

Song Analysis: TIMBALAND ft. THE HIVES – Throw it on me

The flyweight
champion of the
world
Time has come
Hey girl



Take it to the back
of the club hey
woman
Don't take it the
wrong way
I've been checking that ass
And if you give me the chance
I ain't gon' play

I really wanna getta know ya
That's what I told ya
Girl you know I don't play
I wanna put it in ya WOW!
You better do what the song say
The flyweight champion of the world
Time has come
Hey girl

Take it to the back of the club hey woman
Don't take it the wrong way
I've been checking that ass
And if you give me the chance
I ain't gon' play

I really wanna getta know ya
That's what I told ya
Girl you know I don't play
I wanna put it in ya WOW!
You better do what the song say
Ah just throw it on me
Ah just throw it on me
Ah just throw it on me
Wiggle that ass before you throw it on me
Ah just throw it on me
Ah just throw it on me
Ah just throw it on me
Wiggle that ass before you throw it on me

I got so many broads
Like cars
A different two or three in the same day
I wanna park my
Walk in the park with a spark
With the same damn thing
So many titties
And they callin' my name all night

God damn baby
Niggas just hate me
Cause the girls wanna throw they thing on me
Like it's okay!

Ah just throw it on me
Ah just throw it on me
Ah just throw it on me
Wiggle that ass before you
throw it on me
Ah just throw it on me
Ah just throw it on me
Ah just throw it on me
Wiggle that ass before you
throw it on me



From the look at that ass
You probably a gold digger
But I ain't Kanye
Babygirl you on the right track
But you goin' the wrong way
And when we're through with the party
Girl I got a game that we gon' play
And when we break up
Tomorrow I'll be on the highway
Hey!

Ah just throw it on me
Ah just throw it on me
Wiggle that ass before you throw it on me
Ah just throw it on me
Ah just throw it on me
Ah just throw it on me
Wiggle that ass before you throw it on me

Song Analysis: **Literature**

This is by far the most senseless Song Analysis I've had the pleasure to write. Considering all the presupposing deep thoughts and ideas in the previous (mostly) British song lyrics, it's perhaps a good change of scenery from what you, our dear reader, is used to. Or could there be a deeper meaning to this song still?

According to the OED, the 'flyweight champion of the world' refers to "a boxer or other contestant of the lightest competitive class". Since the song is about women, the lightness of the category refers to them, as women generally have a lighter strength of muscle compared to men. In addition, the construction of the song, e.g. the raps, also reflect a metrical fight as the sentences are short and punch-like.

The title of the song is an odd one in several respects. First things first: *what* exactly are we supposed to throw on Timbaland? Or, *who* is supposed to throw *what* on *anyone*? From this point of view one could also ponder about other sentences that express a similar ambiguity.

Take for example the first sentence of the first verse 'Take it to the back of the club'. The explanation follows in the chorus: 'Wiggle that ass before you throw it on me.'

'I wanna put it in ya' reminds me of 'I've got something to put in ya' from the Electric Six song *Gay Bar*, and I think this sentence needs no further explanation other than it's rather vague and in many ways interpretable.

In the second verse rapper Timbaland boasts of and exploits his accessories 'white cars' to attract women: 'And when I park my car/Soon as I walk in the spot women say/(OWW!) they/Showin' me titties'.

The degrading portrayal of women in this song is shown through the following sentences: 'Showin' me titties', 'You probably a gold digger' and 'And when ya wake up tomorrow/I'll be on the highway'. All the characters seem to be subordinate in Timbaland's verses. In addition, they are 'bad girls' and Timbaland is their rescuer: 'Baby girl you on the right track/But'cha goin' the wrong way'. He notices their mistakes and is eager to correct them.

However, though Timbaland may act as their savior, he certainly does not want to play that role forever: 'And when ya wake up tomorrow/I'll be on the highway (PEACE!)'. In short, this song is about going out and getting some 'booty'. It's what them rappers are all about, ain't it? Fo' sure!

by Judith Laanen

Song Analysis: **Philology**

The one word we cannot ignore in this song must be the verb 'to throw.' According to the OED, this verb originally had a different meaning: that of 'to twist or to turn.' This meaning was present in the Old English word '[thorn]ráwan.' In Middle English it was transformed into what was likely to be a unrecorded sense of the OE 'weorpan: "throw by a turn or twist of the arm, or with a sling." In the North of England, and in certain technical uses, the verb 'to throw' still means to twist or turn.

The definition of the noun 'champion' surprised me: I expected it to be 'winner' or something like it, but instead the first definition the OED gives is "[a] fighting man, a combatant; a stout fighter, a man of valour. Also figurative]." This less pleasant association of the word 'champion' must come from its earlier Latin meaning, namely that of "a combatant in the campus or arena." A 'campus' in this context means a field of military or athletic action. (Poor leftwing students living on a campus...)

By looking up the word 'ass,' I was hoping to dis-

cover how the sense of donkey and buttocks were related, but unfortunately I haven't discovered it. To wiggle, according to the 'Etymologisch Woordenboek' is connected to Middle Dutch *wiggelen* and *wiggen* 'move' and even *wiegelen* and *waggelen*. According to the writers, it may also be related to *wichelen* 'to use witchcraft', in its turn is connected to Old English *wiglian* and *wicce* 'female magician', but they're not really sure about this. A possible connection would be one of 'moving one's wand', which seems rather far-fetched to me. 'Club' for a very long time meant nothing other than numerous senses of "[a] heavy stick or staff for use as a weapon." However, from about 1600 onwards, several senses of "[a] combination, association" have been in use. Below is a nice illustration from 1796 of this meaning: [insert picture.] (By the way: 'tippling' has nothing to do with a certain Dutch word, but everything with strong drink and ale.)

By Merel Mookhoek

Song Analysis: **Linguistics**

Wiggle that syntax

I thought it was time for a change, so let's for once turn to the syntactic aspects of the song in the linguistics section of the song analysis. For, leaving aside the phonetic peculiarities of the *ya's*, *gonna's* and *niggas*, this song contains many interesting manifestations of syntactic variation that are worth pointing out.

Rappers and hip hoppers are not generally known for their use of correct grammar or standard language, which may be related to their creative use of language or ascertaining their street credibility through their language. Still, it would be too easy to dismiss this variation as incorrect, 'bad' language of lazy or stupid people. For, apart from the sociolinguistic aspects that play a role in establishing this language variety, there's much more to this syntactic variation than denouncing is as mere non-standard incorrect English.

Indeed, the language of the song contains many features that are characteristic of African American Vernacular English or Black English (as David Crystal calls it) and my good old friend Wikipedia tells me this is indeed the language variety that is most often associated with hip-hop. This variety actually goes back to the early years of American settlement when African slaves with different mother tongues were grouped together and had one common language, English. The language they eventually



used differed from the standard English and was some sort of combination of all these different languages.

Now, I don't know if we are right to characterise this Timbaland song as African American Vernacular English, and I'm not sure what the man himself would say on this, but even this short sample of his use of language shows many of the characteristics of this variety of English. It may of course be the case that these features are shared by other American varieties as well.

Well, enough about the theoretical issues, let's see what those features are. Of course, we are all familiar with the negative *ain't* for *isn't* or *aren't* or *am not*. Another thing we are fairly familiar with, closely connected to phonetics but with some syntactic aspects, are the many reductions: *wanna getta know ya* for *want to get to know you* and *gon' play* for *going to play*. More remarkable is the practice of leaving out the copula *be*, as in: *You probably a gold digger / Babygirl you on the right track / But you goin' the wrong way*. Another remarkable feature is the dropping of verb endings: *what the song say*. And lastly, the pronouns are different from standard English: *the girls throw they thing on me*.

I'm sure that a closer look at the lyrics of a wider selection of Timbaland songs would yield an even more interesting list of wiggling syntactic features.

By Gea Dreschler

Song Analysis: **Language Acquisition**

From "Walk This Way" Till "Throw It on Me": A History of Rap and Rock Collaborations

One of today's most prominent figures in the hip-hop scene is without doubt Timbaland. However, ever since the release of his album *Timbaland Presents Shock Value* last year he has been known for making crossovers between several genres. To achieve this effect, he worked together with a variety of artists which most listeners would certainly not associate with hip-hop. Amongst the artists featured on *Shock Value* are Fall Out Boy, Elton John, OneRepublic and the Hives. With the last mentioned example, Timbaland composed the song "Throw It on Me". In this Angler's song analysis, we're going to take a closer look at this particular song which at first glance may seem like a curious combination; a rockband and a rapper. However, it has actually been done many times before.

If you were to turn on a radio in 1986, you would-

high-pitched male voice screaming "Walk this way! Talk this way" followed by the sound of another male rapping "School girl sleezy with a classy kinda sassy". If you were into music at that time, you would then be able to tell this song is called

"Walk this Way", by the unlikely alliance consisting of Run-D.M.C. and Aerosmith. The song became a huge success in many charts, reaching the fourth spot of the American Billboards chart and the eighth of the UK Top 40. The song was later on covered amongst others by Macy Gray, Metallica and – jointly - the Sugababes and Girls Aloud. Additionally, *Walk This Way* lent a big hand in paving the way for many other rap acts to reach success on the charts across the entire world, but there was also a new genre born: rap rock.

Now, more than twenty years later after the smash hit of the two groups many others have stepped in the footsteps of these pioneers. The Beastie Boys were perhaps the most notable among the early devotees to the rap-rock fusion. Their hit "(You Gotta) Fight for Your Right (To Party!)" is still a huge success at all sorts of parties. And they haven't died of old age either; they're still up and about!

The combination of rap and rock was also made an outlet for political ranting. Rage Against the Machine figured they wanted to scream and make lots of noise for their protest songs, and probably came to the conclusion that rap rock would be their best way to go. 'Rage', as they're called by many of their fans, was received enthusiastically and had a top ten hit in the UK, with half a dozen more singles reaching the Top 40 as well.

When they stopped making new records in 2000, a new generation of rap-rock fusers (sometimes dubbed 'nu metal') was ready to step up fronted by Korn and Limp Bizkit. This time around no politics.. just music about sad and happy encounters that could occur in anyone's life.

"Throw It on Me", however, is cast in the same mould as the older rap rock. Unfortunately, it failed to stir things up in neither of the scenes. The only country where the song charted was Australia where it occupied the 50th spot for just one week. So, as one can often witness in politics, trying to get the best of both worlds doesn't have to lead to the rule of the two worlds, but can backfire and lead to the expulsion from both.

By Tim Engelbart