

Songs to Syntax: Exploring Syntactic Features of Selected Original Pilipino Music

Chato B. Sumbad¹

¹Ilocos Sur Polytechnic State College Santa Maria, Ilocos Sur, Philippines

Publication Date: 2025/05/12

Abstract: This qualitative study employed Qualitative Content Analysis as its design. It focused on determining and analyzing the syntactic features present in selected Original Pilipino Music and formulated a framework in syntactic analysis in approaching OPM songs.

Through Content Analysis of the three (3) selected Original Pilipino Music from the Trending Original Pilipino Music (OPM) 2023 in Spotify. This includes “Leaves,” by Ben & Ben, “Happy W U,” by Arthur Nery, and “I Want You,” by SB19, the study found out that simple, compound, and imperative sentences dominate in OPM, there are subordinate clauses used in OPM, basic order of Subject-Verb-Object (SVO) is followed in OPM. Further, the syntactic deviations discovered were the use of informal language, double negatives and repetition. The Lyric Syntax Analysis Framework" (LSAF) was formulated which can be used in approaching OPM songs.

Based on the findings of the study, it reveals the prevalence of syntactic features such as simple and compound sentences, imperative sentences, subordinate clauses, and the adherence to the basic Subject-Verb-Object (SVO) word order. These syntactic choices contribute to the overall impact and effectiveness of the lyrics. The use of informal language, including contractions and non-standard grammar, is common in OPM. Informal language reflects the familiarity and casual nature of interpersonal communication. Repetition, including anaphora and double negatives, is employed in OPM songs to create emphasis, reinforce meaning, and intensify sentiments.

Based on these results, it is recommended to consider the Lyric Syntax Analysis Framework (LSAF) as a useful approach for analyzing and understanding the syntactic structures and features of song lyrics.

Keywords: *Qualitative Content Analysis, Original Pilipino Music (OPM), corpus, Lyric Syntax Analysis Framework (LSAF).*

How to Cite: Chato B. Sumbad. (2025). Songs to Syntax: Exploring Syntactic Features of Selected Original Pilipino Music. *International Journal of Innovative Science and Research Technology*, 10(4), 3263-3269. <https://doi.org/10.38124/ijisrt/25apr1692>.

I. INTRODUCTION

Literature, as a means of self-expression, has emerged as a powerful tool for bridging geographical and temporal divides in our ever-evolving human story. It not only chronicles and preserves our collective experiences but also encourages reflection and contributes to discussions on universal issues. Literature's significance in the curriculum lies in its ability to engage students in rich interpretive language, compelling characters, and symbolism (Van, 2009). In other words, literature refers to written works of imaginative and artistic value, characterized using language to convey ideas, emotions, and experiences. And as a form of self-expression, song is one of the many types of literature which is passed from one generation to the other. In fact, in the context of literature, a song refers to a poetic composition or a piece of music that includes lyrics, often accompanied by musical instruments and meant to be sung or performed.

There have been numerous research studies on the analysis of songs through literary criticism. Herlis (2020), in the study “Song Analysis of 'Gloomy Sunday' in Literature Perspective”, analyzed the Gloomy Sunday lyrics into two-term; to find the message implementation behind the story of the suicidal case and to identify the language style. Based on the results obtained, the message of the song is quite terrible, an invitation to commit suicide. Also, the researcher found that literacy in Gloomy Sunday contained several figurative languages, such as metaphor, simile, personification and others. Not only that, but Gloomy Sunday also has several styles in each verse of the lyrics such as descriptive, narrative and others.

In the context of Arabic-speaking learners of English as a foreign language, Hafiz, Omar, and Gul Sher (2018) conducted a study to identify common syntactic errors. The findings revealed that learners struggled with sentence structure, including subject-verb agreement, tense, auxiliary

verbs, number agreement, conjunctions, prepositions, and articles. These errors were attributed to factors such as the influence of the learners' mother tongue and overgeneralization. The challenges associated with teaching writing skills in the Arab context highlight the need for innovative approaches to generate interest and improve writing proficiency.

Furthermore, Jautze et al. (2013) conducted a syntactic investigation of chick lit and literature in Dutch current-day novels to explore patterns that distinguish high-brow and low-brow literature. Their study recommended the use of computational tools for distant reading, enabling the identification of subtle patterns that would be challenging to extract manually. Such tools proved essential for analyzing the distribution of sentence structures in the texts.

Although syntactic analyses of foreign literature have been conducted, there remains a lack of studies exploring the syntactic analysis of Filipino literature in English, with Ian Rosales Cosocot's flash fiction being the only identified examination by Tarrayo (2022). Consequently, this research aims to address this gap by employing various approaches and lenses in literary criticism to analyze Filipino literary pieces syntactically. By doing so, it aims to contribute to the understanding of the unique syntax and linguistic features of Filipino literature in English.

Hence, among the diverse types of literature, song stands out as poetic composition that passes down through generations, allowing individuals to communicate their thoughts and emotions. By delving into the intricate syntactic features of Filipino songs, this research seeks to enrich our understanding of this unique art form, and contribute to the broader field of literary analysis.

II. METHODOLOGY

The research design of this study was the Qualitative Content Analysis. Qualitative content analysis is a research method used to analyze and interpret the content of textual data, such as written documents, interview transcripts, or other forms of communication. It provides a systematic way to identify patterns, concepts, and larger themes within the data to gain insight into the meaning and context of the content. (Delve & Limpacher, 2023). The data of this research were from the three (3) selected Original Pilipino Music from the Trending Original Pilipino Music (OPM) 2023 in Spotify. This includes "Leaves," by Ben & Ben, "Happy W U," by Arthur Nery, and "I Want You," by SB19. Corpus analysis was used in the conduct of this study. Corpus analysis is a methodology used in linguistics and other language-related disciplines to analyze large collections of texts known as corpora. A corpus is a structured and systematic collection of written, spoken, or electronic texts that represent a particular language or language variety. Corpus analysis involves extracting, organizing, and analyzing linguistic data from the corpus to gain insights into various linguistic phenomena (Hasko, 2012.) A corpus of OPM lyrics were collected from a diverse range of songs from various genres and time periods. This corpus served as the primary source of data for syntactic analysis. The lyrics were

obtained from official websites of artists and online music platform. In this research, Syntactic Analysis was used in analyzing the data. Syntactic structural analysis investigates the structure and organization of phrases and sentences. This analysis involves studying word order, phrase structure, sentence constituents, grammatical roles, and syntactic rules that govern sentence formation. Syntactic analysis aims to uncover the hierarchical relationships and syntactic dependencies within a sentence or a larger linguistic unit (Koopman, Sportiche, & Stabler, nd).

III. RESULTS AND DISCUSSION

A. Syntactic Features of the Selected Original Pilipino Music

➤ Simple, Compound, and Imperative Sentences Dominate in OPM.

Simple and compound sentences are two types of sentences that can be used to express different kinds of ideas. A simple sentence consists of one independent clause, which is a group of words that has a subject and a verb and can stand alone as a complete thought. A compound sentence consists of two or more independent clauses joined by a coordinating conjunction, such as and, but, or, nor, for, so, or yet.

The uses of simple and compound sentences depend on the purpose and audience of the writing. Simple sentences are useful for creating clarity and emphasis, as they convey one main idea without any distractions. They can also be used to create contrast or variety in a paragraph that has many complex sentences. Compound sentences are useful for connecting related ideas and showing the relationship between them. They can also be used to create balance or parallelism in a paragraph that has many simple sentences (Rambo, 2019).

Imperative sentences are sentences that give commands, requests, advice, or instructions. These are sentences that give commands, requests, advice, or instructions. They are often used in professional contexts, such as business, education, or health care, to communicate clearly and effectively. Imperative sentences are used to direct or instruct someone to do something, to make a polite request or offer, to give advice or a suggestion, to express a wish or a hope, or to issue a warning or a threat. Imperative sentences usually start with a verb and end with a period or an exclamation point. They can also have modifiers, such as adverbs, adjectives, or phrases, to add more information or emphasis.

"Leaves" by Ben & Ben, "Happy W U" by Arthur Nery, and "I Want You" by SB19 used simple and compound sentences with imperative sentences in their song. The use of simple and compound sentences reflects the straightforward and sincere tone of the speaker expressing their feelings and thoughts. Moreover, the use of imperative sentences adds a sense of directness and urgency.

Simple sentences contribute to the rhythmic and melodic aspects of song lyrics. The linguistic concept of "prosody" refers to the patterns of stress, intonation, and rhythm in speech and singing. Simple sentences with consistent lengths and stress patterns can enhance the

musicality of lyrics, allowing them to fit within the rhythmic framework of the song (Scholes, 1977). This is evident in the verses from the three (3) lyrics which were examined. Simple sentences were used to fit in the musicality of the message. Moreover, the message of the writer has been effectively expressed through the use of direct and simple sentences. These are easily comprehended by the listeners. Thus, the cognitive load is lessened as affirmed by Kahneman (1973), through his capacity theory, which suggests that by using straightforward sentence structures, songwriters help listeners effortlessly process the lyrics, making them more likely to remember and connect with the song.

Even by simply reading the lyrics, one can already connect to the writers and relate to the song's message. This is evident through the simple and compound sentences lifted from each song:

- *Simple Sentences:*

I can think of all the times.
I never thought that you would be the one.
I couldn't really justify.
'Cause everything we cherished is gone ("Leaves" by Ben & Ben)

Oh, I could do this every day.
I'm up for the beauty and light from within.
What I would do to feel your heat.
You turn a glow into a fire.
My love don't expire, you're my lifeline, lifeline.
Yet I'll take it day by day.
You, nothing compares to me and you.
You, you are the one I belong to ("Happy W U," by Arthur Nery)

Ain't nobody better for you.
Promise this, I swear I won't lie.
Don't you ever doubt it.
I'm 'bout it, baby if you gon' allow it.
I'm down.
You know how I like it (girl, I want you).
You're just how I like it.
Oh, you got me open, I got it bad.
It ain't never a question.
I want you. ("I Want You," by SB19)

Not only simple sentences were employed in OPM but compound sentences as well which are coordinated using the conjunction "and." A conjunction is the glue that holds words, phrases and clauses (both dependent and independent) together. A coordinating conjunction is a conjunction that connects words, phrases, and clauses that are coordinate, or equal to each other (cuyamaca.edu, 2023).

Coordinating conjunctions play a crucial role in establishing syntactic structure and coherence in song lyrics. They connect words, phrases, or clauses, creating relationships and indicating coordination. This contributes to the overall flow and organization of the lyrics. The theory of cohesion, as proposed by Halliday and Hasan (1976),

highlights the importance of conjunctions in maintaining textual coherence and connecting ideas within a song (Yang, 2018).

In OPM, coordinating conjunctions were used in song lyrics to connect two or more ideas or thoughts. They help create a sense of unity or harmony between different ideas or thoughts or emotions. Below are verses taken from the OPM:

- *Compound Sentences:*

But how can I try to hide when every breath and every hour
I still end up thinking of you?
I never thought that I would see the day that I'd decide if I
should leave or stay ("Leaves" by Ben & Ben).
Say a prayer before I turn off the lights, mmh, ohh.
I've been attached with the feeling of love reciprocating and
waking up with you by my side (Happy W U," by Arthur Nery).
See it ain't never a question, I want you and ain't nobody
else is gon' do. (I Want You," by SB 19).

Further, the use of imperative sentences provides direct address and audience engagement. Imperative sentences directly address the listener, creating a sense of personal connection and engagement. This can make the listener feel involved and encourage them to respond or participate in the song. As suggested by Ruoff and Lenz (2013), the use of imperatives in song lyrics establishes a direct relationship between the performer and the audience, enhancing the overall interactive experience.

Furthermore, imperative sentences express urgency or intensity. Imperative sentences can convey a sense of urgency, intensity, or passion in song lyrics. By giving direct commands or expressing strong desires, songwriters can evoke emotions and capture the attention of the listener. According to Hatim and Mason (1990), imperatives can create a powerful impact on the reader or listener due to their inherent forcefulness and directness.

- *Imperative Sentences:*

Learn to forgive ("Leaves," by Ben & Ben)
Say a prayer
Get undressed
Don't give a fuck 'bout the wait ("Happy W U," by Arthur Nery)

Don't ever doubt it.
Come through and get it.
Follow your heart, they say it your callin' ("I Want You," by SB19)

➤ *There are Subordinate Clauses Used in OPM.*

Subordinate clauses are groups of words that cannot stand alone. Subordinate clauses can serve various purposes within a sentence, including providing additional information, expressing time or condition, showing cause and effect, or indicating concession or comparison. They add

complexity and depth to sentence structures and contribute to the overall meaning and coherence of a text.

In song lyrics, subordinate clauses can be used creatively to convey emotions, tell stories, or express complex ideas. They contribute to the lyrical flow, add depth to the narrative, and create various rhetorical effects. Looking into the subordinate clauses below which are lifted from OPM, the lyrical flow, the depths, the impact are evident:

Leaves by Ben & Ben
When every breath and every hour
That no matter what happens
That no matter what happens

Happy W U by Arthur Nery
If you gon' allow it
When you let me in
That you lent me was fascinating
I Want You by SB19
If you gon' allow it
When you come around and I'm down
That ain't never a question

Subordinate clauses contribute to the lyrics of songs by adding complexity, providing additional information, and expressing relationships between ideas. They can enhance the storytelling, convey emotions, and create imagery within the lyrics. By incorporating subordinate clauses, songwriters can create more nuanced and layered expressions, which engage listeners on multiple levels.

From a cognitive perspective, subordinate clauses in lyrics engage listeners' cognitive processes by providing additional information, expanding meanings, and creating mental representations. Subordinate clauses can evoke mental imagery, trigger emotions, and facilitate the understanding of complex concepts or relationships. They contribute to the overall cognitive and aesthetic experience of the song (Gibbs, 2006).

➤ *Basic Order of Subject-Verb-Object (SVO) is Followed in OPM.*

The standard word order for English sentences is Subject + Verb + Object (SVO). This means that the subject should always come before the verb followed by the object (Romani, 2020). This word order allows for clear communication and facilitates efficient understanding of the sentence's meaning. It is widely used in various contexts, including everyday conversation, literature, and song lyrics. In the context of song lyrics, the SVO word order offers simplicity and clarity in expressing ideas and emotions. It helps create a natural flow of words and allows the listener to follow the narrative or message of the song more easily. Verses from each lyric following the SVO word order are noted below:

Leaves by Ben & Ben
I can think of all the times (SVO)
You told me not to touch the light (SVO)
I never thought that you would be the one (SVO)
I couldn't really justify (SVO)

How you even thought it could be right (SVO)
It haunts me and it makes me feel blue (SVO)
But how can I try to hide (SVO)
I still end up thinking of you (SVO)
So I will hold on for as long (SVO)
I never thought that I would see the day (SVO)
That I'd decide if I should leave or stay (SVO)
That no matter what happens we try to make it right (SVO)

Happy W U by Arthur Nery
I've been on the road for hours all alone (SVO)
I could do this every day (SVO)
You have me already, this ain't ordinary (SVO)
My love don't expire, you're my lifeline, lifeline (SVO)
You are all I crave and all I seek (SVO)
I'll take it day by day (SVO)
You, nothing compares to me and you (SVO)
You, you are the one I belong to (SVO)

I Want You by SB19
Promise this, I swear I won't lie (SVO)
I'm 'bout it, baby, if you gon' allow it (SVO)
I want you (SVO)
I'm addicted to the way that you touch me (SVO)
'Cause I want you (SVO)
You know how I like it (girl, I want you) (SVO)
You got me open, I got it bad (SVO)
You could take what you want, baby, all that I have (SVO)
I hand you the bag (SVO)
I'm changing the facts (SVO)
It ain't never a question (SVO)
I'm addicted to the way that you touch me (SVO)
I want you (SVO)
I wanna fall on my knees, beg for your body on me (SVO)

Based on the Construction Grammar framework of Goldberg (1995), language comprehension involves the activation and recognition of recurring linguistic patterns. The SVO word order is a prevalent pattern across languages and is thus familiar to listeners. This familiarity facilitates the cognitive processing of lyrics, allowing the audience to quickly grasp the intended meaning and follow the narrative of the song (Francis, 2017).

B. Syntactic Deviations in Syntactic Rules in the Selected OPM Songs

➤ *OPM uses Informal Language.*

Informal language is a form of communication that is employed in specific social contexts, characterized by familiarity, trust, and close relationships between individuals. It reflects the way people naturally converse, resembling spoken language rather than formal writing. Informal language often incorporates contractions, slang, abbreviations, and emotional expressions. It is typically employed in personal interactions, such as conversations among friends and family, and is the prevailing mode of communication among the general public.

OPM uses informal language especially contractions. For example, the song "Leaves" uses non-standard spelling and punctuation, such as 'cause' instead of 'because', and omitting commas and periods in some places. Another is the line "Get undressed, there ain't no reason to hide" in the song "Happy W U" deviates from standard grammar by using "ain't" instead of "isn't" or "is not." It is important to note that even the title of the song deviated from the standard spelling. This deviation reflects colloquial or informal speech. Moreover, the song "I Want You" deviated from the standard grammar, spelling and pronunciation. In the lyrics, some words are spelled and pronounced differently from the standard forms to reflect the dialect, accent, or rhythm of the speaker or singer. For example, "gon" is a shortened form of "going to", "I'm 'bout it" is a reduced form of "I am about it", and "baby" is pronounced as "bay-bee".

Informal language is more casual and spontaneous than formal writing. It can also show the relationship between the writer and reader. For example, a writer is likely to write informally to close friends and family or when their audience is their own peer group. Informal language may feature more contractions, slang, abbreviations, and expressions of emotion.

The theory of natural language is closely linked to the use of informal language. According to this theory, language is primarily a tool for communication, and its structure and usage are shaped by natural human interactions and social contexts. Informal language emerges as a result of these natural interactions and reflects the way people naturally communicate with each other (Clark, 1979).

➤ *OPM Employs Repetition.*

Repetition is considered a syntactic deviation when it is used for emphasis or to create a particular effect (Alirezazadeh & Talebinezhad, 2014). It is the deliberate repetition of words, phrases, or structures in a sentence or a discourse, deviating from the usual patterns of syntax. It is a rhetorical device used to create emphasis, reinforce meaning, and enhance the overall impact of the message. Repetition can occur at various levels of language, including sounds, words, phrases, and larger syntactic units.

In the song "Happy W U," the repetition of "I'm happy with you" emphasizes the sentiment and creates a lyrical effect. The repetition of "You, nothing compares to me and you" emphasizes the connection and importance of the subject. Moreover, in "I Want You," by SB19 there is an obvious dominance of repetitions especially in the last part: "Ain't nobody," "I want you," "every single time I come through and get it," "I'm addicted to the way that you touch me," "I want you," "Baby, I want, I want, I want you," "Baby, I want, I want," "Baby, I want, I want, I want you," "Baby, I want, baby, I want," "Baby, I want, I want, I want you," "Baby, I want, I want," "Baby, I want, I want, I want you," "Baby, I want, baby, I want."

On the other hand, "Leaves," used anaphora to repeat the same word or phrase at the beginning of successive lines or clauses, such as 'And in the end' and 'Leaves will soon grow'. One aspect of repetition as a syntactic deviation is

anaphora, which involves the repetition of a word or phrase at the beginning of successive clauses or sentences. This technique draws attention to the repeated element and creates a rhythmic effect. This is supported by the study of (Varnum, Krems, Morris, Wormley, & Grossmann, 2021). Based on their research, one of the well-established phenomena in psychology is the mere exposure effect. This effect refers to the increased preference for a non-aversive stimulus that occurs with repeated exposure. In relation to the current question, this principle suggests that simpler and more repetitive lyrics, like the ones in these songs, inherently possess this effect, making them more likely to be preferred when compared to other factors. Additionally, songs with repetitive lyrics may have advantages in terms of information transmission because they are easier to remember and transmit accurately. Recent studies have also demonstrated that individuals without prior exposure to music tend to find simpler and more repetitive songs more enjoyable, engaging, and memorable.

➤ *OPM uses Double Negatives.*

A double negative is a nonstandard syntactic construction containing two negatives and having a negative meaning. Double negatives can be found in various languages and dialects, often in informal or nonstandard speech. They can serve rhetorical or emphatic purposes, adding intensity or emphasis to a statement. In some dialects and nonstandard varieties of English, double negatives are accepted as part of the linguistic norms and may convey different nuances of meaning or cultural associations (Crystal, 2008).

However, the use of double negatives is evident in OPM. In "Happy W U," "Get undressed (get undressed) / Get undressed, there ain't no reason to hide (reason to hide)" is a violation of the standard rule of English grammar that states that only one negative element can occur in a clause. In this case, there are two negative elements: ain't and no. Double negatives are also used in "I Want You": "Ain't nobody better for you" means "There is nobody better for you", but with more intensity. Similarly, "I ain't gon' front" means "I am not going to pretend", but with more honesty.

In standard grammar, double negation is considered illogical or ungrammatical because two negatives cancel each other out and create a positive meaning. However, in the lyrics songs, double negation is used to reinforce a negative meaning or express a strong emotion. According to (Reed, 2022), countless songs written over the years have incorporated double negatives, with some of the most renowned songs featuring instances where two negatives occur in a single line, resulting in a grammatical cancellation. It is widely recognized that artists often deviate from standard English conventions. Even esteemed literary figures like Shakespeare and Chaucer employed numerous double negatives to effectively convey the emotions and thoughts of their characters. At times, songwriters intentionally embrace grammatical errors in order to uphold a consistent rhythm that aligns with the overall context of the song. Double negatives frequently serve to intensify a sentiment in a way that a single negation may not accomplish.

The descriptive grammar approach supports the use of double negatives. It seeks to describe and analyze language as it is actually used by speakers, double negatives can be considered as part of the linguistic variation and diversity found in different dialects and registers. Sociolinguistic research explores how different speech communities use and interpret double negatives, taking into account social, cultural, and regional factors (Labov, 1976).

However, Chomsky's transformational-generative grammar, the surface structure of a sentence is derived from a deep structure through a series of syntactic transformations. According to this framework, the presence of a double negative would be analyzed as a syntactic structure that results from the application of certain transformations or rules (Chomsky, 1957).

C. Formulated Framework in Syntactic Analysis in Approaching OPM Songs

The "**Lyric Syntax Analysis Framework**" (LSAF). The LSAF focuses on the syntactic structures and features found in song lyrics, considering their unique characteristics and the role they play in conveying meaning and artistic expression.

➤ *The LSAF can be Applied to Song Lyrics by Considering the Following Steps:*

- **Syntactic Parsing:** The LSAF starts with the syntactic parsing of the song lyrics to identify the underlying structure and organization of the sentences. This involves analyzing the sentence constituents, such as nouns, verbs, adjectives, and adverbs, and their relationships within phrases and clauses. Parsing techniques, such as constituency parsing or dependency parsing, can be employed to analyze the syntactic structure of the lyrics.
- **Phrase and Clause Analysis:** The LSAF examines the various phrases and clauses within the lyrics, such as noun phrases, verb phrases, adverbial phrases, and subordinate clauses. It considers their functions, positions, and syntactic roles in conveying meaning, emphasizing emotions, or creating poetic effects. The analysis focuses on identifying the syntactic features and deviations within these constituents, including ellipsis, coordination, subordination, and inversion.
- **Stylistic Devices and Figurative Language:** The LSAF also addresses the presence of stylistic devices and figurative language in song lyrics. This includes the analysis of devices such as repetition, parallelism, rhyme, alliteration, assonance, metaphor, simile, and personification. The framework examines how these devices contribute to the overall syntactic structure and add artistic and emotional impact to the lyrics.
- **Pragmatic Considerations:** The LSAF takes into account the pragmatic aspects of song lyrics. It considers the intended audience, cultural context, and the communicative goals of the lyrics. Pragmatic factors influence the syntactic choices made by songwriters, such as the use of direct speech, exclamations, imperatives, or rhetorical questions. The framework investigates how

these choices impact the interpretation and reception of the lyrics.

- **Comparative Analysis:** The LSAF encourages comparative analysis by examining song lyrics from different genres, eras, or cultural backgrounds. This allows for the identification of genre-specific syntactic features, deviations, and trends. Comparative analysis can provide insights into how different songwriters and musicians employ syntactic structures to achieve specific artistic or narrative objectives.
- **By applying the Lyric Syntax Analysis Framework (LSAF),** researchers can gain a deeper understanding of the syntactic structures, features, and deviations present in song lyrics. This framework helps uncover the artistic choices, communicative strategies, and linguistic creativity employed by songwriters, contributing to the broader field of syntactic analysis while focusing specifically on the unique characteristics of song lyrics.

IV. CONCLUSIONS

The analysis of selected Original Pilipino Music (OPM) songs reveals the prevalence of syntactic features such as simple and compound sentences, imperative sentences, subordinate clauses, and the adherence to the basic Subject-Verb-Object (SVO) word order. These syntactic choices contribute to the overall impact and effectiveness of the lyrics.

Simple and compound sentences are used to convey straightforward and sincere emotions, while imperative sentences add directness and urgency. The SVO word order allows for clarity and ease of comprehension. Subordinate clauses add complexity and depth to the lyrics, enhancing storytelling and creating various rhetorical effects.

The use of informal language, including contractions and non-standard grammar, is common in OPM. Informal language reflects the familiarity and casual nature of interpersonal communication. The deviation from standard grammar adds authenticity and enhances the connection between the songwriter and the audience.

Repetition, including anaphora and double negatives, is employed in OPM songs to create emphasis, reinforce meaning, and intensify sentiments. Repetition contributes to the musicality and memorability of the lyrics, facilitating audience engagement and connection.

RECOMMENDATIONS

Based on these results, it is recommended to consider the Lyric Syntax Analysis Framework (LSAF) as a useful approach for analyzing and understanding the syntactic structures and features of song lyrics. The LSAF emphasizes the parsing of lyrics, analysis of phrases and clauses, consideration of stylistic devices and figurative language, pragmatic factors, and comparative analysis. By applying this framework, researchers can gain a deeper insight into the artistic choices, communicative strategies, and linguistic creativity employed by songwriters in their lyrics.

ACKNOWLEDGMENT

The AUTHOR would like to express her gratitude to her family and coworkers for their support of this project. Sincere appreciation is also extended to the Ilocos Sur Polytechnic State College-Graduate School, Santa Maria, Ilocos Sur, under the direction of Dr. Jocelyn L. Absolor, the Dean, for the steadfast support. In particular, they are grateful to Dr. Enhelyn L. Morla, their professor in Advanced Research 2 under the course Doctor of Philosophy in English Language Education for her expertise and direction in carrying out the research. Mostly, to the All-Powerful God for His grace bestowed onto each one of us.

REFERENCES

- [1]. Alirezazadeh, P., & Talebinezhad, M. R. (2014). Syntactic Deviations in the Novel *The Sound and the Fury*. *Advances in Language and Literary Studies*, 222-226.
- [2]. Belúchová, A. & Leláková E. (2020). Syntactic Analysis of Sentence Adverbials Observed in the Victorian Novel *Jane Eyre*. *Arab World English Journal (AWEJ)* Volume 11. Number 2. <https://dx.doi.org/10.24093/awej/vol11no2.4>
- [3]. Chaer. (2009). *Sintaksis Bahasa Indonesia: pendekatan proses*, Jakarta: Rineka Cipta.
- [4]. Clark, E. &. (1979). When Nouns Surface as Verbs. *Language*,. *Semantic Scholar*, 55, 767.
- [5]. Chomsky, Noam. 2002. *Syntactic Structures*. 2nd Edition. Berlin: Mouton De Gruyter.
- [6]. Dachi, M.I.E. (2022). Syntactic Analysis on Sentence Patterns in Agnez Mo's Song Lyrics. *Journal of Language Teaching and Learning, Linguistics and Literature*. DOI: 10.24256/ideas.v10i2.3187
- [7]. Delve, Ho, L., & Limpaecher, A. (2023c, March 24). *The Practical Guide to Qualitative Content Analysis* <https://delvetool.com/blog/qualitative-content-analysis>
- [8]. Hafiz, M. L., Omar, A. A., & Gul Sher, K.R.M. (2018). Analysis of Syntactic Errors in English Writing: A Case Study of Jazan University Preparatory Year Students. *International Knowledge Sharing Platform*. ISSN (Paper)2222-1735 ISSN (Online)2222-288X
- [9]. Hasko, V. (2012). Qualitative Corpus Analysis. In *The Encyclopedia of Applied Linguistics*, C.A. Chapelle (Ed.). <https://doi.org/10.1002/9781405198431.wbeal0974>
- [10]. Koopman, Sportiche, & Stabler, 2013. *An Introduction to Syntactic Analysis and Theory*. Wiley-Blackwell.
- [11]. Labov, W. (1976). *Sociolinguistic Patterns*. University of Pennsylvania Press.
- [12]. Rambo, R. (2019). BBC. Retrieved from <https://facultyweb.ivcc.edu/rrambo/eng1001/sentences.htm>
- [13]. Liu, Y., Li L., & Huang, Y. (2016). Research on semantic and syntactic analysis of patent literature. https://www.researchgate.net/publication/311175441_Research_on_semantic_and_syntactic_analysis_of_patent_literature
- [14]. Marafad, La Ode Sidu. (2012). *Sintaksis Bahasa Indonesia*. Kendari: Unhalu Pres
- [15]. Miller, Jim. (2002). *An Introduction to English Syntax*. Edinburgh: Edinburgh University Press.
- [16]. Nofal, K.H. (2012). *Syntactic Aspects of Poetry: A Pragmatic Perspective*. *Asian Social Science*. DOI:10.5539/ass.v8n2p221
- [17]. Reed, B. (2022, June 8). poised. Retrieved from <https://www.poisied.com/blog/what-is-a-double-negative>
- [18]. Romani, B. (2020, May 31). scientific editing. Retrieved from <https://www.scientific-editing.info/blog/word-order-rules-in-english/#:~:text=Basic%20Sentence%20Structure%20and%20word,sentences%20must%20conform%20to%20this.>
- [19]. Scholes, R. (1977). *The Language of Poetry*. Yale University Press.
- [20]. Syuriadi, R.D.M. & Englistina, I. (2022). A Syntactical Analysis of Song Lyrics Say You Love Me by Jessie Ware. *Linguamedia Journal - Volume 4 Nomor 1*, ISSN Online: 2721-4192.
- [21]. Tarrayo, V. N. (2020). Wounds and words: A lexical and syntactic analysis of Casocot's "There are other things beside brightness and light. *Indonesian Journal of Applied Linguistics* 10(2):502-512 DOI:10.17509/ijal.v10i2.28594
- [22]. Van, T. T. M. (2009). The Relevance of Literary Analysis to Teaching Literature in the EFL classroom. *English Teaching Forum*, 47(3), 2-9. Retrieved from <https://eric.ed.gov/?id=EJ9234544>
- [23]. Varnum, M. E., Krems, J. A., Morris, C., Wormley, A., & Grossmann, I. (2021). Why are song lyrics becoming simpler? a time series analysis of lyrical complexity in six decades of American popular music. *PLOS ONE*.
- [24]. Yang, M. P. (2018). Cohesive Features in English as a Second Language. *Advances in Social Science, Education and Humanities Research*, 380-384.