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FORMULAIC STRUCTURES IN TOP POP SONGS

**FORMULU BLĪVUMS POPULĀRĀKAJĀS POP
DZIESMĀS**

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ANOTĀCIJA

Popmūzika ir kļuvusi par vienu no nozarēm, kurās ik gadu tiek apgrozīti vairāki miljoni dolāru, tomēr tās fenomens nav pētīts pietiekoši it sevišķi no valodas aspekta puses. Aplūkojot popmūzikas un mutvārdu tradīciju teoriju, šis bakalaura darbs ir vērsts uz formulu struktūru, kas parādās populārākajos dziesmu tekstos, identificēšanu. Pētījuma gaitā tika analizētas 50 dziesmas no 2011. gada Billboard 100 dziesmu topa izmantojot konkordances programmu AntConc. Lai pierādītu dziesmu tekstu valodas konverģenci ar sarunvalodu, dziesmu tekstos atrastie leksiskie saišķi tika pārbaudīti Lielbritānijas nacionālajā korpusā. Šī pētījuma rezultāti sniegs ieskatu standartizācijas problēmā un veicinās lielāku izpratni par populāro kultūru.

Atslēgas vārdi: populārā mūzika, dziesmu teksti, mutvārdu tradīcijas, formulas, leksiskie saišķi (*lexical bundles*)

ABSTRACT

Pop music has become a multi-million dollar industry, but its phenomenon has not been discussed sufficiently in the light of linguistic analysis. The present paper analyses the theory of pop music and oral traditions in the attempt of identifying formulaic structures that appear in the lyrics of popular songs. For this purpose a sample of 50 songs from the Billboard Hot 100 of 2011 is researched with the help of concordance programme AntConc. The lexical bundles found are later investigated in the British National Corpus proving the convergence of song lyrics speech and colloquial speech. The results of this investigation give a further insight into the standardization problem and overall understanding of the popular culture.

Key words: popular music, song lyrics, oral tradition, formulaic structures, lexical bundles

Contents

INTRODUCTION.....	2
CHAPTER I.....	4
POPULAR MUSIC AND CONTEMPORARY CULTURE.....	4
1.1. Pop music and its lyrics	6
1.2. Lyrics	8
CHAPTER II.....	12
ORAL TRADITION AND ITS FORMULAIC NATURE	12
2.1.Orality and oral tradition.....	13
2.2. The notion of lexical bundles	15
CHAPTER III.....	20
METHODOLOGY	20
CHAPTER IV	21
LEXICAL BUNDLES IN POP SONGS	21
4.1. Lexical bundles as a musical language	21
4.2. Lexical bundles containing personal pronoun <i>I</i>	23
4.3. Lexical bundles containing personal pronoun <i>you</i>	26
4.4. Lexical bundles containing personal pronouns <i>she, he, they, it</i>	27
4.5. Lexical bundles with time/place reference.....	29
CONCLUSIONS	33
THESES	35
BIBLIOGRAPHY	36
Appendix 1	40
Fifty Pop Songs of the Billboard Top 100 of 2011	40
Appendix 2.....	42
The Tables of Lexical Bundles Found in Billboard Top and BNC.....	42

INTRODUCTION

A sound after a sound creates a melody, which further creates a song. The number of sounds is limited, but arranged in one way or another they create a story, the story that could be told within a song. Stories are different and different is music which is produced in the world. One of the most common and widely spread types of music is popular music.

Popular music has become not only one of the most lucrative spheres of human activity, but also one of the sources that affect the identities of individuals and communities. Popular music matters, and it matters to many people; thus we can better understand people if we understand their music.

Popular music is commercially oriented. Nowadays it has become a product for the consumption of society. The biggest part of pop songs are being created as if “following the model” or pattern, in this way becoming predictable.

Formulaic patterning can be traced back to the times when writing was not yet introduced. One of the scholars who have investigated the relationships between orality and literacy is Walter J. Ong. In his book *Orality and Literacy: The Technologizing of Word* (1982) he states that many of the features people have taken for granted in thought and expression in literature, philosophy and science, and even in oral discourse, have appeared because of the resources which the technology of writing makes available to human consciousness (1982:1). Playing an important role in oral tradition, formulaic nature exists also nowadays, and particularly it is evident in the lyrics of pop songs.

People nowadays have been literate for so long a time that it is very difficult for them to imagine an oral universe of communication or thought except as a variant of a literate universe (Ong, 1982:2). That is why there are not many scholars who have investigated the lyrics of popular music as a contemporary oral tradition. This research will try to make connection between contemporary pop music and oral tradition, and to prove the existence of formulaicity as characteristic of pop music.

Thus the subject of the research is formulaic structures in top pop songs, and the objects are pop songs which were in the Billboard 100 top in year 2011.

The goal of this paper is to find what linguistic structures are frequently used in the lyrics of pop songs on Billboard Top list and to establish whether a convergence between song lyrics speech and colloquial speech can be found.

The **research question** is the following: what repetitive lexical bundles can be found in fifty pop songs of the top Billboard 100 of year 2011?

Enabling objectives:

- To read and analyse theoretical sources on popular music, song structure and formulas;
- To find specific lexical bundles within the pop songs of the top Billboard 100 in 2011
- Using the British National Corpus (BNC) to check what genre and register the found lexical bundles belong to;
- To draw conclusions on the most frequently used lexical bundles in lyrics and their use in the BNC.

Methods of research:

- Theoretical methods: library and internet research of theoretical literature available on the topic;
- Practical methods: corpus-based analysis.

The paper consists of four chapters. The first chapter of this study contains a brief description of popular music and pop music as its sub-genre. In the second chapter the review of theoretical literature regarding oral traditions, formulaicity and lexical bundles is introduced. The third chapter looks upon the methodology used in the research. The fourth chapter is devoted to the analysis of fifty pop songs of Billboard Top 100.

CHAPTER I

POPULAR MUSIC AND CONTEMPORARY CULTURE

The first chapter of this paper is devoted to the overview of the general characteristics of popular music in general and pop music as a specific trend.

In the beginning, the first question that arises is what is music? Can it be defined? The motivation for seeking the answers to these questions can be the curiosity about the nature of the art that is central to many people's lives. However, the task of defining music is very difficult.

First, looking in the Merriam-Webster's dictionary online the term 'music' is described as 'a science of art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity', and also the word refers to 'vocal, instrumental, or mechanical sounds having rhythm, melody, or harmony' (ibid.). These two definitions are very broad and are made to formulate a general concept of this term. Each member of society defines music according to his/her point of view. A person who plays in an orchestra or the conductor of an orchestra defines it differently than a thirteen-year-old girl or a professional guitar player.

As Lewis Rowell in his work *Thinking About Music: An Introduction to the Philosophy of Music* (1983) states 'it becomes clear that music, as commonly used, may refer to sounds, a piece of paper, an abstract formal concept, a collective behaviour of society, or a single coordinated pattern of neurochemical impulses in the brain' (Rowell, 1983:1). He also comments that music can be a product or a process, and the definition of music for Western members of society may be different from the one that is applied to non-Western music written within the last twenty years (Rowell, 1983). Thus the definition of music varies according to culture and social context. Musicologist Jean-Jacques Nattiez (1990) summarizes the relativist, post-modern viewpoint: 'The border between music and noise is always culturally defined – which implies that, even within a single society, this border does not always pass through the same place; in short, there is rarely a consensus ... By all accounts there is no single and intercultural universal concept defining what music might be' (Nattiez, 1990).

The concept of music is closely connected to the concept of language. Historically these two concepts were inseparable. As ThrasybulosGeorgiades in his work *Music and Language: The Rise of Western Music as Exemplified in Settings of the Mass* (1982) states that ‘only now, only within the history of Western civilization, has it become possible to separate music and language definitively from one another’ (Georgiades, 1982:7). From now on there also exists, as a reminder of their common historical roots, a longing of the one for the other, in other words, the tendency to complement each other (ibid.). Nattiez (ibid.) describes music and discourse cleverly observing: ‘this is a trivial example, but if music could, in itself, constitute a narrative as language can constitute a narrative, then music would speak directly to us, and the distinction between music and language would disappear’ (ibid.:127).

Music can be divided into genres and subgenres, although the dividing borders and relationships between music genres are often subtle, open to individual interpretation and controversial. For example, rock stands for youth, freedom, being true to yourself, in a word, for authenticity. Classical music, by contrast, encodes maturity and, by extension, the demands of responsibility to family and to society (Cook, 1998:3).

As for the popular music, this type of music causes its influence on people, and as Holt (2007) points out ‘popular music is a powerful cultural and economical force in modern capitalist societies’ (Holt, 2007:1). Holt also states that the term ‘mainstream’ is associated with hits, stars and corporate production. Such artists and cultural icons as George Michael, Madonna, Celine Dion, Backstreet Boys, Britney Spears specialize in mainstream popular music which is called ‘pop music’ (ibid.:17). There have been a lot of genres and artists that have played important role for different social groups, at various places and time periods. In recent decades, rock/pop has become a cultural mainstream and increasingly functions as a discourse for articulating public memory of peoples and nations at different major official events (Berlin Wall, Princess Dianas’s funeral etc.) (ibid.).

It is hard to give a definition to the term ‘music’, for different people tend to define it differently. There exist many genres and sub-genres of music, and ‘pop music’ analysed in the given research is part of a broader genre of popular music.

1.1. Pop music and its lyrics

Pop music (a term that originally derives from an abbreviation of “popular”) is a genre of popular music, which originated in its modern form in the 1950s, deriving from rock and roll (Lamb, n. d.), however, the term ‘pop music’ was first used in 1926 (Palande, n.d.) in reference to ‘a piece of music having popular appeal’ (ibid.). The terms ‘popular music’ and ‘pop music’ are often used interchangeably, even though the term ‘popular music’ is a description of music, which is popular and it includes such genres as pop, rock, R&B, heavy metal, indie, hip-hop, techno, alternative rock and country (Lamb, n. d.), while ‘pop music’ is a specific subgenre primarily characterised as catering for mass tastes.

Going through the music history of the 1980’s, it could be noticed that pop music, throughout its development has been influenced by other genres of popular music. Pop music picked up instrumentation from jazz and rock music, vocal harmonies from gospel and soul music, tempo from dance music, support from electronic music, spoken passages from rap and so on. In 1950s television was introduced and visual presence of pop stars helped this music to gain popularity. In 1960s, inexpensive portable transistor radios were introduced, which helped teenagers to listen to music even outside their homes. By 1980s MTV favoured Michael Jackson, Prince and Madonna and other similar artists who had a strong visual appeal. Widespread use of the microphone, multi-track recording, and digital sampling were the other technological innovations that were responsible for the increasing popularity of pop music (Palande, n.d.).

Now, when music is predominantly distributed through the form of sound recordings, which are produced in large amounts and thus are available for large audiences, music inevitably acquires the characteristics of a product that is designed for mass consumption. This research talks about ‘popular music’ as a music that surrounds people in everyday life: people hear music everywhere starting with radio, television, movies, supermarkets, adverts, even when put on hold at call centres.

Aspiring for easy recognition, for the most part music itself becomes highly formulaic and predictable. Some scholars believe that it has much in common with language (Cooke, 1959; van Leeuwen 1999), even though music is a sort of by-product of the centrality of language to human evolution and the kinds of development

in our auditory cortex this has involved (Pinker, 1997). Machin points out that ‘when people talk they draw on a repertoire of word choices. These words are designed to fit in a grammatical structure’ (Machin, 2010:3). So the words and the manner of speaking are predictable and take predictable forms. Analysing music closer, it could be seen that it has similar predictability – repertoires, structures and patterns. Additionally, each genre tends to have different lyrics. For example, heavy-metal songs tend to speak about different topics than pop or folk music. According to Machin ‘we are more familiar with assessing song lyrics in terms of the story they tell, how much they contain feeling, what message they have. But when we look more carefully we find much deeper meaning that tie them to particular times, places and ideas’ (ibid.:3).

Wall (2003) has suggested that rather than thinking about the way bands have musical influences we should consider the idea of ‘music culture discourses’ (Wall, 2003:21). He says: ‘music sounds are part of the wider cultural practices, which collectively constitute our knowledge of popular music’ (ibid.). People broadly share discourses about what music is, how it should be made, how it should be listened to. It is considered that lyrics in pop music are trivial, ‘especially since most of them seem to be about falling in love or breaking up’ (Machin, 2010:11).

It is important to consider also record companies in the process of shaping the image of artists, searching market position and addressing audiences. Negus (1996) points out:

‘Since the beginning of the 1990s, six major recording companies have controlled the means by which approximately 80 to 85 per cent of recordings sold in the world are produced, manufactured and distributed. These companies are Sony Music Entertainment, Electrical and Musical Industries (EMI), the Music Corporation of America (MCA), Polygram Music Entertainment, the Bertelsmann Music Group (BMG) and Warner Music International’ (1996:51).

Also the Billboard has an important role in the music industry, because the audience of Billboard includes record label executives and music retailers. It is the world's premier music publication and Billboard has served the entertainment business since 1894 (Online 1). It is the primary source of information on trends and innovation in music so it plays an enormous role in the world of popular music and in society at large.

Thus the process of commercialisation of music plays an important role in development of pop music. According to Negus (1996), record labels have been powerful in defining what canons are, what we get to listen more broadly, how artists sound, play and look, and the attitudes that they should have. These large corporations highly influence the audio and visual language of music. They interfere with the standards that are important to how people evaluate bands themselves. Thus creating stereotypes of music's or artists' authenticity, creativity and social relevance (Machin, 2010:28). As Machin points out, 'artists might be manipulated by their record label, become seduced by monetary gain and therefore 'sell out'. Some bands become the product of a label, deliberately designed and marketed to appeal to particular listeners' (ibid.:29).

Theodore Adorno, a German sociologist, philosopher and musicologist, raises a theory of standardisation, which reflects the production, textual form, and consumption of popular music. It shows how production of music is simply reduced to reproduction, how structurally the textual form is standardised, and even the responses and reactions of the audience are predictable. Thus it can be concluded that lyrics of contemporary pop music, which is to be discussed in the next subchapter, tend to be standardised and highly formulaic in nature.

1.2. Lyrics

Regarding the lyrics of songs, it is one of the ways how artists can express their emotions and thoughts. Although other factors such as melody, rhythm, expression also have important role in perceiving music, through lyrics an additional, textual 'message' can be received.

As Machin states 'lyrics are not only about artists telling stories but also communicating discourses about their identity'. However banal lyrics might seem, as in the case of love songs, they can reveal much about cultural discourses of a specific time alongside which an artist may want to align themselves' (2010:77).

The terms 'pop music' and 'creativity' are often considered to have very little in common. Machin has pointed out that 'creativity is often contrasted to that which is contrived and particularly that which is manufactured' (ibid.:215). It means that in terms of music the act of creativity does not match with the activities of the corporate

record label. On the other hand, many believe that popular music simply would not have developed without the record companies (ibid.:216).

Patterns, formulas and standardization are clearly revealed in mainstream pop music. Lamb enlists various core elements of a pop song. According to Lamb (n. d.), pop songs tend to be rather short (not much longer than 3 minutes), they follow a certain verse-chorus pattern and they involve repetition of choruses, melodic sound and catchy lyrics. Also Everett (2002) adds the consistent and noticeable rhythmic element to this list.

Due to the fact that pop music is produced for broader audiences it is mostly concerned with themes and motifs that answer popular demands. The lyrics of pop music generally do not involve any controversial topics, as the main aim of these songs is to appeal to everyone. Thus, the range of the themes discussed in pop songs is rather wide. Hobbs and Gallup (2011) analyzed the lyrics of 174 songs that appeared in the 2009 Billboard Top Ten, distinguishing country, pop and R&B songs. The researchers were looking for reproductive messages in the songs and found that the four main topics discussed in pop songs are sex appeal, reputation, short-term mating strategies and fidelity assurance (Hobbs & Gallup, 2011). That is, pop song lyrics generally are about the visual appearance of a person, sexual activity, love and fidelity and social status of a person, as well as the retaining of a certain social status. The researchers also analysed song lyrics dating back to 1597 and found out that those texts dealt more with such issues as commitment, trust, rejection and alike, while modern pop music lyrics generally deals with sexuality, short term relationships and importance of one's social status (Hobbs & Gallup, 2011). Another recent article *A Generation's Vanity, Heard Through Lyrics* written by John Tierney (2011) speaks about the study carried out by American psychologist DeWall who analyses the lyrics of the Top 10 most popular songs in America from 1980 to 2007. The researchers found that the song lyrics include more and more first-person singular pronouns meaning that the songs are becoming more self-focused. They point out that 'the words "I" and "me" appear more frequently along with anger-related words, while there's been a corresponding decline in "we" and "us" and the expression of positive emotions' (ibid.). If the pop songs of the 60s and 70s promoted togetherness and importance of community, modern pop songs deal with individuality and his ego. The

researchers agree that popular music now deals with more antisocial themes like depression and loneliness compared to popular music 30 years ago (ibid.).

As Ian Farish, a Canadian singer, guitar player and music teacher, reports in his article *Song Structure* (2010), for a successful song there should be interesting lyrics, compelling melodies, and captivating musical performances, but an effective song form is equally critical. Structure gives a song coherence which is needed for sustaining a listener's attention, and that is why budding songwriters need to think about form (Farish, 2010). However, the popularity of a song has a lot to do with its lyrics: pop songs are easily remembered as their lyrics include certain repeated phrases and patterns – formulas, 'a collocation of words which recurs identically in form and content and in metrical pattern in a line of verse' (Wales, 2001:161). A formula may occur within one text or beyond the level of one text (ibid.). In terms of pop song lyrics, a formula may be a certain collocation of words that repeatedly occurs in the text of the song, as well as the very structure of the song.

The structure of the pop song can be a formula by itself. Thus Rutgers researchers Ellis and Engelhardt claim to have discovered the basic formula of a pop song. The researchers investigated songs from 1960s to 2010 analysing the tempo, song lengths, keys and other aspects of the songs. They discovered that most of the Billboard Hot 100 number one songs were sung in major key, with 135 beats per minute, they follow a I-III-IV chord progression in 4/4 time signature and they all follow a 'verse-verse-chorus-verse-chorus-bridge-chorus' pattern. The bridge usually arrives about two-thirds of the way through a song. It is generally a departure from the rest of the song: 'The bridge's job is to add contrast, a new perspective, or additional information; to take the song to the next level; and to lead the listener back to the chorus and title from a new angle' (Blume, 1999). Bridge could be considered the most common feature of pop songs and popular music in general.

The use of formulas in popular music is clearly related to the oral tradition – repetitions and formulas were used in folk tales and songs, as well as other texts that were told or sang, to help the listeners to keep them in mind. Very often such genres as ballads, epics, folktales, proverbs, riddles, etc. are joined under the term *folklore*. Folklore is usually associated with the works that were composed a long time ago; Encyclopaedia of Folklore (2001:531) states that folklore describes 'the manners, customs, observances, superstitions, ballads, proverbs and other material of the olden

time'. It follows to explain that oral literature is extinct and not around anymore, but Ruth Finnegan (1977:3) argues that the oral poetry is still a 'common occurrence in human society' and it is found all over the world even nowadays. Examples from oral literature used nowadays encompasses a mother who tells bed-time story to her child or a ghost story told around a campfire, also when lullaby is sung or joke is told oral literature lives on. People learn songs by listening to them and recalling them from memory. What was once a contemporary song becomes traditional as many singers learn the songs only by listening to friends or family. Contemporary pop music is repetitive and formulaic nature, similarly to oral tradition tends to expand in a virus-like form.

Over the centuries people have been searching for the definition of music. It is an important part of people's lives and people from different cultures tend to define music differently. Music has many genres and sub-genres and one of them – popular music – has emerged only in the middle of the 21st century. Many scholars have been investigating popular music and its language. Mainstream pop music is considered to be highly predictable and formulaic in its lyrics and its form as such.

CHAPTER II

ORAL TRADITION AND ITS FORMULAIC NATURE

A considerable proportion of our everyday language is 'formulaic'. It seems to be stored in fixed or semi-fixed chunks and is highly predictable in form (Wray, 2002). This chapter will explore the nature and purposes of formulaic language and look for definitions of patterns in different secondary sources. In this research patterns refer to prefabricated expressions or more specifically lexical bundles.

Even before the use of computer-assisted techniques in lexicography and linguistics, scholars interested in language use recognized the importance of recurring patterns (Biber&Conard, 2004). Firth (1957:195) noted that patterns in the surrounding context were important for understanding the meaning of a word, stating "you shall know a word by the company it keeps". There is a characteristic of the human mind that it is often unable to see things "as they are" but impose a tendency, a trend, a pattern. As stated by Mike Scott and Chris Tribble, 'human beings are unable to see shapes, lists, displays, or sets without insight, without seeing in them "patterns"' (2006:6).

There are words and phrases that we are likely to say when we see a particular friend, or find ourselves in a certain situation (Coulmas, 1981). According to Wray 'it is proposed that formulaic language is more than static corpus of words and phrases which we have to learn in order to be fully linguistically competent' (2002:5). Jespersen (1992) points out that 'a language would be a difficult thing to handle if its speakers had the burden imposed on them of remembering every little item separately' (1992:21). He also characterizes the concept of formula as follows:

it may be a whole sentence or a group of words, or it may be one word, or it may be only a part of a word, - that is not important, but it must always be something which to the actual speech instinct is a unit which cannot be further analysed or decomposed in the way a free combination can (ibid.:24).

People tend to tell the same story or deliver the same lecture more than once, and soon they find out that whole ideas are expressed in the same chunks of language each time (Peters, 1983:80, 109). A person may re-echo a form of words that he/she used earlier or which someone else has just used (Pawley &Syder, 2000:178).

2.1.Orality and oral tradition

In the past few decades the scholarly world has newly awakened to the oral character of language and to some of the deeper implications of the contrasts between orality and writing (Ong, 1982:5). Ong mentions that Ferdinand de Saussure, the father of modern linguistics, had called attention to the primacy of oral speech and all verbal communication, as well as to the persistent tendency to think of writing as the basic form of language (ibid.).

‘Human beings communicate in countless ways, making use of all their senses, touch, taste, smell, and especially sight, as well as hearing’ (ibid.:7). Ong comments that language is an oral phenomenon. He also adds the thought of Siertsema (1995) that ‘whenever human beings exist they have a language, and in every instance a language that exists basically as spoken and heard, in the world of sound’ (ibid.).

One of the key aspects of orality is the formulaic styling. In order to retain complex ideas they must be packaged memorably for easy recall.

To solve effectively the problem of retaining and retrieving carefully articulated thought, you have to do your thinking in mnemonic patterns, shaped for ready oral recurrence. Your thoughts must come into being in heavily rhythmic, balanced patterns, in repetitions or antithesis, in alliterations or assonances, in epithetic and other formulaic expressions... Serious thought is intertwined with memory systems (ibid.:34).

The use of patterns and the formulaicity can be traced back to oral tradition when cultural material, which includes messages and testimonies, were transmitted orally from one generation to another. Jan Vansina defines oral tradition as ‘verbal messages which are reported statements from the past beyond the present generation which specifies that the message must be oral statements spoken, sung or called out on musical instruments only’ (Vansina, 1985:27). The messages are verbally transmitted as speech in the forms of folktales, sayings, ballads or as songs.

In Vansina’s (1985:5) work the German scholar Bauer is cited who divides oral traditions in two groups. The first one includes all sources – regardless of whether they have survived intact or have become distorted in the process of transmission – which can be traced back to a particular individual and which have been handed down for some definite purpose, either public or private (ibid.). The second group includes those sources for which no personal authorship can be discovered, and which have spread

more or less on their own accord (ibid.). This group covers rumours, myths, sagas, legends, anecdotes, proverbs and folk songs. As Vansina states, ‘there must be transmission by word of mouth over at least a generation’ (ibid.:28).

All these traditions have common characteristics – the need to create an ‘atmosphere’ which means the imaginative inventiveness of the narrator and his desire to improve upon his material so as to pander to the love of the sensational felt by his audience, and increase the pleasure which he himself experiences in recounting what he has to say (ibid.:5). Vansina adds that

all this is done with open intention of producing the desired effect, and audience-reaction affects the course of the recital, so that everything combines to create an atmosphere in which the recital takes on the character of an original stroke of inspiration (ibid.).

This can be connected to the narrator of contemporary pop songs which are tended to create the atmosphere and to share common emotional experience.

Oral traditions are sources of specific nature. It derives from the fact that they are ‘unwritten’ sources and their preservation relies on the society which transmits oral history and oral literature across generations (ibid.:1). However, Ong points out that the term ‘literature’ with its essential meaning of ‘writings’ (from Latin ‘literatura’ – ‘litera’ which means a letter of the alphabet) covers a given body of written materials such as English literature or children’s literature, but it does not cover for purely oral heritage – the traditional oral stories, proverbs, prayers, formulaic expressions etc. (Ong, 1982:11). The orality of a culture totally untouched by any knowledge of writing or print is called ‘primary orality’ (ibid.).

‘It is ‘primary’ by contrast with the ‘secondary orality’ of present-day high-technology culture, in which a new orality is sustained by telephone, radio, television, and other electronic devices that depend for their existence and functioning on writing and print. Today primary oral culture in the strict sense hardly exists, since every culture knows of writing and has some experience of its effects. Still, to varying degrees many cultures and subcultures, even in a high-technology ambiance, preserve much of the mind-set of primary orality’ (ibid.).

The term ‘text’ often appears together with the term ‘oral literature’. ‘Text’ has the root meaning ‘to weave’ and it is more compatible etymologically with oral utterance that is ‘literature’, which as previously mentioned refers to letters

etymologically (ibid.:13). Ong states that ‘when literates today use the term ‘text’ to refer to oral performance, they are thinking of it by analogy with writing’ (ibid.); the similarly constructed term ‘oral literature’ is in itself self-contradictory.

There is an assumption that oral literature is the literature of non-literate people. It can be accounted for the fact that oral literature precedes the written one. People sung ballads and told stories before they were written down. Such works as Homer’s *Iliad* and *Odyssey* were at first oral literature before they were written down, and there are not many who would suggest that Homer was illiterate. However, it has been investigated that Homer’s epics contained many different formulas and structures that helped memorize the lengthy poems.

In an oral culture, restriction of words to sound determines not only modes of expression but also thought processes (Ong, 1982). ‘Formulas help implement rhythmic discourse and also act as mnemonic aids in their own right, as set expressions circulating through the mouths and ears of all’ (Ong, 1982:35). Ong points out that fixed, often rhythmically balanced expressions can be occasionally found in print and definitely can be ‘looked up’ in books of sayings, but in oral cultures they are incessant (ibid.). These expressions help to structure thought itself which in any extended form is impossible without them (ibid.).

Oral traditions consist of all verbal testimonies – sources which are transmitted from one person to another through the medium of language (Vansina, 1985). Vansina cleverly observes that ‘most oral texts have an internal pattern of arrangement’ (ibid.:57). The content of these texts is not presented, but has certain rules which enable further classification of oral literature to be made, based on the kind of internal structure displayed (ibid.).

To conclude, Ong states that ‘in a writing of print culture, the text physically bonds whatever it contains and makes it possible to retrieve any kind of organization of thought as a whole. In primary oral cultures, where there is no text, the narrative serves to bond thought more massively and permanently than other genres’ (ibid.).

2.2. The notion of lexical bundles

Lexical multi-word sequences play an important role in language in general. As stated before popular music is full of formulas and repetitions including multi-word

sequences. The latter have been studied under many rubrics, including ‘lexical phrases’, ‘formulas’, ‘routines’, ‘fixed expressions’, ‘prefabricated patterns’ (or ‘prefabs’), and ‘lexical bundles’ (Biber et al., 2004). In *Longman Grammar of Spoken and Written English* (1999) the following definition of lexical bundles is given:

lexical bundles are recurrent expressions, regardless of their idiomaticity, and regardless of their structural status. That is, lexical bundles are simply sequences of word forms that commonly go together in natural discourse (Biber et al. 1999:900).

Although there has been a lot of research analysing multi-word units, still there is small agreement on their defining characteristics, the methodologies to identify them, or even what to call them (Biber et al., 2004). Most of the studies focus on the lexical class in written academic registers, especially academic research articles in science or medicine. However, few studies describe the linguistic characteristics of spoken academic discourse (e.g. Biber et al. 2004, Nattinger and DeCarrico, 1992).

Dontcheva-Navratilova (2012) points out that ‘while the studies into conventionalized expressions apply different explanations and criteria for the identification of multi-word sequences and thus approach their analysis from different perspectives, they all conclusively show that conventionalized expressions constitute a large proportion of discourse and therefore indicate competent use of language in a particular context’.

According to Biber et al. (2004:372), empirical studies on word combinations differ in terms of: 1) research goals (description of the full range vs. a small set of multi-word units); 2) criteria for identification of multi-word units (perceptual salience, frequency criteria, etc.); 3) formal characteristics of multi-word units (continuous sequences, discontinuous frames or lexico-grammatical patterns; two-word collocations vs. longer sequences); 4) number of text samples used (small vs. large corpora); and 5) whether or not register comparisons are made (written texts only, spoken texts only, both).

However, one of the recently developed studies uses a frequency-driven approach to multi-word units, the methodology based on the analysis of the most recurrent sequences of words (Biber et al., 2004:373). As Sinclair (1991) observes:

by far the majority of text is made of the occurrence of common words in common patterns, or in slight variants of those common patterns. Most everyday words do not have an independent meaning, or meaning, but are components of a rich repertoire of multi-word patterns that make up a text (Sinclair, 1991:108).

Although, as Biber et al. (2004) point out, a diversity in research methods and perspectives is needed to better understand a complex issue of phraseology, it is also true that such a situation ‘hinders communication between linguists and generally increases the impression of fuzziness in the field’ (Granger & Paquot, 2008:28).

Howarth (1996) speaks about the lack of consistency in the way most researchers focus on only a part of the whole phraseological spectrum, for example, idioms for some, collocations for others and speech formulas for still others.

Granger and Paquot (2008) outline two distinct approaches to the study of phraseology: the traditional approach and the distributional approach. The first – traditional approach – is strongly influenced by the Russian perspective on phraseology. Burger (2007) points out that a set of linguistically identified multi-word expressions lies on a continuity of fixedness. At one end of this spectrum are pure idioms, which are the most rigid and least substitutable and are thus considered the “prototype of the phraseological unit” (Gläser, 1998:126), while at the other end are free word combinations.

The distributional approach as called by Evert (2004) or frequency-based approach (Nesselhauf, 2004) does not depend on pre-defined linguistic categories for the identification of phraseological units and it covers a wide range of word combinations such as frames, collocational frameworks, colligations and compositional recurrent phrases (Granger & Paquot, 2008). These units were displayed to be a universal feature of language, while most of the restricted units favoured by the traditional approach were found to occur rarely (Biber et al., 1999).

Granger and Paquot (2008) propose a typology of the types of phraseological units obtained through the distributional method, differentiating between two main extraction procedures: co-occurrence analysis and n-gram analysis. Danica Joy Lorenzo Salazar in her dissertation *Lexical bundles in scientific English: A corpus-based study of native and non-native writing* (2011) includes a scheme developed by Granger and Paquot (see Figure 2.2 below). The framework of n-gram/cluster analysis shown in this figure will be used in the practical part of the research.

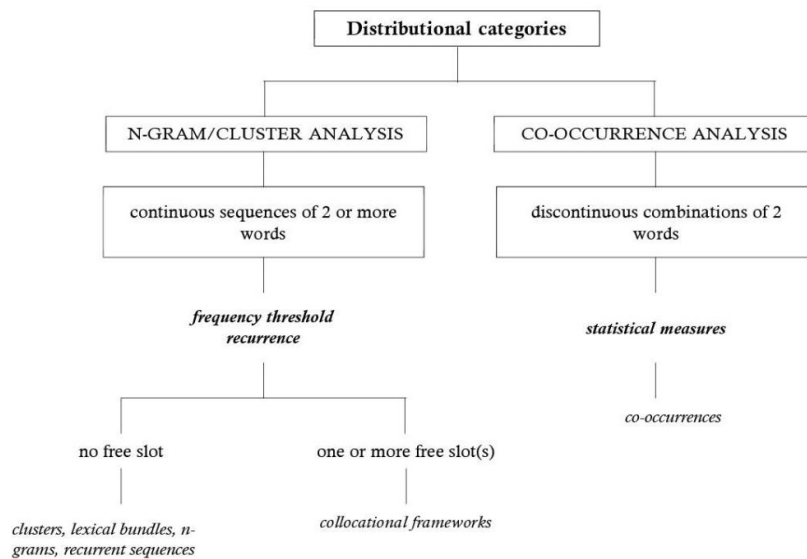


Figure 2.2 Distributional categories (Granger & Paquot, 2008:39) in the work of Salazar (2011:25)

Co-occurrence analysis focuses on the statistical associations between lexical items. Words that co-occur more frequently than expected by chance are referred to as *collocations* or *collocate* (Sinclair, 1991). However, n-gram analysis refers to the extraction of frequently occurring strings of two or more words variously called *n-grams* (or more specifically, *bigrams* or *trigrams*) (Salazar, 2012). Trigrams or three-word lexical bundles will be investigated in the research. As Biber et al. (1999) comment:

lexical bundles are identified empirically, as the combinations of words that in fact recur most commonly in a given register. Three-word bundles can be considered as a kind of extended collocational association, and they are thus extremely common. On the other hand, four-word, five-word, and six-word bundles are more phrasal in nature and correspondingly less common (Biber et al. 1999:992).

Although this type of analysis is usually associated with continuous uninterrupted word sequences, some n-gram researchers have also studied discontinuous language patterns. Renouf and Sinclair (1991) searched a corpus for a set of these patterns, which they termed collocational frameworks.

Collocational frameworks are composed of fixed high-frequency function words combined with free slots filled by a variety of content words (e.g., a + ? + of, an + ? + of, be + ? + to). Biber (2009) investigated similar multi-word sequences using a corpus-driven method that involved identifying the most common patterns in a corpus, determining the variability and fixedness of the elements within these patterns and comparing their use in speech and writing.

To conclude, many scholars consider language as a prefabricated and highly formulaic phenomenon. Throughout history it can be seen that people tend to use formulas in oral traditions (e.g. ballads, sayings, folk songs etc.). In order to retain complex ideas their wording must be packaged memorably for easy recall which can be done with the aid of patterns and formulaic expressions.

Lexical multi-word sequences have been studied under different rubrics therefore there is no agreement in their definitions and methodology of their research. However, there are some scholars that have investigated these structures in written academic registers and few of the researchers have examined them in spoken academic discourse. Despite the fact that there are so many approaches to studying multi-word units in discourse, none of the scholars has analysed the discourse of song lyrics.

A clear observation is that conventionalized expressions constitute a large proportion of discourse and therefore indicate competent use of language in a particular context. There are two approaches that are used studying lexical bundles: the traditional approach and the distributional approach. The second will be used as a framework for the practical part of the research.

CHAPTER III

METHODOLOGY

The practical part is the analysis of song lyrics taken from Billboard Top 100 of the year 2011. The Billboard Top has been chosen because of its popularity and importance in global musical community, as well as in the world in general. Billboard is the world's premier music publication and it has been in the entertainment business since 1894 (Online 1). The Billboard Hot 100 contains the most popular singles of the year in the United States. Fifty songs of year 2011 are chosen for the analysis and their lyrics are found in the lyrics database <http://www.azlyrics.com> (see also Appendix 1).

A quantitative approach was applied to corpus-based investigation. For the research of lexical bundles the version AntConc 3.3.0m (Macintosh OS X) of the freeware concordance program *AntConc* created by Laurence Anthony (2011) was used. 'The concordance program is a freeware, multiplatform tool for carrying out corpus linguistics research and data driven learning' (Anthony, 2011). There are different tools for corpus-based analysis, but the N-Grams Tool was chosen for this research of lexical bundles. The N-Grams Tool scans the entire corpus for 'N' length clusters (N is understood as a number of words in a bundle) (Anthony, 2011). This investigation concerned 3-word lexical bundles which are more frequent and that show less variation than 4-word or 5-word lexical bundles. 2-word lexical bundles were not included since many of them are word associations that do not have a distinct discourse-level function.

After finding common expressions in corpus by choosing the number of words of the expression or n-gram the Word List Tool was used to find out which are the most frequently used words in the studied corpus.

The received results underwent qualitative analysis which allowed to make relevant conclusions. First of all, lexical bundles were analysed taking into account their frequency, then they were grouped according their types and each group was analysed separately. Then each bundle was searched in BNC, and the conclusions were made on the basis of the register and genres in which the bundle appears. The full list of results can be seen in the Appendix 2.

CHAPTER IV

LEXICAL BUNDLES IN POP SONGS

After collecting a study corpus of 50 songs which include 24 172 words of song lyrics a list of the most frequent 3-word n-grams or lexical bundles was extracted by the freeware concordance program AntConc. The total number of all 3-word lexical bundles founded in the lyrics is 23 764, but only 591 are repeated at least 5 times. The analysis will be carried out of 591 different 3-word lexical bundles.

The investigation shows that there are several types of lexical bundles that can be classified in five sub-groups. The first is the group of most frequently repeated lexical bundles as a musical language (to be explained below). The second group is lexical bundles containing personal pronoun *I*, the third – lexical bundles containing personal pronoun *you*, the fourth group covers lexical bundles containing personal pronouns *she*, *he*, *they*, *it* and the last is the group of lexical bundles with place/time reference.

4.1. Lexical bundles as a musical language

First of all, many of the most frequent 3-word lexical bundles are the so-called ‘musical language’. They usually are vowels or sounds that are easy to pronounce in the singing process and it is easy to fill pauses with these kind of lexical bundles. As it is shown in the Table 4.1 (see also Appendix 2), the n-gram ‘la lala’ is the most frequent lexical bundle (repeated 142 times), ‘oh ohoh’ – 46 times, ‘yeah yeahyeah’ – 41, ‘nanana’ – 26 etc. All these are sounds (usually different vowels or syllables) that have been written down. In music these kind of ‘bundles’ are applied very frequently so sometimes it is hard to write every sound that an artist sings, for example, ‘oooooooo’ or ‘ooh hoo ooh’ and for this reason in some lyrics these phrases are missing. However, this is one of the most common features of pop music nowadays.

There are also some lexical bundles which are set phrases of musical language, e.g. such phrase as ‘come on’ that can be found in the two very frequently used bundles – ‘on come on’ (29) and ‘come on come’ (28). They can be considered as 2-

word n-grams that are very often used in pop music and have become fixed expressions.

Table 4.1 Lexical bundles as musical language

No.	Lexical bundle	Frequency	Entries in BCN	Register in BNC (Colloquial/formal)	Genre in BNC
1	la lala	142	322	Colloquial	Orchestral society committee meeting (leisure), conversation
2	oh ohoh	46	144	Colloquial	Radio broadcast, interview, conversation
3	yeah yeahyeah	41	119	Colloquial	Tutorial lesson, meeting, lecture, interview, radio broadcast, conversation
4	nanana	26	56	Colloquial	E-mail, conversation
5	oh nana	14	-	-	-
6	yeah uh huh	12	-	-	-
7	boom badoo boom boom	12	-	-	-
8	dumdumdum	9	5	Colloquial	Conversation
9	numnumnum	9	-	-	-
10	younyounyoun	9	-	-	-

Only 7 out of 18 analysed lexical bundles as a musical language appears in the British National Corpus (BNC). However, the entry number is quite large. The most frequent lexical bundle of this type is ‘la lala’, which has also the biggest number of entries in the BNC – 322. It is mostly used in conversation and in orchestral society committee meeting (leisure). The next two most frequent lexical bundles are ‘oh ohoh’ (144 entries) and ‘yeah yeahyeah’ (119 entries), and they are mostly used in radio broadcasts, interviews, tutorial lessons, meetings, lectures and conversations. All of registers are essentially dialogical and the colloquial register is prevalent.

One of the reasons why such lexical bundles as ‘la lala’ and ‘nanana’ is present in many genres is that people tend to imitate songs that they have heard and sometimes this ‘musical language’ helps in cases when a person does not know the lyrics of a song. It could be observed that the high frequency of these lexical bundles could be a sign of lexicalisation of these sound imitations. Repetitions and especially repetitions of such time fillers like ‘oh’ and ‘yeah’ appear in every conversation and their appearance is quite natural in the discourse of pop songs too.

4.2. Lexical bundles containing personal pronoun *I*

Second most frequent group of lexical bundles are the bundles containing personal pronoun ‘I’. The most frequently used lexical bundle with pronoun ‘I’ is ‘I don’t’ – repeated 40 times. It is a contracted form of ‘I do not’, because the concordance program sorts out ‘t’ as a separate word. As it could be seen in the Table 4.2 (see also Appendix 2), most frequent bundles consist of the personal pronoun ‘I’ and the present form ‘am’ of the verb ‘to be’, for, example, ‘I’m on’ (35), ‘I’m the’ (27), ‘and I’m’ (21) etc. The contracted forms (verb contractions and *not* contractions) are mostly used as referring to the fact that song lyrics tend to belong to more colloquial register than formal. Such forms as in the following bundles ‘I ain’t’ (11), ‘I’m gonna’ (14) and ‘I wanna see’ (11) appear quite often in this way rendering the spoken discourse in writing, i.e. imitating spoken discourse. Other aspect is the frequency of ‘I’ usage in lyrics may be explained with the individualisation and the narrative nature of contemporary pop songs where the lyrical hero is a kind of storyteller who is an active participant too.

Also different forms of the personal pronoun ‘I’ are employed in the creation of lexical bundles. In the Word List Tool the frequency of ‘me’ reaches 415 and of the possessive form ‘my’ it is 350. The high frequency of these words is reflected in the list of lexical bundles, for example, the accusative pronoun ‘me’ appears in such n-grams like ‘make me feel’ and it is repeated 26 times through all lyrics, ‘you make me’ (24) and ‘give me everything’ (15). As well as the possessive determiner ‘my’ can be found quite often, e.g. ‘what’s my’ (26), ‘my name oh’ (10), ‘to my stereo’ (10).

All in all the personal pronoun ‘I’ and its forms ‘me’ and ‘my’ take the highest ranks in the top of frequency. Taking first 20 most frequent lexical bundles 10 of them

are lexical bundles containing ‘I’, ‘me’ or ‘my’, then comes the so-called ‘musical language’ bundles – 6 positions, 3 positions belong to place/time reference bundles and 1 – for bundles containing personal pronoun ‘you’.

In lyrics the narrator usually refers to himself and tells the story from his point of view. However, it is not just telling the story, it is also expressing emotions and feelings through the personal perspective which is very important in popular music. To make one heard, the speaker needs an addressee, so the personal pronoun ‘you’ (discussed in the next subchapter) also appears in the list of most frequent lexical bundles.

Looking at first 10 most frequent bundles containing personal pronoun ‘I’ only 3 of them appear in BNC. First two ‘I don’t’ and ‘I’m on’ have only 2 entries each and they are used as titles of historical fiction books. However, the number in brackets (see Table 4.2 and Appendix 2) shows the entries on full forms of these bundles. For example, ‘I do not’, ‘I am on’, ‘I am the’ etc. appear more frequently than their contracted forms. It can be seen also with the bundle ‘I want you’ (15) which has no contracted form and it has 1027 entries in the BNC appearing in such genres as music publications, newspapers, conversations etc. Thus it can be concluded that the use of 3-word lexical bundles in these cases is not sufficient for proper research. Nevertheless, high frequency of these bundles (with contracted forms) in song lyrics indicates the high level of the use of colloquial register.

Table 4.2. Lexical bundles containing personal pronoun I

No.	Lexical bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	I don’t	40	2 (3161)	Colloquial	Historical fiction
2	I’m on	35	2 (79)	Colloquial	Memoir
3	I’m the	27	- (375)	-	-
4	Like I’m	26	- (25)	-	-
5	I’m coming	24	- (20)	-	-
6	And I’m	21	- (1201)	-	-
7	And I’ll	18	- (676)	-	-
8	I’ve got	17	- (225)	-	-
9	I’m loving	15	- (5)	-	-

10	I want you	15	1027	Colloquial and formal	Fiction, music publication, newspaper, lecture, conversation
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Coming back to the first person personal pronouns, also the plural form ‘we’ is used very frequently throughout the investigated lyrics. In the word list it has 16th position with frequency of 239. In the list of bundles the most common n-grams containing ‘we’ are ‘we could have’ – repeated 7 times, ‘we gon’ be’ (7), ‘night yeah we’ (6), ‘superstars we are’ (6), ‘tonight we’re’ (6). Such examples as ‘we’re dancing’, ‘we’re going’, ‘we’re superstars’, ‘who we are’ (all repeated 6 times) show that the pronoun ‘we’ usually occurs together with the present tense. It can also be observed with the personal pronoun ‘I’ – first six most frequently used lexical bundles contain I + verb ‘to be’ in the present form (see the Table 4.2).

Also these bundles appear in the BNC, for example, ‘we could have’ (595 entries), the full forms ‘tonight we are’ (8), ‘we are going’ (629) and ‘who we are’ (76). They all represent different genres – conversations, lessons, seminar speeches, debates, training sessions which are genres where audience is of great importance. Most part of them is used in spoken discourse. It is obvious that these (and all the other) lexical bundles appear in newspapers, fiction or other genres of writing because of the fact that there are more written than spoken corpus available. As Ong mentioned that ‘there is hardly an oral culture that is not somehow aware of the vast complex of powers forever inaccessible without literacy’ (1982:15). Nowadays orality is highly connected with literacy and one cannot exist without other.

To sum up, lexical bundles containing first person personal pronouns are in most cases used with the verb in the present tense and most often referring to the present moment. In its imitation of spoken discourse, pop music tends to avoid complex tense and other grammatical forms, thus bringing the message of the song to the audience in the simplest way possible.

As it was seen in the Chapter 2 concerning oral traditions, pop music and oral traditions have common characteristics, among them – the need to create an ‘atmosphere’ and the imaginative inventiveness of the narrator or lyrical hero who has a desire to increase the pleasure which he himself experiences in recounting what he has to say/sing and share it with the audience (Vansina, 1985). Thus the high use of

lexical bundles containing pronouns ‘I’ and ‘you’ is closely connected to the characteristics of the oral traditions with the need of bringing his/her message to the audience.

4.3. Lexical bundles containing personal pronoun *you*

As said above, 2nd person personal pronouns are also very common in contemporary pop songs. The high use of 1st person personal pronouns require an addressee, someone to whom address his/her emotional experience therefore lyrical hero uses personal pronoun ‘you’ to ‘get closer’ to his audience. There are 61 types of n-grams or lexical bundles with personal pronoun ‘you’ with the minimum frequency of 5 (see Appendix 2). The 10 most frequent lexical bundles in the pop songs can be seen in the Table 4.3 below.

Although the personal pronoun ‘I’ is more frequent than the personal pronoun ‘you’, they are often used together due to the fact that songs are made as an address to someone. A clear example is the most frequent lexical bundle ‘you make me’ which is repeated 24 times and such examples as ‘I want you’ (15), ‘You know I’ (11) and ‘With you I’ (10).

Also the contracted forms are present, for example ‘you’re gonna’ (17), ‘you’re a’ (14), ‘you don’t’ (13) etc. As said before, all lyrics of pop music tend to imitate colloquial register where these forms are common phenomenon. Regarding register, most of the bundles that can be found in BNC are colloquial. Some of them, for example, ‘you make me’, ‘the way you’ and ‘I want you’ also appear in formal registers, such as documentaries or historical fiction, but then they must be viewed in broader context. Like the bundles containing personal pronoun ‘I’ also the bundles containing ‘you’ usually are present in different conversations, interviews or other different genres connected with two or more person communication.

Table 4.3 Lexical bundles with personal pronoun *you*

No.	Lexical bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	You make me	24	97	Colloquial and formal	Fiction, lecture, debate, conversation

2	The way you	18	820	Colloquial and formal	Fiction, interview, conversation, essay, lecture, training session
3	You're gonna	17	-	-	-
4	I want you	15	1027	Colloquial and formal	Fiction, music publication, newspaper, lecture, conversation
5	For you yeah	14	13	Colloquial	Meeting, instruction video, training session, conversation
6	(a)m loving you	14	-	-	-
8	You never had	14	44	Colloquial and formal	Newspaper, fiction, interview, conversation
9	You're a	14	-(993)	-	-
10	Oh you know	13	84	Colloquial	Newspaper, meeting, discussion, conversation

4.4. Lexical bundles containing personal pronouns *she, he, they, it*

After investigating first and second person personal pronouns such as 'I', 'you' and 'we' and their forms in the previous sub-chapters, the third person personal pronouns ('she', 'he' and 'they') are to be discussed in the given subchapter.

These personal pronouns and their forms quite rarely occur in the n-gram list. As the frequency word list show, pronoun 'she' is repeated 54 times through all lyrics, also the possessive form 'her' – 44 times, pronoun 'he' – 50 times, the object form 'him' – 12 times and the possessive form 'his' is repeated only 7 times. The pronoun 'they' – 59 times, object form 'them' – 41 times, possessive form 'their' only 2 times. Although the word frequency rates are quite high, the third person personal pronouns 'she', 'he', 'they' and their forms do not appear in the list of most frequent lexical bundles.

As regards personal pronoun ‘it’, it is the third most frequent word after personal pronouns ‘I’ (1198) and ‘you’ (904) and it is repeated 563 times. It has also been founded in the list of frequent lexical bundles. The table below suggests that pronoun ‘it’ is more likely used together with the verb ‘to like’, for example, ‘I like it’ (14), ‘it like it’ (13), ‘like it like’ (13). All these three bundles can be treated as one because of the high repetition of the phrase ‘I like it’ without any commas, so the concordance programme sorted them out like separate bundles. Also in the BNC all these phrases appears quite frequently, for example, ‘I like it’ has 389 entries ‘it like it’ (40) and ‘like it like’ (22), but all of them must be looked in a broader sense. However, all of them are used mostly in conversation that is in colloquial register.

The example ‘come on I like it’ of the song “S&M” by Rihanna shows that the phrase ‘I like it’ is used together with the phrase ‘come on’ and it is repeated many times throughout the song. In this case ‘it’ refers to something abstract, not clearly defined and it is so in most cases of lexical bundles containing pronoun ‘it’. Examples like ‘turn it up’ (8), ‘dj turn it’ (6) and ‘do it tonight’ (6) can be seen in many song lyrics nowadays, they have become standardized as many lyrics suggest the idea of the DJ playing music and people wanting him to play it louder. These and many other phrases have become fixed expressions within the sphere of pop music. Thus they can be put under the term jargon of music or more specifically the jargon of pop music.

Table 4.4 Lexical bundles containing pronoun *it*

No.	Lexical bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	I like it	14	389	Colloquial	Conversation, television broadcast, essay, fiction
2	It like it	13	40	Colloquial	Conversation, article, fiction, newspaper
3	Like it like	13	22	Colloquial	Conversation
4	Do it all	11	235	Colloquial	Conversation, news script, press announcement, articles
5	And it's	9	-	-	-

6	It on the	9	-	-	-
7	It's all	9	- (670)	-	-
8	Know what it	9	823	Colloquial and formal	Conversation, fiction, lecture, guide, discussion
9	Like it's	9	- (74)	-	-
10	What it is	9	1874	Colloquial and formal	Conversation, fiction, academic literature,

As it can be seen in the table above pronoun 'it' appears almost in all entries of BNC. 'It' itself is widely used word and so it is in the lyrics and the corpus. The most frequent bundles are the variations of the bundle 'I like it' and they all appear in conversations, television broadcasts, newspapers etc. All lexical bundles containing pronoun 'it' mostly referred to colloquial register. It can be seen that bundles that contain contracted forms cannot be found in the BNC. However, they appear in their full forms (see numbers in brackets).

4.5. Lexical bundles with time/place reference

Next most common type of lexical bundles is lexical bundles referring to a place/time. As the Table 4.5 below shows there are 53 different place or time lexical bundles. For example, 'on the floor' repeated 34 times, '(a)m coming home' – repeated 23 times, 'on the edge' – 21 times, 'in the air' – 17 times, 'in the deep' – 16 times, 'in the world' and 'last Friday night' – 12 times etc. These bundles refers to a particular place or time, but there are also very many bundles that are "taken out of context" or in other words not completed, for example, 'tonight I'm' – repeated 16 times, 'me everything tonight' – 15 times, 'at me now' – 13 times etc. These are the most frequent ones.

Many song lyrics contain lexical bundles with time reference, but usually the moment or the time marker is not definite and is created with the help of different adverbs of time/place, for example, the bundles containing the words 'now', 'never', 'ever', 'forever' etc. Lexical bundles with definite time identifiers, i.e. referring to specific moments in time, for example, such bundle as 'last Friday night' are less frequent than bundles that contain relative reference, i.e. such words as 'tonight',

‘tomorrow’ and ‘this moment’. As it could be seen in the list of more frequent words, the word ‘tonight’ appears 107 times in 14 different lexical bundles in the whole 50 songs, which makes it the most frequent word referring to time.

In many songs lyrics the narrator refers to broader periods of time. For instance, ‘you’re gonna wish *you never had* met me’ (Adele’s “Rolling in the Deep”) or ‘See you had a lot of moments that *didn’t last forever*’ (“How to Love” by Lil Wayne) etc. Nevertheless, usually the lyrical hero speaks about ‘tonight’ – the particular night the audience is listening to the song, but specific time is not mentioned, for example, tonight at 4 PM or 2 AM. A demonstrative example could be ‘That *tonight I’m* loving you’ (“Tonight” by Enrique Iglesias) or ‘There ain’t no reason you and me should *be alone tonight*’ (“Till the World Ends” by Britney Spears). This approach allows the listener to feel ‘in the song’ at any time. Also they create an easier identification and sympathy with the sentiments of the lyrical hero or storyteller.

As to the place bundles, the most frequent bundle is ‘on the floor’ and it appears 34 times in 5 different songs. This can be explained as the music especially pop music usually is closely related to dancing. This particular bundle reveals the place where the actual dancing usually happens. It could not mean a real dance floor, but the phrase itself has gained the meaning ‘to dance’ or ‘to start dancing’. Another frequently used bundle is ‘am coming home’ as referring to the place people call home. This bundle also has gained broader meaning. It could be not only the home of a particular person, but also home as a place to return. For example, ‘I’m coming home’ is the most repeated phrase in the song “Coming Home” by Diddy where he mentions also ‘Is a house really a home when your loved ones are gone’. So here he speaks not only about home as a specific house, but home as the place where a person can meet his/her closest people. When analysing these bundles, it can be seen that song lyrics may contain more abstract notions regarding place references rather than specific or exact places.

The next frequently used lexical bundles ‘on the edge’ and ‘in the air’ signifies something more than a particular place. All these bundles are used in a broader and more emotional sense.

Almost all of the lexical bundles referring to a place or time appear in the BNC. As it can be seen in the Table 4.5 most of them are used in colloquial context (conversations, classroom interactions etc.). However, these bundles also appear in

more formal register, for example, in different manuals, science literature etc. Such bundles as ‘on the floor’ and ‘your hands up’ in these contexts must be looked in a broader context to understand their function.

Table 4.5 Lexical bundles referring to a place or time

No	Lexical Bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	On the floor	34	2422	Colloquial and formal	Fiction, historical fiction, newspaper, conversation
2	(a)m coming home	23	3	Colloquial	Newspaper, conversation
3	On the edge	21	1240	Colloquial and formal	Newspaper, fiction, meeting
4	In the air	17	1646	Colloquial and formal	Fiction, newspaper, magazine, conversation
5	Your hands up	17	26	Colloquial and formal	Different manuals, lesson, classroom interaction, court case
6	In the deep	16	163	Formal	Science literature, newspaper
7	Tonight I’m	16	- (5)	-	-
8	Me everything tonight	15	-	-	-
9	You never had	14	44	Colloquial	Conversation, news scripts, interview, fiction
10	At me now	13	15	Colloquial	Conversation, fiction

All these groups of lexical bundles show that song lyrics contain a high number of frequently used 3-word bundles. Analysing all founded lexical bundles with the help of the corpus, it could be said that they are extremely common. They are not idiomatic in meaning and in most cases they do not represent complete structural units, but often bridge structural units, e.g. they begin at a clause/phrase boundary, but the

last words of the bundle are the beginning elements of a second structural unit, for example, such bundles as ‘me everything tonight’, ‘and it’s’, ‘it on the’ etc.

In the first sub-chapter lexical bundles used as a musical language were investigated. The research showed that these n-grams are the most frequently used in the gathered corpus of fifty song lyrics. They are very common feature of popular music nowadays. However, not all of them appear in the BNC, but surprisingly there are some of them that are used quite frequently in such genres as conversations, meetings and radio broadcasts. This can be explained with the fact that they are used as sound-fillers in the process of communication.

The second and the third sub-chapters were devoted to the lexical bundles containing personal pronouns ‘I’ and ‘you’. Both of these pronouns are the most frequently used words in the gathered corpus. In lyrics the narrator usually refers to himself and tells the story from his point of view. However, it is not just telling the story, it is also expressing emotions and feelings through the personal perspective, but the narrator also needs an addressee so the personal pronoun ‘you’ often appears together with the pronoun ‘I’. Both of these pronouns have not a large number of entries in the BNC. It can be explained with the fact that the contracted forms were almost never found in the database of BNC.

Next sub-chapter was devoted to lexical bundles containing personal pronoun ‘she’, ‘he’, ‘they’ and ‘it’. Although the word frequency rates are quite high, the third person personal pronouns ‘she’, ‘he’, ‘they’ and their forms do not appear in the list of most frequent lexical bundles. Nevertheless, lexical bundles containing pronoun ‘it’ appear very frequently in the song lyrics, as well as the BNC. Such examples as ‘turn it up’, ‘dj turn it’ and ‘do it tonight’ have become fixed expressions and are used specifically within the jargon of music.

To conclude, in the context of pop music lyrics lexical bundles have their own function. They are highly standardized and to understand their discourse functions it is important to connect them with pop music as a genre and consider the creation of a pop song as such.

CONCLUSIONS

Entertainment industry is one of the most important industries of the modern world, and music, especially, pop music is a substantial part of it. Pop music appeals to everyone – it is melodic, catchy and tends to settle in the memory after a single hearing. The secret to that is not a secret at all – the popular songs are manufactured to be likeable and, therefore, sell better. Starting from the themes of their lyrics to the structure of the songs, they are designed to be simple, predictable and memorable. Formulaic structures that appear in the texts of these songs play an important role.

It came clear in the course of investigation that the use of formulas in popular music is related to the oral tradition – repetitions and formulas were used in folk tales and songs, as well as other texts that were told or sang, to help the listeners to keep them in mind. Contemporary pop music is repetitive and formulaic nature, similarly to oral tradition tends to expand in a virus-like form.

The aim of this research paper was to investigate the use of formulaic structures in the lyrics of pop songs and answer the research question: what linguistic structures can be found in the songs from Billboard Top 100 of 2011. To give an answer, an overview of the available theory on popular music, oral traditions and formulaic nature was made. Then 50 songs from the Billboard Top 100 list of the 2011 were taken and analysed with concordance program AntConc in order to find lexical bundles. The researched corpus included 24 172 words of song lyrics.

As a result of the present investigation, 591 3-word lexical bundles were found that were repeated at least 5 times. After qualitative analysis, they were divided into 5 groups. First group includes the most frequent lexical bundles of so-called ‘musical language’. The second group is lexical bundles containing personal pronoun *I*, the third – lexical bundles containing personal pronoun *you*, the fourth group covers lexical bundles containing personal pronouns *she*, *he*, *they*, *it* and the last is the group of lexical bundles with place/time reference. All the bundles were searched in the British National Corpus on account of their genre. The main conclusion is that the biggest part of the lexical bundles found in Billboard is colloquial and can be regularly encountered in conversational style. Thus it can be said that there exists a convergence of song lyrics speech and colloquial speech. In many cases lexical bundles are not structurally complete and sometimes they are unlikely to be recognized as complete

lexical chunks or fully-fledged formulas. Nevertheless, as the research showed, the lexical bundles that were investigated basing particularly on frequency criteria have the characteristics to be functional connectors in discourse.

Although the amount of the lexical bundles found suggests that modern pop songs are very formulaic and standardized, still it does not interfere with the creativity and imagination. Popular music like any other form of human expression is a clear reflection of modern society. Investigation of the features of pop music will broaden the understanding of contemporary society and discourses governing its imagination. The range of the material being rather narrow, this research clearly shows that further linguistic analysis of pop songs would lead to significant findings about contemporary language use at large.

THESES

1. The concept of music is closely connected to the concept of language, both being powerful cultural and economical force in modern society.
2. Music can be divided into genres and subgenres, although such division is often subtle, open to individual interpretation and controversial.
3. Repetitions and formulas of pop songs make them structurally similar to folk tales and songs, and the use of certain patterns in the creation of pop songs does not interfere with their creativity and imagination.
4. There is small agreement on lexical bundles definition and the methodology for their identification. The most often used approach in the process of corpus research is choosing the number of words of the expression or n-gram.
5. The analysis of 50 songs from the Billboard Top 100 list of the 2011 with the concordance program AntConc yields 591 3-word lexical bundles repeated at least 5 times.
6. The lexical bundles found in the sample can be classified in three bigger subgroups, namely, including personal pronouns (I, you, it etc.), the so-called 'musical language' and bundles with time/place reference.
7. With the exception of a bigger part of nonsensical musical language, bundles are found in the British National Corpus. They predominantly belong to the colloquial register and appear in two-sided communication, and thus, demonstrate a convergence of song lyrics speech and colloquial speech.
8. Despite structural incompleteness of some lexical bundles, all lexical chunks found on the basis of frequency criterion are functional connectors in discourse.

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Appendix 1
Fifty Pop Songs of the Billboard Top 100 of 2011

1. Adele - Rolling In The Deep
2. LMFAO feat. Lauren Bennett & GoonRock - Party Rock Anthem
3. Katy Perry - Firework
4. Katy Perry feat. Kanye West - E.T.
5. Pitbull feat. Ne-Yo, Afrojack & Nayer - Give Me Everything
6. Bruno Mars - Grenade
7. Cee Lo Green - F**K You (Forget You)
8. Nicki Minaj - Super Bass
9. Maroon 5 feat. Christina Aguilera - Moves Like Jagger
10. The Black Eyed Peas - Just Can't Get Enough
11. Jennifer Lopez feat. Pitbull - On The Floor
12. Rihanna - S&M
13. Foster The People - Pumped Up Kicks
14. Katy Perry - Last Friday Night (T.G.I.F.)
15. Bruno Mars - Just The Way You Are
16. Enrique Iglesias feat. Ludacris & DJ Frank E - Tonight (I'm Lovin' You)
17. P!nk - Raise Your Glass
18. Lady Gaga - Born This Way
19. P!nk - F**Kin' Perfect
20. Rihanna feat. Drake - What's My Name?
21. Chris Brown feat. Lil Wayne & Busta Rhymes - Look At Me Now
22. Jeremih feat. 50 Cent - Down On Me
23. Lil Wayne - How To Love
24. Adele - Someone Like You
25. OneRepublic - Good Life
26. Bruno Mars - The Lazy Song
27. Britney Spears - Till The World Ends
28. Lupe Fiasco - The Show Goes On
29. Lady Gaga - The Edge Of Glory
30. Ke\$ha - We R Who We R

31. Wiz Khalifa - Black And Yellow
32. Hot Chelle Rae - Tonight Tonight
33. Ke\$Ha- Blow
34. Bad Meets Evil feat. Bruno Mars - Lighters
35. The Band Perry - If I Die Young
36. Gym Class Heroes feat. Adam Levine - Stereo Hearts
37. The Black Eyed Peas - The Time (Dirty Bit)
38. Diddy - Dirty Money feat. Skylar Grey - Coming Home
39. Pitbull feat. T-Pain - Hey Baby (Drop It To The Floor)
40. Rihanna - Only Girl (In The World)
41. Lil Wayne feat. Cory Gunz - 6 Foot 7 Foot
42. Lady Antebellum - Just A Kiss
43. Jason Aldean - Dirt Road Anthem
44. Taio Cruz - Dynamite
45. WakaFlocka Flame feat. Roscoe Dash & Wale - No Hands
46. Britney Spears - I Wanna Go
47. DJ Khaled feat. Drake, Rick Ross & Lil Wayne - I'm On One
48. Cobra Starship feat. Sabi - You Make Me Feel...
49. Chris Brown - Yeah 3x
50. Nicki Minaj feat. Drake - Moment 4 Life

Appendix 2
The Tables of Lexical Bundles Found in Billboard Top and BNC

Lexical bundles as a ‘musical language’

No.	Lexical bundle	Frequency	Entries in BCN	Register in BNC (colloquial/formal)	Genre in BNC
1	la lala	142	322	Colloquial	Orchestral society committee meeting (leisure), conversation
2	oh ohoh	46	144	Colloquial	Radio broadcast, interview, conversation
3	yeah yeahyeah	41	119	Colloquial	Tutorial lesson, meeting, lecture, interview, radio broadcast, conversation
4	nanana	26	56	Colloquial	E-mail, conversation
5	oh nana	14	-	-	-
6	yeah uh huh	12	-	-	-
7	boom badoom boom	12	-	-	-
8	dumdumdum	9	5	Colloquial	Conversation
9	numnumnum	9	-	-	-
10	younyounyoun	9	-	-	-
11	badoom boom boom	6	-	-	-
12	boom boombadoom	6	-	-	-
13	la aaah ooh	6	-	-	-
14	la laaah	6	-	-	-
15	boom boomboom	3	9	Colloquial	Conversation, medical consultations
16	woah oh oh	3	-	-	-
17	oh oh yeah	2	12	Colloquial	Radio broadcast, interview (leisure),

					conversation
18	oh uh oh	4	-	-	-

Lexical bundles containing personal pronoun *I*

No.	Lexical bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	I don't	40	2 (3161)	Colloquial	Historical fiction
2	I'm on	35	2 (79)	Colloquial	Memoir
3	I'm the	27	- (375)	-	-
4	Like I'm	26	- (25)	-	-
5	I'm coming	24	- (20)	-	-
6	And I'm	21	- (1201)	-	-
7	And I'll	18	- (676)	-	-
8	I've got	17	- (225)	-	-
9	I'm loving	15	- (5)	-	-
10	I want you	15	1027	Colloquial and formal	Fiction, music publication, newspaper, lecture, conversation
11	I was born	15	386	Colloquial and formal	Fiction, autobiography, newspaper, interview
12	I like it	14	389	Colloquial and formal	Conversation, interview, newspaper, fiction
13	I'm gonna	14	-	-	-
14	I'm a	12	- (888)	-	-
15	I'm in	12	- (361)	-	-
16	I ain't	11	-	-	-
17	I've been	11	5	Colloquial	E-mails
18	I wanna see	11	-	-	-
19	Yeah I'm	8	-	-	-
20	All I wanna	7	-	-	-
21	I just can	7	40	Colloquial and formal	Newspaper, biography, meeting, radio broadcast, interview, consultation
22	I'll be	7	- (696)	-	-
23	And I might	6	102	Colloquial and formal	Fiction, meeting, interview, debate, conversation

24	I could have	6	941	Colloquial and formal	Newspaper, magazine, fiction, lesson, interview, radio broadcast, conversation
25	I couldn't	6	- (903)	-	-
26	I just feel	6	73	Colloquial	Conversation, radio broadcast, news, conference
27	I put it	6	379	Colloquial and formal	Conversation, court hearing, training session, television broadcast
28	I said it	6	346	Colloquial	Conversation, fiction
29	I told you	6	1256	Colloquial	Conversation, fiction
30	I wish that	6	61	Colloquial	Newspaper, magazine, fiction, conversation
31	I feel like	5	252	Colloquial	Fiction, conversation
32	I had the	5	708	Colloquial and formal	Fiction, newspaper, conversation
33	I just wanna	5	-	-	-
34	I know you	5	1146	Colloquial and formal	Fiction, magazine, conversation
35	I wanna do	5	-	-	-

Lexical bundles with personal pronoun *you*

No.	Lexical bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	You make me	24	97	Colloquial and formal	Fiction, lecture, debate, conversation
2	The way you	18	820	Colloquial and formal	Fiction, interview, conversation, essay, lecture, training session
3	You're gonna	17	-	-	-

4	I want you	15	1027	Colloquial and formal	Fiction, music publication, newspaper, lecture, conversation
5	For you yeah	14	13	Colloquial	Meeting, instruction video, training session, conversation
6	(a)m loving you	14	-	-	-
8	You never had	14	44	Colloquial and formal	Newspaper, fiction, interview, conversation
9	You're a	14	- (993)	-	-
10	Oh you know	13	84	Colloquial	Newspaper, meeting, discussion, conversation
11	You don't	13	1	Colloquial	Publication
12	You know that	13	1867	Colloquial	Newspaper, manual, fiction, court hearing, conversation
13	Gonna wish you	12	-	-	-
14	Loving you oh	12	-	-	-
15	Wish you never	12	1	Colloquial	Fiction
16	You oh you	12	11	Colloquial	Meeting, conversation
17	Want you to	11	1203	Colloquial and formal	Fiction, magazine, newspaper, conversation
18	You had a	11	676	Colloquial and formal	Magazine, newspaper, fiction, conversation
19	You know I	11	1426	Colloquial	Magazine, newspaper, fiction, conversation
20	With you I	10	40	Colloquial	Fiction, lecture, conversation
21	Feel like you	9	26	Colloquial	Fiction, magazine, newspaper, radio broadcast, conversation

22	Like you're	9	- (21)	-	-
23	Want you tonight	9	-	-	-
24	Way you are	9	42	Colloquial	Fiction, manual, magazine, discussion, interview, radio broadcast
25	You know what	9	2528	Colloquial	Fiction, magazine, meeting, conversation
26	All to you	8	13	Colloquial	Fiction, lesson, conversation
27	If you're	8	- (4152)	-	-
28	See you had	8	7	Colloquial	Fiction, interview
29	You ever ever	8	2	Colloquial	Interview, conversation
30	You know we	8	433	Colloquial	Fiction, interview, meeting, television broadcast, conversation
31	You'll be	8	- (1978)	-	-
32	You played it	8	8	Colloquial	Fiction, manual, magazine, conversation
33	Baby you're	7	-	-	-
34	Make you feel	7	214	Colloquial	Fiction, lecture, meeting, conversation
35	Me and you	7	93	Colloquial and formal	Fiction
36	When you're	7	- (905)	-	-
37	Won't you	7	-	-	-
38	You got me	7	38	Colloquial	Fiction, conversation
39	You're amazing	7	- (3)	-	-
40	You're so	7	- (142)	-	-
41	All you're	6	- (24)	-	-
42	Don't you	6	- (4)	-	-
43	I told you	6	1256	Colloquial	Conversation, fiction
44	It all you	6	23	Colloquial	Fiction, manual, interview,

					conversation
45	Kicks you better	6	-	-	-
46	See me you	6	4	Colloquial	Fiction, conversation
47	When you see	6	249	Colloquial and formal	Manual, fiction, newspaper, conversation
48	Yeah you know	6	168	Colloquial	Conversation, meeting, discussion, fiction
49	You are are	6	16	Colloquial	Radio broadcast, conversation
50	You better run	6	1	Colloquial	Conversation
51	You see me	6	49	Colloquial	Fiction, consultation, conversation
52	Forever now you	5	-	-	-
53	Gonna make you	5	-	-	-
54	If you are	5	4152	Colloquial and formal	Manual, fiction, advertisement, conversation
55	If you ever	5	150	Colloquial	Fiction, newspaper, interview, conversation
56	Make you lose	5	2	Colloquial	Fiction
57	Now you're	5	-(66)	-	-
58	You and me	5	266	Colloquial and formal	Fiction, sermon, conversation
59	You can't	5	1	Colloquial	Fiction
60	You got it	5	207	Colloquial	Fiction, court hearing, conversation, interview
61	You know everything	5	30	Colloquial	Fiction, court hearing, lesson, interview, conversation

Lexical bundles containing pronoun *it*

No.	Lexical bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
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1	I like it	14	389	Colloquial	Conversation, television broadcast, essay, fiction
2	It like it	13	40	Colloquial	Conversation, article, fiction, newspaper
3	Like it like	13	22	Colloquial	Conversation
4	Do it all	11	235	Colloquial	Conversation, news script, press announcement, articles
5	And it's	9	-	-	-
6	It on the	9	-	-	-
7	It's all	9	-(670)	-	-
8	Know what it	9	823	Colloquial and formal	Conversation, fiction, lecture, guide, discussion
9	Like it's	9	-(74)	-	-
10	What it is	9	1874	Colloquial and formal	Conversation, fiction, academic literature
11	I owe it	8	17	Colloquial	Fiction, magazine
12	Owe it all	8	3	Colloquial	Fiction, magazine, e-mail
13	Turn it up	8	47	Colloquial	Magazine, manual, conversation
14	You played it	8	8	Colloquial	Fiction, manual, magazine, conversation
15	Drop it to	7	1	Colloquial	Fiction
16	Have had it	7	99	Colloquial and formal	Fiction, magazine, newspaper, conversation
17	It all again	7	52	Colloquial	Manual, newspaper, interview, meeting, conversation
18	It's a	7	-(9763)	-	-
19	Dj turn it	6	-	-	-
20	Do it tonight	6	14	Colloquial	Fiction, magazine, conversation

21	It hurts instead	6	-	-	-
22	It lasts in	6	-	-	-
23	It's hard	6	-(825)	-	-
24	It's so	6	-(467)	-	-
25	Light it up	6	1	Colloquial	Fiction

Lexical bundles with a place or time reference

No	Lexical Bundle	Frequency	Entries in BNC	Register in BNC (colloquial/formal)	Genre in BNC
1	On the floor	34	2422	Colloquial and formal	Fiction, historical fiction, newspaper, conversation
2	(a)m coming home	23	3	Colloquial	Newspaper, conversation
3	On the edge	21	1240	Colloquial and formal	Newspaper, fiction, meeting
4	In the air	17	1646	Colloquial and formal	Fiction, newspaper, magazine, conversation
5	Your hands up	17	26	Colloquial and formal	Different manuals, lesson, classroom interaction, court case
6	In the deep	16	163	Formal	Science literature, newspaper
7	Tonight I'm	16	-(5)	-	-
8	Me everything tonight	15	-	-	-
9	You never had	14	44	Colloquial	Conversation, news scripts, interview, fiction
10	At me now	13	15	Colloquial	Conversation, fiction
11	In the world	12			
12	Last Friday night	12	18	Colloquial and formal	Newspaper, fiction, conversation
13	Never had met	12	-	-	-
14	Tonight give me	12	-	-	-
15	Up in the	12	-	-	-
16	Wish you never	12	1	Colloquial	Fiction
17	Put it down	11	357	Colloquial	Fiction,

					newspaper, meeting, conversation
18	That tonight I	11	1	Colloquial	Fiction
19	Know that tonight	10	2	Colloquial	Fiction, magazine
20	Edge of glory	9	-	-	-
21	Everything tonight give	9	-	-	-
22	Want you tonight	9	-	-	-
23	And I never	8	235	Colloquial	Fiction, magazine, conversation, radio broadcast
24	Ever ever feel	8	-	-	-
25	Never felt this	8	8	Colloquial	Fiction, magazine,
26	Tonight yeah baby	8	-	-	-
27	You ever ever	8	2	Colloquial	Interview, conversation
28	In the dark	7	1088	Colloquial and formal	Fiction, magazine, newspaper
29	On the right	7	1505	Colloquial and formal	Magazine, newspaper, reference book, television broadcast, conversation
30	But sometimes it	6	49	Colloquial and formal	Fiction, manual, meeting, conversation
31	Do it tonight	6	14	Colloquial	Fiction, magazine, conversation
32	Have this moment	6	-	-	-
33	Moment for life	6	-	-	-
34	Moment with you	6	1	Colloquial	Television broadcast
35	Not get tomorrow	6	-	-	-
36	Sometimes it hurts	6	-	-	-
37	Sometimes it lasts	6	-	-	-
38	This Friday	6	3	Colloquial	Television

	night				broadcast, conversation
39	This moment for	6	10	Colloquial	Newspaper, fiction, meeting
40	Tonight I want	6	5	Colloquial	Fiction, television broadcast
41	Tonight we're	6	- (8)	-	-
42	All right tonight	5	2	Colloquial	Fiction, radio broadcast
43	Forever now you	5	-	-	-
44	Friday night do	5	-	-	-
45	If you ever	5	150	Colloquial and formal	Manual, fiction, magazine, conversation
46	In my bed	5	58	Colloquial	Fiction, conversation
47	In the club	5	233	Colloquial	Newspaper, magazine, fiction, conversation
48	In the house	5	-	-	-
49	Now you're	5	- (66)	-	-
50	Right tonight tonight	5	-	-	-
51	The house tonight	5	4	Formal	Magazine, fiction, television broadcast
52	This place about	5	2	Formal	Fiction
53	Top of the	5	4236	Colloquial and formal	Fiction, newspaper, magazine, conversation, radio broadcast

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