EXPLORING LYRICAL RICHNESS

Master's thesis by Joëlle Stijnen

Exploring lyrical richness

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Preface

One year ago I started my personal challenge named 'Master Communication- and Information Sciences'. After finishing my bachelor's degree in Graphic Design and my bachelor's degree in Lecturer of Fine Arts and Design, it was time to learn how to theoretically substantiate all of my knowledge at another level. This challenge brought me to writing this thesis, which not only shows my skills at handling a keyboard, but also represents my knowledge gained during half a year of studying 'lyrical richness'.

This thesis would never have been what it is right now without the patience and guidance of my supervisor, Dr. M.M. van Zaanen. I would like to thank him for giving me the time and space to create a thesis that completely represents my interests (albeit by the conduction of interviews and a questionnaire instead of solely diving in the theories of computational models, of which I know he would have liked me to ☺). Besides, I want to express my gratitude to Dr. ing. S.C.J. Bakkes, for his feedback after completing my thesis. A special mention also goes to Master of Arts M. Dumont who has helped me in the beginning of writing my thesis by providing me with useful literature.

I would also like to say a heartfelt thank you to all the precious people who were open to share their knowledge and experiences with me on the topics text writing, lyric writing and music; Erik de Jong (alias Spinvis), Hans van Bergen, Marieke Meischke, Tom Groenendaal, Geert van Oorschot, Giel Beelen, Laura Beekman, Lotte Walda, Jason van Eunen and Jan Paul Schutten. A special mention goes Marieke Meischke who provided me with feedback on my English and gave me the chance to cooperate with her in creating an educational book about lyric writing. Furthermore, millions of thanks go to all of the respondents, who have willingly shared their valuable time by participation in the questionnaire.

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I gratefully acknowledge my family and music-addict boyfriend, Luuk Timmermans, who have supported me throughout the entire process, both by keeping me harmonious and helping me putting pieces together. And last but not least, a huge thanks to the inspirational musicians who created all of this lyrical word preciousness. Without you, I would have never been able to write a thesis about such an interesting and inspiring topic!

Joëlle Stijnen
Tilburg, March 2017

Abstract

In this thesis, the term lyrical richness is explored. This thesis consists of three parts; (1) interviews, to investigate how experts in the field of writing and/or music think about lyrical richness, (2) a questionnaire to investigate whether a series of Dutch lyrics could be categorized based on their level of perceived lyrical richness, and (3) readability measures, to investigate if the assessment of lyrical richness as determined by the questionnaire can be related to the scores perceived with the readability measures Klinkende Taal, Accessibility Tool, and the Flesch Reading Ease-test. The outcome of this research provides new insights in how lyrics can be analysed. Which, in turn, might be relevant on an educational level as well as for the development of the readability measures.

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Exploring lyrical richness: the quantitative part

1. Introduction

This thesis has an explorative setup and will investigate the term 'lyrical richness'. The first chapter of this research will provide an introduction in the topic by describing the context (1.1), the relevance (1.2), a problem statement (1.3), and a short description of the methodology (1.4).

1.1 Context

'Come gather around people, wherever you roam. And admit that the waters around you have grown, and accept it that soon you'll be drenched to the bone. If your time to you is worth saving, then you better start swimming or you'll sink like a stone. For the times they are a-changing.'

<div align="right">- Bob Dylan (1963)</div>

On 13 October 2016 Bob Dylan was awarded with the Nobel Prize in Literature 'for having created new poetic expressions within the great American song tradition' (The Permanent Secretary, 2016). Bob Dylan, who is an American singer-songwriter, poet, and novelist, is considered to be one of the greatest songwriters of the United States of America and one of the most important figures in pop-culture history. Being one of the greatest in the music industry has its reasons. For Bob Dylan, the first reason lies in the impact he has had on the way in which lyrics can be used to tell a story. To the best of our knowledge, Bob Dylan was the first to write lyrics with philosophical influences. Lyrics written by Bob Dylan provided the world with reflections on social issues and political events like war and civil rights in an indirect manner. A clear reflection of the aforementioned concept can be found in the song 'The Times They Are A-Changin', which was written in the early 60's during the civil rights movement in the USA. With the lyrics of the song, Bob Dylan emphasizes his opinion about civil rights. He tries to put this opinion forth with the camouflaged statement that people should gather to end racial segregation and discrimination against African Americans. Albeit somewhat camouflaged, this phenomenon accentuates his courage to speak out loud, and to share his opinions and ideas about this situation.

However, although many words of praise have been written according to Bob Dylan's awarding, a musician being awarded with a Nobel Prize in Literature ignited fiery, passionate debates. An opponent, Gary Shteyngart (an American novelist) blamed the Nobel Committee for their lack of commitment to 'real literature' by claiming: 'I totally get the Nobel committee. Reading books is hard' (Shteyngart, 2016).

On the other hand, opposing parties also raised their voices. Sara Danius (permanent Secretary of the Swedish Academy) had spoken to the media and claimed: 'He can be read and should be read, and is a great poet in the English tradition' (Danius, 2016). Other words of support came from Salman Rushdie (2016) (a British Kashmiri novelist and essayist), who tweeted: 'From Orpheus to Faiz, song & poetry have been closely linked. Dylan is the brilliant inheritor of the bardic tradition. Great choice. #Nobel.'

The discussion about Bob Dylan winning a Nobel Prize in Literature may continue. However, what can be seen here is that something can be said about the existence of richness within lyrics. What is meant by richness is that some lyrics are not only written for listening to and singing along with, but may also be used to tell a story and provide food for thought. These are lyrics that are considered to contain some 'deeper layer' or 'deeper meaning'. Bob Dylan does not seem to be the only musician who is praised for writing such lyrics. A closer look at interviews and professional reviews about the music of a series of Dutch artists (Spinvis, Eefje de Visser, Typhoon, Boudewijn de Groot and Thé Lau), revealed some interesting similarities with the comments given on the lyrics of Bob Dylan. Each of them were praised for writing thoughtful, creative, and strong lyrics describing unusual, serious, and compelling theme's in a narrative, poetical and philosophical manner, able to create personal thought squiggles about life or specific occurrences (Buma Harpen Gala, 2008; De Boer, 2004; De Vrieze, 2016, 2014; Dümont, 2011; NPO, 2016). For the purpose of this thesis it is believed that there are also lyrics that represent the opposite of these characteristics: not so thoughtful, uncreative and not so strong lyrics that represent thoughts about obvious, not so serious and unconvincing theme's that are written in everyday language, and do not necessarily invite for personal thought squiggles.

Throughout this thesis these differences between the two categories will be captured under the term lyrical richness, which is considered closely related to the readability of lyrics. What we actually mean by this term will be partly introduced in the theoretical framework (chapter two) and will be further explained in chapter four. It is assumed that some lyrics are better readable than other lyrics due to the way in which the artist decided to make use of the possibilities of language: a rich lyric is considered more difficult to read and more difficult to access.

1.2 Relevance

The main purpose of this study is to explore and understand the existence of lyrical richness in Dutch lyrics. The outcomes might be relevant for a number of reasons substantiated from different perspectives and work fields.

Firstly, this research may provide musicians with outcomes that reflect the way people perceive lyrics. Musicians might choose to write lyrics that are comprehensible for everyone or lyrics that are abstract and that should leave thoughts open about the topic discussed. This thesis will provide an answer to the question if people are able to perceive such differences between lyrics.

Secondly, this research may provide usable outcomes serving educational purposes. In recent years, there has been an increasing interest in the use of lyrics in language related lectures. For example, Dümont shows how the lyrics of Dutch pop-music can be used to enrich lectures of the Dutch language (Dümont 2011, 2012). He states that these lyrics can be used to enrich poetic lectures as well as a student's reading and writing skills. In addition to the research of Dümont (2012), this research might provide information that can be used for labelling lyrics in specific categories that might suite certain educational levels. However, future research is needed to investigate what lyrics can be used to teach these different educational levels.

Finally, knowing more about the existence of lyrical richness might be useful for the recommendation systems that are used nowadays. Whereas in the earlier 'offline decades' music was bought on LP or CD in music stores, nowadays we have been given the choice to buy music in a store, online stores (e.g. Itunes) or stream it at home (e.g. on Spotify, Deezer, and Napster). One of the services that makes this streaming possible is Spotify: a digital music service that easily gives you access to millions of songs. To be more concise: in 2013 there were over 20 million songs on Spotify (Spotify, 2013) that, when considering 3 minutes as the average length of songs (McKinney, 2015), together represent 114,1 years of non-stop streaming music. Which means that in 2013, it was already infeasable to listen to the complete Spotify library in our individual lifetimes, let alone every recorded song since the beginning of all time. Spotify has developed a recommender system which provides people with music they might like based on one's listening habits. These recommendations are made by searching for music that is similar to one's historical usage by looking at, for example: artists and album, genre, and instruments used (Dieleman, 2014). Up till date, no recommendations have been made based on lyrical content. If the former described intuitions –the existence of differences in lyrics in terms of their richness– are found to be true, then a new source of information that can be used to provide recommendations is discovered.

1.3 Problem Statement

Intuitions dictate that it is possible to make a distinction between lyrics based on their level of richness (e.g. difficulty to read and access). Whereas quite some research has been carried out in the area of written language and lyrics in general (Bach & Harnish, 1979; Corballis, 2002; Knapp & Hall, 1992; Landauer, Foltz & Laham, 1998; Saif & Alani, 2012; Steehouder, Jansen, van Gulik, Mulder, van der Pool & Zeijl, 2016), there is very little scientific understanding of distinctions between lyrics. To the best of our knowledge, this thesis is the first to explore the term lyrical richness and investigate the possibility to distinguish lyrics from each other by looking at the concept lyrical richness. This will be done on the basis of three different research questions, formulated as follows:

RQ 1: What concepts can be considered to be part of the of the phenomenon lyrical richness?

RQ 2: Are there differences in the level of lyrical richness in Dutch lyrics as perceived by people?

RQ 3: Is there a relation between lyrical richness as perceived by people and readability measures?

1.4 Methodology

In order to comprehend the setup of this research a short description of the applied methodology will be given beforehand. The overall structure of this thesis takes the form of eight chapters including this introductory chapter and will be organized in the following way:

In chapter two, the available literature about communicating by the performance of language will be explored. Here, the use of language, how language works, and why it is used will be explored in more detail. Additionally, a formal distinction between everyday language and language as a form of art will be made. Taken together, this will provide a more complete idea of the reasons why and the ways in which people use language to communicate and will lead to a first idea of possible components that belong to the concept of lyrical richness.

In order to be able to answer the research questions as posted in the former section, a mixed method will be applied. First, interviews with experts in the field of writing and/or music will be performed. This will be done to be able to answer the first research question. In chapter three, information about the interview method will be provided and the findings obtained during the interviews will be discussed. Based on the results gained during the literature review and interviews, a model will then be proposed in

chapter four. This model shows the discovered components of the concept of lyrical richness and its relation with the concept of language. The model will form the basis for the questionnaire, which will be applied in order to be able to answer the second research question.

In chapter five, the methodology of the questionnaire will be explained. The questionnaire was conducted to investigate whether or not people are able to make distinctions between lyrics with regard to the concept lyrical richness. In the same chapter, the results gained with the questionnaire will be discussed and a conclusion will be drawn.

In the sixth chapter, research question three will be answered by comparing the results gained with the questionnaire with the scores provided by three different readability measures: Klinkende Taal, the Accessibility Leesniveau Tool, and the Flesh readability score. A comparison of the results gained with the questionnaire and the readability measures will be provided in the end of chapter six.

In chapter seven, a discussion is provided in which the most important findings will be addressed and discussed. Finally, in chapter eight, an overall conclusion is provided and ideas about future research are proposed.

2. Theoretical Framework

In this chapter, literature on the topic language as a form of communication will be consulted and investigated. First, information will be given about the reasons why people use language. Besides, the concept of language and what it consists of will be explained. Additionally, a distinction between everyday language and language as a form of art will be discussed. This will lead to a first idea of possible items that belong to the concept of lyrical richness.

2.1 Language use

Communication, also described as 'an activity or process', and is an important aspect in people's lives. It can be deployed to express ideas, thoughts, and feelings to someone else, to provide people with or exchange information (Oxford Learners Dictionaries, 2016; Meriam-webster dictionary, 2016). The act of communication can be performed by using of signs, showing specific behaviours or by the use of language, either spoken or written language (Meriam-webster dictionary, 2016). A notion according the existence of categories within the concept of language needs to be made here: the existence of non-linguistic versus linguistic language. The term non-linguistic language –or non-verbal language– represents messages expressed through something else than a spoken or written sentence (e.g. messages communicated via facial expressions, gestures, touch, eye contact, and vocal cues) (Knapp & Hall, 1992). Linguistic language takes into account the syntactic-area of language. It is a language category that adopts a certain grammar and is expressed through the use of conventional symbols' (Cohn, 2016). Throughout this thesis, the focus will be on the linguistic area of language. The term language will refer to the use of words and the combination of words into sentences.

When performing communication by using language, it is essential to realize that the act of communication is in need of two separate parties. According to Steehouder et al. (2016) both parties –a transmitter and a recipient– are needed to make meaning out of a message. Whereas the transmitter sends the message, the recipient receives the message and interprets this message. Without a recipient, the message would just be a speech of act floating around in the air. For a message to be meaningful, a joined objective is that the transmitter and the recipient need mutual understanding (Steehouder et al., 2016).

The main purpose why people use language is the achievement of certain goals. This can be done by directly or indirectly saying something (Steehouder et al., 2016). As stated by Bach and Harnish (1979) 'saying is not just a matter of meaning what one's words mean'. Bach and Harnish (1979) claim that

almost any speech act is the performance of several acts at once, distinguished by different aspects of the speaker's intention. There is the act of saying something, what one does in saying it (e.g. requesting or promising), and how one is trying to affect one's audience. A speech act is referred to as the notion of saying things, and is categorised by Bach and Harnish (1979) as follows:

(1) The first category of speech is where the speaker means what he says and something else as well, which refers to the idea of implicate and indirect speech acts. In other words, this category focuses on the most obvious meaning of utterances, irrespective of what is meant literally.

(2) The second category describes the situation in which a speaker is saying one thing and meaning something else instead (nonliteral utterances).

(3) The third category describes a situation in which the speaker says something but does not mean anything.

As mentioned before, language is a device that allows people to communicate with others. It is an exquisitely engineered device used for describing factual information (about places, people, objects, and events) and for communicating thoughts, feelings and emotions (Corballis, 2002). Language can even be performed to shape each-others minds (Corballis, 2002). Many researchers have already focused on latent semantic analysis, which is the process of computationally identifying and categorizing opinions (positive, negative or neutral) expressed in a piece of text (Landauer, Foltz & Laham, 1998). Within the research field of semantic analysis, the focus is on text comprehension by exploring the deeper meaning of texts that might contain additional information about, for example, a specific opinion, feeling or emotion. This technique might be applied to monitor public feelings about, for example, organisations and/or their products and services (Saif & Alani, 2012). The available literature on semantic analysis stresses the importance of the claim of Bach and Harish (1979) that the theory of language use should be separated from the theory of linguistic meaning. Whereas many researchers have focused on the deeper semantic meaning in everyday written language, no research has yet focused on the existence of the deeper meaning within lyrics. Therefore, the focus of this thesis will be on the language used in, and the deeper meanings transferred through lyrics.

2.2 The components of language

As mentioned before, language is an exquisitely engineered device (Corballis, 2002). To give an idea of what is meant by an 'exquisitely engineered device', the systems of language will be discussed first.

Languages are made up of four systems—the phonological, the morphological, the syntactic, and the semantic—which together constitute its grammar (Krauss & Chui, 1997). In the article of Krauss and Chui (1997), the phonological system is described as the system that is concerned with the analysis of an acoustic signal into a sequence of speech sounds (consonants, vowels, syllables). In other words, the phonological system is concerned with the sound of words and sentences when pronounced. The morphological system is described as the system that is concerned with the way words and meaningful sub words are constructed out of the phonological elements. The syntactic system is the system in language that is concerned with the organization of latter mentioned morphological elements into higher-level units—phrases and sentences (Krauss & Chui, 1997). And lastly, the semantic system in language is concerned with the meanings of these higher-level units.

Additionally, according to Leech (1983), the pragmatic system is also considered to be part of the components of language. Whereas the phonological, morphological, syntactic, and semantic aspects of language focus on the formal aspects of language (the grammatical aspect of language), the pragmatic system is about the functional aspect of language (the rhetorical aspect of language) (Leech, 1983). Therefore, the focus of the pragmatic system is on how the former building blocks can be used to give meaning to language.

2.3 Language use in everyday life

The way in which language forms and combines the aforementioned systems will depend on the purpose of the message. Whereas in some cases, language has to be unambiguous, comprehensible and only interpretable one way, other cases invite us to use our own imagination and give free interpretation. In the article of Heylighen and Dewaele (1999), this phenomenon is described as the formality of language. Additionally, they describe the formal language as a language that can be characterized by detachment, accuracy, rigidity and heaviness (Heylighen & Dewaele, 1999). Besides, they claim that, in formal language, ambiguity should be avoided. Additionally, Heylighen and Dewaele (199) claim that this can be done by minimizing the fuzziness of expressions. Which, in turn, can be achieved by explicit and precise description of the elements of the context (Heylighen and Dewaele, 1999).

Bach and Harnish (1979) state that what matters when using words to express something is not the words themselves but the meaning of these words. However, the meaning of a word does not necessarily determine what the speaker means in first place. The greatest causes, according to Bach and Harnish (1979) are the existence of ambiguity and nonliterality (the use of figurative and indirect language).

In the article of Bach and Harnish (1979), these concepts are explained by the use of some examples of which we will provide some below:

(1)   Farmer Jones found his pen empty.

(2)   The chicken was ready to eat.

In the first sentence, a speaker could be talking about a farmer looking for his animals. However, it could also be interpreted as a sentence about a farmer who wants to write a letter and found that his pen was empty. In the second sentence, which is named a structural ambiguous sentence, one might be talking about a hungry chicken or a broiled chicken that is ready to be eaten by something or someone by (Bach & Harnish, 1979). The examples 3 and 4 refer to the idea of nonliterality in language. Although both sentences seem to have an analogous meaning –that farmer Jones is trouble– the meaning of the sentences is expressed through two sentences with the same syntactical structure but a deviation in the last word in the sentence.

(3)   Farmer Jones was up to his ears in debt.

(4)   Farmer Jones was up to his ears in mud.

Furthermore, indirection –when a speaker means what the sentence means but also means something else– is explained with the fifth sentence example. Here, the sender probably not solely means that there is beer in the fridge, but also that the one who the sender is speaking to may serve the speaker some beer.

(5)   There is some beer in the fridge.

To conclude, Bach and Harnish (1979) claim that by being too vague, ambiguous, or metaphorical, or even by being wrongly taken literally one will be unsuccessful in convening the right communicative intention.

2.4 Creating comprehensible written language

2.4.1 Klinkende Taal

In recent years, there has been an increasing interest in the formality of language and how to create understandable and unambiguous texts. Consequently, many researchers have focused on language use and techniques for making language as readable, and additionally as comprehensible as possible. With the

arrival of the computer even text measurement tools have been developed that measure the readability of written language. Some examples of text measurement tools that are able to criticize and judge the readability of Dutch texts are Klinkende Taal and Accessibility Leesniveau Tool. In the article of Kraf, Lentz and Pander Maat (2011) the former mentioned tools are explored in more detail. The analysis by Kraf, Lentz and Pander Maat (2011) shows the language aspects that determine the readability of a specific text.

The aspects that determine text difficulty in Klinkende Taal are listed as follows: expensive words, length of sentences, complicated sentences, passive sentences, long paragraphs, average number of subordinate clauses per sentence, average number of words per sentence and per paragraph, enumerations, expressions, auxiliary verbs, contact forms (e.g. you, they, he and she), long subordinate clauses at the beginning of the sentence, missing headings, lexical cohesion, word length, double negations, style, noun constructions, abstract word choice (Kraf, Lentz & Pander Maat, 2011).

2.4.2 Accessibility Tool

The Accessibility Leesniveau Tool only measures text difficulty by means of word frequency takes into account the number of words per sentence, and the number of syllables per word (Kraf, Lentz & Pander Maat, 2011).

Whereas the former mentioned tools have their own manners of determining text readability, what these tools have in common is their main objective: providing the writer with a score that indicates the difficulty of a specific text. This is done with the purpose of creating a text that can be understood by the majority of people, something that is quite important, for example, for the Government, for companies or in educational settings.

When analysing texts with the use of Klinkende Taal or the Accessibility Tool, one will receive a readability value. This value is based upon the Common European Framework of Reference (CEFR-scale), a framework of reference for learning foreign languages that was set up by the Council of Europe ('Common European Framework of Reference for Languages: Learning, Teaching, Assessment', 2014). In the CEFR foreign language proficiency is described at six different levels: A1 and A2, B1 and B2, C1 and C2 (Little, 2006). In table 1, the official purport for every level can be found. Here, it can be seen that the A level represents the easier language level whereas the C level represents the more difficult level.

2.4.3 Flesch Reading Ease-test

Another existing readability measure is the Flesch Reading Ease-test. The Flesch Reading Ease-test is widely used to measure the readability of text in various disciplines (Hartley, 2016). It is a test that is directly integrated in Word Office but that can also be calculated manually with the following formula: 206.835 – 1.015 (total words/total sentences) – 84.6 (total syllables/total words). The higher the outcome of the formula, the easier the material is to read, the lower the outcome of the formula, the more difficult the material is to read.

Table 1

The official Common European Framework definitions per level (ranging from most tot least difficult)

A1   Can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.

A2   Can understand short, simple texts on familiar matters of a concrete type which consists of high frequency every day or job-related language. Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international vocabulary items.

B1   Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory level of comprehension.

B2   Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low frequency idioms.

C1   Can understand in detail lengthy, complex texts, whether or not they relate to his/her own area of specialty, provided he/she can reread difficult sections.

C2   Can understand and interpret critically virtually all forms of the written language including abstract, structurally complex, or highly colloquial literary and non-literary writings. Can understand a wide range of long and complex texts, appreciating subtle distinctions of style and implicit as well as explicit meaning.

2.5 Language as a form of art: Poetry versus lyrics

As can be read in the previous section, in some situations, written language has to be understood at first glance. However, this language category, in which clarity and unambiguousness are important aspects, deviates from language use as a form of art, also known as literature. In the latter mentioned category, language does not (always) have to be understood in first glance but should rather challenge people to think about its meaning.

Although it may seem very obvious, no individual message represents only the words used in that message. Especially in the literature genre poetics, the relation between the language used and its meaning is not as straight forward as it looks. Oxford Dictionary (2016) describes the term poetics as 'A piece of writing in which the expression of feelings and ideas is given intensity by particular attention to diction (sometimes involving rhyme), rhythm, and imagery.' Hylighen and Dewaele (1999) further claim that the poetic language is a symbolic language that is open for personal interpretations. This phenomenon might be due to the use of ambiguity in language as described earlier by Bach and Harnish (1979). Ambiguity occurs when a word, expression, sentence, or context has more than one meaning and thus can be interpreted in more than one manner (MacDonald, Pearlmutter, & Seidenberg, 1994). Ambiguity can intentionally be used in order to allow readers to understand a written or spoken message in a variety of ways. According to Ibrahim (n.d.), 'ambiguity is often associated with poetry for it can be taken as a means of creating various meanings, implications and connotations, a means of creating imagination, a means of expression.' He continues: 'Being ambiguous, the poet can hide himself behind his implied attitude towards something: 'it is a particularly subtle device for enriching the expressive power of language, a clear way of saying two things at once.' (p. 811). The concept of ambiguity may be compared with the concept of figurative language, which is described by Oxford Dictionaries (2016) as a text that 'departs from the literal use of words'. Figurative language is concerned with the concept of non-literal meaning, which is activated when there is a mismatch between the thing being said and the context it is placed in (Giora, 1999). Non-literal (or figurative) language is a style technique that can be divided into different subcategories: metaphor, irony and, for example, the use of idioms (Giora, 1999).

Many researchers and philosophers claim that poetics and lyrics have some comparable aspects. This seems to be a logic perception if one considers the fact that the term sonnet - which is a poem of fourteen lines - does literally mean little song (Pence, 2012). Pattison (2012) argues that one simple consequence in poems as compared to lyrics is that 'the poet can depend on the reader being able to stop and go back, even to look up words while reading the poem.' A statement that is also confirmed by Jones (2012) and

van der Poel (2009). Furthermore, Pence (2012) clarifies that, whereas a poet solely has to communicate with words and rhyme or rhythm, a musician is able to put a chord underneath these words to create a greater amount of emotion. To be more specific: the emotions and feelings underpinned by the words addressed are given extra colour by the notes that join the words, the relationships of notes to other notes, and the rhythm they embody. However, Pattison (2012) and van der Poel (2009) state that 'some lyrics may use more complicated language than some poems. Some poems may use simpler language than some lyrics. But still, poems must stand on their own ground. Lyrics have extra modifiers to colour their words.'

Although there might be some differences in the ways in which poetics and lyrics are transferred (e.g. poems without and lyrics accompanied by music, poems most often should be read whereas lyrics should be sung), for the purpose of this research, it is assumed that poetics and lyrics indeed share some characteristics, namely: their freedom to be ambiguous and the writing techniques used to create these ambiguous texts.

3. Interviews

The major objective of this thesis is to look at the existence of richness in lyrics. However, the term lyrical richness has not been defined or explored yet. Therefore, qualitative research was conducted first in order to gain insights in what it is that makes lyrics containing rich content. Semi-structured interviews were used to provide an answer to the first research question. In this chapter the interview approach is explained and the results gained with the interviews are provided.

3.1 Participants

Purposive sampling was applied to collect a sample of fifteen potential interviewees. The sample included students of song writing, vocal students, musicians, teachers of song writing, poets and authors. Of all potential interviewees, eleven were approached through the use of Facebook Messenger. The other four potential interviewees were approached by the use of e-mail.

First, the participants were invited to participate in the study. In the invitation they were introduced to the topic, the purpose of the study, and the duration of the interview. Besides, it was mentioned that – depending on the preference of the potential interviewee– the interview would be conducted through the use of Skype, Facetime, by Phone, Facebook Messenger or in real life. Every participant received a personal invitation that was based on an invitation template in which topic and the purpose of the interview were mentioned.

Of all potential interviewees, ten were open to participate in the study. Seven of them were men whereas three were women. All interviewees were native speakers of Dutch. The average age of the interviewees was 35.4 years old ($SD = 16.2$).

The interviewees were practicing various professional activitites. However, they all had knowledge of text writing (e.g. student or professional, in music or as an author of books). In table 2, an overview is provided in which the professions and particularities of every interviewee can be found that are useful to mention for the purpose of this research.

3.2 Materials

A semi-structured approach was chosen to be able to follow different paths of conversation that emerged over the course of the interview and to prompt the informant to clarify and expand on certain questions. An interview guide was developed as a tool that guided the researcher through the interviews. The guide

that was used during the interviews can be found in appendix A. The interviews lasted between 20 and 45 minutes.

Table 2

Professions and particularities of all participating interviewees

Interviewee	Profession & particularities
Interviewee 1	• Singer-songwriter • Studying vocals at the Rockacademy, Tilburg and talent at *Giels Talentenjacht*
Interviewee 2	• Creative director • Experienced writer, poet (official city-poet-in-residence for six years), documentary- and radio maker
Interviewee 3	• Author and children's books ambassador • Awarded with Dutch writing prices like the *Gouden Griffel* and *Vlag en Wimpel*
Interviewee 4	• Singer-songwriter • Studying songwriting at the Rockacademy Tilburg
Interviewee 5	• Singer-songwriter • Studying vocals at the Arcus, Heerlen and talent at *Giels Talentenjacht*
Interviewee 6	• Singer-songwriter • Studying guitar at the Rockacademy, Tilburg
Interviewee 7	• Radio-dj and talent-scout • Co-creator of '*De Beste Singer Songwriter van Nederland'*,
Interviewee 8	• Songwriter, song-writing teacher (Pop Academy Enschede & Rockacademy, Tilburg), coach, management and production for various music festivals (e.g. *Vrienden van Amstel Live* and *Concert at Sea*) • Wrote lyrics for e.g. Maria Markesini, Trijntje Oosterhuis and Edsilia Rombley
Interviewee 9	• Singer-songwriter hobbyist • Creative technologist from origin
Interviewee 10	• Singer-song writer in the music genre experimental pop and psychedelia • Awarded with e.g. *Annie M.G. Schmidt,* and the *Johnny van Doorn prize*

3.3 Procedure

3.3.1 The appointment

As mentioned before, a list of fifteen potential interviewees, gathered by the use of purposive sampling, were approached via online media (Facebook Messenger and E-mail) and were asked to participate in a study about lyrical richness. In the invitation that was sent, they were first introduced to the topic, the purpose of the study and the duration of the interview. After, they were asked to participate.

When an interviewee accepted participation in the study, a date and time to perform the interview was decided upon between the interviewer and the interviewee.

3.3.2 The interview

Before starting the interview, the interviewer introduced herself and explained the topic once again. After, the interviewer and the interviewee had a short conversation in which the interviewer asked some questions on a personal level to get to know more about the background of the interviewee.

In the official part of the interview, the interviewee was asked several open questions concerning his or her experiences with texts: the differences between texts genres, opinions about lyrics in general and the concept of textual richness. After the official part of the interview, the interviewee had the opportunity to ask any remaining question(s) or to elaborate on what he or she had said before. Lastly, the interviewee was thanked for participation and asked if he or she preferred receiving the paper when finished.

Of all interviews, two were held through the use of Skype, one through the use of Facetime, four were held by phone, one by the use of Facebook Messenger, and three interviews were performed face to face.

3.4 Steps of data analysis

Of all interviews, two interviews were recorded. During the eight other interviews, important notes and interesting quotations were written down. In all cases, these notes included the key words that answered the questions as listed in Appendix A. Directly after the performance of the interviews, the interview was transcribed. The qualitative data was then to explored and interpreted by marking important words and quotations and investigating the frequency in which they occurred.

3.5 Results

In this part of the paper the thesis the findings gained during the interviewees are discussed. The guideline that was created for the interviews will form the basis of the results. This means that the focus will be on the perceived differences between different texts genres, opinions about lyrics in general, and opinions about the concept of lyrical richness.

3.5.1 Differences between text genres

This part of the interview focused on the differences and similarities between lyrics and other text genres. The ability to write creatively (opinions instead of facts) was one of the main points mentioned. The first interviewee stated that lyrics distinct themselves from any other text genre because they allow more *creative writing*. Another interviewee mentioned: 'In newspapers, you should avoid ambiguity. The

message should be clear at one glance. In lyrics, ambiguity is an important factor. Because here, it is about the messages the listener thinks are communicated.' Another interviewee elaborated on this by stating that newspapers are about facts whereas lyrics are used for communicating about opinions and feelings: 'Lyrics are a combination of fantasy and reality, whereas newspapers only should tell the truth.'

When asked for differences and similarities between lyrics and other text genres, *poems* were a text genre that was mentioned almost automatically. According to eight of the interviewees, poems are the genre that allow for more flexibility and opportunities in writing than lyrics do. The statement that writing lyrics has its limitations supports this claim. For example, a songwriter has to take into account the instruments used, the sound when words are spoken out loud, the general characteristics of a song (intro, verse, chorus, bridge, outro), the length of a song, repetition, and metre. However, one of the participants stated that: 'I do think that the boundaries between poetry and song lyrics are getting more vague. The amount of freedom when writing lyrics is increasing. Nowadays, a song does not necessarily have to have a particular order.' The last interviewee states that: 'A poet is not a song writer. A poet writes his poem, on paper. This means that the poem sticks to the paper, the letters that are written down are fixed on paper and stand still in time. A poem stands still in time. A poem is like a photograph. It stands still in time. In contrast to that, a song moves in time for at least three to five minutes. And the one who is singing takes you with him or her for those three to five minutes.' What is meant here is that the one who is reading the poem is the one who is guiding his own process of reading on paper. When a sentence is not comprehended, the reader can read that sentence again. On the contrary, lyrics are performed by someone and to some other person. This means that the person who is listening is the one being guided. The interviewee elaborates on the former mentioned by stating that both, writing poems or writing lyrics, are *different disciplines* that carry different properties. 'It certainly looks like each other, but is is something quite different. Very often, I write phrases that look well on paper but that do not sound good when I sing them.' The observation that lyrics and poems differ is reasoned by one of the interviewees who provides the example of dancing in front of a painting. 'Sometimes they set a popular poem to music. But in most cases, that does not make sense at all. The poem was already finished and was a work on its own. It is just like you are going to dance in front of a painting. The painting was already finished, and the dance is absolutely beautiful. But together it does not make sense at all.' Another interviewee states that: 'To me, the genre lyrics is something that lays very closely to the principles of writing poems. In both genres, you are forced to write on a square centimetre. You make use of a story line and fixed rules in which you want to tell a story. It is an interplay between the transmitter and the receiver. The fewer blockages there are,

the stronger the communication between both can be. And if these blockages are gone, the writer is able to create a message that is as rich as he or she wants it to be. For example, by the use of iconicity, which is often rooted in religions and cultures.' Emotion is an aspect that is mentioned as the basics of both text genres.

Two of the interviewees mention the text genre lyrical poetry –a formal type of poetry in which the expression of emotions and feelings are spoken out loud accompanied by an instrument– as the genre in which the principles of poetry and lyrics are coming very closely together.

3.5.2 Opinions about lyrics in general
During the interview, the interviewees were asked about their opinions on lyrics in general. Interviewee one stated that: 'I think lyrics differ a lot from each other. Whereas some musicians are able to find new words to describe a universal feeling, other musicians write more simple lyrics.' Here, the interviewee describes simple texts as follows: 'By hearing the first word of the song, you already know what the rhyme will be.' Another interviewee elaborated on this observation by stating that: 'There are two kind of songs: the so called 'flat songs' that are intended to sing along. But also the songs that ask to be thought about.' This statement was further clarified by the statement that some musicians generate a feeling that says that they have the urge to tell you something about a specific situation, whereas other musicians write about clichés that can easily be sung along with and that are of little originality.

Creating a specific atmosphere also appears to be an important factor in lyric writing. One of the interviewees notes that the power of writing is when a writer is able to establish an imaginary world in only one or two sentences in which the listener can easily get lost in a positive way. 'Word choices are a great and easy way to do this. For example, if you want to tell something about the woman you like, you can either say 'my dear' or 'my girl'. In this case, the words 'my dear' evoke a more nostalgic atmosphere as compared to 'my girl'.'

Additionally, another interviewee mentioned: 'The beauty of lyric writing is that you can describe something in such way that the one who is listening in first instance does not necessarily know what the lyrics are about. Thinking about what one has just heard may lead to discovering what the theme of the lyric actually is. Everyone may see the same event, but in a different way. However, this does not mean that we are looking at something else.'

3.5.3 Opinions about the concept lyrical richness

In all interviews, lyrical richness was directly or indirectly referred to as language that can be interpreted in different ways. The first interviewee stated that rich lyrics cannot be lyrics that literally represent the words it stands for. According to the first interviewee, rich lyrics are the ones that are written in such way that they are multi-interpretable. The second interviewee stated that: 'At the heart of the concept of lyrical richness lies the possibility of lyrics to figuratively 'hit' you. The text should send a message that you will not easily forget. Rich lyrics encourage thoughts and maybe even change.' This statement was supplemented by with the thought that rich texts do not necessarily have to bring up 'heavy' themes, but rather that the more intimate themes can also be considered as rich.

The third interviewee mentioned that originality and recognition are important factors in determining lyrical richness. A finding with which also the fourth interviewee agrees: 'To me, lyrical richness is when lyrics tell a story and use interesting and pretty words. In lyrics, a text is a rich text when the writer can find the right combination between the abstractness and the literacy to tell what he or she wants to tell. A story should not be told literally because then, it is not interesting anymore. Besides, when a story is told literally, it will not invite you to think about it. However, when lyrics are too abstract, there is also a chance of not being interesting enough because the text is too vague to understand. To me, textual richness is the right combination of literacy and abstraction.' The interviewee elaborates on this thought by stating that in a rich lyric, it is important that a specific feeling is caught with the use of as few words as possible. The latter mentioned: catching a specific feeling, is a concept which was also mentioned by the fifth interviewee: 'Rich lyrics are lyrics with a deeper meaning that asks you to think about a certain topic and that are able to give you a specific feeling. A feeling that you are able to feel every time you hear the song again. Rich lyrics are often strange lyrics that give the listener the opportunity to discover something new, again and again. Besides, rich texts touch people emotionally. Being able to give your own interpretation contributes greatly in achieving this.' To explain what is meant by this, the interviewee gives an example of a singer who is singing about a pink-haired person with whom the singer seems to be in love. When the listener hears this detailed description of a loved one with pink hair, the text is not free for own interpretation anymore, which makes it harder to understand the feelings this song puts forth.

The sixth participant describes lyrical richness as lyrics that are able to put you to thought. 'When a text properly puts you to thought and makes you consider all the words that are said, then it is a rich text. The text should allow to adopt a certain feeling and should send you a message.' The seventh interviewee

tells that a rich lyric is one that allows for own interpretation. According to the interviewee a rich lyric is a text that is multi-interpretable: 'Rich texts may sound more pleasant. However, I do not know if a rich text is necessarily more difficult. In the end, you should make sure that you create a specific feeling for the one who is listening to your song.'

According to the eight interviewee, clichés should be avoided within rich lyrics: 'The biggest pitfall in writing lyrics is the use of clichés. In my opinion, texts that are too contrived cannot be rich. On the other hand, pure and honest lyrics can. However, richness is something that can be quite personal. Richness can be the narrative in a text, the indirect messages and existence of layers, the way in which a text can universally be understood, and the extent to which the lyrics are able to evoke images in the mind.'

The ninth interviewee approaches the concept of lyrical richness as a text that is multi interpretable. Something with which, some of the aforementioned interviewees as well as the last interviewee agreed upon: 'To me, the creator, it is important that there is some sort of secret in the message. A great song has a secret. Which will always be there. No one can ever solve that secret. So, every time you hear the song, you are confronted with the secret of that specific song. So when you are sad, when you became 30, when you became 40, or 50… Every time you here the song, the secret is still there. However, this mysterious secret will speak to you in a different way every time because you became older.' The interviewee elaborated upon the latter quote by stating that it is the deeper layer of a song that makes the existence of this secret possible.

3.5.4 Identifying lyrical richness

Besides trying to define the term lyrical richness, the interviewees were asked to elaborate on the concept by providing an opinion about how lyrical richness can be determined. The first interviewee stated that the level of lyrical richness can be found by looking at the deeper layer within the text. However, according to the same interviewee, it is not only finding the deeper layers but also the possibility for interpreting them that allows you to determine the richness of lyrics. The second interviewee states that word choice, the presence of metaphors, simplifying texts in such way that they almost sound poetic also contribute to the degree of lyrical richness. According to the third participant, one can determine lyrical richness by asking: 'Have I heard this before? Do I recognize the feeling? Am I surprised by the words, phrases, and insights that are used?'

The fourth interviewee, however, thinks that it is really difficult to determine lyrical richness and states that: 'It is a concept that can be quite personal.' According to the fifth interviewee, lyrical richness can be determined by looking at the subject of lyrics. Is it superficial? Or innovative and thorough? Is the text adolescent or not? Are there any puns used? Are there any details used? Or does it allow for own interpretation? Does the writer make use of pleonasms? The sixth interviewee thinks that lyrical richness can be determined by looking at the use of imaginary elements, synonyms, rhyme schemes, and metre. Besides, the interviewee stated that: 'What also contributes to a rich text is a neat formulation: good discourse, good grammar and no spelling errors.' The same interviewee mentions that lyrics can be an expression of art in which carefully chosen words are used. Either everyday language or language that deviates from this everyday language. Here it is thus stated that originality in word choice is an important factor in determining lyrical richness. He elaborates: 'What counts most in the existence of richness in lyrics is that rich lyrics are original in such way that they find a new way to say something and they are able to create images inside one's head.' An example that was mentioned here is the song 'After the Gold Rush', written by Neil Young, which is considered a rich lyric: 'Personally, I think these lyrics are about the Vietnam war. What the exact theme of this song is is not known. Many fora are dedicated to discussions about what the exact theme is. However, in these lyrics, the sentences 'In the yellow haze of the sun', 'there were children crying' and for example 'space ships flying' can be seen through the eyes of a native who does not know what is happening but also through the eyes of a soldier 'I was hoping for replacement.' What is stressed here is the importance of open interpretable lyrics: 'The writer should be aware of what he is doing and should use the power of a sentence in the right way.'

The seventh interviewee describes rich lyrics as lyrics that use the content and experiences created in unwanted situations. More specifically: it is content about bad things that happened to the writer which he or she wants to share with the world but that are actually too intimate to share: 'When this happens, the musician is able to create a metaphor. This can be done out of everything. The musician knows what he or she is singing about, however others may interpret the lyrics another way.'

According to interviewee eight, lyrical richness can be determined by looking at word choice. For example, one may give a lot of details, create new word combinations that are direct but not too direct, or one may write literally or figuratively. An interesting statement that is made here is the possibility of stimulating the sensory neurons (the nose, eyes, ears, mouth or the skin), something that is applied in rich lyrics. These neurons can be stimulated by using the right words, and can be applied for a better creation of an image or imaginary world in one's mind. The interviewee said: 'In first instance, to me lyrical

richness is when a text is written indirectly and in first instance may even seem to be a bit detached. These kind of texts ask you to listen carefully and discover more than what you heard in the first place.'

It is abstraction that the ninth and the tenth interviewee think can be used to determine lyrical richness. As the last interviewee states: 'All lyrics are a metaphor for something else. And I think that I can say that, whatever song you make, when something is a good song then it is a metaphor for love or death. However, you should never name these concepts directly. Never call it 'love' or 'death'. Even if you sing the words 'elephant' and 'ice cream shop', the song can be about love or death.' The interviewee elaborates on this interesting quote by saying that: 'In all good art, the message is about love or death. And you can feel that. A sensitive person is able to feel that while the words do not even have to be mentioned literally.'

3.5.5 Additional remarks

Furthermore, it is important to mention that it was stated that the way one interprets lyrics depends on the way one feels and the situation he or she is in. Here it is noticed that: 'In music, you often hear what you are willing to hear. The way you feel and the situation you are in will influence the way in which you eventually interpret lyrics.'

Additionally, the interviewees were asked to give examples of what they thought are songwriters that write rich lyrics versus not so rich lyrics. Here, the website Piraten Top 100 was mentioned as a website on which a great amount of not so rich lyrics are documented. On the contrary, musicians that were mentioned and complimented for writing rich lyrics were: Joni Mitchell, Tom Waits and Neil Young. Examples of Dutch musicians that were complimented for writing rich lyrics were: Toon Hermans, Lennaert Nijgh, Henny Vrienten and Ramses Shaffy.

4. Lyrical richness defined

Intuitively it is believed that one can differentiate lyrics based on their level of richness. Additionally, the interviews in chapter three have shown that this is a phenomena observed by several others. According to the interviewees, the ability to understand lyrics and to create deeper layers or meanings within lyrics are some of the elements that contribute to this richness. Up to now, many researches have already focused on how to create understandable, not too complex everyday language (Bach & Harnish, 1979; Corballis, 2002; Knapp & Hall, 1992; Landauer, Foltz & Laham, 1998; Saif & Alani, 2012; Steehouder, Jansen, van Gulik, Mulder, van der Pool & Zeijl, 2016) and on the deeper layer or meanings within texts in general (e.g. sentiment analyses) (Saif, He & Alani, 2012). However, no research has yet focused on these topics as related to the text genre lyrics. Therefore, to the best of our knowledge, this thesis is the first to investigate the differences between lyrics by means of comprehension and the use of deeper laying layers. Because no research has yet focused on this topic in specific, this thesis will be the first to propose a term that highlights these perceived differences. Throughout this thesis, these differences will be captured under the term 'lyrical richness'.

When deliberating lyrical richness, we take into account the believe that the term is a phenomenon that consists of more than one concept. Below, a first idea of what concepts the term might consist of is proposed. The concepts one to seven were adopted from literature (Horst et al., 2015; Bach & Harnish, 1979). The items that were found in literature were expanded upon with findings gained during the interviews.

Additionally, analysis of the interviews showed that concepts eight to thirteen had to be added to provide a more complete overview of some of the concepts that lyrical richness entails:

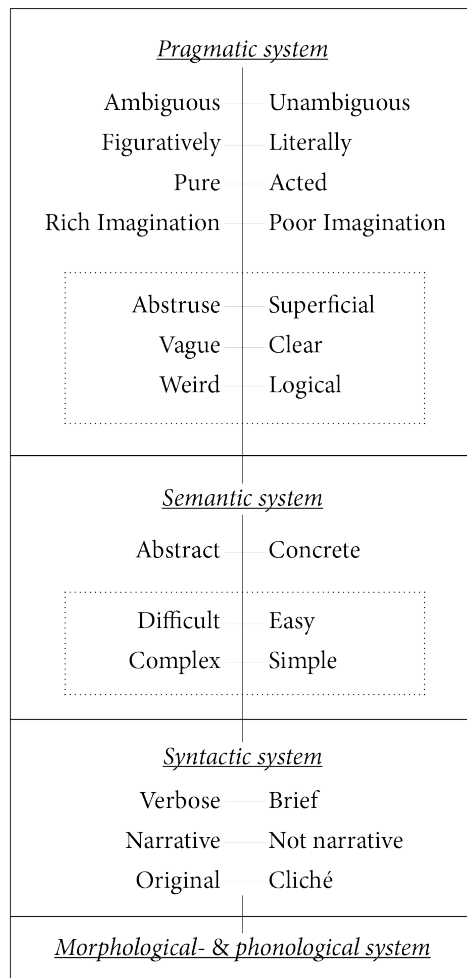(1) difficult/easy (moeilijk/makkelijk),

(2) vague/clear (vaag/duidelijk),

(3) complex/simple (complex/simple),

(4) strange/logical (vreemd/logisch),

(5) verbose/brief (breedsprakig/beknopt),

(6) ambiguous/unambiguous (dubbelzinnig/ondubbelzinnig),

(7) figurative/literally (figuurlijk/letterlijk)

(8) original/cliché (origineel/cliché),

(9) abstruse/superficial (diepzinnig/oppervlakkig),

(10) abstract/concrete (abstract/concreet),

(11) pure/acted (puur/geacteerd),

(12) narrative/not narrative (verhalend/niet verhalend),

(13) rich imagination/poor imagination (verbeeldingsrijk/verbeeldingsarm).

In order to comprehend how these concepts, relate to the components of language, a subdivision of the earlier mentioned concepts is proposed in figure 1. This subdivision is based upon the knowledge gained from literature as discussed in chapter 2 (Corballis, 2002; Krauss & Chui, 1997; Leech, 1983).

The pragmatic system takes into account all concepts that are related to what is meant by the speaker. It represents the relationship between the utterances, its sender and how the receiver perceives it. The semantic system represents the meaning of language and does not, in contrast to the pragmatic system, include the speaker' intentions. The syntactic system is about the construction of language, for example the way in which words are ordered to create a comprehensible sentence. The morphological and phonological systems are about the acoustics of language. The morphological system is about the sounds of words when they are divided (e.g. 'over-study'), whereas the phonological system is concerned with the organization of sounds in language in general (e.g. rhyme). Because the focus of this thesis is on the content of the text within lyrics rather than the sound, this thesis we will solely focus on the pragmatic-, semantic-, and syntactic system. What should be taken into account here is that these systems are not directly represented by concepts that are used in this research. However, these systems cannot be separated from language since the sound of language always matters, even by hearing the words in one's head when one reads a text.

As can be noticed, the aforementioned concepts and the language levels they belong to each represent quite abstract phenomena that will probably connect with each other on different levels. What should be taken into account is that the concepts do not necessarily stand on their own but in some cases are in need of each other to make sense. Besides, some concepts do not directly represent the same phenomena, but are still very closely related to each other. In figure 1, these concepts are depicted within the frames with the dotted lines.

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┌─────────────────────────────────────────┐
│           Pragmatic system              │
│                                         │
│   Ambiguous  │  Unambiguous             │
│   Figuratively ─ Literally              │
│        Pure  │  Acted                   │
│ Rich Imagination ─ Poor Imagination     │
│                                         │
│   ┌·····································┐ │
│   ┊  Abstruse ─ Superficial          ┊ │
│   ┊    Vague  ─ Clear                 ┊ │
│   ┊    Weird  ─ Logical               ┊ │
│   └·····································┘ │
├─────────────────────────────────────────┤
│                                         │
│           Semantic system               │
│                                         │
│    Abstract  │  Concrete                │
│                                         │
│   ┌·····································┐ │
│   ┊  Difficult ─ Easy                 ┊ │
│   ┊  Complex  ─ Simple                ┊ │
│   └·····································┘ │
├─────────────────────────────────────────┤
│           Syntactic system              │
│    Verbose   ─ Brief                    │
│   Narrative  ─ Not narrative            │
│    Original  ─ Cliché                   │
├─────────────────────────────────────────┤
│  Morphological- & phonological system   │
└─────────────────────────────────────────┘
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Figure 1. Concepts of lyrical richness linked to the components of language

5. Questionnaire

In this part of the thesis, the focus will be on lyrical richness as judged by a wider population. Here, a sample of people was asked for their opinion about the level of lyrical richness of several different lyrics. This was done by the use of a quantitative research approach in the form of an online questionnaire, which will be discussed in more detail below.

5.1 Participants

Over a one-week period in November 2016, 297 participants filled out an online questionnaire, which was created with the online software tool Qualtrics. Of all participants, 76 did not finish the questionnaire and were excluded from the sample. 217 were native speakers of the Dutch language whereas for four participants Dutch was their second language. Because it is assumed that people are better at understanding their native language than a second language, and the questionnaire only included Dutch lyrics, the choice was made to exclude non-native speakers from the sample. Of the final 217 responses that were included for analyses, 85 were men and 132 were women. On average, the participants were 33.27 years old (*SD* = 13.07). The youngest participant was 16 years old whereas the oldest participant was 76 years old. The participants had a varied educational background: 0.5% participant finished Primary School, 3.3% finished VMBO, 4.7% finished HAVO, 7.5% finished VWO, 14.1% finished MBO, 39.9% finished HBO, and 30.0% finished WO. Text affinity was investigated by the question '*I like working with text'*, and was measured with a 5-point Likert scale ranging from 1 (= *completely disagree)* to 5 (= *completely agree)*. The average text affinity was 3.88 (*SD = 0.99*).

In order to recruit the sample of participants, non-probability convenience sampling was deployed within different online environments. These online environments included: Facebook, Twitter, WhatsApp, LinkedIn and E-mail. Furthermore, snowball sampling was applied since the participants were asked to spread the questionnaire throughout their own network.

5.2 Materials

For this study, twenty lyrics were used to investigate the possibility of organizing lyrics on their level of lyrical richness. Because it is assumed that people are better at understanding their native language than a second language, and the questionnaire was performed among Dutch participants, the choice was made to

solely use Dutch lyrics as part of the questionnaire and, as described above, remove all non-native speakers from the sample.

Some of the lyrics were chosen because they were mentioned during the interviews as being rich or not so rich. Others were chosen based on our intuitions about their level of richness (either highly rich or not rich at all). The lyrics that were selected came from various Dutch artists (Eefje de Visser, Spinvis, Typhoon, Van Dik Hout, Boudewijn de Groot, Herman van Veen, Wim Sonneveld, Acda en de Munnik, Thé Lau, Ruth Jacott, Karin Bloemen, Frans Bauer, Jan Smit, Guus Meeuwis, Jeroen van de Boom, Wolter Kroes, Roy Donders, Nick en Simon, Trijntje Oosterhuis and Glennis Grace), scattered across various different music genres. The lyrics that were used were adopted in their original state, which means that they were not shortened or modified another way. Criteria for selecting the stimuli were as follows: the lyrics had to be in Dutch, should not possess any foreign- or slang- words, and to overcome familiarity with the song or the artist the titles of the songs should not have been in the Dutch top 40 ('Top 100-Jaaroverzichten', 2016). The complete list of lyrical information (artist, lyric title and genre) that were used in the questionnaire can be found in appendix B. Besides, the complete lyrics that were used can be found in appendix C.

5.2.1 Measurements

To be able to create a questionnaire that measured perceived lyrical richness, previous investigations testing for linguistic aspects closely related to this concept were consulted (readability and comprehension measures). Part of the items originates from a study of van Wijk (1996). However, in the study of van der Horst et al. (2015) one of the items belonging to the concept of comprehensibility, as formulated by van Wijk (1996), was replaced by another item. This was done in order to ensure a higher reliability score. For the purpose of the current paper, the concept as used in the study of van Wijk (1996) was adjusted as suggested by van der Horst et al. (2015). This means that there were five semantic word pairs that measured comprehensibility as described in the article of van der Horst et al. (2015), these were: difficult/easy (moeilijk/makkelijk), vague/clear (vaag/duidelijk), complex/simple (complex/simpel), strange/logical (vreemd/logisch), verbose/brief (breedsprakig/beknopt).

Besides, two other semantic word pairs were created based upon the results from the article of Bach and Harnish (1979). These items included ambiguity (ambiguous/unambiguous; dubbelzinnig/ondubbelzinnig) and the perceived existence of figurative language (figuratively/literally; figuurlijk/letterlijk).

The items that were found in literature were expanded upon with findings gained during the interviews. Additionally, original/cliché (origineel/cliché), abstruse/superficial (diepzinnig/oppervlakkig), abstract/concrete (abstract/concreet), pure/acted (puur/geacteerd), and narrative/not narrative (verhalend/niet verhalend) were added to give a more complete idea of the concept of lyrical richness. This means that, in total, thirteen items were used to measure perceived lyrical richness.

To rule out the possibility that participants would rate the lyrics based on likability of the musician – instead of lyrical richness– the names of the musicians were not mentioned. Consequently, to control for lyric familiarity, a question that tested lyric familiarity was added for every lyric *('I know this lyric')*. Participants could answer with 'no', 'I don't know anymore' and 'yes'. The option 'yes' contained an empty field in which the participant was asked to write the name of the artist. Here, the assessments of participants who could identify the lyric with the right artist's name were removed from the sample. Answers of participants who said they knew the lyric but mentioned the wrong artist were kept for analysis. Here, Wim Sonneveld ($N = 48$) and Roy Donders ($N = 44$) were correctly recognised most ($N_{Wim\ recognised} = 14$; $N_{Roy\ recognised} = 6$). Of all lyrics, nine were not recognized at all (Eefje de Visser, Boudewijn de Groot. Thé Lau, Ruth Jacott, Karin Bloemen, Frans Bauer, Jan Smit, Wolter Kroes and Glennis Grace). All other lyrics were only associated with the right artist four times or less. In appendix D, an overview can be found of the number of answers that have been omitted and maintained for each lyric and thus the number of analysed answers per lyric.

Besides answering questions about perceived lyrical richness, the participants had to answer demographical questions regarding their age, and gender. Additionally, participants were asked to answer questions about their interest in and affinity with the Dutch language on a general level ('*I like language*' and '*Dutch is my native language*'). The complete questionnaire that was used can be found in appendix E.

5.2.3 Pre-test

The questionnaire was pretested to ensure that participation in the questionnaire would not take any longer than approximately 12 minutes. By pre-testing, the number of lyrics each participant had to judge was determined and set to four.

5.3 Procedure

Participants were invited via a link that was sent through various online channels (Facebook, Twitter, Whatsapp, LinkedIn, and E-mail). Once the invitee had decided to participate in the questionnaire, the participant clicked the link and was welcomed with a personal message. Here, the participant was introduced to the topic, the purpose of the study, and thanked for participation in advance.

Before the experimental part of the questionnaire started, participants had to answer demographical questions regarding their gender and age. After answering the demographical questions, the participants had to answer questions about their affinity with and interest in the Dutch language. After completing the demographical section and the language affinity section of the questionnaire, the experimental part started.

In the experimental part of the study, every participant was randomly assigned to four of the twenty lyrics. This was done automatically by Qualtrics in such way that each lyric would have been seen by an even number of participants. The participant had to perform two tasks. The first task was to carefully read the lyric. The participant was not exposed to the writer, singer nor the title of the lyric. The second task was to provide an answer on scale for each of the thirteen concepts regarding the perceived richness of the lyric. After completing each of these tasks for all of the assigned stimuli, the participant was asked to leave behind their e-mail address when they preferred to receive the results of the study. Lastly, they were thanked for their participation once again.

5.4 Steps of data analysis

The dataset was directly downloaded from Qualtrics and was explored using SPSS. Because the participants only saw four of the available twenty lyrics, a half-filled/half empty dataset was provided. In order to do statistical analyses, all missing values were deleted and the dataset was restructured. This did not have any effects on the outcome. Consequently, all participants who did not complete the questionnaire or whose native language was not Dutch were deleted from the sample. Besides, the results of participants who said to be familiar with the artist or the song were deleted.

Because three of the questions in the question-set provided a high score when perceived as rich, while all other questions provided a high score as perceived as less rich, these questions had to be recoded (difficult/easy - moeilijk/makkelijk; strange/logical - vreemd/logisch; and profound/superficial - diepzinnig/oppervlakkig). What should be kept in mind here is that the recoding was done in such way that a lower score reflects a higher appreciation for a specific item.

A principle components factor analysis was then performed to reduce the number of items measuring perceived lyrical richness, followed by a Cronbach's Alpha to ensure that the factors provided by the factor analysis could actually be taken together. Because some of the concepts seemed to measure overlapping ideas, a principle components factor analysis was performed. The principle components analysis showed that it was possible to reduce the original thirteen items to only two measures (named complexity and ingenuity). By the performance of a principle components factor analysis, the two novel variables were automatically created by SPSS. These variables provided the means per participant for each song and each specific measurement (complexity and ingenuity). After, the assumptions associated with a one-way ANOVA were tested. Then, the actual analysis was performed: two one-way ANOVA's (for the factor complexity as well as for the factor ingenuity), and a post hoc test was consulted to investigate the possible differences between the lyrics for both factors.

Additionally, the means and standard deviations of the thirteen separate items were not explored in much detail and will not be discussed. However, because of the importance to know about the variance within the answers of all participants is, appendix G shows an overview of the means of the standard deviations of all thirteen items separately. The variances between the answers the participants gave were relatively small, which means that the participants were fairly consistent in the answers they provided.

5.5 Results

5.5.1 Factor analysis

To reduce the dimensionality of the data, a principle components analysis was conducted on the 13 items with oblique rotation (direct oblimin). The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, KMO = .89, ('meritorious' according to Hutcheson & Sofroniou, 1999), and all KMO values for individual items were greater than .83, which is well above the acceptable limit of .5 (Field, 2013). Additionally, Bartlett's test of sphericity was significant (χ^2 (78) = 4877.38, $p < .001$). An initial analysis was run to obtain eigenvalues for each factor in the data. Two factors had eigenvalues over Kaiser's criterion of 1 and in combination explained 57.42% of the variance. Because the sample size did not exceed 250 and the average communalities after extraction was sometimes lower than .7, Kaiser's criterion was not met. The scree plot was consulted and showed inflexions that would justify retaining 2 factors. The reliability of the two factor loadings was assessed using Cronbach's Alpha. The complexity measure was measured with 8 items whereas the ingenuity measure eventually consisted of 5 items. Both were measured on a 5-point-scale, and had a genuinely good reliability ($\alpha_{complexity}$ = .87, $\alpha_{ingenuity}$ =.82).

Table 3 shows the factor loadings after rotation. The items that cluster on the same factor suggest that factor one represents complexity measures and factor two represents ingenuity values.

Table 3

Summary of exploratory factor analysis results for the lyrical richness questionnaire (N = 213)

	Rotated Factor Loadings	
Item	**Complexity**	**Ingenuity**
Difficult/Easy (Moeilijk/Makkelijk)	.77	–
Vague/Obvious (Vaag/Duidelijk)	.91	–
Complex/Simple (Complex/Simpel)	.71	–
Strange/Logical (Vreemd/Logisch)	.80	–
Verbose/Brief (Breedsprakig/Beknopt)	.31	.46
Rich imagination/Poor imagination (Verbeeldingsrijk/Verbeeldingsarm)	–	.68
Figurative/Literally (Figuurlijk/Letterlijk)	.60	–
Ambiguous/Unambiguous (Dubbelzinnig/Ondubbelzinnig)	.65	–
Original/Cliché (Origineel/Cliché)	–	.74
Abstruse/Superficial (Diepzinnig / Oppervlakkig)	–	.76
Abstract/Concrete (Abstract/Concreet)	.75	–
Pure/Acted (Puur/Geacteerd)	–	.80
Narrative/Not narrative (Verhalend/Niet verhalend)	–	.72
% of the variance	38.9	18.5
Cronbach's α	.87	.82

"–" means no correlation was found for this factor

5.5.2 One-way ANOVAs

Assumptions. Although the assumption independence of observation was not met –since all participants rated four of the twenty available lyrics– a one-way ANOVA was considered to be the most suitable statistical test to determine whether there are any statistically significant differences between the means of the lyrics for the complexity factor and the ingenuity factor. The one-way ANOVA was performed twice: once for the factor 'complexity' and once for the factor 'ingenuity'. Although some outliers were visible on the box plot for both factors, it was chosen not to delete them because removing this item will not have a significant effect on our results.

Because the Shapiro-Wilk Test is more appropriate for small sample sizes but can also handle large sample sizes (Testing for normality using SPSS Statistics, n.d.), and not all lyrics in this research were rated above 50 times (as is a requirement for the Kolmogrov-Smirnov test), the Shapiro-Wilk test was used for analysing normal distribution of the data. The Shapiro-Wilk test on the factor complexity was

only significant fort the lyric of Spinvis (D(41)= .95, p = .05), Karin Bloemen (D(46)= .93, p = .01), and Jeroen van de Boom (D(37)= .92, p = .01). Furthermore, the Shapiro-Wilk test on the factor ingenuity was only significant for the lyrics of Herman van Veen (*D*(42)= .94, p = .02). Indicating no normal distribution for these factors and corresponding lyrics. However, the one-way ANOVA can tolerate data that is non-normal distributed and will therefore still be performed (One-way Anova, n.d).

Lastly, the assumption of homogeneity of variance was tested for both factors. Levene's test indicated unequal variances for the factor complexity (F = .93, p = .55). Owing to this violated assumption, the Welch statistic was consulted and the degrees of freedom for the factor ingenuity were adjusted (F(4, 293.48) = 23.32, p < .001). Additionally, the Levene's test indicated equal variances for the factor ingenuity (F = 2.51, p < .001).

One-way ANOVA. Analysis of variance showed significant difference between the lyrics and perceived complexity (F(19, 805) = 21.68, p < .001), as well as between the lyrics and perceived ingenuity (F(19, 805) = 12,72, p < .001). Because the one-way ANOVA shows an overall difference between our groups, but does not tell us which specific groups differed, post hoc tests were performed. Here, it was taken into account that the assumption of homogeneity of variance was not met for the factor complexity. Therefore, the Hames Howell post hoc test was consulted for the factor complexity whereas the Tukey's post hoc test was consulted for the factor ingenuity.

Hames Howell post hoc for complexity. The Hames Howell post hoc test revealed that at least three clusters can be proposed based upon the significant differences between lyrics. The clearest output the Homes Howell post hoc test reveals is that the lyrics of Frans Bauer, Guus Meeuwis, Jeroen van de Boom, Wolter Kroes, Roy Donders, and Nick en Simon —which will from now on be called cluster one— all significantly differed with the lyrics of Eefje de Visser, Spinvis, Typhoon, Van Dik Hout, Boudewijn de Groot, Herman van Veen, Thé Lau, Ruth Jacott and Karin Bloemen —which will be referred to as cluster three. Figure 2 graphically presents an overview of how these lyrics can be categorized.

In between these clusters, some lyrics are left that significantly differ with some lyrics within each or one of the groups. For example, it was found that the lyric of Trijntje Oosterhuis significantly differed from the lyrics of Typhoon, Frans Bauer, Guus Meeuwis, Jeroen van de Boom, Wolter Kroes, Roy Donders and Nick en Simon. Taking a closer look at the means of the separate lyrics, revealed that the lyrics of Trijntje Oosterhuis were perceived as less complex than the lyrics of Typhoon but more complex than the lyrics of Frans Bauer, Guus Meeuwis, Jeroen van de Boom, Wolter Kroes, Roy Donders and Nick en Simon.

Acda en de Munnik only significantly differed from the lyrics of Typhoon, Boudewijn de Groot, Herman van Veen, The Lau, Ruth Jacott, and Karin Bloemen. Indicating that the Acda and the Munnik lyrics were perceived as being significantly less complex than the lyrics of the aforementioned.

The lyrics of Glennis Grace were, in terms of complexity, perceived as significantly different from the lyrics of Eefje de Visser, Spinvis, Typhoon, Boudewijn de Groot, Herman van Veen, Frans Bauer, Jan Smit, and Wolter Kroes. Indicating that the lyrics of Glennis were perceived as being significantly less complex than the lyrics of Eefje de Visser, Spinvis, Typhoon, Boudewijn de Groot, Herman van Veen but even more complex than the lyrics of Frans Bauer, Jan Smit, and Boudewijn de Groot.

The lyric of Jan Smit seemed to be significantly different from the lyrics of Eefje de Visser, Spinvis, Typhoon, Boudewijn de Groot, Herman van Veen, Karin Bloemen, Frans Bauer, and Wolter Kroes. Again, the means show that the lyric of Jan Smith was perceived as less complex than the lyrics of Eefje de Visser, Spinvis, Typhoon, Boudewijn de Groot, Herman van Veen, Karin Bloemen but more complex than the lyrics of Frans Bauer, and Wolter Kroes.

Guus Meeuwis also significantly differed from the lyrics of Eefje de Visser, Spinvis, Typhoon, Boudewijn de Groot, Herman van Veen, Karin Bloemen, and Wolter Kroes. The means indicate that this lyric was perceived as more complex than the lyric of Wolter Kroes and as less complex than the other one's mentioned.

Wim Sonneveld showed significant differences with the lyrics of Eefje de Visser, Typhoon, Van Dik Hout, Boudewijn de Groot, Herman van Veen, Frans Bauer, and Wolter Kroes. Taking a closer look at the means, it can be said that the lyric of Wim Sonneveld was perceived as less complex than the lyrics of Eefje de Visser, Typhoon, Van Dik Hout, Boudewijn de Groot, Herman van Veen and more complex than the lyrics of Frans Bauer and Wolter Kroes. The complete overview of *p*-values for each song as compared to each of the other songs as well for the factor complexity as for the factor ingenuity can be found in appendix F (table 9 and table 10). Based on the presence or absence of significant differences between lyrics on the concept of complexity, figure 2 proposes the clusters that were derived after analysis.
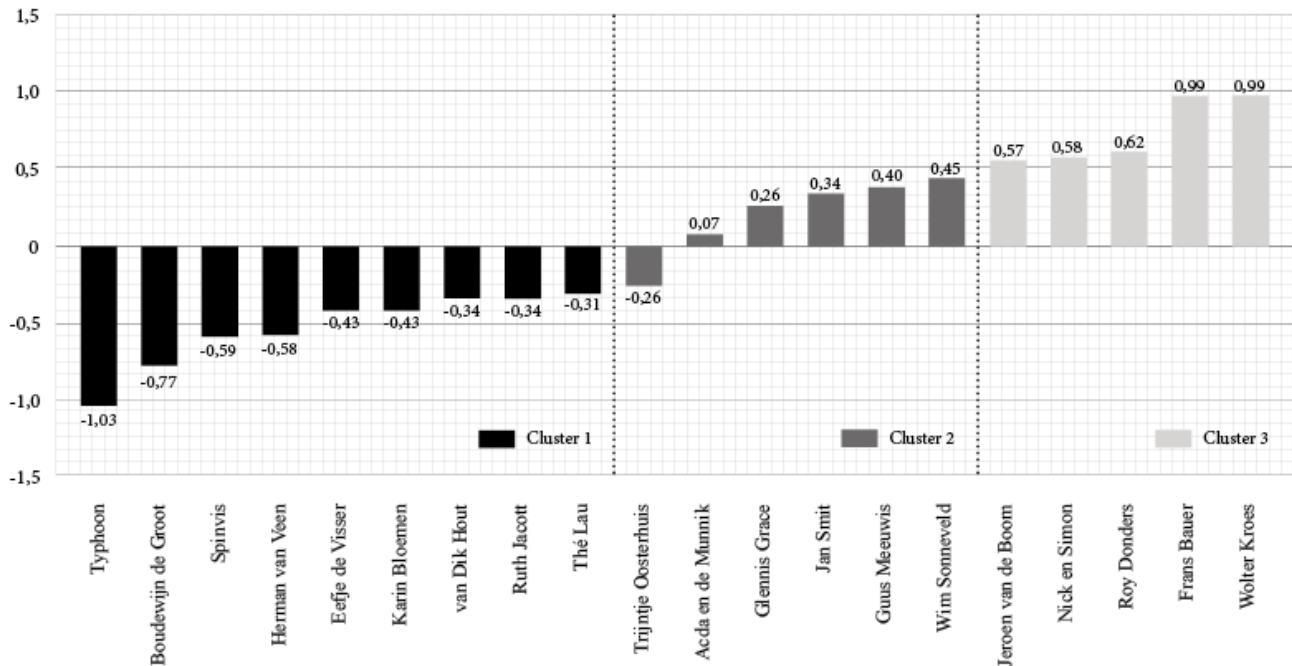
Figure 2. Ranking of lyrics based on complexity factor (from most complex to least complex).

Tukey post hoc for ingenuity. The Tukey post hoc test revealed that the lyrics of Frans Bauer and Roy Donders both significantly differ from the lyrics of Eefje de Visser, Spinvis, Typhoon, Van Dik Hout, Boudewijn de Groot, Herman van Veen, Wim Sonneveld, Acda en de Munnik, Thé Lau, Ruth Jacott, Karin Bloemen, Jan Smit, Guus Meeuwis, Jeroen van de Boom, Glennis Grace, and Trijntje Oosterhuis. Additionally, whereas the lyric of Frans Bauer significantly differed from the lyrics of Wolter Kroes and Nick en Simon, Roy Donders did not significantly differ from these lyrics.

For the factor ingenuity, the post hoc test also revealed significant differences between the lyrics of Herman van Veen and the lyrics of Eefje de Visser, Spinvis, Acda en de Munnik, Ruth Jacott, Karin Bloemen, Jan Smit, Guus Meeuwis, Wolter Kroes, Nick en Simon, and Glennis Grace. Comparing these findings with the means of the lyrics for the factor ingenuity, it can be seen that Herman van Veen was perceived as significantly more ingenious than the aforementioned.

Additionally, it was found that Spinvis, Ruth Jacott, Guus Meeuwis, Wolter Kroes, and Nick en Simon significantly differed from the lyrics of Boudewijn de Groot and Wim Sonneveld. The means indicate that Boudewijn de Groot and Wim Sonneveld were perceived as more ingenious than the aforementioned.

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Lastly it was found that, for the lyric of Trijntje Oosterhuis, there were significant differences with the lyrics of Spinvis, Ruth Jacott, Guus Meeuwis, Wolter Kroes, and Nick en Simon. The means indicate that the lyric of Trijntje Oosterhuis was perceived as more ingeniously rich than Spinvis, Ruth Jacott, Guus Meeuwis, Wolter Kroes, and Nick en Simon. Based on the presence or absence of significant differences between lyrics on the concept of ingenuity, figure 3 proposes the clusters that were derived after analysis.
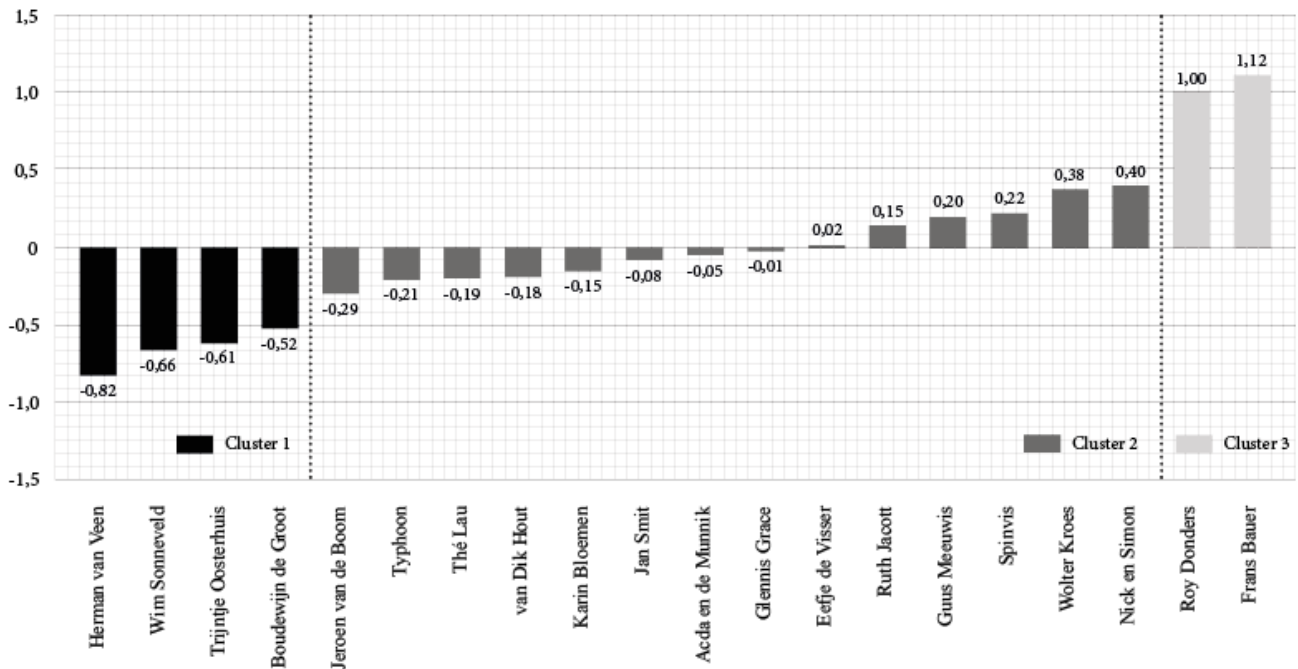

Figure 3. Ranking of lyrics based on ingenuity factor (from highest ingenious value to lowest ingenious value).

5.6 Conclusion

The findings suggest that, for the complexity measure, three categories of complexity can be made in which the lyrics in cluster one all significantly differ from the lyrics in cluster three. However, in between (cluster two) are the lyrics that significantly differ with some of the lyrics in one or both of the other clusters. Within all clusters, no significant differences were found for the factor complexity when comparing the means of the lyrics within this specific cluster. The same is true for the ingenuity factor. However, whereas for the complexity factor, the clusters were approximately of three equal sizes, this is not the case for the ingenuity factor. Here, it can be seen that the first and last cluster consist of smaller groups than does the middle cluster.

Additionally, it was found that when lyrics were perceived as having a higher value for ingenuity, this did not necessarily mean that this lyric had to be more complex. Although this was true for some lyrics, like for example for the lyrics of Roy Donders and Frans Bauer as not being complex at all and having low ingenuity values. And, on the contrary, Boudewijn de Groot and Herman van Veen, which were perceived as highly complex as well as highly ingenious.

The results of this research support the idea that lyrics can be distinguished from each other on the basis of complexity and ingenuity. This means that some lyrics are indeed perceived as more complex or more ingenious than other lyrics. Additionally, there seems to be a sub-category or middle cluster for each factor. However, since the middle cluster for the ingenuity factor was larger than the middle cluster for the complexity factor, it can cautiously be said that it seemed to be that the differences between the lyrics that were included in the sample were less pronounced for the ingenuity factor than the complexity factor. Meaning that, for the ingenuity factor, there were only few lyrics that were perceived as clearly belonging cluster to the first or to the second cluster.

6. Readability measures

Additional to the literature review, the interviews and the performance of a questionnaire, three readability measures were used to compute values for each lyric. These values were then used to explore if the assessments about lyrical richness made by people (questionnaire) relate to the readability assessments provided by three readability models. If and how these assessments relate to each other will be discussed in this chapter.

6.1 Readability measures used

In the last part of the study, three readability measures were consulted to make a comparison between perceived richness in lyrics as judged by people as compared to readability models. In both parts of this thesis (questionnaire and readability models), the same lyrics were used to analyse.

The readability models that were used were Klinkende Taal and Accessibility Leesniveau Tool. Besides, the Flesh Reading Ease Reliability formula was used. The two readability models (Klinkende Taal and the Accessibility Leesniveau Tool) were available online. The Klinkendetaal.nl demo could be requested via www.klinkendetaal.nl, and could be used for one week. The Accessibility Leesniveau Tool was available on all times, for free and without any written permission. The Flesh Reading Ease Reliability formula was found via word and then accessed through Google. The Flesh Reading Ease Reliability formula was the only formula that was applied manually.

6.2 Steps of data analysis

In order to be able to meaningfully compare the results with the results gained with the questionnaire and Flesch, the scores gained with the Klinkende Taal and Accessibility Tool had to be re-coded since here, a higher score represented more difficult text whereas the questionnaire and the Flesch Reading Ease-test counted a lower number as a more difficult text. This means that, as was the case for the questionnaire and the Felsch reading ease measures, the scores gained with the Klinkende Taal and Accessibility Tool, were re-numbered in such way that a higher number represents the easier lyrics. In appendix H (table 5), as well the old and new values as the values given by each measurement tool for each lyric can be found (table 6, table 7 and table 8).

The next step in this thesis is to examine the relationship between the assessments of lyrical richness made by people (questionnaire) versus the assessments made by the three different readability models

(Klinkende Taal, the Accessibility Leesniveau Tool and the Flesh Reading Ease Test). Consequently, a bivariate Pearson's rho correlation analysis with bootstrap was performed.

6.3 Results correlation

Based on the result of this study, it can be said that nearly all the results computed with the measurement tools differed significantly from each other. From the correlations table (table 4), it can be seen that the correlation coefficient is never higher than 0.445, indicating little or no correlations. The Accessibility Tool and Klinkende Taal showed no significant correlation as compared to the ingenuity measure used in the questionnaire. Additionally, what stands out in the table is that the Questionnaire's complexity measure had a higher correlation with the Accessibility Tool ($r = .117$, $p = .001$, 95% CI [0.034, 0.192]), Klinkende Taal ($r = .259$, $p < .001$, 95% CI [0.194, 0.324]), and the Flesch Reading Ease-test (($r = .336$, $p < .001$, 95% CI [0.167, 0.296]) than did the Questionnaire's ingenuity measurement ($r_{accessibility\ Tool} = -.064$, $p = .067$, 95% CI [-0.140, 0.013]; $r_{Klinkende\ Taal} = .067$, $p = .056$, 95% CI [-0.002, 0.130]; $r_{Flesch\ Reading\ Ease} = .219$, $p < .001$, 95% CI [0.154, 0.238]).

Because the probability exists that the previous analysis was influenced by noise of the different answers the participants in the questionnaire gave, an additional analysis was performed with the means of each song, instead of each score for each song per participant. However, this analysis showed no different results.

Table 4.

Correlation between all measures used to investigate lyrical richness

	Correlation Coefficients				
	1	2	3	4	5
1. Questionnaire: Complexity measure	1				
2. Questionnaire: Ingenuity measure	.257**	1			
3. Accessibility Tool	.117**	-.064	1		
4. Klinkende Taal	.259**	.067	.445**	1	
5. Flesch Reading Ease-test	.236**	.219**	.314**	.236**	1

"**" *Means correlation is significant at the 0.01 level.*

6.4 Conclusion

The third goal of this study was to investigate how readability measures rate lyrics on their level of readability and see how these scores relate to lyrical richness values (complexity values and ingenuity values) as provided by people. Taken together, these results suggest that there are no agreements between the two, neither between the readability measures themselves. However, complexity was found to have a higher relation with the readability measures than did the ingenuity measure.

7. Discussion

This research was inspired by the occasion of Bob Dylan –a well-known musician– winning a Literature Nobel Prize. In response to this situation, it was noticed that intuitively, lyrics could be divided in at least two categories: the lyrics that are used to solely support the music they are written for (less rich lyrics), and the lyrics that try to tell something and provide more depth (lyrics perceived as more rich). Because this topic had never been subject of scientific research before, this research set out to explore this intuition by (1) exploring this new term by the performance of interviews so that a reasonable explanation of what elements it might consist of could be provided, (2) testing the possibility for ranking lyrics on their level of lyrical richness as determined by a wider population via a questionnaire, and (3) investigating the assessments of the wider population to the assessments by readability measures to investigate if lyrical richness relates to readability scores.

7.1 Interviews

The first step in this research was to explore how people would judge the term lyrical richness and to explore the possible concepts belonging to this relatively new concept. This was done by conducting interviews with people who were familiar with the concept of writing and/or music. The theoretical framework partially focused on the differences and similarities between lyrics and poems (Pattison, 2012; Pence, 2012; van der Poel, 2009; Jones, 2012). Whereas this was included because of the researcher's own intuitive feelings about what could be adopted to the concept of lyrical richness, the output of the interviews showed that some elements when writing poems (e.g. writing styles and word use) are indeed perceived as important elements when determining lyrical richness.

These results support the idea that lyrical richness is a term that can be explained by more than one person and thus not only exists intuitively. The findings that were gained are the first to implicate the possibility of dividing lyrics based upon their lyrical richness. Albeit with a relatively small sample size, caution must be applied, as the findings might not be complete enough to draw conclusions about all concepts that determine lyrical richness (there might be even more).

7.2 Questionnaire

According to the data gained with the questionnaire, we can infer that people are able to distinguish lyrics based upon their level of complexity and ingenuity, which are, for the purpose of this research, both

considered to be part of the term lyrical richness. This study focused on twenty Dutch lyrics, which were ranging from the genre soul to the genre cabaret and already represent a great but certainly not large proportion of all the available genres.

Although the stimuli only consisted of twenty lyrics, it could already be seen that there were remarkable differences between some of the lyrics. The outcomes of the factor analysis showed a clearer distinction between complex and less complex lyrics than did the ingenuity measure. It seems possible that these results are due to the 'vagueness' of the concepts that were included in the ingenuity factor. There might be a good possibility that the term 'complex' (complex) was perceived as far more clear than, for example, the terms 'narrativity' (verhalend) and 'rich imagination' (verbeeldingsrijk). This might be due to the fact that 'complexity' can be perceived as something that can be observed (e.g. we can observe it when a word is spelled unusual and therefore might be more complex). Whereas 'narratively' and 'rich imagination' are cognitive concepts that might be perceived and determined at a more personal level (e.g. these concepts might be age, gender, culture or experience dependent).

A strength of the questionnaire is that the sample included a wide range of different people. Besides, a great number of participants was sampled which lead to a relatively good number of assessments per lyric.

7.3 Readability measures

The last question in this study sought to explore the similarities and/or differences of the assessments made by people to the assessments made by readability measures. This was done to investigate if lyrical richness relates to readability scores.

It was expected that, at least, there would have been a relation between the lyrical richness measure that focused on complexity and the readability tools. Surprisingly, both remarkably differed from each other. A possible explanation for this might be that within the complexity measure, as it was used in the questionnaire, different concepts were adopted than were in the readability tools. Whereas the latter, for example, focus on expensive word use, length of sentences, length of paragraphs, average number of words per sentence and per paragraph (Kraf, Lentz & Pander Maat, 2011), the complexity measure in the questionnaire also included ambiguity.

Nevertheless, an interesting finding was that the complexity measure was more closely related to the readability tools than was the ingenuity measure. These results are likely to be related to the different concepts that were accounted for within each measurement. The ingenuity measure consisted of more or

less cognitive concepts. For example, the concept of pure versus acted (puur/geacteerd) can hardly be judged by solely looking at the syntax of lyrics, which is one of the main tasks of the readability measures (Hartley, 2016). In contrast, to determine if lyrics are pure or acted is probably partly substantiated by exploring the syntax but also has to do with interpreting what is said and thus with the higher level unit: pragmatics. Does this singer mean what he sings? Is it based on a real situation that has happened during his or her life? Does it come straight out of the heart? Or is it just acted and completely based on nothing? Is it just written too simply be able to say something? A not so simple determination people are able to make, and computers are not. Which, of course, is the same for the use of symbolic or figurative language: language forms that are concerned with the concept of non-literal meaning (Bach and Hernish, 1979; Hylighen and Dewaele, 1999). Non-literal is activated when there is a mismatch between the thing being said and the context it is placed in and can therefore only be explained when one can take into account personal knowledge and/or knowledge of the world (Giora, 1999). This is something a computer is not yet able to do.

8. Overall conclusion and future research

As explained in the beginning of this thesis, the purpose was to investigate the concept of lyrical richness by trying to answer three research questions. The first step in this thesis was to formulate a reasonable definition of the term lyrical richness by a literature analysis and the performance of interviews with experts in the field of writing and/or music. The research question as posted in the beginning of this thesis was therefore as follows:

RQ1: What concepts can be considered to be part of the of the phenomenon lyrical richness?

By exploring the available literature and performing interviews with experts in the field of writing and/or music, it was found that the following concepts were considered to be part of lyrical richness: difficult/easy (moeilijk/makkelijk), vague/clear (vaag/duidelijk), complex/simple (complex/simple), strange/logical (vreemd/logisch), verbose/brief (breedsprakig/beknopt), ambiguous/unambiguous (dubbelzinnig/ondubbelzinnig), figuratively/literally (figuurlijk/letterlijk), original/cliché (origineel/cliché), abstruse/superficial (diepzinnig/oppervlakkig), abstract/concrete (abstract/concreet), pure/acted (puur/geacteerd), and narrative/not narrative (verhalend/niet verhalend). To make comparisons between lyrics possible, these concepts were then split up in two manageable groups and were summarized as the concepts of complexity and ingenuity.

Although with this thesis, the first step in investigating lyrical richness is made, future research should focus on investigating the concept of lyrical richness in more detail. This means that more research on the concept of lyrical richness is certainly needed to be able to provide a more complete overview of how it can be properly or universally defined, what elements it consists of and how it exactly works. One possible research approach is to investigate the definition of lyrical richness as explained by a wider population instead of a sample of only ten interviewees.

After capturing the elements of lyrical richness, the second purpose of this thesis was to investigate if people are able to criticize the level of lyrical richness. The perceived lyrical richness was tested for by measuring complexity as well as ingenuity. The research question that was formulated was as follows:

RQ 2: Are there differences in the level of lyrical richness in Dutch lyrics as perceived by people?

It turned out that people were indeed able to make distinctions between lyrics on their level of complexity as well as ingenuity. Because complexity and ingenuity were considered to be part of the term lyrical richness, it can be concluded that people are able to distinguish Dutch lyrics on their level of richness (by means of complexity or by means of ingenuity). Although some evidence has been found that lyrics that are perceived as less complex are perceived as less ingenious or lyrics that are rated as more complex are perceived as more ingenious, future research may focus on investigating the extent to which the concept complexity is part of lyrical richness. Additional to this research, future work could investigate where these perceived differences are located by investigating the content of the lyrics more closely. When is something considered to be more complex or more ingenious?

The third and last question in this research sought to find out how assessments made about lyrical richness by people relate to assessments made by readability formulas. The research question that was formulated was as follows:

RQ 3:   Is there a relation between lyrical richness as perceived by people and readability measures?

This research showed that there were no agreements between lyrical richness judged by people and judged by readability formulas. However, it was found that the complexity measure had a higher relation with the assessments of the readability formulas than did the ingenuity measure. The challenge now is to manufacture readability models that can be used to make a distinction between lyrics just like people have proven to be able to. In turn, these programs can be adopted by music streaming services like Spotify so that they can provide their customers with recommendations based upon the richness of lyrics instead of musical characteristics only. On the other hand, what one should take into account is that some things can only be understood when one understands the world, a simple observation that lacks for computers.

Whereas some possibilities for future research are already provided, this research has thrown up many other questions in need of further investigation. Because this study had an explorative setup, only twenty lyrics were investigated for this possibility. As we have seen in the introduction, only on Spotify there are already 20 million songs available (Spotify, 2013). Future studies that focus on the current topic are therefore recommended (e.g. studies that investigate other lyrics within other genres, from other artists or in other languages). Besides, people had to read the lyrics instead of listening to it whereas the ultimate

purpose of lyrics are not reading it but hearing it. Listening to lyrics adds sound, which, in turn might affect the way in which the lyrics are perceived. Future work could therefore assess the perceived lyrical richness by taking this observation into account. One of the reasons is that prosody (e.g. intonation, tone, stress, and rhythm) as well as timing might have an influence on determination of lyrical richness. Which is perfectly underpinned by a quote that was gained during the interviews: 'Actually, you cannot really separate lyrics from its music. The magic of a song lies in the synergy between text and melody. Therefore, in first instance, lyrical richness lies in a combination of both.'

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Appendix A—Interview guide (in Dutch)

Intro

Wat fijn dat je mee wilt doen naar mijn onderzoek over tekstuele rijkheid. In dit interview zullen we het verder specifiek gaan hebben over de tekstuele rijkheid van liedteksten. Onder tekstuele rijkheid versta ik de mate waarin een tekst het wel of niet toe laat om deze specifiek of juist abstract te interpreteren. Wanneer we het hebben over rijkheid in liedteksten dan denk ik dat er rijke maar ook minder rijke liedteksten bestaan. Ik denk dus dat er teksten zijn die minder poëtisch zijn (minder rijk) versus liederen die meer poëtisch zijn (rijker).

   Ik heb een aantal vragen die ik je graag zou willen stellen, maar wil je tussendoor iets vragen, iets kwijt waarvan je denkt dat ik dat echt moet weten dan mag dat natuurlijk altijd. De eerste vragen zullen gaan over jou en je affiniteit met tekst. Daarna zullen we specifieker gaan praten over rijkheid van liedteksten en taal.

Inleidend

1. Kun je mij vertellen wat jouw affiniteit is met tekst?

   o   Wat voor een werk doe je?

   o   Waarom heb je ervoor gekozen om dit beroep te gaan doen?

   o   Heb je hier ook een opleiding voor gevolgd of ooit op een andere manier les in gehad?

2. Kan ik daaruit opmaken dat je het gebruik van tekst interessant vindt?

   o   Ja – Waarom vind je tekst dan zo interessant?

   o   Nee – Waarom vind je tekst niet interessant?

Liedtekst

3. Wat vind je, als schrijver zijnde, van het genre liedteksten?

   o   Eventuele prompt: Kun je hier eens iets meer over vertellen?

4. Heb jij persoonlijke favoriete liedtekst schrijvers?

   o   Ja – Wie is of zijn jouw favoriete liedtekst schrijvers?

      o   Waarom zijn dit je favorieten?

      o   Ligt dit dan aan de persoon die het schrijft, wat hij schrijft of wellicht wel aan de manier waarop deze liedteksten gezongen worden?

   o   Nee – Ga naar de volgende vraag

5. Is er een specifieke liedtekst die jij bijzonder vindt?

- o Ja – Welke liedtekst is dit dan?

    - o Waarom vind je deze liedtekst zo bijzonder?

- o Nee – Ga naar de volgende vraag

Rijkheid

6. Denk je dat een liedtekst verschilt van andere teksten?

- o Prompt: Denk hierbij bijvoorbeeld eens aan een onderscheid tussen formele en informele teksten.

- o Ja – Van welke teksten verschillen deze vind jij? En; hoe denk jij dat deze teksten verschillen?

- o Nee – Waarom denk je dat dit niet zo is?

7. Denk jij dat een liedtekst verschilt of juist overeenkomst met het genre poëzie?

- o Ja – Hoe denk jij dat deze teksten verschillen? Of overeenkomen?

- o Nee – Waarom denk je dat liedteksten niet verschillen van het genre poëzie?

8. Hoe zou jij tekstuele rijkheid omschrijven? / Wat is tekstuele rijkheid volgens jou?

9. Kun je volgens jou de rijkheid van een tekst bepalen?

- o Ja – Hoe zou jij die rijkheid dan bepalen?

- o Nee – Oké, zou je daar misschien nog iets mee over kunnen zeggen?

Afsluiting

Ik wil je heel erg graag bedanken voor de tijd die je hebt genomen om het met mij te hebben over tekstuele rijkheid, en dan specifiek de rijkheid van lyrische teksten. Met de resultaten die uit dit en andere interviews zijn gekomen ga ik een questionnaire opzetten waarin ik mensen de rijkheid van songteksten ga laten beoordelen. Zoals eerder vermeld verwacht ik dat we duidelijke verschillen zullen gaan zien tussen songteksten van bijvoorbeeld Frans Bauer (minder rijk) versus songtesten van Spinvis (rijker).

Na ons gesprekje, denk je dat ik nog iets moet weten? Is er nog iets dat je kwijt wilt? Of wellicht een vraag die je wilt stellen?

- o Ja – …

Nee – Dan wil ik je nogmaals heel erg bedanken voor je bijdrage aan mijn scriptie.

Appendix B —Stimuli characteristics

Artist	Writer	Title of the song	Genre
1. Eefje de Visser	Eefje de Visser	Luister	Singer/songwriter
2. Spinvis	Spinvis	Kom in de cockpit	Experimental pop
3. Typhoon	Typhoon	Sprokkeldagen	Nederhop/Soul
4. Van Dik Hout	Van Dik Hout	Koud vuur	Pop/Rock
5. Boudewijn de Groot	Lennaert Nijgh	Maalstroom	Chanson/Folk singer/songwriter
6. Herman van Veen	Rob Chrispijn, Herman van Veen & Erik van der Wurff	Kletsnatte clowns	Cabaret
7. Wim Sonneveld	Friso Wiegersma	Het dorp	Cabaret
8. Acda en de Munnik	Acda en de Munnik	Niemand sterft	Pop cabaret
9. Thé Lau	Thé Lau	Brandende regen	Pop/Rock
10. Ruth Jacott	Ruth Jacott	Vals verlangen	Soul
11. Karin Bloemen	Karin Bloemen	De hand des Allerhoogsten	Cabaret
12. Frans Bauer	Frans Bauer	Hè lekker ding	Levenslied/Schlager
13. Jan Smit	Jan Smit	Dromen	Palingsound/Pop/ Schlager
14. Guus Meeuwis	Guus Meeuwis	Onze wereld	Pop
15. Jeroen van de Boom	Jeroen van de Boom	Werd de tijd maar teruggedraaid	Pop/Rock
16. Wolter Kroes	Wolter Kroes	Niemand anders	Pop/Levenslied
17. Roy Donders	Roy Donders	Ga voor goud	Levenslied
18. Nick en Simon	Nick en Simon	Links en rechts	Palingsound/Pop
19. Trijntje Oosterhuis	Trijntje Oosterhuis	De zee	Hymne/Soul
20. Glennis Grace	Glennis Grace	Zeg maar niks	Pop/Soul

* In some conditions, it is not clear what the name of the original writer is. Besides, music genres may overlap. This table was composed with the best of our knowledge.

Appendix C — The original stimuli used

1. Eefje de Visser – Luister

Toen we allemaal
Door de rook waren wilden we niet meer terug
Jij stal nog harten, ik brak ze
Daar breek ik m'n hoofd nog over

Als ik naast je lig
En ik denk dat ik nooit meer geen tranen wil
Ik sloeg m'n ogen open, knipperde wat
En de lucht leek helder

Hij wil dat ik hem geloof nu
Als ik schrik van hem
Kom ik niet meer zo dichtbij als ik zou willen
Hij wil dat ik luister

En we reizen af
Naar de zon, maar ik warm me aan jou m'n lief
Soms komt de mist nog van de Randstad m'n tas
uit m'n hoofd in

We hebben tijd, ik probeer het
Ik kan je huis uit willen rennen
Ik kan zo ver weg willen zijn
Ik wil dat ik naar je luister

Er zijn donkere jaren geweest
En ik hang er nog half in
Ik wil zo ver als ik kan met jou
En ik wil zo ver als ik kan met jou
En ik wil zo ver als ik kan met jou
En ik wil zo ver als

2. Spinvis – Kom in de cockpit

En ze zeuren en schreeuwen en je kop zit klem
Je kan echt geen kant op en je lijkt wel gek
Dat je daar achterin zit al de hele tijd
Want…
Er is een plaats in de cockpit bij het raam
En wil je naar voren dan moet je nu gaan staan
In de cockpit is alles wat je wil…
Alles wat je wil...
Alles wat je wil…

Je hoofd zit vast
Je hart doet raar
Het heeft geen zin
Je ziet hier echt geen steek
Moet je kijken wat je daar ziet
Kom in de cockpit

Je ziel is zwart
Je zegt maar wat
Het gaat maar door
Je vindt dit niet echt fijn
Moet je horen hoe ze daar zijn
Kom in de cockpit

Laat je spullen maar hier staan
Die staan hier best
En loop even mee met de stewardess
Of ben je hier zo gelukkig dan?
Mooi
Geniet van het uitzicht en zo meteen
Zijn er jingles en cocktails

Neem er twee

In die cockpit is alles wat je wil

Alles wat je wil

Alles wat je wil

Je lach is hol

Je koffer zwaar

Het antwoord fout

Het kost daar echt geen reet moet je kijken wat

je dan eet

Je ziel is zwart je zegt maar wat

Het gaat maar door

Je zit hier echt verkeerd

Moet je nagaan hoe je daar zit

Kom in de cockpit

Moet je nagaan hoe je daar zit

Kom in de cockpit

Laat je spullen maar hier staan

Die staan hier best

En loop even mee met de stewardess

Laat je spullen maar hier staan

Die staan hier best

En loop even mee met de stewardess

Laat je spullen maar hier staan

Die staan hier best

Loop even mee met de stewardess

Laat je spullen maar hier staan

Die staan hier best

En loop even mee met de stewardess

3. Typhoon – Sprokkeldagen

Antoinette wie heeft de bal?

Draait u om dan weet ge het al

Antoinette wie heeft de bal?

Als ge niet kunt vangen zijt ge dood

Hoge bomen vangen de wind en nemen het mee

in een doosje

Zo klein

Maar juist het kleine in het leven

Doet in mij het kleine laten leven

Een groot gevoel maar klein gegeven

Laat mij maar van alles op tafel leggen en

zeggen ik ben gelukkig

Nou ja

Bij wijze van spreken dan

Het is maar net waar je van houdt

Ik sprokkel wat dagen, drop een gaasje

Soms heb ik geen zin om die koffers te dragen

Ik laat los, los het op, word onzichtbaar

En geef de buitenlucht wat ruimte terug

Dus nu zit ik op m'n fiets alsof het niets is

Maar niets kan toch niet uit zichzelf de daden

laten draaien

Zie je het voor je?

Je ziet niet, je hoort me, je intuïtie verstrooit je

Je weet dat ik er ben

Maar het enige wat ik denk is laat me een

ongeluk krijgen

Zo'n kleintje om verplicht een tijdje rustig te

blijven

Begrijp je

Hoge bomen vangen wind

Maar de wind waait mee

Zolang gij maar weet

Waar dat ge, waar dat ge heen wilt

En als ge uwe weg niet vind maakt u uw

middelvinger nat

En de wind geloof mij, de wind zal zeggen waar
dat gij heen wilt

Ze zeggen wees eens praktisch van aard
Oh, dus het draait om handelen
Zelfs al is die overtuiging ver te zoeken, probeer
de vraag te kantelen,
Ander perspectief wat zegt het over mij?
Heel veel maar ergens ook niets, vind je het vaag
zoals ik praat?
Je hoeft niet te luisteren,
Ik ben een emotionele rollercoaster daarom uit ik
me
Sorry hoor..
Hey fuck it daar moet ik eens mee stoppen
Was mijn hart alleenheerser dan klopte het
Ik propte me, vol met kennis en
Nieuwe impulsen
At meer dan ik nodig had
Mijn ego was gulzig
Misselijk van dat wat te veel is in mij
Veel van die aandacht vragende vrouwen lopen
nu schreeuwend voorbij
Vreemde gewaarwording
Ik zie jou in dezelfde vage situatie
Maar waarom ben ik hier?
Ik ben jou he?
Ik overschatte mij ook
Jij achtte mij hoger dan dat
Geloofde me kracht is, terug in mijn rol (dokter,
dokter)
Nee ik niet,
Gemakshalve een kwakzalver zonder
prescripties
Onze wanhoop, laat jou in geuren en kleuren
verteld dat ik als gids nog nooit iemand heb

teleurgesteld
Nou nu dus wel…

Het is pikdonker, stikdonker in de palmen
In het pik stik donker in de palmen van u handen
Doet uw ogen dicht, en ge zijt gelukkig
Mee met de wind die de bomen vangt, of
Waren het de bomen die de wind hadden
gevangen
Acht, negen, tien, wie niet weg is, is gezien
Maar wie is hier wat en wie is waar blijven
hangen?
Als ge niet kunt vangen zijt ge dood

Oké
Het maakt niet uit dat ik mijn status in de garage
parkeer
Treed af van mijn voetstuk, word niet
gewaardeerd
Ik ben
Niet geleerd, leuk, schattig, aardig een groot
prater, meegaand, sociaal vaardig
Nee! Ik ben hier
Mr. invisible
Stevig als hard matglas ik hou mijn hart vast
En weet wat ik zie steeds die bewegende energie
delen die me kietelen omdat ze het liefst willen
spelen (hèhè)
Zonder jullie was ik ergens
Maar gelukkig kan ik zwerven
In dat doosje
Mee met de door de boom gevangen wind
De mij toegespeelde belofte los ik nu in

4. Van Dik Hout – Koud vuur

Verzonken gedachten op de bodem van je ziel

De toekomst ligt besloten in alles wat tegenviel

Grootse gedachten in een kop vol alcohol

Vandaag kan ik niet stoppen want gister sloeg op

hol

De slaap kan ik niet vatten

Maar ik ben ook zo moe

De niet gesproken woorden

Doen er nu het meeste toe

En als de slaap nu niet verschijnt

Raak ik alle nachten kwijt

Als de slaap nu niet verschijnt

Koud vuur

Ze brandt nog in mijn botten als koud vuur

Koud vuur

Ze brandt nog in mijn botten als koud vuur

Verzonken gedachten op de bodem van je ziel

Het verleden lijkt gesloten met alles wat

tegenviel

De slaap kan ik niet vatten

Maar ik ben ook zo moe

De niet gesproken woorden

Doen er nu ook niet meer toe

En als de slaap nu niet verschijnt

Raak ik alle nachten kwijt

Als de slaap nu niet verschijnt

Koud vuur

Ze brandt nog in mijn botten als koud vuur

Koud vuur

Ze brandt nog in mijn botten als koud vuur

Koud vuur

Koud vuur

Koud vuur

Ze brandt nog in mijn botten als koud vuur

Koud vuur

Ze brandt nog in mijn botten als koud vuur

5. Boudewijn de Groot – Maalstroom

Van 88 hoog

Viel ik in de stad

De chaos stormde op me af

Niets was er om me heen waaraan ik houvast had

De straten waren rood gekleurd

De hemel zwart en giftig

De regen viel in stromen neer

En ondoorzichtig

Naast me klonk een stem

Wat is er misgegaan

Je was zo veilig boven

Zo ver van de stad vandaan

Ik keek opzij en zag een vreemde heer

Gekleed in grijze kleren

Hij keek me lang en ondoordringbaar aan

Als alle heren

Maalstroom

Gevangen in een maalstroom

Maalstroom

Gevangen in een maalstroom
Dodelijk en wonderschoon

Maalstroom
Ook nu nog in dit laatste uur
Kan ik hem weinig melden
Hij luistert langs en door me heen
Zijn natte hand is koud als steen
Zo eenzaam was ik zelden

De stad was nu dichtbij
Een donderend lawaai
De man kon ik al niet meer verstaan
Zijn lippen zeiden iets als vaarwel en houd je
taai

De stad een razernij
De walmen geel en giftig
De regen viel dwars door me heen
Ik was doorzichtig

Maalstroom
Gevangen in een maalstroom
Maalstroom
Gevangen in een maalstroom
Dodelijk en wonderschoon
Maalstroom

6. Herman Van Veen - Kletsnatte Clowns
Er lopen kletsnatte clowns in een optocht
Maar de mensen langs de kant
Dragen veel betere maskers
Tegen weer een wind bestand
Ook de vrouw van de bakker verbergt haar
blauwe plekken
Het leed gaat keurig aangekleed over straat

En in de tram
En ondertussen valt de regen
En kinderen soppen hun kaplaarzen lekker in
iedere plas
En moeders die klagen en vegen hun kinderen
schoon aan het gras

Men collecteert voor de oorlogsbestrijding
De straten zijn versierd
Heren weten dat geld gaat rollen zodra men de
teugels viert
In het park staat een standbeeld van een dief uit
zestienhonderd
Het loon van stelen in het groot
Iedereen kijkt opeens omhoog
Honden vluchten, de lucht betrekt en lijkt van
lood
Moeders proberen te schuilen
De hemel huilt van geluk
Dat lucht op, het weerlicht
God maakt een foto van een stad onder druk

Dertig manieren om borsten te verpakken
Rubber en seks in blik
Winkels vol roze suikerbeesten
Mensen maken zich druk
Uit de muur haalt een man een bal met gele
kledder
En stopt hem haastig in zijn mond
Spreeuwen controleren wat-ie weggooit
het eten ligt hier op de grond
De straten glimmen als zilveren spiegels
De stad is een kuil
Waar auto's verdrinken in stinkende plassen vol
olie en vuil

Er lopen kletsnatte clowns in een optocht

Maar de mensen langs de kant

Dragen veel betere maskers

Tegen weer een wind bestand

En de vrouw van de bakker verbergt haar blauwe
plekken

Het leed gaat keurig aangekleed over straat

En in de tram

En ondertussen valt de regen

En kinderen soppen hun kaplaarzen lekker in
iedere plas

En moeders die klagen en vegen hun kinderen
schoon aan het gras

7. Wim Sonneveld – Het dorp

Thuis heb ik nog een ansichtkaart

Waarop een kerk een kar met paard

Een slagerij J. van der Ven

Een kroeg, een juffrouw op de fiets

Het zegt u hoogstwaarschijnlijk niets

Maar 't is waar ik geboren ben

Dit dorp, ik weet nog hoe het was

De boeren kinderen in de klas

Een kar die ratelt op de keien

Het raadhuis met een pomp ervoor

Een zandweg tussen koren door

Het vee, de boerderijen

En langs het tuinpad van m'n vader

Zag ik de hoge bomen staan

Ik was een kind en wist niet beter

Dan dat het nooit voorbij zou gaan

Wat leefden ze eenvoudig toen

In simpele huizen tussen groen

Met boerenbloemen en een heg

Maar blijkbaar leefden ze verkeerd

Het dorp is gemoderniseerd

En nou zijn ze op de goeie weg

Want ziet hoe rijk het leven is

Ze zien de televisiequiz

En wonen in betonnen dozen

Met flink veel glas, dan kun je zien

Hoe of het bankstel staat bij Mien

En d'r dressoir met plastic rozen

En langs het tuinpad van m'n vader

Zag ik de hoge bomen staan

Ik was een kind en wist niet beter,

Dan dat het nooit voorbij zou gaan

De dorpsjeugd klit wat bij elkaar

In minirok en beatle-haar

En joelt wat mee met beat-muziek

Ik weet wel, 't is hun goeie recht

De nieuwe tijd, net wat u zegt

Maar het maakt me wat melancholiek

Ik heb hun vaders nog gekend

Ze kochten zoethout voor een cent

Ik zag hun moeders touwtjespringen

Dat dorp van toen, het is voorbij

Dit is al wat er bleef voor mij

Een ansicht en herinneringen

Toen ik langs het tuinpad van m'n vader

De hoge bomen nog zag staan

Ik was een kind, hoe kon ik weten

Dat dat voorgoed voorbij zou gaan

8. Acda En De Munnik – Niemand sterft

Hey meneer hoe is het weer?

En hoe is het met uw tuin?

En de kinders alles goed?
En uw vrouw wordt ze al bruin?

En uw moeder, bij de tijd nog?
De vakantie al geboekt?
Wat doet uw achter het centraal dan?
Is het de dood soms die uw zoekt?

Want niemand sterft aan liefde
Maar aan onverschilligheid
Of aan trots of domme fouten of gewoon
onwetendheid
Niemand sterft aan liefde wat houdt mij dan op
de been
Niemand sterft aan liefde
Maar aan alles er omheen

Hey studentje lekker ventje
Gaat de studie nog naar wens?
En vanavond lekker stappen?
Want je pik staat in de hens

Verse dame zonder plastic
Want dat is teveel gedoe
Ga maar liggen mooie tijdbom
Je bent vast het leven moe

Want niemand sterft aan liefde
Maar aan onverschilligheid
Of aan trots of domme fouten of gewoon
onwetendheid
Niemand sterft aan liefde wat houdt mij dan op
de been
Niemand sterft aan liefde
Maar aan alles er omheen

Het is een grote ziekte, kleine naam
Trapt iedereen opzij
Blijf maar wijzen met je vinger dan mag je in de
rij
Dan mag je rij
Kom maar in de rij
Kom maar in de rij
Kom maar in de rij
Kom maar in de rij (vlak achter mij)
Kom maar in de rij (vlak achter mij)
Kom maar in de rij (vlak achter mij)
Kom maar in de rij (vlak achter mij)
Kom maar in de rij

9. Thé Lau – Brandende regen

De gloed in je ogen
In de glanzende nacht
Heeft me altijd bewogen
M'n lot lacht

Het waren simpele woorden
Het was haast een gebed
En de woorden doorboorden
Mijn laatste verzet

En in de brandende regen
In de gloeiende kou
Voel ik mijn aardse zegen
En groot is mijn geloof in jou
Groot is mijn geloof in jou

Je dansende handen
In de wassende maan
Het is tijd om te landen
En op te staan

En in de brandende regen
In de gloeiende kou
Voel ik mijn aardse zegen
En groot is mijn geloof in jou
Groot is mijn geloof in jou

Geloof je mij?
Ik geloof in jou

En in de brandende regen
En in de gloeiende kou
Voel ik mijn aardse zegen
En groot is mijn geloof in jou
Groot is mijn geloof

En in de brandende regen
En in de gloeiende kou
Voel ik mijn aardse zegen
En groot is mijn geloof in jou
Groot is mijn geloof
In jou

10. Ruth Jacott – Vals verlangen

Ik koester een wereld groot verlangen
Ook al blijft het onbereikt
Het is mijn onzekerheid dat alles mooier lijkt
Maar het komt wel, ja het komt wel

Want ik verlang naar het evenbeeld van mij
Maar alles verraad gebrek aan evenwicht in mij
Ik ben op zoek naar mezelf en ik kom niet
dichterbij
Na–na hoe, na–na hoe

Wees niet bang voor het verlangen
Ook al wordt het nooit bereikt

Het is mijn onzekerheid dat alles mooier lijkt
Maar het komt wel, ja het komt wel

Want ik verlang naar een evenbeeld van mij
Maar alles verraad gebrek aan evenwicht in mij
Ik ben op zoek naar mezelf en ik kom niet
dichterbij
Na–na hoe, na–na hoe

Ik struikel op gevoel
Weet niet wat hij bedoelt, nee
Want ik verlang naar een evenbeeld van mij
Maar alles verraad gebrek aan evenwicht in mij
Ik ben op zoek naar mezelf en ik kom niet
dichterbij
Na–na hoe, na–na hoe
Na–na hoe, na–na hoe
Na–na hoe, na–na hoe

11. Karin Bloemen – De hand des Allerhoogsten

Zo dadelijk staan we in de blokken
Gespannen wachtend op het schot
Atleten die verwoed gaan knokken
Om een plaats op het schavot
En hoewel de sfeer te snijden is
Blijf ik doodgemoedereerd
Want ik deed dit jaar belijdenis
Ik heb mij tot God bekeerd

De concurrentie wordt steeds feller
En de trainer wordt een kweller
Maar de Heere is mijn troef
En de rondjes gaan al sneller
Maar de Heer is mijn propeller
Ja, de Heere is mijn schroef

Om lauweren te oogsten
Zink ik neder in gebed
En de Hand des Allerhoogsten
Geeft mij net
Die extra zet

Ik leef in strenge discipline
Met een verantwoord eetpatroon
Ik prop me vol met proteïnen
En m'n thee is isotoon
En de aardappels zijn zemelrijk
En de yoghurt rechts gedraaid
Maar zonder hulp van 't hemelrijk
Is het zaad vergeefs gezaaid

Want de schema's worden vlakker
En de monden staan al strakker
Maar de Heer is mijn escape
De gewrichten worden wrakker
En de enkelbanden zwakker
Maar de Heere is mijn tape
Om lauweren te oogsten
Zink ik neder in gebed
En de Hand des Allerhoogsten
Geeft mij net
Die extra zet

Wanneer Zijn engelen mij omringen
Voel ik me opgewekt en kwiek
Ik word niet moe, de lof te zingen
Van de reli-atletiek
Dat de bijbel naar de beker leidt
Daar twijfel ik niet aan
Alhoewel, voor alle zekerheid
Lees ik ook nog de Koran

Want de topsport wordt ontaarder
En de vitaminen zwaarder
A, B, C, D, E en K
De hormonen worden raarder
En m'n benen steeds behaarder
Maar de Heere fluit mij na
Om lauweren te oogsten
Zink ik neder in gebed
En de Hand des Allerhoogsten
Geeft mij net
Die extra zet
Ja, de Hand des Allerhoogsten
Geeft mij net
Die extra zet

12. Frans Bauer – Hè lekker ding

La la la la la la la la la la la
La la la la la la la la la la
La la la la la la la la la la la
La la la la la la la la la la

Ik zie die blik steeds maar weer in jou ogen
En daar mee zeg jij al meer dan genoeg
Of zijn die woorden van mij soms gevlogen
Maar komt de liefde alleen nog te vroeg
Of ben jij heel misschien wat verlegen
Maar verliefd zijn dat is heel gewoon
Die vlinders kom je niet elke dag tegen
Weet jij waar ik nu al dagen van droom

Hè lekker ding hoor ik je zeggen
Dan hoef je niets meer uit te leggen
Ik wil het zo graag van je horen
Knoop dat maar heel goed in je oren

Hoelang moet ik wachten, ik heb de tijd
Maar niet te lang anders krijg je nog spijt
Ik hou in mijn hartje een plekje vrij
Ik wou maar dat jij het een keertje zei

Hè lekker ding hoor ik je zeggen
Dan hoef je niets meer uit te leggen
Ik wil het zo graag van je horen
Knoop dat maar heel goed in je oren

La la la la la la la la la la la la
La la la la la la la la la la
La la la la la la la la la la
La la la la la la la la la la

Hè lekker ding hoor ik je zeggen
Dan hoef je niets meer uit te leggen
Ik wil het zo graag van je horen
Knoop dat maar heel goed in je oren

Hoelang moet ik wachten, ik heb de tijd
Maar niet te lang anders krijg je nog spijt
Ik hou in mijn hartje een plekje vrij
Ik wou maar dat jij het een keertje zei

Hè lekker ding hoor ik je zeggen
Dan hoef je niets meer uit te leggen
Ik wil het zo graag van je horen
Knoop dat maar heel goed in je oren

La la la la la la la la la la la la
La la la la la la la la la la

13. Jan Smit – Dromen

Mag ik
Als ik dromen zou zo'n kus van jou zoals jij dat
kan
Mag ik even naast je liggen, om te voelen hoe je
voelde, te ruiken hoe je rook
Als ik dromen zou, droom ik jou weer mee

Mag ik
Als ik dromen zou, zo'n blik van jou, zoals jij dat
kan
Mag ik even bij je zijn om te horen hoe je klonk,
te kijken hoe je keek
Als ik dromen zou, droom ik van ons twee

Hoe je praat, hoe je leeft, je zingt en je geeft
Hoe je huilt, hoe je lacht en jij op me wacht
Dat jij voor eeuwig en altijd mag sieren aan mijn
zij
Als ik dromen zou, ben jij bij mij

Mag ik, als ik dromen zou, zo'n dag met jou,
zoals jij dat kan
Mag ik samen met je zijn, om te praten hoe we
praten, te doen hoe jij iets deed
Als ik dromen zou, droom ik je met me mee

Hoe je praat, hoe je leeft, je zingt en je geeft
Hoe je huilt, hoe je lacht en jij op me wacht
Dat jij voor eeuwig en altijd mag sieren aan mijn
zij
Als ik dromen zou, ben jij bij mij

Hoe je praat, hoe je leeft, je zingt en je geeft

Hoe je huilt, hoe je lacht en jij op me wacht

Dat jij voor eeuwig en altijd mag sieren aan mijn zij

Als ik dromen zou

Hou jij van mij

14. Guus Meeuwis – Onze wereld

Ik beloof je

Dat ik altijd naar je kijk

Ik beloof je

Een hand die naar je rijkt

Ik beloof je

Een mond die spreekt en zwijgt

Ik beloof dat jou allemaal

Ik geloof dat

Iedere mond een kus verdient

En ik geloof dat

Iedere grap een reden dient

Ik geloof in iedere vijand schuilt een vriend

Ik geloof dat allemaal

Jij en ik

En onze wereld is zo groot

Jij en ik

En onze liefde tot de dood

Jij en ik en onze liefde

Soms als wij ons laten gaan

Dan is er niets meer te verlangen

Dan dicht tegen je aan

Ik beloof je

Dat ik vecht en dat ik blijf

Ik geloof in

Iedere vezel in je lijf

Ik geloof dat

Iedere wolk weer over drijft

Ik beloof dat jou allemaal

Jij en ik

En onze wereld is zo groot

Jij en ik

En onze liefde tot de dood

Jij en ik en onze liefde

Soms als wij ons laten gaan

Dan is er niets meer te verlangen

Dan dicht tegen je aan

Allang kon ik soms om je heen

Je bent niet alleen, niet alleen

Allang kon ik soms om je heen

Je bent niet alleen, niet alleen

Jij en ik

En onze wereld is zo groot

Jij en ik

En onze liefde tot de dood

Jij en ik en onze liefde

Soms als wij ons laten gaan

Dan is er niets meer te verlangen

Dan dicht tegen je aan

Jij en ik en onze liefde

Soms als wij ons laten gaan

Dan is er niets meer te verlangen

Dan dicht tegen je aan

15. Jeroen van de Boom – Werd de tijd maar teruggedraaid

We hebben veel gesproken

Maar er is geen woord gezegd

En voor de lieve vrede
Worden ruzies bij gelegd
Je stem komt bij me binnen
Ik versta je woord voor woord
Maar het is te lang geleden
Dat ik jou echt heb gehoord

Het vuur dat zo kan laaien
Is nou een vlam die waakt
Ik zou niet eens meer weten
Waarmee je mij nog raakt
Ik ken jou als geen ander
Je bent aan mij gewend
Ik mis je zo
Terwijl je hier nog bent

Werd de tijd maar terug gedraaid
Kon ik maar opnieuw met jou beginnen
Mocht ik het maar een keer samen met jou
overdoen

Je mond is lauw geworden
Je hart is afgekoeld
De tranen in je ogen zijn niet meer voor mij
bedoeld
De rozen op de tafel
Ze bloeiden langzaam dood
En ik vergeef jou op de automatische piloot
Ik kan jou niet meer voelen
En jij dringt niet meer door
We zijn er nog, maar gaan er niet meer voor

Werd de tijd maar terug gedraaid
Kon ik maar opnieuw met jou beginnen
Mocht ik het maar een keer samen met jou
overdoen

Werd de tijd maar terug gedraaid
Liep jij maar voor het eerst m'n leven binnen
Zou ik maar weer alles willen geven voor een
ogenblik met jou
Zei je nog maar een keer zacht mijn lief ik hou
van jou

Werd de tijd maar terug gedraaid
Kon ik maar opnieuw met jou beginnen
Mocht ik het maar een keer samen met jou
overdoen

Werd de tijd maar terug gedraaid
Liep jij maar voor het eerst m'n leven binnen
Zou ik maar weer alles willen doen
Alleen voor jou
Zei je nog maar een keer zacht mijn lief ik hou
van jou

16. Wolter Kroes – Niemand anders
Ik denk wel eens ik stop met jou
Maar weet al van mezelf
Dat ik het toch nooit doe
Gewoon de deur dicht en nu weg
Het lijkt zo simpel maar ik zou niet weten hoe
Soms ben je weg en zit ik hier
En vraag mezelf dan af
Waarom ik wacht op jou
Het antwoord geven kan ik niet
Omdat gezond verstand hier gek van worden zou

Misschien is het onmogelijk met jou te leven
Maar ik wil niet anders
Want wat jij ook doet
Nee niemand, niemand anders maakte zoveel los
in mij

Alleen maar jij

Jij bent soms onuitstaanbaar
En verwacht dan dat ik aardig ben tegen jou
Je lacht altijd om houden van
Maar ik weet dat je eigenlijk niet zonder kan

Misschien is het onmogelijk met jou te leven
Maar ik wil niet anders
Want wat jij ook doet
Nee niemand, niemand anders maakte zoveel los
in mij
Alleen maar jij

Je laat me lachen, laat me huilen, laat me leven
Ga door het vuur voor jou
Je maakt me vrolijk, soms verdrietig, dan weer
razend
Nee jij toont nooit berouw

Ik wil je soms wel haten
Maar dan smelt ik weer van binnen
Als je naar me lacht
Maar wat jij ook doet
Nee niemand, niemand anders maakte zoveel los
in mij
Alleen maar jij

Ik wil je soms wel haten
Maar dan smelt ik weer van binnen
Als je naar me lacht
Maar wat jij ook doet
Nee niemand, niemand anders maakte zoveel los
in mij
Alleen maar jij

17. Roy Donders – Ga voor goud

La la la la la
La la la la la

Ik geef je harde krullen
En een kleur die nooit verdwijnt
Ik spuit voor jou een gat in de ozonlaag
Zodat de zon hier altijd schijnt

Oh lieve schat toe geef mij een kans
Ik laat je zien hoe mooi het leven is
Met glitters, steentjes en pailletten
Krijgt alles een hele nieuwe glans

Laat je nu maar horen
Zeg waar je van houdt
Zwijgen is echt zilver
En ik? Ik ga voor goud

Laat je nu maar horen
Doe eens lekker stout
Gooi sebiet het gas er op
En ga met mij voor goud

La la la la la
Ja la la la la

Ik hou niet van natuurlijk
Dat is maar saai en braaf
Doe lekker wild en sla je nagels uit
Dat vind ik echt kei gaaf

Laat je nu maar horen
Zeg waar je van houdt
Zwijgen is echt zilver
En ik? Ik ga voor goud

Laat je nu maar horen
Doe eens lekker stout
Gooi sebiet het gas er op
En ga met mij voor goud

La la la la la
La la la la la

Laat je nu maar horen
Zeg waar je van houdt
Zwijgen is echt zilver
En ik? Ik ga voor goud
Laat je nu maar horen
Doe eens lekker stout
Gooi sebiet het gas er op
En ga met mij voor goud

18. Nick & Simon – Links en rechts
Ik wil naar links, jij gaat naar rechts
Dus loop ik jou weer achterna
Ik wil vooruit, jij achteruit
Maar we komen toch weer bij elkaar
Met jou weet ik nooit waar ik aan toe ben
Met jou weet ik nooit precies wat jij bedoelt
Maar wat ik zeker weet en wat ik niet meer
vergeet
Dat is dat jij hetzelfde voor mij voelt

Ik wil naar links, jij gaat naar rechts
Dus loop ik jou weer achterna
Ik wil vooruit, jij achteruit
Maar we komen toch weer bij elkaar

Ik word een beetje moe van al dat wachten
Ik word een beetje moe van we zien wel hoe het
gaat

Wanneer hebben wij een keer alles uitgepraat
Dat jou neus dezelfde kant op staat
Ik wil naar links, jij gaat naar rechts
Dus loop ik jou weer achterna
Ik wil vooruit, jij achteruit
Maar we komen toch weer bij elkaar

Ik zeg ja en jij zegt nee
Jij gaat altijd je eigen weg
Maar op die weg is plaats voor twee
Onthoud dus goed wat ik je zeg

Ik wil naar links, jij gaat naar rechts
Dus loop ik jou weer achterna
Ik wil vooruit, jij achteruit
Maar we komen toch weer bij elkaar

Ik wil naar links, jij gaat naar rechts
Dus loop ik jou weer achterna
Ik wil vooruit, jij achteruit
Maar we komen toch weer bij elkaar

19. Trijntje Oosterhuis – De zee
Als ik mij alleen en eenzaam voel
Ga ik altijd kijken naar de zee
En met alle schepen op haar rug
Vaar ik in gedachten mee
Een met de zee

Soms zijn de zee en ik alleen
En is zij net als iedereen
Als ik onder haar golven wil
Dan laat ze mij er niet doorheen
Dat is de ze
Wie neemt me mee
Wie durft te beginnen

Wie laat mij zien hoe mooi een mens kan zijn
van binnen
Wie leidt de weg
Wie durft te voelen
Wie draagt het licht wie heeft 't zicht
Wie neemt me mee

En eigenlijk zijn wij allemaal net zo
Dat we ver onder de spiegel willen gaan
Naar daar waar alle liefde zit
Maar we zijn te bang om 't toe te staan

Wie neemt me mee
Wie durft te beginnen
Wie laat mij zien hoe mooi een mens kan zijn
van binnen
Wie leidt de weg
Wie durft te voelen
Ik draag het licht en jij hebt 't zicht
Kom met me mee
En open de zee

Wie neemt me mee?
Wie opent de zee?

20. Glennis Grace – Zeg maar niks

Ik heb je denk ik nooit zien huilen
Nog nooit een schouderklop gehad
En niemand die de monsters weg hield
Wanneer ik in het donker was
Al was het één glimlach van jou
Al was het één glimlach van jou

Maar ik weet heus wel wat je voelt ook al zeg je
niet wat ik wil
En ik weet heus wel wat je bedoelt, zonder

woorden blijft het stil
Maakt niet uit wat anderen denken
Het is voor altijd jij en ik
Ik weet heus wel wat je wil zeggen, zeg maar
niks

Vroeger mocht ik op je schouder
Nu pas weet ik wat dat was
De momenten dat we samen waren
Waren alles wat ik nodig had
Weet dat je echt wel van me houdt
Waarom hoorde ik dat niet van jou

Maar ik weet heus wel wat je voelt ook al zeg je
niet wat ik wil
En ik weet heus wel wat je bedoelt, zonder
woorden blijft het stil
Maakt niet uit wat anderen denken
Het is voor altijd jij en ik
Ik weet heus wel wat je wil zeggen, zeg maar
niks

'T is oké, zeg maar niks, 't is oké, zeg maar niks,
't is oké, zeg maar niks 't is oké zeg maar niks
Maar ik weet heus wel wat je voelt ook al zeg je
niet wat ik wil
En ik weet heus wel wat je bedoelt

Ik weet heus wel wat je voelt
Ook al zeg je niet wat ik wil
En ik weet heus wel wat je bedoelt
Zonder woorden blijft het stil
Het maakt niet uit wat anderen denken
Het is voor altijd jij en ik
Ik weet heus wel wat je wil zeggen
Zeg maar niks

Appendix D—Number of analysed answers per lyric

Lyric	Yes – right artist	Yes – wrong artist	Don't know for sure	No	Total number of answers analysed
Eefje de Visser	–	–	2	48	**50**
Spinvis	1	–	1	46	**47**
Typhoon	3	–	2	38	**40**
Van Dik Hout	2	–	–	39	**39**
Boudewijn de Groot	–	–	1	39	**40**
Herman van Veen	4	–	2	40	**42**
Wim Sonneveld	14	2	7	25	**34**
Acda en de Munnik	2	3	2	38	**43**
Thé Lau	–	1	2	33	**36**
Ruth Jacott	–	–	1	44	**45**
Karin Bloemen	–	–	1	45	**46**
Frans Bauer	–	1	5	40	**46**
Jan Smit	–	–	3	36	**39**
Guus Meeuwis	2	–	3	34	**36**
Jeroen van de Boom	3	2	6	29	**35**
Wolter Kroes	–	–	4	37	**41**
Roy Donders	6	–	3	35	**38**
Nick en Simon	2	–	1	44	**45**
Trijntje Oosterhuis	4	–	2	35	**37**
Glennis Grace	–	1	3	39	**43**

"–" means no participants provided an answer here

Appendix E—Questionnaire (in Dutch)

Hi,

Het thema van de enquête is de Nederlandse liedtekst. Graag wil er achter komen wat jouw mening is over een aantal liedteksten. Deelname duurt ongeveer 10 minuutjes. De antwoorden die je geeft zijn anoniem.

Wat is het plan?
Allereerst zul je een Nederlandse songteksten lezen. Deze ga je daarna beoordelen op een aantal aspecten. In totaal zul je je mening geven over 3 Nederlandse songteksten. Belangrijk tijdens het lezen van de teksten en het beantwoorden van de vragen is dat je beiden aandachtig leest.

Heb je vragen over het onderzoek? Stuur mij dan gerust een mailtje, ik beantwoord je vragen graag! Ik wil je alvast heel erg bedanken voor je deelname en wens je veel plezier met het invullen van deze enquête. Om verder te gaan klink je op de 'volgende' button.

Vriendelijke groet,
Joëlle Stijnen

Master studente Communicatie- en Informatiewetenschappen, Tilburg
University Contact:

Liedtekst X.
Lees bovenstaande liedtekst en beantwoord daarna de volgende vragen:

Ik vind deze liedtekst…

Moeilijk	○ ○ ○ ○ ○	Makkelijk
Vaag	○ ○ ○ ○ ○	Duidelijk
Complex	○ ○ ○ ○ ○	Simpel
Vreemd	○ ○ ○ ○ ○	Logisch
Breedsprakig	○ ○ ○ ○ ○	Beknopt
Verbeeldingsvol	○ ○ ○ ○ ○	Verbeeldingsarm
Figuurlijk	○ ○ ○ ○ ○	Letterlijk
Dubbelzinnig	○ ○ ○ ○ ○	Ondubbelzinnig
Creatief	○ ○ ○ ○ ○	Cliché
Diepzinnig	○ ○ ○ ○ ○	Oppervlakkig
Abstract	○ ○ ○ ○ ○	Concreet
Puur	○ ○ ○ ○ ○	Geacteerd
Verhalend	○ ○ ○ ○ ○	Niet verhalend

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Ik ken deze songtekst

- o Ja, dit is een songtekst van: _____
- o Nee
- o Weet ik niet zeker

----

1. Ik vind het leuk om met taal bezig te zijn (affiniteit met taal).

   Absoluut niet waar – Niet waar – Neutraal – Waar – Absoluut waar

2. Nederlands is mijn

- o Eerste/Moedertaal
- o Tweede taal

3. Wat is je geslacht?

- o Man
- o Vrouw

4. Wat is je leeftijd (in jaren)?

5. Wat is je hoogst afgeronde opleiding?

- o Basisschool
- o Vmbo (mavo)
- o Havo
- o Vwo
- o Mbo
- o Hbo
- o Universiteit
- o Anders, namelijk:

Afsluiting

Je bent bijna aan het einde van de enquête aangekomen. Ben je benieuwd naar de resultaten en wellicht het doel van dit onderzoek? Laat dan hier je e-mailadres achter. Heb je hier geen behoefte aan? Dan hoef je natuurlijk je e-mailadres niet achter te laten. Wil je nog iets vragen of wil je gewoon iets kwijt over het onderzoek? Dan kun je mij natuurlijk altijd een mailtje sturen.

Klik op de button 'volgende' rechts beneden in je scherm om de resultaten te verzenden.

Table 9
Hames-Howell multiple comparisons table for the complexity factor showing the p-values for each lyric when compared to other lyrics.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1. Eefje de Visser	x																			
2. Spinvis	1.000	x																		
3. Typhoon	.165	.684	x																	
4. Van Dik Hout	1.000	.995	.017	x																
5. Boudewijn de Groot	.895	1.000	.995	.361	x															
6. Herman van Veen	1.000	1.000	.694	.996	1.000	x														
7. Wim Sonneveld	.010	.001	.000	.017	.000	.001	x													
8. Acda en de Munnik	.474	.089	.000	.662	.002	.101	.967	x												
9. Thé Lau	1.000	.990	.022	1.000	.378	.992	.050	.870	x											
10. Ruth Jacott	1.000	.998	.048	1.000	.572	.999	.042	.826	1.000	x										
11. Karin Bloemen	1.000	1.000	.191	1.000	.913	1.000	.012	.511	1.000	1.000	x									
12. Frans Bauer	.000	.000	.000	.000	.000	.000	.396	.000	.000	.000	.000	x								
13. Jan Smit	.010	.001	.000	.016	.000	.001	1.000	.998	.064	.055	.014	.028	x							
14. Guus Meeuwis	.003	.000	.000	.004	.000	.000	1.000	.972	.021	.018	.004	.076	1.000	x						
15. Jeroen v.d. Boom	.000	.000	.000	.000	.000	.000	1.000	.491	.001	.001	.000	.573	.999	1.000	x					
16. Wolter Kroes	.000	.000	.000	.000	.000	.000	.422	.000	.000	.000	.000	1.000	.037	.092	.610	x				
17. Roy Donders	.000	.000	.000	.000	.000	.000	1.000	.365	.000	.000	.000	.791	.994	1.000	1.000	.814	x			
18. Nick en Simon	.000	.000	.000	.000	.000	.000	1.000	.453	.000	.000	.000	.552	.999	1.000	1.000	.592	1.000	x		
19. Trijntje Oosterhuis	1.000	.947	.008	1.000	.197	.956	.079	.945	1.000	1.000	1.000	.000	.105	.036	.001	.000	.001	.001	x	
20. Glennis Grace	.037	.003	.000	.059	.000	.003	1.000	1.000	.183	.159	.047	.006	1.000	1.000	.973	.008	.924	.967	.227	x

Appendix F — Multiple comparisons tables

Table 10
Tukey multiple comparisons table for the ingenuity factor showing the *p*-values for each lyric when compared to other lyrics.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
1. Eefje de Visser	x																			
2. Spinvis	1.000	x																		
3. Typhoon	1.000	.819	x																	
4. Van Dik Hout	1.000	.896	1.000	x																
5. Boudewijn de Groot	.289	.023	.989	.978	x															
6. Herman van Veen	.001	.000	.164	.131	.992	x														
7. Wim Sonneveld	.071	.004	.804	.742	1.000	1.000	x													
8. Acda en de Munnik	1.000	.999	1.000	1.000	.616	.010	.229	x												
9. Thé Lau	1.000	.896	1.000	1.000	.987	.174	.796	1.000	x											
10. Ruth Jacott	1.000	1.000	.940	.974	.049	.000	.008	1.000	.973	x										
11. Karin Bloemen	1.000	.934	1.000	1.000	.914	.050	.543	1.000	1.000	.988	x									
12. Frans Bauer	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	.000	x								
13. Jan Smit	1.000	1.000	1.000	1.000	.769	.024	.357	1.000	1.000	1.000	1.000	.000	x							
14. Guus Meeuwis	1.000	1.000	.899	.948	.047	.000	.008	1.000	.948	1.000	.971	.001	.999	x						
15. Jeroen v.d. Boom	.989	.576	1.000	1.000	1.000	.458	.970	1.000	1.000	.768	1.000	.000	1.000	.702	x					
16. Wolter Kroes	.931	1.000	.238	.338	.001	.000	.000	.803	.350	1.000	.387	.017	.740	1.000	.104	x				
17. Roy Donders	.000	.015	.000	.000	.000	.000	.000	.000	.000	.002	.000	1.000	.000	.014	.000	.183	x			
18. Nick en Simon	.863	1.000	.152	.232	.000	.000	.000	.690	.245	.999	.267	.018	.620	1.000	.061	1.000	.203	x		
19. Trijntje Oosterhuis	.106	.006	.892	.844	1.000	1.000	1.000	.315	.885	.013	.668	.000	.468	.013	.991	.000	.000	.000	x	
20. Glennis Grace	1.000	1.000	1.000	1.000	.484	.005	.154	1.000	1.000	1.000	1.000	.000	1.000	1.000	.998	.891	.000	.807	.219	x

Appendix G – Means of the standard deviations of the measured thirteen items

Item (ENG)	Item (NL)	Mean standard deviation
Difficult/ Easy	Moeilijk/Makkelijk	1.177
Vague/Obvious	Vaag/Duidelijk	1.316
Complex/Simple	Complex/Simpel	1.178
Verbose/Brief	Breedsprakig/Beknopt	1.129
Figurative/Literally	Figuurlijk/Letterlijk	1.225
Ambiguous/Unambiguous	Dubbelzinnig/Ondubbelzinnig	1.164
Original/Cliché	Origineel/Cliché	1.236
Abstract/Concrete	Abstract/Concreet	1.134
Pure/Acted	Puur/Geacteerd	1.164
Narrative/Not narrative	Verhalend/Niet verhalend	1.173
Strange/Logical	Vreemd/Logisch	1.164
Rich imagination/Poor imagination	Verbeeldingsrijk/Verbeeldingsarm	1.228
Abstruse/Superficial	Diepzinnig/Oppervlakkig	1.203

Appendix H – Old and new values and the scores per readability measurement tool

Table 5

Old and new values for the Klinkende Taal and Accessibility Tool

Old value	A1	A1/A2	A2	A2/B1	B1	B1/B2	B2	B2/C1	C1	C1/C2	C2
New value	11	10	9	8	7	6	5	4	3	2	1

Table 6

Ranking of lyrics based on Klinkende Taal measurement tool

Lyric	Value
Typhoon	7
Ruth Jacott	7
Eefje de Visser	9
Spinvis	9
Van Dik Hout	9
Boudewijn de Groot	9
Herman van Veen	9
Wim Sonneveld	9
Thé Lau	9
Karin Bloemen	9
Frans Bauer	9
Jan Smit	9
Guus Meeuwis	9
Jeroen van de Boom	9
Nick en Simon	9
Glennis Grace	9
Acda en de Munnik	11
Wolter Kroes	11
Roy Donders	11
Trijntje Oosterhuis	11

Table 7

Ranking of lyrics based on Accessibility Tool

Lyric	Value
Frans Bauer	5
Typhoon	6
Ruth Jacott	6
Van Dik Hout	6
Boudewijn de Groot	6
Herman van Veen	6
Karin Bloemen	6
Eefje de Visser	7
Spinvis	7
Wim Sonneveld	7
Thé Lau	7
Jan Smit	7
Guus Meeuwis	7
Jeroen van de Boom	7
Nick en Simon	7
Glennis Grace	7
Acda en de Munnik	7
Wolter Kroes	7
Roy Donders	7
Trijntje Oosterhuis	7

Table 8

*Ranking of lyrics based on the Flesch
Reading Ease Test*

Lyric	Value
Herman van Veen	73.67
Karin Bloemen	77.73
Boudewijn de Groot	81.58
Ruth Jacott	81.97
Typhoon	82.01
Van Dik Hout	84.54
Thé Lau	84.58
Wim Sonneveld	84.88
Acda en de Munnik	85.55
Roy Donders	89.50
Jeroen van de Boom	91.03
Wolter Kroes	91.51
Guus Meeuwis	92.38
Nick en Simon	92.63
Glennis Grace	95.56
Jan Smit	99.34
Eefje de Visser	100.94
Trijntje Oosterhuis	101.88
Frans Bauer	102.52
Spinvis	103.13