

Analysis on Code-Switching in Pinoy Songs

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ABSTRACT

Code-switching in songs is one of the recent techniques used by songwriters in bilingual and multilingual countries which has been proven to achieve commercial success within the market of popular music. The study which examined the types, functions, and pedagogical implications of code-switching in songs, utilized mixed methods in research and homogeneous purposive sampling in generating 15 select Filipino popular songs for content analysis. This study revealed the types of code-switching in songs which are classified into three groups which are the word structure, sentence structure, and song structure. The type of code-switching according to word structure is intra-word switching. According to sentence structure, the types of code-switching are inter-sentential switching, intra-sentential switching, and tag-switching. Moreover, according to song structure, the types of code-switching are intra-sectional switching and inter-sectional switching. Evidently, the seven functions of code-switching identified by Bloom and Gumperz are revealed in the study. It is, therefore, recommended that using code-switching in crafting songs may be taught to students. Furthermore, future research may be done for a more in-depth investigation of code-switching in songs. Language research teachers and linguistic scholars may use this study as a reference in studying the code-switching phenomenon in the languages and songs in their respective countries. A monograph on code-switching in songs may also be constructed.

1. Introduction

1.1 Rationale

Code-switching in songs is one of the recent techniques used by songwriters, not only in the Philippines but also in other bilingual and multilingual countries all around the world. A linguistic practice employed by bilinguals around the world (Grosjean, 1982 in Rimi, 2019), code-switching occurs not only in daily life through face-to-face or electronic-mediated communication of bilingual and multilingual individuals, but also in other communication forms like print and non-print media, literature, and music. In the Philippines, Taglish, a mixed language variety influenced by English and Tagalog (Tangco and Ricardo 2002, in Lesada 2017) is used in speaking and writing throughout and outside the Tagalog-speaking region of the Philippines (Goulet 1971 in Lesada 2017) and mass exported to English-speaking countries (Lesada, 2017).

Bautista (2004) opined that code-switching is a bilingual performance that merits continuing study. In television advertisements, Banatao & Temporal (2018) found out that syntactically, intrasentential switches are more extensively used Filipino-with-English combination and predominantly function as advising/prescribing, describing, explaining, and illustrating. In politics, Gochecho (2006) revealed that English was the predominant language used, with code-switched insertions of Visayan and Kapampangan languages for the purpose of solidarity. Billiones (2012) investigated the presence of possible significance in code-switching terms found in the Philippines' published English newspapers. Rosario & Maguundayao (2019), which revealed that respondents positively viewed code-switching as an instructional strategy that helps students' learning in the classroom, supports the findings of Hamers & Blanc (2000); as cited in Viduya (2018), which states that the use of the first language in English classes cannot be avoided as long as there are bilingual students in the classroom and it further confirmed the claim of a growing number of researches (Lee,

2012; Canagarajah, 1995; Meritt, Cleghorn, Abagi & Bunyi, 1992; & Gardner-Chloros; cited in Viduya, 2018) that demonstrate similarities of the discourse patterns of TL classrooms and the bilingual communities.

Code-switching in songs, which can contribute to the aesthetic and rhetorical effects of a carefully constructed discourse (Davies and Bentahila, 2008), expanded through mass media (Davies and Bentahila, 2006; as cited in Babola & Taiwo, 2009), and used as a stylistic innovation in song lyrics to attain commercial success (Babalola & Taiwo, 2009).

This study specifically aimed to investigate the types, functions, and pedagogical implications of code-switching in Filipino songs.

1.2 Theoretical Background of the Study

This study assumes that the 15 select Taglish songs reveal code-switching types and functions. This assumption is supported by the framework of Poplack (1980) and of McArthur (1998) for code-switching types, and by the framework of Bloom and Gumperz in Susanto (2008) for code-switching functions.

Poplack (1980), as mentioned in Al Heeti and Al Abdely (2016), identified three different types of switching. Tag-switching refers to inserting a tag like interjections, fillers, and idiomatic expressions, in one language into an utterance in another language (Hamers & Blanc, 2000; cited in Cakrawarti, 2011). Inter-sentential CS involves switching at sentential boundaries where one clause or sentence is in one language and the next clause or sentence is in the other (Eldin, 2014 and MacSwan, 1999, as cited in Cakrawarti, 2011). Intra-sentential CS can occur at clausal, sentential, or even word level and is possibly the most complex type among the three (Poplack, 1980, as cited in Cakrawati, 2011).

McArthur (1998), as cited in Danaparamita (2016), classified code-switching into four types: tag-switching, intra-sentential switching, inter-sentential switching, and intra-word switching. The first three types that are classified by McArthur are the same as that of Poplack (1980). McArthur refers tag-switching to as inserting tags and certain set phrases in one language into an utterance in another. Intra-sentential switching refers to switching from one language to other languages within the level of clauses or sentences. Inter-sentential switching is a switch from one language to another language at the level of clauses or sentences. Intra-word switching occurs within a word boundary in which words in one language are inserted into an utterance otherwise in another.

This study is also anchored on Bloom and Gumperz in Susanto (2008), as cited by Daoh (2016), which proposes seven functions of code-switching. To serve a quotation refers to a direct quotation of another person's speech. As an interjection, code-switching serves to mark sentence fillers. To mark personality or objectification, code-switching is used to express a degree of emotional involvement by the speaker in the message (Susanto, 2008; in Daoh, 2016). To clarify or qualify a message, code-switching is influenced by the speaker's understanding of a particular topic of conversation (Susanto, 2008; in Daoh, 2016). To specify an addressee, code-switching notifies the interlocutor that the speaker is inviting him/her to participate in the conversation (Susanto, 2008; cited in Daoh, 2016). Code-switching is also used to reiterate what has just been said by the speaker in order to clarify and emphasize the message (Susanto, 2018; cited in Daoh, 2016). To carry out a referential, code-switching is used among bilinguals who lack sufficient knowledge of one language (Susanto 2018; cited in Daoh, 2016).

The song is the combined effect of music and poetry (The New Princeton Handbook of Poetic Terms; cited in Flattum, 2013). Song structure, also called song form, is the blueprint of a song that is composed of repeatable sections arranged in the best pattern to express the songwriter's creativity in their song (learneverthing.com). The basic sections of a song linked together to create a song structure pattern are intro, verse, pre-chorus/lift, refrain, chorus, hook, bridge/middle eight, break, elision, and outro (Murphy, 2019).

This study, which aimed to provide insights on code-switching types and functions in the 15 select Taglish songs originally composed and popularized by Filipino artists, is practically needed in the classroom, in songwriting, and in linguistic and cultural scholarly works.

2. Methodology

2.1 Linguistic Research Method Used

This study utilized mixed methods in research which involves collecting, analyzing, and integrating quantitative and qualitative research, to produce a well-organized paper. It employed a homogeneous sampling of 15 select Taglish songs, which were originally composed and popularized by Filipinos and which extensively code from Tagalog to English. Employing content analysis, the researcher analyzed, coded, and interpreted the data. The qualitative data were converted into quantitative data through mathematical computations in getting the total number and percentage of instances of the types and functions of code-switching in the songs.

2.2 Sources of Verbal Data

The data were collected from the websites and television programs that featured OPM songs. The songs were downloaded and song lyrics were printed and analyzed. The scope of the study is focused on the types and functions of code-switching in the lyrics of 15 select Taglish OPM songs. The analytical limitation is fixed on the types of code-switching according to the framework of Poplack (1980), which is supported by the framework of McArthur (1998) in Danaparamita (2016), which classified code-switching into four types. The first three types that are classified by McArthur (1998) are the same as that of Poplack (1980), which are tag-switching, intra-sentential switching, and inter-sentential switching. McArthur (1998) classified the code-switching types into tag-switching, intra-sentential switching, inter-sentential switching, and intra-word switching. The functions of code-switching were analyzed based on the framework of Bloom and Gumperz. The pedagogical implications of code-switching in songs were then drawn based on the result of the analysis and on the findings of the study.

2.3 Data Generating Process

The data of this study are generated in nine phases: phase one- ideation of raw data; phase two- content analysis; phase three; tabulation of data; phase four- calculation of data; phase five- data analysis, interpretation, and discussion; phase six - Drawing of conclusions and recommendations; phase seven- presentation in SUCRED In-house Review; phase 8- Revising; phase nine- monograph construction.

3.1 Results and Discussion

3.1 Types of Code Switching

Table 1: The Types of Code-Switching in Songs According to Sentence Structure

Song No./Title	Types of Code Switching						Total of Code-Switches in Songs	
	Inter-sentential		Intra-sentential		Tag-Switching			
MR DJ	2	.70 %	9	3.15 %	6	2.10%	17	5.94%
Manila	16	5.59%	2	0.70%			18	6.29%
I-Swing Mo Ako	4	1.40%	22	7.69%	5	1.75%	31	10.84%
Magkasuyo Buong Gabi	12	4.20%					12	4.20%
Remember Me	2	0.70%	4	1.40%			6	2.10%
Swing	10	3.50%			2	0.69%	12	4.20%
Overdrive			18	6.29%	21	7.34%	39	13.63%
Hey Jay	10	3.50%	2	0.70%	10	3.50%	22	7.69%
Honey my Love					8	2.80%	8	2.80%
Simula	18	6.29%			1	0.35%	19	6.64%
Paasa			25	8.74%	5	1.75%	30	10.49%
Toyang	3	1.05%	4	1.39%			7	2.45%
Sun & The Rain	16	5.59%					16	5.59%
Please Don't Touch my Birdie	20	6.99%	9	3.14%			29	10.14%
Sabi Mo Sabi Ko			19	6.64%	1	0.35%	20	6.99%
Total	113		114		59		286	
		39.51%		39.86%		20.63%		100%

Table 1 shows a total of 286 instances of code-switching in the 15 songs. The study found out that inter-sentential switching is most commonly used, followed by inter-sentential switching and tag-switching. There is only a slight difference between intra-sentential and inter-sentential switching, at only 1 instance and tag-switching is also employed in songs. The result implies that songwriters practically use sentences in constructing song lyrics and use code-switching to clearly, effectively, and stylistically convey messages in songs.

Of the 15 songs, Overdrive has the highest code-switching instances with a total of 39, in which 18 are intra-sentential and 21 are tag-switching, which shows the writer's need to switch codes within the sentences and insert them as tags to sentences due to language facility (Baksi (1983); as cited in Rimi (2019). To express clearly the message, songwriters switch codes from one language to another, especially if a particular term was first learned in a second language. Meanwhile, Remember Me by Renz Verano has the lowest instances of code-switching, with only 6 occurrences. This implies that tag-switching is used in some songs to employ

repetition technique, serving as a hook to emphasize the phrase Honey My Love So Sweet, hence, creating familiarity of the song among the listeners.

Inter-sentential switching has the highest instances in Please Don't Touch my Birdie by Parokya ni Edgar. Inter-sentential switching is used in the chorus, which is repeated 4 times, and 1 sentence in the interlude and 2 in the outro. This implies that the structure of a song can affect the number of times code-switching occurs; however, the same lines may vary in meaning as the message may also be based on the emotion expressed by the singer along with the melody of the song. Intra-sentential switching has the highest number in Paasa by Yeng Constantino, with 25 instances. The words used in intra-sentential switching are the following: *paglike, status, Facebook, nagreply, Twitter, pinost, crush, Facebook status, girlfriend, feeling, police, makastalker, profile, post, chicks, message, minessage*. They are inserted within sentences to serve a certain function and the majority serve to carry out a referential. Tag-switching has the highest instances in Overdrive by Eraserheads. English words or phrases are attached to the sentences without affecting the structure of the sentence to express feeling or emotion in the sentence or as a stylistic device to make the listeners hooked to the song as employed in *"please, please", "drive...", "spaghetti?", "patitocini?", "bananaque", "chips ahoy", "Peanut", "blue marlin?", "peanut kisses", "shawarma", "pie", "hot sauce", "ox brain", "leche flan", "silicon implant"*.

The result showed that some songs employed three types of code-switching, others used two types, and some contained only one type. The three code-switching types are present in Mr. DJ, I-Swing Mo Ako, and Hey Jay. Inter-sentential switching and intra-sentential switching are present in the songs Manila, Remember Me, Toyang, Please Don't Touch my Birdie. Inter-sentential switching and tag-switching are present in the songs, Swing, and Simula, and intra-sentential switching and tag-switching are present in the songs Overdrive, Paasa, and Sabi Mo Sabi Ko. Apparently, only inter-sentential switching is found in the songs Magkasuyo Buong Gabi and Sun and Rain, and only tag-switching is present in the song Honey My Love.

The data revealed that songwriters employ code-switching according to sentence structure which is the inter-sentential, intra-sentential, and intra-sentential to satisfactorily express themselves, which may be due to language economy (Becker, 1997; cited in Rimi, 2019) or language facility (Baksi, 1983 in Rimi, 2019) or to use them stylistically as melodic hooks to make their songs appealing to the ears of the listeners.

Mr. DJ by Sharon Cuneta. The first line of verse 1, *"Mr. DJ, can I make a request?"*, is inter-sentential switching as the whole sentence is produced entirely in English and then shift to Tagalog in the next line. The verse is repeated after the chorus that makes 2 inter-sentential utterances in the song. Intra-sentential switching is employed in the lines, *"Puwede ba 'yung love song ko?"* (verse 1), *"Sana ay okay sa iyo"* (verse 1), *"Thank you ulit sa iyo"*, *"Ang love song namin noon"*, *"Sa love song namin noon"*, *"Puwede ba 'yung love song ko"* (verse 1, rep.), *"Sana ay okay sa iyo"* (verse 1, rep.), *"Ang love song namin noon"* (2nd cho.), and *"Sa love song namin noon"* (2nd cho.). Intra-sentential code-switching is employed in the lines as they involve language alternation between English and Tagalog within a sentence boundary. Tag-switching is used in the lines *"Mr. DJ, para sa 'kin ito"* (verse 1), *"Mr dj, Salamat sa iyo"* (cho.), *"Mr. DJ, para sa 'kin ito"* (verse 1, rep.), *"Mr dj, salamat sa iyo"* (cho. 2.) *"Mr dj..."*, *"Mr dj..."* (outro). *"Mr. DJ"*, a noun or nominative of address is inserted at the beginning of the sentences to refer to the addressee, which is set off by a comma. *"Mr. DJ..."* is also inserted in the outro or coda that concludes the song. In tag-switching, a tag in one language is inserted into an utterance that is in a different language (Romaine, 1995). The insertion of a tag to an utterance has virtually no ramifications for the rest of the sentence (Poplack, 1980).

Manila by Hotdogs. "Manila" employed inter-sentential switching and intrasentential switching. Inter-sentential switching is used in the verse *"Manila, I keep coming back to Manila"*, *"Simply no place like Manila"*, *"Manila, I'm coming home"*. It is also used in the pre-chorus, *"I walked the streets of San Francisco"*, *"I've tried the rides in Disneyland, dated a million girls in Sydney"*, *"Somehow I feel like I don't belong"*. It is also employed in the chorus part, *"Take me back in your arms Manila and promise me you'll never let go"*, *"Promise me you'll never let go"*. Inter-sentential switching is also evident in the outro, *"Manila, (Manila), Miss you like hell, Manila"*, *"No place in the world like Manila"*, *"I'm coming here to stay"*. Intra-sentential switching is found in a line in the chorus which is repeated twice, *"Mga jeepney mong nagliliparan"*. The English word *"jeepney"* is inserted in the sentence that makes it intra-sentential.

I-Swing Mo Ako by Sharon Cuneta. *"So, swing"* is a sentence and is mentioned 4 times in the song. The entire sentence is expressed in English which is inserted between sentences. Intra-sentential switching is also used with words *"pang-disco"*, *"boogie"*, *"tango"*, *"Pinaka-grooving"*, *"Swing"*, *"disco"*, *"i-swing"*, *"i-deep"*, as they are inserted within sentences. Tag-switching is employed with words *"Oh"*, *"hoh..."*, *"ah-haah"*, which serve to express feeling and emotion in the song. In addition, intra-word switching is also used in the song, within the words *"pang-disco"*, *"Pinaka-grooving"*, *"i-swing"*, and *"i-deep"*. The prefix *pang-* is attached to the root word *disco* that changes the meaning of the noun *disco* into an adjective describing the noun *sayaw*. The prefix *pinaka-* which denotes the superlative degree of comparison in Tagalog is attached to the root word *groove* and the Tagalog linker *-ng*. The prefix *i-* which means 'to do something' is attached to the English root *swing* and *deep*.

Magkasuyo Buong Gabi by Regine Velasquez and Janno Gibbs. Inter-sentential switching particularly in verse 1 of the song, "Only in a world of make-believe can love come along and I believe It's just a dream", "And tomorrow's just an empty world", "And forever's hardly ever heard anymore", in chorus 1, "And maybe strangers in the night", "Can be lovers for the rest of our lives", in verse 3, "But I'll keep the words all locked inside", "And we'll warm our hearts beneath the lights of this feeling", in chorus 4 "Two hearts can make this love so right, turn the darkness into light, bring a new day with the warmth of your love", "And we'll be lovers through the day in a very special way living the love that we knew", in bridge "(And we'll be lovers through the day in a very special way living the love that we knew)" "Say that you'll be mine, oh mine, oh mine", in coda "Oh, don't you change....", "I wanna be with you, baby...."

Remember Me by Renz Verano. Two types of code-switching are used in the song "Remember Me": intra-sentential switching, found in the lines in the refrain which are repeated twice, "Remember me kapag nag-iisa" "Remember me kapag iniwan kang luhaan at sugatan ng iyong minamahal" and inter-sentential switching, found in the line in the refrain which is also mentioned two times, "Remember me".

Swing by VST & Company. Inter-sentential switching is employed in the lines "Swing, come swing it baby", "Oh woh swing, come swing it baby", "So swing, ahh haah...", "Swing, come swing it baby", "Oh woh swing, come swing it baby", "So swing, ahh haah...", "Swing, come swing it baby", "Swing, come swing it, baby". Tag-switching is used in the line in the verse, "Ang gusto mo'y ituloy mo oh", which is uttered twice in the song.

Overdrive by Eraserheads. Tag-switching is employed in "please, please", "drive...", "spaghetti?", "patitocini?", "bananaque", "chips ahoy", "Peanut", "blue marlin?", "peanut kisses", "shawarma", "pie", "hot sauce", "ox brain", "leche flan", "silicon implant". Used to express feeling or emotion, these words and phrases are attached to the sentences without affecting the structure of the sentence. Intra-sentential switching is employed in the lines, "Magda-drive ako hanggang baguio", "magda-drive ako hanggang bicol", "magda-drive ako hanggang batangas tapos magsu-swimming dun sa beach", "Isasama ko ang girlfriend ko", "Magdadala ako ng pagkain burger, fries, tapsilog at siopao", "magda-drive ako hanggang visayas", "magda-drive ako hanggang sa Mindanao", "Magda-drive ako buong taon", "magda-drive ako habangbuhay", "Gusto kong matutong mag-drive" "turuan nyo akong mag-drive", "Gusto kong matutong mag-drive", "kahit na walang lisensya mag-drive...", "Pare, di na mag-start yan". Moreover, another type of code-switching, which is the intra-word switching, is employed in the song. Intra-word switching, code-switching within word, is used in "magda-drive", "magsu-swimming", and "mag-start". Tagalog prefix mag-, which denotes a future action is attached to the root words swim and start to form the future verb form.

Hey, Jay by Eraserheads. There are inter-sentential switching, intra-sentential switching, and tag-switching in the song. Inter-sentential switching is employed in the lines, "Hey just look to the left and just look to the right", "Now he-he-he-hey jay, everything's gonna be okay, everything's gonna be okay", "Now he-he-he-hey jay Everything's gonna be okay", "Everything's gonna be okay", "Jay you can get it all up", "Jay you can get it all down", "Everything must be okay", "Now he-he-he-he jay be happy and be gay", "He-he-he-he jay we still love you anyway", "We still love you anyway". Intra-sentential switching, which takes place within a sentence, is used in the following lines: "Ipagdasal na lang natin na balang araw ay, he-he-he jay [2x] He-he-he jay, everything's gonna be okay", "Jay what you are and wherever you go isip-isipin mo na lang na may nagmamahal sa 'yo". The words, "Hey", "He-he-he jay", "Sha nah nah nah nah", are attached to the lines in the song but don't have a grammatical function in the sentence. It is considered tag-switching.

Honey My Love by April Boys. Tag-switching is the only type of codeswitching in the song, Honey My Love, by Renz Verano. The phrase "Honey my love so sweet" is a term of endearment inserted in the line as a tag to express his feelings to the addressee.

Simula by Nina. The following lines employ inter-sentential code-switching: "Today's the day", "I'll start my way the only way for work, for play", "From now on, from today got to start it my way", "Frow now on, from today got to start it my way", "Got to start it my way". Tag-switching is used in the line "Wag nang pigilan pa Yeah..." Yeah is an English interjection used to express emotion. Moreover, the result revealed another type of code-switching which is according to song structure, the inter-sectional switching, that is employed in the song in four instances. There are 3 in chorus since the chorus is repeated for 3 times - "Today's the day", "I'll start my way the only way for work, for play", "From now on, from today got to start it my way", "Frow now on, from today got to start it my way". And the language switches in the outro: "Got to start it my way (Gonna start)", "Got to start it my way (Gonna start)", "Got to start it my way (Gonna start)".

Paasa (T.A.N.G.A.) by Yeng Constantino. Intra-sentential switching, tag-switching, and intra-word switching are employed in the song Paasa by Yeng Constantino. The words used in intra-sentential switching are the following: paglike, status, Facebook, nagreply, Twitter, pinost, crush, Facebook status, girlfriend, feeling, police, makastalker, profile, post, chicks, message, minessage, which are inserted within sentences to serve a certain function. "Ah-ahohh", "Ohh Ohh Ohh", "oh", "Ohhhhhh", are injections used to express emotion and are tags used independently from the rest of the words in the sentence. The song employed intra-word

switching in words *paglike*, *nagrereply*, *pinost*, *makastalker*, *minessage*, which are formed by attaching Tagalog unlapi *pag-*, *maka-*, *nag-*, and *gitlapi -in* to convey a meaning. *Pag+like* means the act of liking, *maka+stalker* means the act of stalking, *nag+re+reply* means a past action, and *in+post=pinost* and *in+message=minessage* mean a completed action.

Toyang by Eraserheads. Inter-sentential switching is employed in the lines “*This next song is all about love and I wrote all by myself*”, “*They try to tell us we're too young too young to really be in love*”, “*We were not too young at all wohh...*”. Intra-sentential is employed in the line “*Sa mga tindera ng bitso-bitsu Skyflakes, coke 500 pahingi ng kiss*”, “*Pambayad mo sa jeepney kulang pa ng diyos*”.

Sun and Rain by Agaw Agimat. There are 16 instances of inter-sentential switch in the song *Sun and Rain*. In the chorus, “*Here comes the sun and the rain something that seldom happens*”, “*It always scares me of the possibility that there is a wedding but it seldom happens*”, which is repeated 5 times in the song and in the elision, “*Here comes the sun and the rain 4x*”, and in the outro, “*Come sun and the rain*”. According to song structure, there are 7 inter-sectional switchings, 5 in the chorus, 1 in elision, and 1 outro.

Please Don't Touch My Birdie by Parokya Ni Edgar. Inter-sentential switching is employed in the line in verse 2 “*My birdie is my best friend*”, in the chorus repeated 4 times, “*Don't touch my birdie*”, “*Resist temptation please*”, “*You don't have to grab my birdie*”, “*Just call it, and it will come*”, in the interlude “*It will come*”, and in coda, “*It will come 2x*”. Intra-sectional switching is employed with the words “*birdie*”, “*cute cute*”, “*birdseed*”, and “*cobra*”, which are inserted in sentences. Inter-sectional switching is used in the chorus being repeated 4 times in the song, “*Don't touch my birdie*”, “*Resist temptation please*”, “*You don't have to grab my birdie*”, “*Just call it, and it will come*”, and in the interlude “*It will come*”, and an outro, “*It will come 2x*”.

Sabi Mo Sabi Ko by Willie Revillamie and Ethel Booba. Intra-sentential switching is used in the line, “*Sabi mo, sabi ko...I love you... I love you, too*”, “*Ng makasama ka... Akala ko ay playboy ka*”, “*Pang beauty queen na ang dating mo*”, “*Ang corny naman ng joke mo*”, “*Okey lang na mambabae...*” In these lines, English words are inserted within thought units making it intra-sentential switching. Tag-switching is employed in the line “*Willie Boy huwag magpamacho*”. In this sentence, Willie Boy is attached in the sentence to specify an addressee.

Table 2: The Types of Code-Switching in Songs According to Word Structure and Song Structure

Song No./Title	Types of Code Switching								
	Acc. to Word structure				According to Song Structure				
	Intra-word switching	Intra-sectional Switching			Inter-sectional switching				
		Tag-Switching	Intra-Sentential	Inter-sentential	Verse	Cho-rus	Eli-sion	Out-ro	Inter-lude
Mr. DJ Manila	12	6	9	2				1	
I-Swing Mo Ako		5	22	4					
Magkasuyo Buong Gabi				12	1	1		1	
Remember Me			4	2					
Swing Overdrive	16	2		10					
Hey Jay		21	18						
HONEY MY LOVE		10	2	10					
Simula Paasa	5	8							
Toyang		1		18		3		1	
Sun & The Rain		5	25	3					
			4	16		5	1	1	

Please			9	20		4		1	1
Don't									
Touch	my								
Birdie									
Sabi	Mo	1	19						
Sabi Ko									
Total	33	59	114	113	1	13	1	5	1

Table 2 shows the other types of code-switching employed in songs that are revealed in this study. These are classified according to word structure as intra-word switching and according to song structure as intra-sectional code-switching and inter-sectional code-switching.

A total of 33 intra-word switchings, the mixing of two languages within a single word, in which switching occurs at morpheme boundaries (Grimstad, Lohndal, & Afarli, 2014; as cited in Hilderman, 2017), is present in the three songs to wit: I-Swing mo ako, 12, Overdrive, 16, and Paasa, 5. This finding supported McArthur (1998), as cited in Danaparamita (2016), which classified code-switching into four types. The first three types that are classified by McArthur are the same as Poplack's theory about the types of code-switching which are tag-switching, intra-sentential switching, and inter-sentential switching. The fourth type is intra-word switching. Hence, this study identified the intra-word switching employed in songs.

Interestingly, this study found out that code-switching in songs can be classified according to song structure, a typically sectional arrangement of a song, as: intra-sectional, which occurs within a section in a song; and, inter-sectional, which occurs between sections of a song. The three types of code-switching, which are tag-switching, intra-sentential switching, and intra-sentential switching, may occur within sections in a song. Hence, 59 tag-switching instances, 114 intra-sentential switchings, and 113 inter-sentential switchings occur within the different sections in the songs, which this study referred to as intra-sectional switching. On the other hand, switching codes in-between song sections, which this study coined as inter-sectional switching, is employed in the songs Mr. DJ (1 in outro) Magkasuyo Buong Gabi (with 1 switch in verse and 1 in chorus), Simula (with 3 switches in chorus and 1 in outro), Sun and Rain (with 5 switches in chorus, 1 switch in elision, and 1 in outro), Please Don't Touch My Birdie (4 in chorus, 1 in outro, and 1 in interlude). Furthermore, inter-sectional switching in the songs employed the inter-sentential type of code-switching in Magkasuyo Buong Gabi, Simula, Sun and Rain, and Please Don't Touch my Birdie and tag-switching in Mr. DJ. The result implies that it is important for songwriters to know about song structures and to technically know about code-switching in song lyrics as part of his blueprint in songwriting to help in achieving stylistic, aesthetic, and rhetorical effects that are not spontaneous but carefully constructed (Davies and Bentahila, 2008; as cited in Babola, 2009).

3.2 Functions of Code-Switching in Songs

Table 3: The Percentage of Code-Switching Functions in Songs

Song Title	No. of Code-switches	Functions of Code-Switching						
		To serve a quotation	As an Interjection	To mark personality or objectification	To clarify or qualify a message	To specify an addressee	To reiterate	To carry out a referential
MR DJ	17 5.94%			3 1.05%		6 2.10%		8 2.79%
Manila	18 6.29%				11 3.85%		5 1.75%	2 0.70%
I-Swing Mo Ako	31 10.84%		5 1.75%					26 9.09%
Magkasuyo Buong Gabi	12 4.20%		1 0.35%	5 1.74%	5 1.74%		1 1.74%	
Remem-ber	6				4		2	
Me	2.10%				1.40%		0.70%	
Swing	12		2				6	4

		4.20%		0.70%				2.1%	1.40%
Over-drive		39		1		7		14	17
		13.64%		0.35%		2.45%		4.90%	5.94%
Hey Jay		22		10	8			4	
		7.69%		3.50%	2.80%			1.40%	
Honey my		8				6		2	
Love		2.80%				2.14%		.71%	
Simula		19		1	4	6		8	
		6.64%		0.35%	1.42%	2.13%		2.85%	
Paasa		30		5		9			16
		10.49%		1.75%		3.20%			5.69%
Toyang		7			2	2			3
		2.45%			0.70%	0.70%			1.05%
Sun and		16				2		14	
Rain		5.59%				0.70%		4.89%	
						5		15	9
Please Don't		29				1.75%		5.24	3.15%
Touch my		10.14%							
Birdie									
Sabi Mo Sabi			14			1	1		4
Ko		20	4.89%			0.35%	0.35%		1.40%
		6.99%							
Total		286	14	25	22	52	13	71	89
		100 %	4.90%	8.74%	7.69%	18.18%	4.54%	24.83%	31.12%

Table 3 presents the functions of code-switching in songs. There are 286 total instances of code-switching in the 15 songs. The 7 functions of code-switching are all revealed in the data. The result further shows that the most commonly used code-switching function is to carry out a referential which is employed when communicators lack the ability to satisfactorily express themselves in the language while the least commonly used function is to specify an addressee with 13 instances. A song may employ one function or more. This implies that code-switching is stylistically used in songs to serve one or more functions depending on the meaning that the writer wanted to convey in the lyrics. The study supported the framework of Bloom and Gumperz, in Susanto (2008), which classified seven functions of code-switching.

Mr. DJ by Sharon Cuneta. To mark personality or objectification, to specify an addressee, and to carry out a referential are the three code-switching functions found in the song. To mark personality or objectification is revealed in the lines "*Mr. DJ, can I make a request? (verse 1)*", "*Thank you*", "*Mr. DJ, can I make a request? (verse 1 rep.)*", which are used to express a degree of emotional involvement by the speaker. The nominative address, "*Mr. DJ*", which is repeatedly mentioned in the song 6 times, specifies an addressee. It is clear that the speaker addresses Mr. DJ to request a love song. To carry out a referential is the function of the phrase "*love song*" (verse 1, chorus,) and the word "*okay*" (verse 1). The songwriter code switched because of the inability to satisfactorily express himself in Tagalog.

Manila by Hotdogs. To clarify or qualify a message, to carry out a referential, and to reiterate are the code-switching functions in the song. To clarify or qualify a message is the function of code-switching in the verse: "*Manila, I keep coming back to Manila*", "*Simply no place like Manila*", "*Manila, I'm coming home*"; in the pre-chorus: "*I walked the streets of San Francisco*", "*I've tried the rides in Disneyland, dated a million girls in Sydney*", "*Somehow I feel like I don't belong*"; in the lines in the chorus: "*Take me back in your arms Manila and promise me you'll never let go*"; and in the outro, "*Manila, (Manila), Miss you like hell, Manila*", "*No place in the world like Manila*", "*I'm coming here to stay*". The speaker wanted to clarify or qualify his message in the song by emphasizing it through switching to the English language. The line "*Mga jeepney mong nagliliparan*" carries out a referential because, in the Philippines, the English word jeepney is used to refer to a bus which is the most popular means of public transportation in the country. The line "*Promise me you'll never let go*", is used to reiterate the preceding line. The lines "*Manila, (Manila) I keep coming back to Manila*", "*Simply no place like Manila*", "*Manila, I'm coming home*" reiterate verse 1. This function of code-switching is used to put emphasis on the message that the speaker wanted to convey.

I-Swing Mo Ako by Sharon Cuneta. The functions of code-switching in the song are to carry out a referential and as an interjection. English words like "*swing*", "*disco*", "*boogie*", "*tango*", "*groovy*", "*deep*" have no translations in Tagalog. So the writer used the terms

to satisfactorily express himself/herself in the English language. Interjections "Oh", "hoh...", "ah-haah", are used in the song to express a feeling or emotion.

Magkasuyo Buong Gabi. There is 4 function of code-switching performed in the song *Magkasuyo Buong Gabi*. There are 5 to mark personality or objectification, "Only in a world of make-believe can love come along and I believe It's just a dream", "And tomorrow's just an empty world", "And forever's hardly ever heard anymore", "But I'll keep the words all locked inside", "And we'll warm our hearts beneath the lights of this feeling", 5 to clarify or qualify a message, "And maybe strangers in the night", "Can be lovers for the rest of our lives", "Two hearts can make this love so right, turn the darkness into light, bring a new day with the warmth of your love", "And we'll be lovers through the day in a very special way living the love that we knew", "Oh, don't you change....", "I wanna be with you, baby....", 1 to reiterate, "And we'll be lovers through the day in a very special way living the love that we knew" and 1 as an interjection, "Say that you'll be mine, oh mine, oh mine".

Remember Me by Renz Verano. To clarify or qualify a message and to reiterate are code-switching functions found in the song. The phrase "Remember me" is stylistically used by the speaker to clarify or qualify a message in the refrain, "Remember me kapag nag-iisa kapag ika'y nalulungkot huwag kang mag-alala", "Remember me kapag iniwan kang luhaan at sugatan ng iyong minamahal." And in the next line, "Remember Me" is also used to reiterate. Indeed, this song became very popular and the use code-switching of code-switching as a melodic hook has evidently contributed to the success of this song.

Swing by VST & Company. The functions of code-switching in this song are as an interjection, to carry out a referential, and to reiterate. "oh" a tag used as an interjection to express feeling or emotion has no part in the grammatical structure of the sentence and can be omitted without changing the meaning of the sentence. To carry out a referential function is employed in the lines, "Swing, come swing it baby", "So swing, ah haah...", "Swing, come swing it, baby". Switching in English helped the writer to express himself clearly in the language for the word swing, which refers to a dance of African American origin, has no translation in Tagalog. Code-switching is used to reiterate in the lines "Oh woh swing, come swing it baby", and "Swing, come swing it, baby". These lines are repeatedly mentioned in the song which emphasizes the message in the lyrics.

Overdrive by *Eraserheads*. There are 4 functions of code-switching in the song. These are to clarify or qualify a message, to reiterate, to carry out a referential, and as an interjection. In the lines, "Magda-drive ako hanggang baguio", "magda-drive ako hanggang bicol", "magda-drive ako hanggang batangas tapos magsu-swimming dun sa beach", "Isasama ko ang girlfriend ko", "Gusto kong matutong mag-drive", the English words drive, swim, beach, and girlfriend are inserted in the lines to put emphasis on the message. Switching in English is the style used to clarify or qualify a message apart from adding beauty, interest, and uniqueness to the lyrics of the song. The words "please, please", "drive...", "spaghetti?", "patitocini?", "bananaque", "chips ahoy", "Peanut", "blue marlin?", "peanut kisses", "shawarma", "pie", "hot sauce", "ox brain", "leche flan", "silicon implant", being used in tag-switching, function as interjections. They are used to express feelings and emotions in the song. Some words are used to carry out a referential. These are "burger, fries" spaghetti?", "patitocini?", "bananaque", "chips ahoy", "Peanut", "blue marlin?", "peanut kisses", "shawarma", "pie", "hot sauce", "ox brain", "leche flan", "silicon implant". The words have no translations in Tagalog and they are used by the speaker to satisfactorily express himself. The English word "please" is used as an interjection. It is an expression used to convey a polite request.

Hey, Jay by *Eraserheads*. In the song, code-switching serves as an interjection, to mark personality or objectification, and to reiterate. As an interjection, "Hey", "He-he-he jay", "Sha nah nah nah nah", are used to express feeling or emotion. The lines following lines are used to mark personality or objectification: "Hey just look to the left and just look to the right", "Now he-he-he-he jay, everything's gonna be okay, everything's gonna be okay", "Now he-he-he-he jay Everything's gonna be okay", "Jay you can get it all up", "Jay you can get it all down", "Now he-he-he-he jay be happy and be gay", "He-he-he-he jay we still love you anyway". The lines that are used to reiterate are "Everything's gonna be okay", "Everything must be okay", "We still love you anyway". These lines are repeatedly uttered in order to emphasize the message in the song.

Honey My Love by *April Boys*. The two functions of code-switching in the song are to specify an addressee and to reiterate. To specify an addressee, the phrase, "Honey my love so sweet" is used in the lines: "Lagi kitang inaalala kahit 'di mo ako pansin Honey my love so sweet", "Hindi mo lang alam ang aking nadarama 'pag kapiling ka Honey my love so sweet", "Mahal kita at 'yan ay totoo Honey my love so sweet", "Mahal kita at 'yan ay totoo Honey my love so sweet", "O giliw ko ako ay pakinggan mo Honey my love so sweet". The phrase "Honey my love so sweet" is also used to reiterate in the outro.

Simula by *Nina*. The four code-switching functions in the song are to clarify or qualify a message, to reiterate, to mark personality or objectification, and as an interjection. The lines in the chorus: "Today's the day", "I'll start my way the only way for work, for play", "From now on, from today got to start it my way". The lines used to reiterate are "From now on, from today got to start it my way", "Got to start it my way", "Today's the day", "I'll start my way the only way for work, for play", "Got to start it my way (Gonna start)".

To mark personality or objectification is shown in the line *"Got to start it my way"*. On the other hand, in the line, " 'Wag nang pigilan pa Yeah...", yeah is used as an interjection that expresses the feeling or emotion of the speaker.

Paasa (T.A.N.G.A.) by Yeng Constantino. The three functions of codeswitching in the song are as an interjection, to carry out a referential, and to clarify or qualify a message. As interjections, *"Ah-ahohh"*, *"Ohh Ohh Ohh"*, *"oh"*, *"Ohhhhhh"*, are words used to express feelings or emotions. Some words are used to carry out a referential. These are *paglike*, *status*, *Facebook*, *nagrereply*, *Twitter*, *pinost*, *crush*, *Facebook status*, *profile*, *post*, *chicks*. Words used to clarify or qualify a message are *girlfriend*, *feelings*, *police*, *makastalker*, *message*, *minissage*.

Toyang by Eraserheads. Codeswitching in the song is used to mark personality or objectification in the line *"This next song is all about love and I wrote all by myself"*, *"They try to tell us we're too young too young to really be in love"*, *"We were not too young at all wohh..."*; carry out a referential in *Skyflakes*, *coke 600*, *jeepney*; clarify or qualify a message in the line *"Sa mga tindera ng bitsu-bitsu Skyflakes, coke 500 pahingi ng kiss"*, and in *"We were not too young at all wohh..."*.

Sun and Rain by Agaw Agimat. Two functions of code-switching are performed in the song, to clarify a message in the 1st chorus *"Here comes the sun and the rain something that seldom happens"*, *"It always scares me of the possibility that there is a wedding but it seldom happens"*, and to reiterate in the repeated chorus *"Here comes the sun and the rain something that seldom happens"*, *"It always scares me of the possibility that there is a wedding but it seldom happens"*, in the elision *"Here comes the sun and the rain 4x"*, and in outro, *"Come sun and the rain"*.

Please Don't Touch My Birdie by Parokya Ni Edgar. The functions of code-switching in the song are to carry out a referential, to clarify or qualify a message, and to reiterate. The words *"birdie"*, *"cute"*, *birdseed*, and *"cobra"* are used to carry out a referential in order for the lyricist to express himself in the English language for these words don't have Tagalog translations. To clarify or qualify a message is the function of code-switching the line in verse 2 *"My birdie is my best friend"*, in the chorus 1, *"Don't touch my birdie"*, *"Resist temptation please"*, *"You don't have to grab my birdie"*, *"Just call it, and it will come"*. To reiterate is expressed in the interlude *"It will come"*, and in the coda, *"It will come 2x"*. These lines are repeated and used for emphasis of the message in the song.

Sabi Mo Sabi Ko by Willie Revillame and Ethel Booba. Code-switching functions as to serve a quotation, to carry out a referential, to clarify a message, to specify an addressee. The line that serves as a quotation is, *"Sabi mo, Sabi ko...I love you... I love you, too"*. To carry out a referential is evidently the purpose of inserting the words *"playboy"*, *"corny"*, *joke*, *"okey"*. To clarify or qualify a message is the function of the phrase *"beauty queen"* in the lines *"Nung makasama ka...Lagi ako nagtatataka Araw araw... Gumaganda...Ano ba ang 'yong sikreto Pang beauty queen na ang dating mo"*. The phrase *"beauty queen"* clarifies or qualifies the message of the speaker. The phrase *"Willie Boy"* in the line, *"Willie Boy huwag magpamacho"*, is used to specify an addressee.

3.3 Pedagogical Implication

Songwriting may be integrated into language, literature, and music classes to help musically inclined students develop their songwriting skills and write popular songs that may bring them good fortune.

Lyrics provide data on the language, culture, and human life experiences of the people in the society. With its poetic function, code-switching in songs is gaining popularity in lyric writing, and when taught in schools as part of the songwriting process, may help develop students' songwriting skills and when studied by language researchers and ethnolinguists, may provide relevant information and explanation on the ever-evolving language, culture, and music.

Hence this study provides teachers, students, songwriters, linguistic scholars, and anthropologists significant information about code-switching in songs.

4. Conclusion

This study, which aimed to investigate the types, functions, and pedagogical implications of code-switching in Filipino songs, concluded that the types of code-switching in songs can be classified into three which are according to word structure, according to sentence structure, and according to song structure. The type of code-switching according to word structure is intra-word switching, in which switching occurs at morpheme boundaries. The types of code-switching according to sentence structure are inter-sentential switching, intra-sentential switching, and tag-switching. Moreover, the types of code-switching according to song structure are intra-sectional switching, which refers to the switching of two languages within a section in a song, and inter-sectional switching, which refers to the switching of two languages between sections in a song. Evidently, the seven functions of code-switching identified by Bloom and Gumperz as to serve a quotation, as an interjection, to make personality or objectification, to clarify or qualify a message, to specify an addressee, and to carry out a referential are all revealed in the study. This study has

made a significant contribution to the existing literature on code-switching, particularly in songs, as it clearly revealed how code-switching are employed in songwriting through their different types and functions. As its new contribution to the field of knowledge, it specifically identified three classifications of the types of code-switching in songs which are according to word structure, sentence structure, and song structure. The study, however, was limited to original Pinoy pop songs written in Taglish. Hence, a suggestion for more future research on code-switching in songs, whether pop and other different genres, written in different codeswitched languages, in the Philippines and other countries were offered.

5. Recommendations

The following recommendations are hereby offered.

1. This study may be used by language research teachers as a model for the content analysis of code-switching in songs which can be an interesting way of teaching language research students to explore more about the said linguistic phenomenon.
2. Students may be taught how to effectively use code-switching in songwriting to produce songs that would definitely hit the popular music market.
3. This study may be used by scholars as a reference in studying the code-switching phenomenon in languages and songs of their respective countries.
4. A monograph on code-switching in songs that would provide relevant information on code-switching in songs may be constructed.

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