

# **BACK VOWEL IN TAYLOR SWIFT'S SONGS**

## **A Paper**

Submitted to the School of Foreign Language – JIA as a partial fulfilment of Requirements for the Degree of Undergraduate Program in English Department



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# ***HURUF VOKAL BELAKANG DI DALAM LAGU-LAGU TAYLOR SWIFT***

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## ***ABSTRAK***

*Penelitian ini bertujuan untuk mengetahui bagaimana huruf vokal belakang dijelaskan secara ilmu fonologi di penelitian yang berjudul “Huruf Vokal Belakang di dalam Lagu-Lagu Taylor Swift”. Beberapa lagu pada album Taylor Swift “1989” seperti Shake It Off, Blank Space dan Bad Blood digunakan sebagai data karena lagu-lagu tersebut menjadi urutan tangga lagu teratas pada Billboard Hot 100 U.S.A. Penelitian ini menggunakan metode kualitatif untuk menemukan dan menjelaskan huruf vokal belakang dalam setiap posisi kata: awal, tengah, atau akhir dan menjelaskan bagaimana huruf vokal belakang ini dibentuk. Berdasarkan pengklasifikasian, terdapat 19 kata (26%) yang mengandung huruf vokal belakang /u/, 8 kata (11%) yang mengandung huruf vokal belakang /ɔ/, 8 kata (11%) yang mengandung huruf vokal belakang /ɒ/, dan 38 kata (52%) yang mengandung huruf vokal belakang /a/. Hal tersebut dapat disimpulkan bahwa dalam tiga lagu tersebut bunyi vokal belakang yang paling banyak muncul adalah vokal /a/. Penelitian ini dapat digunakan untuk mengembangkan cara pengucapan dalam berbicara Bahasa Inggris.*

*Kata kunci: fonologi, vokal belakang, lagu*

# **BACK VOWEL IN TAYLOR SWIFT’S SONGS**

**RENTI NURYANI**

## **ABSTRACT**

This research is aimed to know how the back vowels explain phonologically in the paper which entitled “*Back Vowel in Taylor Swift’s Songs.*” The song *Shake It Off*, *Blank Space*, and *Bad Blood* are used as the data because all reached number one on the US Billboard Hot 100. This research used qualitative method to find and explain the back vowels in all positions: initial, medial, and final, and describe the roles of the vowel is created. According to the research classifications, there are 19 words (26%) containing back vowels /u/, 8 words (11%) contain vowel /ʊ/, 8 words (11%) contain vowel /ɔ/, and 38 words (52%) contain vowel /ɑ/. It can be concluded that in those songs contain the vowel /ɑ/ the most dominant. This research can be used for developing pronunciation in English Speaking.

Key words: phonology, back vowel, song

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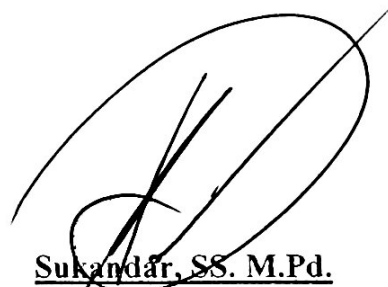
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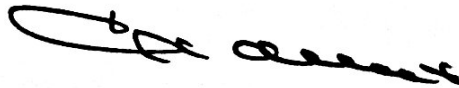
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## MOTTO AND DEDICATION

### MOTTO:

*“Mistakes teach how to get the key”*

### DEDICATION:

This paper is proudly dedicated to:

My beloved Mom and Dad (Estiati and Sugiyono)

For their love, pray and support

My lovely family

My Lovely Friends

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 “Back Vowel in Taylor Swift’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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5. Her lovely parents and brother to their endless love, support and prayers.
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7. Last but not least, she also gives her deep gratefulness to some other who can not be mentioned for their concerns.

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

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

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## TABLE OF CONTENT

Abstrak .....	i
Abstract .....	ii
Intellectual Property Statement Form .....	iii
The Approval Sheet.....	iv
The Improvement Sheet .....	v
Approval Sheet for Paper Examiner .....	vi
Motto and Dedication.....	vii
Acknowledgement.....	viii
Table of Content.....	ix
<b>CHAPTER I INTRODUCTION</b>	
A. The Background of the Research .....	1
B. The Scope of the Research.....	6
C. The Problem of the Research .....	7
D. The Objective of the Research .....	7
E. The Significance of the Research.....	7
F. The Systematic of the Paper.....	8
<b>CHAPTER II THEORY REVIEW</b>	
A. Phonology Definition .....	10
B. Phoneme Definition .....	11
C. Song Definition .....	24
<b>CHAPTER III METHODOLOGY OF THE RESEARCH</b>	
A. Setting of the Research.....	27
B. Subject of the Research.....	27
C. Method of the Research .....	28
D. Instrument of the Research.....	29
E. Technique of the Data Analysis .....	29
F. Procedure of the Research.....	30

**CHAPTER IV RESEARCH FINDINGS AND DISCUSSION**

A. The Data Description .....32  
B. The Data Analysis .....32  
C. The Data Interpretation .....44  
D. The Data Discussion .....45

**CHAPTER V CONCLUSION AND SUGGESTION**

A. Conclusion .....46  
B. Suggestion .....47

Bibliography

Appendices

Biography

# CHAPTER I

## INTRODUCTION

### A. The Background of the Research

In South East Asian there is a big event in economic cooperation, it is a unit of 10 ASEAN countries, which are Indonesia, Malaysia, Singapore, Thailand, Myanmar, Laos, Vietnam, Philippines, Cambodia and Brunei. The goal of AEC (ASEAN Economic Community) is to develop the economic stability in ASEAN area. Investors can invest anywhere in these countries. Workers can go work anywhere in these countries. All 10 countries agree to use English for business. As one of the participant, Indonesia has challenges and preparations to face the phenomenon, especially in the way to communicate with others worker in a different country by a language to make Indonesia ready for AEC.

As a common challenge facing the globalization through free trade, the Indonesian government can not underestimate the effort to improve the quality of English to students. It is not a secret anymore, even though English has been taught since elementary school through college, not all students Indonesia capable have a conversation in English with foreigners. Even graduates S1 Indonesia was not much to get a TOEFL score of 550 as an indicator that the person really master English.

The role of government to face the AEC to help people communicate has been prepared. The government began to encourage the community to

participate in the AEC Indonesia by providing counseling. In addition, the government also provides the facilities to open a free English course are expected to help the community in the face of the AEC, but many people do not know how to get more information about it.

Indonesia should be motivated to speak English well and when a chance encounter with a foreigner. It also learns English in daily habit by join the course or give full attention in English lesson. Do not be afraid of making mistakes and being laughed at when want to speak in English with foreigners. Leave grammar, and speak freely in an effort to learn as they spoke.

Learning a foreign languages consist of learning a new set of habits. The sounds of the new language involve different and unfamiliar motions of the lips, tongue, and other speech organs. Learning to make the right motions may require a good deal of time and practice. With more and more practice, the motions for the new language eventually become as automatic as those for the native language. The first way to get the habit is how to say it, and only then we can go further on what to say. Before that, we have to hearing carefully.

Listening is vitally important in learning to pronounce the sounds of new language. Yule (2010: 41) explained that every individual will pronounce sounds different, potentially millions of physically different ways of saying the simple word *me*. Each individual will not pronounce the word *me* in a physically identical manner on every occasion. Obvious differences occur when that individual is shouting, is suffering from a bad cold or is asking for

a sixth martini. Given this vast range of potential differences in the actual physical production of a speech sound, how do we manage consistently to recognize all those version of *me* as the form [mi], and not [ni] or [si] or [ma] or [mo] or something else entirely? The answer to that question is provided to a large extent by the study of phonology.

Phonology is about the 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 contexts. When we think of the [t] sound in the words *tar*, *star*, *writer* and *eighth* as being “the same”, we actually mean that, in the phonology of English, they would be represented in the same way. In actual speech, these [t] sounds are all very different.

The differences of all these articulation in [t] sounds are less important to us than the distinction between the [t] sounds in general and the [k] sounds, or the [f] sounds, or the [b] sounds, because there are meaningful consequences related to the use of one rather than the others. These sounds must be distinct meaningful sounds, regardless of which individual vocal tract is being used to pronounced them, because they are what make the words *tar*, *car*, *far* and *bar* meaningfully distinct. Considered from this point of view, we can see that phonology is concerned with the abstract set of sounds in a language that allows us to distinguish meaning in the actual physical sounds we say and hear. Therefore, we will learn about phoneme.

Phoneme is the minimal meaningful sound / minimum significant sound unit of sound which can bring about a change of meaning, phonology studies how sounds alternate, such the /p/ in English. How phonemes function in language, the relationship among different phonemes, the abstract side of sounds of language, we are studying a related but different subject. Only by studying both the phonetics and the phonology of English, it is possible to acquire a full understanding of the use of sounds in English speech.

The sound of the English speech that we can actually produce huge numbers, and another one is actually different. During the difference was not functional, meaning not distinguish the meaning of the language. For native speakers of Indonesian difference sound of the phoneme /i/ in syllable see. Sound understanding of functional sounds in a language is very important, because it will allow us to know how much amount of functional sound and how the sound was formed larger construction in an utterance. For instance is vowel type sounds.

Vowel type sounds are those in which the sound depend mainly on variations in the position of the tongue, and are normally voiced. One of quality of vowels is tense and lax. Vowel sound produced by air coming out of the lungs without a hitch. The process of vocal influenced also by lips and tongue movements.

The lips movements produce vocals, there are two positions are rounded and unrounded. Which pertained to the position of the lips rounded vowel is [a], [i], [u], [e] and [o]. In the movement of the tongue, there are two kinds of

tongue up, down, back and forth. Motion tongue up and down, often called the vertical movement, distinguished on drums position is high [i] and [u], medium [e] [o] [ə] [ɔ] and low [a]. Forward and backward movement of the tongue called horizontal movement divided into three positions they are front [i], center [ə] and back [u],

The writer gives one sample of the data from the song by Taylor Swift. Example: Nice to meet you, where you been? (*Blank Space*) There is a kind of back vowel in the song of *Blank Space* is /u/ in you [ju]. This back vowel will explain through phonologically.

Taylor Alison Swift was born 13<sup>th</sup> December 1989, she is an American singer - songwriter. Raised in Wyomissing, Pennsylvania, she moved to Nashville, Tennessee, at the age of 14 to pursue a career in country music. Swift is known for narrative songs about her personal experiences. As a songwriter, she has been honored by the Nashville Songwriters Association, the Songwriters Hall of Fame and many other achievements.

Swift's other achievements include ten Grammy Awards, one Emmy Award, 22 Billboard Music Awards, 11 Country Music Association Awards, eight Academy of Country Music Awards, and one Brit Award. She is one of the best-selling artists of all time, having sold more than 40 million albums, including 27.1 million in the U.S. and 130 million single downloads. Swift has also had supporting roles in feature films including *Valentine's Day* (2010) and *The Giver* (2014). In 2015, she became the youngest woman ever



to be included on Forbes' "100 Most Powerful Women" list, ranking at number 64.

Taylor Swift is a ten-time GRAMMY winner, the youngest recipient in history of the music industry's highest honor, the GRAMMY Award for Album of the Year and she is the only female in the history of The Grammy's to win Album of the Year, twice. Taylor is the only artist in history to have an album hit the 1 million first-week sales figure three times (2010's *Speak Now*, 2012's *RED* and 2014's *1989*).

American Music Award is an annual music awards show created by Dick Clark in 1973. Taylor Swift has received 19 awards from 25 nominations. She has received award for "1989" as "Favorite Pop/Rock Album", and "Blank Space" as "Song of the Year" in 2015.

From those above explanations, that is why the writer chooses the title of the paper: **Back Vowel in Taylor Swift's Songs.**

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

This research is observed and focused on the findings of back vowel which exist in Taylor Swift's songs. Those back vowels are taken from Taylor Swift's songs *Shake It Off*, *Blank Space*, and *Bad Blood*. The writer will listen and find the back vowel in those songs.

To limit the research problem findings, the writer's attention only focused on words which contain of back vowel in those songs at Taylor Swift's album that is "1989" by analyzing how the back vowel in those songs

has made. In this research, the writer looked for back vowel; this refers to the Cambridge Dictionary.

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

From the above explanation, the problem is to know how those back vowels explain phonologically.

To clarify the better understanding of the study, there are three questions for discussion, those are:

1. What kinds of back vowel exist in the Taylor Swift's songs?
2. How are those back vowels explained in those songs phonologically?
3. What kinds of back vowel exist most of those songs?

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

To answer the questions of the research, it will be clearer by explaining the purposes of the research below:

1. To find the kinds of back vowels exist in the Taylor Swift's song.
2. To understand how those back vowels explained in those songs phonologically.
3. To know the kinds of back vowels happen the most.

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

Hopefully paper can be useful not only for the writer herself, but also for the readers mainly who learn at least who learn about phonology. The writer

can get more knowledge in English language, especially in listening ability. In finishing this paper, the writer can increase all necessary skill and background knowledge.

For the reader, this paper gives useful benefits and provided an informative reference and knowledge who learn English, especially for phonology. Furthermore, the writer hopes that this paper can be useful as another reference for the next research.

#### **F. The Systematic of the Paper**

To get easier view in this scientific paper, the writer arranges scientific paper into five chapters which are summary of the writing which is called systematic of writing. The five chapters are as follow:

Chapter I is introduction. This chapter explains about background of the research, scope of the research, research question, the objective of the research, significance of the research, and the systematic of the 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 is theoretical description. This chapter explains about the definition of phonology, phoneme and back vowel in the song.

Chapter III is methodology of research. This chapter explains 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 is research findings and discussion. This chapter explains about analysis of back vowel in the Taylor Swift's song.

Chapter V is conclusion and suggestion. In this chapter the writer give 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 addition in arranging in this order.

## CHAPTER II

### THEORY REVIEW

This paper would like to analyze the back vowel in Taylor Swift's songs, which is why this paper needs some theories to support research. In this chapter, the theories are taken as a basic of the research. Those theories are about:

#### **A. Phonology**

According to Yule (2010: 42)

“Phonology is essentially 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 aspect 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.”

Katamba (1996: 1) stated “Phonology is the branch of linguistics which investigates the ways in which sounds are used systematically in different languages to form words and utterances”. While Ladefoged (2011: 33) define “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 that convey a difference in meaning”.

Roach (2009: 46), “Phonology is the study of phonemes function in language, and the relationships among the different phonemes-when in other words, we study the abstract side of the sound of language”. Another

definition stated by Jackson (2007: 1), “Phonology is the study of how speech sounds are used in a language to form syllables and words and to make differences of meaning”. The last definition defined by Crystal (2008: 365) that “Phonology is a branch of linguistics which studies the sound systems of languages”.

Based on the definitions above, it is conclude 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 sounds of its transcription, that is phoneme. According to Yule (2010: 42)

“Phoneme is describing the meaning-distinguishing sounds in a 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. It is in the sense that the phoneme /t/ is described as a sound type, of which all the different spoken versions of [t] are tokens. 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.”

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. The basic of phonemes of English are listed with the consonant, vowel and diphthong.

According to Ladefoged (2011: 45) “The abstract unit 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.”

Meanwhile Katamba (1996: 18) in his book *An Introduction To Phonology* explained: “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. Thus, in English, the infinitely physically diverse voiceless stops that can be made with contact between the tongue and the palate are grouped into two phonemes labelled /t/ and /k/, each of which has a range of allophones which differ slightly from each other.”

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 we noted above, 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            pat ~ pad  
 mate ~ made        white ~ wide        bit ~ bid

The words in each pair have different meanings and this difference is signal 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. On the basis of we can say that in English /t/ and /d/ are separate phonemes.

Katamba (1989: 2), “Articulatory phonetics is the branch of phonetics on which most phonological theories have been based in the past.”

### **1. Consonant**

Yule (2010: 26) Articulatory phonetics investigates how speech sound are produced using the fairly complex oral equipment. It starts with the air pushed out by the lungs up through the trachea (or windpipe) to the larynx. Inside the larynx are your vocal folds (or vocal cords), which takes two basic positions.

- a. When the vocal folds are spread apart, the air from the lungs passes between them unimpeded. Sounds produced in this way are described as voiceless.



- b. When the vocal folds are drawn together, the air from the lungs repeatedly pushes them apart as it passes through, creating a vibration effect. Sounds produced in this way are described as voiced.

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.

	Bilabial		Labiodental		Dental		Alveolar		Palatal		Velar		Glottal	
	-V	+V	-V	+V	-V	+V	-V	+V	-V	+V	-V	+V	-V	+V
Stops	p	b					t	d			k	g		
Fricatives			f	v	θ	ð	s	z	ʃ	ʒ				h
Affricates									tʃ	dʒ				
Nasals		m						n				ŋ		
Liquids								l	r					
Glides		w								j				

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.

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.

e. Palatals

If you feel back behind the alveolar ridge, you should find a hard part in the roof of your 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.

Manner of Articulation:

a. Stops

It produced by some form of stopping of the air stream (very briefly) then letting it go abruptly. Type of consonant sound, resulting from a blocking or stopping effect on the air stream, is called a stop (or a “plosive”). A full description of the [t] sound at the beginning of a word like *ten* is a voiceless alveolar stop.

b. Fricatives

It involves almost blocking the air stream and having the air push through the very narrow opening. As the air is pushed through, a type of friction is produced and the resulting sounds are called fricatives. If you put your open hand in front of your mouth when making these sounds, [f] and [s] in particular, you should be able to feel the stream of air being pushed out.

c. Affricates

A brief stopping of the air stream combines with an obstructed release which causes some friction, it will be able to produce the sounds [tʃ] and [dʒ] like in word *cheap* and *jeep*.

d. Nasals

Most sounds are produced orally, with the velum raised, preventing airflow from entering the nasal cavity. However, when the velum is lowered and the air stream is allowed to flow out through the nose to produce [m], [n], and [ŋ], the sounds are described as nasals.

e. Liquids

The initial sounds in *led* and *red* are both voiced. The [l] sound is called a lateral liquid and is formed by letting the air stream flow around the sides of the tongue as the tip of the tongue makes contact with the middle of the alveolar ridge. The [r] sound at the beginning of *red* is formed with the tongue tip raised and curled back near the alveolar ridge.

f. Glides

The sounds [w] and [j] are both voiced and occur at the beginning of *we*, *wet*, *you*, and *yes*. These sounds are typically produced with the tongue in motion (or “gliding”) to or from the position of a vowel and are sometimes called semi-vowels. In some

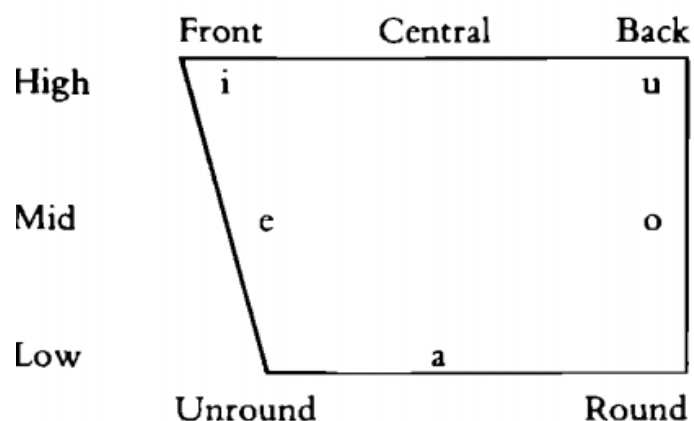
approaches, the liquids [l], [r], and glides [w], [j] are combined in one category called “approximants”.

g. Glottal Stops and Flaps

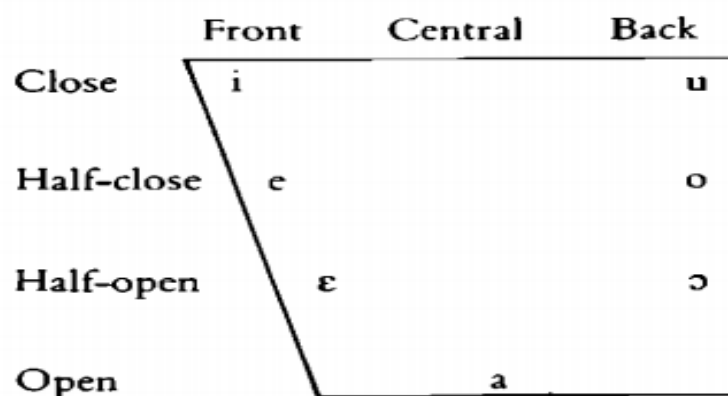
It represented by the symbol [ʔ], occurs when the space between the vocal folds (the glottis) is closed completely (very briefly), then released. Try saying *butter* or *bottle* without pronouncing “-tt-“ part in the middle. If, however, you are someone who pronounces the word *butter* in a way that is closed to “budder”, then you are making a flap. It is represented by [D] or sometimes [r]. This sound is produced by the tongue tip tapping the alveolar ridge briefly.

## 2. Vowel

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. The phonetic properties of vowels surveyed in this section are conventionally represented in this diagram:



The diagram shows, 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 to reflect this:



Yule (2010: 33) has same opinion that vowel sounds are produced with a relatively free flow of air. To describe vowel sounds, we consider the way in which the tongue influences the shape through which the airflow must pass. To talk about a place of articulation, we think of the

space inside the mouth as having a front versus a back and a high versus a low area. The terminology for describing vowel sounds in English is usually based on their position in a chart, this chart (based on Ladefoged, 2006), which provides a means of classifying the most common vowel sounds. Following chart is a list of the major vowels with examples of familiar words illustrating some of the variation in spelling that is possible for each sound.

	Front	Front	Central	Back
High		i		u
		ɪ		ʊ
Mid		e	ə	o
		ɛ	ʌ	ɔ
Low		æ	a	ɑ

**Front vowels**

[i] *bead, beef, key, me*

[ɪ] *bid, myth, women*

[e] *bed, dead, said*

[æ] *bad, laugh, wrap*

**Central vowels**

[ə] *above, oven, support*

[ʌ] *butt, blood, dove, tough*

**Back vowels**

[u] *boo, move, two, you*

[ʊ] *book, could, put*

[ɔ] *born, caught, fall, raw*

[ɑ] *Bob, cot, swan*

Hayes (2009: 12) explained: there are three basic modifications that one can make to the shape of the vocal tract. Vowels are described by specifying each modification used.

a. Rounding

It is to round the lips, thus narrowing the passage at the exit. This happens in the vowels that many English dialects have for *boot* [u], *book* [ʊ], and *boat* [o]. These are called rounded or simply round vowels. Rounding is generally believed to be a binary distinction. Although the phonetic degree of rounding on vowels can vary greatly, there is at most a two-way phonological distinction of rounding, expressed as [+round] vs [-round].

b. Height and Tenseness

It 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. 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. The basic heights (high, mid, low), on which is superimposed an additional, finer distinction commonly called [tense]. (A synonym for [-tense] is “lax”)

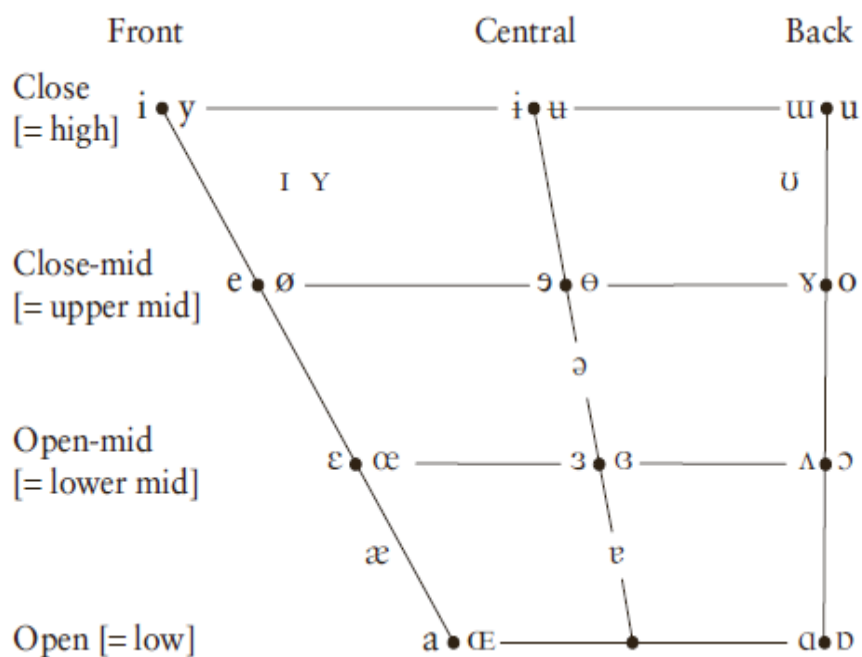
The tense and lax also differ phonetically. The lax vowels tend to be shorter and more centralized, and under slow or emphatic speech there are differences of diphthongization: [+tense] vowels diphthongize toward a higher vowel (*bayed* [beid], [-tense] vowels tend to diphthongize with an inserted schwa: *bid* [biəd]).



## c. Backness

It is to place the body of the tongue towards the front part of the mouth or towards the back. Vowels so made are called front and back vowels, respectively; and vowels that are neither front nor back are called central. Example [u] *boot* is a high back rounded vowel. A way to feel backness, particularly if you know how to say a true [u] instead of [ʊ], 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.

The IPA chart for vowels



### The basic features for vowels

	high tense						high lax			mid tense					
	i	y	ɪ	ʉ	ʊ	u	ɪ	ʏ	ʊ	e	ø	ɘ	ə	ɜ	o
[high]	+	+	+	+	+	+	+	+	+	-	-	-	-	-	-
[low]	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
[tense]	+	+	+	+	+	+	-	-	-	+	+	+	+	+	+
[front]	+	+	-	-	-	-	+	+	-	+	+	-	-	-	-
[back]	-	-	-	-	+	+	-	-	+	-	-	-	-	+	+
[round]	-	+	-	+	-	+	-	+	+	-	+	-	+	-	+

	mid lax						low				
	ɛ	æ	ɘ	ɜ	ʌ	ɔ	æ	œ	a	ɑ	ɒ
[high]	-	-	-	-	-	-	-	-	-	-	-
[low]	-	-	-	-	-	-	+	+	+	+	+
[tense]	-	-	-	-	-	-	0	0	0	0	0
[front]	+	+	-	-	-	-	+	+	-	-	-
[back]	-	-	-	-	+	+	-	-	-	+	+
[round]	-	+	-	+	-	+	-	+	-	-	+

### 3. Diphthong

Yule (2010: 34) Diphthong is single vowel sounds, regularly create sounds that consist of a combination of two vowels sounds. Example:

[aɪ] buy, eye, I, my, pie, sigh

[oʊ] boat, home, throw, toe

[aʊ] bough, doubt, cow

[ɔɪ] boy, noise

[eɪ] bait, eight, great, late, say

### C. Song

In a human life, we ever heard about the song. However we occasionally listen and sing it. 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 an artist 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 song 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.

Taylor Swift has five albums. From all those albums, it consists of pop, rock and country songs. The kind of songs will be analyzed in this chapter is pop/rock song. Where the pop/rock song is going to be analyzed here is from Taylor Swift album's "1989".

## CHAPTER III

### METHODOLOGY OF THE RESEARCH

#### A. Setting of the Research

The research has been done in 4 months from March 2016 to July 2016. During this time, it committed all of important things related to the process of writing itself.

The references are mostly obtained by searching the books of linguistics in several libraries of universities. This becomes the setting of place where the research is arranged and it can be also said as a library research.

#### B. Subject of the Research

The research data was taken from the songs *Shake It Off*, *Blank Space*, and *Bad Blood* which is sung by *Taylor Swift* in her fifth album that is *1989* which is released on October 27, 2014. Those songs got many nominations in Grammy Awards.

The album *1989* eventually became the best seller album of 2014 in the U.S. market and has sold over 5.7 million copies as of February 2016, while selling 9.5 million worldwide. *Shake It Off*, *Blank Space*, and *Bad Blood* all reached number one on the US Billboard Hot 100, and all have received a multi-platinum certification from the Recording Industry Association of America (RIAA). The writer chooses this album as a source of research data because in this album is the newest.

After the writer conducted research on those songs, the writer found many back vowels that contains in those songs. From the *Shake It Off*, *Blank Space*, and *Bad Blood* contain data that is relevant to the issues being discussed and analyzed in this study.

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

This research uses a descriptive qualitative approach that she should develop the concepts and collect the data. Based on Krippendorff (2004: 81), “Data are commonly thought of as representing observations or readings, but they are always the products of chosen procedures and are always geared toward particular ends”. In the research, the step collecting data is important for the research. In qualitative method is used for this research. It can be used to obtain the intricate details about phenomena such as feeling, though process, and emotion that are difficult to extract or learn to about through more conventional research.

Furthermore, Creswell (2009: 4) “Qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. This research is qualitative purely, because it involves the analysis, description, and evaluation of the data collected. Therefore, qualitative research is concern to the object of research. In addition, the basic of qualitative research is descriptive. The descriptive analysis technique is suitable to be used in literary study because it could give a clear and comprehensive understanding of the work of art.

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

The writer focused on qualitative research and instrument of this study is the writer herself; it is mean that the writer as an instrument should be more active search for any materials or necessary supporting data in this research as an instrument. The writer found a variety of data in the songs of *Shake It Off*, *Blank Space*, and *Bad Blood* by Taylor Swift. Beside that the writer also collects references such as books and e-books.

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

The writer used the descriptive analysis method in this study. These techniques are suitable to be used because it gives a clear comprehension for the listener. Description analysis is a technique in describing something. Here are some techniques in analyzing the data:

1. Collecting the data

Collecting data took from the songs *Shake It Off*, *Blank Space* and *Bad Blood* in Taylor Swift's album *1989*. The writer transcribed and listened the songs. Then the writer found the data.

2. Identifying the data

After the data collected, the writer chose the theory to analyze it.

3. Classifying

After found the right theory that used in the data, the writer classified the entire back vowel has found.



#### 4. Result

The back vowels which found, it will be explained through phonologically.

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

After arranging those steps above, the writer needs to explain some procedures in order to ensure that she conducts this research procedurally. As follows:

#### 1. Preparation

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

#### 2. Implementation

- a. Listening to the *Shake It Off*, *Blank Space*, and *Bad Blood* by Taylor Swift
- b. Searching for the references
- c. Collecting the data
- d. Processing and analyzing the data

### 3. Finishing

#### a. Composing the analyzed data

Before reporting the result to be finished, the writer needs to compose the data analysis, and after giving mark, gathering the classification of back vowel in each word, the writer makes the table to show the good result.

#### b. Formulating the problem and concluding the system

#### c. 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.

#### d. 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.

#### e. Concluding the result

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

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

#### A. The Data Description

The problem of the research will be answered in this chapter. This chapter presents the analysis of the research findings and discussions. The data are taken from the three songs by Taylor Swift, those songs which are going to be analyzed are: 1. *Shake It Off*, 2. *Blank Space*, and 3. *Bad Blood*.

Finding data in the three songs by Taylor Swift are analyzed according to some step. In the beginning step, choosing the songs based on the data provided. Second step, describing those data based on the finding back vowel. The last step, analyzing the data found by explaining the data and how it can be produced as a back vowel. Those data are presented as below.

#### B. The Data Analysis

In the data of the research, they are analyzed from those songs of Taylor Swift which contain the back vowels. The back vowels are /u/, /ʊ/, /o/, /ɔ/, /ɑ/. The description is listed in those songs that contain back vowels to make the interpretation of data analysis easily.

##### **The song title: Shake It Off**

In this song, the writer found 18 data:

##### **Data 1**

**Vowel** /u/

I stay out *too* late

But I keep *cruising*

Can't stop, won't stop *moving*

It's like I got this *music*

Can't stop, won't stop *grooving*

*You* could've been getting down to this sick beat.

My ex-man brought his *new* girlfriend

And *to* the fella over there with the hell a good hair

Table Data Vowel /u/

No	Word	/u/	Line
1	too	/tu:/	L1
2	cruising	/kru:zɪŋ/	L9
3	moving	/mu:vɪŋ/	L10
4	music	/'mju:zɪk/	L11
5	grooving	/gru:vɪŋ/	L31
6	you	/ju:/	L50
7	new	/nu:/	L51
8	to	/tu/	L53

/u/ is made by round the lips, thus narrowing the passage at the exit. These are called rounded or simply round vowel. It is to make the passage through the mouth narrower. Narrowing is accomplished by raising the jaw and/or raising the body of the tongue (made with the tongue raised from

neutral position). It pronounces the vowel with a long duration and with the tongue slightly higher and less centralized in the mouth. /u/ is the high tense rounded back vowel.

### **Data 2**

#### **Vowel /ʊ/**

You *could*'ve been getting down to this sick beat.

And to the fella over there with the hell a *good* hair

Table Data Vowel /ʊ/

No	Word	/ʊ/	Line
1	could	/kʊd/	L50
2	good	/gʊd/	L53

/ʊ/ is made by round the lips, thus narrowing the passage at the exit. These are called rounded or simply round vowel. It is to make the passage through the mouth narrower. Narrowing is accomplished by raising the jaw and/or raising the body of the tongue (made with the tongue raised from neutral position). The opposite quality of tenseness, a vowel is produced as relatively more shortened, lowered, and centralized called laxness [-tense]. The vowel /ʊ/ is one kind of back vowel which has the lax character. So the vowel /ʊ/ is the high lax rounded back vowel.

### **Data 3**

#### **Vowel /ɑ/**

*Got* nothing in my brain

Can't **stop**, won't stop moving

Saying, "It's **gonna** be alright."

'**Cause** the players gonna play, play, play, play, play

**Heart**-breakers gonna break, break, break, break, break

I'm dancing **on** my own (dancing on my own)

Saying, "It's gonna be **alright**."

My ex-man **brought** his **new** girlfriend

Table Data Vowel /ɑ/

No	Word	/ɑ/	Line
1	got	/gɑ:t/	L2
2	stop	/stɑ:p/	L10
3	gonna	/gɑ:nə/	L34
4	cause	/kɑ:z/	L14
5	heart	/hɑ:rt/	L18
6	on	/ɑ:n/	L26
7	alright	/ɑ:l'raɪt/	L13
8	brought	/bra:t/	L51

/ɑ/ is made by unrounded the lips, thus widening the passage at the exit. These are called unrounded vowel. Low sounds are produced with the tongue depressed and lying at a level below that which it occupies when at a rest in neutral position. /ɑ/ is the low unrounded back vowel.

**The song title: Blank Space**

In this song, the writer found 28 data:

**Data 4****Vowel /u/**

Nice to meet *you*, where you been?

*New* money, *suit* and tie

Ain't it funny? *rumors* fly

We'll take this way *too* far

"Oh my God, *who* is she?"

Table Data Vowel /u/

No	Word	/u/	Line
1	you	/ju:/	L1
2	new	/nu:/	L8
3	suit	/su:t/	L8
4	rumors	/'ru:mərz/	L10
5	too	/tu:/	L25
6	who	/hu:/	L43

When somebody wants to produce the vowel /u/, the shape of their lips must be rounded. It makes the passage narrow at the exit, so it is called rounded or simply round vowel. This condition is accomplished by raising the jaw or raising the body of the tongue. It pronounces the vowel with a long

duration and with the tongue slightly higher and less centralized in the mouth.

It is clearly that /u/ is the high tense rounded back vowel.

### Data 5

#### Vowel /ʊ/

You *look* like my next mistake

I can make the bad guys *good* for a weekend

Table Data Vowel /ʊ/

No	Word	/ʊ/	Line
1	look	/lʊk/	L6
2	good	/gʊd/	L15

Same as the others rounded back vowel, /ʊ/ is made by round the lips, and of course it can make narrow the passage at the exit. These are called simply round or rounded vowel. It is to make the passage through the mouth narrower. Narrowing is accomplished by raising the jaw and/or raising the body of the tongue. The opposite quality of tenseness, a vowel is produced as relatively more shortened, lowered, and centralized called laxness [-tense]. The vowel /ʊ/ is the high lax rounded back vowel.

### Data 6

#### Vowel /ɔ/

Grab your *passport* and my hand

*Or* it's gonna go down in flames

Screaming, crying, perfect *storms*



Rose garden filled with *thorns*

Don't say I didn't say, I didn't *warn* you

Table Data Vowel /ɔ/

No	Word	/ɔ/	Line
1	passport	/pæspɔ:rt/	L14
2	or	/ɔ:r/	L17
3	storms	/stɔ:rms/	L39
4	thorns	/θɔ:rnz/	L41
5	torture	/tɔ:rtʃə	L49
6	warn	/wɔ:rn/	L50

The vowel /ɔ/ is made by narrowing the passage at the exit, so the lips must be rounded. This shape called rounded vowel in many cases. When the tongue in neutral position, it means we are producing mid sound. The opposite quality of tenseness, a vowel is produced as relatively more shortened, lowered, and centralized called laxness [-tense]. The same conclusion for vowel /ɔ/ is the mid lax rounded back vowel.

### Data 7

#### Vowel /ɑ/

Cause, *darling*, I'm a nightmare dressed like a daydream

Love's a game, *wanna* play?

So it's *gonna* be forever

But I've *got* a blank space, baby

**Cause** you know I love the players

We'll take this way too **far**

Find out what you **want**

Rose **garden** filled with thorns

"Oh my **God**, who is she?"

**Saw** you there and I **thought**

Got a **long** list of ex-lovers

I can make **all** the tables turn

I get drunk **on** jealousy

Table Data Vowel /ɑ/

No	Word	/ɑ/	Line
1	darling	/'dɑ:rlɪŋ/	L46
2	wanna	/'wɑ:nə/	L7
3	gonna	/'gɑ:nə/	L16
4	got	/gɑ:t/	L30
5	cause	/kɑ:z/	L22
6	far	/fɑ:r/	L25
7	want	/wɑ:nt/	L36
8	garden	/'gɑ:rdən/	L41
9	god	/gɑ:d/	L43
10	saw	/sɑ:/	L4
11	thought	/θɑ:t/	L4
12	long	/lɑ:ŋ/	L28

13	all	/ɑ:l/	L40
14	on	/ɑ:n/	L44

The vowel /ɑ/ is made by unrounded the lips, thus widening the passage at the exit. This vowel is the only back vowel which has typed unrounded vowel. When the Low sounds are produced with the tongue depressed and lying at a level below that which it occupies when at a rest in neutral position. It clear that vowel /ɑ/ is the low unrounded back vowel.

### **The song title: Bad Blood**

In this song, the writer found 27 data:

#### **Data 8**

#### **Vowel /u/**

*You* know it used to be mad love

These beats of a dark heart, *use* basslines to replace you

Oh, it's so sad *to*

Body bumped, *bruised*

Stabbed in the back; brimstone, fire jumping *through*

Table Data Vowel /u/

No	Word	/u/	Line
1	you	/ju:/	L2
2	use	/ju:st/	L10
3	to	/tu/	L13

4	bruised	/bru:zd/	L29
5	through	/θru:z/	L30

The back vowel /u/ is made by round the lips, thus narrowing the passage at the exit. These are called rounded vowel. It is to make the passage through the mouth narrower. Narrowing is accomplished by raising the jaw and/or raising the body of the tongue (made with the tongue raised from neutral position). It pronounces the vowel with a long duration and with the tongue slightly higher and less centralized in the mouth. The back vowel /u/ is the high tense rounded back vowel.

### Data 9

#### Vowel /ʊ/

So take a *look* what you've done

Think about the *good* times

Don't you remember? You thought that I *would* need yah

Band-Aids don't fix *bullet* holes

Table Data Vowel /ʊ/

No	Word	/ʊ/	Line
1	look	/lʊk/	L3
2	good	/gʊd/	L14
3	would	/wʊd/	L26
4	bullet	/bʊlɪt/	L44

The back vowel /ʊ/ is made by round the lips, thus narrowing the passage at the exit. These are called rounded or simply round vowel. It is to make the passage through the mouth narrower. Narrowing is accomplished by raising the jaw and/or raising the body of the tongue (made with the tongue raised from neutral position). The opposite quality of tenseness, a vowel is produced as relatively more shortened, lowered, and centralized called laxness [-tense]. /ʊ/ is the high lax rounded back vowel.

### Data 10

#### Vowel /ɔ/

Take time and erase you, love don't hear no *more*

You say *sorry* just for show

Table Data Vowel /ɔ/

No	Word	/ɔ/	Line
1	more	/mɔ:r/	L11
2	sorry	/sɔ:ri/	L45

The back vowel /ɔ/ is made by round the lips, thus narrowing the passage at the exit. These are called rounded or simply round vowel. Mid sounds are produced without depressing the level of the tongue (in neutral position). The opposite quality of tenseness, a vowel is produced as relatively more shortened, lowered, and centralized called laxness [-tense]. /ɔ/ is the mid lax rounded back vowel.

**Data 11****Vowel /ɑ/**

**Cause** baby, now we've got bad blood

Now we've **got** problems

So take a look **what** you've done

It **was** my season for battle wounds, battle scars

We was **on** D like DOC, remember that?

Now POV **of** you and me, similar Iraq

These beats of a **dark heart**, use basslines to replace you

Now we've got **problems**

And I don't think we can **solve** them

Remember when you tried to write me **off**?

Remember when you **thought** I'd take a loss?

**Follow** procedure, remember? Oh wait you got amnesia

It was my season for battle wounds, battle **scars**

**Body** bumped, bruised

Still, **all** my life, I got money and power

Table Data Vowel /ɑ/

No	Word	/ɑ/	Line
1	cause	/kɑ:z/	L1
2	got	/gɑ:t/	L20
3	what	/wɑ:t/	L18
4	was	/wɑ:z/	L28

5	on	/ɑ:n/	L6
6	of	/ɑ:v/	L8
7	dark	/dɑ:rk/	L10
8	heart	/hɑ:rt/	L10
9	problems	/pra:bləms/	L20
10	solve	/sɑ:lv/	L21
11	off	/ɑ:f/	L24
12	thought	/əɑ:t/	L25
13	follow	/fa:ləʊ/	L27
14	scars	/skɑ:rz/	L28
15	body	/bɑ:di/	L29
16	all	/ɑ:l/	L31

The back vowel /ɑ/ is made by unrounded the lips, thus widening the passage at the exit. These are called unrounded vowel. Low sounds are produced with the tongue depressed and lying at a level below that which it occupies when at a rest in neutral position. /ɑ/ is the low unrounded back vowel.

### C. The Data Interpretation

According to the data analyses which have been analyzed in the three songs found seventy three words contain of back vowel. The interpretation of the data is formed in the following table.

The three songs contain of back vowel

No	Song Title	Kinds of Back Vowels					Total
		u	ʊ	o	ɔ	ɑ	
1	Shake It Off	8	2	-	-	8	18
2	Blank Space	6	2	-	6	14	28
3	Bad Blood	5	4	-	2	16	27
Percentage		19 (26%)	8 (11%)		8 (11%)	38 (52%)	73 (100%)

#### D. The Data Discussion

After classifying back vowels in the whole songs, it needs to discuss about the data found. From the data on the table above, it shows that in those songs have found 4 kinds of back vowel, only 1 kind which has not found in those songs that is vowel /o/. The kind of back vowel which the most happened in those songs is vowel /ɑ/.

From the discussion above, it can be concluded that not all of the word in the songs have the back vowels /u/, /ʊ/, /o/, /ɔ/, /ɑ/. Classifying the words which contain the back vowels are done to know how often those vowels exist in those songs.



## CHAPTER V

### CONCLUSION AND SUGGESTION

#### A. Conclusion

Based on the data analysis and interpretation, it can make some conclusion. In the three songs, there are four kinds of back vowel which exist in those songs; there is /u/, /ʊ/, /ɔ/, /ɑ/. Those back vowels explained phonologically based on their position. The back vowel which exist the most is vowel /ɑ/. It found thirty eight words from all the words which contain of back vowel.

We know that music is created by humans for human consumption. Many people think that music is said to be the language of emotions and the activity of listening to music is indeed a part of everyday life. Through listening music, many people can learn about new language.

Language is unique, especially for its vowels, where vowels have each position and names, like front vowel, central vowel, and back vowel. In central vowel has a special name for vowel /ə/, it is called schwa.

The writer also concludes that words which have the same letter but different in pronunciation. From the data she found example: *of* /ɑ:v/ and *off* /ɑ:f/. it clears that phonemes are more than letters.

The last conclusion in this chapter, letters are concrete, while vowels are abstract. Examples from the data are *more* /mɔ:r/ and *got* /gɑ:t/ have the same phoneme but different kind of back vowel.

## **B. Suggestion**

After finding and explaining how the back vowel has made in Taylor Swift's songs, the writer has some suggestion to the readers related to the paper.

1. For readers, it is suggested that the students of English department should also read it, in order to get knowledge and to broad their perception. In listening skills, the writer should not only know the vocabulary, it also has to know the phoneme, even the vowel especially back vowel in each words.
2. Hopefully, for the teachers, they should teach students about kinds of vowel, because it has one of important to know in studying phonology. Teachers need to start by giving some examples. They should ask the student to listening and practicing how to know the vowel position.

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## APPENDICES

No	Appendices
1	Lyric Shake It Off By Taylor Swift
2	Lyric Blank Space By Taylor Swift
3	Lyric Bad Blood By Taylor Swift

## Shake It Off

I stay out too late

Got nothing in my brain

That's what people say, mmm-mmm

That's what people say, mmm-mmm (L4)

I go on too many dates

But I can't make them stay

At least that's what people say, mmm-mmm

That's what people say, mmm-mmm (L8)

But I keep cruising

Can't stop, won't stop moving

It's like I got this music

In my mind (L12)

Saying, "It's gonna be alright."

Cause the players gonna play, play, play, play, play

And the haters gonna hate, hate, hate, hate, hate

Baby, I'm just gonna shake, shake, shake, shake, shake (L16)

I shake it off, I shake it off

Heart-breakers gonna break, break, break, break, break

And the fakers gonna fake, fake, fake, fake, fake

Baby, I'm just gonna shake, shake, shake, shake, shake

I shake it off, I shake it off (L21)

I never miss a beat

I'm lightning on my feet

And that's what they don't see, mmm-mmm

That's what they don't see, mmm-mmm (L25)

I'm dancing on my own (dancing on my own)

I make the moves up as I go (moves up as I go)

And that's what they don't know, mmm-mmm

That's what they don't know, mmm-mmm (L29)

But I keep cruising

Can't stop, won't stop grooving

It's like I got this music

In my mind (L33)

Saying, "It's gonna be alright."

Cause the players gonna play, play, play, play, play

And the haters gonna hate, hate, hate, hate, hate

Baby, I'm just gonna shake, shake, shake, shake, shake (L37)

I shake it off, I shake it off

Heart-breakers gonna break, break, break, break, break

And the fakers gonna fake, fake, fake, fake, fake

Baby, I'm just gonna shake, shake, shake, shake, shake

I shake it off, I shake it off (L42)

Shake it off, I shake it off,

I, I, I shake it off, I shake it off,

I, I, I shake it off, I shake it off,

I, I, I shake it off, I shake it off (L46)

Hey, hey, hey

Just think while you've been getting down and out about the liars and  
the dirty, dirty cheats of the world,

You could've been getting down to this sick beat (L50)

My ex-man brought his new girlfriend

She's like "Oh, my god!" but I'm just gonna shake.

And to the fella over there with the hell a good hair

Won't you come on over, baby? We can shake, shake, shake (L54)

## Blank Space

Nice to meet you, where you been?

I could show you incredible things

Magic, madness, heaven, sin

Saw you there and I thought (L4)

Oh my God, look at that face

You look like my next mistake

Love's a game, wanna play?

New money, suit and tie (L8)

I can read you like a magazine

Ain't it funny, rumors fly

And I know you heard about me

So hey, let's be friends (L12)

I'm dying to see how this one ends

Grab your passport and my hand

I can make the bad guys good for a weekend

So it's gonna be forever (L16)

Or it's gonna go down in flames

You can tell me when it's over

If the high was worth the pain

Got a long list of ex-lovers (L20)



They'll tell you I'm insane  
Cause you know I love the players  
And you love the game  
Cause we're young and we're reckless (L24)

We'll take this way too far

It'll leave you breathless

Or with a nasty scar

Got a long list of ex-lovers (L28)

They'll tell you I'm insane  
But I've got a blank space, baby  
And I'll write your name  
Cherry lips, crystal skies (L32)

I could show you incredible things

Stolen kisses, pretty lies

You're the King, baby, I'm your Queen

Find out what you want (L36)

Be that girl for a month  
Wait, the worst is yet to come, oh no  
Screaming, crying, perfect storms  
I can make all the tables turn (L40)

Rose garden filled with thorns

Keep you second guessing like

"Oh my God, who is she?"

I get drunk on jealousy (L44)

But you'll come back each time you leave

Cause, darling, I'm a nightmare dressed like a daydream

Boys only want love if it's torture

Don't say I didn't say, I didn't warn you

Boys only want love if it's torture

Don't say I didn't say, I didn't warn you (L50)

## Bad Blood

Cause baby, now we've got bad blood

You know it used to be mad love

So take a look what you've done

Cause baby, now we've got bad blood, hey! (L4)

[Kendrick Lamar]

I can't take it back, look where I'm at

We was on D like DOC, remember that?

My TLC was quite OD, ID my facts

Now POV of you and me, similar Iraq (L8)

I don't hate you but I hate to critique, overrate you

These beats of a dark heart, use basslines to replace you

Take time and erase you, love don't hear no more

No I don't fear no more, better yet respect ain't quite sincere no more (L12)

Oh, it's so sad to

Think about the good times

You and I (L15)

Cause baby, now we've got bad blood

You know it used to be mad love

So take a look what you've done

Cause baby, now we've got bad blood, hey! (L19)

Now we've got problems

And I don't think we can solve them

You made a really deep cut

And baby, now we've got bad blood, hey! (L23)

[Kendrick Lamar]

Remember when you tried to write me off?

Remember when you thought I'd take a loss?

Don't you remember? You thought that I would need yah

Follow procedure, remember? Oh wait you got amnesia (L27)

It was my season for battle wounds, battle scars

Body bumped, bruised

Stabbed in the back; brimstone, fire jumping through

Still, all my life, I got money and power

And you gotta live with the bad blood now (L32)

Oh, it's so sad to

Think about the good times

You and I (L35)

Cause baby, now we've got bad blood

You know it used to be mad love

So take a look what you've done

Cause baby, now we've got bad blood, hey! (L39)

Now we've got problems

And I don't think we can solve them

You made a really deep cut

And baby, now we've got bad blood, hey! (L43)

Band-Aids don't fix bullet holes

You say sorry just for show

You live like that, you live with ghosts

Band-Aids don't fix bullet holes (L47)

You say sorry just for show

If you live like that, you live with ghosts

If you love like that, blood runs cold! (L50)

## BIOGRAPHY



The writer was born in Bekasi on 3<sup>rd</sup> January 1991, her mother is Estiati and father is Sugiyono. She is the first child of two children and educated at SDN Marga Mulya III North Bekasi. She continued her studying to SMPN 3 Bekasi in 2003. She took accounting major when she was in SMKN 1 Bekasi in 2006.

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.

During her study at the college, she applied the requirements to PT Denso Indonesia in Cibitung and became an operator production for two years. Furthermore, she has taught in SMP Sejahtera East Bekasi for four months. Then she became an Admin Support in PT Amerta Indah Otsuka.