</i>	 Mae	CKDU
<i>"Clothes Off"</i>	Ria Mae	CFBU
<i>Ephemeral</i>	Rich Aucoin	CFCR
<i>Still</i>	Richard Thompson	CKUA
<i>Still</i>	Richard Thompson	CKUA
<i>The Other Side Of Desire</i>	Rickie Lee Jones	CKUA
<i>Mr. Put It Down</i>	Ricky Martin (feat. Pitbull)	The Beat
<i>FourFiveSeconds (ft. Kanye West & Paul McCartney)</i>	Rihanna	Virgin Vancouver
<i>FourFiveSeconds (ft. Kanye West & Paul McCartney)</i>	Rihanna	Virgin Toronto
<i>FourFiveSeconds (ft. Kanye West & Paul McCartney)</i>	Rihanna	Virgin Montreal

Song	Artist	Station
FourFiveSeconds (ft. Kanye West & Paul McCartney)	Rihanna	Virgin Edmonton
Covered	 Robert Glasper Experiment	CKDU
Sun Goes Down	Robin Schulz	The Beat
Sun Goes Down	Robin Schulz	The Beat
Sugar	Robin Schulz	The Beat
Campfires on the Moon	 dney DeCroo	CFCR
Devil on Both Sholders	   ...ayes	CKUA
Devil on Both Sholders	   ...ayes	CHLY
Devil on Both Sholders	   ...ayes	CJUM
Devil on Both Sholders	   ...ayes	CKDU
Carousel One	   ...smith	CKUA
Ain't Gonna Bother	Rosie and the Riveters	CBC Radio 2
Don't You Know?	 ky & The Underground Soul Sound	CHLY
Don't You Know?	 ky & The Underground Soul Sound	CKDU
Don't You Know?	 ky & The Underground Soul Sound	CHSR
Don't You Know?	 ky & The Underground Soul Sound	CHLY
Don't You Know?	 ky & The Underground Soul Sound	CFBU
Don't You Know?	 ky & The Underground Soul Sound	CHLY
Don't You Know?	 ky & The Underground Soul Sound	CFBU
Restless Gypsies	 sted	CJLO
1989	Ryan Adams	CKUA
Movies	Rykka	CBC Radio 3
Good Thing	Sage The Gemini ft. Nick Jonas	Z95.3
Saint Asonia	 nt Asonia	CFMU
Saint Asonia	 nt Asonia	CKDU
Show Me Love	Sam Feldt	The Beat
Take Your Time	Sam Hunt	Z95.3
Take Your Time	Sam Hunt	CHUM
Take Your Time	Sam Hunt	CHUM
Take Your Time	Sam Hunt	iTunes






























Song	Artist	Station
Take Your Time	Sam Hunt	CHUM FM
Angeleno	Sam Outlaw	CFCR
Angeleno	Sam Outlaw	CFCR
Chasing the Light	Sam Roberts Band	CBC Radio 2
Lay Me Down	Sam Smith	Z95.3
Lay Me Down	Sam Smith	The Beat
Like I Can	Sam Smith	CHUM
Like I Can	Sam Smith	The Beat
Like I Can	Sam Smith	The Beat
Like I Can	Sam Smith	The Beat
Lay Me Down	Sam Smith	CHUM
Emily	San Fermin	CBC Radio 2
No Devil	San Fermin	CBC Radio 2
Jackrabbit	Sa Fermin	CKUA
Look Closer	Saun & Starr	CJUM
Look Closer	Saun & Starr	CJUM
Look Closer	Saun & Starr	CJUM
Look Closer	Saun & Starr	CJUM
Night Eyes	 	CHSR
Do Me	SC Mira	CBC Radio 3
Waiting Room Baby	Sc Mira	UMFM
Waiting Room Baby	 Mira	CJUM
Waiting Room Baby	 Mira	CHSR
Waiting Room Baby	 Mira	CJUM
Waiting Room Baby	 Mira	CJUM
Little Secret	Scarlett Jane	CBC Radio 2
Scarlett Jane	 rlett Jane	CKDU
The first Empire	Scattered Cloud	CKUT
Go Long	 tt Cook and The Long Weekends	CHLY
That Sweater	Scott Helman	CBC Radio 2
Bungalow	Scott Helman	FLY
Bungalow	Scott Helman	Capital 106.9
Bungalow	Scott Helman	The Beat
Bungalow	Scott Helman	Virgin Toronto
Bungalow	Scott Helman	Virgin Edmonton
Bungalow	Scott Helman	Virgin Montreal
Bungalow	Scott Helman	CHUM
Bungalow	Scott Helman	The Beat
Bungalow	Scott Helman	CHUM
Bungalow	Scott Helman	The Beat
Bungalow	Scott Helman	CHUM
Bungalow	Scott Helman	CHUM FM






















Song	Artist	Station
<i>String Of Dreams</i>	 tt Nicks	CKDU
<i>Hard Time</i>	Seinabo Sey	CBC Radio 2
<i>Hard Time</i>	Seinabo Sey	CBC Radio 2
<i>Reason</i>	Selah Sue	CHLY
<i>Good for You</i>	Selena Gomez	Itunes
<i>Good for You</i>	Selena Gomez	Itunes
<i>Good for You</i>	Selena Gomez	ITunes
<i>Good for You</i>	Selena Gomez	Fly FM
<i>Good For You</i>	Selena Gomez	Z95.3
<i>Good for You</i>	Selena Gomez	Capital 106.9
<i>Good For You</i>	Selena Gomez	Virgin Vancouver
<i>Good For You</i>	Selena Gomez	Virgin Toronto
<i>Good For You</i>	Selena Gomez	Virgin Edmonton
<i>Same Old Love</i>	Selena Gomez	Itunes
<i>Good For You</i>	Selena Gomez	Z95.3
<i>Good For You</i>	Selena Gomez	Fly FM
<i>Good For You</i>	Selena Gomez	The Capital
<i>Same Old Love</i>	Selena Gomez	iTunes
<i>Good For You</i>	Selena Gomez	Virgin Vancouver
<i>Good For You</i>	Selena Gomez	Virgin Edmonton
<i>Good For You</i>	Selena Gomez	Fly FM
<i>Good For You</i>	Selena Gomez	Virgin Toronto
<i>Good For You</i>	Selena Gomez	Virgin Montreal
<i>Good For You</i>	Selena Gomez	The Bounce
<i>Good For You</i>	Selena Gomez	The Capital
<i>Good For You</i>	Selena Gomez	The Bounce
<i>I Became A Shade</i>	 bul	CJLO
<i>I Became A Shade</i>	 al	CHLY
<i>I Become A Shade</i>	 al	CHLY
<i>I Become A Shade</i>	 al	CFCR
<i>I Become A Shade</i>	 al	CHLY
<i>Together We Are One</i>	Serena Ryder	CBC Radio 2
<i>Together We are One</i>	Serena Ryder	CBC Radio 2
<i>And The War Came</i>	Shakey Graves	CFBU
<i>Ratchet</i>	Shamir	CiTR
<i>Ratchet</i>	Shamir	CKDU
<i>Sound Of Your Heart</i>	Shawn Hook	Virgin Vancouver
<i>Sound Of Your Heart</i>	Shawn Hook	Virgin Toronto
<i>Sound Of Your Heart</i>	Shawn Hook	FLY
<i>Sound Of Your Heart</i>	Shawn Hook	Virgin Montreal
<i>Sound Of Your Heart</i>	Shawn Hook	Capital 106.9

Song	Artist	Station
Sound Of Your Heart	Shawn Hook	Virgin Edmonton
Sound Of Your Heart	Shawn Hook	Virgin Vancouver
Sound of Your Heart	Shawn Hook	The Beat
Sound of Your Heart	Shawn Hook	Z99
Sound Of Your Heart	Shawn Hook	Virgin Toronto
Sound Of Your Heart	Shawn Hook	Virgin Edmonton
Sound Of Your Heart	Shawn Hook	Virgin Montreal
Sound Of Your Heart	Shawn Hook	Virgin Vancouver
Sound Of Your Heart	Shawn Hook	The Beat
Sound of Your Heart	Shawn Hook	Z99
Sound of Your Heart	Shawn Hook	Virgin Vancouver
Sound of Your Heart	Shawn Hook	Virgin Edmonton
Sound of Your Heart	Shawn Hook	Virgin Toronto
Sound of Your Heart	Shawn Hook	Virgin Montreal
Sound Of Your Heart	Shawn Hook	CHUM
Sound of Your Heart	Shawn Hook	Z99
Sound of Your Heart	Shawn Hook	The Beat
Sound Of Your Heart	Shawn Hook	Virgin Vancouver
Sound of Your Heart	Shawn Hook	Virgin Toronto
Sound of Your Heart	Shawn Hook	Virgin Edmonton
Sound of Your Heart	Shawn Hook	Z99
Sound Of Your Heart	Shawn Hook	CHUM
Sound Of Your Heart	Shawn Hook	CHUM FM
Something Big	Shawn Mendes	Virgin Vancouver
Something Big	Shawn Mendes	Virgin Toronto
Something Big	Shawn Mendes	FLY
Something Big	Shawn Mendes	Virgin Montreal
Something Big	Shawn Mendes	Capital 106.9
Something Big	Shawn Mendes	Virgin Edmonton
Never Be Alone	Shawn Mendes	CHUM
Something Big	Shawn Mendes	Bounce
Stitches	Shawn Mendes	Itunes
Stitches	Shawn Mendes	Virgin Vancouver
Never Be Alone	Shawn Mendes	CHUM
Stitches	Shawn Mendes	Itunes
Stitches	Shawn Mendes	The Bounce
Stitches	Shawn Mendes	ITunes
Stitches	Shawn Mendes	Virgin Vancouver
Stitches	Shawn Mendes	Virgin Edmonton
Stitches	Shawn Mendes	Virgin Toronto
Stitches	Shawn Mendes	Virgin Montreal
Stitches	Shawn Mendes	Z99
Stitches	Shawn Mendes	The Bounce









Song	Artist	Station
Stitches	Shawn Mendes	Virgin Vancouver
Stitches	Shawn Mendes	Virgin Toronto
Stitches	Shawn Mendes	Virgin Edmonton
Stitches	Shawn Mendes	Virgin Montreal
Stitches	Shawn Mendes	Itunes
Stitches	Shawn Mendes	Z99
Stitches	Shawn Mendes	CHUM
Stitches	Shawn Mendes	The Bounce
Stitches	Shawn Mendes	iTunes
Stitches	Shawn Mendes	Virgin Vancouver
Stitches	Shawn Mendes	Z 95.3
Stitches	Shawn Mendes	Virgin Edmonton
Stitches	Shawn Mendes	Z 99
Stitches	Shawn Mendes	Fly FM
Stitches	Shawn Mendes	Virgin Toronto
Stitches	Shawn Mendes	Virgin Montreal
Stitches	Shawn Mendes	CHUM FM
Stitches	Shawn Mendes	The Beat
Stitches	Shawn Mendes	The Bounce
Stitches	Shawn Mendes	The Capital
<i>She Serpent</i>	  Serpent	CFOU
<i>She Serpent</i>	  Serpent	CFOU
<i>She Serpent</i>	  Serpent	CFOU
<i>People</i>	 Shearing Pinx	CiTR
<i>Outskirts Of Love</i>	Shemekia Copeland	CKUA
<i>Outskirts Of Love</i>	Shemekia Copeland	CKUA
<i>Sing To The Night</i>	   Kelly	CFBU
Elastic Heart	Sia	CHUM
Elastic Heart	SIA	FLY
Elastic Heart	SIA	Capital 106.9
Elastic Heart	Sia	CHUM
Elastic Heart	Sia	Virgin Vancouver
Elastic Heart	Sia	Virgin Toronto
Elastic Heart	Sia	Virgin Edmonton
Elastic Heart	Sia	Virgin Montreal
Elastic Heart	Sia	CHUM
Elastic Heart	Sia	Virgin Vancouver
Elastic Heart	Sia	Virgin Edmonton
Elastic Heart	Sia	Virgin Toronto
Elastic Heart	Sia	Virgin Montreal
Elastic Heart	Sia	CHUM
Elastic Heart	Sia	Fly FM
Elastic Heart	Sia	Z95.3

















































Song	Artist	Station
Elastic Heart	Sia	Capital 106.9
Watch Me	Silento	Z95.3
Watch Me (Whip/Nae Nae)	Silento	Itunes
Watch Me	Silento	Z95.3
The Great Wave	Skipping Girl Vinegar	CKUA
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Toronto
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Edmonton
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Montreal
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Toronto
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Edmonton
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Montreal
Where Are U Now (ft. Justin Bieber)	Skrillex	Itunes
Where Are U Now (ft. Justin Bieber)	Skrillex	Fly FM
Where Are U Now (ft. Justin Bieber)	Skrillex	The Capital
Where Are U Now (ft. Justin Bieber)	Skrillex	Itunes
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Vancouver
Where Are U Now (ft. Justin Bieber)	Skrillex	Itunes
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Vancouver
Where Are U Now (ft. Justin Bieber)	Skrillex	Z95.3
Where Are U Now (ft. Justin Bieber)	Skrillex	Z95.3
Where Are U Now (ft. Justin Bieber)	Skrillex	ITunes
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Vancouver
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Edmonton
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Toronto

Song	Artist	Station
Where Are U Now (ft. Justin Bieber)	Skrillex	Virgin Montreal
Where Are U Now (ft. Justin Bieber)	Skrillex	Fly FM
Where Are U Now (ft. Justin Bieber)	Skrillex	Capital 106.9
Where Are U Now (ft. Justin Bieber)	Skrillex	The Bounce
Where Are U Now (ft. Justin Bieber)	Skrillex	The Bounce
Where Are U Now (ft. Justin Bieber)	Skrillex	The Bounce
Repentless	Slayer	CKDU
Ignatius	 Copy Driver	CHSR
Stay Still	Slow Down, Molasses	CBC Radio 3
Burnt Black Cars	 Slow Down, Molasses	CFCR
Burnt Black Cars	 Slow Down, Molasses	CFCR
Burnt Black Cars	 Slow Down, Molasses	CJSF
BUSH	Snoop Dogg	CKDU
Peoplewatching	   	CKUA
Peoplewatching	   	CKUT
Bound By the Blues	Sonny Landreth	CKUA
Hello	SoShy	The Beat
Hello	SoShy	The Beat
Foil Deer	 Speedy Ortiz	CFMU
Foil Deer	 Speedy Ortiz	CKUT
Foil Deer	 Speedy Ortiz	CKDU
Foil Deer	 Speedy Ortiz	CJLO
Foil Deer	 Speedy Ortiz	CJLO
Efemera	 Lafana Fratila	CITR
Public Panic	 Steph Copeland	CJSF
Public Panic	Steph Copeland	CFBU
Terraplane	Steve Earle & the Dukes	CHLY
Love is Your Name	Steven Tyler	Itunes
Love is Your Name	Steven Tyler	Itunes
Hand Cannot Erase	Steven Wilson	CFOU
Have Mercy	  Iris	CFMU
Have Mercy	  Iris	CHSR
Spirits	Strumbrellas	CBC Radio 2
Spirits	Strumbrellas	CBC Radio 2
Carrie & Lowell	  Alan Stevens	CJLO
Carrie & Lowell	  Alan Stevens	CKDU
Northern Lies	 Ch K	CHSR
Northern Lies	 Ch K	CFCR





















Song	Artist	Station
<i>I Don't Want to Be Sad Anymore b/w How Does It Feel?</i>	 Per crush	CiTR
<i>Comet Lovejoy</i>	 Per moon	CiTR
<i>Comet Lovejoy</i>	 Per moon	CiTR
<i>Comet Lovejoy</i>	 Per moon	CiTR
<i>Comet Lovejoy</i>	 Per moon	CiTR
<i>Comet Lovejoy</i>	 Per moon	CJSF
<i>Minimum</i>	Sur Une Plage	CBC Radio 3
<i>I Wasn't Born To Lose You</i>	 Swervedriver	CJLO
<i>I Wasn't Born To Lose You</i>	Swervedriver	CFCR
<i>T. Nautilus</i>	 Nautilus	CJUM
<i>T. Nautilus</i>	T. Nautilus	CJUM
<i>T. Nautilus</i>	 Nautilus	CFBU
<i>T. Nautilus</i>	 Nautilus	CJUM
<i>T. Nautilus</i>	 Nautilus	CJUM
<i>Cranekiss</i>	Tamaryn	CJSF
<i>Currents</i>	 Falle Impala	CKUA
<i>Currents</i>	 Falle Impala	CFCR
<i>Currents</i>	 Falle Impala	CKUA
<i>Currents</i>	 Falle Impala	CFMU
<i>Currents</i>	 Falle Impala	CKDU
<i>Currents</i>	 Falle Impala	CFCR
<i>Currents</i>	 Falle Impala	CFMU
<i>Currents</i>	 Falle Impala	CJLO
<i>Currents</i>	 Falle Impala	CHLY
<i>That's What You Do</i>	Taylor Knox	CBC Radio 3
<i>Lines</i>	 Taylor Knox	CFMU
<i>Bad Blood</i>	Taylor Swift	Virgin Vancouver
<i>Style</i>	Taylor Swift	Virgin Vancouver
<i>Style</i>	Taylor Swift	Z95.3
<i>Blank Space</i>	Taylor Swift	Z95.3
<i>Style</i>	Taylor Swift	Virgin Toronto
<i>Style</i>	Taylor Swift	CHUM
<i>Style</i>	Taylor Swift	FLY
<i>Style</i>	Taylor Swift	Virgin Montreal
<i>Style</i>	Taylor Swift	Capital 106.9
<i>Style</i>	Taylor Swift	Virgin Edmonton
<i>Bad Blood</i>	Taylor Swift	Virgin Vancouver
<i>Style</i>	Taylor Swift	CHUM
<i>Bad Blood</i>	Taylor Swift	CHUM



























Song	Artist	Station
Style	Taylor Swift	Bounce
Bad Blood	Taylor Swift	Z99
Style	Taylor Swift	Z99
Style	Taylor Swift	Z95.3
Bad Blood	Taylor Swift	Z95.3
Bad Blood	Taylor Swift	Virgin Toronto
Bad Blood	Taylor Swift	Virgin Edmonton
Bad Blood	Taylor Swift	Virgin Montreal
Style	Taylor Swift	Fly
Blank Space	Taylor Swift	Fly
Bad Blood	Taylor Swift	Itunes
Style	Taylor Swift	Capital 106.9
Blank Space	Taylor Swift	Capital 106.9
Bad Blood	Taylor Swift	Virgin Vancouver
Style	Taylor Swift	Virgin Vancouver
Bad Blood	Taylor Swift	Virgin Toronto
Bad Blood	Taylor Swift	Virgin Edmonton
Bad Blood	Taylor Swift	Virgin Montreal
Bad Blood	Taylor Swift	CHUM
Style	Taylor Swift	CHUM
Style	Taylor Swift	Z95.3
Bad Blood	Taylor Swift	Itunes
Style	Taylor Swift	Fly
Style	Taylor Swift	Z99
Style	Taylor Swift	Capital 106.9
Bad Blood	Taylor Swift	Virgin Vancouver
Bad Blood	Taylor Swift	Virgin Edmonton
Bad Blood	Taylor Swift	Virgin Toronto
Bad Blood	Taylor Swift	Virgin Montreal
Bad Blood	Taylor Swift	CHUM
Bad Blood	Taylor Swift	Fly FM
Bad Blood	Taylor Swift	Z99
Bad Blood	Taylor Swift	Capital 106.9
Bad Blood	Taylor Swift	The Beat
Wildest Dreams	Taylor Swift	Virgin Vancouver
Bad Blood	Taylor Swift	Virgin Montreal
Wildest Dreams	Taylor Swift	Virgin Montreal
Wildest Dreams	Taylor Swift	Itunes
Bad Blood	Taylor Swift	Z99
Bad Blood	Taylor Swift	Fly FM
Bad Blood	Taylor Swift	CHUM
Bad Blood	Taylor Swift	The Beat
Bad Blood	Taylor Swift	The Capital

Song	Artist	Station
Wildest Drems	Taylor Swift	iTunes
Wildest Drems	Taylor Swift	Virgin Vancouver
Wildest Dreams	Taylor Swift	Z 95.3
Bad Blood	Taylor Swift	Z 95.3
Wildest Drems	Taylor Swift	Virgin Edmonton
Wildest Dreams	Taylor Swift	Z 99
Bad Blood	Taylor Swift	Z 99
Wildest Dreams	Taylor Swift	Fly FM
Bad Blood	Taylor Swift	Fly FM
Wildest Drems	Taylor Swift	Virgin Toronto
Wildest Drems	Taylor Swift	Virgin Montreal
Wildest Dreams	Taylor Swift	CHUM FM
Wildest Dreams	Taylor Swift	The Beat
Wildest Dreams	Taylor Swift	The Bounce
Bad Blood	Taylor Swift	The Bounce
Wildest Dreams	Taylor Swift	The Capital
Bad Blood	Taylor Swift	The Capital
Bad Blood	Taylor Swift	Bounce
Bad Blood	Taylor Swift	The Bounce
Bad Blood	Taylor Swift	The Beat
Bad Blood	Taylor Swift	Fly
Bad Blood	Taylor Swift	Capital 106.9
Bad Blood	Taylor Swift	Z95.3
Bad Blood	Taylor Swift	Z99
Bad Blood	Taylor Swift	Z95.3
Bad Blood	Taylor Swift	The Bounce
Bad Blood	Taylor Swift	Z95.3
Bad Blood	Taylor Swift	The Bounce
<i>Morning World</i>	Teen Daze	CBC Radio 3
<i>Morning World</i>	Teen Daze	CBC Radio 3
<i>Along</i>	Teen Daze	CBC Radio 3
<i>Morning World</i>	Teen Daze	CBC Radio 3
<i>Morning World</i>	 Teen Daze	CKDU
<i>Morning World</i>	 Teen Daze	CFOU
<i>Morning World</i>	 Teen Daze	CiTR
<i>Morning World</i>	 Teen Daze	CJSF
<i>Morning World</i>	 Teen Daze	CFOU
<i>Morning World</i>	 Teen Daze	CFMH
<i>No Hurry</i>	Terra Lightfoot	CBC Radio 2
<i>Every Time My Mind Runs Wild</i>	 Terra Lightfoot	CFMU
<i>Every Time My Mind Runs Wild</i>	 Terra Lightfoot	CHSR

Song	Artist	Station
<i>Every Time My Mind Runs Wild</i>	   Lightfoot	CKUA
<i>Every Time My Mind Runs Wild</i>	   Lightfoot	CFMU
<i>Every Time My Mind Runs Wild</i>	   Lightfoot	CHLY
Love Me	The 1975	iTunes
<i>Where Evil Grows</i>	  The 24th Street Wailers	CHLY
<i>Where Evil Grows</i>	  The 24th Street Wailers	CFCR
<i>Welcome To Los Santos</i>	The Alchemist & Oh No	CJLO
Outta My Mind	The Arcs	CBC Radio 2
Outta My Mind	The Arcs	CBC Radio 2
<i>Yours, Dreamily</i>	The Arcs	CKUA
<i>Escapists</i>	  Autumn Stones	CFBU
<i>Escapists</i>	  Autumn Stones	CKUT
<i>Escapists</i>	  Autumn Stones	CFBU
<i>Tidalwave</i>	  Backhomes	CiTR
<i>Tidalwave</i>	  Backhomes	CiTR
Tidalwave	The Backhomes	CFCR
Argent	The Ballantynes	CBC Radio 3
<i>Never Been A Captain</i>	The Barr Brothers	CBC Radio 2
<i>Alta Falls EP</i>	   Barr Brothers	CKUA
<i>Meet Hugo Mudie</i>	   Beatdown	CHLY
<i>Meet Hugo Mudie</i>	   Beatdown	CHLY
<i>Recreational Love</i>	The Bird And The Bee	CKUA
<i>Born In The Echoes</i>	  The Chemical Brothers	CFMU
<i>Born In The Echoes</i>	  The Chemical Brothers	CJSF
<i>Dodge and Burn</i>	  The Dead Weather	CKDU
Here's To The Death Of All Romance	The Dears	CBC Radio 3
Times Infinity, Vol. One	The Dears	CFCR
Here's To The Death Of All Romance	The Dears	CBC Radio 3
<i>Times Infinity, Vol. One</i>	  Dears	CFOU
<i>Times Infinity, Vol. One</i>	  Dears	CFMU
<i>Florasongs</i>	  Decemberists	CKUA
<i>The Deslondes</i>	  The Deslondes	CJSF
<i>The Deslondes</i>	  The Deslondes	CJSF






















Song	Artist	Station
<i>Show Me How to Move</i>	The Elwins	CBC Radio 3
Show Me How To Move	The Elwins	CBC Radio 2
Show Me How To Move	The Elwins	CBC Radio 2
<i>Play for Keeps</i>	 The Elwins	CHLY
<i>Play for Keeps</i>	 The Elwins	CHLY
<i>Mirror Test</i>	 The Fiscals	CFMU
<i>Every Colour Present Wonder</i>	 The Folk	CFMU
<i>Every Colour Present Wonder</i>	 The Folk	CKDU
<i>Strongest Man Alive</i>	The Franklin Electric	CBC Radio 2
<i>Strongest Man Alive</i>	The Franklin Electric	CBC Radio 2
<i>Eyes Wide, Tongue Tied</i>	The Fratellis	CHSR
<i>Your Kids Are Gonna Love It</i>	   The F...z Kings	CKDU
<i>Your Kids Are Gonna Love It</i>	   The F...z Kings	CiTR
<i>Your Kids Are Gonna Love It</i>	 The F...z Kings	CFMU
<i>The Galacticats</i>	  Galacticats	CFBU
<i>The Galacticats</i>	  Galacticats	CFBU
<i>Turn Me On</i>	The Gay Nineties	CBC Radio 3
<i>The Scene Between</i>	 The Go! Team	CJUM
<i>Waiting For You</i>	The Good Lovelies	CBC Radio 2
<i>In The Morning</i>	The Good Lovelies	CBC Radio 2
<i>In the Morning</i>	The Good Lovelies	CBC Radio 2
<i>Burn The Plan</i>	  The Good Lovelies	CFBU
<i>Burn The Plan</i>	  The Good Lovelies	CKDU
<i>Burn The Plan</i>	  The Good Lovelies	CHSR
<i>Burn The Plan</i>	  The Good Lovelies	CKUA
<i>Burn The Plan</i>	  The Good Lovelies	CJSF
<i>Burn The Plan</i>	  The Good Lovelies	CFBU
<i>Burn The Plan</i>	  The Good Lovelies	CFMH
<i>Don't Make Em Like They Used To</i>	The Harpoonist & the Axe Murderer	CBC Radio 2
<i>Don't Make Em Like They Used To</i>	The Harpoonist & the Axe Murderer	CBC Radio 2
<i>Don't Make Em Like They Used To</i>	The Harpoonist & the Axe Murderer	CBC Radio 2
<i>The Helio Sequence</i>	The Helio Sequence	CJLO

Song	Artist	Station
<i>Turn Me Inside Out</i>	 Hellbound Hepcats	CHLY
<i>S/T</i>	 The Highway Kind	CJSF
<i>Mont Royal</i>	The Lighthouse and The Whaler	CJSF
<i>Splenda Thief EP</i>	 The Lonely Parade	CFMH
<i>Elements</i>	 The Long Distance Runners	CHSR
<i>Elements</i>	 The Long Distance Runners	CFMU
<i>Kings of Nowhere</i>	 The Mohrs	CFOU
<i>Kings of Nowhere</i>	 The Mohrs	CKDU
<i>Adios I'm A Ghost</i>	The Moondoggies	CFCR
<i>Adios I'm A Ghost</i>	The Moondoggies	CFCR
<i>Ontario Morning</i>	The Most Serene Republic	CBC Radio 3
<i>Honey Let Go</i>	The Muscadettes	CBC Radio 3
<i>Honey Let Go</i>	The Muscadettes	CBC Radio 3
<i>The New Wild</i>	  The New Wild	CJUM
<i>Fever Dream EP</i>	 The Number Line	CFBU
<i>The Old Salts</i>	 The Old Salts	CKDU
<i>Motorvate</i>	The Pack A.D.	CBC Radio 3
<i>Motorvate</i>	The Pack A.D.	CBC Radio 3
<i>Way Down</i>	 The Population Drops	CiTR
<i>Way Down</i>	 The Population Drops	CiTR
<i>The Day Is My Enemy</i>	 The Prodigy	CJLO
<i>The Night Is My Friend EP</i>	 The Prodigy	CJLO
<i>The Pucumber Sasssquash Family Band</i>	 The Pucumber Sasssquash Family Band	CFMU
<i>Running Away</i>	The Royal Foundry	CBC Radio 3
<i>Internal Sounds</i>	 The S...lies	CFCR
<i>Future Nostalgia</i>	  The S...epdogs	CKDU
<i>Free to Believe</i>	The Soul Motivators	CKDU
<i>Free to Believe</i>	  The Soul Motivators	CHLY
<i>Free to Believe</i>	  The Soul Motivators	CFBU
<i>Free to Believe</i>	  The Soul Motivators	CFMU
<i>Free to Believe</i>	  The Soul Motivators	CHLY
<i>Can't Get Enough</i>	 The Split	CHLY
<i>From The Devil's Porch</i>	The StandStills	CFBU
<i>From The Devil's Porch</i>	  The StandStills	CFBU
<i>From The Devil's Porch</i>	  The StandStills	CHSR












Song	Artist	Station
<i>From The Devil's Porch</i>	 StandStills	CHSR
<i>Modem Operandi</i>	 The Stanfields	CHSR
<i>Modem Operandi</i>	 The Stanfields	CKDU
<i>Modem Operandi</i>	The  Stanfields	CKDU
<i>High Country</i>	The Sword Band	CFBU
<i>Dark Bird Is Home</i>	The Tallest Man On Earth	CHLY
<i>Dark Bird Is Home</i>	The Tallest Man On Earth	CKDU
<i>Dark Bird Is Home</i>	The Tallest Man On Earth	CHLY
<i>Dark Bird Is Home</i>	The Tallest Man On Earth	CKDU
<i>Dark Bird Is Home</i>	The Tallest Man On Earth	CHLY
<i>Dark Bird Is Home</i>	The Tallest Man On Earth	CHLY
<i>Robot Invaders From The Death Galaxy</i>	 Thrashers	CJUM
<i>Robot Invaders From The Death Galaxy</i>	 Thrashers	CJSF
<i>Robot Invaders From The Death Galaxy</i>	 Thrashers	CJUM
<i>Robot Invaders From The Death Galaxy</i>	 Thrashers	CJUM
<i>Fearsome Places</i>	 The Trick	CHSR
<i>Fearsome Places</i>	 The Trick	CHSR
<i>Boiled Egg</i>	 Unbelievable Bargains	CJUM
<i>English Graffiti</i>	The Vaccines	CFOU
<i>English Graffiti</i>	The Vaccines	CFOU
<i>English Graffiti</i>	The Vaccines	CFOU
<i>Beautiful You</i>	The Waifs	CKUA
Loyalty	 Weather Station	CFCR
Loyalty	 Weather Station	CKUA
Loyalty	 Weather Station	CJSF
Loyalty	 Weather Station	CFMH
Loyalty	 Weather Station	CKDU
Loyalty	 Weather Station	CFCR
Loyalty	 Weather Station	CFOU
Loyalty	 Weather Station	CFMH
Loyalty	 Weather Station	CKUT
Loyalty	 Weather Station	CKDU
Loyalty	 Weather Station	CFCR
Loyalty	 Weather Station	CFOU
Loyalty	 Weather Station	CFMH
Loyalty	 Weather Station	CFMH
Loyalty	The Weather Station	CFOU
Loyalty	 Weather Station	CFOU
Earned It	The Weeknd	Virgin Vancouver









Song	Artist	Station
Earned It	The Weeknd	Virgin Toronto
Earned It	The Weeknd	Virgin Montreal
Earned It	The Weeknd	Virgin Edmonton
Earned It	The Weeknd	Virgin Vancouver
Earned It	The Weeknd	Virgin Toronto
Earned It	The Weeknd	Virgin Edmonton
Earned It	The Weeknd	Virgin Montreal
Can't Feel My Face	The Weeknd	The Bounce
Earned It	The Weeknd	Z95.3
Earned It	The Weeknd	CHUM
Earned It	The Weeknd	FLY
Earned It	The Weeknd	Capital 106.9
Often	The Weeknd	Virgin Vancouver
Earned It	The Weeknd	CHUM
Earned it	The Weeknd	Z99
Can't Feel My Face	The Weeknd	Z99
Earned It	The Weeknd	Z95.3
Often	The Weeknd	Virgin Toronto
Often	The Weeknd	Virgin Edmonton
Often	The Weeknd	Virgin Montreal
Earned It	The Weeknd	Fly
Can't Feel My Face	The Weeknd	Itunes
The Hills	The Weeknd	Itunes
Earned It	The Weeknd	Capital 106.9
Often	The Weeknd	Virgin Vancouver
Can't Feel My Face	The Weeknd	Virgin Vancouver
Earned It	The Weeknd	Virgin Toronto
Earned It	The Weeknd	Virgin Edmonton
Earned It	The Weeknd	Virgin Montreal
Earned It	The Weeknd	CHUM
Can't Feel My Face	The Weeknd	Itunes
The Hills	The Weeknd	Itunes
Can't Feel My Face	The Weeknd	The Bounce
Can't Feel My Face	The Weeknd	The Beat
Earned it	The Weeknd	Fly
Can't Feel My Face	The Weeknd	Z99
Earned it	The Weeknd	Z99
Earned it	The Weeknd	Capital 106.9
Can't Feel My Face	The Weeknd	ITunes
Can't Feel My Face	The Weeknd	Virgin Vancouver
Can't Feel My Face	The Weeknd	Virgin Edmonton
Can't Feel My Face	The Weeknd	Virgin Toronto
Can't Feel My Face	The Weeknd	Virgin Montreal

Song	Artist	Station
I Can't Feel My Face	The Weeknd	CHUM
Earned It	The Weeknd	CHUM
Can't Feel My Face	The Weeknd	Fly FM
Can't Feel My Face	The Weeknd	Z99
Earned It	The Weeknd	Z99
Can't Feel My Face	The Weeknd	Z95.3
Can't Feel My Face	The Weeknd	Capital 106.9
Can't Feel My Face	The Weeknd	The Beat
Can't Feel My Face	The Weeknd	Virgin Vancouver
The Hills	The Weeknd	Virgin Vancouver
Can't Feel My Face	The Weeknd	Virgin Toronto
Can't Feel My Face	The Weeknd	Virgin Edmonton
Can't Feel My Face	The Weeknd	Virgin Montreal
Can't Feel My Face	The Weeknd	Itunes
The Hills	The Weeknd	Itunes
Can't Feel My Face	The Weeknd	Z95.3
The Hills	The Weeknd	Z95.3
Can't Feel My Face	The Weeknd	Z99
Earned It	The Weeknd	Z99
Can't Feel My Face	The Weeknd	Fly FM
Can't Feel My Face	The Weeknd	CHUM
Can't Feel My Face	The Weeknd	The Beat
Can't Feel My Face	The Weeknd	The Bounce
Can't Feel My Face	The Weeknd	The Capital
The Hills	The Weeknd	iTunes
Can't Feel My Face	The Weeknd	iTunes
The Hills	The Weeknd	Virgin Vancouver
Can't Feel My Face	The Weeknd	Virgin Vancouver
Can't Feel My Face	The Weeknd	Z 95.3
The Hills	The Weeknd	Virgin Edmonton
Can't Feel My Face	The Weeknd	Virgin Edmonton
Can't Feel My Face	The Weeknd	Z 99
Can't Feel My Face	The Weeknd	Fly FM
The Hills	The Weeknd	Fly FM
The Hills	The Weeknd	Virgin Toronto
Can't Feel My Face	The Weeknd	Virgin Toronto
The Hills	The Weeknd	Virgin Montreal
Can't Feel My Face	The Weeknd	Virgin Montreal
Can't Feel My Face	The Weeknd	CHUM FM
Can't Feel My Face	The Weeknd	The Beat
Can't Feel My Face	The Weeknd	The Bounce
The Hills	The Weeknd	The Bounce
Can't Feel My Face	The Weeknd	The Capital


























Song	Artist	Station
The Hills	The Weeknd	The Capital
Earned it	The Weeknd	Bounce
Sirens	The Weepies	CKUA
Sirens	The Weepies	CFMU
Free Candy	The Wet Secrets	CFCR
Let's Be Ready	  Wooden Sky	CJSF
Harmlessness	The World Is A Beautiful Place & I Am No Longer Afraid To Die	CKDU
Fell In Love With New York	The Zolas	CBC Radio 2
Wino Oracle EP	  The Zolas	CHLY
Names	 The Ahs	CiTR
Names	 The Ahs	CJSF
Mutilator Defeated	 The Oh Sees	CJLO
Glean	They Might Be Giants	CHLY
To Move On	 The Ship	CHSR
To Move On	 The Ship	CFMH
Fooled You Twice	Thomas D'Arcy	CBC Radio 2
Fooled You Twice	  Thomas D'Arcy	CJSF
The Beyond / Where The Giants Roam	Thundercat	CJLO
Drinking Alone	 John Bradford	CJSF
Lost In Light	 John Chaisson	CFBU
Chasing The Devil	  The Eve	CJLO
The Most Lamentable Tragedy	 The Andronicus	CKDU
Without You	Tobias Jesso Jr.	CBC Radio 2
Goon	 Tobias Jesso Jr.	CJUM
Goon	 Tobias Jesso Jr.	CJUM
Tommy Green Jr.	 Tommy Green Jr.	CHSR
Tommy Green Jr.	 Tommy Green Jr.	CHSR
And I heard from the empty spaces the sound of music, a beautiful and awful music	 Both & the Fang	CFMH
Now and Again	Tor Miller	CBC Radio 2
Carter and Cash	Tor Miller	CBC Radio 2
Nobody Love	Tori Kelly	Bounce
Nobody Love	Tori Kelly	The Bounce
Should've Been Us	Tori Kelly	Fly FM
Should've Been Us	Tori Kelly	Capital 106.9
Should've Been Us	Tori Kelly	Fly FM


Song	Artist	Station
Should've Been Us	Tori Kelly	The Capital
<i>Plays Cub's Hot Dog Day</i>	Tough Age	CiTR
<i>Plays Cub's Hot Dog Day</i>	Tough Age	CJSF
<i>Plays Cub's Hot Dog Day</i>	Tough Age	CFCR
<i>Plays Cub's Hot Dog Day</i>	Tough Age	CFMH
<i>Plays Cub's Hot Dog Day</i>	Tough Age	CHSR
<i>Snakes and Ladders</i>	Tough Age	CBC Radio 3
<i>I Get The Feeling Central</i>	Tough Age	CiTR
<i>I Get The Feeling Central</i>	Tough Age	CFCR
<i>I Get The Feeling Central</i>	Tough Age	CFBU
<i>I Get The Feeling Central</i>	Tough Age	CFMH
<i>I Get The Feeling Central</i>	Tough Age	CKDU
<i>I Get The Feeling Central</i>	Tough Age	CiTR
<i>I Get The Feeling Central</i>	Tough Age	CFCR
<i>I Get The Feeling Central</i>	Tough Age	CJSF
<i>I Get The Feeling Central</i>	Tough Age	CFMH
<i>I Get The Feeling Central</i>	Tough Age	CiTR
Talking Body	Tove Lo	Virgin Vancouver
Talking Body	Tove Lo	Virgin Toronto
Talking Body	Tove Lo	Virgin Montreal
Talking Body	Tove Lo	Virgin Edmonton
Talking Body	Tove Lo	Virgin Vancouver
Talking Body	Tove Lo	Z95.3
Talking Body	Tove Lo	Virgin Toronto
Talking Body	Tove Lo	Virgin Edmonton
Talking Body	Tove Lo	Virgin Montreal
Talking Body	Tove Lo	Fly
Talking Body	Tove Lo	Capital 106.9
Talking Body	Tove Lo	Virgin Vancouver



Song	Artist	Station
Talking Body	Tove Lo	Z95.3
Talking Body	Tove Lo	CHUM
Talking Body	Tove Lo	Fly FM
Talking Body	Tove Lo	Z95.3
Talking Body	Tove Lo	Capital 106.9
Talking Body	Tove Lo	CHUM
Talking Body	Tove Lo	CHUM FM
Talking Body	Tove Lo	Fly
Talking Body	Tove Lo	Capital 106.9
Talking Body	Tove Lo	Bounce
Summertime	Trevor Guthrie	Virgin Vancouver
Summertime	Trevor Guthrie	Virgin Edmonton
Summertime	Trevor Guthrie	Virgin Toronto
Summertime	Trevor Guthrie	Virgin Montreal
Summertime	Trevor Guthrie	Virgin Montreal
Summertime	Trevor Guthrie	The Bounce
<i>Trigger City Trio</i>	Trigger City Trio	CHLY
<i>For You</i>	 in Bandit	CFMU
<i>For You</i>	 in Bandit	CHSR
<i>For You</i>	   in Bandit	CFOU
<i>Get Gone</i>	Twin River	CBC Radio 3
<i>Should the light go out</i>	   iver	CFOU
<i>Should the light go out</i>	   iver	CFOU
<i>Get Gone</i>	Twin River	CBC Radio 3
<i>Eclipse</i>	Twin Shadow	CJSF
<i>We Are Undone</i>	Two Gallants	CFOU
House Of Cards	Tyler Shaw	Virgin Vancouver
House Of Cards	Tyler Shaw	Virgin Toronto
House Of Cards	Tyler Shaw	Virgin Montreal
House Of Cards	Tyler Shaw	Virgin Edmonton
House Of Cards	Tyler Shaw	Virgin Vancouver
House Of Cards	Tyler Shaw	CHUM
House Of Cards	Tyler Shaw	Bounce
House Of Cards	Tyler Shaw	Virgin Toronto
House Of Cards	Tyler Shaw	Virgin Edmonton
House Of Cards	Tyler Shaw	Virgin Montreal
House of Cards	Tyler Shaw	Virgin Toronto
House of Cards	Tyler Shaw	Virgin Edmonton
House of Cards	Tyler Shaw	Virgin Montreal
House Of Cards	Tyler Shaw	CHUM
House Of Cards	Tyler Shaw	The Bounce


































Song	Artist	Station
Song for Someone	U2	CBC Radio 2
<i>Song For Someone</i>	U2	CBC Radio 2
V For Escargot (EP)	 lor Escargot	CFBU
Nature	Valet	CKUT
<i>Nature</i>	Valet	CKUT
Riptide	Vance Joy	CHUM
<i>Riptide</i>	Vance Joy	FLY
Riptide	Vance Joy	Capital 106.9
<i>Riptide</i>	Vance Joy	CHUM
Fire and the Flood	Vance Joy	CBC Radio 2
Kingfisha Remixed	Various	CHLY
<i>Kingfisha Remixed</i>	Various	CHLY
Paper Towns: Music From the Motion Picture	Various	CKUA
<i>Paper Towns: Music From the Motion Picture</i>	Various Artists	CFMU
Excessive Days	 Gats	CiTR
Viet Cong	 Viet Cong	CFOU
<i>Viet Cong</i>	 Viet Cong	CJUM
Viet Cong	 Viet Cong	CFOU
<i>Viet Cong</i>	 Viet Cong	CFOU
Our Story	Virginia To Vegas	CHUM
Mauka	 ogue Dots	CFMH
<i>Mauka</i>	 ogue Dots	CHSR
Rule the World	Walk off the Earth	Virgin Toronto
<i>Rule the World</i>	Walk off the Earth	Virgin Edmonton
Rule the World	Walk off the Earth	Virgin Montreal
<i>Rule the World</i>	Walk off the Earth	Z99
Rule The World	Walk off the Earth	CHUM
<i>Rule The World</i>	Walk off the Earth	Z99
Rule the World	Walk off the Earth	Virgin Vancouver
<i>Rule the World</i>	Walk off the Earth	Virgin Edmonton
Rule the World	Walk off the Earth	Virgin Toronto
<i>Rule the World</i>	Walk off the Earth	Virgin Montreal
Rule The World	Walk off the Earth	CHUM
<i>Rule the World</i>	Walk off the Earth	Z99
Rule the World	Walk off the Earth	Virgin Toronto
<i>Rule the World</i>	Walk off the Earth	Virgin Edmonton
Rule the World	Walk off the Earth	Z99
<i>Rule The World</i>	Walk off the Earth	CHUM
Rule the World	Walk off the Earth	Z 99

Song	Artist	Station
Rule The World	Walk off the Earth	CHUM FM
Shut Up And Dance	Walk The Moon	Z95.3
Shut Up And Dance	Walk The Moon	CHUM
Shut Up And Dance	Walk The Moon	Virgin Vancouver
Shut Up And Dance	Walk The Moon	CHUM
Shut Up And Dance	Walk The Moon	Bounce
Shut Up And Dance	Walk The Moon	Z99
Shut Up And Dance	Walk The Moon	Z95.3
Shut Up And Dance	Walk The Moon	Virgin Toronto
Shut Up And Dance	Walk The Moon	Virgin Edmonton
Shut Up And Dance	Walk The Moon	Virgin Montreal
Shut Up And Dance	Walk The Moon	Fly
Shut Up And Dance	Walk The Moon	Itunes
Shut Up And Dance	Walk The Moon	Capital 106.9
Shut Up And Dance	Walk The Moon	Virgin Vancouver
Shut Up And Dance	Walk The Moon	Virgin Toronto
Shut Up And Dance	Walk The Moon	Virgin Edmonton
Shut Up And Dance	Walk The Moon	Virgin Montreal
Shut Up And Dance	Walk The Moon	CHUM
Shut Up And Dance	Walk The Moon	Z95.3
Shut Up And Dance	Walk The Moon	Itunes
Shut Up And Dance	Walk The Moon	The Bounce
Shut Up And Dance	Walk The Moon	Fly
Shut Up And Dance	Walk The Moon	Z99
Shut Up And Dance	Walk The Moon	Capital 106.9
Shut Up And Dance	Walk the Moon	ITunes
Shut Up And Dance	Walk the Moon	Virgin Vancouver
Shut Up And Dance	Walk the Moon	Virgin Edmonton
Shut Up And Dance	Walk the Moon	Virgin Toronto
Shut Up And Dance	Walk the Moon	Virgin Montreal
Shut Up And Dance	Walk The Moon	CHUM
Shut Up And Dance	Walk the Moon	Fly FM
Shut Up And Dance	Walk the Moon	Z99
Shut Up And Dance	Walk The Moon	Z95.3
Shut Up And Dance	Walk the Moon	Capital 106.9
Shut Up And Dance	Walk The Moon	The Bounce
Shut Up And Dance	Walk The Moon	Virgin Vancouver
Shut Up And Dance	Walk The Moon	Z95.3
Shut Up And Dance	Walk The Moon	Z99
Shut Up And Dance	Walk The Moon	Fly FM
Shut Up And Dance	Walk The Moon	CHUM
Shut Up And Dance	Walk The Moon	The Capital
Shut Up And Dance	Walk The Moon	Z 95.3

Song	Artist	Station
Shut Up And Dance	Walk The Moon	Z 99
Blessed	 Alter TV	CFMU
Blessed	 Alter TV	CiTR
Ivy Tripp	Waxahatchee	CJLO
Ivy Tripp	Waxahatchee	CKDU
Tick	Weaves	CBC Radio 3
Tick	Weaves	CBC Radio 3
Running Back	Weed 	CiTR
Running Back	 Weed	CiTR
Running Back	 Weed	CJSF
Running Back	 Weed	CiTR
One Colour More	 Andy McNeill	CHLY
Last Forever	Westkust	CKDU
White Reaper Does It Again	White Reaper	CFBU
White Reaper Does It Again	White Reaper	CJUM
White Reaper Does It Again	White Reaper	CJLO
White Reaper Does It Again	White Reaper	CKUT
White Reaper Does It Again	White Reaper	CKDU
White Reaper Does It Again	White Reaper	CJLO
White Reaper Does It Again	White Reaper	CKUT
Baby What's Wrong	Whitehorse	CBC Radio 3
Oh Dolores	Whitehorse	CBC Radio 2
Baby What's Wrong	Whitehorse	CBC Radio 3
Oh Dolores	Whitehorse	CBC Radio 2
Leave No Bridge Unburned	   Whitehorse	CKDU
Leave No Bridge Unburned	   Whitehorse	CFCR
Leave No Bridge Unburned	   Whitehorse	CJUM
Leave No Bridge Unburned	   Whitehorse	CFCR
Happy Guy	 itney Somers	CHLY
Pony	 itney K	CJSF
Pony	 itney K	CJSF
Heartbreaker of the Year	   itney Rose	CKDU

Song	Artist	Station
Taste The Ceiling	Wilco	CBC Radio 2
<i>Star Wars</i>	Wilco	CKUA
<i>Star Wars</i>	Wilco	CFCR
<i>Star Wars</i>	Wilco	CJLO
<i>Star Wars</i>	Wilco	CJUM
<i>Right to Rise</i>	Wilson	CJLO
<i>Made of Teeth</i>	 atch of the Waste	CJLO
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Beat
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Vancouver
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z99
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Toronto
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Edmonton
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Montreal
See You Again (ft. Charlie Puth)	Wiz Khalifa	Fly
See You Again (ft. Charlie Puth)	Wiz Khalifa	Itunes
See You Again (ft. Charlie Puth)	Wiz Khalifa	Capital 106.9
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Vancouver
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Toronto
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Edmonton
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Montreal
See You Again (ft. Charlie Puth)	Wiz Khalifa	Itunes
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Vancouver
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Edmonton
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Toronto
See You Again (ft. Charlie Puth)	Wiz Khalifa	Virgin Montreal

Song	Artist	Station
See You Again (ft. Charlie Puth)	Wiz Khalifa	Fly FM
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z99
See You Again (ft. Charlie Puth)	Wiz Khalifa	Capital 106.9
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Beat
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z99
See You Again (ft. Charlie Puth)	Wiz Khalifa	Fly FM
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Beat
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Capital
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z95.3
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Beat
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z95.3
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z95.3
See You Again (ft. Charlie Puth)	Wiz Khalifa	Bounce
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Bounce
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Beat
See You Again (ft. Charlie Puth)	Wiz Khalifa	Fly
See You Again (ft. Charlie Puth)	Wiz Khalifa	Z99
See You Again (ft. Charlie Puth)	Wiz Khalifa	Capital 106.9
See You Again (ft. Charlie Puth)	Wiz Khalifa	The Bounce
Bros	Wolf Alice	CBC Radio 2
<i>Wolf Willow Radio Hour</i>	 If Willow	CFBU
<i>Everything Seems Obvious</i>	 @iworm	CiTR

Song	Artist	Station
<i>Everything Seems Obvious</i>	  iHeartRadio	CJSF
<i>Everything Seems Obvious</i>	  iHeartRadio	CJSF
<i>Everything Seems Obvious</i>	  iHeartRadio	CiTR
Renegades	X Ambassadors	CBC Radio 2
Renegades	X Ambassadors	CBC Radio 2
Renegades	X Ambassadors	Itunes
Renegades	X Ambassadors	Itunes
Renegades	X Ambassadors	ITunes
Renegades	X Ambassadors	Z99
Renegades	X Ambassadors	Virgin Toronto
Renegades	X Ambassadors	Virgin Edmonton
Renegades	X Ambassadors	Virgin Montreal
Renegades	X Ambassadors	Itunes
Renegades	X Ambassadors	Z99
Renegades	X Ambassadors	iTunes
Renegades	X Ambassadors	Virgin Vancouver
Renegades	X Ambassadors	Z 95.3
Renegades	X Ambassadors	Virgin Edmonton
Renegades	X Ambassadors	Z 99
Renegades	X Ambassadors	Virgin Toronto
Renegades	X Ambassadors	Virgin Montreal
PM	  iHeartRadio	CFMU
PM	  iHeartRadio	CJSF
PM	  iHeartRadio	CFBU
PM	  iHeartRadio	CFBU
King	Years & Years	The Beat
Vestige	   eMusic Mystic	CJUM
Vestige	   eMusic Mystic	CJUM
Vestige	   eMusic Mystic	CJUM
Stuff Like That There	Yo La Tengo	UMFM
Stuff Like That There	  eMusic La Tengo	CKUT
Stuff Like That There	  eMusic La Tengo	CKDU
Love Gone Wrong	You + Me	The Beat
Love Gone Wrong	You + Me	The Beat
Love gone Wrong	You + Me	The Beat
Body	Young Galaxy	CBC Radio 3
Promise of Winter	Young Legs	CFMU
Interior Light	Young Rival	CBC Radio 3
Stink Bomb Prom	  eMusic Lung Satan In Love	CHSR
Stink Bomb Prom	  eMusic Lung Satan In Love	CHSR
Stink Bomb Prom	  eMusic Lung Satan In Love	CHSR

Song	Artist	Station
<i>Savage Hills Ballroom</i>	Youth Lagoon	CKDU
<i>Saturday Night</i>	Yukon Blonde	CBC Radio 3
<i>Como</i>	Yukon Blonde	CBC Radio 2
<i>Como</i>	Yukon Blonde	CBC Radio 3
<i>On Blonde</i>	Yukon Blonde	UMFM
<i>I Wanna Be Your Man</i>	Yukon Blonde	CBC Radio 3
<i>On Blonde</i>	Yukon Blonde	CFCR
<i>Tiger Talk</i>	Yukon Blonde	CFCR
<i>On Blonde</i>	Yukon Blonde	CFCR
<i>On Blonde</i>	Yukon Blonde	CFCR
<i>On Blonde</i>	Yukon Blonde	CJSF
<i>On Blonde</i>	Yukon Blonde	CFBU
<i>On Blonde</i>	Yukon Blonde	CFOU
<i>On Blonde</i>	Yukon Blonde	CJUM
<i>On Blonde</i>	Yukon Blonde	CKDU
<i>Como</i>	Yukon Blonde	CBC Radio 3
<i>On Blonde</i>	Yukon Blonde	CiTR
<i>On Blonde</i>	Yukon Blonde	CFCR
<i>On Blonde</i>	Yukon Blonde	CFBU
<i>On Blonde</i>	Yukon Blonde	CFOU
<i>On Blonde</i>	Yukon Blonde	CJUM
<i>On Blonde</i>	Yukon Blonde	CKDU
<i>On Blonde</i>	Yukon Blonde	CHSR
<i>On Blonde</i>	Yukon Blonde	CFCR
<i>On Blonde</i>	Yukon Blonde	CFOU
<i>On Blonde</i>	Yukon Blonde	CJUM
<i>On Blonde</i>	Yukon Blonde	CFOU
<i>Beautiful Now</i>	Zedd ft. Jon Bellion	Z95.3
<i>Beautiful Now</i>	Zedd ft. Jon Bellion	Fly FM
<i>Beautiful Now</i>	Zedd ft. Jon Bellion	The Capital
<i>Darling</i>	bin	CiTR
<i>Darling</i>	bin	CFOU
<i>Darling</i>	bin	CHLY
<i>Darling</i>	bin	CFOU
<i>Darling</i>	bin	CFOU
<i>Darling</i>	bin	CFOU

Billboard Hot 100 – January 1, 1985 – December 31, 2015

Song Title	Artist	Year
Say You, Say Me (Title Song From White Nights)	Lionel Richie	1985
Oh Sheila	Ready For The World	1985
Part-Time Lover	Stevie Wonder	1985
Take On Me	A-Ha	1985
A View To A Kill	Duran Duran	1985
Like A Virgin	Madonna	1985
Crazy For You	Madonna	1985
Broken Wings	Mr. Mister	1985
Everytime You Go Away	Paul Young	1985
Everybody Wants To Rule The World	Tears For Fears	1985
Shout	Tears For Fears	1985
We Are The World	USA For Africa	1985
Careless Whisper	Wham!	1985
Everything She Wants	Wham!	1985
Saving All My Love For You	Whitney Houston	1985
Heaven	Bryan Adams	1985
I Want To Know What Love Is	Foreigner	1985
The Power Of Love	Huey Lewis	1985
St. Elmo s Fire (Man In Motion)	John Parr	1985
One More Night	Phil Collins	1985
Sussudio	Phil Collins	1985
Separate Lives (Theme From White Nights)	Phil Collins/Marilyn Martin	1985
Can t Fight This Feeling	REO Speedwagon	1985
Don t You (Forget About Me)	Simple Minds	1985
We Built This City	Starship	1985
Money For Nothing	Dire Straits	1985
That s What Friends Are For	Dionne Warwick	1986
On My Own	Patti LaBelle	1986
Kiss	Prince And The Revolution	1986
Venus	Bananarama	1986
Walk Like An Egyptian	Bangles	1986
There ll Be Sad Songs (To Make You Cry)	Billy Ocean	1986
True Colors	Cyndi Lauper	1986
When I Think Of You	Janet Jackson	1986

Song Title	Artist	Year
Live To Tell	Madonna	1986
Papa Don t Preach	Madonna	1986
Kyrie	Mr. Mister	1986
West End Girls	Pet Shop Boys	1986
Glory Of Love (Theme From "The Karate Kid Part II")	Peter Cetera	1986
The Next Time I Fall	Peter Cetera With Amy Grant	1986
Holding Back The Years	Simply Red	1986
Human	The Human League	1986
How Will I Know	Whitney Houston	1986
Greatest Love Of All	Whitney Houston	1986
Take My Breath Away (Love Theme From "Top Gun")	Berlin	1986
You Give Love A Bad Name	Bon Jovi	1986
Amanda	Boston	1986
The Way It Is	Bruce Hornsby	1986
Rock Me Amadeus	Falco	1986
Invisible Touch	Genesis	1986
These Dreams	Heart	1986
Stuck With You	Huey Lewis	1986
Sledgehammer	Peter Gabriel	1986
Addicted To Love	Robert Palmer	1986
Sara	Starship	1986
Higher Love	Steve Winwood	1986
I Knew You Were Waiting (For Me)	Aretha Franklin	1987
Always	Atlantic Starr	1987
At This Moment	Billy Vera	1987
Lean On Me	Club Nouveau	1987
Shake You Down	Gregory Abbott	1987
Head To Toe	Lisa Lisa	1987
Lost In Emotion	Lisa Lisa & Cult Jam Featuring Full Force	1987
Heaven Is A Place On Earth	Belinda Carlisle	1987
(I ve Had) The Time Of My Life	Bill Medley	1987
(I Just) Died In Your Arms	Cutting Crew	1987
Faith	George Michael	1987
You Keep Me Hangin On	Kim Wilde	1987
Open Your Heart	Madonna	1987
Who s That Girl	Madonna	1987

Song Title	Artist	Year
Bad	Michael Jackson	1987
I Just Can't Stop Loving You	Michael Jackson With Siedah Garrett	1987
I Think We're Alone Now	Tiffany	1987
I Wanna Dance With Somebody (Who Loves Me)	Whitney Houston	1987
Didn't We Almost Have It All	Whitney Houston	1987
Mony Mony	Billy Idol	1987
Shakedown (From "Beverly Hills Cop II")	Bob Seger	1987
Livin' On A Prayer	Bon Jovi	1987
Alone	Heart	1987
Jacob's Ladder	Huey Lewis	1987
Nothing's Gonna Stop Us Now	Starship	1987
With Or Without You	U2	1987
I Still Haven't Found What I'm Looking For	U2	1987
Here I Go Again	Whitesnake	1987
La Bamba	Los Lobos	1987
Wishing Well	Terence Trent D Arby	1988
Get Outta My Dreams, Get Into My Car	Billy Ocean	1988
Foolish Beat	Debbie Gibson	1988
Seasons Change	Expose	1988
Father Figure	George Michael	1988
One More Try	George Michael	1988
Monkey	George Michael	1988
Anything For You	Gloria Estefan & Miami Sound Machine	1988
The Way You Make Me Feel	Michael Jackson	1988
Man In The Mirror	Michael Jackson	1988
Dirty Diana	Michael Jackson	1988
Hold On To The Nights	Richard Marx	1988
Never Gonna Give You Up	Rick Astley	1988
Together Forever	Rick Astley	1988
Kokomo (From The "Cocktail" Soundtrack)	The Beach Boys	1988
Wild, Wild West	The Escape Club	1988
Could've Been	Tiffany	1988
So Emotional	Whitney Houston	1988
Where Do Broken Hearts Go	Whitney Houston	1988

Song Title	Artist	Year
Bad Medicine	Bon Jovi	1988
The Flame	Cheap Trick	1988
Look Away	Chicago	1988
Love Bites	Def Leppard	1988
Got My Mind Set On You	George Harrison	1988
Sweet Child O Mine	Guns N Roses	1988
Need You Tonight	INXS	1988
Groovy Kind Of Love	Phil Collins	1988
Every Rose Has Its Thorn	Poison	1988
Roll With It	Steve Winwood	1988
Baby, I Love Your Way/Freebird Medley	Will To Power	1988
Don t Worry, Be Happy (From "Cocktail")	Bobby McFerrin	1988
Red Red Wine	UB40	1988
My Prerogative	Bobby Brown	1989
Eternal Flame	Bangles	1989
Wind Beneath My Wings (From "Beaches")	Bette Midler	1989
Lost In Your Eyes	Debbie Gibson	1989
Don t Wanna Lose You	Gloria Estefan	1989
Miss You Much	Janet Jackson	1989
Like A Prayer	Madonna	1989
Toy Soldiers	Martika	1989
Rock On (From "Dream A Little Dream")	Michael Damian	1989
Baby Don t Forget My Number	Milli Vanilli	1989
Girl I m Gonna Miss You	Milli Vanilli	1989
Blame It On The Rain	Milli Vanilli	1989
I ll Be Loving You (Forever)	New Kids On The Block	1989
Hangin Tough	New Kids On The Block	1989
Straight Up	Paula Abdul	1989
Forever Your Girl	Paula Abdul	1989
Cold Hearted	Paula Abdul	1989
Satisfied	Richard Marx	1989
Right Here Waiting	Richard Marx	1989
The Look	Roxette	1989
Listen To Your Heart	Roxette	1989
If You Don t Know Me By Now	Simply Red	1989

Song Title	Artist	Year
When I See You Smile	Bad English	1989
I ll Be There For You	Bon Jovi	1989
She Drives Me Crazy	Fine Young Cannibals	1989
Good Thing	Fine Young Cannibals	1989
The Living Years	Mike	1989
Two Hearts	Phil Collins	1989
Another Day In Paradise	Phil Collins	1989
When I m With You	Sheriff	1989
We Didn t Start The Fire	Billy Joel	1989
Ice Ice Baby	Vanilla Ice	1990
She Ain t Worth It	Glenn Medeiros Featuring Bobby Brown	1990
I Don t Have The Heart	James Ingram	1990
If Wishes Came True	Sweet Sensation	1990
Black Velvet	Alannah Myles	1990
Praying For Time	George Michael	1990
Escapade	Janet Jackson	1990
Black Cat	Janet Jackson	1990
Vogue	Madonna	1990
Vision Of Love	Mariah Carey	1990
Love Takes Time	Mariah Carey	1990
How Am I Supposed To Live Without You	Michael Bolton	1990
Step By Step	New Kids On The Block	1990
Opposites Attract	Paula Abdul (Duet With The Wild Pair)	1990
It Must Have Been Love (From "Pretty Woman")	Roxette	1990
Nothing Compares 2 U	Sinead O Connor	1990
Love Will Lead You Back	Taylor Dayne	1990
I ll Be Your Everything	Tommy Page	1990
I m Your Baby Tonight	Whitney Houston	1990
Hold On	Wilson Phillips	1990
Release Me	Wilson Phillips	1990
Blaze Of Glory (From "Young Guns II")	Jon Bon Jovi	1990
(Can t Live Without Your) Love And Affection	Nelson	1990
Because I Love You (The Postman Song)	Stevie B	1990
Close To You	Maxi Priest	1990
Unbelievable	EMF	1991

Song Title	Artist	Year
Set Adrift On Memory Bliss	P.M. Dawn	1991
I Like The Way (The Kissing Game)	Hi-Five	1991
Romantic	Karyn White	1991
Cream	Prince And The N.P.G.	1991
The First Time	Surface	1991
Gonna Make You Sweat	C+C Music Factory	1991
I Adore Mi Amor	Color Me Badd	1991
Coming Out Of The Dark	Gloria Estefan	1991
Love Will Never Do (Without You)	Janet Jackson	1991
I ve Been Thinking About You	Londonbeat	1991
Justify My Love	Madonna	1991
Someday	Mariah Carey	1991
I Don t Wanna Cry	Mariah Carey	1991
Emotions	Mariah Carey	1991
Good Vibrations	Marky Mark	1991
When A Man Loves A Woman	Michael Bolton	1991
Black Or White	Michael Jackson	1991
Rush Rush	Paula Abdul	1991
The Promise Of A New Day	Paula Abdul	1991
Joyride	Roxette	1991
One More Try	Timmy T.	1991
All The Man That I Need	Whitney Houston	1991
You re In Love	Wilson Phillips	1991
(Everything I Do) I Do It For You (From "Robin Hood")	Bryan Adams	1991
More Than Words	Extreme	1991
Baby Baby	Amy Grant	1991
Jump	Kris Kross	1992
End Of The Road (From "Boomerang")	Boyz II Men	1992
All 4 Love	Color Me Badd	1992
Don t Let The Sun Go Down On Me	George Michael/Elton John	1992
This Used To Be My Playground	Madonna	1992
I ll Be There	Mariah Carey	1992
I m Too Sexy	Right Said Fred	1992
Save The Best For Last	Vanessa Williams	1992
I Will Always Love You (From "The Bodyguard")	Whitney Houston	1992
To Be With You	Mr. Big	1992

Song Title	Artist	Year
How Do You Talk To An Angel	The Heights	1992
Baby Got Back	Sir Mix-A-Lot	1992
Freak Me	Silk	1993
Informer	Snow	1993
A Whole New World (Aladdin s Theme)	Peabo Bryson	1993
Weak	SWV	1993
That s The Way Love Goes	Janet Jackson	1993
Again	Janet Jackson	1993
Dreamlover	Mariah Carey	1993
Hero	Mariah Carey	1993
I d Do Anything For Love (But I Won t Do That)	Meat Loaf	1993
Can t Help Falling In Love (From "Sliver")	UB40	1993
I Swear	All-4-One	1994
I ll Make Love To You	Boyz II Men	1994
On Bended Knee	Boyz II Men	1994
Bump N Grind	R. Kelly	1994
The Sign	Ace Of Base	1994
The Power Of Love	Celine Dion	1994
All For Love	Bryan Adams/Rod Stewart/Sting	1994
Stay (I Missed You) (From "Reality Bites")	Lisa Loeb	1994
Here Comes The Hotstepper (From "Ready To Wear")	Ini Kamoze	1994
Gangsta's Paradise (From "Dangerous Minds")	Coolio Featuring L.V.	1995
This Is How We Do It	Montell Jordan	1995
Creep	TLC	1995
Waterfalls	TLC	1995
Take A Bow	Madonna	1995
Fantasy	Mariah Carey	1995
One Sweet Day	Mariah Carey & Boyz II Men	1995
You Are Not Alone	Michael Jackson	1995
Kiss From A Rose (From "Batman Forever")	Seal	1995
Exhale (Shoop Shoop) (From "Waiting To Exhale")	Whitney Houston	1995

Song Title	Artist	Year
Have You Ever Really Loved A Woman?	Bryan Adams	1995
Tha Crossroads	Bone Thugs-N-Harmony	1996
You're Makin' Me High/Let It Flow	Toni Braxton	1996
Un-Break My Heart	Toni Braxton	1996
Because You Loved Me (From "Up Close & Personal")	Celine Dion	1996
Always Be My Baby	Mariah Carey	1996
How Do U Want It/California Love	2Pac Featuring KC And JoJo	1996
No Diggity	BLACKstreet (Featuring Dr. Dre)	1996
4 Seasons Of Loneliness	Boyz II Men	1997
Candle In The Wind 1997/Something About The Way You Look Tonight	Elton John	1997
Mmmmbop	Hanson	1997
Honey	Mariah Carey	1997
Wannabe	Spice Girls	1997
I'll Be Missing You	Puff Daddy & Faith Evans Featuring 112	1997
Mo Money Mo Problems	The Notorious B.I.G. Featuring Puff Daddy & Mase	1997
Can't Nobody Hold Me Down	Puff Daddy (Featuring Mase)	1997
Hypnotize	The Notorious B.I.G.	1997
Gettin' Jiggy Wit It	Will Smith	1998
The Boy Is Mine	Brandy	1998
All My Life	K-Ci & JoJo	1998
The First Night	Monica	1998
Too Close	Next	1998
I m Your Angel	R. Kelly	1998
Nice & Slow	Usher	1998
My Heart Will Go On	Celine Dion	1998
Together Again	Janet Jackson	1998
My All	Mariah Carey	1998
Truly Madly Deeply	Savage Garden	1998
I Don t Want To Miss A Thing	Aerosmith	1998
One Week	Barenaked Ladies	1998
Lately	Divine	1998
Doo Wop (That Thing)	Lauryn Hill	1998
Wild Wild West	Will Smith Featuring Dru Hill	1999
Have You Ever?	Brandy	1999
Angel Of Mine	Monica	1999

Song Title	Artist	Year
No Scrubs	TLC	1999
Unpretty	TLC	1999
...Baby One More Time	Britney Spears	1999
Believe	Cher	1999
Genie In A Bottle	Christina Aguilera	1999
Bills, Bills, Bills	Destiny s Child	1999
Bailamos	Enrique Iglesias	1999
If You Had My Love	Jennifer Lopez	1999
Heartbreaker	Mariah Carey Featuring Jay-Z	1999
Livin La Vida Loca	Ricky Martin	1999
Smooth	Santana Featuring Rob Thomas	1999
Try Again	Aaliyah	2000
Incomplete	Sisqo	2000
What A Girl Wants	Christina Aguilera	2000
Come On Over Baby (All I Want Is You)	Christina Aguilera	2000
Say My Name	Destiny s Child	2000
Independent Women Part I	Destiny s Child	2000
Be With You	Enrique Iglesias	2000
Doesn t Really Matter	Janet Jackson	2000
Music	Madonna	2000
Thank God I Found You	Mariah Carey Featuring Joe	2000
Bent	matchbox twenty	2000
It s Gonna Be Me	N Sync	2000
I Knew I Loved You	Savage Garden	2000
With Arms Wide Open	Creed	2000
Maria Maria	Santana Featuring The Product G	2000
Everything You Want	Vertical Horizon	2000
Amazed	Lonestar	2000
Lady Marmalade	Christina Aguilera, Lil' Kim, Mya & Pink	2001
U Got It Bad	Usher	2001
Stutter	Joe Featuring Mystikal	2001
Fallin'	Alicia Keys	2001
Family Affair	Mary J. Blige	2001
U Remind Me	Usher	2001
Bootylicious	Destiny's Child	2001
All For You	Janet Jackson	2001
How You Remind Me	Nickelback	2001
Butterfly	Crazy Town	2001

Song Title	Artist	Year
Angel	Shaggy Featuring Rayvon	2001
It Wasn't Me	Shaggy Featuring Ricardo "RikRok" Ducent	2001
I'm Real	Jennifer Lopez Featuring Ja Rule	2001
Ms. Jackson	OutKast	2001
Hot In Herre	Nelly	2002
Foolish	Ashanti	2002
Ain't It Funny	Jennifer Lopez Featuring Ja Rule	2002
A Moment Like This	Kelly Clarkson	2002
Dilemma	Nelly Featuring Kelly Rowland	2002
Always On Time	Ja Rule Featuring Ashanti	2002
Lose Yourself	Eminem	2002
Bump, Bump, Bump	B2K & P. Diddy	2003
Hey Ya!	OutKast	2003
Crazy In Love	Beyonce Featuring Jay-Z	2003
Baby Boy	Beyonce Featuring Sean Paul	2003
This Is The Night	Clay Aiken	2003
All I Have	Jennifer Lopez Featuring LL Cool J	2003
Get Busy	Sean Paul	2003
Shake Ya Tailfeather	Nelly, P. Diddy & Murphy Lee	2003
21 Questions	50 Cent Featuring Nate Dogg	2003
Stand Up	Ludacris Featuring Shawnna	2003
In Da Club	50 Cent	2003
Slow Jamz	Twista Featuring Kanye West & Jamie Foxx	2004
Goodies	Ciara Featuring Petey Pablo	2004
Burn	Usher	2004
Confessions Part II	Usher	2004
My Boo	Usher And Alicia Keys	2004
Yeah!	Usher Featuring Lil Jon & Ludacris	2004
I Believe	Fantasia	2004
The Way You Move	OutKast Featuring Sleepy Brown	2004
Slow Motion	Juvenile Featuring Soulja Slim	2004
Drop It Like It's Hot	Snoop Dogg Featuring Pharrell	2004
Lean Back	Terror Squad	2004
Candy Shop	50 Cent Featuring Olivia	2005
Run It!	Chris Brown	2005
Hollaback Girl	Gwen Stefani	2005

Song Title	Artist	Year
Inside Your Heaven	Carrie Underwood	2005
We Belong Together	Mariah Carey	2005
Don't Forget About Us	Mariah Carey	2005
Let Me Love You	Mario	2005
Gold Digger	Kanye West Featuring Jamie Foxx	2005
You're Beautiful	James Blunt	2006
SexyBack	Justin Timberlake	2006
Grillz	Nelly Featuring Paul Wall, Ali & Gipp	2006
So Sick	Ne-Yo	2006
Irreplaceable	Beyonce	2006
Bad Day	Daniel Powter	2006
My Love	Justin Timberlake Featuring T.I.	2006
Promiscuous	Nelly Furtado Featuring Timbaland	2006
SOS	Rihanna	2006
Temperature	Sean Paul	2006
Hips Don't Lie	Shakira Featuring Wyclef Jean	2006
Do I Make You Proud	Taylor Hicks	2006
Ridin'	Chamillionaire Featuring Krayzie Bone	2006
I Wanna Love You	Akon Featuring Snoop Dogg	2006
Laffy Taffy	D4L	2006
Money Maker	Ludacris Featuring Pharrell	2006
London Bridge	Fergie	2006
Check On It	Beyonce Featuring Slim Thug	2006
Buy U A Drank (Shawty Snappin')	T-Pain Featuring Yung Joc	2007
Don't Matter	Akon	2007
Give It To Me	Timbaland Featuring Nelly Furtado & Justin Timberlake	2007
Glamorous	Fergie Featuring Ludacris	2007
Makes Me Wonder	Maroon5	2007
No One	Alicia Keys	2007
Kiss Kiss	Chris Brown Featuring T-Pain	2007
Girlfriend	Avril Lavigne	2007
Big Girls Don't Cry	Fergie	2007
What Goes Around...Comes Around	Justin Timberlake	2007
Say It Right	Nelly Furtado	2007
Umbrella	Rihanna Featuring Jay-Z	2007
Beautiful Girls	Sean Kingston	2007
Hey There Delilah	Plain White T's	2007

Song Title	Artist	Year
Stronger	Kanye West	2007
This Is Why I'm Hot	Mims	2007
Crank That (Soulja Boy)	Soulja Boy	2007
So What	P!nk	2008
Disturbia	Rihanna	2008
Low	Flo Rida Featuring T-Pain	2008
Love In This Club	Usher Featuring Young Jeezy	2008
Single Ladies (Put A Ring On It)	Beyonce	2008
Womanizer	Britney Spears	2008
I Kissed A Girl	Katy Perry	2008
Bleeding Love	Leona Lewis	2008
Touch My Body	Mariah Carey	2008
Take A Bow	Rihanna	2008
Viva La Vida	Coldplay	2008
Whatever You Like	T.I.	2008
Live Your Life	T.I. Featuring Rihanna	2008
Lollipop	Lil Wayne Featuring Static Major	2008
Boom Boom Pow	The Black Eyed Peas	2009
Right Round	Flo Rida	2009
Down	Jay Sean Featuring Lil Wayne	2009
I Gotta Feeling	The Black Eyed Peas	2009
	3 Britney Spears	2009
Whatcha Say	Jason DeRulo	2009
My Life Would Suck Without You	Kelly Clarkson	2009
Poker Face	Lady GaGa	2009
Just Dance	Lady GaGa Featuring Colby O'Donis	2009
Fireflies	Owl City	2009
Crack A Bottle	Eminem, Dr. Dre & 50 Cent	2009
Empire State Of Mind	Jay-Z + Alicia Keys	2009
Not Afraid	Eminem	2010
We R Who We R	Ke\$ha	2010
Raise Your Glass	P!nk	2010
Nothin' On You	B.o.B Featuring Bruno Mars	2010
Like A G6	Far*East Movement Featuring Cataracs & Dev	2010
OMG	Usher Featuring will.i.am	2010
Just The Way You Are	Bruno Mars	2010
Teenage Dream	Katy Perry	2010

Song Title	Artist	Year
Firework	Katy Perry	2010
California Gurls	Katy Perry Featuring Snoop Dogg	2010
TiK ToK	Ke\$ha	2010
Rude Boy	Rihanna	2010
Only Girl (In The World)	Rihanna	2010
What's My Name?	Rihanna Featuring Drake	2010
Break Your Heart	Taio Cruz Featuring Ludacris	2010
Imma Be	The Black Eyed Peas	2010
Moves Like Jagger	Maroon 5 Featuring Christina Aguilera	2011
Rolling In The Deep	Adele	2011
Someone Like You	Adele	2011
Hold It Against Me	Britney Spears	2011
Grenade	Bruno Mars	2011
Last Friday Night (T.G.I.F.)	Katy Perry	2011
E.T.	Katy Perry Featuring Kanye West	2011
Born This Way	Lady Gaga	2011
Give Me Everything	Pitbull Featuring Ne-Yo, Afrojack & Nayer	2011
S&M	Rihanna Featuring Britney Spears	2011
We Found Love	Rihanna Featuring Calvin Harris	2011
Party Rock Anthem	LMFAO Featuring Lauren Bennett & GoonRock	2011
Black And Yellow	Wiz Khalifa	2011
Whistle	Flo Rida	2012
Set Fire To The Rain	Adele	2012
Locked Out Of Heaven	Bruno Mars	2012
Call Me Maybe	Carly Rae Jepsen	2012
We Are Young	fun. Featuring Janelle Monae	2012
Part Of Me	Katy Perry	2012
Stronger (What Doesn't Kill You)	Kelly Clarkson	2012
Sexy And I Know It	LMFAO	2012
One More Night	Maroon 5	2012
Diamonds	Rihanna	2012
We Are Never Ever Getting Back Together	Taylor Swift	2012
Somebody That I Used To Know	Gotye Featuring Kimbra	2012
Can't Hold Us	Macklemore & Ryan Lewis Featuring Ray Dalton	2013
The Monster	Eminem Featuring Rihanna	2013

Song Title	Artist	Year
When I was Your Man	Bruno Mars	2013
Roar	Katy Perry	2013
Royals	Lorde	2013
Wrecking Ball	Miley Cyrus	2013
Just Give Me A Reason	P!nk Featuring Nate Ruess	2013
Harlem Shake	Baauer	2013
Thrift Shop	Macklemore & Ryan Lewis Featuring Wanz	2013
Blurred Lines	Robin Thicke Featuring T.I. + Pharrell	2013
Happy	Pharrell Williams	2014
All Of Me	John Legend	2014
Dark Horse	Katy Perry Featuring Juicy J	2014
Rude	MAGIC!	2014
Timber	Pitbull Featuring Ke\$ha	2014
Shake It Off	Taylor Swift	2014
Blank Space	Taylor Swift	2014
Fancy	Iggy Azalea Featuring Charli XCX	2014
All About That Bass	Meghan Trainor	2014
Love The Way You Lie	Eminem Featuring Rihanna	2015
See You Again	Wiz Khalifa Featuring Charlie Puth	2015
I can't feel my Face	The Weeknd	2015
The Hills	The Weeknd	2015
Hello	Adele	2015
What Do you Mean	Justin Beiber	2015
Cheerleader	OMI	2015
Bad Blood	Taylor Swift Featuring Kendrick Lamar	2015
Uptown Funk!	Mark Ronson Featuring Bruno Mars	2015