

**CODE-SWITCHING AND CODE-MIXING IN THE LYRICS OF  
BONDAN PRAKOSO FEATURING FADE 2 BLACK'S SONGS**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor  
Degree in English Literature



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**2016**

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Nomor: UIN.02/DA/PP.009/ 1241 /2016

Skripsi / Tugas Akhir dengan judul:

**CODE SWITCHING AND CODE MIXING IN THE LYRICS OF BONDAN  
PRAKOSO FEATURING FADE 2 BLACK'S SONGS**

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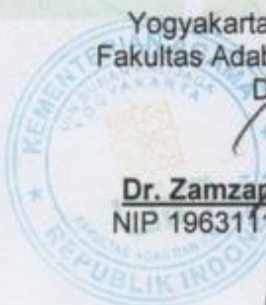
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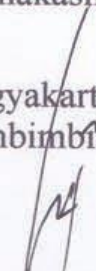
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## **Code-switching And Code-mixing in The Lyrics of Bondan Prakoso Featuring Fade 2 Black's Songs**

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### **ABSTRACT**

Bondan Prakoso featuring Fade 2 Black often use code-switching and code-mixing their songs. They usually switch and mix their language. This research focuses on code-switching and code-mixing in the song lyrics that often use multilanguage. The purpose of this research is to find out the form of code-switching and code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs. This research investigates the form of code-switching and code-mixing which occur in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs and the reasons why the song writers switch or mix their lyrics. The research uses descriptive qualitative method and the data is in the form of written lyrics. The researcher collects the data by finding the lyrics in the internet. The data are analyzed by using Hoffman's theory of types and reasons of code-switching and code-mixing. In addition, Saville-Troike's theory of reasons of code-switching and code-mixing is also used in this study. The results show that there are two types of code-switching, those are inter sentential switching and emblematic switching and two types of code-mixing, those are intra sentential mixing and intra lexical mixing. From twenty eight songs in three albums of Bondan Prakoso featuring Fade 2 Black', code-switching and code-mixing occurs 175 times. The types of code-switching with the most frequent occurrences is inter sentential switching with total percentage of 50%. Whereas the types of code-mixing with the most frequent occurrences is intra sentential mixing with a total percentage of 32%. The results also show that the highest number from ten reasons of using code-switching and code-mixing is clarifying the speech content for interlocutor with total percentage of 34%.

**Keywords:** *Code-switching, code-mixing, bilingualism, song lyrics*

# **Alih Kode Dan Campur Kode Dalam Lirik Lagu Bondan Prakoso Featring**

## **Fade 2 Black**

Oleh: Ridwan Nova Ria

### **ABSTRAK**

Bondan Prakoso Feat Fade 2 Black sering melakukan alih kode dan campur kode dalam lirik lagu mereka. Penelitian ini fokus pada alih kode dan campur kode pada lirik-lirik lagu yang sering menggunakan lebih dari satu bahasa. Tujuan dari penelitian ini adalah untuk memberikan penjelasan mengenai bentuk-bentuk alih kode dan campur kode dalam lirik lagu Bondan Prakoso Feat Fade 2 Black. Penelitian ini meneliti bentuk-bentuk alih kode dan campur kode yang terjadi dalam lirik lagu Bondan Prakoso Feat Fade 2 Black dan beberapa faktor yang menjadi alasan pencipta lagu untuk mengalih dan mencampurkan bahasa dalam lirik lagu mereka. Peneliti menggunakan metode deskripsi kualitatif dan data yang diperoleh berupa lirik lagu yang tertulis. Peneliti mengumpulkan data dengan mencari lirik lagu yang bersumber dari internet. Data yang diperoleh dianalisis menggunakan teori dari Hoffman tentang bentuk-bentuk dan alasan-alasan alih kode dan campur kode. Teori dari Saville-Troike juga digunakan dalam penelitian ini untuk menambahkan cakupan alasan-alasan penggunaan alih kode dan campur kode. Hasil dari penelitian ini menunjukkan bahwa ada dua bentuk alih kode dan dua bentuk campur kode dalam lirik lagu Bondan Prakoso Feat Fade 2 Black. Dari dua puluh delapan lagu dalam tiga album Bondan Prakoso Feat Fade 2 Black, terjadi alih kode dan campur kode sebanyak 175 kali. Bentuk alih kode yang sering digunakan adalah *inter sentential switching* dengan presentase 50%, sedangkan bentuk campur kode yang sering digunakan adalah *intra sentential mixing* dengan presentase 32%. Hasil yang lain juga menunjukkan bahwa dari sepuluh alasan pencipta lagu menggunakan alih kode dan campur kode, mengklarifikasi isi pernyataan kepada lawan tutur adalah yang sering digunakan dengan presentase 34%.

**Kata kunci:** *Alih kode, campur kode, dwi bahasa, lirik lagu*

**MOTTO**

*If everything has been written down,*

*So why worry?*

(Dewi Lestari)



## **DEDICATION**

*This Graduating Paper is Fully Dedicated to  
English Literature Department UIN Sunan Kalijaga  
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## ACKNOWLEDGMENTS

There are no other words to express the gratefulness after the hard work in finishing this graduating paper. All praises are only for Allah SWT, the Most Gracious, the Most Merciful, who always gives His blessing to everyone. May peace also be upon our prophet Muhammad SAW. This graduating paper can be finished by the God's will and the hard effort. It is also can be finished because of the help from some kind people. In this occasion, the great appreciation and the deepest gratitude will be delivered to those who always give their hands, motivation, and prayer. They are :

1. Dearest parents, who always give support, motivation, and encouragement, always remind me every minute to finish this thesis, thank you so much for the patience in waiting for me. Sorry for being late, Dad.
2. Dr. Ubaidillah M.Hum as the Head of English Department. Thanks for the guidance and all the help you have been given.
3. Danial Hidayatullah, M.Hum as academic advisor. Thanks for the guidance for the past four years.
4. Arif Budiman, M.A., as advisor for this graduating paper. Thanks for the guidance, advice, and all the help you have been given.
5. All the lecturers in English Department who support and share much knowledge for this whole time. Thank you so much: Jiah Fauziah, M.Hum, Fuad Arif Fudiyartanto M.Ed, Dwi Margo Yuwono, M.Hum,

Ulyati Retnosari, M.Hum, Bambang Hariyanto, M.Hum, Witriani, M.Hum, and others.

6. All the reviewers who have given so much help in correcting this graduating paper, thank you.
7. All the classmates in English Department, thanks for the kindness and support all this time.

Lastly, thank for all the readers who sincerely read this graduating paper. This graduating paper is hoped to be useful for everyone and it is hoped to give beneficial information for English Department students.

Yogyakarta, June 9<sup>th</sup>, 2016

The Writer,

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background of Study**

Human beings are the social creatures who are always determined in social interaction. They live in the form of society in which the social contact is always provided in the daily life. As human beings, people take a role as the society, and in society there are always interaction and communication that use languages as the connector.

Some experts laid in a discussion about the relationship between language and society. Such as Trudgill states that sociolinguistics is intended to provide a better understanding of nature of human language by studying language in its social context and/or to achieve a better understanding of the nature of the relationship and interaction between language and society (2003: 123). It means that language is the element that cannot be separated in social life. This research aims to describe the condition of the language in social life. Since the variety of society influences the social interaction, the language that identifies the society may be various as the society itself.

In global era, the society may change their pattern of interaction based on the era demands. People interact globally with some purposes and again to lead the successful interaction, people need language that can be accepted by others. Thus, in the global era, language is determined to take apart. The global communication needs means that may help people to express what are in their

mind. Then by looking at English historical view, English is judged to be a global language.

The world *Englishes* in global era has implication also in sociolinguistic condition in Indonesia. English becomes more popular in Indonesia as a foreign language and that being the well-known and popular foreign language to be learnt. The necessary of English has been built the social awareness that English is very important and useful in globalization. The reality brings the people in those countries to create bilingual or multilingual circumstance in their environment because they know language more than one, more than their mother tongue, more than official language.

Hamers and Blanc define bilingualism as the state of a linguistic community in which two languages are in contact with the result that codes can be used in the same interaction and that a number of individuals are bilinguals (1987: 6). As the result of bilingualism and multilingualism of discourse in a social communication, code-switching and code-mixing often occur. Such phenomena occur when societies live in bilingual and multilingual sphere in which some languages are used to express in communication. People who live in bilingual area tend to switch one language to the other. The term code-switching can be defined as the alternation of two or more languages in a discourse, while code-mixing is the alternate languages or change languages without change the topic and the situation in word or phrase in a sentence. The bilingualism itself also encourages the use of code-switching and mixing between speakers.

Code-switching and mixing becomes a habit in the song lyrics even it also happens in many fields of this modern world.

As an example of the existence of code-switching and code-mixing is in a sentence of the lyrics in Indonesian song Bondan Prakoso featuring Fade 2 Black, some people probably ever hear;

“Apapun yang terjadi, ku kan slalu ada untukmu

Janganlah kau bersedih..cause everything’s gonna be OKAY”

The lyrics above consist of two languages which is the Indonesian as the first language and English as the second language. A part of the Indonesian song above can be a proof that the phenomena of code-switching-code-mixing, has been common in this country.

In daily life, people cannot be separated from the music. Every day people always enjoy the good music on the radio, tape recorder, CD player, MP3, or through other medias. Music is one of the branches of the present entertainment and much loved by the people ranging from children to adults. This is because music contains elements of aesthetic forms of creative works by the author or authors through creativity in expressing a living language in the mind of the researcher who poured in a song. Song is one of the types of discourse. The song is an oral discourse when it is viewed by the media but lyrics is included in written discourse when it is viewed by the text songs discourse. Songs can be categorized as a genre of poetry in terms of literature and included entertainment.

Indonesian songs grow rapidly. In the song lyrics especially by Bondan Prakoso featuring Fade 2 Black, the phenomenon of code-switching and



code-mixing mostly occurs in their songs. All of their albums consist of bilingual songs. From thirty four songs in three albums, there are twenty eight songs containing code-switching and code-mixing. It is the highest number if it is compared with other singers. Besides, they are Indonesian popular singers who have many fans. Therefore, it can represent the condition of the language in social life. Code-switching is used in the song lyrics to make the song more interesting to the listener. Based on the reasons above, the researcher chooses the lyrics of Bondan Prakoso featuring Fade 2 Black's songs as a the character of subject.

From the explanation above, it can be concluded that the concerns regarding the use of code-mixing and switching is inevitable in the song lyrics. Therefore, the analysis of code-switching and code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs must be done in order to be able to contribute to the reader to develop an understanding of the code-switching and code-mixing. Using code-switching and code-mixing must be able to be understood by each other. Therefore, the song writers or everyone must be delivered the message what they say appropriately, clearly, and understandably. From the Islamic perspective, it can be seen in the surah An-Nisa: 63,

وَقُلْ لَهُمْ فِي أَنفُسِهِمْ قَوْلًا بَلِيغًا (٦٣)  
 اللَّهُ مَا فِي قُلُوبِهِمْ أَعْرِضْ عَنْهُمْ وَعِظْهُمْ  
 أُولَئِكَ الَّذِينَ يَعْلَمُ

*“They (hypocrites) are those of whom Allah knows what is in their hearts, so turn aside from them (do not punish them) but admonish them and*

*“speak to them an effective word to reach their inner selves.”* (QS. An Nisa: 63)

The verse above commands human to speak using effective words that might benefit to them. It also tells what they say must be delivered appropriately, clearly, and understandably. Problem in delivering the message of utterance can be emerged if someone uses code-switching and code-mixing. Therefore, the purpose of this research is to identify the form of code-mixing and describe the reasons why the song writers in the lyrics of Bondan Prakoso featuring Fade 2 Black’s songs mix or switch their language, then it can be understood by the listeners.

This research is beneficial to describe the condition of the language in the social life and to give an explanation research about sociolinguistics, particularly in the research of code-switching and code-mixing that may occur in Indonesia. Since the variety of society influences the social interaction, the language that identifies the society may be various as the society itself.

## **1.2 Research Questions**

In this research, the researcher focus on the analysis of code-switching and code-mixing. The questions related to the problem in this research are:

- 1) How are code-switching and code-mixing used in the lyrics of Bondan Prakoso featuring Fade 2 Black’s songs?
- 2) What are the reasons of the song writers in using code-switching and code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black’s songs?

### **1.3 Objectives of Study**

The purposes of the research on code-switching and code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs are:

- 1) to describe the form of code-switching and code-mixing that are found in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs
- 2) to explain the reasons why the song writers in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs mix or switch their language.

### **1.4 Significance of Study**

This research aims to enrich the knowledge on code-switching and code-mixing. Moreover, it can be used as information to the readers and the other researchers in understanding a meaning of code-switching and code-mixing. For the reader, it can give the contribution to understand the phenomena of code-switching and code-mixing that may happen in Indonesia. For the other researchers, it can be a reference for them in discussing same topic. Code-switching and code-mixing may describe such matter that occurs in the bilingual and multilingual in Indonesia. Since the research of code-mixing and code-switching describes the linguistic condition in society, this research is hoped to establish the listeners' awareness to have a better communication in the society, for instance the listeners could place the code-switching and code-mixing appropriately based on the listeners backgrounds.

## 1.5 Literature Review

This present research concerns code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs. The researcher finally has found five previous researches after reading some sources related to this research.

The first research is a research which is conducted by Kurnia Taufiqoh in 2011. There are two problems that she analyzed. They are the types of code-switching used in Melly Goeslaw's songs and the effect of code-mixing and code-switching used in Melly Goeslaw's songs toward the listener interest in music. This research reveals that there are three types of code-switching used by Melly Goeslaw in her songs, namely inter sentential code-switching, intra sentential code-switching, and lexical borrowing. The researcher concluded that the use of code-switching and code-mixing has an effect toward listener's interest in music.

The second research is "Code-switching and Code-mixing in Relation to Politeness Principle" by Widyashanti Kunthara Anindita (2009). Widyashanti finds out the types and the factors of code-switching and code-mixing usage that is stated in the Reader's opinion column of *Kedaulatan Rakyat*. She uses some theories such as Ho, Myerhoff's theory of code-switching and code-mixing, and Leech's theory of politeness principle. Besides, she also uses other theories that support this concept those are theories from Fasold, Yule, Austin, Searle, Vandervenken, etc. In her research, she explains about external and internal code-switching that occurred in the Reader's opinion column of *Kedaulatan Rakyat*. She finds that the external code-switching in the data is switching from

Indonesian to English and switching from Indonesian to Arabic. On the other hand, the internal code-switching in the data is switching from Indonesian to Javanese. Code-mixing phenomena in her paper refers to smaller units such as the insertion of alphabet letter, short form, proper noun, lexical word, phrase, incomplete sentence, and the insertion of single full sentence and two sentence units.

The third research is a research by Annissa Sakinah Siswanto in 2013 entitled "Code-switching in Indonesian Songs". There are two problems that she analyzed. This research discussed types of code-switching in Indonesian songs and some reasons why the song writers switch their language in writing lyrics. She used two theories to resolve her problems, those are theory of types of code-switching by Poplack and theory of reasons using code-switching by Hoffman. She used twenty Indonesian songs as her data. In her research, she explains about code-switching that occurred in Indonesian songs. She finds that the greatest number of code-switching in twenty songs is inter sentential switching. This type occurred in almost all of the songs. Besides that, the greatest number of reason used the code-switching in Indonesian songs is intention of Clarifying The Speech Content For Interlocutor.

The fourth research is "Analysis of Code-switching and Code-mixing in the Teenlit *Canting Cantiq* by Dyan Nuranindya" by Dias Astuti Cakrawarti in 2011. In this research, she focuses on the analysis of code-switching and code-mixing in sentences which are taken from teenlit *Canting Cantiq* by Dyan Nuranindya. She analyze the types of code-switching and mixing based on

Hoffman's theory. She also analyzes why the characters in this teenlit do their code-switching and mixing when they make an interaction with another people. Then she classified them based on the theories. In her research, she found four types of code-switching occurring in the teenlit *Canting Cantiq* By Dyan Nuranindya. She also analysis the factors or reasons of occurring it based on Hoffman's assumption. From the ten reasons why the characters switch their language, only seven numbers occur in the teenlit.

The fifth research is "Code-switching and Code-mixing in *Smart Bussiness Talk* of Smart Radio 101.8 FM in the Theme *How to become a Superstar Salesperson*" by Emi K Sinulingga in 2009. In this research, the researcher, Emi K Sinulingga, describes code-switching and code-mixing that happened in one of radio programs. The research focused on the types of code-switching and code-mixing used in the conversation during the program of 'Smart Bussiness Talk' of Smart Radio 101.8 FM and the probable reasons of the presenters and callers in switching and mixing the codes. The results show that most characters use Intra-sentential switching in their conversation because there are many of English terms that are familiar to them so that they can use in their sentences easily. The results also show that most characters switch or mix their dialogues because of expressing their group identity.

The present research has a similar interest with the previous research like Annissa Sakinah Siswanto's research, her research focused on code-switching in Indonesian songs. Although there are some similar interest in analyzing code-switching and code-mixing with previous research, this research give

different analysis. This research is important to analyze because it has different data and object of study. Although another researcher has analyzed the subject that is songs, this research has different discussion from the previous research. This research focus on the code-switching and code-mixing, especially code-switching and code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs.

### **1.6 Theoretical Approach**

As it has been explained before, this research discuss the use of code-switching and code-mixing in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs. In order to have an understandable research, the researcher give an underlying theory that explains the types of code-switching based on what is proposed by Hoffman (1991). In addition, the researcher also uses Hoffman's theory (1991) that explains several reasons why people switch and mix their languages, and adds the theory that shows several reasons of code-switching by Saville-Troike (1986).

Code-mixing is the change of one language to another within the same utterance or in the same oral/written text. It is a common phenomenon in societies in which two or more languages are used. Hoffman explains that code-switching can occur quite frequently in an informal conversation among people who are familiar and have a shared educational, ethnic, and socio-economic background (1991: 113). It is avoided in a formal speech situation among people especially to those who have little in common factors in terms of social status, language loyalty, and formality.

Code-mixing is a mixing of two codes or languages, usually without a change of topic. Code-mixing often occurs within one sentence; one element is spoken in language A and the rest in language B. Hoffman shows many types of code-switching and code-mixing based on the juncture or the scope of switching where languages take place (1991: 112). Those are:

- 1) inter-sentential switching
- 2) emblematic switching
- 3) intra sentential mixing
- 4) intra-lexical code-mixing

When code-switching or code-mixing occurs, the motivation or reasons of the speaker is an important consideration in the process. According to Hoffman, there are seven numbers of reasons for bilingual or multilingual person to switch or mix their languages (1991: 116). Those are:

- 1) talking about a particular topic,
- 2) quoting somebody else,
- 3) being emphatic about something (express solidarity),
- 4) interjection (inserting sentence fillers or sentence connectors),
- 5) repetition used for clarification,
- 6) intention of clarifying the speech content for interlocutor,
- 7) expressing group identity.

Three additional reasons given by Saville-Troike (1986: 69) are:

- 1) to soften or strengthen request or command
- 2) because of real lexical need



3) to exclude other people when a comment is intended for only a limited audience.

The researcher uses both theories by Hoffman (1991) and Saville-Troike (1986) to describe the type of code-switching and mixing of each lyric in Bondan Prakoso featuring Fade 2 Black's songs. Besides that, the researcher give explanation about the motive in order to know the reasons why code-switching and mixing occur in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs such as that have been mentioned in Hoffman's theory.

## **1.7 Method of Research**

In conducting a research, it is important for a researcher to determine the research method that he or she would like to use. Arranging the research method is the initial step before doing the process of collecting data and analyzing them. The method in a research is selected by considering its appropriateness with the research object. In this case, the object determines the method. This research method is arranged based on the problem analyzed and the main purpose of the research. In this chapter, the researcher discuss a type of research, data source, data collection, and data analysis.

### **1.7.1 Type of Research**

Library research with descriptive qualitative method is applied in this research. This research show the nature of the situation as it exists at the time of the research as stated by Gay, "descriptive research determines and reports the way the things are" (1987: 189). It is called qualitative one, since the collected

data are in the forms of sentences. The research is conducted by qualitative approach because the result of the data analyzed is in linguistic phenomenon such as words and sentences.

### **1.7.2 Data Source**

Rahardi differentiates the data source into two categories i.e primary data and secondary data (2001: 8). Primary data is the data gained directly from the source meanwhile secondary data is the one gained indirectly. In this thesis, the researcher has the primary data where he gets the data directly from the source that is lyrics of Bondan Prakoso featuring Fade 2 Black's songs. In this case, the data of this research is all lyrics that contain code-switching and code-mixing in three albums of Bondan Prakoso featuring Fade 2 Black's songs i.e Respect (2005), Unity (2007), and For All ( 2010 ).

### **1.7.3 Data Collection Technique**

To collect the data, the researcher first chooses the lyrics in Bondan Prakoso featuring Fade 2 Black's songs that contain some forms of language mixing and switching. The lyrics that are in English or Indonesian only are excluded because they do not contain language mixing and switching. Then, reading and understanding the lyrics of Bondan Prakoso featuring Fade 2 Black's songs that contain language mixing and switching.

### **1.7.4 Data Analysis Technique**

After all the data are collected, the next step is data analysis, where the collected data from the dialogues are analyzed using the following steps:

- 1) classifying the data based on the types and the reason of the use of code-switching and code-mixing based on the Hoffman's theory and Saville-Troike's theory
- 2) describing the types and the reasons of code-switching and mixing data that are found in the lyrics of Bondan Prakoso featuring Fade 2 Black's songs
- 3) drawing conclusion.

### **1.8 Paper Organization**

This paper is divided into four chapters. The first chapter is introduction. It consists of background of research, research questions, objectives of research, literature review, theoretical approach, method of research, and paper organization. The second chapter is theoretical background. This part contains an explanation about the reasons and the type of code-switching and code-mixing. The third chapter is the part containing analysis of the data which is found in Bondan Prakoso featuring Fade 2 Black's songs. The last chapter is conclusion and suggestion

## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

From the discussion above, of code-switching and code-mixing types and function, it can be conclude that three types of code-switching and three types of code-mixing have different frequency of occurrence. The types of code-switching with the most frequent occurrences is inter sentential switching with total percentage of 50%. Whereas the types of code-mixing with the most frequent occurrences is intra sentential mixing with a total percentage of 32%. The findings furthermore show that inter sentential switching naturally is in a single turn (switch between a sentence or clause) and code-mixing is within a phrase, a clause or a sentence.

There are ten causes or reasons of code-switching and code-mixing found in this study. The factors which cause the occurrence of code-switching and mixing are divided into ten parts. Intention of clarifying the speech content for interlocutor has the greatest number from twenty eight songs with total percentage 34%. Whereas quoting somebody else is the least number with total percentage 2%. Some Indonesian song writers switch and mix their language from Indonesian language into English in their songs because they want to attract the audience.

Using two language make a song more ear catching for the listeners and draw more attention from the audience. For the song writers switching and mixing

the language give stronger impact to the audience, because many English which used in those song to in order to add, clarify or emphasize some information.

#### **4.2 Suggestion**

From the analysis and conclusion above, the researcher has suggestion in using code-switching and code-mixing in Indonesian songs. For the other researcher who will discuss the same topic, it can be a reference for them. Therefore they can make a new research of code-switching and code-mixing by others singers in wider range, because the present research only focuses on code-switching and code-mixing Bondan Prakoso featuring Fade 2 Black in a range 2005 until 2010. For the song writer, English or other languages which are used in Indonesian songs perhaps should not change or deprave Indonesian language itself.

Code-switching or code-mixing may be used by the song writers to add more information or other reasons, but hopefully its second language can be used in appropriately. Using code-switching and code-mixing in the music industry should not only draw the attention from people and take more profits, but also should be careful and pay more attention in using the right word and structure of the language, so, Indonesian language as the first language can remain the correctness of the language structure.

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## APPENDICES

### Song Lyrics:

#### 1. Ya Sudahlah

B:

Ketika mimpimu yang begitu indah,  
tak pernah terwujud..ya sudahlah  
Saat kau berlari mengejar anganmu,  
dan tak pernah sampai..ya sudahlah (hhmm)

\*reff:

Apapun yang terjadi, ku kan slalu ada untukmu  
Janganlah kau bersedih..cause everything's gonna be OKAY

Santoz:

yo..Satu dari sekian kemungkinan  
kau jatuh tanpa ada harapan  
saat itu raga kupersembahkan  
bersama jiwa, cita,cinta dan harapan

Lezz:

Kita sambung satu persatu sebab akibat  
tapi tenanglah mata hati kita kan lihat  
menuntun ke arah mata angin bahagia  
kau dan aku tahu,jalan selalu ada

titz:

juga ku tahu lagi problema kan terus menerjang  
bagai deras ombak yang menabrak karang  
namun ku tahu..ku tahu kau mampu tuk tetap tenang  
hadapi ini bersamaku hingga ajal datang

B:

Saat kau berharap keramahan cinta,  
tak pernah kau dapat..ya sudahlah  
yeeah..dengar ku bernyanyi..lalalalalala  
heyyeye yaya dedudedadedudedudidam..semua ini belum berahir

back to \*reff

F2B:

satukan langkah..langkah yang beriring!  
genggam hati, rangkul emosi!

B:

Genggamlah hatiku, satukan langkah kita



F2B:

Sama rasa, tanpa pamrih  
ini cinta..across da sea

B:

peluklah diriku..terbanglah bersamaku, melayang jauh.. (come fly  
with me, baby)

F2B:

Ini aku dari ujung rambut menyusur jemari  
sosok ini yang menerima kelemahan hati  
yea..aku cinta kau..(ini cinta kita)  
cukup satu waktu yes.(untuk satu cinta)  
satu cinta ini akan tuntun jalanku  
rapatkan jiwamu yo tenang disisiku  
rebahkan rasamu..untuk yang ditunggu  
Bahagia..Hingga ujung waktu.

back to \*reff 2

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Janganlah kau bersehid.. <i>cause everything's gonna be OKAY</i>	Inter sentential switching		Being emphatic about something (express solidarity)
2	Sama rasa, tanpa pamrih ini cinta.. <i>across da sea</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
3	peluklah diriku..terbanglah bersamaku, melayang jauh.. ( <i>come fly with me, baby</i> )	Inter sentential switching		Repetition used for clarification

## 2. Bumi ke Langit

yeah... from the sea to the sky...

i see reflection...

check it out... everybody c'mon..

teori simple tak sekompleks teori darwin

tapi tak gampang sperti coba menangkap angin

contoh... standar manusia tapi standar yang mana?

karna semua ingin lebih dari sebelumnya

jika satu tambah satu sama dengan dua  
 knpa hitunganku slalu saja tidak sama...  
 mungkin saja karna faktor x  
 atau mungkin manusia slalu ikuti teks  
 terkadang anak panahku melesat jauh  
 terkadang ku tangguh lalu kemudian jatuh  
 aku coba bangkit meskipun sulit  
 kecepatan penuh dari bumi ke langit

reff:

ku coba untuk bangkit... bumi ke langit  
 meski terasa sulit... dari bumi ke langit  
 terbang melayang... bumi ke langit  
 dari bumi ke langit... dari bumi ke langit

u... u... u... can see me when i drop...  
 rise again... i rise again to the top!!!  
 sperti ku turunkan kepala diatas debu  
 saat bertemuNya walau jarang lima waktu  
 mungkin ku rasa apa yang kau rasakan...  
 dan mungkin kau tau rasanya bila tertekan  
 sering ku bertingkah seperti charlie caplin  
 tak banyak bicara, bergerak seperti mesin  
 smooth... seperti tanpa gerakan  
 mereka berfikir mungkin ku tak punya tujuan  
 aku coba bangkit... meskipun sulit  
 kecepatan tinggi... dari bumi ke langit

back to reff:

bridge:  
 yea...

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>i see reflection...check it out... everybody c'mon..</i> teori <i>simple</i> tak sekompleks teori darwin	Inter sentential switching		To soften or strengthen request or command
2	teori <i>simple</i> tak sekompleks teori darwin		Intra sentential mixing	Because of real lexical need
3	<i>u... u... u... can see me when i drop... rise again... i rise again to the top!!!</i> sperti ku	Inter sentential switching		Intention of clarifying the speech content for interlocutor

	turunkan kepala diatas debu			
4	sering ku bertingkah seperti charlie caplin tak banyak bicara, bergerak seperti mesin <i>smooth...</i> seperti tanpa gerakan		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
5	aku coba bangkit... meskipun sulit kecepatan tinggi... dari bumi ke langit <i>yea...</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)

### 3. Save Our Soul (S.O.S)

Are you ready for changes??(wake up everyone!!)  
Prepare your self!

Santoz:

Terhimpit pelik strata kasta manusia  
Masih terjepit lingkungan hitam membuai mata  
Mereka masuk, melesat, menyebar  
Dari akar sisa generasi yang tersebar

Lezz:

Entah kemana kan ku bawa diriku pergi  
Karena ku terjebak dalam sistem industri  
Lahir, sekolah, bekerja, mati  
Sistem hidupku berpatok pada materi

Titz:

Oy..kobarkanlah api perjuangan  
Siapa kuat, tancapkan kaki dialah yang bertahan  
Jangan mundurkan jengkal langkahmu hey, kawan  
Bersiaplah tuk suatu fase perubahan

Bondan:

Wake up everyone, coz now it's time to face the revolution

Reff:

SAVE OUR SOUL..we need a new word  
SAVE OUR SOUL..ready for changes  
SAVE OUR SOUL..  
Prepare your self for (REVOLUTION) 2X

Santoz:

Ready for everything, It's a MUST!  
Ready for fighting, It's a MUST!  
Prepare for something..something to prepare

Whole in da wall?? just save our soul

Bondan:

Wake up everyone, coz now it's time to face the revolution

Reff:

SAVE OUR SOUL..we need a new word

SAVE OUR SOUL..ready for changes

SAVE OUR SOUL..

Prepare your self for (REVOLUTION) 2X

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Are you ready for changes??(wake up everyone!!) Prepare your self!</i> Terhimpit pelik strata kasta manusia	Inter sentential switching		To soften or strengthen request or command
2	Jangan mundurkan jengkal langkahmu <i>hey, kawan</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
3	Bersiaplah tuk suatu fase perubahan <i>Wake up everyone, coz now it's time to face the revolution</i>	Inter sentential switching		Repetition used for clarification

#### 4. Kita Selamanya

eiyo... it's not the end, it's just beginning

titz:

ok... detak detik tirai mulai menutup panggung

tanda skenario... eyo... baru mulai diusung

lembaran kertas barupun terbuka

tinggalkan yang lama, biarkan sang pena berlaga

kita pernah sebut itu kenangan tempo dulu

pernah juga hilang atau takkan pernah berlalu

masa jaya putih biru atau abu-abu (hey)

memori crita cinta aku, dia dan kamu

santoz:

saat dia (dia) dia masuki alam pikiran

ilmu bumi dan sekitarnya jadi kudapan

cinta masa sekolah yang pernah terjadi

that was the moment a part of sweet memory  
 kita membumi, melangkah berdua  
 kita ciptakan hangat sebuah cerita  
 mulai dewasa, cemburu dan bungah  
 finally now, its our time to make a history

reff:

bergegaslah, kawan... tuk sambut masa depan  
 tetap berpegang tangan, saling berpelukan  
 berikan senyuman tuk sebuah perpisahan!  
 kenanglah sahabat... kita untuk slamanya!

satu alasan kenapa kau kurekam dalam memori  
 satu cerita teringat didalam hati  
 karena kau berharga dalam hidupku, teman  
 untuk satu pijakan menuju masa depan

lezz:

saat duka bersama, tawa bersama  
 berpacu dalam prestasi... (huh) hal yang biasa  
 satu persatu memori terekam  
 didalam api semangat yang tak mudah padam  
 kuyakin kau pasti sama dengan diriku  
 pernah berharap agar waktu ini tak berlalu  
 kawan... kau tahu, kawan... kau tahu kan?  
 beri pupuk terbaik untuk bunga yang kau simpan

back to reff:

bridge:

bergegaslah, kawan... tuk sambut masa depan  
 tetap berpegang tangan dan saling berpelukan  
 berikan senyuman tuk sebuah perpisahan!  
 kenanglah sahabat...

back to reff:

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>eiyo... it's not the end, it's just beginning</i> <i>ok... detak detik tirai mulai menutup panggung tanda skenario... eyo... baru mulai diusung</i>	Inter sentential switching		Repetition used for clarification

2	<i>ok...</i> detak detik tirai mulai menutup panggung tanda skenario... <i>eyo...</i> baru mulai diusung	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
3	<i>Hey,</i> memori cinta aku, dia dan kamu	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
4	cinta masa sekolah yang pernah terjadi <i>that was the moment a part of sweet memory</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
5	kita ciptakan hangat sebuah cerita mulai dewasa, cemburu dan bungah. <i>finally now, its our time to make a history</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
6	saat duka bersama, tawa bersama berpacu dalam prestasi... ( <i>huh</i> ) hal yang biasa	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)

## 5. Tetap Semangat

santoz:

satu bahasa jutaan makna cerita  
satu kata perkata diawal langkah pertama  
ini saatnya kita tentukan langkah baru  
bergerak maju berwarna dan berdebu  
aku disini dan engkau disana... oi!!  
bersama coba langkahi semua bendera... oi!!  
redam amarah... mari bersuara  
bicara bahasa kita dengan banyak cinta... uuu!

lezz:

yea... and it goes like this...  
maju bergerak hadapi semuanya  
membuka mata lebar "rude boy" haa... lupakan luka  
karna untuk terus berada didalam garis  
kau tau pasti... jadi orang harus optimis  
please, tepislah egois, ku tak perlukan diss...

hanya langkah optimis... realistis?!  
 menggores tinta dengan sentuhan klasik  
 membakar jiwa... dengan teknik terbaik!! c'mon!!

reff:

woy... maju tak gentar, membela yang benar  
 tetap semangat!!  
 woy... pantang menyerah, terus melangkah  
 tetap semangat!!

titz:

eiyo kawan, lihat kedepan  
 tunjukan jalan bagi kita agar bertahan  
 teruskan... teruskan... errr... teruskan lagi  
 hingga semua bermakna murni dan abadi  
 bergeraklah ragaku dan lakukan sesuatu! ooi!  
 dunia ini begitu ramai dan tak tepat bila kau layu  
 braah... braah... brahasilah  
 rreeezpect reerre... rzzpect pantang menyerah

No	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>yea... and it goes like this...</i> maju bergerak hadapi semuanya	Inter-sentential switching		Intention of clarifying the speech content for interlocutor
2	membuka mata lebar "rude boy" haa... lupakan luka karna untuk terus berada didalam garis kau tau pasti... jadi orang harus optimis		Intra-sentential mixing	Talking about a particular topic
3	<i>please</i> , tepislah egois, ku tak perlukan diss... hanya langkah optimis... realistis?!	Emblematic switching		Being emphatic about something (express solidarity)
4	menggores tinta dengan sentuhan klasik membakar jiwa... dengan teknik terbaik!! <i>Come on!!</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
5	<i>respect</i> pantang menyerah		Intra-sentential mixing	Intention of clarifying the speech content for interlocutor

## 6. Terinjak Terhempas

You guys invite to my word..  
 A part of fade2black..bondan prakoso..  
 Reppresent..can ya feel me..?  
 Berdiri sebagai sampah.. Terinjak, terhempas  
 Lingkungan bagai surga.. Terinjak, terhempas  
 Berdiri tanpa arah.. Masih terinjak, tetap terhempas!  
 Melangkah, berdarah, berpeluh, terkunci, tersiksa..  
 I tell you, this is a hell!

..You got to rollin this.. keep rollin B!  
 Know you got to know what you live to believe  
 Bosan bergerak terbatas, cant be real  
 When you broke down im the first on your list  
 You drive me well and im livin with my own self  
 Tetap beranjak, langkah kakiku bergerak  
 Batasan terkontak serentak terhujan ledak!  
 Galaksi surga khayalan yang sudah lalu..  
 Kaku terpaku, aku yang membisu kau yang tertipu

Reff:

Sadari.. kau lelah berdiri.. (Im the weakness whos the weakness)  
 Sadari.. kau kalah.. bertahan (you the loser,im the loser,they all the loser  
 noe,cmon)

Another part, another dimension..  
 Try..try.. try to slow down..  
 Even in hard way i wanna play down  
 Let them people pay an attention  
 Reality show with the stupid reaction  
 Aktor dan sutradara peran utama  
 Situasi berbeda dari.. layar kaca  
 And listen im really wanna be like me MIKE..  
 But you know what...? yo, MIKE wanna be like ME!!

Heey..ada cara lebih baik dari ini  
 Lebih dari pikiran pintarmu yang menglabuhi  
 Oow.. wait just wake up and smell..  
 Like house of Pain say.. "So tell me who's the man!!  
 Back to reff



No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Reppresent..can ya feel me..? <i>Berdiri sbagai sampah.. Terinjak, terhempas</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
2	Melangkah, berdarah, berpeluh, terkunci, tersiksa.. <i>I tell you, this is a hell!</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
3	<i>Know you got to know what you live to believe</i> Bosan bergerak terbatas, <i>cant be real</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
4	<i>You drive me well and im livin with my own self</i> Tetap beranjak, langkah kakiku bergerak	Inter sentential switching		Intention of clarifying the speech content for interlocutor
5	Sadari.. kau lelah berdiri.. ( <i>Im the weakness whose the weakness</i> )	Inter sentential switching		Intention of clarifying the speech content for interlocutor
6	Sadari.. kau kalah.. bertahan ( <i>you the loser,im the loser,they all the loser. noe,cmon</i> )	Inter sentential switching		Intention of clarifying the speech content for interlocutor
7	<i>Reality show with the stupid reaction</i> Aktor dan sutradara peran utama	Inter sentential switching		Intention of clarifying the speech content for interlocutor
8	Situasi berbeda dari.. layar kaca. <i>And listen im really wanna be like me MIKE..</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
9	<i>Hey..ada cara lebih baik dari ini</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
10	Lebih dari pikiran pintarmu yang menglabuhi. <i>Oow.. wait just wake up and smell..</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

## 7. Sang Juara

Bondan:

Usaplah keringat yang mengalir membasahi keningmu  
 Angkatlah ke atas dagumu yang tertunduk layu  
 Jangan menyerah..jangan mengalah  
 Bangunkan, bangkitkan semangat juangmu hingga membara  
 Yakinkan, pastikan inilah puncak segalanya  
 Berbanggalah karena kau adalah..SANG JUARA!!!

Titz:

Kau luapkan energi terhebatmu  
 Terangi bumi dengan peluh semangatmu  
 Hadirkan buih keringat, basuhi raga  
 Basahi kulit, basahi jiwa, lalu busungkan dada

Lezz:

Keringat adalah hasil...  
 Jerih payahmu terbayar dengan semangat yang kau ambil  
 Terbang tinggi menuju awan  
 Di mana kau bisa lupakan semua lawan

Santoz:

Stiap langkah, stiap jiwa di tiap langkah  
 Mulai bercerita wakilkkan semua mimpimimpi  
 yang tenggelam  
 Siap menantang bumi  
 Dan..KAU ADALAH PEMENANG!!

Bondan:

Bangunkan, bangkitkan semangat juangmu hingga membara!!  
 Yakinkan, pastikan inilah puncak segalanya  
 Berbanggalah karena kau adalah..SANG JUARA!!  
 Yeah... SANG JUARA!! SANG JUARA!!  
 Owh..SANG JUARA!! Yeah... SANG JUARA!!  
 Buat apa menangis, jika masih ada senyum  
 Buat apa kau mundur, kawan.. jika hidup berjalan maju  
 Bila kau terjatuh, sgera bangkit dan bangun  
 Pusatkan fikiran dan tetap melaju  
 F ke O dan K ke U..S  
 FOKUS, konstan! Tetap lihat ke depan, kawan  
 Genggan erat pegangan, lihatlah titik tuju  
 Raih pusat sasaran, jadilah nomer satu  
 Bangun dan bangkitkan semangat juangmu hingga membara!!  
 Yakinkan, pastikan inilah puncak segalanya

Bondan:

Jangan menyerah.. jangan kalah..

Berbanggalah.. karena kau adalah.. SANG JUARA!

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Yeah...</i> SANG JUARA!! SANG JUARA!!	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)

## 8. Good Time

Yea..ough..we back again..

Its Bondan Prakoso & Fade2Black

This is how gonna have some goodtimes together, baby!

Santoz:

This is the time, when I was a 17 in the year of 99

This is the time, when everything look so..so shine

This is not about me

I'm just telling you..hmm.how it be

being young, feel free (oo) living out freakers

like a rock star shit.. Right brother??

mommy, i don't wanna getting older

so i can get freez and disorder

you wish..yea..i wish..

everything just like..like diz

\*Reff:

That is how it goes..the way we have some good times

That is we do it..yaaaah..huhu 2x

Lezz:

Yo..tell ya another story back in 99

Growing in my grey pants, this is the best time

Have someone special, sugar on my school

aku bertingkah sok romantis seperti Doel

Sumbang seperti clown, seperti wayang

Remaja sepertiku kadang ngga berpikir panjang

Breaking all da rulez..breakin all da rulez

i do da bad thing..and I think I'm f\*\*\*\*\* fool

i aint "crazy legs" but I can rock it steady

walau nakal tetap kontrol..it sounds so preety

come on chek it out..can you feel me??  
 Good time forever..masa lalu indahku

Back to \*Reff

Titz:

Yo memang, rasanya waktu telah lama berlalu  
 Sejuta kenangan masa lalu pun menyatu  
 Kuingat pertama kali ku rasakan cinta  
 Hingga harus terima hukuman orang tua  
 Yang pasti masa lalu takkan pernah berakhir  
 Fisik menghilang, tapi cinta kan tetap mengalir  
 seperti air hujan yang mampu sirami  
 padang kering yang butuh sentuhan hati  
 yea..good times, boy.. will never role out, boy  
 live your life, woy..relax and enjoy!!  
 dan jika kau sedang merasakan bahagia,  
 maka kuminta angkat tanganmu ke udaraaaa!!  
 Good times will never roll out boy..  
 (Cumin straight from da mout)

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Growing in my grey pants, this is the best time. Have someone special, sugar on my school. aku bertingkah sok romantis seperti Doel</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
2	Sumbang seperti clown, seperti wayang		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
3	Remaja sepertiku kadang ngga berpikir panjang. <i>Breaking all da rulez..breakin all da rulez</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
4	walau nakal tetap kontrol.. <i>it sounds so preety come on chek it out..can you feel me??</i>	Inter sentential switching		To soften or strengthen request or command

5	<i>Good time forever</i> masa lalu indahku		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
6	Fisik menghilang, tapi cinta kan tetap mengalir seperti air hujan yang mampu sirami padang kering yang butuh sentuhan hati <i>yea..good times, boy.. will never roll out, boy live your life, woy..relax and enjoy!!</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
7	dan jika kau sedang merasakan bahagia, maka kuminta angkat tanganmu ke udaraaaa!! <i>Good times will never roll out boy..</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

## 9. For All

titz:

brrrap... yoyo... we cumin at ya, straight at ya, yo we back again  
bringin up da 3rd sound, boy... now open yer ears  
with a 'lil twist like diz... with optimist like this  
no more excuse... ready to use... gonna be like diz

lezz:

down wit the best cuz im down wit the beast  
the 3rd... (hell yeah) put up ya first up like diz!  
my name lezano i've got the funky rhyme...  
we doin something new... we doin all the time

reff:

cum on everybody put yer hands up!!

santoz:

hello everybody yo this is how we doit  
Mr. B dan F2B yo represent the third family  
respect and unity  
is an icon for the industry

so here we comes the latest for all... can u feel me?  
 always trying sumthin' different for you we make it real  
 Mr. B, T.I.T.Z Santoz and lezano  
 all sound seniorita, for all... Pe\*\*\*\*\*!!

back to reff:

lezz:

bring back the beat B... bring that shit  
 ive got a full beat on my trunkz... its time to hit!  
 3 emcee and one beat maker... this is for ya all...  
 people... juz check it out yo!!

back to reff:

untuk jawaban... yang ku yakin ada diatas...  
 untuk kenikmatan... yang ku yakin ada diatas...  
 agar kurasakan... biar kurasakan...  
 nikmatnya bernafas...  
 ketenangan...

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>people... juz check it out yo!!</i> untuk jawaban... yang ku yakin ada diatas...	Inter sentential switching		Being emphatic about something (express solidarity)

## 10. Unity

Yo.. The U, the N, the I, the T, the Y!!  
 Spread a love let it high fly.. to the sky!!  
 Kepalkan telapak tanganmu.. yang keras!!  
 Bertahan dan ayunkanlah.. ke atas!!  
 Dan.. jangan pernah liat perbedaan sebagai suatu halangan  
 Everything that's wrong must come out as one.  
 One soul, one blood, one heart.. one love!!  
 Keep your vision alive and keep it smart.

Hey.. you! watch you gonna do?  
 Watcha gonna do when they come for you??  
 Just put your arm fist, but don't make it twist.  
 Now stand together in the platform of peace.  
 Bisa saja kau tak hargai pendapatku..  
 Pendapatmu? Pendapatku? Pendapatmu? Pendapatnya??

Perlu satu kata agar tidak berontak.  
 Saat ini kuingin kalian semua untuk teriak!

Bridge:

Come on put your fist up.. U N I T Y !!  
 Semua bergerak.. U N I T Y !!  
 We gotta take da power back.. U N I T Y !!  
 Semua teriak.. U N I T Y !!

Listen up.. listen up!! e'yo body.. listen up!!  
 Everybody joy the music and put.. your hands up!!  
 Jangan ada ragu, walau hanya sedetik.  
 Bersama kita satu tanpa koma atau titik.  
 One goes to the two becoming three.  
 I know its not easy, living in a U N I T Y.  
 Satu jiwa (ough), satu darah (yeah), Satu rasa (c'mon), satu cinta!!

We believe as one in time. We will be as one in mind.

Get up, stand up.. come on put your hands up!!  
 Stand up and get up.. so come on put your hands up!!  
 Bhineka tunggal ika.. satu dalam rasa..  
 dan keadilan itu belum tentu sama rata!!  
 Warna yang melebur, tenang di dalam kontras.  
 Jiwa kita kokoh, seperti batu keras.  
 Aku dan kau.. yang terangkum dalam waktu.  
 Tapi tunggu dulu, kau tau arti Satu??

Back to Bridge

We believe as one in time. We will be as one in mind. (2x)

Yeah.. Ini adalah cara yang sama untuk merespek  
 perbedaan..  
 antara kau, aku.. hewan, setan.. warna.. hitam, putih.. keras atau  
 pelan.  
 Coba jabarkan isi otak Martin Luther ketika suarakan persamaan.  
 Apa masalahmu?! Masalahku dan kau bukan sebatas perbedaan.  
 Hanyalah tentang bagaimana.. bagaimana kita hidup  
 berdampingan??  
 Kalian para poser dari tokoh nonsense..  
 prepare untuk bersatu dan bakar egotrip jiwa..  
 prepare untuk bersatu dan bakar egotrip jiwa!!!  
 We believe as one in time. We will be as one in mind  
 We believe as one in time. We will be as one in mind. (2x)

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Spread a love let it high fly.. to the sky!!</i> Kepalkan telapak tanganmu.. yang keras!!	Inter sentential switching		To soften or strengthen request or command
2	Bertahan dan ayunkanlah.. ke atas!! Dan.. jangan pernah liat perbedaan sebagai suatu halangan. <i>Everything that's wrong must come out as one.</i>	Inter sentential switching		Being emphatic about something (express solidarity)
3	<i>Just put your arm fist, but don't make it twist. Now stand together in the platform of peace.</i> Bisa saja kau tak hargai pendapatku..	Inter sentential switching		To soften or strengthen request or command
4	Saat ini kuingin kalian semua untuk teriak! <i>Come on put your fist up.. UNITY!!</i>	Inter sentential switching		To soften or strengthen request or command
5	Semua bergerak.. <i>UNITY!!</i>		Intra sentential mixing	Quoting somebody else
6	Semua teriak.. <i>UNITY !!</i>		Intra sentential mixing	Quoting somebody else
7	<i>Everybody joy the music and put.. your hands up!!</i> Jangan ada ragu, walau hanya sedetik. Bersama kita satu tanpa koma atau titik.	Inter sentential switching		To soften or strengthen request or command
8	<i>One goes to the two becoming three. I know its not easy, living in a UNITY.</i> Satu jiwa ( <i>ouch</i> ), satu darah ( <i>yeah</i> ), Satu rasa ( <i>c'mon</i> ), satu cinta!!	Inter sentential switching		Intention of clarifying the speech content for interlocutor
9	Satu jiwa ( <i>ouch</i> ), satu darah ( <i>yeah</i> ), Satu rasa	Emblematic switching		Interjection (inserting sentence



	( <i>c'mon</i> ), satu cinta!!			fillers or sentence connectors)
10	<i>Stand up and get up.. so come on put your hands up!!</i> Bhineka tunggal ika.. satu dalam rasa.. dan keadilan itu belum tentu sama rata!!	Inter sentential switching		Intention of clarifying the speech content for interlocutor
11	Aku dan kau.. yang terangkum dalam waktu. Tapi tunggu dulu, kau tau arti Satu. <i>We believe as one in time. We will be as one in mind.</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
12	<i>Yeah..</i> Ini adalah cara yang sama untuk merespek perbedaan..	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
13	Kalian para <i>poser</i> dari tokoh <i>nonsense</i> ..		Intra sentential mixing	Because of real lexical need
14	<i>prepare</i> untuk bersatu dan bakar egotrip jiwa..		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
15	<i>prepare</i> untuk bersatu dan bakar egotrip jiwa!!! <i>We believe as one in time. We will be as one in mind</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

## 11. Rhyme In Peace

Apa kata yang tepat untuk protes terhadap waktu  
Rhyme style apa yang pas untuk demo sedih diriku  
Air mataku sanggup katakan lebih banyak dari pada  
pesan yang disampaikan semua kata

Yoo.. yo capital A. N. double much respect fo ya  
Kau Selalu karyakan beat untuk rima berlima  
Meski jarak terbentang ambisi bukan halangannya  
Roda dua F1Z menghempas debu BogorJakarta

Sahabat terbaik dalam mengejar mimpi  
Teman terhebatku untuk dapat berdiri

Kawan yang tepat untuk sharing hal-hal kecil  
 Kuping yang pas untuk  
 Untuk dengar rima Cypress Hill

Masih tergambar jelas alunan takdir  
 Kita lewati malam dengan sebotol beer  
 Bicara, tertawa, bertingkah semaunya  
 Sudah saatnya kau tenang di alam sana

Reff  
 Hari hari  
 yang kan ku jalani  
 Kini semua kan terasa sunyi ...  
 Walau hampa pasti ku hadapi  
 Ku ucapkan selamat jalan ...

Slamat jalan teman, semoga kau tenang  
 Semua canda tawa bayangmu takkan pernah hilang  
 Dalam setiap langkah, kau slalu ada  
 Sampai kini ku tak percaya kau telah tiada

Yo.. yo.. Mungkin batu nisan pisahkan dunia kita  
 Namun ambisimu kan kujaga slalu membara  
 Gapailah doa yang slalu kubaca  
 Menemani langkahmu menuju singgasana surga

Back to Reff  
 Selamat tinggal  
 tidur yang lelap  
 mimpi yang indah  
 selamat jalan

Selamat tinggal (We love you my brother you'll always in my heart)  
 tidur yang lelap (Even now and forever we'll always one blood)  
 mimpi yang indah (Hope God give you heaven, may God be with you)  
 selamat jalan

kami detik ini tanpa kau seperti minus 1  
 Kami hisap King Arthur untuk kau kawan  
 Kami minum ini hanya untukmu teman  
 Kau adalah milikNya, dan kepadaNya lah kau kembali  
 Sampai bertemu Brother, dialam sana nanti  
 Rhyme In Peace

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Rhyme style</i> apa yang pas untuk demo sedih diriku		Intra sentential mixing	Being emphatic about something (express solidarity)
2	Yoo.. yo <i>capital A. N. double much respect fo ya.</i> Kau Selalu karyakan <i>beat</i> untuk rima berlima.	Inter sentential switching		Being emphatic about something (express solidarity)
3	Selamat tinggal ( <i>We love you my brother you'll always in my heart</i> )	Inter sentential switching		Being emphatic about something (express solidarity)
4	tidur yang lelap ( <i>Even now and forever we'll always one blood</i> )	Inter sentential switching		Being emphatic about something (express solidarity)
5	mimpi yang indah ( <i>Hope God give you heaven, may God be with you</i> ) slamat jalan	Inter sentential switching		Being emphatic about something (express solidarity)
6	Kuping yang pas untuk untuk dengar rima Cypress Hill		Intra sentential mixing	Because of real lexical need
7	Kita lewati malam dengan sebotol <i>beer</i>		Intra sentential mixing	Because of real lexical need
8	Sampai bertemu <i>Brother</i> , dialam sana nanti <i>Rhyme In Peace</i>		Intra sentential mixing	Intention of clarifying the speech content for interlocutor

## 12. Kau Puisi

Yo baby kau sosok yang punyai arti  
 Kau Puisi ketika datang sepi  
 Saat nikmati indah sunset pantai kuta  
 Hadirmu jadi pelengkapku di tata surya  
 Aku butuh dunia.. dan kau  
 sebagai pendamping ketika ku rasakan galau

Aku butuh cinta.. dan kau  
adalah tema saatku rasakan galau

Kau ada untuk melengkapi diriku  
Kau tercipta untuk menutupi kekuranganku  
L. O. V. E. yang membuatku bisa bertahan  
Seperti rumput yang tak kan tumbang oleh topan  
Emosi, perasaan, jaminan rasa aman  
Kau sanggup taklukan hati dengan sebuah senyuman  
Aku berdiri karna kau hadir di sisi  
Your my everything baby..  
kau takkan pernah terganti..  
Kaulah belahan hatiku  
yang terangi aku  
dengan cintamu  
Kau hangatkan jiwaku  
dan slimuti aku  
dengan kasihmu

Ku coba gapai apa yang kau ingin  
Saat ku terjatuh sakit kau adalah aspirin  
Coba menuntunmu agar ada di dalam track  
Kau catatan terindah di dalam teks  
Dan aku mengerti apa yang kau mau,  
hargai dirimu, menjadi imammu  
Karna kau diciptakan dari tulang rusukku  
selain itu karna kau bagian dariku.

Dan dirimu damaikan..  
hatiku.. yeah..  
Dan artimu..  
tak akan.. berakhir..

No	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Yo <i>baby</i> kau sosok yang punyai arti	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
2	Kau tercipta untuk menutupi kekuranganku L. O. V. E. yang membuatku bias bertahan		Intra sentential mixing	Talking about a particular topic
3	<i>Your my everything baby</i> .kau takkan pernah	Inter sentential		Intention of clarifying the speech content for

	terganti	switching		interlocutor
4	Coba menuntunmu agar ada di dalam <i>track</i>		Intra sentential mixing	Because of real lexical need
5	Dan dirimu damaikan hatiku.. <i>yeah</i> .	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)

### 13. Waktu

Yeah.. speakin' about the time.. ough..  
 Yo.. Ini sepotong kisah, tentang perjalanan..  
 seorang insan, menapaki jejak kehidupan..  
 Dia lahir ke dunia , dari keluarga..  
 tidak miskin, kurang kaya, yo tapi sederhana..  
 Ayah berdagang, ibu mengasuh dia di rumah..  
 sejak kecil belajar susah, hanya bersikap pasrah..  
 Sempat sesaat, mengenal A. S. I. dari ibu..  
 Syukuri rahmat, dapat singkat nikmat ilmu.

Bridge:

Dia takkan gentar, meski guntur menggelegar..  
 Alar melintang, tak mampu untuk buat pudar..  
 Hanya syukuri anugerah, akan nasib dan takdir..  
 Dia takkan menyerah, terus berjuang hingga akhir..

Tapakilah jejak diri, wujudkanlah mimpi..  
 dan yakinlah kan kau raih.. yeiyeah..  
 Lakukanlah dari hati, beri yg terbaik..pasti kan kau raih..

Dan kini, dia injak usia labil..  
 Dia tinggalkan satu masa kala ia kecil..  
 Skill! get real, he can make it.. berhasil!!  
 Sekian dari banyak mimpi dalam hati kecil..  
 Kecil sebenarnya.. berarti besar..  
 Ia terlempar dalam panggung hidup yang kasar..  
 Sabar ya kawan, ini tentang edukasi..  
 yang tak terdapat dari sekolah, atau pun skripsi.

Back to Bridge

Tapakilah jejak diri, wujudkanlah mimpi..  
 dan yakinlah kan kau raih (Berpasrah pada waktu).. Woo'oo..  
 Lakukanlah dari hati, beri yg terbaik.. pasti kan kau raih..  
 (Semua cita dan mimpimu)  
 Hanya waktu yang dapat menjawab.. mampukah dia merubah..

Saat semua, mimpinya tercipta.  
 Saat dimana jalannya, lebar terbuka.  
 Beban berat tertancap dipundak.  
 Semua hanya jadi sejarah, yang terlewat.  
 Dia merdeka, nyata dan bahagia.  
 Dia tertawa di akhir, semua usaha.  
 Dan percaya, jalan tak slalu berliku.  
 Dan mengerti, celah untuk berpacu.

Tapakilah jejak diri, wujudkanlah mimpi..  
 dan yakinlah kan kau raih.. yeiyeah..  
 Lakukanlah dari hati, beri yg terbaik..pasti kan kau raih..  
 Tapakilah jejak diri, wujudkanlah mimpi..  
 dan yakinlah kan kau raih.. yeiyeah..  
 Lakukanlah dari hati, beri yg terbaik.. pasti kan kau raih..

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Yeah.. speakin' about the time.. ough..</i> Yo.. Ini sepotong kisah, tentang perjalanan.. seorang insan, menapaki jejak kehidupan.	Inter sentential switching		Being emphatic about something (express solidarity)
2	Dia tinggalkan satu masa kala ia kecil. <i>Skill! get real, he can make it..</i> berhasil!!	Inter sentential switching		Intention of clarifying the speech content for interlocutor

#### 14. Ekspresikan

Hey kawan, hey teman semua yang mendengarkan.  
 Ungkapkan rasa cita dalam pelukan.  
 Bulatkan tekad untuk raih mimpi bertepi.  
 Sesegar kopi hangat temani warnai pagi.  
 Mentari senja tetap bersinar di ufuk barat.  
 Mari susun rencana ke depan kita melesat.  
 Cepat! Jangan terhambat oleh rasa ragu.  
 Tambahkan sedikit susu tuk aroma kopi yang baru.

Hey kau!

Jadikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..

Hey kau!

Xpresikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..

Ini tentang langkah yang kau tentukan.  
 Cara yang kau pakai tuk mencapai sebuah tujuan.  
 Apa artinya kaki bila kau tak berjalan.  
 Apa guna mata bila tak menatap masa depan.  
 Untuk apa bermimpi, bila kau tak melangkah.  
 Untuk apa kesempatan bila tak ambil celah.  
 Persetan aku, dia, juga mereka.  
 Bulatkan tekad, lalu. Rasakan lah merdeka!!

Hey kau!

Jadikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..

Hey kau!

Xpresikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..

Free your mind and keep it real.. Just Xpress your self!!  
 (Xpress your self, much love and respect 4x)

Let's go! Let's go! (just express your self).  
 Commin in.. Commin out.. Don't hold, let it out.. (just express your self).  
 Feel the movement, groovement, emotion, lose.. (just express your self).  
 Everybody come on make a move.. (just express your self).  
 I got the feeling  
 That we gonna keep on walking, stepping,  
 Running till the morning sun is shining.  
 Just keep it grooving,  
 Sehingga kerongkongan kering,  
 Seiring nada berdetak,  
 Irama menghentak.  
 Everybody come on sing it, yo.. Yoo.. Come on sing it!!

Hey kau!

Jadikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..

Hey kau!

Xpresikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..

Free your mind and keep it real.. Just Xpress your self!!

(Xpress your self, much love and respect 4x)

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Hey kau! Jadikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..</i>	Inter sentential switching		Being emphatic about something (express solidarity)
2	<i>Hey kau! Xpresikanlah dirimu seperti yang kau mau (Just free ur mind and keep it real)..</i>	Inter sentential switching		Being emphatic about something (express solidarity)
3	<i>Just keep it grooving, Sehingga kerongkongan kering.</i>	Inter sentential switching		To soften or strengthen request or command
4	<i>Seiring nada berdetak, Irama menghentak. Everybody come on sing it, yo.. Yoo.. Come on sing it!</i>	Inter sentential switching		Expressing group identity

### 15. Kroncong Protol

Ok, ya  
Raja (Syafale?) you bring it down  
Keroncong mampus right back to the town  
You can like kulihat yang kau sembunyikan  
Purapura diam dengan s'dikit gerak perlahan  
Jadi-jadi?  
Everybody ya ?  
Percuma saja diam berdiri  
Nanti sampe rumah malah pengen denger lagi  
Lagi-lagi lagi atur saja  
Jika begini jadi manusia sejati  
Jikalau kau nanti lebih tinggi dari raja  
Nikmati hidup dengan blangkon di kepala  
Memang tak lebih hebat dari Bengawan Solo  
Apalagi jika kau dengar alunan Gesang  
Tapi please donk ah, yang tenang jangan parno  
Lebih baik kita semua ikut berdendang  
(\* Hey sobat



Mulailah menari  
 Kabulkan rasa cinta untuk hilangkan rasa dahaga  
 Hey kawan  
 Mulailah menyanyi  
 Dengarkan lagu ini yang tercinta  
 Tetaplah terjaga

Reff:  
 Rasakan cinta  
 Yang t'lah tercipta  
 Antara kita yeah  
 Satukan jiwa  
 Yang t'lah tercipta

(setelah di ulang, lanjut ke coda)  
 Antara kita...  
 Ciki one, two  
 Sundanese rasa k'raton  
 Boleh dinikmati, ekplorasi, anti monoton  
 Kuharap kau suka dan mulailah bertanya  
 Siapakah mereka, kenapa, eh, asyik juga  
 One more time  
 Ciki one, ciki two  
 Nikmati aja, protesnya disimpan dulu  
 Kolaborasi hebat 2007  
 Kroncong Rap Rock ku boleh diadu  
 Cah manis  
 Yo, ayo, mari, kemari  
 Berpegangan dan mulai berdendang

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Raja (Syafale?) <i>you bring it down</i>		Intra sentential mixing	To soften or strengthen request or command
2	Keroncong mampus <i>right back to the town</i>		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
3	<i>You can like</i> kulihat yang kau sembunyikan		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
4	Jadijadi? <i>Everybody</i> ya ? Percuma saja diam berdiri		Intra sentential mixing	Expressing group identity
5	<i>One more time..Ciki</i>	Inter		Expressing group

	<i>one, ciki two</i> Nikmati aja, protesnya disimpan dulu	sentential switching		identity
6	Tapi <i>please</i> donk ah, yang tenang jangan parno	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
7	<i>Hey</i> sobat, Mulailah menari	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
8	<i>Hey</i> kawan, Mulailah menyanyi	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
9	Rasakan cinta yang t'lah tercipta antara kita <i>yeah</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
10	<i>Sundanese</i> rasa k'raton		Intra sentential mixing	Because of real lexical need

## 16. You'll be Sorry

LeZZ Verse

Ku tak tahu harus berkata apa  
 Kau tinggalkan diriku di dalam asa  
 Jika waktu yang berputar tak kembali  
 Lagi, ini jadi satu ironi  
 Dan mengapa kau lelah dalam langkah  
 Resah, gelisah, menyerah, sudah...Lah...  
 sudah, tak perlu banyak rima  
 Ini bukan pertama ku rasa hal yang sama  
 Shakespeare menangis, dalam sudut kecewa  
 Dewi cinta terjatuh merana dalam luka  
 Terkubur dalam detik yang berputar  
 Bercampur dengan udara, yang tak terdengar  
 Tak hanya cewek yang ingin dimengerti  
 Bukan hanya cowok yang ingin dicintai  
 Jika waktu yang berputar tak kembali  
 Apa arti sayang bila sudah tak berarti

reff:

tlah... kuberikan smua...  
 kasih dan cintaku...namun kau...lepas aku...  
 pastikan dirimu...kau akan sesali  
 you'll be sorry...you'll be sorry...you'll be sorry...

## Santoz Verse

Aku terpejam dan coba rasakan lagi  
 Saat waktu jadi sahabat yang berarti  
 Kita saling berbagi, saling mengerti,  
 saling memuja, saling cinta,  
 saling coba memahami.  
 Ada beda, ada ragu, ada hati, ada cumbu,  
 ada rayu yang kini telah lalu  
 Kau kini, jalani waktu jalani hari  
 Baby please, I know some day u'll be sorry

back to reff 2x

## Titz Verse

One day you will realize,  
 What's mean sacrifice  
 One day you'll fight back,  
 I neva be thinking it would end up like this  
 Get down down on yer knees  
 Baggin me please  
 Terima mu kembali sambil menangis  
 Fuck Hell no!! ku ga bego!!  
 Ku bukan manusia sepertimu yang mementingkan nafsu dan ego  
 Kau kan menyesal, khianati cinta yang kekal  
 Move now bitch!! You'll sorry  
 And regrets everything that you've done to me  
 You'll sorry. You'll beg me to ask you back  
 You'll sorry

Takkan pernah kembali kau kan sesali  
 You'll beg me to ask you back You'll sorry  
 Cukup sekarang kau merasa happy  
 namun lihat saja nanti  
 you'll be sorry !!

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	tlah... kuberikan smua... kasih dan cintaku...namun kau...lepas aku... pastikan dirimu...kau akan sesali <i>you'll be sorry...you'll be sorry...you'll be sorry...</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
2	Kau kini, jalani waktu jalani hari. <i>Baby please, I know some day u'll be</i>	Inter sentential switching		To soften or strengthen request or command

	<i>sorry</i>			
3	<i>Get down down on yer knees. Baggin me please</i> Terima mu kembali sambil menangis	Inter sentential switching		To soften or strengthen request or command
4	<i>Fuck Hell no!!</i> ku ga bego!!		Intra sentential mixing	To exclude other people when a comment is intended for only a limited audience
5	Kau kan menyesal, khianati cinta yang kekal <i>Move now bitch!! You'll sorry</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
6	Takkan pernah kembali kau kan sesali <i>You'll beg me to ask you back You'll sorry</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
7	Cukup sekarang kau merasa <i>happy</i>		Intra sentential mixing	Because of real lexical need
8	namun lihat saja nanti <i>you'll be sorry !!</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

## 17. Wrong Way

Mr. Brown: 1 2 3.. Hit me!!

Ku tak bakal mengklaim diriku si super hebat. Aku terlalu muda untuk menanjak cepat.

Ku tak butuh naluri bajingan untuk melaju. (Apa kau cinta wanita seperti aku cinta mamaku?).

Lalu, ku berdiri.. dalam dilema. Sempat mamaku berkata.. cepat cari kerja!!

Ini hiphop mah'.. apa yang diharapkan? Ku akan banting tulang untuk masa depan.

Proses demi proses kedewasaan diri.

Ya kau terlalu cepat untuk terangkat.

Proses demi proses kedewasaan diri.

Status semi instant karma dampak single dahsyat.

Skali lagi ku berada di satu sisi. Di bawah kaki Radja yang menghantam bumi ini.

Jujurlah padaku.. apa yang kau rasakan?! Bermain dengan Ego dalam status dadakan man!!

Reff:

All the way.. i didn't say it's the.. Wrong Way!! I just say it's not.. my way!  
fuck that damn shit! Come on and just play..

All the way.. i didn't say it's the.. Wrong Way!! I just say it's not.. my way!  
fuck that damn shit! Come on and just play..

Utarkan pendapat jujur tentang mereka. Apakah sepadan dengan usaha mereka?

Media berkata.. mereka memang berita,

Sorotan kamera, focus untuk mereka!

Bukan iri tanpa dengki cuma introspeksi. Satu bulan beredar..

Ratusan ribu kopi!! Salut kuangkat topi untuk mereka,

Formula yang tercipta mampu tundukan Delailah.

Skarang saatnya kucoba cara cari celah. Karya pertama scara industri ku memang kalah.

Tapi bukan berarti mereka bebas tertawa.

Kuputar otak untuk bisa ikut tertawa.

Back to Reff (2x)

Come on just play.. come on just play!!

Ya'll know.. Everybody has their Reason and Nuendo.. just be Cool Edit and shut down the Protools.

Fuck that shit! Just do it! Blow it out, and just let it go.

Now groove with it, fly with it, make a hit, make a hit.. make a shit!!

Bring da essence of Back To Da Rootz!.No ide orisinil, kembangkan tinggal cabut.

Alunan Broery hingga gondrong Metallica.

Apakah Didi kempot atau Siti Nurhaliza.

Asal tampang menarik, bisa dijual.

Persetan pitch control,

Bisa terkenal!!

Tak salah ku opini, hanya sekedar ocehan!!

Terserah ngomong apa, toch gua yang.. Aaahhh!!!

Come on just play.. come on just play!! yyeeeeahhhhhh!!

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Status <i>semi instant</i> karma dampak <i>single</i> dahsyat.		Intra sentential mixing	Because of real lexical need
2	<i>All the way.. i didn't say it's the.. Wrong Way!! I just say it's not.. my way! fuck that damn shit! Come on and just</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

	<i>play..</i> Utarakan pendapat jujur tentang mereka.			
3	Sorotan kamera, <i>focus</i> untuk mereka!		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
4	Kuputar otak untuk bisa ikut tertawa. <i>Come on just play.. come on just play!!</i>	Inter sentential switching		To exclude other people when a comment is intended for only a limited audience
5	<i>Bring da essence of Back To Da Rootz!</i> .No ide orisinil, kembangkan tinggal cabut. Alunan Broery hingga gondrong Metallica	Inter sentential switching		To soften or strengthen request or command
6	Persetan <i>pitch control</i> ,Bisa terkenal!!		Intra sentential mixing	Because of real lexical need
7	Terserah ngomong apa, toch gua yang.. Aaahhh!!! <i>Come on just play.. come on just play!! yyeaaahhh!!</i>	Intra sentential switching		To exclude other people when a comment is intended for only a limited audience

### 18. Respector

Aku adalah Respector  
 Dua jariku Respect untukmu  
 Aku adalah Respector  
 Love and Respect senjataku  
 Aku datang dengan cinta  
 Aku dan kau sama satu rasa  
 Aku adalah Respector  
 Love and Respect senjataku

Beragam individu berjuta jiwa  
 Bermacam bahasa ribuan cinta  
 Yang ini untuk anda atas nama kami  
 Yang t'lah terukir matang dengan pasti  
 Di Respect n'unity  
 Dua jari sama dengan ribuan makna

Kau angkat jari tengah itu lain cerita  
 Yang ini untuk anda atas nama kami  
 Yang t'lah terukir matang dengan pasti  
 Di Respect n'unity  
 Kuberikan rasa cinta untukmu  
 Yang di sana  
 Kupastikan semua tetap tercipta  
 Agar kau kan bahagia  
 I believe you and me  
 Will be as you see and be who you are

Aku adalah Respector  
 Dua jariku Respect untukmu  
 Aku adalah Respector  
 Love and Respect senjataku

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Aku adalah <i>Respector</i>		Intra lexical mixing	Because of real lexical need
2	Dua jariku <i>Respect</i> untukmu		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
3	<i>Love and Respect</i> senjataku		Intra sentential mixing	Talking about a particular topic
4	Yang t'lah terukir matang dengan pasti di <i>Respect n'unity</i>		Intra sentential mixing	Talking about a particular topic
5	Kupastikan semua tetap tercipta Agar kau kan bahagia. <i>I believe you and me. Will be as you see and be who you are</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

### 19. Gusti Dewata Mulia Raya

Yoo.. Ini tentang kau dan sejuta persepsi..  
 Ini tentang kau dan ratusan opini.. Yoo.. yo..  
 Ini tentang kau dan sejuta persepsi  
 Ketukan palu yang kau ambil untuk satu posisi  
 Dimana kau hakimi diriku dengan nafsu

Yang kau tak pernah tau siapa sebenarnya diriku ini  
 Ada alasan untuk setiap langkah  
 Tak perlu banyak tanya lihat saja sejarah  
 Hidup berawal dari mimpi.. mimpi..  
 Mimpi yang terekam ruang dimensi  
 Ini aku, Sang Pencipta yang tau  
 Aku yang ga sempurna kadang temukan jalan buntu  
 Lalu apa hak mu menghakimi  
 Biarlah semua ini menjadi misteri Illahi  
 #  
 Tiada daya kita tuk cipta kuasa.. antara benar atau salah..  
 Tiada mampu kita tuk dapat memilah. siapa menang, siapa kalah...  
 Terburuk, terbaik, terbusuk dan terindah  
 Semudah itu lidah berkelit, menyusun kata  
 Opini tentang yang terhebat dan rumor numpang lewat.. Argumen, teman  
 versus Setan  
 Sepanjang nusantara dan penjuru dunia  
 Terbentang rupa manusia dan cara mereka  
 Seandainya bisa ku samakan bentuk rupamu  
 Semudah manipulasi history orde baru.

Back to # (2x)  
 Ough.. yoo.. I stand in a strong platform  
 I get da grip tight with ma microphone  
 I got ma uniform, ya got yer uniform  
 Give sum love and respect before its all gone  
 Ya got to know yo, .ya got to know bro..  
 Setiap impact antara fakta dengan ego  
 E'yo.. silahkan berkaca siapa dirimu  
 Lalu, apakah kau berjubah dan pegang palu?  
 Only God knows what will happen now and some how  
 No matter how hard ya try  
 Ya cant stop us now  
 Atas dasar apa kau mengucap sumpah  
 Ingat rotasi siapa harus di atas siapa di bawah

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Opini tentang yang terhebat dan rumor numpang lewat.. Argumen, teman <i>versus</i> Setan		Intra sentential mixing	Because of real lexical need
2	Semudah manipulasi <i>history</i> orde baru.		Intra sentential	Talking about a particular topic



			mixing	
3	<i>Ya got to know yo, .ya got to know bro.. Setiap <i>impact</i> antara fakta dengan ego</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
4	<i>E'yo.. silahkan berkaca siapa dirimu Lalu, apakah kau berjubah dan pegang palu? <i>Only God knows what will happen now and some how</i></i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
5	<i>No matter how hard ya try Ya cant stop us now Atas dasar apa kau mengucap sumpah</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor

## 20. Last But Not Least

Satu mungkin, hanya cukup sebagai tanda.  
Kedua tetap ada tetap sama tambah makna.  
Tiga akan berjalan, tentukan arah. Sesuai cita cita saat mulai pertama.  
Kita memang beda tapi memang pernah satu.  
Semua tak berubah hanya rupa yang berbeda.  
Kutancapkan pasak yang kini kokoh berdiri.  
Berharap tersenyum walau harus langkahkan kaki.

S'lamat pagi kawanku.. apa kabar?! Senang liat semangatmu, terus  
terbakar!! And here we go.. Last But Not Least!!! And here we go, yeah..  
eugh.. woooaaaaa!! Akhir, tapi bukan.. yang terakhir. Biarkan semua  
berjalan sesuai takdir. Kami disini, selalu ada. Karya kami, hantui jagad  
raya!!

#

Noo.. it's not a goodbye.. cause we believe.. for tomorrow..

Noo.. it's not a goodbye.. convince your self.. we'll be together again..

Don't give up yet, coz it's not the time.

Muthafucka got shit, coz we partner in crime (rhyme).

Kan tetap mengudara bersama ritme (kekal), karna usia takkan mampu bunuh  
ide. (M. I. C.) kan slalu ada digenggaman.

(Speechless) talk about Fade2Black and Bondan. No no not yet.. coz it's not  
goodbye now.

Believe me we'll meet again (some day or some how!).

Back to #

Dengan cinta.. penuh makna.. karya tercipta.. abadi slamanya..  
 Kenanglah.. lagu ini.. yakinkan nanti.. kan bersama lagi..  
 Noo.. it's not a goodbye.. cause we believe.. for tomorrow..  
 Noo.. it's not a goodbye.. convince your self.. we'll meet again..

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	S'lamat pagi kawanku.. apa kabar?! Senang liat semangatmu, terus terbakar!! <i>And here we go.. Last But Not Least!!!</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
2	<i>And here we go, yeah..eugh..</i> wooaaaaaa!! Akhir, tapi bukan.. yang terakhir.	Inter sentential switching		Being emphatic about something (express solidarity)
3	Biarkan semua berjalan sesuai takdir. Kami disini, selalu ada. Karya kami, hantui jagad raya!! <i>Noo.. it's not a goodbye.. cause we believe.. for tomorrow..</i>	Inter sentential switching		Being emphatic about something (express solidarity)
4	<i>Don't give up yet, coz it's not the time. Muthafucka got shit, coz we partner in crime (rhyme).</i> Kan tetap mengudara bersama ritme (kekal), karna usia takkan mampu bunuh ide. (M. I. C.) kan slalu ada digenggaman.	Inter sentential switching		Being emphatic about something (express solidarity)
5	<i>(Speechless) talk about Fade2Black and Bondan. No no not yet.. coz it's not goodbye now.</i> Dengan	Inter sentential switching		Being emphatic about something (express solidarity)

	cinta.. penuh makna.. karya tercipta.. abadi slamanya..			
6	Kenanglah.. lagu ini.. yakinkan nanti.. kan bersama lagi.. <i>Noo.. it's not a goodbye.. cause we believe.. for tomorrow..</i>	Inter sentential switching		Being emphatic about something (express solidarity)

## 21. Hidup Berawal Dari Mimpi

Yo' kujelang matahari dengan segelas teh panas  
Di pagi ini ku bebas, karna nggak ada kelas  
Di ruang mata ini kamar ini srsa luas  
Letih dan lelah juga, lambat lambat terkuras

Teh sudah habis, kerongkongan ku pun puas  
Mulai ku tulis semua kehidupan di kertas  
Hari hari yang keras, kisah cinta yang pedas  
Perasaan yang was was, dan gerakku yang terbatas

Tinta yang keluar dari dalam pena  
Berirama dengan apa yang kurasa  
Dalam hati ini ingin kuubah semua  
Kehidupan monoton penuh luka putus asa

Chorus:  
Tinggalkanlah gengsi, hidup berawal dari mimpi  
Gantungkan yang tinggi, agar semua terjadi  
Rasakan semua, peduli 'tuk ironi tragedi  
Senang bahagia, hingga kelak kau mati

Yo' yo' dunia memang tak selebar daun kelor  
Akal dan pikiran ku pun tak selamanya kotor  
Membuka mata hati demi sebuah citacita  
Mlangkah pasti, pena dan tinta berbicara

Tetapkan pilihan tuk satu kemungkinan  
Sbagai bintang hiburan, dan terus melayang  
Tak heran ragaku, terbalut lebel mewah  
Cerminan seorang raja dalam crita Cinderella

Ini bukan mimpi atau halusinasi  
Sebuah anugerah yang akan ku nikmati nanti

Hasil kerja keras ku terbayarkan lunas.. tuntas..  
Melakoni jati diri sampe puas

Chorus:

Tinggalkanlah gengsi, hidup berawal dari mimpi  
Gantungkan yang tinggi, agar semua terjadi  
Rasakan semua, peduli 'tuk ironi tragedi  
Senang bahagia, hingga kelak kau mati

Akh.. jack.. one two yo'

Jalan sedikit tersungkur terjungkir terbalik  
Mlangkah menuju titik, lakukan yang terbaik  
Ku ketatkan tekad dan niat agar melesat  
Sperti rudal squad, mimpiku kan kudapat

Mencari tepuk tangan atas karya keringatku  
Bukan satu yang ingin aku tuju  
Naik ke'atas pentas, agar orang puas  
Dapat applause, cek atau pun uang kertas

Yo' cari sensasi ataupun kontroversi "uhoh"  
Bukan caraku agar hidupku rekonstruksi  
Dari mimpi semua hal dapat terjadi  
Maka lemparkan sayap dan terbanglah yang tinggi

Chorus:

Tinggalkanlah gengsi, hidup berawal dari mimpi  
Gantungkan yang tinggi, agar semua terjadi  
Rasakan semua, peduli 'tuk ironi tragedi  
Senang bahagia, hingga kelak kau mati  
Agar semua terjadi, hingga kelak kau mati..  
Agar semua terjadi, hingga kelak kau mati..

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Akh.. jack.. <i>one two</i> yo' Jalan sedikit tersungkur terjungkir terbalik	Emblematic switching		Expressing group identity
2	Naik ke'atas pentas, agar orang puas. Dapat <i>applause</i> , cek atau pun uang kertas		Intra sentential mixing	Intention of clarifying the speech content for interlocutor

## 22. Jazzy Tringual

Pernah suatu saat orang bicara  
 Ga' brani di depan di belakang banyak gaya  
 What... What... What... Heyy... Apa itu?  
 Coba lihat lagi ada band yang baru

Emcee wanna be... always with a sexy lady  
 Yo B... smokin' weed? (you never better homie!!!)  
 Think twice before you said (I'm sorry dude)  
 Flowing jazzy so classy n' I feel sexy

Lalalalalalalalalala (dutch vers...)  
 Mamamamamama (dutch vers...)  
 Nanananananana (dutch vers...)  
 Papapapapapapa (dutch vers...)

Mr. B and fead2black musik nya ga' komersil  
 Ga' catchy ga' nge jual nge denger juga ilfeel  
 Label minta dirubah lagunya malah jadi aneh  
 Mo tambah sedikit nge jazz... itu juga boleh

Vers. 2  
 Kontroversi sedikit (biat kena blac klist)  
 Tebar pesona diungkit (engga realistik)  
 Jaga image kalo bisa tersenyum manis  
 Ati-ati yah kamu ada di jalur bisnis

I am to good to be a pop idol  
 Coz every body knows that I'm a famous rapper  
 Wasting all ma dollar! I am a real player...  
 No time to handle and battle with the winner

Lalalalalalalalalala (dutch vers...)  
 Mamamamamama (dutch vers...)  
 Nanananananana (dutch vers...)  
 Papapapapapapa (dutch vers...)

Persetan dengan opini orang masa kini  
 Susah membuat seluruh orang senang di bumi ini  
 Jadi silahkan bicara sampai mulut berbusa  
 Jadi musisi kreatif... tapi banyak dosa

Verse. 3  
 Call me santoz coz im a giggolo  
 I rap like this and know how to make it flow  
 Like a dre.. snoop do double g or whatever you see...

It is still me!!!  
 Lalalalalalalalalala (dutch vers...)  
 Mamamamamama (dutch vers...)  
 Nanananananana (dutch vers...)  
 Papapapapapapa (dutch vers...)

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>What... What... What... Heyy... Apa itu? Coba lihat lagi ada band yang baru</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
2	<i>Flowing jazzy so classy n' I feel sexy. Mr. B and fead2black musik nya ga' komersil</i>	Inter sentential switching		Talking about a particular topic
3	Ga' <i>catchy</i> ga' nge jual nge denger juga <i>ilfeel</i>		Intra sentential mixing	Because of real lexical need
4	Kontroversi sedikit (biat kena <i>blacklist</i> )		Intra sentential mixing	Because of real lexical need
5	Jaga <i>image</i> kalo bisa tersenyum manis		Intra sentential mixing	Because of real lexical need
6	Atiati yah kamu ada di jalur bisnis <i>I am to good to be a pop idol</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
7	<i>Wasting all ma dollar! I am a real player...No time to handle and battle with the winner.</i> Persetan dengan opini orang masa kini	Inter sentential switching		Intention of clarifying the speech content for interlocutor
8	Jadi musisi kreatif... tapi banyak dosa. <i>Call me santoz coz im a gigolo</i>	Inter sentential switching		To soften or strengthen request or command

### 23. Please Dong Ah

Yo ni cerita sial kita bertiga  
 This is my version, hits

Suatu waktu ku berjalan tak tentu  
 Mengitari sudut kota mulai dari warung jambu  
 Keluar rumah ga pamit mau ke mana  
 Ga bilang siapa siapa itu mah udah biasa

Emang sih niatnya mau janji  
 Anak anak hang out di Jembatan Padjajaran  
 Eh pas di tengah jalan gue lupa sesuatu  
 Gue lupa banget kaga pake sepatu

Akhirnya gue mutusin ke warung beli sandal jepit  
 Pas gue korek kantong gue lupa bawa duit  
 Ya udah terpaksa balik lagi ke rumah  
 Sampe depan rumah kekunci pada pergi semua

Sial gimana dong?  
 Ya udah gue manjat lewatin pagar tinggi dan agak berkarat  
 Waktu gue mau loncat diliat ama tetangga  
 Gila gue dikira mau maling mangga

Hari ini gue kagak oke (please dong ah)  
 Niat hang out gue jadi begini (please dong ah)  
 Sial pusing 7 keliiling (please dong ah)  
 Please dong ah  
 Please dong ah  
 Please dong ah  
 Wo.. versi gue jauh juga man  
 Jangan pernah ngalamin deh

Waktu mau pergi liat jam di tangan  
 Waduh ga sadar udah kesiangan  
 Tapi ga papa deh ya udah gue cabut  
 Daripada ga nyampe sana temen pada ribut

Tapi ih kenapa lagi  
 Ujan turun gede sekali  
 Yo kebasahan keujanan  
 Masuk angin karena belum makan

Mata juga merah karna belum molor  
 Pas lagi nyebrang ketabrak motor  
 Kepala gue bocor Darah pada ngocor  
 Tangan jadi kotor kaki juga pengkor

Wow  
 Satu tema lain cerita beda naskah

Ku coba hilangkan susah sedih sesak di dada  
 Kumpul bareng mereka semua teman yang gila  
 Nongkrong di pajajaran waktu tak ditentukan

Dalam perjalanan semua lancar sesuai rencana  
 Sampai seorang wanita mulai bertanya nama  
 Ku terbuai terpaku denghan wajah yang aduhai  
 Tak sadar dompet baru pindah kantung dengan santai

Sadar ku kembali semua sudah terjadi  
 Belum sempat ku berpikir pak supir pun berhenti  
 Wajahnya sangar kaya preman terminal  
 Menanti ongkos perjalananku sampai pajajaran

Ku tak sanggup bayar ongkos angkutan  
 Karena dompetku ternyata raib duluan  
 Pak supir berang bogem mentah pun melayang  
 Niat hangout senang jadi berantakan

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Yo ni cerita sial kita bertiga. <i>This is my version, hits</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
2	Hari ini gue kagak oke ( <i>please dong ah</i> )	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
3	Niat hang out gue jadi begini ( <i>please dong ah</i> )	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
4	Sial pusing 7 keliiling ( <i>please dong ah</i> )	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
5	Wow ,Satu tema lain cerita beda naskah	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
6	Niat <i>hangout</i> senang jadi berantakan		Intra sentential mixing	Expressing group identity



## 24. FEEL'S LIKE HOME

Yeah... Still Hot... What's up Jakarta... Bogor Representha!

Santoz:

Langkah ku, peluh ku iring ku gapai cita  
 Jarak ditempuh hanya kiasan nominal angka  
 BogorJakarta...kopaja bukan masalah  
 Panas terik trasa ringan asal melangkah bersama

Titz:

Mencari arah tujuan hidup (ambisionis)  
 Tak gentar meski lelah merekah (ironis praktis)  
 Jarak tak jadi halangan ku kan tetap berjuang  
 Warung jambu menuju depok berakhir di pondokpinang

Bridge:

Eii... Yo'... Whats up Bro! BogorJakartaWhats up yo'  
 Eii... Yo'... Whats up Bro! JakartaBogorWhats up yo'!

Lezz:

Satu dua tiga jarak dan waktu  
 Antara mimpi dan angan tetap menyatu  
 Antara citacita yo'... tetap melaju  
 Menembus angin malam menjadi saksi bisu

Santoz:

Ragam ide kaya visi bentuk satu tujuan  
 Jakarta tertantang... Fade2Black bersama Bondan  
 Maju menjawab semua bentuk halangan  
 FUNKADELIC HIPHOP  
 RITMIK... jangan kau usik..!!

Mr. B:

Dimana... Aku berada... everywhere I stand... Feels Like Home!!

Back To Bridge:

Titz:

Detak setiap nadiku memompa kreasi  
 Agar setiap mimpi tak terdampar dan mati  
 Banyak jalan menuju Jakarta itulah fakta  
 Bogor ga' mati hempas tantangan kejar realita

Lezz:

3 2 1 tuk eksistensi  
 pergi jauh-jauh mengejar penuh ambisi  
 berjalan dengan susah yang penuh dengan distorsi  
 Jakarta-Bogor ku terjang (kejar Reputasi)

Mr. B & F2B:

Dimana... (1 2 3 ga berhenti) Aku berada... (F2B n' Mr. B tetap beraksi) everywhere I stand... Feels Like Home!!

Back To Mr. B & F2B: (Repeat 2x)

Bridge:

Eii... Yo'... Whats up Bro! BogorJakarta Whats up yo'!

Eii... Yo'... Whats up Bro! JakartaBogor Whats up yo'!

Eii... Yo'... Whats up Bro! Fade2BlackBondan Whats up yo'!

Eii... Yo'... Whats up Bro! BondanFade2Black Whats up yo'!

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Yeah... Still Hot... What's up Jakarta... Bogor Representha! Langkah ku, peluh ku iring ku gapai cita</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
2	Warung jambu menuju depok berakhir di pondokpinang. Eii... Yo'... <i>Whats up Bro!</i> BogorJakarta <i>Whats up yo'!</i>	Emblematic switching		Expressing group identity
3	Dimana... Aku berada... <i>everywhere I stand... Feels Like Home</i>	Inter sentential switching		Repetition used for clarification
4	Dimana... (1 2 3 ga berhenti) Aku berada... (F2B n' Mr. B tetap beraksi) <i>everywhere I stand... Feels Like Home!!</i>	Inter sentential switching		Repetition used for clarification

## 25. Stay On The Line

Selamat pagi kawanku apa kabar?

Senang lihat semangatmu terus terbakar

Kau tak pernah lupa dari mana kau berasal

Tetaplah kencang seperti alat vitalrespect dari semua (kau dapatkan)

Tapi kau tetap ada ( dalam aliran )

Ga' berhenti tetap jalan sampai tujuan

Sampai beat mu jadi pusat acuan

Titz Vers.

Yo'...B, I'll give you the rhyme you give me the beat  
 So much to talk peast to say titz back with no repeat  
 Ain't no lie some bullshit no more argument my regard  
 Probably means nothing just complain and dedication make complete  
 Jiwaku selalu mengucap salam padamu (..B)  
 Lirik ku adalah hentakan nafas ragaku (...G's)  
 Bersama dengan dentuman setiap emosi instrument mu  
 Fadezblack and Mr B ayo berseru

Reff :

Stay on the line ...B (semangat)  
 Stay on the line... yo' (sahabat)  
 Stay on the line... B (melompat)  
 Stay on the line... Stay on the line

Santoz Vers.

F 2 B Thanx to b you don't see?  
 Nothin better then him when his start to play the beat  
 No need to say please... lookin for some extra cheese  
 Speakin' about the real cash... yo' B... I wanna thanx...

this man was born with a wonderful talent  
 Former funky koprak yang dahulu pernah beken  
 I'm asking a self... 'How can he play like that?'  
 Rappin flat with a cool track like fadezblack

Reff

Bridge :

Maju bersama (Mr. B and Fade2Black)  
 Dengan irama (love and respect)  
 Ayo semua (love and respect, love and respect, love and respect)

Bondan Vers.

Yo' whats up my hommies? ain't no big deal  
 Much love from me too if you know what I feel  
 My beat and your rhyme just like a c 4  
 This is where i stand and i know whats friends for

Beat beat beat ( to the beat to the beat )

Whats up G'S lo emang pada sakit  
 Ku akui rima dan metaformu memang canggih  
 Respect dari ku tak kuharap timbal balik

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Tetaplah kencang seperti alat <i>vital</i> respect dari semua (kau dapatkan)		Intra sentential mixing	Talking about a particular topic
2	Sampai <i>beat</i> mu jadi pusat acuan		Intra lexical mixing	Because of real lexical need
3	<i>Probably means nothing just complain and dedication make complete</i> Jiwaku selalu mengucap salam padamu (..B)	Inter sentential switching		Being emphatic about something (express solidarity)
4	<i>Stay on the line</i> ...B (semangat)		Intra sentential mixing	To soften or strengthen request or command
5	<i>Stay on the line</i> ... yo' (sahabat)		Intra sentential mixing	To soften or strengthen request or command
6	<i>Stay on the line</i> ... B (melompat)		Intra sentential mixing	To soften or strengthen request or command
7	<i>this man was born with a wonderful talent. Former funky</i> kopral yang dahulu pernah beken	Inter sentential switching		Intention of clarifying the speech content for interlocutor
8	<i>I'm asking a self... 'How can he play like that?'</i> <i>Rappin flat with a cool track like fadezblack</i> Maju bersama (Mr. B and Fade2Black)	Inter sentential switching		To soften or strengthen request or command
9	Dengan irama ( <i>love and respect</i> )		Intra sentential mixing	Quoting somebody else
10	Ayo semua <i>love and respect, love and respect, love ang</i>		Intra sentential mixing	Quoting somebody else

	<i>respect</i>			
11	<i>Whats up G'S, lo emang pada sakit</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
12	<i>Respect dari ku tak kuharap timbal balik</i>		Intra sentential mixing	Intention of clarifying the speech content for interlocutor

## 26. Microphone xxx

Saatku.. rasakan aroma senggama  
 Membelai semua titik indra  
 Kau.. menari, melepas, sejuta batas goresan di kertas. Perlahan terekam,  
 dan tenggelam  
 Desisan tanpa kata mulai menerawang  
 Arungi samudera lewati semua lekukan  
 Sampai terpejam kita di telan malam  
 Aku cinta kau temaniku malam ini  
 Kita saling suka, saling mengerti  
 Ini hal yang mudah untuk turunan Adam  
 Hawa tercipta di dunia tuk nikmatkan Adam.

#

Girl.. let's make it real  
 Take my hand, come with me  
 I'll take you to the moon. Girl  
 Let's get out of here  
 I'll hold you tight, threat you right, just make love thru the night

Yo sayang, gelora memuncak dalam desiran keringat  
 Seperti tenggelam dalam rasa vanilla atau coklat  
 Cold like ice, membuat syaraf terus bergerak  
 Terus menekan adrenalin, hingga m'nuju puncak  
 Hangat, menyentuh tubuh, bergumul dengan peluh  
 Liar, ketika G!! perlahan mulai tersentuh  
 I'll take you baby m'nuju alam khayalan  
 Dimana kita bisa bercinta s'panjang malam.

Back to #

Sex microphone, sex microphone.. Sex microphone, sex microphone sex  
 (4x)

Jejak, kenikmatan yang kita rajut  
 Mengalir dengan lembut, sampai keujung rambut

Naluri zaman purba, cerita rasa surga  
 Senggama dengan waktu, aroma RamaShinta  
 Lalu.. tertawa yang bermakna (ha.. ha.. ha..)  
 Kilatan keringat tubuhmu pancarkan warna.. sinar.. yang s'makin pudar  
 Diiringi senyummu terlempar.. cinta terbakar  
 Girl.. let's get out of here  
 I'll hold you tight, threat you right, just make love thru the night

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Hawa tercipta di dunia tuk nikmatkan Adam. <i>Girl.. let's make it real</i>	Inter sentential switching		To soften or strengthen request or command
2	I'll hold you tight, threat you right, just make love thru the night. Yo sayang, gelora memuncak dalam desiran keringat	Inter sentential switching		To exclude other people when a comment is intended for only a limited audience
3	Seperti tenggelam dalam rasa vanilla atau coklat <i>Cold like ice,</i> membuat syaraf terus bergerak		Intra sentential mixing	To exclude other people when a comment is intended for only a limited audience
4	Terus menekan <i>adrenalin</i> , hingga m'nuju puncak		Intra sentential mixing	Because of real lexical need
5	I'll take you baby m'nuju alam khayalan		Intra sentential mixing	To exclude other people when a comment is intended for only a limited audience
6	Dimana kita bisa bercinta s'panjang malam <i>.Sex microphone, sex microphone.. Sex microphone, sex microphone sex</i>	Inter sentential switching		To exclude other people when a comment is intended for only a limited audience
7	Kilatan keringat tubuhmu pancarkan warna.. sinar.. yang	Inter sentential switching		To exclude other people when a comment is

	<p>s'makin pudar Diiringi senyummu terlempar.. cinta terbakar <i>Girl.. let's get out of here I'll hold you tight, threat you right, just make love thru the night</i></p>			<p>intended for only a limited audience</p>
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## 27. Siapa

Pertama kulihat wajahmu yang imut dan lucu  
Membuat hati seperti tersambar listrik lima ribu (watt)  
Adrenalinku menanjak meningkat syahwat  
Imajinasiku dalam tahap kritis gila gawat

Ingin segera menghampirimu dan menyapa  
Pandang wajahmu dekat (mirip sophia latjuba)  
Body padet tinggi bahenol depan belakang  
Ga' kuat ku memandang seperti taesa kaunang

Berkhayalku kau mengenakan gucci bikini  
Bertiup angin di wajahmu bikin ku horny  
Oww my God slap in the face no I can stand  
I hope we can be more (then just a friend)

Reff :

Siapa... siapa...siapa...siapa dia ( ingin ku tau namanya)  
Siapa... siapa...siapa...siapa dia (andai dia tau apa yang kurasa)  
Siapa... siapa...siapa...siapa dia (nirina agnes monica atau tika )  
Siapa... siapa...siapa...siapa dia (ahh... sudahlah jangan kau banyak tanya)

Verse 2

Yo secepat kilat kencangkan murr dan sekrup di wajahku  
Agar terlihat lebih pd pake nyongnyong  
biar tak bau  
Ditambah sedikit hair spray untuk rambutku yang kaku  
Ok lah... skarang ku siapa untuk maju

Perlahan tapi pasti itulah motoku sekarang  
Ku takkan pernah menyerah sebelum berperang  
Senjataku sudah siap amunisi tinggal di kokang  
Bang.. bang.. ku ready ku siap menyerang

Agak degdegan, eh itu mah udah biasa  
 (com'on man, lo waria ato wanita?) Gw pria!!  
 Langkah sok preman atau dibilang gentleman  
 Ku mendekatinya ingin lebih dari temen

Reff

Verse 3

Oww God you won't believe what I see  
 Ni cewek jujur gw bilang emang sexy  
 From head to toe ga' ada yang cacat  
 Ni cewek bisa bikin elo cepet blingsat

Pake tank top berwarna merah jambu  
 Rambut terurai hitam lurus (damn) emang lucu  
 Rok mini jeans melekat hingga paha terlihat  
 (Damn man, putih banget pasti pake pelembab beauty white)

Ni birahi ga bisa lagi ku tahan  
 Ku cuma ngehayal bisa cepat main kuda kudaan  
 Tangan segera ku ayunkan ke depan  
 Dia gerespon... sipp, akhirnya kita kenalan

No	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	<i>Body padet tinggi bahenol depan belakang</i>		Intra sentential mixing	Talking about a particular topic
2	Bertiup angin di wajahmu bikin ku <i>horny</i> <i>Oww my God slap in the face no I can stand</i>	Inter sentential switching		Talking about a particular topic
3	<i>I hope we can be more (then just a friend)</i> Siapa...siapa...siapa...siapa dia (ingin ku tau namanya)	Inter sentential switching		Intention of clarifying the speech content for interlocutor
4	Bang.. bang.. ku <i>ready</i> ku siap menyerang		Intra sentential mixing	Repetition used for clarification
5	(com'on man, lo waria ato wanita?) Gw pria!!	Emblematic switching		Interjection (inserting sentence fillers or sentence



				connectors)
6	Langkah sok preman atau dibilang <i>gentleman</i>		Intra sentential mixing	Repetition used for clarification
7	Ditambah sedikit <i>hair spray</i> untuk rambutku yang kaku		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
8	Ku mendekatinya ingin lebih dari temen <i>Oww God you won't believe what I see</i>	Inter sentential switching		Intention of clarifying the speech content for interlocutor
9	Ni cewek jujur gw bilang emang <i>sexy</i>		Intra sentential mixing	Talking about a particular topic
10	<i>From head to toe</i> ga' ada yang cacat		Intra sentential mixing	Talking about a particular topic
11	Pake <i>tank top</i> berwarna merah jambu		Intra sentential mixing	Because of real lexical need
12	Rambut terurai hitam lurus ( <i>damn</i> ) emang lucu	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)
13	<i>Damn man</i> , putih banget pasti pake pelembab <i>beauty white</i>		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
14	<i>Damn man</i> , putih banget pasti pake pelembab <i>beauty white</i>	Emblematic switching		Interjection (inserting sentence fillers or sentence connectors)

## 28. REALISTIC

Titz:

Bumi tahtaku terbagi 2 bilik  
Dari pilihan taktik strategic hasilkan lirik  
Nusa nan sempit sudah lama kutampik  
Tapi pertahanan butuh senjata otomatis

Santoz:

Agar seimbang tak setajam pisau pedang

Yang tak pernah berhenti dan terus berulang  
 Kunci kehidupan memang bukan mainan  
 Hapus hitam menyelebat bagai bayangan

Titz:

Berat dosa bukanlah ada di pundak kanan  
 Mungkin di suatu tempat yg tak pernah terpikirkan  
 Banyak yg melatih lidah berkata-kata indah  
 Menganggap hidup di pijak milik nenek moyangnya

Santoz:

Shit! things would never be da same  
 Coba kontroversi biar mirip eminem  
 Percuma lidah bersumpah klo menyerah bah!  
 Berarti kau bukan apa2 hanyalah sampah

Mr. B:

Heey!! (What?!) U Should think Realistic!! (Yeah!)  
 Heey!! (What?!) U Should think Realistic!! (Right!!)

Titz:

Coba tuk pikirkan lebih dewasa  
 Genggam yg benar, hindari yg salah

Santoz:

Susah? lubang basah pusat indra pun terjarah  
 Parah... jika otak tak pernah enyam amanah

Titz:

Pada mic ku bicara dengan nada teriak (waaatt!!)  
 Terus teriak walau suaraku jadi serak

Santoz:

Dahak mengalir deras bagai arus Niagara  
 Kejar ambisi agar hidup capai titik sempurna

Reff:

Think Realistic don't be phathetic  
 Bikin semua simple lewati alur yg static  
 Turn it to positive don't think negative  
 Rubah semua maksimal lewati alur pasif (2x)

Santoz:

Sama rata sama rasa  
 Nikmati hidup hendaklah di bagi bersama  
 Nafsu kan jadikan hina nestapa  
 Coba hindari maka kau hidup bahagia

Titz:

Tunjukkan sesuatu yg ada di dalam diri  
Katakan yg ingin kau katakan kepada kami  
Karena ku coba untuk mengerti  
Apa hidup ini hanya untuk menunggu mati

Santoz:  
Semua menghampa terasa tak berarti  
Jika berkata tapi tanpa jati diri

Titz:  
Seperti/lempar batu sembunyi tangan  
Kau coba belagu kau sendiri yg rasakan

Back To Mr. B & Reff:

Titz:  
Ga peduli pemula atau pun tetua

Santoz:  
Semua sama masih belajar atau pun masta  
Bermetamorfosis menjadi bentuk nyata

Titz:  
Adalah fakta biar pena dan tinta berbicara

Santoz:  
Tak ada yg tipuan komposisi  
Karena semua dapat befikir tumpahkan isi

Titz:  
Smua saling menyokong tutup smua bolong  
Hanya saja engkau jangan sembunyi di balik bokong... Ough!!

No.	Lyrics	Type of Code-switching	Type of Code-mixing	Reason of Using Code-switching or Mixing
1	Dari pilihan taktik <i>strategic</i> hasilkan lirik		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
2	<i>Shit! things would never be da same</i> Coba kontroversi biar mirip eminem	Inter sentential switching		Intention of clarifying the speech content for interlocutor
3	Berarti kau bukan apa2 hanyalah sampah	Inter sentential switching		To soften or strengthen request or command

	<i>Heey!! (What?!) U Should think Realistic!! (Yeah!)</i>			
4	Kejar ambisi agar hidup capai titik sempurna <i>Think Realistic don't be phathetic</i>	Inter sentential switching		To soften or strengthen request or command
5	Bikin semua <i>simple</i> lewati alur yg <i>static</i>		Intra sentential mixing	Intention of clarifying the speech content for interlocutor
6	<i>Turn it to positive don't think negative</i> Rubah semua maksimal lewati alur pasif	Inter sentential switching		To soften or strengthen request or command

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