

**CENTRAL VOWELS WITH OR WITHOUT “r” COLOUR  
IN MEGHAN TRAINOR’S SONGS**

**A Paper**

Submitted to the School of Foreign Language – JIA as a partial fulfillment of  
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# **HURUF VOKAL TENGAH DENGAN ATAU TANPA BUNYI “r” DALAM LAGU-LAGU MEGHAN TRAINOR**

**MERITA FITRIANI**

## **ABSTRAK**

*Penelitian ini bertujuan untuk mengetahui bagaimana mengelompokkan huruf vokal tengah di penelitian yang berjudul “Analisis Huruf Vokal Tengah Dengan atau Tanpa Bunyi “r” dalam lagu-lagu Meghan Trainor.” Penelitian ini mempersembahkan Huruf Vokal Tengah dengan atau tanpa bunyi “r” dalam Bahasa Inggris. Lagu Lagu antara lain Dear Future Husband, All About That Bass, Close Your Eyes, Like I’m Gonna Lose You and Mr. Almost. Penelitian ini menggunakan metode kualitatif untuk analisis. Penelitian ini mencoba untuk menemukan dan menjelaskan huruf vokal tengah yang diikuti bunyi r atau tidak dalam setiap posisi kata: awal, tengah, atau akhir dan mendeskripsikan peran artikulator huruf vokal tengah untuk menghasilkan huruf vokal tengah yang berbeda dari vokal depan dan belakang. Berdasarkan pengklasifikasian analisis, terdapat 30 kata yang mengandung huruf vokal tengah dengan atau tanpa bunyi “r”, huruf vokal tengah [ər] terdapat 14 fonem (47%), [ʌr] 1 fonem (3%), [ə] 8 fonem (27%), dan [ʌ] 7 fonem (23%). Hal tersebut dalam disimpulkan bahwa dalam lagu lagu tersebut terdapat fonem yang paling banyak [ər]. penelitian ini dapat digunakan untuk mengembangkan cara pengucapan dalam berbicara Bahasa Inggris.*

*Kata Kunci : Fonem, Vokal Tengah, Bunyi “r”,*

# **ANALYSIS OF CENTRAL VOWELS WITH OR WITHOUT “r” COLOUR IN MEGHAN TRAINOR’S SONGS**

**MERITA FITRIANI**

## **ABSTRACT**

This research is aimed to know how to classify the central vowels in the paper which entitled “*Analysis of Central Vowels with or without “r” Colour In Meghan Trainor’s Songs.*” The songs are *Dear Future Husband, All About That Bass, Close Your Eyes, Like I’m Gonna Lose You* and *Mr. Almost*. It analyzed using qualitative methods. This research tries to find and explain the central vowels followed by [r] colour or not in all positions: initial, medial, and final, and describe the roles of the vowel articulators to create those central vowels which are rather different from the front, and back ones. According to the research classifications, there are 30 words containing central vowels with or without “r” colour, they are vowel [ər] 14 phonemes (47%), [ʌr] 1 phoneme (3%), [ə] 8 phonemes (27%), and [ʌ] 7 phonemes (23%). It can be concluded that in those songs contains [ər] the most dominant. This research can be used for developing pronunciation in English Speaking.

Key words : Phoneme, Central Vowel, R-colour.

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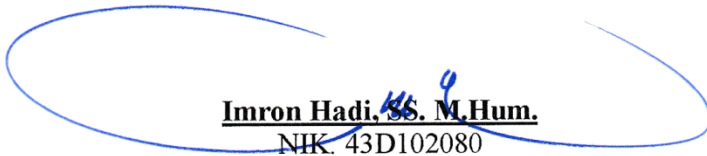
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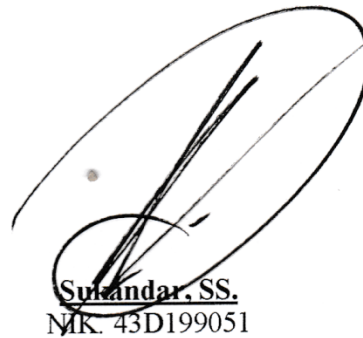
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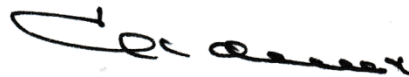


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## **MOTTO AND DEDICATION**

### **MOTTO :**

“Believe in what will you do, then do what you believe”

### **DEDICATION :**

This paper is proudly dedicated to :

My beloved Mom (Dian Siti Romlah)

For her love, pray and support

My lovely family

For their advises and solution



## ACKNOWLEDGEMENTS

First of all, the writer would like to thank you to Allah SWT. for all blessing and loving. So the writer finishes writing this paper.

This paper writing is to fulfil one of the requirements for taking undergraduate program (SI) of English Department of School of Foreign Languages JIA. This paper entitled “Analysis of Central Vowels with or without “r” colour in Meghan Trainor’s songs.”

During this research, the writer uncounted a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper, especially to :

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Finally, the writer hopes this paper will be useful especially for her generally for everyone who reads it.

Bekasi, 18<sup>th</sup> July 2016

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## CHAPTER I

### INTRODUCTION

#### A. The Background of the Research

Linguistics is the scientific study of language. The point of linguistics is an understanding of the unconscious knowledge that humans have about language, how children acquire language, the structure of language in general and of particular languages, how languages vary, and how language influences the way in which people communicate with each other. If someone do not learn linguistics, surely they do not notice that the growth of a human is an important language research in linguistic.

Generally, those human are not able to communicate with the adults by using language when they were born. A baby only makes a sound crying to express a simple wanting in order to the parents get what a baby meant. But by the time, children were able to produce sentence in five or six, ask questions, and so on. This is what a linguist research for. They investigate how people acquire the knowledge about language, how the knowledge interacts with other cognitive processes, and how it varies across speakers and geographic regions. Linguists study how to represent the structure of the various aspects of language, how to explain the difference of linguistic patterns theoretically, and how the different components of language interact with each other.

Many linguists do fieldwork, collecting the evidence to help gaining insight into a specific language or languages in general. And to discover it,

they communicate with speakers of different language, find the patterns, search database of spoken and written language, and run carefully-designed experiments with children and adults in schools. That is why a linguist may be better informed if they know multiple languages cause the work of a linguist actually involves learning about language.

A language is a system of communication in speech and writing used by people. The communication contains the information that the speaker and the recipient need to be common perception of the language used. Every language has an organised sound system. Phonology is a branch of linguistics concerned with processes in the mind, determining the rules of a language and how organise, study and form sounds in speech. And it also tells about the systematic organization of sounds in languages. Linguists have devised systems such as the International Phonetic Alphabet (IPA) to organises all consonantal phonemes in terms of voice, place, manner, production on a chart. A phoneme is defined as a single meaningful unit. When learning to use alphabetic writing, actually it is similar to using the concept of the phoneme as the single stable sound type which is represented by a single written symbol. For example: 'cat' and 'cats' have two different meaning, this is due to one phoneme being different /s/.

Phoneme consists of consonant and vowel. A vowel basically is any open sound where there is no obstruction or blocking caused by the teeth, tongue, lips, or other articulators. As a non-native English speaker, it is normal to be confuse on vowels. It needs focusing heavily. It because vowels form the

most difficult part of perception and production of non-native speech. A vowel letter can represent different vowel sounds. So, it is important to know the right vowel sounds of a word, it will help English learner speak correctly.

There are fifteen vowels in English, it is divided into Front, Central, and Back vowels. One of the highest in general usage is vowel schwa with r colour /ə/. Vowel schwa involves into central that consist of schwa /ə/ and hedge /ʌ/. The central vowels that typically used by speakers of Standard Southern British English (SSBE) and General American English (GA). Vowel r colour is familiar sound in American English that deserve attention from learner. In fact, American English pronunciation is rhotic, that means the /r/ is pronounced in all positions of word. This is in contrast with British that only pronounce /r/ only if it is followed by a vowel.

The most noticeable difference among accents of English is in whether the words have r-coloured vowels. In many forms of American English, rhotacization occurs when vowels are followed by [r], as in *beard*, *bared*, *bard*. It becomes interested when there are two options for pronouncing the r portion, the first is the bunched method, in which the sides of the back of the tongue are raised and tip-up method, that the tip of the tongue is raised and curled back behind the tooth ridge. It should be an experiment for a non-native speaker. Ladefoged and Johnson stated on the book *A course in Phonetics* (2011: 94-96), that just like vowel features high-low, front-back, and rounded-unrounded, there is an additional feature called rhotacization. It

describes an auditory property, the r-colouring, of a vowel. There are at least two distinct ways in which the r-colouring can be produced.

The writer gives one sample of the data from the song by Meghan Trainor. Example: Dear Future Husband. There is a central vowel with “r” colour in the song of *Dear Future Husband* is / ə / in word future /'fju:tʃə/. This central vowel will explain through phonologically.

Meghan Elizabeth Trainor was born 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 ages 15 and 17. Trainor release her major-label debut studio album *Title* (2015). The album debuted at number one on the US Billboard 200 went on to sell over one million copies 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 21<sup>st</sup> 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 Artists and second on top Female Artists.

Therefore the writer chooses the title : *Analysis of Central Vowels with or without “r” colour in Meghan Trainor’s Songs.*

## **B. Scope of the Research**

In this research the analysis just focused on how to analyse central vowel with or without “r” colour. The data of the central vowels are taken from Meghan Trainor’s Songs *Dear Future Husband, All About That Bass, Close Your Eyes, Like I’m Gonna Lose You* and *Mr. Almost*. The writer will listen and find the central vowel in those songs.

To limit the research problem findings, the writer’s attention only focused on words which contain of central vowel with or without “r” colour in those songs at Meghan Trainor’s album that is “*Title*” by analyzing how the central vowel in those songs has made. In this research, the writer looked for central vowel with or without “r” colour; this refers to the Cambridge Dictionary. Theory from Peter Ladefoged and Keith Johnson on book *A course in Phonetic* (2011).

## **C. The Questions of the Research**

From the above explanations, the problem which will be analyzed are how to classified central vowel with or without “r” colour in Meghan Trainor’s Songs. These problem can be mentioned detail as the following questions:



1. What kinds of central vowels exist in the Meghan Trainor's Songs?
2. How are those central vowels articulated?
3. Which are those central vowels with or without "r" colour?

#### **D. The Objects of the Research**

Based on the problem of the research mentioned above, the objectives of these researches are described as the following:

1. To find the kinds of central vowels exist in the Meghan Trainor's songs.
2. To know how those central vowels articulated.
3. To know central vowels with or without "r" colour that exist in the songs.

#### **E. Significance of the Research**

The writer hopes this research paper can be useful not only for the writer but also for the readers mainly who learn or at least like to learn English Linguistics. The significance of the writing is described below :

1. For the writer

To comprehend kind of English vowels that typically difficult to find. Especially, central vowels that only consist two vowels that combine with or without consonant "r". Finally, to pronounce English language fluently & clearly.

2. For the readers

To give the readers a reference to understand English Vowel particularly for readers those have willing to be linguist or English lecturer

which have to understand well how to pronounce English vowels. In other side know how many kind of English vowels, readers can classify the vowels, in order to pronounce the words well gradually and hopefully it can improve the reader's English skill.

## **F. Systematic of Writing**

The systematic of the paper means to present the paper in well-edited composition. These paper is divided into five chapters as follow:

Chapter I consists of explanation about the background of the research, the scope of problem, the question of the research, the significant of the research and the systematic of paper. It can be useful to add insight views and science, to prove the truth between theories and practice both in English and in the field.

Chapter II consists of explanation about the definition of analysis, the definition of Linguistic, the definition of Phonology, the definition of Phoneme, and the definition of Novel.

Chapter III consists of explanation of the setting of the research, subject of the research, method of research, instrument of the research, technique of data analysis, and procedure of the research.

Chapter IV consists of explanation about the analysis of the data, the problem and the discussion of Novel.

Chapter V consists of the summary of the scientific paper in preceding chapters and give some of this suggestion.

The chapter's arrangement above, the data have the important explanation for this assignment. There are no additions in arranging in this order.

## **CHAPTER II**

### **THEORY REVIEW**

This paper would like to analyse the central vowels that exists in the songs of Meghan Trainor. That is why this paper needs some theorize to support the research. In this chapter, the theorize are taken as a basic as a research. Those theorize are about:

#### **A. Phonology**

According to Odden (2005: 2), “Phonology is the study of sound structure in language.” An important feature of the structure of a sentence is how it is pronounced – its sound structure. One of the goals of phonology is then to discover exactly what these cognitively important properties are, and how they function in expressing regularities about languages.

Phonology is study the abstract side of the sounds of language, Ladefoged and Johnson (2011: 33) stated that phonology is the description of the systems and patterns of sounds that occur in a language. It involves studying a language to determine its distinctive sounds, those sounds can convey a difference meaning.

Hayes (2009: 1) also have same opinion that Phonology is also, an experimental science sometimes, though it also involves a fair degree of formal analysis and abstract theorizing.

Yule (2010: 42) said Phonology is the description of the systems and patterns of speech sounds in language. It is, in effect, based on a theory of what every speaker of a language unconsciously knows about the sound

patterns of that language. Because of this theoretical status, phonology is concerned with the abstract or mental aspects of the sounds in language rather than with the actual physical articulation of speech sounds. Phonology is about underlying design, the blueprint of each sound type, which serves as the constant basis of all the variations in different physical articulations of that sound type in different context. Phonology is concerned with the abstract set of sounds in a language that allow distinguishing meaning in the actual physical sounds.

Based on Katamba (1996: 1) stated that “Phonology is the branch of linguistics which investigates the ways in which sounds are used systematically in different languages to form words and utterances.”

In order to understand phonology, it must have a comprehension of the basic concepts of phonetics, the study of the inventory of all speech sounds which humans are capable of producing. The study of speech sound can be approached from various angles. These are reflected by the three major branches of phonetics:

- (a) Acoustic phonetics is the study of the physical properties of speech sounds using laboratory instruments;
- (b) Auditory phonetics the study of speech perceptions;
- (c) Articulatory phonetics is the study of speech production.

Jackson (2007: 1) stated that “Phonology is the study of how speech sounds are used in a language to form syllables and words and to make differences of meaning.” It studies the sounds (phonemes) that a language

uses, classifies them (the phoneme inventory), examines their systematic variation (allophones), and considers the role of tone and pitch in conveying meaning.

Roach (2009: 46) stated “Phonology is the study the abstract side of the sounds of language, how phonemes function in language and relationships among the different phonemes.”

Collins and Inger M (2013: 9), stated that “Phonology is the study of the selection and patterns of sounds in a single language.” To get a full idea of the way the sounds of a language work, we need to study not only the phonetics of the language concerned but also its phonological system.

Phonotactics permitted arrangements of sound, in a language and are obviously part of every speaker’s phonological knowledge. Because these constraints operate on a unit that is larger than the single segment or phoneme.

Based on the definitions above, it can be concluded that phonology is one of core topics of linguistics essentially the description of systems and patterns of speech sound and how a language organizes those speech sounds into a meaningful system.

## **B. Phoneme**

English has symbols that show just the contrasting sounds of its transcription, that is phoneme. Ladefoged and Johnson (2011: 45) said “the abstract units called phonemes and phonetic forms that can be observed.

Phoneme uses slash lines / / to mark off symbols when using them to represent phonemes explicitly.” For example, the symbol /t/ may represent a wide variety of sounds. In word *tap* /tæp/, but the /t/ in *eight* /eɪθ/, these different sounds are part of the /t/ phoneme. There also small marks under the phoneme called diacritics. The small marks can indicate the phoneme represents a dental articulation and voiceless sound. The variants of the phonemes that occur in detailed phonetic transcriptions called allophones.

Allophones can be described as a result of applying the phonological rules to the underlying phonemes. /t/ and /θ/ are the allophones of phoneme /t/. The phonemes transcription can be described by applying rules of particular its allophones. It uses more specialized symbols. As note the vowel /i/ is longer than the vowel /ɪ/, as in *sheep* versus *ship*. The difference in length is certainly there as long as the two vowels are in the same phonetic context (between the same sounds and with the same degree of stress, etc.) it can be transcribed the difference in length by adding a length mark to the longer of the two sounds. The IPA provides the symbol [ : ] to show the preceding symbol represents a longer sound.

Ogden (2009: 4) stated that “Phoneme is the smallest unit of sound which can differentiate one word from another: in other words, phonemes make lexical distinctions.”

That opinion is kind a rather same with Hayes (2009: 20), the basic speech sounds is phonemes of language. In order to begin the analysis of a

language's phonology, it should find the locate all of its basic sounds, the minimal units that can distinguish words from each other.

According to Katamba (1996: 18) "Phoneme is family of sounds. Approaching to the problem of how segments of sound are used in speech is to consider sounds from a functional point of view, to talk not in terms of individual physical sounds, but of families of sounds which count as the same in the language in question."

There is an alternative approach to the phoneme which highlights the linguistic function of phonemes in distinguishing (or contrasting) word meaning rather than their physical phonetic characteristics. The key notion in this approach is contrast or distinctiveness. On this view, the phoneme is a minimal sound unit which is capable of contrasting word meaning. As noted, although in reality there is an infinite amount of variation in the sounds produced by speakers of a given language, not all these phonetic differences are pertinent. Some objectively noticeable variation in the production of sounds is not used to convey semantic differences. Consider the words in: tip ~ dip, bet ~ bed, and pat ~ pad.

The words in each pair have different meanings and this difference is signalled by the difference between [t] and [d]. When two sounds can be used to distinguish word meanings in a particular language they are said to be separate phonemes.

Yule (2010: 43) also given an idea "Phoneme is describing the meaning-distinguishing sounds in language. When learning to use alphabetic writing,



actually it is similar to using the concept of the phoneme as the single stable sound type which is represented by a single written symbol. Slash // is a mark conventionally used to indicate a phoneme, /t/, an abstract segment, as opposed to the square brackets, as in [t], used for each phonetic or physically produced segment.”

According to Jackson (2007: 12), “Phoneme is a sound segment in a language. One task of phonology is to establish the phonemes of language. The phonemes are the contrastive sounds of a language, such that the substitution of one phoneme for another causes a change of word or meaning.

An essential property of a phoneme is that it functions contrastively. For example 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. If one of them is substituted for another in a word and there is a change of meaning, then the two sounds represent different phonemes.

Phonemic transcription is also called Broad Transcription, only shows functional differences, especially differences between sounds which are used to distinguish word meaning. It only uses enough symbols to represent each phoneme of the language in question with a symbol of its own. Phonetic transcription is also called Narrow Transcription, on the other hand, is much more detailed and attempts to provide a more faithful representation of

speech. It normally represents the allophones of a phoneme that occur in various contexts. In phonemic transcription for example, in word *attend* /ətend/ and *nutmeg* /nʌtmeg/.

In order to describe the allophones of a phoneme or to make a narrow phonetic transcription. It will need to know various Diacritics devised by phoneticians for this purpose. An annotated list of common diacritics is provided in, as follow :

◦ Voiceless, this indicates that a segment type that is normally fully voiced is fully or partially devoiced. In English, word-final voice stops like /g/ are realised as [g̥] as in *bag* [bæg̥].

<sup>h</sup> Aspirated, indicates that a segment is aspirated, example voiceless stops in English are aspirated when they occur at the beginning of a stress syllable in words like [ət<sup>h</sup>end] *attend*.

<sup>w</sup> Labialised, it indicates labialisation (lip-rounding), example non-labial consonants followed by round vowels are labialised in English words like [t<sup>w</sup>u] *two* and [k<sup>w</sup>ul] *cool*.

Syllabic [l] and [n], it indicates that a consonant functions as a syllable nucleus, in English the nasals and [l] are syllabic when they occur at the end of a word if they are preceded by another consonants as in [ketl] *kettle*.

<sup>r</sup> Rhotacised ( r- coloured), it indicates that a vowel has ‘r-colouring’. The pronunciation of words such as [ka<sup>r</sup>] *car* and [ka<sup>r</sup>t] *cart* in American and English west<sup>country</sup> accents).

+ shows that a segment is Fronted. Velar is made with the back of the tongue moved forward closed to the hard palate when it is followed by a front vowel as in [ki] *key*.

~ Nasalised, it indicates that air escapes through the nose as in American [pæn] *pan*.

: Long, it shows that a segment is long, the vowel in the word *see* [si] can alternatively be transcribed as [i:].

Roach (2009: 13) explained “Phoneme is a small number of regularly used sounds (vowel and consonants).” There is an abstract set of units as the basis of speech.

Collins and Inger M (2013: 12), stated that “The contrastive units of sound which can be used to change meaning are termed phonemes.”

Phonology deals with the speakers’ knowledge of the sound system of a language. Phonology can be divided into two branches: (1) segmental and (2) suprasegmental.

### **1) Primary/Segmental Phonemes**

The primary of phonemes of English are listed with the consonant and vowel.

#### **a. Consonant**

Most consonant sounds are produced by using the tongue and other parts of the mouth to constrict, in some way, the shape of the oral cavity through which the air is passing. The terms used to describe many sounds are those which denote the place of articulation of the

sound: that is, the location inside the mouth at which the constriction takes place.

**b. Vowel**

The vowels of English can be transcribed in many different ways, partly because accents of English differ greatly in the vowels in use, and partly because there is no one right way of transcribing even a single accent of English. The set of symbols used depends on reason for making the transcription. There are some widely accepted reference books that specify pronunciations in both British and American English. Ladefoged and Johnson (2011: 85) explained “One is an updated version of the dictionary produced by the English phonetician Daniel Jones.

The current edition, *English Pronouncing Dictionary*, 16th edition (Cambridge: Cambridge University Press, 2003), is familiarly known as “EPD 16”. Another authoritative work is the *Longman Pronunciation Dictionary* 2nd edition (Harlow, U.K.: Pearson, 2000), by John Wells. This dictionary known as “LPD 2”, also gives the British and American pronunciations. Both these dictionaries, EPD 16 and LPD 2, use transcriptions in which the length differences in vowels are marked. A third dictionary, *Oxford Dictionary of Pronunciation for Current English* (Oxford: Oxford University Press, 2003) by Clive Upton, William Kretschmar, and Rafal Konopka. It gives a wider range of both British and American pronunciations.”

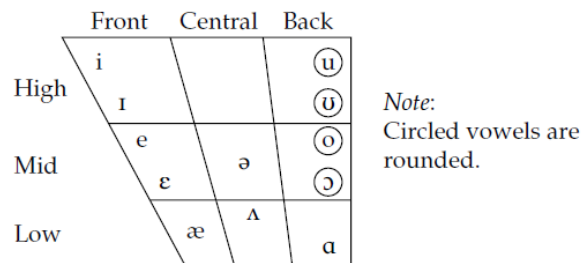
According to Katamba (1996: 9), “Vowels are typically voiced, but they have no place or manner of articulation.” Traditionally, for the description of vowels a different set of concepts has been found necessary. Vowels produced with the highest point of the hump in the tongue close to the roof of the mouth are said to be High and those produced with the highest point of the hump in the tongue barely rising above the floor of the mouth are said to be Low; the intermediate position is referred to as Mid.

Typically front vowels are unrounded and back vowels are rounded. The parameters high, mid and low enable one to distinguish three degrees of vowel. But this is not always sufficient. There are languages which make a four-way distinction on this parameter. Many phoneticians use the terms Close, Half-Close, Half-Open and Open.

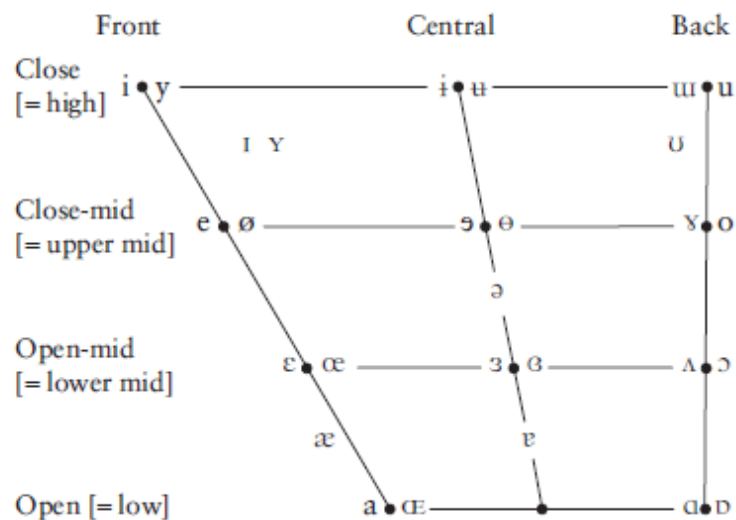
Yule (2010: 33) has same opinion that “vowel sounds are produced with a relatively free flow of air.” To describe vowel sounds, it considers the way in which the tongue influences the shape through which the airflow must pass. To talk about a place of articulation, it also concerns the space inside the mouth as having a front versus a back and a high versus a low area.

Yavas (2011: 11) stated vowel height dimensions: ‘high’ (or ‘close’), ‘mid’, and ‘low’ (or ‘open’), and the ‘mid’ is frequently divided into ‘high-mid’ and ‘low-mid’. Here is the table of English

vowels. Dimension of vowel also refers to the lip positions: rounded lips and unrounded.



For describing vowels systematically, such as we know that vowel has three dimensions for its classified, each based on a particular modification of the vocal tract shape; rounding, height, and backness. Bruce Hayes (2009: 14) describes those three dimensions clearly and to organized them in a chart. The chart is The IPA chart for vowels, the symbol is used for depicting the vowels of English.



### 1) Rounding

An obvious modification one can make to the shape of the vocal tract is to round the lips, thus narrowing the passage at the

exit. The vowels that many English dialect have for *boot* [u] and *boat* [o], these are called rounded or simply round vowels. Other vowels, such as the [i] of *beet* or [ʌ] of *cut*, are called unrounded.

## 2) Height

Another modification one can make to the shape of the vocal tract is to make the passage through the mouth wider or narrower. Widening is accomplished by opening the jaw and/or lowering the body of the tongue towards the bottom of the mouth. Narrowing is accomplished by raising the jaw and/or raising the body of the tongue.

The terminology for describing these changes is based on the height of the tongue body, without regard to whether this is due to jaw movement or tongue movement. Vowels are classified as high, mid or low. In effect, high vowels have a narrow passage for the air to pass through, and low vowels have a wide passage. Another terminology, which appears on the IPA Chart, is to call the high vowels closed and the low vowels open.

## 3) Backness

Depending on the location of the highest point of the tongue, vowels may be regarded as Front, Central or Back.

- a) Front vowels consists of (i), (ɪ), (e), (ɛ) and (æ). Based on Peter Ladefoged (2011:20), “front vowels are the highest point of the tongue is in the front of the mouth.” It is very close the roof the

mouth for the vowel in *heed*. The height of the tongue for the vowels in the other words is between these two extremes, it is mid-front vowels. The vowel in word *hid* is a mid-high vowel, and the vowel in word *head* is a mid-low vowel. The vowels in this series called front vowels because their usual pronunciation and the differentiation of one from another depends in large part upon the way in which the tongue is adjusted in the front part of the mouth.

- b) Central vowels, it presents a more complex problem for analysis than do either the front or back vowel series. In the first place, the central vowels have less fixed and well-defined tongue positions with which they can be identified. It consists of vowel (ə) and (ʌ).

Vowel (ə) its German name, schwa, it is an upside-down the letter e. It is the most common unstressed vowel and occurs at the ends of words such as *sofa*, *soda* [ˈsɒfə, ˈsɒdə], in the middles of words such as *emphasis*, [ˈɛmfəːsɪs], and at the beginnings of words such as *around* [əˈraʊnd]. In all these words, the symbol [ˈ] is a stress mark that has been placed before the syllable carrying the main stress. Stress should always be marked in words of more than one syllable. And vowel (ʌ), an upside-down letter v called wedge. It is used for the vowel in words such as *bud*, *hut*. vowel (ʌ) is the central,



low-mid, lax vowels. This vowel is found only in stressed syllables.

- c) Back vowels: (u), (ʊ), (o), (ɔ), (a). The term back is applied to this series of vowels because the distinctive feature of their production is the searching or adjustment of the tongue in the back part of the mouth.

**c. Phonon of Consonant aspects.**

1) **The Place of Articulation :**

a) Bilabials

These are sounds formed using both (= bi) upper and lower lips (= labia). The initial sounds in the words pat, bat and mat are all bilabials.

b) Labiodentals

These are sounds formed with the upper teeth and the lower lip. The initial sounds of the words fat and vat and the final sounds in the words safe and save are labiodentals.

c) Dentals

These sounds are formed with the tongue tip behind the upper front teeth. The initial sound of thin and the final sound of bath are both voiceless dentals. The symbol used for this sound is [θ], usually referred to as “theta.” It is the symbol you would use for the first and last sounds in the phrase three teeth.

d) Alveolars

These are sounds formed with the front part of the tongue on the alveolar ridge, which is the rough, bony ridge immediately behind and above the upper teeth. The initial sounds in top, dip, sit, zoo and nut are all alveolars. The symbols for these sounds are easy to remember [t], [d], [s], [z], [n]. Of these, [t] and [s] are voiceless whereas [d], [z] and [n] are voiced.

e) Palatals

There is a hard part in the roof of mouth, this is called the hard palate or just the palate. Sounds produced with the tongue and the palate are called palatals (or alveo-palatals). Examples of palatals are the initial sounds in the words shout and child, which are both voiceless. The “sh” sound is represented as [ʃ] and the “ch” sound is represented as [tʃ].

f) Velars

Even further back in the roof of the mouth, beyond the hard palate, you will find a soft area, which is called the soft palate, or the velum. Sounds produced with the back of the tongue against the velum are called velars. There is a voiceless velar sound, represented by the symbol [k], which occurs not only in kid and kill, but is also the initial sound in car and cold. Despite the variety in spelling, this [k] sound is both the initial and final sound in the words cook, kick and coke.

g) Glottals

There is one sound that is produced without the active use of the tongue and other parts of the mouth. It is the sound [h] which occurs at the beginning of have and house and, for most speakers, as the first sound in who and whose. This sound is usually described as a voiceless glottal.

**2) Manner of articulations**

Manner of Articulation involves the nature and extent of the obstruction because sounds made at the same place of articulation. It can be different depending on the manner in which the airstream is modified.

a) Plosive

The articulators come together and completely cut off the flow air momentarily, then they separate abruptly. In consonants [p, b, t, d, k, g] which are made with the pulmonic aggressive airstream mechanism. When we producing those consonants, absolutely there are breathes out through the mouth, it is Plosive.

b) Affricate

The articulators come together and completely cut off the flow air, consonants are involved this manner are [tʃ] in *chain*, [dʒ] in *Jane*.

c) Fricative

The articulators are brought very close together leaving only a very narrow channel through which the air squeezes on its way out, producing turbulence in the process. Example: [f v θ ð s z ʃ ʒ].

d) Approximant

The articulators are brought near each other but a large enough gap is left between them for air to escape without causing turbulence. The consonants such as [r l w j] as in words *read lead weed* and *yield* respectively.

e) Nasal

It is produced with air escaping through the nose; the velum is lowered to allow access to the nasal tract. The consonant are [m n ŋ].

f) Lateral

The air is obstructed by the tongue at a point along the centre of the mouth but the sides of the tongue are left low so that air is allowed to escape over one or both sides of the tongue. The consonant [l] in *peddle, kettle*, and *battle*.

### 3) Voicing

In a voiced consonant, the vocal cords vibrate. For example, the “s” sound, for which the IPA symbol is simply [s], is voiceless, whereas the “z” sound (IPA [z]) is voiced. In saying “sa”, “za”

while planting the palm of hand firmly on the top of head, the vibrations for [z] should be felt, but not for [s].

The sounds [p t k] are voiceless. The sounds [b d g] are voiced. In English, it is often voiced for only part of their duration or even not at all; nevertheless, the symbols [b d g] are traditionally used for them.

Roach (2009: 36) found the three main differences are found:

1. Variations in intensity: it produces voicing with high intensity for shouting, for example and with low intensity for speaking quietly.
2. Variations in frequency: if the vocal folds vibrate rapidly, the voicing is at high frequency; if there are fewer vibrations per second, the frequency is lower.
3. Variations in quality: it can produce different-sounding voice qualities, such as those we might call *harsh*, *breathy*, *murmured*, or *creaky*.

#### **d. R-coloured vowels**

English is International language, so it is used by people from different country. Generally, they have different language accent. According to Roach (2009: 13) Accents is pronounced differently by people from different geographical places, from different social classes, of different ages and different educational backgrounds.

In explanation of vowels that pronounce “r-colour” Yavas (2011: 81) told that In most forms of American English some form of r-sound after a vowel is permitted. When the following /r/ is in the same syllable (as in ear, cure, work, party), the vowel takes on some retroflex quality, it is known as ‘r-colouring’ commonly.

There are some several different treatments of these central vowels in different manuals with respect to the number of phonemes. The following transcriptions of Yavas :

[ʌ] in stressed syllables (e.g. bus [bʌs])

[ə] in unstressed syllables (e.g. sofa [sofə])

[ɚ] in unstressed syllables before a tautosyllabic [r] (e.g. father [fɑðɚ])

[ɚ] in unstressed syllables before a heterosyllabic [r] (e.g. parade [pəred])

In the same year, Ladefoged and Johnson (2011: 94) also gave explanation that In British English, [ə] is usually the sole component of the –er part of words such as brother and simpler [‘brʌðə, ‘simplə]. In forms of American English with r-coloured vowels, these words are usually [‘brʌðɚ], the small hook on [ɚ] symbolizes the r-colouring. Both [ə] and [ɚ] are very common vowels, [ə] occurring very frequently in unstressed monosyllables such as the grammatical function words the, a, to, and but. In connected speech, these words are usually [ðə, ə, tə, ənd, bət].

Rhotacization is an additional feature of vowel beside high-low, and front-back. It describes an auditory property, the *r*-coloring, of a vowel. Rhotacized vowels are often called *retroflex vowels*, but there are two different ways in which the *r*-colouring can be produced. Some speakers have the tip of the tongue raised, as in a retroflex consonant. Others keep the tip down and produce a high bunched tongue position. These two gestures produce a very similar auditory effect.

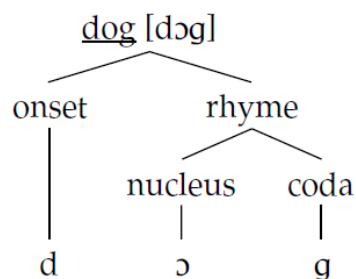
The most noticeable difference among accents of English is in whether they have *r*-coloured vowels. In many forms of American English, rhotacization occurs when vowels are followed by [r], as in *beard, bared, bard, board, poor, tire, hour*. Accents that permit some form of [r] after a vowel are said to be **rhotic**. As the quality of this vowel can be described in terms of the features high-low and front-back, it appears to be a mid-central vowel such as [ə] with add rhotacization.

Jackson (2007: 14) give an idea “rhotic is an accent of English in which the ‘r’ of spelling is pronounced when it comes after a vowel or before a consonant, and not just before a vowel, example in words like far, car, and not just in red. The /r/ phoneme is pronounced in a wide variety of ways by speakers of English.”

#### **e. Syllables**

Yule (2010: 45) explained that “a syllable must contain a vowel or vowel-like sound, including diphthong.” It is the basic structure of

larger phonological unit. The most common type of syllable in language also has a consonant (C) before the vowel (V) and is typically represented as CV. Technically, the basic elements of the syllable are the onset (one or more consonants) followed by the rhyme consists of a vowel, which is treated as the nucleus, plus any following consonants, described as the coda. This is the following hierarchical structure : *dog*



## 2. Secondary/Suprasegmental Phonemes (Prosody)

Yavas (2011: 21) said “Suprasegmental is such features, which are used simultaneously with units larger than segments”. In the context of utterances, certain features such as pitch, stress, and length are contributing factors to the messages.

Vowels and consonants can be thought of as the segments of which speech is composed. Both form the syllables that make up utterances. Superimposed on the syllables are other features called as suprasegmental. These include variations in stress and pitch. Ladefoged and Johnson, (2011:23).



In English, Variations in stress are used to distinguish between a noun and a verb, such as in the words (an) insult versus (to) insult. In the nouns, the stress is on the first syllable, but in verbs, it is on the last. Thus, stress can have a grammatical function in English. Stress in English is produced by :

- (1) increased activity of the respiratory muscles, producing greater loudness, as well as by
- (2) exaggeration of consonant and vowel properties, such as vowel height and stop aspiration, and
- (3) exaggeration of pitch so that low pitches are lower and high pitches are higher.

Pitch changes due to variations in laryngeal activity can occur independently of stress changes. They are associated with the rate of vibration of the vocal folds. It called the “voice pitch” to distinguish between the characteristic overtones of vowel (“vocal tract pitches”) and the rate of vocal fold vibration. Pitch of the voice is what you change to sing different notes in a song.

The pitch of sound is an auditory property that enables a listener to place it on scale going from low to high, without considering its acoustic properties. And the pitch pattern in a sentence is known as the intonation. All the suprasegmental features are characterized by the fact that it must be described in relation to other items in the same utterance. It is the relative values of pitch, length, or degree of stress of an item that are

significant. Suprasegmental features can convey information about the speaker's age, gender, emotional state, and attitude toward the topic under discussion.

Prosodic features such as tone and stress, which are usually associated with an entire syllable or word, are difficult to describe. Katamba (1996: 51)

(a) Long – Short

This feature refers to the duration of a sound. In the SPE system, length is not regarded as a basic phonetic property but rather as an incidental attribute of the feature [tense], which is binary. Thus in English, for example, the contrast between [i] and [ɪ], is regarded as being essentially a tense versus lax opposition; the fact that /i/ is longer than /ɪ/ is viewed as secondary. In principle, the feature [long] is multivalued. A language could contrast more than two degrees of length.

(b) Stress is an elusive concept. All stressed (or accented) syllables in a word are more salient than unstressed counterparts but the phonetic manifestation of stress varies. The prominence of stressed syllable is due to an admixture of raised pitch, greater length and increased intensity of the signal, which is perceived as loudness. In addition, in English language, stressed vowel retain their full vowel quality while unstressed vowels are reduced to some muffled vowel sound like schwa [ə].

(c) Tone, it is important distinguish between tone and pitch. The pitch of an utterance depends on the rate of vibration of the vocal cords, the higher the rate of vibration, the higher the resulting pitch becomes. Any time a voiced sound is produced, the vocal cords must vibrate at a certain rate; all languages have sounds which show pitch differences. In a tone, language those pitch differences are used phonemically either to differentiate between word meanings or convey grammatical distinctions. Commonly used tone features (which are normally indicated by writing the appropriate diacritic above the appropriate tone-bearing element) are :

[±] High: (marked by (ˈ))

[±] Mid: (marked by (-))

[±] Low: (marked by (ˉ))

[±] Rising: (marked by (—ˈ))

[±] Falling: (marked by (ˈ\*))

[±] Fall-rise: (marked by (ˈˉ))

### **C. Song**

Moore stated in Endrinal (2013: 1) “A song is a particular amalgamation of lyrics, harmonic progression, metric structure, and melody. Moore focuses not on the song itself, but rather the experience of the song. Rather than center around a supposedly inherent meaning of or within a song, he examines how songs mean and the means by which they mean.” Based on

(<http://www.buzzle.com/articles/types-of-songs.html>) the song also has some types. They are can be mentioned as follow:

1. Classical Songs

As the name suggests, classical songs are those in which traditional music has a main role.

2. Pop Songs

Pop songs are those which have contemporary lyrics and an upbeat rhythm, basically for the youth culture. The composition of pop songs concentrates more on music technology and recording instead of live performances. Rhythm and effects are two important elements in pop.

3. Rock Songs

Rock songs are most popular among teenagers and youngsters. They consist of clear pieces of lead guitar, bass guitar, drums, and keyboards as some of the main instruments. When the instruments are played in sync, they sound energetic along with the vocals.

4. Metal Songs

Metal songs are a bit harder sounding than rock songs. These songs have high pitches and screaming vocals, heavy guitar leads, and solid drum work. In a majority of metal songs, power chords and riffs are used. They may consist of random lyrics, as the primary focus is on the music.

5. Country Songs

Country songs are suitable for easy listening. They mainly consist of clean lyrics with music pieces using classical guitars and other

traditional instruments. Occasionally, solos of instruments like banjo, mandolin, fiddle, and harmonica can also be heard in these songs.

#### 6. Hip-Hop Songs

In Hip-hop songs, the singer recites lyrics in an off-beat manner but with the continuity of the rhythm. These songs primarily include solid rhythmic beats and synth, with a focus on the way lyrics are sung. Hip-hop songs have become popular not only in the USA, but all over the world.

#### 7. Ballads

Ballads are songs which include a narration of a story in a musical way. These are slow songs basically, but may contain heavy components as well. Generally, ballads have an emotional to them, owing to the lyrical content. This is why they are a great hit during live shows. Ballads can be composed by artists from any genre of music. Power ballads are those which combine heavy music with emotional lyrics.

#### 8. Dance Songs

Dance songs are those which are fast and have a thumping rhythmic pattern. Lyrics are not given much importance in these songs. Nowadays, dance songs accompany synth, drum machines, and electronic music. These are played in dance parties and discotheques.

#### 9. Love Songs

Love songs are slow songs whose lyrics concentrate on the feelings of love and relationships. These songs are largely played in marriages.

There are even sad love songs lyrics relate to breakups. These songs are mostly composed by pop and rock artists.

#### 10. Gospel Songs

Gospel songs contain lyrics taken from Bible verses or just written out of Christian belief. Usually, the lyrics are made out of a personal experience with God. These songs are sung in churches all around the globe. Gospel songs may be from any music genre such as country, rock, rap, or metal.

## CHAPTER III

### METHODOLOGY OF RESEARCH

#### A. Setting of the Research

The research has been done from March to July 2016 in Bekasi. This paper has some references as the theories of the research. The references are taken by looking for the books directly and searching in the electronic source. It means the collecting references are taken from some books in STBA JIA library, e-books, and the other source from the internet. The data are used to analyse central vowels with or without “r” colour in Meghan Trainor’s Songs.

#### B. Subject of the Research

The subject of the research is focused on central vowels with or without “r” colour in Meghan Trainor’s Songs. The songs are *Dear Future Husband*, *All About That Bass*, *Close Your Eyes*, *Like I’m Gonna Lose You* and *Mr. Almost* in album *Title* (2015). The album debuted at number one on the US Billboard 200, went on to sell over one million copies domestically.

The album *Title* also peaked at number one in Australia, Canada, New Zealand and the United Kingdom. The album sold over one million copies in the United States by the end of 2015 and Meghan Trainor win the Grammy Award for Best New Artist at the 58<sup>th</sup> Annual Grammy Awards. According to

IFPI, *Title* was the ninth best-selling album of 2015 worldwide, with sales of 1.8 million copies. The album was certified double platinum by the Recording Industry Association of America (RIAA) in June 2016.

Based on the explanation about Meghan Trainor's Songs, this decision was taken for analysing it. We can learn about central vowels with or without "r" colour that exist in those Songs.

### **C. Method of Research**

This type of this research uses a qualitative research method. Strauss and Corbin (1998: 3) stated that method is a set of procedures and techniques for gathering and analysing data. In this research, the writer needs a method to make it easier especially in analysing and collecting data. The collecting data is very important. The writer uses qualitative method, where in the data were collected non experimentally from those songs. In addition, qualitative method can be used to obtain the intricate details about phenomena such as feeling, thought process, and emotion that are difficult to extract or learn about through more conventional research methods.

Further, Strauss and Corbin (1998: 11) explained that basically, there are three major components of qualitative research. First, there are the data which can come from various sources. Second, there are procedures that researcher can use interpret and organized the data. Other procedures are part of the analytic process. These include no statistical sampling. In short, this research



uses qualitative data and interpretation data. This research is purely qualitative because it involves the analysis, description, and evaluation of data selected.

#### **D. Instrument of the Research**

The instrument of the research is the writer herself. Besides the writer searches some supporting things like books references as sources of obtaining the basic theory and data, to indicate central vowels with or without “r” colour in Meghan Trainor’s Songs.

#### **E. Technique of Data Analysis**

In this research process, the writer use descriptive qualitative research, is simply uses some techniques of the data to be analysed first, finding out the data by visiting libraries is one of some techniques to obtain the references of book about phonology to make credible arguments into theories. Second, classifies the data from some resources that the writer collected before. Third, reduction the data that are relevant to the research matter. Four the writer makes conclusion and gives suggestion to respond the problem.

It is to reveal the purpose of the analysis to understanding and signify the data in accordance with the data and their context. The process of data interference in this research is based on the analytical construct that made the relationship between the data their context. Meanwhile, data context are the

theories which concerned and related to the central vowels with or without “r” colour in Meghan Trainor’s Songs. Those are techniques accurately and comprehensively.

## **F. Procedure of the Research**

The writer has taken the data through two steps, they are library and literary study.

### **1. Library Study**

Library study is the process of collecting data through books or e-books and other references to find theories which have correlation with the research and add knowledge to explain the theories to the strengthen of script.

### **2. Literary Study**

This study refers the subject of the research that is the Meghan Trainor’s Songs. Before analyzing those central vowels with or without “r” colour, the data is read and identified at first. It needs to understand central vowels that consist “r” colour in the words.

In this research the writer does some procedure as follow:

### **1. Peparation**

The several basic things that the research works during the writing are to identify the problem, select the fix title, formulate and the limit the statement of the research and consider what advantage later. Then books research correlated to what the writer analysis and also what the method of the research that she uses that finish to prove and strengthen the analysis. Accordingly, she always consultation with the first and second counselor related to the process of writing routinely.

## 2. Implementation

To obtain the research well, implementation present of the processing analyzing kinds of central vowels can be found in the *Songs*, Listening those songs to collecting central vowels, classifying the central vowels with “r” colour, explaining the features of vowel according to the vowel chart, and arranging the result to make report the result.

## 3. Finishing

### a. Composing the analyzed data.

Before reported the result to be finished the paper, the research needs to compose the data analysis, and gather the classification of central vowels with or without “r” colour, the writer makes the table to show the good result.

### b. Discussing with the advisor.

Discussing with the first and second advisor has been done every time whether the writer found the difficult and did not understand about the procedure and material in this research.

c. Revising the result

During the analysis, the important role for the writer is consultation about everything with the first and the second advisor. The advisor give some corrections and criticize any mistakes in this paper in hope to minimize some errors and make the writing better.

d. Concluding the result

The final phase to make the readers understand the main focus easily is by arranging the conclusions from all chapters. She guides and explain all the terms of the material.

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSIONS

#### A. The Data Description

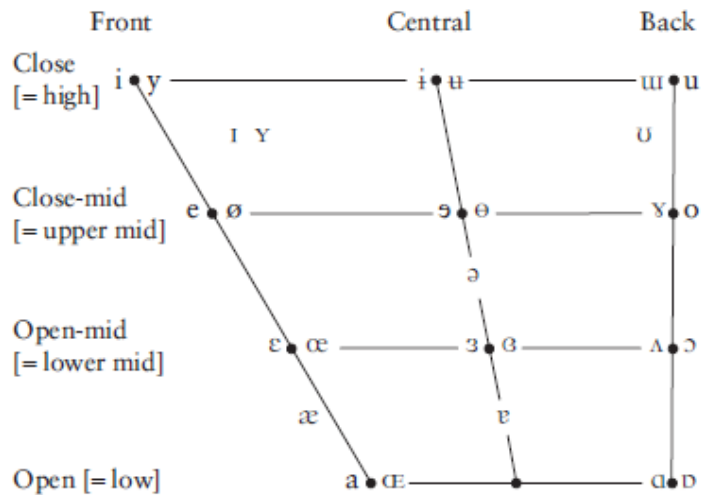
The problem of the research will be answered in this chapter. This chapter presents the analysis of the research finds and discussions. The data are taken from the five songs by Meghan Trainor, those songs which are going to be analysed are: 1. *Dear Future Husband*, 2. *All About That Bass*, 3. *Close Your Eyes* 4. *Like I'm Gonna Lose You* and *Mr. Almost*.

Finding data in five songs by Meghan Trainor are analyzed according to some steps. In the beginning step, choosing the word which consists of the central vowels: /ə/ and /ʌ/ on the data provided. Second step, describing those data based on finding the central vowel phonemes. The last step, analyzing the data found by explaining those data and whether it has “r” colour or without “r” colour. Those data are presented as below.

#### B. Data Analysis

In the data of the research, they are analyzed from those songs of Meghan Trainor which contains both of the central vowels /ə/ and /ʌ/ in the word and whether it has “r” colour or without “r” colour. The description is listed in

those songs that contains phoneme of central vowels in the word to make the interpretation of the data analysis easily. The chart is The IPA chart for vowels, the symbol is used for depicting the vowels of English.



**The song title: Dear Future Husband**

In this songs, the writer found 13 data:

**Data 1**

**Vowel /ə/**

Dear *Future* Husband

I **deserve** it babe

Every **anniversary**

I never **learned** to cook

**After** every fight just apologize

Table Data Vowel /ə/

No	Word	/ə/
1	future	/'fju:.tʃə/
2	Deserve	/dɪ'zə:v/
3	Anniversary	/.æn.ə'vɜ:.sə.i/
4	Learned	/'lɜ:nɪd/
5	After	/'æf.tə/

The words consist of a vowel schwa /ə/. The vowel is voiced and unstressed vowel. The horizontal axis, backness features of this word is central. For classifying the vertical axis, means from the floor to the roof of the mouth. The four points on the vertical axis are close (high), half-close (high-mid), half-open (low-mid), and open (low). This is called height features. Vowel /ə/ always occurs in unstressed syllable. The height of the tongue of vowel /ə/ is half open-mid. The words *future*, *deserve*, *anniversary* and *after* have a form [r] at the final position. But the word *learned* has it in the beginning position. She pronounces those words with “r” colour. It made by the tip of tongue raised and curled back behind tooth ridge. So, it is central vowel /ə/ with “r” colour.

## Data 2

I'll be the **perfect** wife

I **never** learned to cook

Don't have a **dirty** mind

**Better** love me right

Table Data Vowel /ə/

No	Word	/ə/
1	Perfect	/'pə:fɪkt/
2	Never	/'nev.ə/
3	Dirty	/'dɜ:ti/
4	Better	/'betʃ.ə/

In above words, it also consists of central vowel schwa /ə/. It is voiced and typically unstressed vowel. Vowel gestures can be described in terms of three factors : (1) the height of the body of the tongue; (2) the front-back position of the tongue; (3) the degree of lip rounding. Vowel produced with the highest point of the tongue. It can be said High, Low, and Mid. There are four-way distinction of parameter, Close, Half-Close, Half-Open and Open, this is vertical axis, means from the floor to the roof of the mouth. The third primary way of changing the vocal tract shape is to place the body of the



tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, back, and central.

Vowel /ə/ in this words, is Half Open mid. When producing this word, lip is unrounded. After vowel /ə/ followed by consonant “r”. But, she does not pronounce “r” colour. It made by the sides of the back of the tongue are raised. So, it is central vowel without “r” colour. The word *perfect and dirty* spelt /ə/ in beginning position. When *never and better* spelt in the final position. The stress ['] that exist in that word indicates strong stress. Usually the stress placed before the syllable.

### Data 3

Dear Future **Husband**

Just be a classy **guy**

Buy me a ring, **buy**, buy me a ring

If you wanna be my **one** and only all my life

Table Data Vowel /ʌ/

No	Word	/ʌ/
1	Husband	/'hʌz.bənd/
2	Guy	/gʌɪ/
3	Buy	/bʌɪ/
4	One	/wʌn/

Based on the IPA chart, vowel /ʌ/ in those words, the vertical axis, height feature is open mid. And Horizontal axis, backness feature is central. When producing this vowel, our lips shapes unrounded. There is no form [r] in the words, but it happens before vowel /ʌ/. The “r” colour occurs only after vowel, so this word does not have a “r” colour. The words have vowel /ʌ/ spelt at beginning position.

**The song title: All About That Bass**

In this songs, the writer found 3 data:

**Data 4**

I see the magazine **workin'** that Photoshop

Table Data Vowel /ə/

No	Word	/ə/
1	workin'	/'wə:kɪŋ/

The word *working* has central vowel schwa /ə/. It is voiced and unstressed vowel. It can occur at the ends, in the middle and at the beginning of word. There are three dimensions for classifying vowels, each based on a particular modification of the vocal tract shape: rounding, height, and

backness. Vowel produced with the highest point of the tongue. It can be said High, Low, and Mid. There are four-way distinction of parameter, Close, Half-Close, Half-Open and Open, this is vertical axis, means from the floor to the roof of the mouth. The third primary way of changing the vocal tract shape is to place the body of the tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, back, and central. vowel /ə/ in this word, is Half Open-mid. When producing this word, our lip is unrounded. The tip of the tongue is raised and curled back behind the tooth ridge without touches the roof of the mouth. So, it is central vowel with “r” colour. It spelt in medial position. The stress [ˈ] that exist in that word indicates strong stress. Usually the stress placed before the syllable.

### Data 5

You know I won't be no stick **figure** silicone Barbie doll

Table Data Vowel / ə /

No	Word	/ ə /
1	Figure	/'fig.ə/

Vowel schwa /ə/ in this words, is Half Open mid. When producing this word, lip is unrounded. After vowel /ə/ followed by consonant “r”. But, she does not pronounce “r” colour. The sound is made by bunching the middle of the tongue high in the back of the mouth. so, it is central vowel without “r”

colour. It spelt in final position. The stress ['] that exist in that word indicates strong stress. Usually the stress placed before the syllable. And schwa is unstress vowel.

### Data 6

Yeah, my mama she told me "don't **worry** about your size"

Table Data Vowel /ʌr/

No	Word	/ʌr/
1	Worry	/'wʌr.i/

The word Worry /'wʌr.i/ consists of a central vowel hedge / ʌ /. It is typically voiced and stressed vowel. It can occur at the ends, in the middle and at the beginning of word. There are three dimensions for classifying vowels, each based on a particular modification of the vocal tract shape: rounding, height, and backness. Vowel produced with the highest point of the tongue. It can be said High, Low, and Mid. There are four-way distinction of parameter, Close, Half-Close, Half-Open and Open, this is vertical axis, means from the floor to the roof of the mouth. The third primary way of changing the vocal tract shape is to place the body of the tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, black, and central.

vowel /ʌ/ in word worry, is mid open. When producing this word, our lip is unrounded. after vowel /ʌ/ followed by consonant “r”. the vowel sound is made by the tip of the tongue curls up bit. So, it is central vowel with “r” colour. This word has two syllable. It spelt at the beginning position.

**The song title: Close Your Eyes**

In this songs, the writer found 3 data:

**Data 7**

No new **chapters**

Everybody's born to be **different**

Table Data Vowel /ə/

No	Word	/ə/
1	Chapters	/'tʃæp.tə.s/
2	Different	/'dɪf.ə.ənt/

Both words have vowel schwa /ə/. It is voiced and unstressed vowel. Vowel /ə/ generally appears in unstressed syllable. In Describing vowels, there is a vertical axis, the height of the tongue, it is half open-mid. For the horizontal axis, backness features, this vowel certainly involves to central vowels. And the third primary way is lip rounding, it is unrounded vowel.

The words *chapters* spelt /ə/ in final position and *different* pronounce /ə/ in the medial position. The sound made by the sides of the back of the tongue are raised. So, it is central vowel with “r” colour.

### Data 8

**Come** on and show the world the you inside

Table Data Vowel /ʌ/

No	Word	/ʌ/
1	Come	/kʌm/

The word come /kʌm/ consists of a central vowel hedge /ʌ/. It is voiced and stressed vowel. Vowel can classify from height dimensions: ‘high’ (or ‘close’), ‘mid’, and ‘low’ (or ‘open’), and the ‘mid’ is frequently divided into ‘high-mid’ and ‘low-mid’. Dimension of vowel also refers to the lip positions: rounded lips and unrounded. The third primary way of changing the vocal tract shape is to place the body of the tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, back, and central.

vowel /ʌ/ in this word, is open mid. When producing this word, our lip is unrounded. This word does not have form [r]. So, it is central vowel without “r” colour. It spelt at medial position.

**The song title: Like I'm Gonna Lose You**

In this songs, the writer found 6 data:

**Data 9**

In **silver** and gold

Like I'm saying goodbye **wherever** we're standing

Just a **whisper** of smoke

Table Data Vowel /ə/

No	Word	/ə/
1	Silver	/'sɪl.və/
2	Wherever	/wer'ev.ə/
3	Whisper	/'wɪs.pə/

In above words, it also consist of vowel schwa /ə/. It is typically voiced. When classifying vowels, there are three parameters, modification of the vocal tract shape: rounding, height, and backness. For height of the tounge, it is vertical axis, this vowel /ə/ is Half open-mid. Backness feature, it is horizontal axis, it is certainly a central vowel.

lip is unrounded. And the vowel sound is made by bunching the middle of the tongue high in the back of the mouth. So, it is central vowel with “r”

colour that spelt in final position. The stress [ˈ] appears before the first syllable, and next syllable indicate unstressed syllable .

### Data 10

So I'll kiss you **longer** baby

Table Data Vowel / ə /

No	Word	/ ə /
1	Longer	/'lɒŋgə/

The word *longer*, it also consists of central vowel schwa /ə/. Vowel gestures can be described in terms of three factors : (1) the height of the body of the tongue; (2) the front-back position of the tongue; (3) the degree of lip rounding. Vowel produced with the highest point of the tongue. It can be said High, Low, and Mid. There are four-way distinction of parameter, Close, Half-Close, Half-Open and Open, this is vertical axis, means from the floor to the roof of the mouth. The third primary way of changing the vocal tract shape is to place the body of the tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, back, and central.

Vowel /ə/ in this words, is Half Open mid. It is typically voiced and unstressed vowel. When producing this word, lip is unrounded. But, she does not pronounce “r” colour. The sound made by bunching the middle of the



tongue high in the back of the mouth. So, it is central vowel without “r” colour. It spelt in final position. The stress ['] that exist in that word indicates strong stress. Usually the stress placed before the syllable.

**Data 11**

When we'll **run** out of time so I'm gonna **love** you

Table Data Vowel /ʌ/

No	Word	/ʌ/
1	Run	/rʌn/
2	love	/lʌv/

The words consist of a vowel hedge /ʌ/. It is typically voiced and only occurs in stressed syllable. In describing the vowel systematically, there are three features, the first is backness. It includes to a horizontal axis, means from front to back, it is a central. For height of the tongue, it is vertical axis is open mid. When we pronounce this word, our lip spread, so it is unrounded. There is no form “r” after vowel /ʌ/. So, it is central vowel hedge without “r” colour. It spelt at medial position.

**The song title: Mr. Almost**

**Data 12**

In this songs, the writer found 5 data:

And you ain't **mister** right

Guys like him don't come **around**

Ain't nobody better than you up **under** the sun.

Table Data Vowel /ə/

No	Word	/ə/
1	Mister	/'mɪs.tə/
2	Around	/ə'raʊnd/
3	Under	/'ʌn.də/

Those words have central vowel schwa /ə/. It is voiced and unstressed vowel. It can occur at the ends, in the middle and at the beginning of word. There are three dimensions for classifying vowels, each based on a particular modification of the vocal tract shape: rounding, height, and backness. Vowel produced with the highest point of the tongue. It can be said High, Low, and Mid. There are four-way distinction of parameter, Close, Half-Close, Half-Open and Open, this is vertical axis, means from the floor to the roof of the mouth. The third primary way of changing the vocal tract shape is to place the body of the tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, back, and central.

vowel / ə / in this word, is Half Open mid. When producing this word, our lip is unrounded. The word *mister* and *under* spelt the r colour in the

final position. The sound made by the sides of the back of the tongue are raised. So, it is central vowel with “r” colour.

### Data 13

Yeah, we look good on **paper**

You can call me a **hater**

Table Data Vowel / ə /

No	Word	/ ə /
1	Paper	/'peɪ.pə/
2	Hater	/'heɪ.tə/

In above words, it also consists of central vowel schwa /ə/. It is Vowel gestures can be described in terms of three factors : (1) the height of the body of the tongue; (2) the front-back position of the tongue; (3) the degree of lip rounding. Vowel produced with the highest point of the tongue. It can be said High, Low, and Mid. There are four-way distinction of parameter, Close, Half-Close, Half-Open and Open, this is vertical axis, means from the floor to the roof of the mouth. The third primary way of changing the vocal tract shape is to place the body of the tongue towards the front part of the mouth or towards the back, it is horizontal axis. Vowels so are called front, back, and central.

Vowel /ə/ in these words, is Half Open mid. When producing this word, lip is unrounded. But, she does not pronounce “r” colour. so, it is central

vowel without “r” colour. It spelt in final position. The stress ['] that exist in that word indicates strong stress. Usually the stress placed before the syllable.

### C. Data Interpretation

According to the data analyses which had been analyzed in the Meghan Trainor’s songs found thirty words that contain central vowels [ə] and [ʌ] with or without “r” colour. The interpretation of the data is formed in the following table.

Table C.4.B

The chapter combination about central vowels [ə] and [ʌ] .

No	Song Title	central vowel		central vowel		Total
		[ə]		[ʌ]		
		[ə]	[ə]	[ʌr]	[ʌ]	
1	Dear Future Husband	5	4	-	4	13
2	All About That Bass	1	1	1	-	3
3	Close Your Eyes	2	-	-	1	3
4	Like I’m Gonna Lose You	3	1	-	2	6
5	Mr. Almost	3	2	-	-	5
Percentage		14	8	1	7	30
		47%	27%	3%	23%	100%

## **D.The Discussion**

After classifying central vowels in the chapter 1, it needs to discuss about the data found. From the data on the table above, it shows that in the *Meghan Trainor's songs*, there are thirty words contains central vowels with or without “r” colour. The most central vowel schwa [ə] with “r” sound is fourteen words with percentage (47%), and the second, vowel [ʌ] without “r” sound is seven words with percentage (20%). Vowel [ə] without “r” sound is eight words (27%) and central vowel [ʌ] with “r” sound is only a word “Worry” /'wʌr.i/ with percentage (3%). This classification is formed base on every word which contains the central vowel. As Ladefoged and Johnson (2011) about rhotic vowel and Hayes about the dimension of vowels.

From the discussion above, it can be concluded that not all of the words in the song has the central vowels [ə] and [ʌ]. Commonly, the central vowels [ə] with “r” sound occurs in the final position. In contrast, Vowel [ʌ] often occurs at the medial position of word. Central vowels that have “r” colour the most is schwa [ə] that writer found in Meghan Trainor's songs.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

It has been concluded that there are some central vowels in Meghan Trainor's Songs. All of these central vowels: /ə/, /ʌ/, /ə(r)/, and /ʌ(r)/. These central vowels found in the chapter: /ə/ found 8 words, /ʌ/ found about 7 words, /ə(r)/ about 14 words and /ʌ(r)/ found only 1 word. Then, from the analysis can be taken the implicit conclusions, they are:

1. Phonemes are as the smallest units in language components created in many kinds which have similarities and differences like humans in the world.
2. Like human creations which have similarities and differences caused by the differences of times, lands, geography, countries etc. from those are created the phoneme sounds similarly and differently.
3. It is impossible that vowel phonemes exist without consonants but vowels are stronger than consonants. It can stand alone.
4. Vowels have fewer articulators than consonants but vowels are more difficult to study.
5. Central vowels are the parts of the vowels but the central vowels have different criteria from the front, and back ones.

## **B. Suggestion**

After analysing and giving conclusion of analysis central vowels with or without “r” colour in Meghan Trainor’s Songs, finally, the scientific paper has come to the last paragraph. In this last chapter the writer would like to suggest the readers related to this thesis. The suggestion that the writer made are as follows:

For students who study linguistics, especially in phonology, it is expected to have a good pronunciation and understand where the sound is resulted. Not only say the word but also understand how the word has its pronunciation and why it can be formed. By knowing central vowels, it can help the students more understand about the way how to say the words correctly.

For the teachers who teach linguistics, it can be helpful to share the students some examples about the correct pronunciation and how they can classify central vowels with or without “r” colour. It can be also as an assignment for the students to find the word which contains the central vowels with or without “r” colour.

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## APPENDICES

No	Appendices
1	Lyric of <i>Dear Future Husband</i>
2	Lyric of <i>All About That Bass</i>
3	Lyric of <i>Close Your Eyes</i>
4	Lyric of <i>Like I'm Gonna Lose You</i>
5	Lyric of <i>Mr. Almost</i>

## DEAR FUTURE HUSBAND

[Intro]

Dear future husband  
Here's a few things you need to know  
If you want to be my one and only all my life  
(Awwwww)  
Take me on a date  
I deserve it babe  
And don't forget the flowers  
Every anniversary  
Cause if you treat me right  
I'll be the perfect wife  
Buyin groceries, buy, buying what you need  
You got that nine to five, 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

You gotta know how to treat me like a lady  
Even when I'm acting crazy  
Tell me everything's alright  
(Awwww)

Dear future husband  
Here's a few things you need to know  
If you want to be my one and only all my life  
Dear future husband  
If you wanna get that special loving  
Tell me I'm beautiful each and every night

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  
You gotta know how to treat me like a lady  
Even when I'm acting crazy  
Tell me everything's alright

Make time for me, don't leave me lonely  
And now, we'll never see your family more than mine

I'll be sleeping on the left side of the bed (hey)  
Open the 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  
You gotta know how to treat me like a lady  
Even when I'm acting crazy  
Tell me everything's alright

Dear future husband  
Here's a few things you need to know  
If you wanna be my one and only all my life  
Dear future husband  
If you wanna get that special loving  
Tell me I'm beautiful each and every night  
Oh-woah future husband  
Better love me right

## ALL ABOUT THAT BASS

Because you know I'm all about that bass

'Bout that bass, no treble

I'm all about that bass

'Bout that bass, no treble

I'm all about that bass

'Bout that bass, no treble

I'm all about that bass

'Bout that bass... bass... bass... bass

Yeah, it's pretty clear, I ain't no size two

But I can shake it, shake it, like I'm supposed to do

'Cause I got that boom boom that all the boys chase

And all the right junk in all the right places

I see the magazine workin' /'wə:kɪŋ/ that Photoshop

We know that shit ain't real, come on now, make it stop

If you got beauty, beauty, just raise 'em up

'Cause every inch of you is perfect from the bottom to the top

Yeah, my mama she told me "don't worry /'wʌr.i/ about your size"

(Shoo wop wop, sha-oooh wop wop)

She says, "Boys like a little more booty to hold at night"

(That booty, uh, that booty booty)

You know I won't be no stick figure /'fɪg.ər/ silicone Barbie doll

(Shoo wop wop, sha-oooh wop wop)

So if that's what you're into, then go 'head and move along

Because you know I'm all about that bass

'Bout that bass, no treble

I'm all about that bass  
'Bout that bass, no treble  
I'm all about that bass  
'Bout that bass, no treble  
I'm all about that bass  
'Bout that bass... Hey!

I'm bringing booty back  
Go 'head and tell them skinny bitches that  
No, I'm just playing, I know you think you're fat  
But I'm here to tell you...  
Every inch of you is perfect from the bottom to the top

Yeah my mama she told me, "don't worry about your size"  
(Shoo wop wop, sha-oooh wop wop)  
She says, "Boys like a little more booty to hold at night"  
(That booty booty, uh, that booty booty)  
You know I won't be no stick figure, silicone Barbie doll  
So if that's what you're into, then go 'head and move along

Because you know I'm all about that bass  
'Bout that bass, no treble  
I'm all about that bass  
'Bout that bass, no treble  
I'm all about that bass  
'Bout that bass, no treble  
I'm all about that bass  
'Bout that bass...

Because you know I'm all about that bass  
'Bout that bass, no treble

## **CLOSE YOUR EYES**

Everybody's on the same page

No new chapters

We'll never change

Everybody wants to be cool, yes they do...

And I'm just like them

But I won't be no fool

I guess I could waste all my time and my money, just trying to look right

But it doesn't change who I am in my heart if I look like a dime

So I want you to close your eyes

Sing to the world tonight

And show them what's beautiful

I don't care what they think

No, I'm not listening

'Cause I know I'm beautiful

So close your eyes

(Sh-sh-show them what's beautiful sh-sh-show them what's beautiful)

Come and show them... Uh... Hey...

(Sh-sh-show them what's beautiful

Sh-sh-show them what's beautiful)

Everybody's born to be different

That's the one thing that makes us the same

So don't you let their words try to change you

Don't let them make you, into something you ain't... No!

So I want you to close your eyes  
Sing to the world tonight  
And show them what's beautiful  
I don't care what they think  
No, I'm not listening  
'Cause I know I'm beautiful  
So close your eyes

(Sh-sh-show them what's beautiful)

Show the world the you inside  
Raise your voice and close your eyes  
'Cause you're beautiful...  
Come on and show the world the you inside  
Raise your voice and close your eyes  
'Cause you're beautiful...

So I want you to close your eyes  
Sing to the world tonight  
And show them what's beautiful  
I don't care what they think  
No, I'm not listening  
'Cause I know I'm beautiful  
So close your eyes

## 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  
I'm gonna love you like I'm gonna lose you

[John Legend:]  
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  
Any chance that I get  
I'll make the most of the minutes and love with no regrets

Let's take our time  
To say what we want  
Use what we got  
Before it's all gone  
'Cause no, we're not promised tomorrow



[Both:]

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

I'm gonna love you like I'm gonna lose you

Hey

Whoa

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

I'm gonna love you like I'm gonna lose you

## MR. ALMOST

Tryna force puzzle piece,  
Not a perfect fit for me  
But they told me give it time.  
Maybe Cupid missed my chest  
'Cause I keep looking left  
And you ain't mister right

You're so sweet when we're kissing  
But there's something I'm missing  
Baby, there's no chemistry.  
Yeah, we look good on paper  
You can call me a hater  
But let's talk honestly!

Hey, no, you ain't the perfect match for me  
Aye aye aye aye  
But you were so close my Mr. Almost  
I hope it didn't come off as a tease  
Aye aye aye aye  
You were so close my Mr. Almost

All my girls say lock him down,  
Guys like him don't come around  
Go and pick your wedding rings  
Hmm  
Yeah, my mom thinks you're legit  
But I'm way too young for this  
So I'm gonna tell you what I think  
Yeah

You were so sweet when we're kissing  
But there's something I'm missing  
Baby, there's no chemistry.  
Yeah, we look good on paper  
You can call me a hater,  
But let's talk honestly!

Hey, no, you ain't the perfect match for me

Aye aye aye aye  
You were so close my Mr. Almost  
I hope I didn't come off as a tease  
Aye aye aye aye  
You were so close my Mr. Almost

I know that this could be alarming  
But you can't go and call me boo  
I'm looking for my Prince Charming  
So close my Mr. Almost

No, you ain't the perfect match for me  
Aye aye aye aye, oh, darling  
You were so close my Mr. Almost

[Shy Carter:]  
Mister almost a billionaire  
Mister almost yours 'til you almost caught feelings there (Where?)  
Right there at the blue bird  
When we were singing them songs we wrote  
This is what you said and I quote  
"I love ya, baby, baby, so much, you da one.  
Ain't nobody better than you up under the sun."  
That's the part where I run  
That's the part where I dip  
But I stilllllll love them hips (Yaaaaooow)

Hey no, you ain't the perfect match for me  
Aye aye aye aye  
You were so close my Mr. Almost  
I hope I didn't come off as a tease  
Aye aye aye aye  
You were so close my Mr. Almost

I know that this could be alarming  
But you can't go and call me boo  
I'm looking for my Prince Charming  
So close my Mr. Almost

No, you ain't the perfect match for me

## **BIOGRAPHY**



The writer was born in Cianjur on 15<sup>th</sup> March 1994, her mother is Dian Siti Romlah and father is Ibnu Jamil. She is the third child of four children and educated at SDN Pejuang IV Bekasi. She continued studying to Seroja Junior High School Bekasi in 2006. The writer took office administration major when she was in SMKN 1 Cianjur in 2009.

During her study at the college, she applied the requirements to Notary Office in Cibitung and became a back officer for two years. But soon she was accepted in Japanese company and became a secretary at PT Mayekawa Indonesia, and 2016, became a Finance and Accounting Staff in same company.

In 2012, the writer decided to continue her study of English and joined the school of foreign Language- JIA Bekasi at English Department and hope will be graduated this year.