TENSE AND LAX DIFFERENCES OF BACK VOWELS IN "TITLE" ALBUM OF MEGHAN TRAINOR

A PAPER

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MOTTO AND DEDICATION

MOTTO

"HAPPINESS IS NOT SOMETHING THAT YOU HAVE TO ACHIEVE, YOU CAN STILL FEEL HAPPY DURING THE PROCESS OF ACHIEVING SOMETHING" – KIM NAMJOON (BTS)

DEDICATION

This undergraduate thesis is dedicated to:

- All members of my family which are my Dad (Rachmat Budiman), my Mom (Sarminah), my youngest brother (M. Albari Nandi Hibatullah), my youngest sister (Rulaa Nandi Salsabiil), my Uncle (Apilion), my Aunty (Dwi Mulyani), and my Cousins (Muhammad Alawi Khanavais, Gibran Alawi Arskha & Arsen Alawi Gaozan).
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- All my cats (tutu, bong-bong, bimo, ona)

TENSE AND LAX DIFFERENCES OF BACK VOWELS IN "TITLE" ALBUM OF MEGHAN TRAINOR

NABIILA NANDI TSAABITA

ABSTRACT

The study is to find out how long, short, and rear vowels are based on the vertical and horizontal shafts that are found on the songs on the "title" album by Meghan Trainor. This study is an individualized qualitative study where the instrument is the author herself. The writing explores the back vowel. The authors also classify in detail the kinds of back vowels in the songs. The research focuses on three data where there is tense and lax. Back vowels from phoneme /ɑ/ are 25,71%, back vowel from phoneme /oʊ/ there are 0%, back vowel from phoneme /u/ 31.42%, back vowel from phoneme /ɔ/ ʊ/ 13.28%. The analysis shows that vowels are plentiful in the songs and are lax. (pronounced short)

Keywords: back vowel, tense, lax, Meghan Trainor

PERBEDAAN PANJANG DAN PENDEK VOKAL BELAKANG DALAM ALBUM "TITLE" MEGHAN TRAINOR

NABIILA NANDI TSAABITA

ABSTRAKSI

Penelitian ini bertujuan untuk mengetahui bagaimana vokal belakang yang bersuara panjang dan pendek berdasarkan poros vertikal dan horizontal yang terdapat pada lagu-lagu di album "Title" oleh Meghan Trainor. Penelitian ini merupakan penelitian kualitatif deskriptif di mana instrumenya adalah si penulis sendiri. Penulisan ini mengeksplorasi pengucapan vokal belakang. Penulis juga mengklasifikasikan secara detail jenis-jenis dari vokal belakang yang ada dalam lagu lagu tersebut. Penelitian ini berfokus pada tiga data yang mana terdapat tense dan lax. Vokal belakang dari fonem /a/ terdapat 25,71%, vokal belakang dari fonem /oʊ/ terdapat 0%, vokal belakang dari fonem /u/ 31,42%, vokal belakang dari fonem /ɔ/ 35,0% dan yang terakhir dari fonem /ʊ/ 13,28%. Analisis ini menunjukan bahwa vokal belakang terdapat banyak pada lagu-lagu tersebut dan bersifat lax. (diucapkan pendek)

***Kata kunci**: vowel belakang, tense, lax, dan Meghan Trainor*

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This thesis writing is to fulfill one of the requirements for taking an undergraduate program (S1) at The English Department of the School of Foreign Language JIA. In this paper, the writer explains the Tense and Lax Differences of Back Vowel in the "Title" Album of Meghan Trainor.

During the research, the writer experienced many difficulties in compiling this paper. Therefore, the authors would like to express their gratitude to all those who have provided advice and support for data and information to complete this paper, especially to:

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Bekasi, August 26th 2022

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CHAPTER I

INTRODUCTION

A. Background of the Research

People are now beginning to learn different languages. By learning another language people can communicate easily with other people in different countries. But at this time a lot of people learning about language, especially about vowels. The purpose of the author writing this study is so that the reader can see the difference between tense and lax with detail and no more mispronouncing different words but sounding the same and found out what phonemes wrote correctly.

The full set of units known as phonemes is referred to as the language's phonemic system. Although the phonemes themselves are abstract, there are numerous, slightly varied ways that can be produced the sound that corresponds to them. As the primary phoneme kinds, vowels are different from consonants. But Both are the same segmental phonemes. Segmental phonemes are divided into three kinds, they are consonants, vowels, and semi-vowels or approximants. Although they come from one source but basically the three phonemes kinds are different from everything. Consonants differ from their creations. Obstructions in the speech organs create in many kinds and many ways. All consonants must be created through several elements; those elements are the parts of something called a phonon. Phonon

is as bases of all consonant creations means there is no consonant that is created without phonon element processes. There are 4 phono elements. They are places of articulation, manner of articulation, voicing, and effects of voicing. Places of articulation mean where all consonant phonemes are able to be seen or traced. Places of articulation inform us where those consonants are created in our speech organs. From these parts we know bilabials, labiodental, palatal, etc. The second element is the manner of articulation which informs us about how those consonants are created in our speech organs. All these phoneme parts are different from their creation of one. They are plosive, fricative, affricate, and nasal. In these consonant terms, voicing is known as the consonants which are created through obstructions, there are voiced and some are voiceless. The voiced ones or Vd which is known that these phonemes are obstructed, voiced mean if the vocal cord together the air stream forces its way through and causes them to vibrate. And the voiceless ones or Vs known as these phonemes are not obstructed, voiceless means if the vocal cords are apart, the air stream is not obstructed at the glottis and it passes freely into the supra glottal cavities. Effects from those obstructions are known as lenis from the voiced ones and fortis come from the voiceless ones.

Talking about vowels, several steps which are the prerequisite for vowel creation must be understood by the learners. Vowels need speech organs like tongue and lips, mean tongue height, and three lips positions, like rounded, unrounded, and spread. The researcher must understand that vowels

are created without any structures or obstructions. Vowels are speech sounds formed by a relatively open configuration of the vocal tract, with vocal cord vibration but no audible friction, and form the nucleus of a syllable in a language's sound system. A vowel is a sound created by the passage of air from the lungs through the mouth, which functions as a resonance chamber in human speech.

Based to Carr (2013) to understand all vowels, the learners must understand the functions of the two axes, their functions are different but are unity for vowel creations. They are: First is known as the axe of horizontal. This axe gives three parts of vowel kinds, they are front, central, and back vowels. This axe possesses the unction as how far our tongue is in our mouth, in this case, our ability to know: e.g front vowels mean our tongue is located beneath the hard palate. Back vowels mean our tongue is located beneath the soft palates, and the central vowels mean our tongue is located beneath the meeting between the hard and soft palates in our mouth. (p.60)

There are four points on the vertical axis that are referred to as close, half-close, half-open, and open. This axis indicates how loud the hum is. If it is raised high, it is "close" to the roof of the mouth, while the other three points are further away from the roof and more "open." English learners need to know in what ways English vowels differ from others. There are two kinds of vowels, Diphthong and Monophthong.

The vocal sound known as a monophthong is relatively absolutely pure and only needs the pronunciation of one vowel, requiring no changes in the

talking instrument's position. The English language has represented general sounds such as [i, e, a, ɔ, u]. For instance, readers will be able to identify the sounds [I] of the word hit, [e] of the word let, [a] of the word cut, [ɔ] of the word lot, and [u] of the word good.

Besides monophthong, there is diphthong. Diphthongs are syllable combinations in which the two different vowels appear in about the same syllable. Diphthongs are similar to long vowels in length. The first part of every diphthong should be much longer and stronger than the second part, which is possibly the most significant distinction to keep in mind. For example, most of the diphthong əI (as in the word " take", "I") consists of the ə vowel, and only in about the last quarter of the diphthong does the glide to I become noticeable.

As the glide I happen, the loudness of the sound decreases. As a result, the /I/ part is shorter and quieter. The foreign learner must always remember that the last part of English diphthongs must not be made too strongly. The characteristic that all closing diphthongs require is a glide towards a closer vowel. The second component of the diphthong is poor, therefore most frequently fails to get to what may be considered a close position. The crucial aspect is the production of a glide from a somewhat more open to a considerably more close vowel.

The most complex English sounds of the vowel type are the triphthongs. These can be highly challenging to identify and somewhat challenging to pronounce. A triphthong is the quick, uninterrupted transition

from one vowel to another and subsequently to a third.

Tense and lax as terms used to describe the degree of tension in the tongue muscles, when we articulate a tense vowel, the tongue and other parts of the vocal apparatus are relatively tighter, whereas when we articulate a lax vowel, the tongue and other parts of the vocal apparatus are relatively loose. In general, the terms tense and lax describe how tense vowels are longer than lax vowels, implying that tense is a long vowel and lax is a short vowel.

According to the description above, linguistics is the scientific study of language and plays an important role in other fields. Linguistics encompassed physics and chemistry as well. Linguistics and phoneticians, want to understand the human language works systematically. Learning linguistics and phonetics focuses on learning how to analyze the structure of language (for example, grammar, pronunciation, and vocabulary) as well as the physics of speech, as well as investigating how language is acquired, processed, and implemented by different people in different contexts. It entails performing details analysis work on data derived from languages all over the world, including searching for similarities and differences between languages to discover the core characteristics of human language.

As stated in Bauwer (2007), in addition to having a connotation related to linguistics, the word “linguistics” also has a meaning related to language. According to Bauwer’s definition, it may be inferred that linguistics and language are intimately related. Language and linguistics are concepts that are interconnected. Thus, neither of these can be inferred. If we’re discussing

linguistics, then we are discussing them.

In the other book, linguistics help to understand more about the structure of the language because language is a complex thing. The difference between a language, a dialect, and an accent what languages have in common and how they differ, and what is the relationship between language and culture, the answer can be found in linguistics studies. Linguistics is a wide discussion and linguistics is a discipline that studies language, and there are words in the language that are used in many songs.

A song is a musical arrangement that is meant to be sung by the human voice. This is often achieved at distinct and set pitches (melodies) using sound and silence patterns. Songs contain a variety of forms, such as those that include section repetition and variation. On other hand, a song is a simple object and easy to find. As we know the song does have limitations because the song is one of the most art that affected. So it makes it easy for the writer to analyze tense and lax back vowels.

The writer gives one sample of the data above, taken from the Lips are movin song of the title album by Meghan Trainor.

" …… Boy, look at me in my face……" (L. 5)

In the above word look, it is / o o / / lʊk / has short back vowel phonemes, that is / ʊ /. This / ʊ / phoneme is included in the horizontal axis as the back vowel, which means it is produced in the back part of the mouth by raising the jaw or raising the body of the tongue. While / ʊ / phoneme is included in the vertical axis, too. Due to the tongue position of the / ʊ /

phonemes in the upper tongue surface is close to the roof of the mouth. So that is not quite so back nor so close, and the lips are only moderately rounded.

Meghan Elizabeth Trainor was born on December 22, 1993. She is an American singer, songwriter, and record producer. Born and raised in Nantucket, Massachusetts, Trainor wrote, recorded, performed, and produced three independently-released albums between the ages of 15 and 17. Trainor Release her major-label debut studio album Title (2015). The album debuted domestically.

Trainor got many achievements, she has won three ASCAP Pop Music Awards, two Billboard Music Awards, a People's Choice Award, and received one Grammy Award. she also was named the "Breakthrough Artist of the Year" by the Music Business Association in 2014. And among her achievements, Trainor became the 21st woman to land her debut single at the top of the Billboard Hot 100, and the fifth female artist to follow up her chart-topping debut single with another top 5 release. On the Billboard Year-End Charts for 2015, Trainor was listed seventh on Top Artist and second on top Female Artist.

From all of the above examples, the writer concludes that Tense and lax vowels are a part of Linguistics, which is a science that studies language, and that the song's most important element is built from a word and language that is connected to Tense and lax vowels, which is divided into several sections, such as Back vowels. This paper attempts to identify tense and lax variations

in back vowels that may occur in Meghan Trainor's albums.

The title of the research that the writer observed is Tense and Lax Differences of Back Vowel in “Title” Albums of Meghan Trainor. Similar to the intent of this paper, the writer wishes to look up and examine words that may contain Tense and Lax of Front Vowel, and to try to identify and classify the differences that will be discussed in Chapter 4 regarding Data Analysis.

B. Questions and Scopes of the Research

1. Question of the Research

According to the background above, the writer would describe the problem that exists in this research. To limit and focus on what the writer wants to analyze, some questions are related to the research which are as follows:

a. How to produce the back vowel in the whole lyrics of Meghan Trainor’s album?

b. What kinds of back vowels are found in the songs?

2. Scopes of the Research

The objective of this research focuses on the back vowel kinds whether they are tense or lax and what are the differences. The theories are used: 1. Peter Roach (2009) 2. Philip Carr (2013) 3. Henry Rogers (2013). The object data are taken from the song set by Meghan Trainor. By classifying and analyzing those data we can understand what are the tense and lax back vowels phonemes.

C. Objectives and Significance of the Research

1. Objectives of the Research

a. The writer wants to find back vowels in the whole lyrics of Meghan Trainor's songs.

b. The writer wants to find out what kinds and differences of those back vowels that found in the songs.

2. Significance of The Research

The findings of this research are meant to bring benefits to the reader, both intellectually and practically. Academically, the researcher expects that this research will provide knowledge and information on the tense and lax differences of a back vowel in a song and that it will serve as a source of inspiration for another researcher to do a deeper analysis on a similar or even different object.

Practically, this research is expected addition to providing references that may be utilized in future research on tense and lax distinctions in back vowels, particularly for English literature students at STBA JIA who choose to write research using this type of linguistics. This paper can also be used for comparison by another researcher or persons interested in linguistics. It also believes that persons in public should have a better understanding of linguistics, particularly tense and lax vowels.

D. Operational Definition

The writer will define or explain the context of key terms or phrases used in this research that may be useful in locating a keyword. There are the following:

1. Linguistics

Linguistics is the study of language. Linguistics, often known as general linguistics, refers to the study of all aspects of a language in addition to evaluating linguistic proficiency. Humans can learn how language works methodically by studying linguistics. The four branches of linguistics are phonology, morphology, syntax, and semantics. We understand how human language functions and how to examine the language's structure due to linguistic research. Language is a complex thing, thus studying linguistics can teach us more about how language is structured.

2. Phonology

The study of sound patterns within and across languages appears to be phonology. A division of linguistics called phonology would study how languages or dialects systematically organize their sounds. The term may also refer to a particular language variety's sound system. Before, just the study of phonemes was included in the field of phonology.

3. Phonemes

The smallest unit of sound is a phoneme, which can modify the meaning even though it has no inherent meaning. Phonemes are one of the

phonological studies, and minimal pairs are concepts having different units. Primary and secondary phonemes are the two categories of phonemes (prosody). Phonemes are seen through sound, but letters are seen through orthography or realizations. All letters are phonemes, but not all phonemes are letters.

4. Vowels

Vowel production process just minimal airflow restriction from the lungs out the mouth and/or nose. The form of the vocal tract as air goes through depends upon the quality of the vowels. Various tongue portions may be high or low in the mouth. The velum can be lifted or lowered, and the lips can be spread out or pursed. Vowel duration can vary when shouted because vowel sound carries pitch and intensity. Vowels can be generated without a consonant coming before or after them.

5. Back vowels

Any of the vowel sounds used in spoken languages are produced by a back vowel. A back vowel can be identified by the fact that the highest point of the tongue is somewhat deeper back in the mouth than a consonant would be without generating constriction. Because they are considered to sound deeper than front vowels, back vowels are also referred to as “dark vowels”. No language is known to distinguish between the back and near-back vowels purely on the basis of backness, near back vowels are simply a subset of back vowels.

6. Tense

Tense vowels are also called long vowels; this name is slightly misleading because, in RP English at least, the tense vowels have variable lengths there are five long vowels these are the vowel that tends to be longer in a similar context the length of all English vowel sounds varies very much according (such as the type of sound that follows them) and the presence and absence of stress.

7. Lax

Short vowels another trait of lax vowels is that they always operate as an obstruction when stressed, meaning that they never appear by themselves at the endings of words but always require a consonant to follow them.

8. Song

a song appears to be a piece of music created specifically for the human voice to sing. This is usually accomplished utilizing sequences of sound and predetermined pitches (melodies). Songs can assume many diverse shapes, including those with section repetition and change.

E. Systematization of the Research

The systematization of the research means presenting the research well-edited composition. This research is divided into five chapters as follows:

Chapter I is the introduction. It explains the background of the research, the questions and the scope of the research, the objective and significance of the research, operational definitions and the systematization of the research.

Chapter II is Theoretical Description. It consists of the definition of Analysis, Phonology, Vowel, and Song.

Chapter III is the Methodology of the research. It contains the method of the research: 1. Time and place of the research, 2. Kind of the research, procedure of the research, technique of the data collection, technique of the data analysis, and sources of the primary and secondary.

Chapter IV analysis data. It shows the data description, data analysis, and interpretation of the research finding.

Chapter V is the Conclusion and suggestion. It gives the summary of all chapters and some suggestions.

CHAPTER II

THEORETICAL DESCRIPTION

Linguistics parts that divide into related topics with the subject as phonology include a bit explanation about phonemes and also the sub-fields of phonology such as back vowel that divided into two vowels, there are tense and lax vowels.

A. Phonology

In order to study linguistics, a student majors in English at a formal university. As was previously said in the first chapter, phonology is one of the linguistic studies. This is a branch of knowledge that deals with the structure of human sound language, to put it simply. According to Yule (2010, p. 40), the description of the systems and patterns of voice sounds in a language is called phonology. In essence, it is predicated on the hypothesis that every speaker of a language is aware of its sonic patterns without even realizing it. Phonology is concerned with the abstract or conceptual element of language's sounds rather than the actual physical articulation of speech sounds because of its theoretical character. Phonology is the study of each sound type's fundamental structure, or blueprint, which serves as the continuous foundation for all the changes in how that sound type is physically articulated in various contexts. The abstract collection of sounds used by a language to distinguish between meaning and real physical sounds is called phonology.

According to Odden (2005, p. 2), one of the fundamental areas that make up the science of linguistics is phonology. It is characterized as the academic study of linguistic structure. Comparing phonology to other areas of

linguistics can help the learners better comprehend the topic. Phonology, which is distinct from the studies of sentence form (syntax), and word structure (morphology), as well as how languages evolve over time, is the study of sound structure in language (historical linguistics).

Phonology explains the process of archiphoneme it means helps to know, how opposition voice and voiceless sound are suspended as Mc Mahon (2002) suggests Phonology calls the unit found in a position of neutralization an archiphoneme. The archiphoneme is symbolized by a capital letter, and is composed of all the properties which the neutralized phonemes have in common, but not the properties which typically distinguish them. (p. 60) he makes the argument that the voice and voiceless can differ.

Hayes (2009) stated phonology is occasionally an experimental science as well, even if it also involves some formal analysis and abstract thinking. Phonetic data, or observations of the phonetic form of utterances, serve as the foundational information for phonological theory. Phonology's objective is to comprehend the speaker's unspoken set of rules for perceiving and directing the language's sounds. (p. 1). And in other books, Davenport and Hannahs (2010) stated, that phonology which is how our sounds are arranged into systems and patterns.

Skandera and Burleigh (2005) stated that Phonology deals with the speakers' knowledge of the sound system of a language. It is therefore exclusively concerned with langue or competence. (Phonology, then, is not the study of telephone manners, as one student once jokingly suggested.)

Phonology can be divided into two branches: (1) segmental phonology and (2) suprasegmental phonology. **(1) Segmental phonology** is based on the segmentation of language into individual speech sounds provided by phonetics.

Unlike phonetics, however, segmental phonology is not interested in the production, the physical properties, or the perception of these sounds, but in the function and possible combinations of sounds within the sound system. **(2) Suprasegmental phonology,** also called **prosody,** is concerned with those features of pronunciation that cannot be segmented because they extend over more than one segment or sound. Such features include stress rhythm, and intonation (also called pitch contour or pitch movement). It's an excellent explanation that phonology is the study of a language's sound system structure, which includes information on both sound and the organization of the sound segments. (p.5)

Even if various theories explain what phonology is and what it concludes, the writer might infer that phonology is a branch of linguistics that studies how the characteristics of speech sound, system patterns in language, and everything related to segment sound in language.

1. Phonemes

The phoneme, or smallest unit of a sound in a word, separates it from other words, just like the letter *p* in the words *tap* distinguishes it from the words *tab, tag,* and *tan.* It is the element that is used the most. The English language has 44 phonemes, including consonants, short vowels, long

vowels, diphthongs, and triphthongs. Actually, the fundamental idea of phonology is a phoneme.

A phoneme is described as "a distinguishing unit sound" of a language: "unit" since the complete phoneme has to be substituted in order to produce another word; "distinctive" as a single phoneme might yield a term that is distinctly different from a language speaker. Yule (2010), each one of these meaning-distinguishing sounds in a language is described as a phoneme. An essential property of phoneme is that it functions contrastively. We know there are two phonemes /f/ and /v/ in English because they are the only basis of the contrast in meaning between the words *fat* and *vat*, or *fine* and *vine*. This contrastive property is the basic operational test for determining the phonemes that exist in a language. (p.41)

In the other book, Rogers (2000) units at the phonemic level are called phonemes. (p. 45). A phoneme would be a phrase, not a predetermined outcome. To determine if specific sound functions are a phoneme in a language, researchers are unable to use tools like speech spectrographs. Instead, we must question the speech speaker whether it can be a new word (or what a new word can be if the new sound sequence does not already exist in the language) (ideally a word already recognized as a phoneme).

Phoneme denotes a cluster of sounds, which in a way are considered by speakers of a particular language as comparable. In the majority of

English dialects, around 40 phonemes may be differentiated. While all sounds phoneme may not be made precisely the same, the 'normal' method in which it is made may be described for each phoneme.

The broad conception of the phoneme precedes the word, which is a more challenging undertaking, or its specific definition. The fundamental notion is the oneness of sounds that are objective yet functionally the same in some manner.

The author draws the conclusion that while phonemes are the smallest phonological unit, they are abstract units that can be utilized to represent phonemes in alphabetic writing. When analyzing speech, this stream is separated into what are known as segments.

2. Kinds of phonemes

Phoneticians divided sounds into two basic categories: **segments** and **suprasegmentals.** Segments comprise vowels and consonants. Vowels include things like the sounds in the words *oh, eye, ooh, ah;* they are made with no major obstruction in the vocal tract so that air passes through the mouth fairly easily. Consonants, such as /p n g s l/, involve some type of obstruction in the vocal tract. When you make a /p/, for example, your lips are closed, thereby completely preventing air from leaving through the mouth. Suprasegmentals involve sound components other than consonants and vowels. These include a variety of things such as stress, pitch, intonation, and length.

a. Primary phonemes or Segmental phonemes

As previously mentioned, segmental phonemes can be uttered and used to distinguish meaning on their own. Consonants, vowels, diphthongs, and triphthongs make up segmental phonemes. The fundamental issues of phonology are thought to be segmental phonemes.

1) Consonant

According to Rogers (2000), consonants are sounds that involve a major obstruction or construction of the vocal tract. (p. 19). Consonants are usually classified along three dimensions: voicing, place of articulation, and manner of articulation. Voiceless sounds, such as / f s /, are made with the vocal folds apart, whereas voiced sounds, such as / v z /, are made with the vocal folds close together and vibrating.

2) Vowel

Based on Rogers (2000), vowels are made with a very open vocal tract. If you say the vowel *ee* as in *bee*, you can feel that the air flows out of the mouth fairly freely. Now say a long / z /: / zzzzzzz /. Now start with the vowel *ee*, and move to a / z /, as in the word *ease.* You will feel your tongue move closer to the alveolar ridge for the / z /, making a partial closure and causing the hissing noise which characterizes / z /. On the other hand, if you go from a / z / to an *ee* sound, as in the word *zeal*, you can feel your tongue pulling away a

bit, allowing the air to pass out more freely. From this simple experiment, you can understand the basic difference between a consonant and a vowel.

Founded on Collin and M. Mees (2013), similar to consonants, vowels cannot be described in the same way. Since there is always a large gap between the articulators for vowels, all vowels are approximated in terms of articulation style. (p. 62)

And in other book, the highest point on the tongue body can be used to roughly describe vowels: the tongue moves up for high vowels, down for low vowels, forward for front vowels, and back for back vowels. (Zsiga., 2013. P.57)

3. Kinds of vowel

a) Front Vowel

Front vowels are pronounced by raising or lowering the front section of the tongue, according to the articulation process. Front vowels are subdivided in the study into three categories: high front tense, high front lax, and low front tense unrounded vowels.

b) Central Vowel

According to the articulation process, central vowels are produced by raising or lowering the tongue's center. Middle vowels are broken down into three categories in the study: middle central tense unrounded

vowel, middle central lax unrounded vowel, and middle central lax unrounded vowel.

c) Back Vowel

When a back vowel is spoken, the lip gesture takes on a rounded shape. This effect can be seen in the English word *put* (rounded) versus *pit* (unrounded). Thus, except for the low, back, lax vowel [ɑ] like in *hot*. Five back vowels that exist in American-English are / ʊ u ɔo ʊ ɑ/. (Ginting, 2008). Back vowel lengthening process in American-English pronunciation, 19-22.)

Back vowels are pronounced by raising or lowering the tongue's back portion according to the articulation process. Back vowels are classified as back high tense unrounded vowels, back high lax rounded vowels, back middle lax rounded vowels, back low lax rounded vowels, and back low tense unrounded vowels in the study. A way to feel backness, particularly if you know how to say a true [u] instead of [Í], is to say the sequence [i u i u i u i u . . .] and feel your tongue body sliding forward and backward along the roof of your mouth.

1) Low back tense unrounded vowel [ɑ]

This vowel is pronounced with exceptional jaw separation. The lower jaw is lowered down "more than it would be in a normal relaxed position" with " a small muscular effort". As a result, the lips are compelled to be wide open (*i.e.* one inch across and one inch from top to bottom), resulting in the occurrence of the

unrounded status. The tongue tip delicately touches an area on the bottom of the mouth up to a point. “ so low that the rear of the tongue must be lifted just a little in the neck to compensate”.

2) **Mid-back lax rounded vowel [ɔ]**

This vowel is spoken with if the mouth opening is around one inch or less across and half an inch from top to bottom. Furthermore, the speaker’s lips appear to “protrude”. They have pushed ahead, in other words. “ the jaw is slightly elevated. The tongue is roughly in the same position as in [ɑ] but is ‘bunched’ considerably toward the back of the mouth.

3) **Mid-back tense rounded vowel [oʊ]**

this vowel is uttered by shaping the lips into the form of the alphabet **o**. it means that the lips need to "protrude" and "rounded" more than [ɔ]. the diameter of the lip rounding for this vowel is about one inch. " the jaw has been raised still a little more. and the bunching of the tongue tip does not touch the floor of the mouth anymore. one distinctive feature that belongs to the pronunciation of this particular vowel is that " it is frequently diphthongized" for instance, in pronouncing words like boast and boat, in which the back vowel [oʊ] acts as the nucleus. " the complete vowel begins as a pure [oʊ]. and moves on to a brief [ʊ]"

4) High back lax rounded vowel [ʊ]

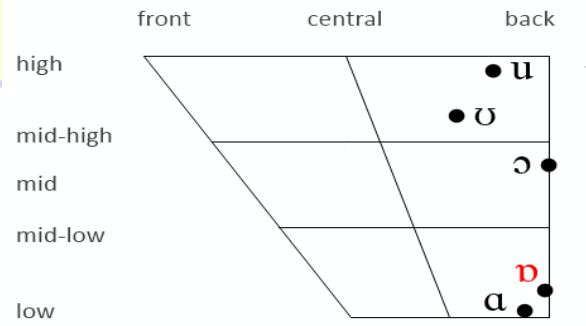
If compared with [oʊ], in the production of the vowel [ʊ], the lips are rounded more loosely. The opening of the mouth is pretty wide across, but a good bit thin in distance from upper to lower lip. " the teeth may be visible, the tips of the lower teeth approach the backs of the upper ones." Though it creates no exact contact, " the tongue itself is pulled back and up, more than for [oʊ], until it is sides touch the upper tooth ridge.

5) High back tense rounded vowel [u]

The protrusion and the rounding of the lips, in the pronunciation of this vowel, should be in its maximum projection. The size of the opening is about the size of a pencil. The visibility of the teeth is negative. "the tip of the tongue is drawn quite far and back and touches nothing, but the sides of the tongue press firmly for some distance along the upper tooth ridge"

Figure 2.1

Table of axis



4. Semi vowel

The semi-vowel is a segment that has the phonological characteristics of a vowel but can also function as a consonant. As a result, a semi-vowel has the characteristics of a vowel, which means that when it is pronounced, the vocal cords vibrate. They share the formal vowel pattern in the acoustic sense. Second, unlike a vowel, which serves as the center of a syllable, it can only serve as a consonant, the beginning part of a syllable, (Roger Lass 1976; as cited in Mubdir Alazawi., 2019).

a) Secondary phonemes or Suprasegmental phonemes

Fasold and Linton (2006) mentioned that suprasegmentals are characteristics of speech that affect sound spans longer than a single segment. Speech's duration, tone, intonation, syllable, structure, and stress are all suprasegmental elements. Because the grouping of sounds into larger units is a component of speech's suprasegmental features.

In addition Meyer (2009), the study of suprasegmentals helps to broaden the area of investigation to include units that are larger than individual segments, such as syllables, words, phrases, and clauses, as well as the acoustic characteristics that characterize these units, particularly stress and intonation. The idea of the syllable is crucial to both intonation and stress.

1) Pitch

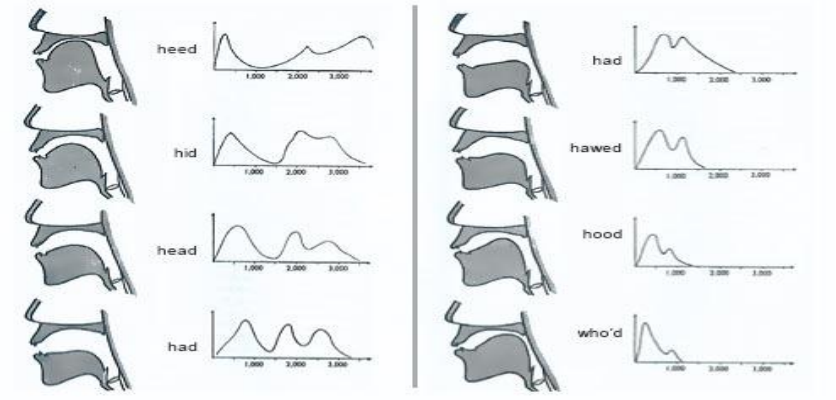
According to Gussenhoven (2004), the term " pitch " refers to the perception of sound from tonal heights. When reflecting periodicity in the auditory waveforms, speech recognition is most accurate. Periodicity refers to the repetition of the same vibration pattern, each repetition of which corresponds to the closure and opening of the vibrating vocal cords. Listening to the distinction between [s] and [ʃ] and experiencing this sensation. (p. 1.)

Different vocal cord vibration rates result in the acoustic impact. Generally speaking, the pitch rises with the rate of vibration. Word stress, intonation, and tone all consider the effects of pitch variations. (Carr, 2008, p. 132)

No definition is perfect, but any attempt at a definition must acknowledge that the voice's pitch is the most crucial aspect. The researcher describes pitch in terms of high and low. Additionally, some people have trouble relating what they hear in someone's voice to a scale that runs from low to high. The student should keep in mind that the ends of the pitch scale, "high" and "low" were chosen at random (Roach, 2009. P. 130)

Figure 2.2

Vocal cord vibration of pitch



Intonation is the use of pitch distinctively over a phrase. While intonation can transmit a variety of meanings, tone languages distinguish between two lexical items by tone, such as the sherbro language's /ná/ cow and /nà/ spider. (Rogers, 2013, p. 284). The pitch variations involved in intonation may be either rapid or slow or sliding upward or downward. The variations are classified as *rising, falling, and circumflex.*

a) Rising

Speaking in a rising tone allows people to use the words "yes" or "no" in a questioning manner (Roach, 2009, p. 132)

b) Circumflex

The circumflex variation is a combination of a rising-falling or falling-rising pattern.

2) Length

Based on Rogers (2013), the duration of a sound is all that is meant by the term length. Neither consonants nor vowels can be separated from one another in RP or GA purely by length is how closely spaced apart sounds are from one.

In the other book, Crystal (1977, p. 273) A term that is used in phonetics to describe the actual length of a sound or utterance and in phonology to describe the relative lengths of sounds and syllables when they are linguistically contrastive, also known as the quantity. The phrase is occasionally limited to phonological situations, with the phonetic component being referred to as "duration". Both vowels and consonants can be characterized as having long and short phonological values. One degree of phonological length or maybe more is common in languages. Arabic, Finnish, and other languages have long vowels (denoted by the diacritical mark [p]) while Italian and Luganda have long consonants (or double consonants).

Vowels occasionally exhibit a further contrast of length (over-long or extra long). Since quality variations are always present, the so-called distinction between long and short vowels in English (as in beat/bit) is not strictly a comparison of length.

3) Stress

Based on Rogers (2013, p. 36), the dominant syllables are said to have primary stress, whereas the other syllables are said to be unstressed. A superscript vertical mark is put before the stressed syllable to indicate primary stress. The other syllables are written without any additional markings and are unstressed.

Greater loudness, higher pitch, and a longer duration all work together to create the phonetic phenomenon of stress in English. English language usage of stress is crucial. Think of the term *survey* both as a noun and a verb. The noun's first syllable carries primary emphasis. Take note of this, whereas, in the verb, the second syllable is stressed more heavily. Although modest. English uses this pattern quite frequently. Take a moment to reflect on the words: *produce, submit, convert, and convict.*

5. Consonant Element

a. Place of Articulation

Recording to Rogers (2013, p. 48), the environment has some impact on all sounds. A typical trend, for instance, is for a sound to start sounding more like its nearby sounds. Some sounds appear to be more open to this kind of change than others. However, some noises appear to have more of an impact on their nearby than other sounds.

Consonants are produced by building up the vocal tract. The vocal tract section with the most construction is called the point of articulation. The throat, oral cavity, nasal cavity, and organs above the larynx make up the vocal tract. The articulators come together, often by a lower articulator moving towards an upper articulator, creating the primary structure, which may be complete or partial closure.

The lower articulators are components of the tongue, lower teeth, lower lip, and lower jaw. The upper lip, upper teeth, palate, velum, uvula, and the back of the pharynx are the upper articulators. The lower articulator is normally mentioned first in a location of articulation's compound name, which also includes the name of the upper articulator. Apico-dental refers to this, with the lower articulator being the tongue's tip and the upper articulator being the upper teeth. (Rogers, 2013, p. 192)

According to Mc Mahon (2002), a consonant's place of articulation is determined by the position of the active and passive articulators. Consonants in English are formed at eight points of articulation. (p.30)

1) **Labial**

Rogers (2013) argued labial sounds, such as linguo-labials, labiodentals, and bilabials are produced with one or both lips (p. 193)

2) Bilabial

A bilabial consonant is created when the lower lip and upper lip articulate. Instead of labio-labial, the term bilabial is used. Similar to English, the bilabial stops are voiceless [p] and voiced [b]. the fricatives are [φ] phi, which lacks a voice, and [β] beta which has a voice. In English, the nasal stop is [m]. the nasal and bilabial stops are particularly prevalent in language. A language without them is notable, in fact. However, bilabial fricatives are not very prevalent. Bilabial pauses and labio-dental fricatives are frequently used in speech (Rogers, 2013, pp. 193-194)

According to Mc Mahon (2002), the bottom lip acts as the active articulator for bilabial sounds, and the top lip acts as the passive articulator. (p. 31)

/p/	*pie*	voiceless	bilabial plosive
/b/	*by*	voiced	bilabial plosive
/m/	*my*	voiced	bilabial nasal

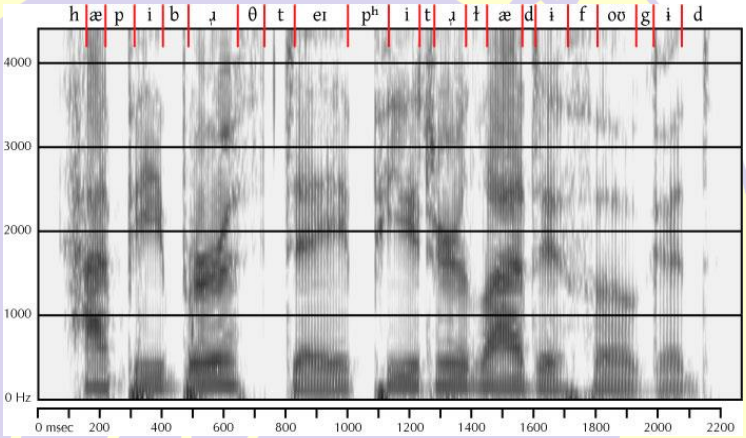
3) Labiodental

In order to create labiodental consonants, the lower lip interacts with the upper teeth. Labiodental stops are not particularly noticeable, but they are quite simple to make if your teeth are not spaced apart. Teke reports the labiodental nasal [ɱ]. It appears allophonically in English terms like a *symphony,* where

it is a homorganic nasal that agrees with the subsequent labiodental fricative [f] or [v] as to the site of articulation. Bilabial stops and labiodental fricatives are frequently used in the language, as was mentioned in the section on bilabials above (Rogers, 2013, as cited in Laver., 1994 p.194)

Figure 2.3

Labiodental spectogram



Based on Mc Mahon (2002), the active articulator for labio-dental sounds is the bottom lip, but this time it goes up to the top front teeth. These sounds are labiodental, whereas /w/ and /ʍ/ are labial-velar, since articulation occurs only in one area in the first example, while there are two separate, simultaneous articulations in the second. (p. 31)

/f/	*fat*	voiceless	labio-dental fricative
/v/	*vat*	voiced	labio-dental fricative

3) Linguo-labial

An extremely uncommon linguo-labial sound occurs when the tongue's tip or blade articulates with the top lip. The gull-shaped diacritic [̼] is used by the IPA for this point of articulation. (Rogers, 2013, as cited in Maddieson.,1989 p.194)

Figure 2.4

Bilabial *Labiodental* *Linguo-labial*

4) Coronal

With the tongue's lamina or apex, coronal sounds are produced. They consist of retroflex sounds, postalveolar, alveolars, and alveolo-palatals. (Rogers, 2013, p. 195)

5) Dental

Based on Rogers (2013), both the apico-dental and lamino-dental sounds of the mouth can be described as dental. The voiced and voiceless dental fricatives are [θ] theta and [ð] eth. Since all stops in a particular language are often either all dental or all alveolar, additional dental sounds are represented by the alveolar symbol with the diacritical mark [̪]. along with the dentals, one can also make dental fricatives by placing the tongue's blade

close to the back of the upper teeth. A little forward thrust of the tongue causes the tip to protrude between the teeth, creating an interdental. [θ ð] is a symbol that can represent interdentals. (p. 195)

Same differences from Mc Mahon (2002), the active articulator is part of the tongue in most English sounds and most speech sounds in general to avoid confusion, locations of articulation where the tongue is involved are often named after the passive articulator. The passive articulator for the two dental fricatives is the top front teeth, whereas the active articulator is the tip of the tongue. The tongue is traditionally split into four sections: the tip (the very front), the blade (just behind the blade and against the alveolar ridge), the front (just behind the blade and opposite the hard palate), and the back (behind the front and opposite the velum), and the root (right at the base and opposite the wall of the pharynx). (pp. 31-32)

[θ] *thigh* voiceless dental fricatives

[□] *thy* voiced dental fricatives

6) Alveolar

Either the tip or the blade of the tongue can produce alveolar sounds, which are referred to as **apico-alveolar** or **laminoalveolar**, respectively. The symbols are [t d n s z] which

are recognizable in English. Similar to the dental previously mentioned, the transition for alveolar sounds is in the middle range. The higher frequencies of the fricatives [s z] have a lot of noise. (Rogers, 2005., p. 196)

To the same degree as Mc Mahon (2002), the tip or blade of the tongue moves up towards the alveolar ridge, which is the bony protrusion you can feel if you curl your tongue back right behind your top front teeth.

/t/	*tie*	voiceless alveolar plosive
/d/	*die*	voiced alveolar plosive
/n/	*nigh*	voiced alveolar nasal
/s/	*sip*	voiceless alveolar fricative
/z/	*zip*	voiced alveolar fricative
/r/	*rip*	voiced alveolar central approximant
/l/	*lip*	voiced alveolar lateral approximant

The character /r/ is presented for the phoneme here solely for typographic convenience, nonetheless, numerous realizations of /r/ can be found throughout the English-speaking globe, and which seen, [r], the voiced alveolar trill, is quite uncommon. The tapping realization, [ɾ], is also alveolar, however, another, more prevalent pronunciation is not. The voice retroflex approximant, [ɹ], is produced with the tip of the tongue curled back slightly below the alveolar ridge, it is the most common realization of /r/

for speakers of Southern Standard British English and General American. (p. 32)

7) Alveolo-palatal

The production of alveolo-palatal involves placing the tongue's tip behind the upper teeth and placing the blade relatively close to the alveolar ridge's back and the forward section of the hard palate. The voiceless fricative symbol [ɕ] and the voiced fricative symbol [ʑ]. These sounds have been demoted to a supporting role in recent IPA charts. [ɕ ʑ] is referred to as laminal palatalized postalveolar by Laefoged and Maddieson (1996). Despite being relevant for some languages, the difference between postalveolar and alveolo-palatal sounds has not yet received widespread acceptance (1996; Pullum and Landusaw). (Rogers, 2013 as cited in Laefoged et al., 1996)

Figure 2.5

Alveolo-palatal voiced *alveolo-palatal voiceless*

8) Postalveolar

Rogers argue (2013) that The border between the hard palate and the alveolar ridge is where the tongue's blade articulate to create postalveolar sounds. Comparatively speaking to the alveolo-palatals, the blade is lower. The world's language tends to use fricatives [ʃ ʒ] and affricates [tʃ dʒ] more frequently than stops, which are rather uncommon in this area. It can be challenging to pinpoint the site of articulation for the alveolar fricatives [s z] and postalveolar fricatives [ʃ ʒ]. X-rays demonstrate that both sounds are produced using a range of tongue forms. It appears that the most important element is to get the air stream to touch the teeth in order to create the proper turbulence when [s z], the air stream hits the top teeth. Although the phrases alveolar and postalveolar are not incorrect, they should be used with caution. (pp. 197-198)

When you push the tongue tip back behind of alveolar ridge, then will feel the hard palate, which subsequently becomes the soft palate, or velum, as you move farther back. The active articulator is the blade of the tongue, while the passive articulators are the adjoining sections of the alveolar ridge and the hard palate. They feature two fricatives as well as the affricates mentioned in the previous section. (Mc Mahon, 2005., p.32)

/ʃ/ ship voiceless postalveolar fricative

/ʒ/	beige	voiced postalveolar fricative
/ʧ/	chunk	voiceless postalveolar affricate
/ʤ/	junk	voiced postalveolar affricate

9) Retroflex

Based on Rogers (2013), a second term for retroflex consonants is apico-postalveolar. The alveolar ridge and hard palate border region are where the bottom of the tongue's tip articulates. The tongue's body is quite concave. The alveolar symbols with a lower hook are [ʈ ɖ ɳ ʂ ʐ ɭ], and these are the symbols for retroflex consonants. These sounds have a rhotic, or [ɹ], like character to them that frequently carries over to the neighboring vowels. The most prevalent acoustic trait of retroflex consonants is a lowered third formant. (p. 199)

b. Manner of Articulation

According to Rogers (2013), take note of the vowel [ɑ] and how easily air exits the mouth. The mouth should be positioned low when forming this vowel to cause the least amount of obstruction. The class of obstruents is made up of oral stops, fricatives, and affricatives. Sonorants are non-obtrusive sounds. Oral sounds have no air escaping through the nasal route, while stops have no air escaping through the mouth. Oral stops, therefore, entail the nasal and oral passages being closed. Air escapes from nasal stops through the nasal route but not the

mouth. Most nasal stops are voiced. Oral stops can have voices or not. The sound of the vibrating vocal folds is audible during voiced stops. However, because the vibration must travel through the soft tissues of the neck and cheeks, the voicing's loudness is subdued.

In the case of fricatives, the oral cavity's construction permits air to exit the mouth, but it is near enough to induce turbulence in the airstream, which results in frication. All points or articulation produce fricatives. It is common to refer to the sound [h] as a glottal fricative. [h] behave like a consonant phonologically. However, it sounds the same phonetically as the vowel after it, a voiceless vowel. The **sibilants** are the fricatives [s z ʃ ʒ]. **Spirants** are another name for fricatives. A stop is followed right away by a homorganic fricative to form an affricate. Having the same location of articulation, or being homorganic, is defined as the stop and fricative being labial, coronal, or dorsal, respectively. Therefore, [pɸ pf tθ tʃ] are all affricates, while [px kf tf qθ] are not.

With no frication like fricatives, approximants have an articulatory constriction that is closer to the vowel [i]. By increasing the constriction until the fricative stops, any fricatives can be approximated. Typically, approximants are voiced. Two different rhotic sounds can be identified by the symbols [ɹ] and [ɻ]. [ɹ] which is typical of English, for more forward approximants, and [ɻ], for a more retracted, retroflex sound. A voiceless [ʍ] is represented by the symbol [w]. lateral and rhotic noises

can be heard in liquids. Rhotic noises have an r- character and include taps, trills, [ɹ], [ɻ], and [ʁ]. (pp. 217-219)

Mc Mahon (2002) stated, that an active articulator, typically found somewhere along the vocal tract's base, advances toward a passive articulator, commonly found somewhere along the top, to create any consonant. The consonant's point of articulation depends on the location of those articulators, the way of articulation depends on how near the active and passive articulators are to one another. There are three primary ways of articulating sentences, plus one secondary case that, in some ways, sits between the first two. (p. 28)

1) Trills

Rogers (2013) noted There are two different forms of trills that are frequently heard, each performed with the tongue tip in the alveolar or dental region. In these, the tongue tip makes many fast strokes against the upper articulator. The tongue's dorsum is struck by the uvula during the other trill, which is uvular [ʀ]. Trills are not produced by deliberately regulating tongue movement. Instead, the tongue is positioned and tensioned properly, the air is forced through the opening, and aerodynamic forces cause the tongue to rapidly vibrate against the top articulator.

The air stream from the lungs pushes the articulators apart again after the Bernoulli effect, which is discussed, draws them together. The trill is brought on by this series of events occurring

repeatedly and quickly. The uvula vibrates against the air stream as the tongue's back is raised to produce the uvular trill. A uvular trill is frequently used to describe snoring. a bilabial trill is described as happening more frequently in unfriendly social situations and as happening relatively infrequently as a consonant. (pp. 219-220)

2) Taps

According to Rogers (2013) Taps are frequently described as a single vibrational trill. The tongue feels as though it is flicked against the upper articulator like a ballistic missile because once the motion starts, the speakers have little control over how the tongue moves. (p.221)

3) Flaps

The actives articulator goes back to it is starting location with a tap. With a flap, the active articulator begins the movement in one position, passes across the point of articulation, and terminates the movement in a different position. Labiodental and apical flaps have also been described. The tongue's tip is curled back in the oral cavity with the apical flap, then it goes forward and hits the alveolar ridge before ending with the tip forward in the mouth. The articulation point is often retroflex [ɽ]. Labiodental flaps are uncommon, but they do happen in Shona. As it goes forward, the lower lip is pulled back and brushes against the upper teeth. (Rogers, 2013, as cited in Ladefoged., 1971, pp.221-222)

4) Laterals

According to rogers (2013) when creating laterals, the sides f the constriction is left open to let the air go. By positioning the tip of the tongue at each point of articulation and allowing air to escape at the sides the dental, alveolar, and retroflex laterals are created. By lifting the medial section of the front of the tongue to the palate and allowing air to escape at the sides, the palatal lateral is created. The velar lateral is produced by a similar movement when the medial section of the tongue's rear is pressed against the velum.

The tongue's tip is located at the alveolar ridge or teeth, while the body of the tongue takes on the different vowel shapes. In reality, just the distinction between front unrounded and rear unrounded vowel characteristics is necessary. These are referred to as **clear-l** and **dark-l**, respectively. Dark-l's back unrounded characteristic can be compared to velarisation. Normally, the diacritic for valerisation is used to transliterate clear-l as [l] and dark-l as a [ɬ].

Approximants may not always require laterals. Each fricative has a corresponding lateral sonorant. The voiceless and voiced alveolar lateral fricatives have unique symbols: [ɬ] and [ɮ]. Respectively, syllabic approximant laterals are possible: [l] (Rogers, 2013 as cited in Maddieson and Emmorey, 1984., p. 222)

The world's languages do not use bilabial laterals, despite their ease of production. Although velar laterals are incredibly uncommon, they do occur in the Papua New Guinean language Melpa (Rogers, 2013 as cited in Ladefoged et al, 1977., p. 222).

5) Nasals

Based on Rogers (2013) The nasal passage is created with a velic aperture through which air exits. When used alone, the world nasal denotes a nasal alone. The sort of sound, such as a nasal fricative, nasal lateral, etc. must be indicated in the existence of that. There are nasal fricatives and approximants, although they typically result from being close to a nasal vowel. The majority of nasal stops are voiced. Nasals may have syllables.

c. Voicing

Based on Carr (2008), vocal cords move back and forth. As in the [v] in the word, *heavy*, fully voiced sounds are produced by the vocal cords vibrating during the articulation of the syllables. If the vocal cords are vibrating before the release of the stop closure, as in the French word *bain* ('bath'), then the word's initial stop is completely spoken. (p. 190)

In the other book (Roach 2009., p. 32), when the vocal folds vibrate, voicing occurs. Consider the differences in the quality of your voice when singing, shouting, or, speaking quietly, or consider the

different voices you might use reading a story to young children in which you have to read out what is said by characters such as giants, fairies, mice, or ducks. Many of these differences are made with the larynx. Vocal folds can vary on their own, becoming longer or shorter, more tense or relaxed, or more or less tightly squeezed together. The pressure of the air beneath the vocal folds (the **subglottal pressure)** can be adjusted as well. There are three major differences:

- Variations in **intensity**: voicing produced with high intensity for shouting, for example, and with low intensity for speaking quietly.
- Variations in **frequency:** if the vocal folds vibrate rapidly, the voicing is at a high frequency. If there are fewer vibrations per second, the frequency is lower.
- Variations in **quality**: people can produce different-sounding voice qualities, such as those that might be called *harsh, breathy, murmured, or creaky.*

Take a note that voicing does not begin until the lips close to making the stop. (Rogers, 2005., p. 47)

1) Voiced

if you place your fingers on your adam's apple or voicebox (technically the larynx) and make a very long [zzzzzzzzz], and feel the vibration, indicating that [z] is a voiced. (McMahon, 2002., p.26)

2) Voiceless

On the other hand, if you make a long [ssssss] and feel the same sort of activity as a voiceless sound. (McMahon, 2002., p.26)

d. Effects of Voicing

1) Fortis

Based to Roach (2009), Some phoneticians believe that p, t, and k are produced with more force than b, d, and g and that it would be better to assign the two sets of plosives (and some other consonants) names that reflect this fact. Accordingly, the voiceless plosive p, t, and k are sometimes named fortis (meaning 'strong'). (p.39). Lax vowels are also called short vows, as they are often shorter than (long) tense vowels. A different characteristic of loose vows is that if stressed, they are always checked: they do not occur alone.

2) Lenis

The letters b, d, and g are then referred to as lenis (meaning 'weak'). It is possible that p, t, and k are produced with more force, but no one has proven it because articulation force is difficult to describe and measure. However, the terms fortis and lenis are challenging to remember. (Roach, 2009., p. 39). Tense vowels are known alternatively as long vowels; this term is a bit deceptive, because tense vows may be considerably longer than lax vowels at

least in RP English, but they are cut out or reduced to about the lax length of the vowel under certain situations. On the other hand, tense vowels are longer than lax vowels. Unchecked, that is, at the conclusion of a word, may happen tense vowels. Tense and lax are characterized less clearly. Tense vowels with muscle strength effort, considerably larger locations in the tongue and longer than lax vowels are uttered. There are numerous factors influencing the length of a vowel. If all others, including a vowel's height, remain the same, however, a loose vowel is shorter. When articulating lax vowels, the vocal muscles are somewhat loose. Furthermore, loose vowels usually occur in a single language and terminate in consonants.

Based on Zsiga, When vowels are described as "tense" or "lax," they are typically described as being a little higher and longer than their lax counterparts and having more "muscular tension," however this phrase is rarely if ever, measured. Additionally, English's tense vowels are diphthongized, with the tongue body moving upward over the vowel course: [ij], [], [], [uw]. According to some linguists, the advanced/retracted tongue root would be a better way to define the tense/lax dimension. The contributions of tongue root movement, tongue body movement, length, and even larynx lowering, however, may change between languages. For instance, discovered that an English-speaking

individual differed more from the Akan-speaking subject in tongue dorsum height but less in pharynx breadth.

Although not all vowel heights are equally receptive to a tense/lax (or advanced/retracted) distinction, it may be due to the significant role played by the tongue root. Tongue root advancement and tongue body rising typically go hand in hand since pulling the tongue root forward will tend to push the tongue body up. A tense/lax contrast between the low vowels is uncommon in languages, probably because tongue root advancement and tongue body lowering are incompatible. Only the mid vowels in some languages, like Italian and Yoruba (which is linked to Akan), distinguish between tense and lax. Low vowels tend to be relaxed, while high vowels tend to be tense.

B. Song

Songs are one of the most engaging and culturally diverse materials that may be used in language schools. As according to Griffee, the word song refers to pieces of music that have lyrics, particularly popular songs such as those heard on the radio. In the same way, Griffee claims that songs share features with speech and poetry, yet they are distinct forms. Songs and speech are both vocally generated, linguistically meaningful, and melodic. Both songs and poetry employ words to express meaning, are often written down before publishing, can be set to music, and can be listened to.

Finally, it demonstrates that a song is a musical composition of words, verse, or poetry that is sung or pronounced with modulation of the voice to communicate thinking and feeling. The song is quite powerful. Music may move many people to ears or other intense emotions, and songs can develop deep emotional associations with people, events, and locations. A song has a personal character that causes the listener to reach as though the music is being performed specifically for the listener. As a result, the author believes that listening to English songs can be one of the alternative media for the junior high student to improve their English learning abilities.

C. Research of the Relevance

The first relevance is The Phonological Study of Vowel Change in Colombian Speaker's Pronounciation as Seen Character Gloria in "Modern Family" Tv Series By Gratia. M. G. S Wisung From Facuty of Letters Sanata Dharma University Yogyakarta. The thesis above written by Gratia. M. G. S Wisung with the title The Phonological Study of Vowel Change in Colombian Speaker's Pronunciation As Seen Character Gloria on " Modern Family" TV Series. This thesis has the sameness with the writer's thesis: the topics discussed have something common with the author. The differences: the Gloria's thesis discuss vowel based on TV Series and the writer's discuss based on song and also the university of Gratia. M.G.S Wisung are different from the author.

The second relevance is A Study on the Pronunciation of English Vowels by The English Department Students by Diah Ayu Muniarti From FKIP Muhammadiyah University of Surakarta . The thesis above was written by Diah Ayu Muniarti with the title A Study on The Pronunciation of English Department Students. This thesis has the sameness with the writer's thesis in several kinds : Qualitative analysis used by Diah Ayu Muniarti is the same as the writer's thesis. The differences: the objective of the study of Diah's thesis is different from the author's. and also Diah's thesis year is different from the author's.

The third relevance is English Vowel Sound Mispronunciations Produced by Indonesian Native Speakers in Smp Kristen Kalam Kudus Yogyakarta by Audy Kristian Susanto From Faculty of Teachers Training And Education Sanata Dharma University. The thesis above was written by Audy Kristian Susanto with the title English Vowel Sound Mispronunciations Produced By Indonesian Native Speakers In SMP Kristen Kalam Kudus. This thesis has the sameness with the writer's thesis in several kinds: Audy's thesis discuss about the same topics with the writer's. the differences : Audy's thesis discuss about the main topic with SMP Kristen Kalam Kudus as an object, the writer's discuss about sub-topic with the song as an object.

CHAPTER III

METHODOLOGY OF THE RESEARCH

This chapter discusses the method used in this research, the procedure of the research, the technique of the data collection, the technique of the data analysis, and data sources.

A. Method of the Research

1. Time and Place of the Research

The research was accomplished in six months from the beginning of March to the Middle of August 2022. It was conducted during the period when the research was conducted starting from the preparation of the outline, data gathering, and analysis of the data. The references for this research such as books, e-books, and journals were obtained from many sources which are STBA JIA library, and other university online libraries. The writer accomplished the research in STBA JIA.

2. Kind of the Research

This research represented a qualitative research method in the Tense and Lax Differences of Back Vowel in *"Title"* Album of Meghan Trainor. According to Creswell (2015, p. 35), qualitative methods depend on text and image data, have unique steps in data analysis, and draw on diverse designs

Stated that qualitative researches collect descriptive-narrative and visual-non numerical data to gain insights into the phenomena of interest.

The interest of this research is in the equivalence words translation and some relevant theories are required to support the description and explanation of the research data.

The writer uses the spoken words from the lyrics of Meghan Trainor in *"Title"* album.

B. Procedure of the Research

In order to achieve the research, the researcher must conduct out practices that are supported by expert theory. The researcher applies a section of the theory of this approach to the research. Based on Ary *et al.* (2010, pp. 31-32) there seem to be numerous stages of the research procedures, as described in the following:

1. Chose the topic and select a problem of the research.

The topic chosen for the study is chosen by the researcher. The selection of a research topic is crucial since it helps to validate theories using reliable and current sources. The researcher must also decide which difficulties to focus on by organizing questions that are important to the study topic.

2. Reviewing the literature on the problem

At this point, the researcher explores books, e-books, or journals to consult in order to discuss the study topic's theory. The approach seeks to obtain a deeper comprehension and insight into the issue under study.

3. Collecting the data

According to Meghan Trainor's official YouTube channel, the researcher gathered data in the form of song lyrics. With the song serving as the study's object, the researcher gathers data from it.

4. Analyzing the data

In a way, Meghan Trainor's official YouTube channel has absorbed the data in the form of words from the song. To obtain study results, the data must be examined.

5. Making a conclusion of the research

Following observation and data analysis, the researcher can resolve issues and draw conclusions. The outcomes of the investigation as a whole are summarized in the conclusion.

C. Technique of the Data Collection

The writer analyzed this paper by using document analysis for the data collection in this qualitative research. According to Bowen (2009, p. 32) "Document analysis involves skimming (superficial examination), reading (through examination), and interpretation".

The implementation of the document analysis by the writer first is the author does search words in the song that fall in the category of a back vowel. Second, the author is marking the data and classifies data based on the types of the back vowel. The last step is interpretation in which the writer is

analyzing the data through the theory of phonology to answer all the research questions.

D. Technique of the Data Analysis

Miles and Huberman (1994, p. 10) mention three parts of analyzing the data. Consist the data reduction, data display, and the last step is verification/conclusion drawing. The three parts of elements will explain below:

1. Data reduction

Data reduction is the first step to analyzing the data, where is the first step here is selecting, focusing, simplifying, abstracting, and last is transforming the data, then put in the note to continue to the next step in this research, data is in the words of *Title* album. The first step is skimming the words and listening to the song, the next is selecting the object data which is the back vowel words from the songs in the *Title* album, the last the writer categorizes the data based on the types of back vowel words and tense and lax.

2. Data display

This step is about data display that is already organized, then after organized and analyzing the data will be concluding, conclusion, drawing as the last step. Focusing on this section, the writer shows the data which contains the back vowel procedure using the theory by Elizabeth C. Zsiga,

with organized well in some categories and the writer will analyze the data after organizing it.

E. Data Source

Data sources in this research are divided into two categories which are primary and secondary data. According to Kothari (2004, p. 95) said that "the primary data are the data which are collected for the first time, and as a result occur to be original in character". The primary data of this study are back vowel words that exist in the songs as the data object. The data source of this research is the *Title* album by Meghan Trainor.

Kothari (2004, p.95) identified that "the secondary data are the data which have already been collected by someone else and which have already been passed through the statistical process". The secondary data in this research are film, journals, thesis, websites, e-books, dictionaries, and book theories.

CHAPTER IV

DATA ANALYSIS

A. Data Description

In this chapter, the researcher will explain the problem created in the first chapter, as well as the researcher's response, as well as the gathering of research data that will be analyzed and discussed. The object of the study is a back vowel that may be identified in the song's lyrics. The setting data is two songs from Meghan Trainor's *"Title"* album, which was pulled from her official YouTube account. Using Carr and McMahon's classified vowel theories, the research is intended tense and lax distinctions in a back vowel.

The data totals are thirty-six. Those data are taken from three songs, they are: 1.*Title* (twelve data) 2. *Dear future husband* (twelve data), and 3. *Like i`m gonna lose you* (twelve data), all those songs are taken from *Title* album.

B. Data Analysis

1. First song "*Title*"

If ***you*** want my love
He gotta do what he does
If you want these sweet like ***sugar*** Gucci lips
He gotta give it up (L.4)

I know you think I'm cool
But I ain't one of the ***boys***
No, don't be scared that I'm gon' tie you down
I need a little ***more*** (L.8)

[Chorus]

Baby, don't ***call*** me your friend
……..
You might never get a chance to see me naked in ***your*** bed
…….
……..
Then consider this an invitation to kiss my ass ***goodbye***
……

If it ain't no thang
I won't be hanging around
But don't blow up my shit at 3 A.M. Saying how you need me no
Don't call me ***boo***
Like you're some kind of ***ghost***
If you don't want me seeing other guys
Well, here's what you need to know

[Back to Chorus]

Ya said I'm a special kind of ***woman***
I'm loving what you got, but I'm hating what you ***doing***
……But you embarrassed, if that's the case I'm all ***gone***

Datum 1: If **you** want **/ju**:/…**(L.1)**

Based on the data above in the word **you /ju**:/ consists of one segment of phoneme vowel, it is /u:/. **You** has along back vowel phoneme. This /u:/ phoneme is included in the horizontal axis as back vowel, while /u:/ phoneme is included in the vertical axis is closed, which means the tongue position in the higher position, and the /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 2: he **gotta** do…./**ˈgɑːtə/ (L.2)**

Based on the data above in the word **gotta /ˈgɑːtə/** consist of one segment of phoneme vowel, it is /ɑː/. **Gotta** has a long back vowel phoneme. This /ɑː/ phoneme is included in the horizontal axis as the back vowel, while /ɑː/ phoneme is included the vertical axis is open. Due to the tongue position of the /ɑː/ phoneme is in the lower position. And the /ɑː/ phoneme is the long vowel, so the effect of the muscular tension degree is length. The lip position of the /ɑː/ is unrounded.

Datum 3: But I ain't one of the **boys /bɔɪ/ (L.6)**

Based on the data above in the word **boys /bɔɪ/** consist of one segment of phoneme vowel. The word **boys** /ɔ/ includes the horizontal axis as the back vowel, while /ɔ/ phoneme is included in the vertical axis is half-open, due to the tongue position of the /ɔ/ is in the middle position which means it is in the lowest position as the back vowel, and the /ɔ/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ɔ/ is rounded.

Datum 4: I need a little **more /mɔːr/ (L.8)**

Based on the word above, in the word **more /mɔːr/** consist of one segment of the phoneme vowel, the word **more** /ɔː/ included the horizontal axis as the back vowel, and the vertical axis is open, which means the tongue

position in the middle position so, the effect of it is half-open, and the /ɔ:/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ɔ:/ is rounded.

Datum 5: Baby, don't **call /kɔ:l/** …**(L.9)**

Based on the word above, in the word **call /kɔ:l/** consist of one segment of the phoneme vowel, it is /ɔ:/. **Call** has a short back vowel phoneme. This /ɔ:/ phoneme is included in the horizontal axis as the back vowel, while the /ɔ:/ phoneme is included in the vertical axis is open, which means the tongue position in the middle position so, the effect of it is half open, the /ɔ:/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ɔ:/ is rounded.

Datum 6: ….. In **your** bed **/jʊr/ (L.11)**

Based on the word above, in the word **your /jʊr/** consist of one segment of the phoneme vowel, it is /ʊ/. **Your** has a short back vowel phoneme. This /ʊ/ phoneme is included in the horizontal axis as the back vowel, while /ʊ/ phoneme is included in the vertical axis is close, which means the tongue position in the higher position. The /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ʊ/ is rounded.

Datum 7: …..An invitation to kiss my ass **goodbye /ˌgʊdˈbaɪ/ (L.14)**

Based on the word above, in the word **goodbye /ˌgʊdˈbaɪ/** consists of one segment of the phoneme vowel, it is /ʊ/. **Goodbye** has a short-back vowel. This /ʊ/ phoneme is included in the horizontal axis as the back vowel, while the /ʊ/ phoneme is included in the vertical axis is closed, which means the tongue position in the middle position so, the effect of it is half close, the /ʊ/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness. It is called lax. The lip position of the /ʊ/ is rounded.

Datum 8: Don't call me your **boo /bu:/ (L.22)**

Based on the word above, in the word **boo /bu:/** consists of one segment of the phoneme vowel, it is /u:/. **Boo** has short back vowel. This /u:/ phoneme is included in the horizontal axis as the back vowel, while the /u:/ phoneme is included in the vertical axis it is closed, which means the tongue position in the highest position as the back vowel, and the /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. And the lip position is rounded.

Datum 9: …. Some kind of **ghost /gəʊst/ (L.23)**

Based on the word above in the word **ghost /gəʊst/** consists of one segment of the phoneme vowel, it is /ʊ/. **Ghost** has a short back vowel. This /ʊ/ phoneme is included in the horizontal axis as the back vowel,

while the /ʊ/ phoneme is included in the vertical axis is closed. Due to the tongue position of the /ʊ/ phoneme is in the middle position. And the /ʊ/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ʊ/ is rounded.

Datum 10: …… a special kind of **woman /ˈwʊmən/ (L.24)**

Based on the word above in the word **woman /ˈwʊmən/** consists of one segment of the phoneme vowel, it is /ʊ/. **Woman** has a short vowel phoneme. This /ʊ/ phoneme vowel included in the horizontal axis as the back vowel, while /ʊ/ phonemes is included in the vertical axis is close, due to the tongue position in the middle position. And the /ʊ/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ʊ is rounded.

Datum 11: ……but I'm hating what you d**oing /ˈduːɪŋ/ (L.25)**

Based on the word above in the word, **doing /ˈduːɪŋ/** consists of one segment of phoneme vowel, it is /u:/. **Doing** has a long vowel phoneme. This /u:/ phoneme is included in the horizontal axis as the back vowel, while this /u:/ phoneme is included in the horizontal axis is closed, due to the tongue position in the higher position. And the /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 12: ….If that's the case I'm all gone **/gɔːn/ (L.26)**

Based on the word above in the word , **gone** consists of one segment of phoneme vowel, it is /ɔ:/. **Gone** has a short-back vowel phoneme. This /ɔ:/ phoneme is included in the horizontal axis as the back vowel, while /ɔ:/ phoneme is included in the vertical axis is open, due to the tongue position of the /ɔ:/ phoneme in the middle position, so the effect of it is half open, and the /ɔ:/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ɔ:/ is rounded.

2. Second song "Like I'm gonna lose you"

I found myself dreaming in silver and gold
Like a scene from a ***movie*** that every broken ***heart*** knows
We were ***walking*** on ***moonlight***, and you pulled me close
Split second and you disappeared and then I was all alone
I woke up in tears with you by my side
A breath of relief, and I realized
No, we're not ***promised tomorrow***

So I'm gonna love you like I'm gonna ***lose*** you
I'm gonna hold you like I'm saying goodbye
Wherever we're standing, I won't take you for ***granted***
'Cause we'll never know when, when we'll run out of time
So I'm gonna love you like I'm gonna lose you (lose you)
I'm gonna love you like I'm gonna lose you

In the blink of an eye, just a whisper of smoke
You could lose everything, the ***truth*** is you never know
So I'll kiss you ***longer***, baby (hey), any ***chance*** that I get
I'll make the most of the minutes and love with no regret
Let's take our time to say what we want (say what we want)
Use what we got before it's all gone (all gone)
'Cause no (no), we're not promised tomorrow

[Back to Chorus]

Datum 1: Like a scene from a **movie /**ˈ**muːvi/**…**(L.2)**

Based on the word above in the word **movie /**ˈ**muːvi/** consists of one segment of phoneme vowel, which is /u:/. **Movie** has long-back vowel phoneme. This /u:/ phoneme is included in the horizontal axis as the back vowel, while the /u:/ phoneme is indicated in the vertical it is closed, which means the tongue position in the highest position as the back vowel. And the /u:/ phoneme is the long vowel, so the effect of it is the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 2: .....that every broken **heart** knows **/ hɑːrt / (L.2)**

Based on the word above in the word **heart / hɑːrt /** consists of one segment of the phoneme vowel /ɑ:/. **Heart** has a long back vowel phoneme. This /ɑ:/ phoneme is included in the horizontal axis as the back vowel, while the /ɑ:/ phoneme is indicated in the vertical it is open, which means the tongue position in the lowest position. And the /ɑ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɑ:/ is unrounded.

Datum 3: we were **walking … /**ˈ**wɔːkɪŋ/ (L. 3)**

Based on the word above in the word **walking /**ˈ**wɔːkɪŋ/** consists of one segment of phoneme vowel, it is /ɔ:/. **Walking** has a long back vowel phoneme. This /ɔ:/ phoneme is included in the horizontal axis as the back

vowel, while the /ɔ:/ phoneme is included in the vertical axis it is half close, which means the tongue of the /ɔ:/ in the middle position. And the /ɔ:/ is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɔ:/ is rounded.

Datum 4: we were walking on the **moonlight /ˈmuːnlaɪt/ (L.3)**

Based on the word above in the word **moonlight /ˈmuːnlaɪt/** consists of one segment of phoneme vowel, it is /u:/. **Moonlight** has a long back vowel phoneme. This /u:/ phoneme is included in the horizontal axis as a back vowel, while /u:/ phoneme is included in the vertical axis is close, which means the tongue positions in a higher position, and the /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 5: No, we're not **promised /ˈprɑːmɪs/ (L.7)**

Based on the word above in the word **promised /ˈprɑːmɪs/** consists of one segment of phoneme vowel, it is /ɑ:/. **Promised** has a long back vowel phoneme. This /ɑ:/ phoneme is included in the horizontal axis as the back vowel, while the/ɑ:/ phoneme is included in the vertical vowel is open, which means the tongue position of the /ɑ:/ in a lower position, and the /ɑ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length. It is called tense. The lip position of the /ɑ:/ is unrounded.

Datum 6: No, we're not promised **tomorrow /təˈmɑːrəʊ/ (L.7)**

Based on the word above in the word **tomorrow /təˈmɑːrəʊ/** consists of one segments of phoneme vowel, it is /ɑː/ . This /ɑː/ phoneme has a long back vowel phoneme. This /ɑː/ phoneme is included in the horizontal axis as a back vowel, while the /ɑː/ phoneme is included in the vertical vowel is open, which means the tongue position of the /ɑː/ in a lower position, and the phoneme /ɑː/ is the long vowel, so the effect of the muscular tension degree is length. It is called tense. The lip position of the /ɑː/ is unrounded.

Datum 7: …..Like I'm gonna **lose** you **/luːz/ (L.8)**

Based on the word above in the word **lose /luːz/** consists of one segment of phoneme vowel, it is /uː/. **Lose** has a long back vowel phoneme. This /uː/ phoneme is included in the horizontal axis as the back vowel, while the /uː/ phoneme is included in the vertical axis is closed, which means the tongue position in the higher position, and the /uː/ phoneme is the long vowel, so the effect of the muscular tension degree is length. It is called tense. The lip position of the /uː/ is rounded.

Datum 8: ….. I won't take you for **granted /ˈgrɑːntɪd/ (L.10)**

Based on the word above in the word **granted /ˈgrɑːntɪd/** consists of the one segment of the phoneme vowel, it is /ɑː/. **Granted** has a long back vowel phoneme. This /ɑː/ phoneme is included in the horizontal axis

as the back vowel, while the /ɑː/ phoneme is included in the vertical axis is opened, which means the tongue position in the lower position, and the /ɑː/ phoneme is the long vowel, so the effect of the muscular tension degree is length. It is called tense. The lip position of the /ɑː/ is unrounded.

Datum 9: ….. The **truth** is you never know **/tru**ː**θ/ (L.15)**

Based on the word above in the word **truth /tru**ː**θ/** consists of one segment of phoneme vowel, it is /uː/. **Truth** has a long back vowel phoneme. This /uː/ phoneme is included in the horizontal axis as the back vowel, while /uː/ phoneme is included in the vertical axis is closed, which means the tongue position in the higher position, and the /uː/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /uː/ is rounded.

Datum 10: So I'll kiss you l**onger /lɔ**ː**ŋ/**….**(L.16)**

Based on the word above in the word **longer /lɔ**ː**ŋ/** consists of one segment of phoneme vowel, it is /ɔː/. **Longer** has a long-back vowel phoneme. This /ɔː/ phoneme is included in the horizontal axis as the back vowel, while the /ɔː/ phoneme is included in the vertical axis is half open, which means the tongue position in the middle position, and the /ɔː/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense, the lip position of the /ɔː/ is rounded.

Datum 11: …..any **chance** that I get **/tʃɑ:ns/ (L.16)**

Based on the word above in the word above, **chance /tʃɑ:ns/** consist of one segment of phoneme vowel, it is /ɑ:/. **Chance** has a long back vowel phoneme. This /ɑ:/ phoneme is included in the horizontal axis as the back vowel, while the /ɑ:/ phoneme is included in the vertical axis is open, which means the tongue position in the lower position, and the /ɑ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense, the lip position of the /ɑ:/ is unrounded.

Datum 12: use what we got **/ ju:z/ (L.19)**

Based on the word above in the word **use / ju:z/** consists of the one segment of phoneme vowel, it as /u:/. **Use** has a long back vowel phoneme. This /u:/ phoneme is included in the horizontal axis as the back vowel, while the /u:/ phoneme is included in the vertical axis is close, which means the tongue position in the higher position, and the /u:/ phoneme is the long vowel, so the effect f the muscular tension degree is length, it is called tense, the lip position of the /u:/ is rounded.

3. Third song "Dear Future Husband"

Dear ***future*** husband
Here's a ***few*** things you'll need to know if you wanna be
My one and only ***all*** my life
Take me on a date (L.4)
I deserve a break
And don't forget the ***flowers*** every anniversary
'Cause if you'll treat me right
I'll be the perfect wife (L.8)

Buying groceries
Buy-buying what you need

You got that 9 to 5
But, baby, so do I
So don't be thinking I'll be home and baking apple pies
I never learned to ***cook***
But I can write a hook
Sing ***along*** with me
Sing-sing along with me (hey)
You gotta know how to treat me like a lady
Even when I'm acting crazy
Tell me everything's ***alright***

[Churos]

Dear future husband
Here's a few things you'll need to know if you wanna be
My one and only all my life
Dear future husband
If you wanna get that special lovin'
Tell me I'm ***beautiful*** each and every night (woo)

After every fight
Just ***apologize***
And maybe then I'll let you try and ***rock*** my body right
Even if I was wrong
You know I'm never wrong
Why disagree?
Why, why disagree?

[Back to Churos]

Make time for me
Don't leave me lonely
And no, we'll never see your family more than mine
I'll be sleeping on the left side of the bed (hey)
Open ***doors*** for me and you might get some kisses
Don't have a dirty mind
Just be a classy guy
Buy me a ring
Buy-buy me a ring, babe
You gotta know how to treat me like a lady
Even when I'm acting crazy
Tell me everything's alright (woo)

Datum 1: Dear **future** husband / ˈ**fju**ːt**ʃər** / **(L.1)**

Based on the word above in the word **future** / ˈ**fju**ːt**ʃər** / consists of one segment of phoneme vowel, it is /u:/. **Future** has a long back vowel phoneme. This /u:/ phoneme is included in the horizontal axis as the back vowel, while /u:/ phoneme is included in the vertical axis is close, which means the tongue position of the /u:/ is in the higher position. And the /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 2: Here's a **few** things / **fju**: / **(L.2)**

Based on the word above in the word **few** / **fju**: / has a long back vowel. **Few** has a long back vowel phoneme. This /u:/ phonemes included in the horizontal axis as the back vowel, while /u:/ phoneme is include in the vertical axis, which means the tongue position of the /u:/ in the higher position. And the /u:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 3: ….. **all** my life / **ɔ**ːl / **(L.3)**

Based on the word above in the word **all** / **ɔ**ːl / consists of one segment of phoneme vowel, it is /ɔ:/. **All** has a long back vowel phoneme. This /ɔ:/ phoneme is included in the horizontal axis as back vowel, while /ɔ:/ phoneme is included in the vertical axis is half open, which means the

tongue position of the /ɔ:/ in the middle position. And the /ɔ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɔ:/ is rounded.

Datum 4: …. **flowers** every anniversary / ˈ**flaʊər** / **(L.5)**

Based on the word above in the word **flowers** / ˈ**flaʊər** / consist of one segment of the phoneme vowel, it is /ʊ/. **Flowers** has a short back vowel. This /ʊ/ phoneme is included in the horizontal axis as back vowel, while /ʊ/ phoneme is included in the vertical axis is near close back vowel, which means the tongue position of the /ʊ/ in the middle position. And the /ʊ/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ʊ/ is rounded.

Datum 5: I never learn the **cook / kʊk / (L.13)**

Based on the word above in the **cook / kʊk /** consists of one segment of phoneme vowel, it is /ʊ/. **Cook** has a short back vowel phoneme. This /ʊ/ phoneme is included in the horizontal axis as the back vowel, while /ʊ/ phoneme is included in the vertical axis is half close, which means the tongue position of the /ʊ/ in the middle position. And the /ʊ/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ʊ/ is rounded.

Datum 6: sing **along** with me **/ əˈlɔːŋ / (L.14)**

Based on the word above in the word **along / əˈlɔːŋ /** consist of one segment of phoneme vowel, it is /ɔː/. Along has a long back vowel phoneme. This /ɔː/ phoneme is included in the horizontal axis as the back vowel, while /ɔː/ phoneme is included in the vertical axis is half open, which means the tongue position of the /ɔː/ in the middle position. And the /ɔː/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɔː/ is rounded.

Datum 7: tell me everything's **alright / ɔːlˈraɪt / (L.20)**

Based on the word above in the word **alright / ɔːlˈraɪt /** consists of one segment of phoneme vowel, it is /ɔː/. Alright has a long back vowel phoneme. This /ɔː/ phoneme is included in the horizontal axis as the back vowel, while /ɔː/ phoneme is included in the vertical axis is half open, which means the tongue position of the /ɔː/ in the middle position. And the /ɔː/ phoneme is the short vowel, so the effect of the muscular tension degree is shortness, it is called lax. The lip position of the /ɔː/ is rounded.

Datum 8: tell me I'm **beautiful / ˈbjuːtɪfl / (L.21)**

Based on the word above in the word **beautiful / ˈbjuːtɪfl /** consists of one segment of phoneme vowel, it is /uː/. **Beautiful** has long back vowel phoneme. This /uː/ phoneme is included in the horizontal axis as the back vowel, while /uː/ phoneme is included in the vertical axis is close,

which means the tongue position of the /u:/ in the higher position. And the /u:/ phoneme is the short vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /u:/ is rounded.

Datum 9: after every fight **/ ˈɑ:ftə(r) / (L.22)**

Based on the word above in the word **after / ˈɑ:ftə(r) /** consists of the one segment of the phoneme vowel, it is /ɑ:/. **After** has long back vowel phoneme. This /ɑ:/ phoneme is included in the horizontal axis as the back vowel, while /ɑ:/ phoneme is included in the vertical axis is open, which means the tongue position of the /ɑ:/ in the lower position. And the /ɑ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɑ:/ is rounded.

Datum 10: just **apologize**… **/ əˈpɑ:lədʒaɪz / (L.23)**

Based on the word above in the word **apologize / əˈpɑ:lədʒaɪz /** consists of the one segment of the phoneme vowel, it is /ɑ:/. **Apologize** has a long back vowel phoneme. This /ɑ:/ phoneme is included in the horizontal axis as the back vowel, while /ɑ:/ phoneme is included in the vertical axis is open, which means the tongue position of the /ɑ:/ in the lower position. And the /ɑ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɑ:/ is unrounded

Datum 11: …. And **rock** my body right **/ rɑ:k / (L.24)**

Based on the word above in the word **rock / rɑ:k /** consists of the one segment of phoneme vowel, it is /ɑ:/. **Rock** has a long back vowel phoneme. This /ɑ:/ phoneme is included in the horizontal axis as the back vowel, while /ɑ:/ phoneme is included in the vertical axis is open, which means the tongue position of the /ɑ:/ in the lower position. And the /ɑ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɑ:/ is unrounded.

Datum 12: open **door** for me…. **/ dɔ:r / (L.45)**

Based on the word above in the word **door / dɔ:r /** consists of the one segment of phoneme vowel, it is /ɔ:/. **Door** has a long back vowel phoneme. This /ɔ:/ phoneme is included in the horizontal axis as the back vowel, while /ɔ:/ phoneme is included in the vertical axis is half open, which means the tongue position of the /ɔ:/ in the middle position. And the /ɔ:/ phoneme is the long vowel, so the effect of the muscular tension degree is length, it is called tense. The lip position of the /ɔ:/ is rounded.

C. Interpretation of the Research findings

According to the data analysis which have been analyzed in the album entitled “title” by Meghan Trainor found thirty-five that contain of back vowel which contains tense and lax. The interpretation of the data is formed in the following table.

No.	Degree of Muscular tension	Kind of vowel	Total	Percentage
		/ɑ/	**9**	**25,71%**
1.	**TENSE**	/oʊ/	**0**	**0%**
		/u/	**11**	**31,42%**
2.	**LAX**	/ɔ/	**10**	**35,0%**
		/ʊ/	**5**	**13,28%**
	Total		**35**	**100%**

Based on the table above, the tense back vowel of /ɑ/ phoneme has a percentage of 25,71%, while the back vowel of /oʊ/ phoneme has no percentage, the last tense back vowel of /u/ phoneme has a percentage of 31,42%. The lax back vowel /ɔ/ has the highest percentage than other phonemes, it is 35,0%. While the back vowel /ʊ/ phoneme has 13,28%. It shows that the back vowels in *Title* album by Meghan Trainor are identically have more lax phonemes. Those are analysis results of those tense and lax back vowel in the *Title* album by Meghan Trainor.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter describes the results of the research in the form of a conclusion and suggestions.

A. Conclusion

It has been concluded that there are some back vowels /ɑ/, /ɔ/, /oʊ/, /ʊ/, /u/. all of the front vowels/ɑ/, /ɔ/, /oʊ/, /ʊ/, and /u/ found in the lyrics are mostly nouns. The back vowels found in the lyrics are mostly /u/phonemes and it is a tense vowel. It can be seen that the classification of the phonemes /u/ found about eleven, phoneme /ɑ/ nine, phoneme /ɔ/ ten, phoneme /oʊ/ has no percentage, and phoneme /ʊ/ five. This classification is formed by using the theory of Roach (2009), Carr (2013), and *Oxford Dictionary English Eight Edition (2010).* Then, from the analysis can be taken the implicit conclusion, they are:

1. Phonemes will be consonant or vowels, be tense or lax, and be voiced or voiceless. Whether voiced or voiceless, the sound of surrounding letters will be influenced by their arrangement. Differences and similarities between tense and lax back vowels are located in the subfield of linguistics (phonology). Tense and lax phonemes are the effects of its production caused by the degree of muscular tension. Long and short sounds of those back vowels can cause differences of its kinds.

2. The tense back vowel of /ɑ/ phoneme has a percentage of 25,71%, while the back vowel of /oʊ/ phoneme has no percentage, the last tense back vowel of /u/ phoneme has a percentage of 31,42%. The lax back vowel /ɔ/ has the highest percentage than other phonemes, it is 35,0%. While the back vowel /ʊ/ phoneme has 13,28%. It shows that the back vowels in *Title* album by Meghan Trainor are identically have more lax phonemes. Those are analysis results of those tense and lax back vowel in the *Title* album by Meghan Trainor.

B. Suggestion

Based on the conclusions of this research, the researcher would like to convey several suggestions and expect to be useful in the future in English we have to understand the correct pronunciation of every word. Not only about the words, but also makes someone feel not confident to say or have an English conversation because they worry about their pronunciation, furthermore, according to the description, it is necessary to share the suggestion about the research.

1. For readers

The researcher suggests readers who are willing understand linguistics will help to analyze the back vowels, especially to discover the tense and lax phonemes, and how they are able to have a good pronunciation. It also can help the next researcher who would like to take another about back vowel which can be found in the song.

2. For other researchers

for the researcher who studies linguistics, particularly phonology. It is expected to have clear pronunciation and be aware of the origins of the sounds. not only pronounce the word but also comprehend how it is pronounced. It can aid in the researcher's understanding of the proper pronunciation of the word.

3. For the lecture

It can be useful for the lecturers that instruct linguistics to share with the students. Here are some examples of how to pronounce words correctly and how the sounds produced by the back vowels (tense and lax) in each word might vary. Additionally, it serves as a test for the students' ability to research the topic.

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APPENDICES

Song lyrics '*Title*' by Billie Eilish

If ***you*** want my love
He gotta do what he does
If you want these sweet like ***sugar*** Gucci lips
He gotta give it up (L.4)

I know you think I'm cool
But I ain't one of the ***boys***
No, don't be scared that I'm gon' tie you down
I need a little ***more*** (L.8)

[Chorus]

Baby, don't ***call*** me your friend
If I hear that word again
You might never get a chance to see me naked in ***your*** bed
And I know girls ain't hard to find [12]
But if you think you wanna try
Then consider this an invitation to kiss my ass ***goodbye***

Give me that title, title
Come on give me that title, title
Better give me that title, title
Come on give me that title, title

If it ain't no thang

I won't be hanging around
But don't blow up my shit at 3 A.M. Saying how you need me no
Don't call me ***boo***
Like you're some kind of ***ghost***
If you don't want me seeing other guys
Well, here's what you need to know

Baby, don't call me your friend
If I hear that word again
You might never get a chance to see me naked in your bed
And I know girls ain't hard to find
But if you think you wanna try
Then consider this an invitation to kiss my ass goodbye
Give me that title, title
Come on give me that title, title
Better give me that title, title
Come on give me that title, title

Ya said I'm a special kind of ***woman***
I'm loving what you got, but I'm hating what you ***doing***
Gotta understand that I'm looking for a man
Who can get up on a bike, look Ma', no hands
You gotta show me off, off
but you embarrassed, if that's the case I'm all ***gone***
You gotta treat me like a trophy, put me on the shelf
Or call me something else

Baby, don't call me your friend
If I hear that word again
You might never get a chance to see me naked in your bed
And I know girls ain't hard to find
But if you think you wanna try
Then consider this an invitation to kiss my ass goodbye
Give me that title, title
Come on give me that title, title
Better give me that title, title
Come on give me that title, title, hey
Give me that title, title
Come on give me that title, title
Better give me that title, title
Come on give me that title, title, hey

Song lyrics *"like I'm gonna lose you"* by Meghan Trainor

I found myself dreaming in silver and gold

Like a scene from a ***movie*** that every broken ***heart*** knows
We were ***walking*** on ***moonlight***, and you pulled me close
Split second and you disappeared and then I was all alone
I woke up in tears with you by my side
A breath of relief, and I realized
No, we're not ***promised tomorrow***

So I'm gonna love you like I'm gonna ***lose*** you
I'm gonna hold you like I'm saying goodbye
Wherever we're standing, I won't take you for ***granted***
'Cause we'll never know when, when we'll run out of time
So I'm gonna love you like I'm gonna lose you (lose you)
I'm gonna love you like I'm gonna lose you

In the blink of an eye, just a whisper of smoke
You could lose everything, the ***truth*** is you never know
So I'll kiss you ***longer***, baby (hey), any ***chance*** that I get
I'll make the most of the minutes and love with no regret
Let's take our time to say what we want (say what we want)
Use what we got before it's all gone (all gone)
'Cause no (no), we're not promised tomorrow

Song lyrics *"Dear Future Husband"* by Meghan Trainor

Dear ***future*** husband
Here's a ***few*** things you'll need to know if you wanna be
My one and only ***all*** my life
Take me on a date (L.4)
I deserve a break
And don't forget the ***flowers*** every anniversary
'Cause if you'll treat me right
I'll be the perfect wife (L.8)
Buying groceries
Buy-buying what you need

You got that 9 to 5
But, baby, so do I
So don't be thinking I'll be home and baking apple pies
I never learned to ***cook***
But I can write a hook
Sing ***along*** with me
Sing-sing along with me (hey)
You gotta know how to treat me like a lady
Even when I'm acting crazy
Tell me everything's ***alright***

[Churos]

Dear future husband
Here's a few things you'll need to know if you wanna be
My one and only all my life
Dear future husband
If you wanna get that special lovin'
Tell me I'm ***beautiful*** each and every night (woo)

After every fight
Just ***apologize***
And maybe then I'll let you try and ***rock*** my body right
Even if I was wrong
You know I'm never wrong
Why disagree?
Why, why disagree?

[Back to Churos]

Make time for me
Don't leave me lonely
And no, we'll never see your family more than mine

I'll be sleeping on the left side of the bed (hey)
Open ***doors*** for me and you might get some kisses
Don't have a dirty mind
Just be a classy guy
Buy me a ring
Buy-buy me a ring, babe
You gotta know how to treat me like a lady
Even when I'm acting crazy
Tell me everything's alright (woo)

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KOTAMADYA BEKASI

KARTU BIMBINGAN SKRIPSI

NAMA MAHASISWA : Nabiila Nandi Tsabita.

NIM/NPM : 43131510180058

PROGRAM STUDI : Sastra Inggris.

JUDUL SKRIPSI : TENSE AND LAX DIFFERENCES OF BACK VOWELS ON "MEGHAN TRAINOR" SONGS.

NAMA PEMBIMBING I : Imron Hadi., S.S., M.Hum.

NO	TANGGAL BIMBINGAN	MATERI BIMBINGAN	TANDA TANGAN PEMBIMBING
1	23-3-22	arrange Bab I A.	
2	19/6-22	C. I A = add, B, C, D, E.	
3	26-6-22	C. I A = add, C. II = add	
4	6/7-22	C II = add	
5	3/7-22	C. II = add, C. III correct	
6	14-8-22	C. II = add	
7	16-8-22	C. III & II = OK	
8	18-8-22	C. IV A = OK, B = add	
9	19-8-22	C. IV B-C = OK	
10	20-8-22	C. V A & B = OK	
11			
12		"She is ready to face	
13		"thesis final exam	
14		in August 2022"	
15		20/8-22	
16			

SEKOLAH TINGGI BAHASA ASING JIA

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PROGRAM STUDI : Sastra Inggris

JUDUL SKRIPSI : TENSE AND LAX DIFFERENCES OF BACK VOWELS IN "MEGHAN TRAINOR" SONGS.

NAMA PEMBIMBING II : Yeni Noryatin, S.S., M.Hum.

NO	TANGGAL BIMBINGAN	MATERI BIMBINGAN	TANDA TANGAN PEMBIMBING
1	6/10 2022	Discuss Chapter I	
2	7/11 2022.	Check Chapter I.	
3	31/7 2022	Discuss Chapter II.	
4	15/8 2022	Check chapter II & Revise.	
5	18/8 2022	Discuss Chapter III	
6	19/8 2022	Check Chapter III & Revise	
7	25/8 2022		
8			
9			
10			
11			
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14			
15			
16			

BIOGRAPHY

Nabiila Nandi Tsaabita was born in Depok, on February 26th 2000 as the first daughter of Rachmat Budiman and Sarminah. She graduated from Widya Nusantara Senior High School, Bekasi in 2018, and obtained her degree in Bachelor of Literature in 2022 from the Faculty of Language and Literature, School of Foreign Language JIA.

During her study in the School of Foreign Language JIA, the writer was involved in several committees and organizations, including "Social Project with THE BGBJ" a volunteer event in 2019, Student Executive Board (BEM) as a treasurer division (2020/2021). Besides her organizational experience, she had been working several times during her study, including teacher in KB-TK, SD, and SMP Prestasi Global as a kindergarten teacher.