

6. JESCS-Jan'26. Vinuya-Marucut_Syntactic analysis of English pop song lyrics on youtube, A linguistic exploration (76-87).pdf

 Politeknik Negeri Bali

Document Details

Submission ID

trn:oid::3618:125408065

Submission Date

Dec 31, 2025, 7:00 AM GMT+8

Download Date

Dec 31, 2025, 7:05 AM GMT+8

File Name

6. JESCS-Jan'26. Vinuya-Marucut_Syntactic analysis of English pop song lyrics on youtube, A lingui....pdf

File Size

495.9 KB

12 Pages

6,978 Words

42,054 Characters





3% Overall Similarity

The combined total of all matches, including overlapping sources, for each database.




Filtered from the Report

- ▶ Bibliography
- ▶ Quoted Text
- ▶ Small Matches (less than 30 words)
- ▶ Methods and Materials

Match Groups

-  **2 Not Cited or Quoted 3%**
Matches with neither in-text citation nor quotation marks
-  **0 Missing Quotations 0%**
Matches that are still very similar to source material
-  **0 Missing Citation 0%**
Matches that have quotation marks, but no in-text citation
-  **0 Cited and Quoted 0%**
Matches with in-text citation present, but no quotation marks

Top Sources

- 0%  Internet sources
- 0%  Publications
- 3%  Submitted works (Student Papers)

Integrity Flags





0 Integrity Flags for Review

No suspicious text manipulations found.




Our system's algorithms look deeply at a document for any inconsistencies that would set it apart from a normal submission. If we notice something strange, we flag it for you to review.

A Flag is not necessarily an indicator of a problem. However, we'd recommend you focus your attention there for further review.

Match Groups

-  **2 Not Cited or Quoted 3%**
Matches with neither in-text citation nor quotation marks
-  **0 Missing Quotations 0%**
Matches that are still very similar to source material
-  **0 Missing Citation 0%**
Matches that have quotation marks, but no in-text citation
-  **0 Cited and Quoted 0%**
Matches with in-text citation present, but no quotation marks

Top Sources

- 0%  Internet sources
- 0%  Publications
- 3%  Submitted works (Student Papers)

Top Sources

The sources with the highest number of matches within the submission. Overlapping sources will not be displayed.

1 Submitted works

Universitas Lancang Kuning on 2024-12-04 **3%**

Syntactic analysis of English pop song lyrics on youtube: A linguistic exploration

Romnick P. Vinuya¹, Angelhen Mae C. Marucut²,
Rodolfo P. Dizon Jr³

Pampanga State Agricultural University, PHILIPPINES^{1,2,3}

¹Email: rvinuya2882@iskwela.psau.edu.ph

²Email: ammarucut0655@iskwela.psau.edu.ph

³Email: rodolfojr_dizon@psau.edu.ph

Abstract - This study analyzes the syntactic arrangements and punctuation usage in English pop song lyrics on YouTube, focusing on how sentence structures and punctuation marks contribute to the meaning and interpretation of song lyrics. Employing a descriptive qualitative method and Systemic Functional Linguistics as the analytical framework, the study examines 10 pop songs with high audience engagement between 2020 and 2025. Findings reveal various sentence types mainly declarative with frequent grammatical deviations such as double negatives and subject-verb disagreements that serve stylistic functions. Punctuation is shown to play a critical role in shaping tone, rhythm, and clarity, while the interpersonal and ideational aspects reflect informal, playful expression and themes of love and personal growth. The study concludes that increased awareness of syntactic and punctuation norms could enhance lyric clarity, and recommends the use of song lyrics in language learning contexts. Future research may explore further syntactic and linguistic features in popular music. This research contributes to understanding the linguistic strategies employed in contemporary music lyrics and their communicative power.

Keywords: syntactic analysis, English pop song lyrics, Youtube music videos, sentence structure, conversational register, popular music linguistics, corpus-based analysis

1. Introduction

Social media and streaming platforms have transformed how popular music is produced, circulated, and consumed, creating new spaces where language, identity, and genre intersect (Xue, 2025; Zhang & Negus, 2021; Hracs & Webster, 2020). YouTube, alongside services like Spotify and Apple Music, has become a central site for music listening and discovery, where algorithms and user practices co-construct genre boundaries and patterns of taste (Muchitsch, 2023; Muchitsch & Werner, 2024; Airoidi, 2021; Hracs & Webster, 2020). On YouTube in particular, music videos and user-generated content enable broad, borderless circulation of songs and intensify the role of digital platforms in shaping musical experience (Shamykh, 2025; Zhang & Negus, 2021; Vizcaíno-Verdú et al., 2023).

For many users—especially younger, digitally native audiences—YouTube functions as a de facto streaming service, offering free and ubiquitous access to music while supporting practices such as “music watching,” curation, and sharing (Shamykh, 2025; Vizcaíno-Verdú et al., 2023; Hracs & Webster, 2020). In this environment, song lyrics—particularly those of English pop songs and English-rich Original Pinoy Music (OPM)—circulate widely through official music videos, lyric videos, fan edits, and other user-generated content (Shamykh, 2025; Vizcaíno-Verdú et al., 2023).

These lyrics are not only cultural products but also rich linguistic data. Studies of code-switching in Filipino popular songs show that lyrical switches between languages (e.g., English and Filipino) are systematically structured and fulfill discourse functions such as expressing solidarity, indexing bilingual identity, and enhancing aesthetic and commercial appeal (Villadarez, 2021; Loureiro-Rodríguez & Moyna, 2024; Picone, 2024; Sumbad, 2025; Nasution & S., 2022; Ng, 2020). Research on lyrical code-switching across global genres (Cantopop, K-pop, Latin, borderland conjunto) likewise demonstrates that songs are a



key domain where syntax and code-switching are mobilized to construct hybrid identities and negotiate local–global positions (Loureiro-Rodríguez & Moyna, 2024; Picone, 2024; Sumbad, 2025; Nasution & S., 2022; Ng, 2020; Berliana & Anjarningsih, 2022). Accordingly, English and mixed-language lyrics circulating on YouTube provide an especially fertile corpus for examining how syntactic structures and code-switching patterns are deployed, stylized, and made meaningful in contemporary popular music.

Music videos on YouTube are frequently used for “background listening,” where users stream songs without necessarily watching the visuals, relying on the platform for easy access, sharing, and algorithmic recommendations (Beuscart et al., 2022). This widespread, low-friction access has intensified the role of lyrics in shaping affect, narrative, and identity across diverse audiences. At the same time, research shows that pop lyrics often diverge from prescriptive standard English; nonstandard morphosyntactic forms can be relatively unstigmatized and even become enregistered as characteristic of the genre (Squires, 2018). This makes song lyrics a particularly revealing site for examining how genre expectations and media context shape linguistic processing and attitudes (Squires, 2018).

Syntax is crucial here because combining words into phrases and sentences underlies the construction of meaning. Studies of song lyrics emphasize that sentence structure becomes especially important when lexical items are arranged in ways that can lead to ambiguity or multiple interpretations [11](#).

Misinterpretation can arise when listeners confront unconventional word order, ellipsis, or non-standard forms, underscoring the need for systematic syntactic analysis (Dachi, 2023; Purnomoadjie & M., 2017; Arifin & Wibowo, 2022; Fitriani, 2025). For language learners, the syntactic organization of lyrics is equally significant: research on songs in language education highlights that lyrics provide naturally occurring patterns of sentence types and structures that can support grammatical awareness and fluency (Dachi, 2023; Purnomoadjie & M., 2017).

In multilingual contexts such as the Philippines, where OPM has evolved as a successor to the Manila Sound and as a vehicle for cultural identity, code-switching within lyrics has become a prominent stylistic and commercial resource (Villadarez, 2021; Picone, 2024; Loureiro-Rodríguez & Moyna, 2024; Andriani, 2023). Analyses of Taglish and other bilingual songs demonstrate that code-switching in lyrics can enhance aesthetic and rhetorical effect, support commercial success, and index complex bilingual identities (Villadarez, 2021; Picone, 2024; Loureiro-Rodríguez & Moyna, 2024; Andriani, 2023). Thus, examining syntax and code-switching in English pop and OPM lyrics on YouTube is important not only for descriptive linguistics but also for understanding how popular music negotiates local and global identities, reaches diverse audiences, and provides potential pedagogical materials.

This study is grounded in three interrelated theoretical domains: (1) syntactic theory and sentence pattern analysis; (2) genre- and platform-based perspectives on lyrics; and (3) sociolinguistic theories of code-switching in popular music.

First, syntactic theory views sentences as hierarchical structures composed of phrases and clauses that fulfill grammatical functions such as subject, predicate, and complement. Within lyric analysis, researchers frequently adopt phrase structure rules and tree diagrams (often following frameworks such as Carnie, Bornstein, or Transformational-Generative Grammar) to classify types of phrases (noun, verb, adjective, adverb, prepositional), clauses (independent, dependent), and sentence patterns (Dachi, 2023; Syuriadi & Englishtina, 2023; Fuad et al., 2023; Purnomoadjie & M., 2017; Zahrotuhayaty et al., 2025). Studies consistently show that simple and compound sentences, along with imperative forms and basic Subject–Verb–Object (SVO) order, dominate many pop and OPM lyrics, with syntactic deviations such as informal grammar, non-standard forms, and repetition used for stylistic effect (Sumbad, 2025; Dachi, 2023; Arifin & Wibowo, 2022; Fuad et al., 2023; Purnomoadjie & M., 2017).

Second, genre and platform theories emphasize that pop lyrics constitute a genre where nonstandard grammar can be expected and even preferred (Squires, 2018). Experimental work on morphosyntactic variation in pop songs shows that when readers are cued that sentences come from lyrics, their expectations about “correct” grammar shift, partially mitigating surprisal at nonstandard constructions (Squires, 2018). This suggests that syntactic features of lyrics must be interpreted in relation to genre conventions and to the socio-technical environment of platforms like YouTube and Spotify, where algorithmic curation, playlist culture, and casual listening shape how lyrics are encountered and processed (Syuriadi & Englishtina, 2023; Arifin & Wibowo, 2022; Beuscart et al., 2022). From this perspective, syntactic simplicity (e.g., short declaratives, frequent imperatives) and the use of fragments or interjections can be understood as adaptive strategies that support emotional clarity, memorability, and rhythmic fit in a fast-moving, highly mediated environment (Bahy & Darmawan, 2025; Dachi, 2023; Purnomoadjie, & M., 2017; Squires, 2018).

Third, sociolinguistic theories of code-switching in songs frame language alternation as a form of “artistic codemixing” that allows artists to produce layered messages for audiences with differing linguistic



competencies (Loureiro-Rodríguez & Moyna, 2024). Comparative work across genres and regions (e.g., K-pop, North African rap, Quebec rap, conjunto music) demonstrates that code-switching in lyrics is used to negotiate bilingual and bicultural identities, mark in-group solidarity, index resistance, and balance local authenticity with global accessibility (Picone, 2024; Sabtiana, 2025; Loureiro-Rodríguez, & Moyna, 2024). In Filipino popular songs, code-switching has been shown to operate at multiple structural levels—word, sentence, and song structure—with functions ranging from expressing solidarity and group identity to clarifying meaning and enhancing stylistic impact (Villadarez, 2021; Andriani, 2023). These frameworks are particularly relevant for English–Filipino code-switching in OPM uploaded to YouTube, where local rootedness and global reach are negotiated simultaneously.

A growing body of research has applied syntactic analysis to song lyrics across languages and genres. Studies of Westlife’s English pop songs, for example, have catalogued numerous sentence patterns using tree diagrams, noting that many lyrics are composed of kernel sentences (e.g., NP + VP) along with transformed structures involving conjunctions, adverbials, and prepositional phrases (Fuad, 2023; Fitriani, 2025). Similarly, research on Adele’s songs “Someone Like You” and “Don’t You Remember” has identified a predominance of grammatical sentences and documented frequent use of contractions and other substandard English forms, highlighting the importance of syntactic analysis for understanding the interplay between grammaticality and stylistic effect (Purnomoadjie & M., 2017). Work on Agnez Mo’s English-language songs has likewise identified a full range of phrase types, both independent and dependent clauses, and nearly thirty distinct sentence patterns, underlining the richness of syntactic variation in pop lyrics (Dachi, 2023).

In non-native contexts, studies of Indonesian artists writing in English (“To the Bone,” “Lathi,” Mac Miller’s stylized English, etc.) have shown that simple declarative sentences dominate but that imperatives, interrogatives, fragments, and interjections are also strategically employed to heighten emotional engagement and accommodate rhythmic constraints (Bahy & Darmawan, 2025; Arifin & Wibowo, 2022). These findings suggest that syntactic choices in song lyrics—such as favouring simple clauses or employing non-standard forms—are shaped by the need for emotional clarity, accessibility for listeners, and musical timing (Bahy & Darmawan, 2025; Arifin & Wibowo, 2022; Purnomoadjie & M. (2017).

Syntactic analysis has also been extended to larger corpora of lyrics, where information-based models are used to capture stylistic patterns at the level of phrase and clause types. One study proposes that syntactic features can serve as discriminating elements for identifying authorial style or musical genre, underscoring the potential of syntax as a marker of stylistic identity in lyrics (Crespo-Sanchez et al., 2020). This line of work suggests that syntactic profiling of English pop lyrics on YouTube could reveal distinctive genre- or artist-specific patterns.

With regard to OPM and code-switching, recent research on Filipino popular songs has systematically classified types of code-switching at the levels of word, sentence, and song structure, identifying intra-word switches, inter-sentential and intra-sentential switches, tag-switching, and switches between song sections (Villadarez, 2021). The same study shows that these switches fulfil multiple functions, including those described in classic models of code-switching functions (e.g., to express solidarity, signal group identity, shift topics, and create rhetorical emphasis) (Villadarez, 2021).

Other work on code-switching in Indonesian and other regional songs confirms that mixed-language lyrics are now common in youth-oriented pop, with intra-sentential and inter-sentential switches used both for stylistic innovation and to appeal to bilingual audiences (Nasution & S., 2022; Wardana, & Astuti, 2023; Andriani, 2023). More broadly, scholarship on lyrical code-switching situates these practices within multimodal and intertextual frameworks, emphasizing how choices of language are layered with musical, visual, and paratextual cues (e.g., videos, album art) to construct complex identity positions along a local–global continuum (Picone, 2024). In borderland contexts, for example, code-switching in conjunto music or Latin pop expresses bilingual identities, enregisters local varieties, and negotiates relations with both local working-class audiences and broader markets (Loureiro-Rodríguez et al., 2024). This is directly relevant for OPM, which similarly balances local linguistic resources with aspirations for regional or global circulation via platforms like YouTube.

Bahy and Darmawan (2025) present detail phrase structure, clause types, and sentence modes in “To The Bone” and “Lathi”, showing dominance of simple declarative sentences and strategic use of fragments and interjections for emotional clarity (Bahy & Darmawan, 2025). Harefa et al. (2025) examine sentence patterns in Sasha Sloan’s lyrics, providing a useful comparison point for whether patterns found in Indonesian-written English songs generalize to Western artists (Darmawan, 2017).

An analysis of Tagalog–English code-switching in OPM love songs (Labaya, 2021), focusing on switch types and discourse/pragmatic functions, which can complement purely syntactic work by



foregrounding bilingual creativity (Mursyidi & Darmawan, 2023). Most studies focus on a very small set of songs (often 1–3), limiting generalizability across genres, languages, and artist backgrounds (Bahy & Darmawan, 2025; Mursyidi & Darmawan, 2023; Darmawan, 2017). Emphasis on cataloguing structures (sentence types, switch patterns) with limited statistical analysis, listener reception, or comparison across larger corpora (Bahy & Darmawan, 2025; Darmawan, 2017; Bahy & Darmawan, 2025; Darmawan, 2017). Melody, rhythm, and performance (e.g., live albums by BTS, songs by Grande, Doja Cat, The Weeknd, Sam Smith) are largely ignored as co-constructors of meaning.

Internet research ethics provide principles for working with online lyrics, fan communities, and social media data, stressing consent, privacy, and contextual integrity when studying user interactions around songs. Siles et al. (2024) show how music is discovered and circulated across platforms, highlighting algorithmic exposure and everyday “ambient” music consumption, which is crucial for connecting micro-linguistic choices in lyrics to broader social impact. Pulido et al. (2020) propose methods to evaluate social impact via social media metrics (engagement, dialogue, perceived change), offering tools to go beyond textual analysis and assess how songs or lyric-related content shape discussions and attitudes online.

Table 1: Suggested Critical Review Focus

| Theme | Critical Angle |
|--|---|
| Syntax in English lyrics by non-native vs native writers | Compare structural simplicity/complexity, emotional functions, and narrative clarity (Bahy & Darmawan, 2025); (Darmawan, 2017). |
| Code-switching and identity in popular music | Examine how Tagalog–English mixing constructs intimacy, locality, and modernity (Mursyidi & Darmawan, 2023). |
| Ethics of studying lyrics and fan discourse online | Apply internet research ethics to lyric sites, fan comments, and social media (Darmawan, 2022). |
| From textual form to social impact | Combine linguistic findings with social media-based impact assessment (Bahy & Darmawan, 2025); Mursyidi & Darmawan, 2023). |

Music has increasingly become a significant object of scholarly inquiry across linguistics, media studies, and cultural analysis, particularly in relation to language use, identity construction, and digital circulation. One prominent strand of research focuses on linguistic features in song lyrics, especially code-switching, syntax, and stylistic patterns. Alegado et al. (2021) provide a foundational linguistic analysis of Tagalog–English code-switching in Original Pilipino Music (OPM) love songs, demonstrating that bilingual mixing functions not merely as an aesthetic choice but also as a sociocultural strategy to express intimacy, modern identity, and emotional nuance. Similarly, Harefa et al. (2025) examine sentence patterns in Sasha Sloan’s song lyrics, revealing how syntactic simplicity and repetition contribute to emotional accessibility and audience engagement. These studies align with broader EFL-oriented research that views song lyrics as authentic linguistic input, although some local studies (e.g., Rahmawati et al., 2022) remain limited by underdeveloped analytical frameworks and insufficient theoretical grounding.

Beyond linguistic structure, **popular music lyrics** have been widely analysed as cultural texts reflecting emotional expression, social values, and identity negotiation. Songs such as *Creep* (Radiohead, 1992), *No Tears Left to Cry* and *thank u, next* (Grande, 2018), *Blinding Lights* (The Weeknd, 2019), *Kiss Me More* (Doja Cat & SZA, 2021), *Unholy* (Smith & Petras, 2022), and *Espresso* (Carpenter, 2024) illustrate how contemporary pop music negotiates themes of vulnerability, empowerment, desire, and self-redefinition. These lyrical narratives often employ informal language, repetition, and metaphor, making them particularly relevant for discourse and stylistic analysis. Live and recorded performances, such as BTS’s *Permission to Dance on Stage – Live* (2025), further highlight how music functions as a multimodal communicative practice that combines lyrics, performance, and audience interaction.

The digital and social media environment has transformed how music is discovered, circulated, and studied. Siles et al. (2024) argue that social media platforms fundamentally reshape music consumption by enabling users to discover, remix, and emotionally connect with songs across multiple platforms. Their findings suggest that music is no longer confined to traditional listening contexts but embedded within everyday digital practices, thereby amplifying its social and communicative impact. This perspective resonates with Pulido et al. (2018), who propose a methodological framework for assessing the social impact of research through social media engagement, emphasizing interaction, dissemination, and real-world influence. Together, these studies underline the importance of considering digital mediation when analysing contemporary music discourse.



Conducting research in online and digital contexts also raises ethical considerations. Buchanan and Zimmer (2012) emphasize that internet-based research must address issues of consent, privacy, and data ownership, particularly when analysing publicly available content such as song lyrics, online comments, or social media interactions. Their ethical framework is essential for studies that draw on digital music platforms, streaming services, or user-generated data.

Finally, while several studies have analysed syntactic patterns in English-language pop songs and others have examined code-switching in Filipino or other bilingual songs, there remains limited work that explicitly combines syntactic analysis and code-switching in OPM or English-rich Filipino pop as they appear on YouTube, taking into account both sentence structure and platform context. This gap motivates the present study.

In light of the background, theoretical perspectives, and empirical gaps summarized above, the present study is guided by the following research problems: (1) What sentence structures (e.g., simple, compound, complex, and compound-complex) and sentence types (declarative, interrogative, imperative, exclamatory) are most frequently used in English pop song lyrics on YouTube, particularly in English-dominant or English-rich OPM titles? (2) How are these sentence structures and types syntactically organized in the lyrics (e.g., patterns of NP–VP order, use of subordinate clauses, syntactic deviations such as fragments or non-standard forms), and how do these patterns relate to genre-based expectations for pop lyrics? (3) In OPM and Filipino popular songs featuring English, what are the predominant structural types of code-switching (e.g., intra-sentential, inter-sentential, tag-switching; intra-word, sectional), and how are these switches embedded within the syntactic patterns identified in the lyrics? (4) How can the observed syntactic and code-switching patterns in English pop and OPM lyrics on YouTube be interpreted in relation to (a) identity construction and audience design in multilingual popular music, and (b) potential pedagogical applications of song lyrics for developing syntactic awareness and language proficiency?

By addressing these questions, the study aims to contribute to syntactic theory, sociolinguistics of popular music, and language pedagogy, offering a detailed account of how syntax and code-switching operate in English pop song lyrics on YouTube within the broader ecology of digital music consumption.

2. Method

2.1 Participants/Corpus

This study employs a descriptive qualitative method with a focus on textual and syntactic analysis to examine the sentence structures and punctuation used in English pop song lyrics uploaded on YouTube. This method is appropriate because the research aims to describe and interpret linguistic patterns specifically sentence types and punctuation marks rather than test hypotheses or measure numerical relationships.

This research examines English pop song lyrics from a selected pop group that gained over one million views on YouTube. The group publicly released a total of 15 pop songs with official written lyrics or publicized lyrics between the years 2020 to 2025. These songs served as the corpus of the study. The lyrics were deliberately chosen because they are (1) publicly accessible on YouTube, (2) written in English, and (3) representative of contemporary pop music with high audience engagement.

2.2 Ethical Consideration

This study prioritizes integrity and respect for intellectual property by utilizing only publicly available data from YouTube, ensuring compliance with copyright laws and regulations. All songs, artists, and sources are meticulously cited to acknowledge and honor the original creators, promoting transparency and accountability. Given the nature of the data, which does not involve human participants, the study adheres to the principles of responsible research, upholding ethical standards and best practices in academic inquiry.

2.3 Data Analysis

This study employs Systemic Functional Linguistics (SFL) as its analytical framework, guided by Halliday's theory that views grammar as a functional resource for meaning-making (Halliday & Hasan, 1985). The analysis examines 10 English pop songs released between 2020 and 2025, with lyrics transcribed and analyzed through syntactic analysis focusing on sentence types and punctuation. Specifically, the study classifies sentence types using Morley's syntactic framework (as cited in Evah et al., 2019) into declarative, interrogative, imperative, or exclamatory forms, and analyzes punctuation marks for tone and interpretation, exploring how they shape the emotional impact and rhythm of the lyrics. By applying SFL, the study reveals how sentence structures and punctuation interact to create meaning and enhance the communicative power of English pop song lyrics, providing insights into the linguistic strategies used in popular music.

3. Results and Discussion



3.1 Results

| | |
|--|---|
| Lyric 1 | |
| “Can you kiss me more? We're so young, boy, we ain't got nothin' to lose.” — by Doja Cat ft. SZA | |
| Sentence Type | Interrogative and declarative Phrase Structure: S–V–O pattern (you – kiss – me), (we – ain’t got – nothin’) |
| Sentence Structure | S–V–O pattern (you – kiss – me), (we – ain’t got – nothin’) |
| Punctuation | Comma correctly separates the clauses |
| Ideational | Expresses youthful affection and freedom |
| Interpersonal | Informal and playful tone |
| Textual | Cohesion through contractions and rhythm |
| Correction of Errors | We ain't got nothin' shows a double negative, which is grammatically incorrect in standard English. The correct form is “We don’t have anything.” |

| | |
|--|--|
| Lyric: 2 | |
| “Mummy don’t know, Daddy’s getting hot.” — Sam Smith | |
| Sentence Type | Declarative |
| Sentence Structure | Subject - Mummy Verb - don’t know Complement - Daddy’s getting hot. |
| Punctuation | Comma correctly separates the two related ideas. |
| Ideational | Conveys secrecy and infidelity — a hidden act of moral wrongdoing. |
| Interpersonal | Informal, conversational tone; sounds like gossip, drawing the listener into the scene. |
| Textual | Cohesion achieved through rhythm and contractions (“don’t,” “s”), giving the line a smooth lyrical flow. |
| Correction of Errors | The verb “don’t” disagrees with the singular subject “Mummy.” In standard grammar, singular subjects require “doesn’t.” The corrected version is: “Mummy doesn’t know, Daddy’s getting hot.” |

| | |
|---|--|
| Lyric 3 | |
| “One taught me love One taught me patience One taught me pain.” — Ariana Grande | |
| Sentence Type | Declarative |
| Sentence Structure | S - One V - taught C - me love / me patience / me pain. |
| Punctuation | The slashes Commas may be added for formal written structure. |
| Ideational | Expresses personal growth through love, patience, and pain — showing lessons learned from past relationships. |
| Interpersonal | Reflective and emotional tone, sharing personal experience with sincerity. |
| Textual | Parallelism and repetition of “One taught me” create rhythm and cohesion among the three lines. |
| Correction of Errors | Grammatically correct overall. However, if written in sentence form, punctuation should be adjusted for clarity: “One taught me love, one taught me patience, one taught me pain.” The correction involves replacing slashes with commas to suit written syntax. |

| | |
|---|--|
| Lyric 4 | |
| “Ain’t got no tears left to cry.” — Ariana Grande | |
| Sentence Type | Declarative |
| Sentence Structure | S - (Implied “I”) V - ain’t got O/C - no tears left to cry. |
| Punctuation | No errors |
| Ideational | Expresses emotional exhaustion and recovery. |
| Interpersonal | Informal and expressive tone through the use of nonstandard grammar. |
| Textual | The double negative creates rhythm and smooth lyrical flow suitable for pop-R&B style. |



| | |
|----------------------|---|
| Correction of Errors | The phrase “ain’t got no” contains a double negative — both “ain’t” and “no” express negation, which is grammatically incorrect in standard English. The correct form is “I haven’t got any tears left to cry.” |
|----------------------|---|

Lyric 5

“I said, ooh, I’m blinded by the lights.” — The Weeknd

| | |
|----------------------|---|
| Sentence Type | Declarative |
| Sentence Structure | S - I Verb - said C - (reported speech): ooh, I’m blinded by the lights. |
| Punctuation | Quotation marks should be added around the spoken words after the word “I said” |
| Ideational | Describes emotional and sensory overwhelm, symbolizing being dazzled or lost in attraction or fame. |
| Interpersonal | Expressive and dramatic tone; conveys intensity and emotional vulnerability. |
| Textual | Cohesion achieved through the repetition of sound (“ooh,” “lights”) and rhythm, making it memorable. |
| Correction of Errors | There are no major grammatical errors. However, for formal writing, the interjection “ooh” could be punctuated for clarity as: “I said, ‘Ooh, I’m blinded by the lights.’” The correction clarifies the quoted speech and maintains standard punctuation. |

Lyric 6

“Too bad your ex don’t do it for ya.” — Sabrina Carpenter, Espresso (2024)

| | |
|----------------------|--|
| Sentence Type | Declarative |
| Sentence Structure | S - your ex V - don’t do O - it C - for ya. |
| Punctuation | No errors |
| Ideational | Suggests irony and confidence — the speaker points out that the person’s former partner fails to satisfy or impress. |
| Interpersonal | Playful and teasing tone; conveys self-assuredness and flirtation typical of pop lyricism. |
| Textual | The contraction “don’t” and informal “ya” contribute to the song’s casual, conversational rhythm. |
| Correction of Errors | The verb “don’t” disagrees with the singular subject “ex.” In standard grammar, it should be “doesn’t.” |

Lyric 7

“say you can’t sleep baby I know that’s that me espresso”

| | |
|----------------------|--|
| Sentence Type | Declarative |
| Sentence structure | Subject – you Verb – say Complement – you can’t sleep Second clause: I know + that’s that me espresso (non-standard) |
| Punctuation | Missing commas: should be “Say you can’t sleep, baby. I know that’s that ‘me espresso.” |
| Ideational | Shows the listener can’t sleep because the speaker energizes them (“me espresso”). |
| Interpersonal | Playful, teasing tone; uses casual speech (“baby,” slang wording). |
| Textual | Flow depends on rhythm, creating a run-on effect that matches the song’s fast pacing. |
| Correction of Errors | Add commas; fix the phrase “that’s that me espresso.” Corrected: “Say you can’t sleep, baby. I know that I’m your espresso.” |

Lyric 8

BTS (Permission to Dance) “Let’s break our plans And live just like we’re golden And roll in like we’re dancing fools”

| | |
|---------------|--|
| Sentence Type | Declarative (three coordinated clauses). |
|---------------|--|



| | |
|-----------------------|---|
| Sentence Structure | Clause 1: Subject – we; Verb – let’s break; Object – our plans Clause 2: Subject – we; Verb – live; Complement – like we’re golden Clause 3: Subject – we; Verb – roll in; Complement – like we’re dancing fools. |
| Punctuation | Line breaks serve as pauses; commas could be added in continuous text for clarity. |
| Ideational | Shows freedom and carefree living — breaking plans, living brightly, and embracing the joy of dancing. |
| Interpersonal | Warm, motivational tone; “let’s” invites the listener to join in collective positivity. |
| Textual | Cohesion through repeated “And,” linking each action smoothly and keeping the upbeat rhythm. |
| Correction of Errors: | No major errors; mainly stylistic line breaks. A punctuated version: “Let’s break our plans, and live just like we’re golden, and roll in like we’re dancing fools.” |

Lyric 9
Radiohead “she run, run, run,”

| | |
|----------------------|--|
| Sentence Type | Declarative (fragment due to non-standard verb form) |
| Sentence structure | Subject – she Verb – run (repeated for emphasis; incorrect tense) Complement – none. |
| Punctuation | Commas correctly mark repetition, but the ending comma leaves it as an unfinished phrase. |
| Ideational | Conveys urgency or continuous action — someone repeatedly running, possibly symbolizing escape or emotional turmoil. |
| Interpersonal | Detached, almost hypnotic; the repetition creates a rhythmic, haunting tone typical of Radiohead’s style. |
| Textual | Repetition of “run” creates cohesion and emphasizes movement, even though the grammar is non-standard. |
| Correction of Errors | Verb tense disagreement: “she run” should be “she runs” in standard grammar. Corrected: “She runs, runs, runs.” |

Lyric 10
Bill Withers "Ain't no sunshine when she's gone"

| | |
|----------------------|---|
| Sentence Type | Declarative (non-standard negative construction). |
| Sentence Structure | Subject – (implied) it (subject is omitted) Verb – ain't (non-standard contraction for "is not") Complement – no sunshine (double negative construction). |
| Punctuation | No comma or punctuation errors; the line is a complete thought but uses informal punctuation. |
| Ideational | Expresses absence or loss—sunshine (happiness) is absent when "she" is gone. |
| Interpersonal | Informal, conversational tone conveying emotional sadness, typical of soul and blues genres. |
| Textual | The double negative ("ain't no") emphasizes the total absence, enhancing the emotional impact despite breaking standard grammar. |
| Correction of Errors | Standard grammar correction: "There isn't any sunshine when she's gone." Changes include adding an expletive subject "there" and correcting double negative to a single negation. |

4. Conclusion

Based on the study's findings and data analysis, the researchers drew the following conclusions. Most of the song lyrics analyzed incorporate a variety of sentence types, predominantly declarative, with some use of interrogative, imperative, and exclamatory forms. This variety helps convey emotions, narratives, and messages effectively in the musical context.



Common grammatical deviations, such as double negatives and subject-verb disagreement, are present throughout the lyrics. These nonstandard forms often serve a stylistic or rhythmic purpose rather than strictly adhering to formal grammar rules.

Punctuation plays a crucial role in shaping the interpretation and emotional tone of the lyrics. Proper use of commas, quotation marks, and line breaks enhances clarity, rhythm, and the lyrical flow, while the lack or misuse of punctuation can cause ambiguity or distort meaning.

The interpersonal tone in the lyrics is generally informal, playful, and expressive, fitting well with the musical genre and audience expectations, while the ideational content often revolves around themes of love, personal growth, freedom, and emotional experiences.

Textually, cohesion is achieved through repeated structures, parallelism, and rhythmic devices, which contribute to the memorability and impact of the songs.

Based on the results and discussion of the study, the researchers developed the following recommendations: (a) Songwriters and lyricists could benefit from awareness of syntactic and punctuation norms, especially when intending for their lyrics to be widely understood in written form, such as online captions or transcriptions. (b) Educators and language learners can utilize song lyrics as a rich resource for studying sentence variety and syntax while acknowledging the creative license taken in popular music. (c) Future research could expand to analyze other linguistic features such as semantic coherence, phonological patterns, or cross-linguistic influences in code-switching songs, particularly in multicultural contexts like Original Pinoy Music.

References

- Airoidi, M. (2021). The techno-social reproduction of taste boundaries on digital platforms: The case of music on YouTube. *Poetics*, 101563. <https://doi.org/10.1016/j.poetic.2021.101563>.
- Alegado, J. R., Labaya, A. M., Lirio, P. S., & Rivera, R. S. (2021). A linguistic analysis of Tagalog-English code switching in OPM love songs [PDF]. Polytechnic University of the Philippines. Retrieved from <https://cdn.fbsbx.com/v/t59.2708-21>
- Andriani, D. (2023). Code-Switching And Code-Mixing Analysis In Indonesian Songs Lyrics By Unlty. *JURNAL BASIS*. <https://doi.org/10.33884/basisupb.v10i1.6882>.
- Arifin, A., & Wibowo, J. (2022). A Syntactical Analysis In Non-Standard English Word Of Mac Miller Song Lyrics. *English Language Teaching Journal*. <https://doi.org/10.35897/eltj.v2i2.838>.
- Bahy, M., & Darmawan, R. (2025). A syntactical analysis of sentence structures and types in the song lyrics of "To The Bone" and "Lathi". *Rainbow : Journal of Literature, Linguistics and Culture Studies*. <https://doi.org/10.15294/rainbow.v14i.30141>.
- Berliana, A., & Anjarningsih, H. (2022). "Such a Good Night": Analyses of Korean-English code-switching and music video comments of ASTRO'S songs. *Indonesian Journal of Applied Linguistics*. <https://doi.org/10.17509/ijal.v12i2.32911>.
- Beuscart, J., Coavoux, S., & Garroq, J. (2022). Listening to music videos on YouTube. Digital consumption practices and the environmental impact of streaming. *Journal of Consumer Culture*, 23, 654 - 671. <https://doi.org/10.1177/14695405221133266>.
- BTS. (2025). *Permission to dance on stage – Live* [Live album]. Big Hit Music. <https://smarturl.it/permissiontodanceonstage>
- Buchanan, E., & Zimmer, M. (2012). Internet research ethics. In E. N. Zalta (Ed.), *The Stanford encyclopedia of philosophy*. Stanford University. <https://plato.stanford.edu/entries/ethics-internet-research/>
- Buchanan, E., & Zimmer, M. (2012). Internet research ethics. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy*. Retrieved from <https://plato.stanford.edu/entries/ethics-internet-research/>
- Carpenter, S. (2024). Espresso [Song]. On Short n' Sweet. Island Records. <https://smarturl.it/espresso>
- Crespo-Sanchez, M., Aldana-Bobadilla, E., Lopez-Arevalo, I., & Molina-Villegas, A. (2020). An Information-based Model for Writing Style Analysis of Lyrics. .
- Dachi, M. (2023). Syntactic Analysis on Sentence Patterns in Agnez Mo's Song Lyrics. *IDEAS: Journal on English Language Teaching and Learning, Linguistics and Literature*. <https://doi.org/10.24256/ideas.v10i2.3187>.
- Darmawan, I. (2022). Special Autonomy Implementation and Its Impact on the Welfare of the Society: A Short Review. *Bestuurskunde: Journal of Governmental Studies*. <https://doi.org/10.53013/bestuurskunde.2.1.17-29>.
- Darmawan, R. (2017). A Study of Linguistics Landscape Towards Tourism Entrepreneur Language Ability at Simanindo District, Samosir Regency, North Sumatera Province. , 6, 40-52. <https://doi.org/10.30630/polingua.v6i2.114>.
- Doja Cat, & SZA. (2021). *Kiss me more* [Song]. On *Planet Her*. Kemosabe Records; RCA Records. <https://smarturl.it/xKMMx>
- Fuad, U., Setia, E., & Nasution, E. (2023). A Syntactic Analysis Of Sentence Pattern Used In Westlife's Song Lyrics. *Radiant*. <https://doi.org/10.52187/rdt.v3i3.129>.
- Grande, A. (2018). *No tears left to cry* [Song]. On *Sweetener*. Republic Records. <https://smarturl.it/notearslefttocry>



- Grande, A. (2018). *thank u, next* [Song]. On *thank u, next*. Republic Records. <https://smarturl.it/thankunext>
- Harefa, T., Siahaan, S., & Sinaga, A. R. (2025). A syntactical analysis on sentence patterns used in Sasha Sloan's song lyrics. *Innovative: Journal of Social Science Research*, 5(3), 4316–4334. <https://doi.org/10.31004/innovative.v5i3.19192>
- Hracs, B., & Webster, J. (2020). From selling songs to engineering experiences: exploring the competitive strategies of music streaming platforms. *Journal of Cultural Economy*, 14, 240 - 257. <https://doi.org/10.1080/17530350.2020.1819374>.
- Labaya, A. (2021). A Linguistic Analysis Of Tagalog-English Code Switching In Opm Love Songs. Link: https://www.academia.edu/45599826/A_LINGUISTIC_ANALYSIS_OF_TAGALOG_ENGLISH_CODE_SWITCHING_IN_OPM_LOVE_SONGS
- Loureiro-Rodríguez, V., & Moyna, M. (2024). "Me aviento el English y el Spanish": Spanish-English code-switching in Texas conjunto artist Nick Villarreal. *International Journal of Bilingualism*, 29, 984 - 1007. <https://doi.org/10.1177/13670069241261305>.
- Muchitsch, V. (2023). "Genrefluid" Spotify Playlists and Mediations of Genre and Identity in Music Streaming. *IASPM Journal*. [https://doi.org/10.5429/2079-3871\(2023\)v13i3.5en](https://doi.org/10.5429/2079-3871(2023)v13i3.5en).
- Muchitsch, V., & Werner, A. (2024). The Mediation of Genre, Identity, and Difference in Contemporary (Popular) Music Streaming. *Twentieth-Century Music*, 21, 302 - 328. <https://doi.org/10.1017/s1478572223000270>.
- Mursyidi, B., & Darmawan, D. (2023). The Influence of Academic Success of Islamic Religious Education and Social Media Involvement on Student Morality. *Al-Fikru: Jurnal Ilmiah*. <https://doi.org/10.51672/alfikru.v17i2.278>.
- Nasution, L., & S. (2022). A Sociolinguistic Study of Code Switching in the Lyrics of the Song "Tak Tun Tuang" by Upiak Isil. *International Journal of Educational Research Excellence (IJERE)*. <https://doi.org/10.55299/ijere.v1i1.94>.
- Ng, C. (2020). Cantonese-English code-switching in Cantopop television drama theme songs. *World Englishes*. <https://doi.org/10.1111/weng.12466>.
- Picone, M. (2024). Lyrical Code-Switching, Multimodal Intertextuality, and Identity in Popular Music. *Languages*. <https://doi.org/10.3390/languages9110349>.
- Pulido, C. M., Redondo-Sama, G., Sordé-Martí, T., & Flecha, R. (2018). Social impact in social media: A new method to evaluate the social impact of research. *PLOS ONE*, 13(, Article e0203117. <https://doi.org/10.1371/journal.pone.0203117>
- Pulido, C. M., Ruiz-Eugenio, L., Redondo-Sama, G., & Villarejo-Carballido, B. (2020). A New Application of Social Impact in Social Media for Overcoming Fake News in Health. *International Journal of Environmental Research and Public Health*, 17(7), 2430. <https://doi.org/10.3390/ijerph17072430>
- Purnomoadjie, W., & M. (2017). A Syntactical Analysis on Sentence Structure used in Two Adeles's Songs. *PANYONARA: Journal of English Education*. <https://doi.org/10.19105/panyonara.v1i1.2516>.
- Fitriani, M., Susilawati, E., & Rosnija, E. (2025). An analysis of figurative language used in Westlife selected song lyrics. *JEELL (Journal of English Education, Linguistics and Literature)*, 12(1), 74–80. <https://doi.org/10.32682/jeell.v11i02/13>
- Radiohead. (1992). *Creep* [Song]. On *Pablo Honey*. EMI Records. <https://smarturl.it/creep>
- Rahmawati, R., Gaol, S. P. L., Hutabarat, N. D. B., & Pandiangan, T. (2022). Title of the article. *Indonesian EFL Journal*, 8(1), 73-82. <https://journal.uniku.ac.id/index.php/IEFLJ/article/view/5590/2912>
- Sabtiana, R. (2025). Code-Switching in "Despacito (Remix)": A Sociolinguistic Perspective in Bilingual and Global Pop Music. *Linguistics and ELT Journal*. <https://doi.org/10.31764/eltj.v13i1.31410>.
- Shamyeh, I. (2025). Transformation Of The Economic Structure Of The Music Industry In The Context Of The Digital Transition. *Theoretical And Applied Issues Of Economics*. <https://doi.org/10.17721/tppe.2025.50.17>.
- Siles, I., Valerio-Alfaro, L., & Arriagada, A. (2024). "Music is just right there on social media!": Discovering, exploring, and incorporating songs across platforms. *International Journal of Communication*, 18, 3480–3550. <https://ijoc.org/index.php/ijoc/article/view/22672>
- Smith, S., & Petras, K. (2022). *Unholy* [Song]. On *Gloria*. EMI Records; Capitol Records. <https://smarturl.it/xKMMx-unholy>
- Squires, L. (2018). Genre and linguistic expectation shift: Evidence from pop song lyrics. *Language in Society*, 48, 1 - 30. <https://doi.org/10.1017/s0047404518001112>.
- Sumbad, C. (2025). Songs to Syntax: Exploring Syntactic Features of Selected Original Pilipino Music. *International Journal of Innovative Science and Research Technology*. <https://doi.org/10.38124/ijisrt/25apr1692>.
- Syuriadi, R., & Englishtina, I. (2023). A Syntactical Analysis Of Song Lyrics "Say You Love Me" By Jessie Ware. *Linguamedia Journal*. <https://doi.org/10.56444/lime.v4i01.3767>.
- The Weeknd. (2019). *Blinding lights* [Song]. On *After Hours*. XO; Republic Records. <https://smarturl.it/blindinglights>
- Villadarez, C. (2021). Analysis on Code-Switching in Pinoy Songs. *International Journal of Linguistics, Literature and Translation*. <https://doi.org/10.32996/ijllt.2021.4.10.18>.
- Vizcaíno-Verdú, A., De-Casas-Moreno, P., & Tirocchi, S. (2023). Online prosumer convergence: Listening, creating and sharing music on YouTube and TikTok. *Communication & Society*. <https://doi.org/10.15581/003.36.1.151-166>.
- Wardana, A., & Astuti, S. (2023). Language Harmony in the Song 'Raiso Dadi Siji': Code Switching and Code



- Mixing, the Realization of Multilingual Education. *Jurnal Penelitian Pendidikan*.
<https://doi.org/10.21137/jpp.2023.15.2.2>.
- Xue, J. (2025). A Newly Emerging Non-Verbal Language: The Interaction Relationship Between Social Causes and Popular Trends in Youth Music. *Communications in Humanities Research*. <https://doi.org/10.54254/2753-7064/2025.22608>.
- Zahrotuhayaty, G., Novarir, A., & Gumelar, R. (2025). A Syntactical Analysis of Phrases Used in Song Lyrics of Dream by Babymonster. *DIALEKTIKA: Jurnal Bahasa, Sastra Dan Budaya*.
<https://doi.org/10.33541/dia.v11i2.6368>.
- Zhang, Q., & Negus, K. (2021). Stages, Platforms, Streams: The Economies and Industries of Live Music after Digitalization. *Popular Music and Society*, 44, 539 - 557. <https://doi.org/10.1080/03007766.2021.1921909>.



Appendices

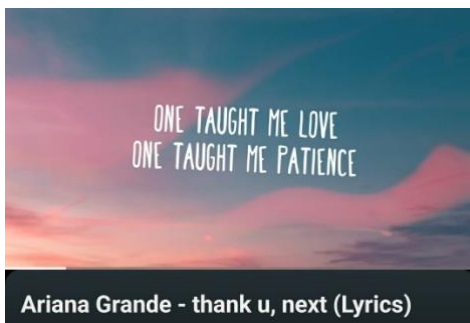
Lyric 1:



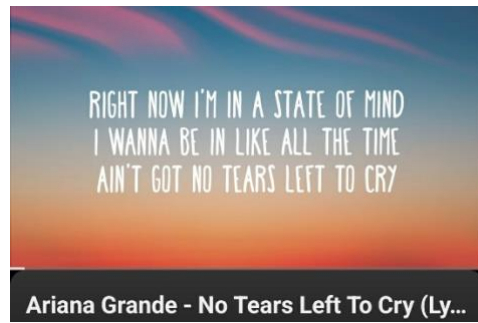
Lyric 2:



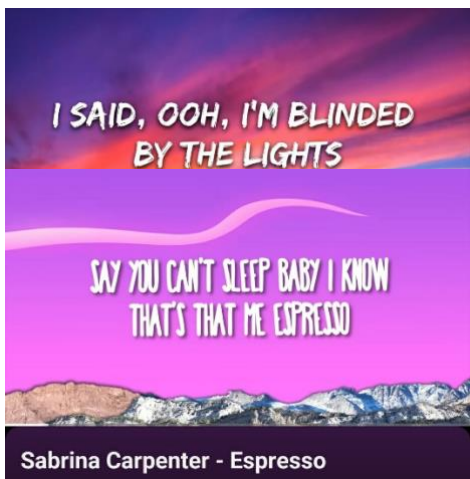
Lyric 3:



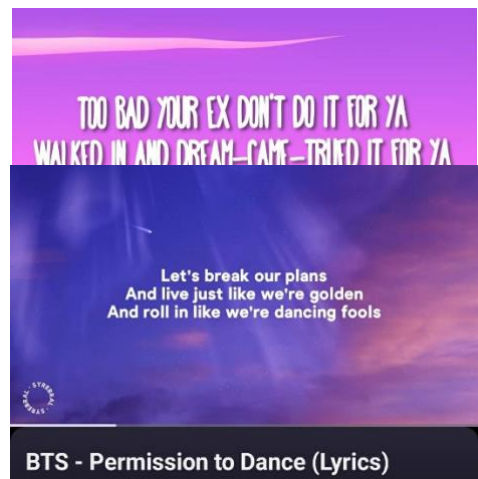
Lyric 4:



Lyric 5



Lyric 6:



Lyric 9:



Lyric 10:

