

Corpus of 80 Kendrick Lamar Songs

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This appendix gives an overview, then more granular view of formal roles in Lamar's four concept albums plus *Overly Dedicated*. It tabulates the frequency of each role across each album, then across each song. The selection of one role is determined by the lyrics of each song in Genius.com. Since the lyrics and their formal roles are crowd-sourced, the selection of each role is presumably determined by practitioners or fans of hip hop. Here are some considerations to keep in mind as the reader peruses our two tables:

- We do not endorse any reading on the Genius.com website; some analyses, e.g., "A.D.H.D.," include roles that we disagree with, such as the one-line intro in this song.
- To be considered in either table, a role must occur at least three times and be an identifier of a span of music; the descriptor "scratches," for instance, cannot be a role since this is a procedure without a definite duration.
- In the first table, totals refer only to the presence or absence of a role in a song; if there are three verses in a song, that only counts as one song with verses. In the second, the number of verses is counted per song.
- Note that many of Lamar's songs have multiple lyric pages in the Genius website; what the reader may peruse may differ from what we have tabulated.
- Due to the presence of multiple lyric pages for each song, we have found each song's page by searching for the whole album, then selecting the page at the top of the search results.
- A variety of roles do not appear in the analysis of pop and rock forms; for the reader's convenience, we have provided a quick definition of each role as it appears on the Genius lyric pages.
- Genius's lyric pages, since they focus on lyrics, frequently overlook instrumental intro roles.

Definitions of Roles in the Genius.com Lyric Pages for Lamar's Songs Only:

- Verse:
 - rapped section longer than a chorus
 - has long sentences
 - flow conflicts with beat track
 - little internal repetition
- Chorus:
 - repeats within the song with lyrics remaining the same

- has regular rhythms
- internal repetitions
- short sentences
- shorter than a verse
- places rhymes on beats and aligns with beat track
- background vocals
- relatively loud
- may include hook
- Intro:
 - a relatively short unit with introductory lyrics
 - may be instrumental, spoken but non-flow, sampled from recordings, or having isolated bursts of lyrics
 - may be repetitious
 - may feature a guest artist
- Outro:
 - relatively short section with concluding lyrics
 - may be within the flow or not
 - may be by guest artist
 - may be longer (up to verse length)
- Bridge:
 - contrasting section, usually of brief length
 - is commonly sung
 - usually repeats in song
 - is usually internally repetitious
 - often by a guest rapper
- Prechorus:
 - section having rising intensity
 - sung
 - repetitive
 - lyrics introduce the chorus
 - occurs two or more times in song in conjunction with a chorus
- Skit:
 - unmeasured dialogue with recorded, background sound effects
- Refrain:
 - sung, repetitive, relatively short unit, too short to be own section
 - occurs twice or more
 - may include hook
- Break:
 - a non-repeating, short, but internally repetitive interjection
 - non-flow
 - spoken
 - may feature guest rapper
- Interlude:

- Brief interjection in middle of song
- Does not repeat in song
- Has lyrics that introduce a coming role
- Spoken
- Contrasting with other roles
- Post-Chorus:
 - Repetitious, sung, short section with simple lyrics
 - Follow chorus
 - Repeated later in a song
 - May echo words or phrases
- Hook:
 - Repetitive, often spoken section
 - Short in length
 - Occurs sometime after chorus
 - May contain interjections, dialogue
 - Often repeated
- Poem:
 - Unmeasured verse at the end of song, after outro
 - Beat track absent
 - Relatively short length

A. Overview

Album	Verse	Chorus	Intro	Outro	Bridge	Prechorus	Skit	Refrain	Break	Inter- lude	Post- chorus	Hook	Poem
<i>Overly Dedicated</i> (2010) (16 songs)	16	15	13	13	3	1	1	1	1	2	0	0	0
<i>Section.80</i> (2011) (16 songs)	14	15	8	10	7	2	1	2	0	3	1	0	0
<i>Good Kid, M.A.A.D. City</i> (2012) (18 songs)	18	13	12	11	8	1	4	3	1	2	1	5	0
<i>To Pimp a Butterfly</i> (2014) (16 songs)	16	15	15	10	8	2	0	4	3	5	0	0	6
<i>Damn</i> (2017) (14 songs)	14	11	11	5	7	1	0	1	1	1	1	0	0
TOTALS out of 80 songs, 356 sections	78: 21.9%	69: 19.3%	59: 16.5%	59: 16.5%	34: 9.5%	7: 1.9%	6: 1.6%	11: 3.0%	6: 1.6%	13: 3.6%	3: .8%	5: 1.4%	6: 1.6%

Rigamortis	2	3	1	0	0	0	0	0	0	0	0	0	0
Kush & Corinthians (His Pain)	4	4	1	0	0	0	0	0	0	0	0	0	0
Blow My High (Members Only)	2	3	0	1	1	2	0	0	0	0	0	0	0
Ab-Soul's Outro ¹	2	1	0	1	1	0	0	0	0	0	0	0	0
HiiiPoWeR	3	3	1	1	1	0	0	0	0	0	0	0	0
Song													
	Verse	Chorus	Intro	Outro	Bridge	Prechorus	Skit	Refrain	Break	Inter-lude	Post-Chorus	Hook	Poem
<i>Good Kid, M.A.A.D. City</i>													
Sherane...	3	0	1	1	0	0	0	0	0	0	0	0	0
Bitch, Don't Kill...	2	3	0	2	2	0	0	2	0	0	0	0	0
Backseat Freestyle	3	4	2	2	0	0	0	0	0	0	3	0	0
The Art of Peer Pressure	4	1	1	1	0	0	0	0	1	0	0	2	0
Money Trees (Ft. Jay Rock)	4	3	0	1	1	0	0	2	0	0	0	0	0
Poetic Justice (Ft. Drake)	3	3	1	1	0	0	1	0	0	0	0	0	0
good kid	3	0	0	0	0	0	0	0	0	0	0	4	0
m.A.A.d city (Ft. MC Eiht)	4	2	1	1	1	0	0	0	0	1	0	0	0
Swimming Pools (Drank)	3	3	2	1	1	0	0	3	0	1	0	0	0
Sing About Me...	10	4	1	2	0	0	2	0	0	0	0	0	0
Real (Ft. Anna Wise)	5	4	0	0	1	0	3	0	0	0	0	0	0
Compton (Ft. Dr. Dre)	6	0	0	1	1	0	1	0	0	0	0	4	0
The Recipe (Ft. Dr. Dre)	4	3	2	0	0	3	0	0	0	0	0	0	0
Black Boy Fly	3	0	1	0	0	0	0	0	0	0	0	2	0
Now or Never (Ft. Mary J. Blige)	4	3	1	0	3	0	0	0	0	0	0	0	0
Collect Calls	3	0	1	0	0	0	0	0	0	0	0	3	0
Bitch, Don't... (Remix)	3	2	0	0	0	0	0	0	0	0	0	0	0
Bitch, Don't... (Int. Remix)	2	2	1	1	2	0	0	0	0	0	0	0	0
Song													
	Verse	Chorus	Intro	Outro	Bridge	Prechorus	Skit	Refrain	Break	Inter-lude	Post-Chorus	Hook	Poem
<i>To Pimp a Butterfly</i>													
Wesley's Theory	2	2	1	1	1	0	0	2	1	0	0	0	0
For Free? (Interlude)	1	0	1	1	0	0	0	0	0	0	0	0	0
King Kunta	3	4	1	1	0	0	0	0	0	0	0	0	1

¹ This song contains an instrumental solo that we analyzed as a bridge.

Institutionalized	2	2	2	1	1	0	0	0	0	1	0	0	0
These Walls	4	3	1	0	0	0	0	0	1	0	0	0	2
u	3	2	1	0	1	0	0	0	1	0	0	0	0
Alright	2	3	1	1	0	2	0	0	0	0	0	0	1
For Sale? (Interlude)	2	2	1	0	1	0	0	1	0	0	0	0	1
Momma	3	2	1	1	1	0	0	2	0	1	0	0	0
Hood Politics	3	4	1	0	0	0	0	0	0	1	0	0	1
How Much a Dollar Cost	3	2	0	1	0	0	0	0	0	0	0	0	0
Complexion (A Zulu Love)	3	3	1	1	0	0	0	0	0	1	0	0	0
The Blacker the Berry	3	2	1	1	1	2	0	0	0	0	0	0	0
You Ain't Gotta Lie	3	3	1	0	2	0	0	0	0	0	0	0	0
i (Album version)	4	3	1	0	1	0	0	0	0	1	0	0	0
Mortal Man	3	5	1	1	0	0	0	5	0	0	0	0	1
Song													
	Verse	Chorus	Intro	Outro	Bridge	Prechorus	Skit	Refrain	Break	Inter- lude	Post- Chorus	Hook	Poem
<i>DAMN</i>													
BLOOD.	1	0	1	1	1	0	0	0	0	0	0	0	0
DNA.	2	0	0	0	1	0	0	0	0	0	0	0	0
YAH.	2	2	1	0	0	0	0	0	0	0	0	0	0
ELEMENT.	3	3	1	0	1	0	0	0	0	0	0	0	0
FEEL.	2	1	1	1	0	0	0	0	0	0	0	0	0
LOYALTY.	5	3	1	1	0	3	0	0	0	0	0	0	0
PRIDE.	2	3	1	0	0	0	0	0	0	0	2	0	0
HUMBLE.	2	2	1	0	0	0	0	0	0	0	0	0	0
LUST.	2	3	0	0	1	0	0	0	0	1	0	0	0
LOVE.	2	3	1	0	0	0	0	3	0	0	0	0	0
XXX.	3	2	1	0	0	0	0	0	1	0	0	0	0
FEAR. ²	4	2	1	1	2	0	0	0	0	0	0	0	0
GOD.	2	3	0	0	1	0	0	0	0	0	0	0	0
DUCKWORTH.	1	0	1	1	1	0	0	0	0	0	0	0	0

² We have omitted the “voicemail” in this song role due to its rarity in the corpus.