



Received: December 06, 2024

Revised: January 01, 2025

Accepted: February 01, 2025

\*Corresponding author: Yanti Rosalinah, Department of English Literature, Universitas Bina Sarana Informatika, Jakarta, Indonesia.

E-mail: [zahrayasmin2807@gmail.com](mailto:zahrayasmin2807@gmail.com)

DATA IN SUMMARY | EDUCATION, LINGUISTIC

## Long and Short Vowel Sounds in “Gasoline” and “Colors” Song Lyrics by Halsey

Yanti Rosalinah<sup>1</sup>, Wulansari Regina Shafa Alya<sup>2</sup>, Zahra Yasmin<sup>3\*</sup><sup>1,2,3</sup>Department of English Literature, Universitas Bina Sarana Informatika, Jakarta, Indonesia.Email: [zahrayasmin2807@gmail.com](mailto:zahrayasmin2807@gmail.com)

**Abstract:** This study uses a phonetic technique to analyze the vowel sounds in Halsey's “Gasoline” and “Colors” songs. The use of long and short vowels in the lyrics is the subject of the examination. The study aims to present research findings on the long and short vowels in Halsey's songs “Gasoline” and “Colors.” The writer also determines the impact of long and short vowels on the songs. The research methodology is a qualitative approach. The writer uses phonetics studies to analyze the long and short vowel sounds displayed in a table to provide a thorough understanding of the vowel sounds in the lyrics. According to the study, Halsey's songs' emotional effect is greatly influenced by phonetics, particularly long and short vowels. There are 87 examples of long vowels and 49 of short vowels. In the song “Colors” there are 72 examples of long vowels and 28 of short vowels, demonstrating how vowel articulation such as /i:/, /a:/, and /u:/ may improve emotion and intelligibility. Research on the significance of vowel sounds in successful vocal performance is supported by the notion that anatomical elements, such as the location of the tongue and lips, are necessary for appropriate pronunciation. The results provide insights into phonetics and linguistics in lyrics and demonstrate how vowel usage enhances emotional expressiveness in music.

**Keywords:** Linguistic, Phonetic, Vowel, Halsey, Song, lyrics.

### 1. INTRODUCTION

English is an international language used for communication between all nations and countries worldwide. It is used in everyday life to communicate both in the international and virtual worlds. The ability to speak English is one of the most important abilities for humans because English has become a universal language used in the world of technology, education, politics, and trade and is the most frequently used communication tool. English has a purpose to facilitate communication with people from various countries. Because humans do not live alone, humans need to communicate with people around them, even with people from different countries. English has a role as a unifier of people around the world. English is important for knowing about the development of the world. To keep up with world developments, humans must speak English properly and correctly so that communication goes well and misunderstandings are avoided. Learning English is closely related to the science of language, namely linguistics. Since language is represented by sounds, in linguistics, we learn about how sounds are classified (in phonology) and how they are produced (in phonetics).

In his book, *An Introduction to the Study of Speech*, Collinson (1924) states that language is humans' ability to communicate through signs, such as words and gestures. Language is also a means to convey opinions and arguments to other parties. Language is a purely human and non-instinctive method of communicating ideas, emotions, and desires using a system of voluntarily produced symbols. The statement states that language is a communication tool unique to humans and is not instinctive, or language does not appear automatically but is learned and uses symbols (such as words and sounds) (Umainah, 2024).



In his *Essay on Language*, Hall (1968:158) states that language is the institution whereby humans communicate and interact with each other by habitually using oral-auditory arbitrary symbols. Based on this opinion, it can be concluded that language is an institution through which humans communicate and interact through spoken and auditory symbols that are arbitrary (have no natural relationship to their meaning) and are used habitually (Mustapha, 2021). In their *Outline of Linguistic Analysis*, Bloch & Trager (1942: 5), a language is a system of arbitrary vocal symbols using which a social group co-operates (Natasya et al., 2023).

Brinton (2010) defines linguistics as studying language systems (Aini, Pahlevi, and Wahyuna, 2024). The definition of Linguistics is also expressed by Tarigan, H. G. (1986) in *Pengajaran synthesis*, which is knowledge obtained by applying scientific methods to language phenomena (Daulay & Dalimunte, 2021). Studying Linguistics holds significance as language is the primary tool for communication for all individuals. In daily interactions, people use different forms of language to satisfy their requirements. The foremost necessity for humans is the ability to communicate with others, given that humans are inherently social beings deeply interconnected with one another. The scientific study of language use and its internal structures is known as linguistics. "Lingua" (Latin for "language"), "language" in English, and "Parole" (meaning "utterance") are the words from which linguistics has historically been derived. The scientific study of a language is known as linguistics. In his book, *Introduction to Theoretical Linguistics*, John Lyons states that human language is the object of linguistics (Millaku & Topanica-Millaku, 2021). According to this perspective, linguistics is a study that examines language as the subject of analysis and looks at how a language is used and all of its components. The study of language is known as linguistics. Langacker (1973), as cited in (Daud et al., 2021), Human language as a means of communication and all of its components as a universal unit is the main focus of linguistics. This approach concludes that linguistics is the study of human language, which serves as a medium for interaction between people.

On the other side, in his book *Introducing Phonology*, David Odden states that phonology is the branch of linguistics that investigates how sounds are used systematically in different languages to form words and utterances. Phonology is one of the core fields that compose the discipline of linguistics, defined as the scientific study of language (Pratidina & Agus Subiyanto, 2024). The statement states that phonology is one of the core areas in linguistics that studies the structure of sound in language. It involves analyzing how sounds are produced, organized, and used in different languages. According to Trubetzkoy (1969), as cited in (Hayashi and Takahashi, 2020), phonology is the study of sounds related to the language system. The statement covers how sounds are organized and function in a language to distinguish meaning and form word and sentence structures. According to Brinton (2010), as cited in (Aini et al., 2024), phonology is often defined as the cognitive aspects of sound structures and patterns. The statement means that phonology studies how the human brain understands, organizes, and processes the sounds in language.

Phonetics is the study of language by examining the inventory and structure of the sound of language. Phonetics is about the physical production and perception of the sound of speech. According to Trubetzkoy (1969), as cited in (Hayashi & Takahashi, 2020), phonetics is the study of sounds related to the speech system. This statement analyzes how language sounds are transmitted and physically received by human speech and hearing apparatus. Phonetics concerns how sounds are produced, transmitted, and perceived (we will only look at the production of sounds) (Yusuf, 2019).

Vowels are one of the important components of the English sound system. In phonetics, a vowel is a sound in spoken language characterized by an open vocal tract configuration so that there is no build-up of air pressure above the glottis. The word vowel comes from the Latin word *vocalis*, meaning "vocal." The term "vowel" is frequently used in English to refer to the actual vowel sounds and the written symbols a, i, u, e, o, and sometimes y.

According to Wolfram and Johnson's theory (1981: 27), as cited in (Utari & Pradipta, 2023), changes in the overall size and structure of the mouth cavity give vowels their distinctive properties. The vowel height dimension is the relative position of the tongue's highest point on a vertical scale.

On a horizontal scale, the highest portion of the tongue's body is located in the vowel backness dimension. Three random divisions along the height and backness dimensions create the grid representing the region of the mouth where vowels can be created. Specific vowel symbols represent the sounds that correspond to each grid segment. Backness is often separated into front, center, and rear, and vowel height is typically separated into high, mid, and low.

English vowels are divided into different groups by Skandera and Burleigh according to their articulation, length, and tension. They highlight the difference between short and long vowels, emphasizing that the former (like /i:/ in beat) requires a more extended articulation than the latter (like /ɪ/ in a bit). Additionally, the book distinguishes between lax vowels, pronounced with less effort (e.g., /ɪ/), and tense vowels, which need more muscular effort (e.g., /i:/). The writers also discuss the idea of diphthongs, which are a gliding movement between two sounds, like /aɪ/ in time, and monophthongs, which are vowels having a consistent character throughout their utterance. The most common vowel sound in English, the schwa /ə/, essential for unstressed syllables, is given much attention. Since many languages lack a comparable sound, the prominence of this vowel emphasizes the difficulties non-native speakers may encounter (Skandera & Burleigh, 2022)

Morris Halle and Noam Chomsky created a generative phonological framework for examining English vowels in *The Sound Pattern of English* (1968), as cited in (Pratidina & Agus Subiyanto, 2024). They contend that a system of binary distinguishing properties, each of which captures a separate phonetic attribute, is the most effective way to understand vowels, much like other phonemes. This method encodes subtler differences pertinent to the conceptual principles of phonology, going beyond basic classifications (such as front vs. back vowels).

A vowel has two distinct parts. They consist of both short and long vowels. Long vowels are the alphabet sounds that occur when a vowel "says its name." Although they are entirely distinct sounds and not a longer form of the same sound, we refer to the long sounds because we retain them longer than the short sounds. Any vowel sound that deviates from this criterion is considered short. Any vowel sound that deviates from this criterion is considered short. When reading a term with a short vowel sound, the letter's actual name will be pronounced as the sound it may produce. /ā/ is long, whereas /a/ is short. The remaining vowels are the same: /A/ and /ā/, pronounced as "ate" or "mate." As in eat or meat (or meet or mete--all pronounced the same), /E/ and /ē/ are pronounced /i:/. /I/ and /i/ are pronounced as "might" or "mite." Pronounced /oʊ/a, as in oats, mote, or moat, and /o/ and /ō/ In silent, /U/ and /ū/ are pronounced as /ju:/. (Hasyim et al. 2022)

The term song designates something sung, as a little ballad or poetry that is put to music or suitable for singing. It can also refer to a similar-sounding instrumental composition or the tune to which the words are spoken. Singing itself or the melodies produced by birds can sometimes be referred to as song. It can refer to any unique sound or poetry, not just music. Habitual statements, musical topics, or attitudes towards something are also included in the word. The song can signify making a big deal or referring to something trivial, such as "going for a song," which means it was sold for a very low price. (Grant 2021)

A song is a musical composition consisting of words, verse, or poetry sung or spoken with vocal modulation to convey emotions and thoughts. A song has excellent power. Songs may develop powerful emotional connections with people, places, and events, and music can bring many people to tears or other intense emotions. A song's unique quality causes the listener to react as though it were being sung personally for the listener. Songs serve various purposes from a linguistic, psychological, cognitive, social, and cultural standpoint. It is utilized for educational purposes and enjoyment, mainly when teaching English and helping pupils expand their vocabulary. It is also conceivable that songs with simple lyrics might aid in the kids' vocabulary and overall English competence development (Zakiyah, 2019). To analyze this paper, the writer formulates the analysis by examining the importance of using long and short vowels in phonetic analysis. According to (Azura Fazira, Dinda Gustiana, and Yani Lubis 2023), pronouncing long vowels correctly is crucial for comprehension and effective English communication. Long vowels can be tricky for listeners to grasp

or even alter a word's meaning when mispronounced. When practicing long vowels, English language learners must focus on the length of time and sound quality. Understanding the proper tongue, lips, and oral cavity placement is also essential while pronouncing long vowels. Students can improve the accuracy and clarity of their long vowel pronunciation with consistent practice and understanding of the distinction between long and short vowels. Vowel sounds that are easier to pronounce than long vowels are called short vowels. Short vowels are distinguished primarily by their slightly longer pronunciation than long vowels. The duration of a short vowel sound is shorter when it is spoken because it takes less time to create. Significantly, a few word pairings in English differ in just one vowel sound; a short-long vowel variation might alter the word's definition. The writer will analyze how using long and short vowels in the lyrics impacts the song's emotion.

## 2. RESEARCH DESIGN AND METHOD

In analyzing the data for this study, the researchers employ a qualitative descriptive method. This approach is ideal for providing a detailed understanding of linguistic patterns in Halsey's song lyrics without relying on statistical analysis. The qualitative approach helps generate insights and develop a deeper understanding of using long and short vowels within the lyrics. It explores phonological elements and their relationship to lyrical and musical composition. Creswell (2018), as cited in (Elidawaty Purba; Bonaraja Purba; Ahmad Syafii; Fastabiqul Khairad Darwin Damanik; Valentine Siagian; Ari Muliarta Ginting Hery Pandapotan Silitongo; Nurma Fitrianna; Arfandi SN; Revi Ernanda, 2021) Qualitative methods, as explained by Creswell, are widely used in human and social sciences to explore data through observation, collection, and analysis, aiming to identify underlying patterns and themes. This approach is chosen for its flexibility and ability to provide rich, descriptive data that can reveal how vowel length contributes to Halsey's music's emotional, rhythmic, and thematic aspects. Transcribing lyrics and phonetics patterns in vowel usage will gather data. The findings will be based on observed facts and interpretations, ensuring an in-depth understanding of the linguistic phenomena. In phonology, we study the structure and organization of phonemes, which include both vowels and consonants. Phonetics, as a branch of phonology, deals with the actual sounds of speech, often represented by phonetic symbols. This study focuses primarily on the analysis of long and short vowel sounds in Halsey's song lyrics, using the phonetic approach to understand the pronunciation patterns. In English, the pronunciation in song lyrics, where phonetic choices may impact both meaning and musicality.

Phonetic analysis also examines how speech organs, such as the tongue and vocal cords, produce these vowel sounds. It touches on several subfields, including articulation, the places and manner of articulation, and how various sound syllables are formed, such as monophthongs, diphthongs, and triphthongs. In this study, the vowels in lyrics will be categorized and analyzed for their role in the rhythm and rhyme of the song, paying particular attention to how long and short vowels contribute to the overall auditory experience of the music.

## 3. RESULT AND DISCUSSION

### 3.1. *International Phonetic Alphabet (IPA)*

The International Phonetic Alphabet (IPA) is a system where each symbol represents a specific sound in English, allowing us to understand how to pronounce English words. By using IPA, learners can improve their pronunciation and feel more confident when speaking English, such as when singing English song lyrics. The smallest unit in a language is a letter. In the IPA, there are both vowel and consonant sounds, each with its symbol to represent how it is pronounced. For vowel sounds, the IPA distinguishes between long and short vowel sounds.

Phonetic alphabets, like the IPA, are based on Latin letters. The international Phonetic Association developed the IPA in the late 19th century to serve as a universal system for representing the sounds of spoken languages. This system allows for accurate pronunciation across languages,

which is especially helpful for English. There are 16 International Phonetic Alphabet (IPA) symbols for English long vowels. The IPA for English long vowel are: /i:/, /ɑ:/, /ɔ:/, /ɜ:/, /u:/, /iə/, /eə/, /eɪ/, /ɔɪ/, /aɪ/, /əʊ/, /aʊ/. At the same time, there are 9 IPA symbols, long English short vowels. The IPA for English short vowel are: /ɪ/, /e/, /æ/, /ʌ/, /ʊ/, /ɒ/, /ə/, /ɑ/, /ʊ/.

### 3.2. Long Vowel Sounds

In his book *The Sound Structure of English*, McCully (2009) It states that long vowels belong to the syllabic nucleus and are connected to two X-slots. For example, "beat" (with /i:/, a long vowel). It denotes the appearance of two or three vowels next to each other in a syllable. The nucleus is the sound of the vowels that make up a word. The second or third vowel is thus not spoken when the vowels combine to form a long sound. Longer vowel sounds are also easier to pronounce than short ones. For example, "make" /meɪk/, "mate" /meɪt/, 'twine' /twaɪn/, 'note' /nəʊt/, and 'cube' /kju:b/ (Mulyati, 2020).

### 3.3. Short Vowel Sounds

In his book *The Sound Structure of English*, McCully (2009) A short vowel sound is a basic vocalic segment in a syllable's nucleus. For example, "bit" (with /ɪ/, a short vowel). This sound is produced when a word has only one vowel sound. Short vowel sounds are more straightforward to pronounce than long vowel sounds. For example, 'mat' /mæt/, 'pet' /pet/, 'twin' /twaɪn/, 'not' /nɒt/ 'cub' /kʌb/ (Mulyati, 2020).

### 3.4. English Song Lyrics by Halsey

Based on a phonetic analysis of Halsey's English song lyrics, this analysis focuses on long and short vowel sounds, namely in her songs "Gasoline" and "Colors." American singer, songwriter, and activist Halsey started her career in the middle of the 2010s. She is well-known for her distinctive voice and lyrical lyrics that frequently touch on self-discovery, love, and identity themes. The strong lyrics of her songs "Gasoline" and "Colors" express listeners' emotions and highlight the difficulties in relationships and mental health.

The phonetic alphabet and its symbols are crucial in helping readers and those in the literary field understand how to pronounce English words. By analyzing the lyrics of these songs, we can gain insight into the long and short vowel sounds that shape the English language, aiding in pronunciation and comprehension. Phonetics, therefore, serves as a valuable tool for grasping the nuances of English as presented in Halsey's evocative lyrics.

The songs "Gasoline" and "Colors" are part of Halsey's debut album *Badlands*, released in 2015. Although "Gasoline" was not released as a single, it became a fan favorite for its dark and meaningful lyrics, which reflect internal conflicts and feelings of alienation. On the other hand, "Colors" was released as a single in 2016 and gained a lot of attention and nominations for music video awards. Both songs feature Halsey's strong lyrical style with deep metaphors and themes.

"Gasoline" is about the struggle to find one's identity. In the lyrics, Halsey uses the metaphor "Gasoline" to describe feeling overwhelmed and sometimes unstable, as if "burning" from within. This fire symbolizes the emotions or pressure she feels from those around her. Halsey's theme of alienation shows that she feels disconnected from the world around her but still tries to accept the flaws and complexities.

Meanwhile, "Colors" focuses on a love story that illustrates how the beauty and passion in a relationship can fade over time, like colors losing their light. Halsey uses the color "blue" as a symbol of her lover's sadness or depression. Although Halsey loves her lover with all her heart, she realizes their relationship changes as the "color" shifts. The song captures the dilemma of staying in love when the loved one changes slowly.

Below are the song lyrics and a table explaining the long and short vowel sounds. Words with long and short vowel sounds are marked **boldly** and underlined.

English song "Gasoline" lyrics by Halsey;

*Are you insane like me?  
 Been in pain like me?  
 Bought a hundred-dollar bottle of champagne like me?  
 Just to pour that motherfucker down the drain like me?  
 Would you use your water bill to dry the stain like I do?*

*Are you high enough without the Mary Jane like me?  
 Do you tear yourself apart to entertain like me?  
 Do you the people whisper about you on the train like me?  
 Saying that you should not waste your pretty face like me?*

*And all the people say  
 You cannot wake up; this is not a dream  
 You are part of a machine; you are not a human being  
 With your face all made up, living on a screen  
 Low on self-esteem, so you run on gasoline*

*I think there is a flaw in my code  
 These voices will not leave me alone  
 Well, my heart is god, and my hands are cold*

*Are you deranged like me?  
 Are you strange like me?  
 Lighting matches to swallow up the flame like me?  
 Do you call yourself a fucking hurricane like me?  
 Pointing finger because you will never take the blame like me?*

*And all the people say  
 You cannot wake up; this is not a dream  
 You are part of a machine; you are not a human being  
 With your face all made up, living on a screen  
 Low on self-esteem, so you run on gasoline*

*I think there is a flaw in my code  
 These voices will not leave me alone  
 Well, my heart is gold, and my hands are cold*

**Table 1. Long Vowels Sound in English Song Lyric ‘Gasoline’**

No	Line	Long Vowels Sound
1	<b>Are you insane like me? Been in pain like me?</b>	/ɑːr/, /juː/, /ɪnˈseɪn/, /ˈlaɪk/, /miː/, /biːn/, /peɪn/
2	<b>Bought a hundred-dollar bottle of champagne like me?</b>	/bɔːt/, /ˈdɒl.ərt/, /ˈbɒt.əl, /ʃæmˈpeɪn/, /ˈlaɪk/, /miː/
3	Just to <b>pour</b> that motherfucker down the <b>drain like me?</b>	/ˈpɔr/, /dreɪn/, /ˈlaɪk/, /miː/
4	Would <b>you use your</b> water bill to dry the stain <b>like I do?</b>	/juː/, /juːz/, /jɔːr/, /ˈlaɪk/, /miː/
5	<b>Are you high</b> enough without the Mary <b>Jane like me?</b>	/ɑːr/, /juː/, /haɪ/, /dʒeɪn/, /ˈlaɪk/, /miː/
6	Do <b>you tear yourself</b> apart to <b>entertain like me?</b>	/juː/, /teər/, /jɔːˈself/, /en.təˈteɪn/, /ˈlaɪk/, /miː/
7	Do the <b>people</b> whisper about you on the <b>train like me?</b>	/ˈpiː.pəl/, /treɪn/, /ˈlaɪk/, /miː/



No	Line	Long Vowels Sound
8	Saying that <b>you</b> should not <b>waste your</b> pretty <b>face like me?</b>	/seɪ.ɪŋ/, /juː/, /weɪst/, /jɔːr/, /feɪs/, /'laɪk/, /miː/
9	And <b>all</b> the people say	/ɔːl/
10	<b>You</b> cannot <b>wake up</b> ; this is not a <b>dream</b>	/juː/, /weɪk/, /'driːm/
11	<b>You are part</b> of a <b>machine</b> ; you <b>are</b> not a <b>human being.</b>	/jɔːr/, /pɑːrt/, /mə'ʃiːn/, /ɑːr/, /'hjuː.mən/, /'biːŋ/
12	With <b>your face all</b> made up, living on a <b>screen</b>	/jɔːr/, /feɪs/, /ɔːl/, /'skriːn/
13	Low on self- <b>esteem</b> , so you run on <b>gasoline</b>	/ɪ'stiːm/, /juː/, /gæsə'liːn/
14	I think there is a <b>flaw</b> in <b>my code</b>	/fləʊ/, /maɪ/, /kəʊd/
15	These <b>voices</b> will not <b>leave me alone</b>	/'vɔɪsəz/, /liːv/, /ə'ləʊn/
16	Well, <b>my heart</b> is <b>gold</b> , and <b>my hands are cold</b>	/maɪ/, /hɑːrt/, /gəʊld/, /ɑːr/, /kəʊld/
17	Are <b>you deranged like me?</b> Are <b>you strange like me?</b>	/juː/, /di'reɪndʒd/, /'laɪk/, /miː/ /juː/, /'laɪk/, /miː/
18	Do <b>you</b> call <b>yourself</b> a <b>hurricane like me?</b>	/juː/, /jɔː'self/, /'hʌrɪ.keɪn/, /'laɪk/, /miː/

Table 2. Short Vowels Sound in English Song Lyrick 'Gasoline'

No	Line	Short Vowels Sound
1	Are you <b>insane</b> like me? Been in <b>pain</b> like me?	/ɪn'seɪn/, /peɪn/
2	Bought a <b>hundred-dollar bottle</b> of <b>champagne</b> like me?	/'hʌndrəd/, /'bɒtl/, /ʃæm'peɪn/
3	Just to pour <b>that motherfucker</b> down the drain like me?	/ðæt/, /'mʌðəfʌkə(r)/
4	<b>Would</b> you use your <b>water</b> bill to <b>dry</b> the <b>stain</b> like I do?	/wʊd/, /'wɔːtə(r)/, /draɪ/, /steɪn/
5	Are <b>you high enough</b> without the <b>Mary Jane</b> like me?	/juː/, /haɪ/, /ɪ'nʌf/, /dʒeɪn/
6	Do <b>you tear</b> yourself <b>apart</b> to <b>entertain</b> like me?	/juː/, /teɪ/, /ə'pɑːt/, /,entə'teɪn/
7	Do the people <b>whisper</b> about you <b>on</b> the <b>train</b> like me?	/'wɪspər/, /juː/, /ɒn/, /treɪn/
8	Saying that <b>you</b> should not waste your <b>pretty</b> face like me?	/juː/, /'prɪti/
9	<b>You</b> cannot <b>wake up</b> ; this is not a <b>dream</b>	/juː/, /weɪk/, /ɒp/
10	You are part of a <b>machine</b> ; you are not a human being	/mə'ʃiːn/, /juː/
11	With your face all <b>made up</b> , <b>living</b> on a screen	/meɪd/, /ɒp/, /'lɪvɪŋ/
12	Low on <b>self-esteem</b> , so <b>you</b> run on <b>gasoline</b>	/,selfɪ'stiːm/, /juː/, /gæsə'liːn/
13	I think there is a <b>flaw</b> in <b>my code</b>	/kəʊd/
14	These <b>voices</b> will not <b>leave me alone</b>	/'vɔɪs/, /ə'ləʊn/
15	Well, <b>my heart</b> is <b>gold</b> , and <b>my hands</b> are cold	/hɑːt/, /hænd/
16	Are <b>you strange</b> like me?	/'streɪndʒ/

No	Line	Short Vowels Sound
17	<b>Lighting matches</b> to swallow <b>up</b> the flame like me?	/ˈlaɪtɪŋ/, /ʌp/, /mætʃ/
18	Do <b>you</b> call yourself a <b>fucking</b> hurricane like me?	/ju/, /ˈfʌkɪŋ/
19	Pointing <b>fingers</b> because you will never take the blame like me?	/ˈfɪŋgəz/

*English song "Colors" lyrics by Halsey*

*Your little brother never tells you, but he loves you so  
You said your mother only smiled on her TV show  
You are only happy when your sorry head is filled with dope  
I hope you make it to the day you are 28 years old*

*You are dripping like a saturated sunrise.  
You are spilling like an overflowing sink  
You are ripped at every edge, but you are a masterpiece  
And now you are tearing through the pages and the ink*

*Everything is blue  
His pills, his hands, his jeans  
And now I am covered in the colors  
Pulled apart at the seams  
And it is blue  
And it is blue*

*Everything is grey  
His hair, his smoke, his dreams  
And now he is so devoid of color  
He do not know what it means  
And he is blue  
And he is blue*

*You were a vision in the morning  
When the light came through  
I know I've only felt religion when I've lied with you  
You said you'll never be forgiven 'til your boys are too  
And I'm still waking every morning but it's not with you*

*You're dripping like a saturated sunrise  
You're spilling like an overflowing sink  
You're ripped at every edge but you're a masterpiece  
And now you're tearing through the pages and the ink*

*Everything is blue  
His pills, his hands, his jeans  
And now I'm covered in the colors  
Pulled apart at the seams  
And it's blue  
And it's blue*

*Everything is grey  
His hair, his smoke, his dreams*



*And now he's so devoid of color  
He don't know what it means  
And he's blue  
And he's blue*

*You were red and you liked me 'cause I was blue  
But you touched me and suddenly I was a lilac sky  
And you decided purple just wasn't for you*

*Everything is blue  
His pills, his hands, his jeans  
And now I'm covered in the colors  
Pulled apart at the seams  
And it's blue  
And it's blue*

*Everything is grey  
His hair, his smoke, his dreams  
And now he's so devoid of color  
He don't know what it means  
And he's blue  
And he's blue*

*Everything is blue  
Everything is blue  
Everything is blue  
Everything is blue*

**Table 3. Long Vowels Sound in English Song Lyrick 'Colors'**

No	Line	Long Vowels Sound
1	<b>Your</b> little <b>brother</b> never tells <b>you</b> but <b>he</b> loves <b>you</b> so	/jɔːr/, /'brʌð.ər/, /juː/, /hiː/, /səʊ/
2	<b>You</b> said <b>your</b> <b>mother</b> <b>only</b> smiled on <b>her</b> TV show	/juː/, /jɔːr/, /'mʌð.ər/, /'əʊn.li/, /hɜːr/, /,tiː'viː/
3	<b>You're</b> <b>only</b> happy when <b>your</b> <b>sorry</b> head is filled with dope	/jɔːr/, /'əʊn.li/, /jɔːr/, /'sɒr.i/
4	<b>You're</b> dripping <b>like</b> a saturated sunrise, <b>You're</b> spilling <b>like</b> an overflowing sink	/jɔːr/, /laɪk/
5	<b>You're</b> ripped at every edge but <b>you're</b> a <b>masterpiece</b> And <b>now</b> <b>you're</b> tearing <b>through</b> the pages and the ink	/jɔːr/, /'mɑː.stə.piːs/, /nəʊ/, /θruː/
6	Everything is <b>blue</b>	/bluː/
7	And <b>now</b> I'm covered in the <b>colors</b> Pulled apart at the <b>seams</b>	/nəʊ/, /'kʌl.ərz/, /siːmz/
8	Everything is <b>grey</b> , His <b>hair</b> , his smoke, his <b>dreams</b>	/greɪ/, /heər/, /driːmz/
9	And <b>now</b> <b>he's</b> so devoid of color, <b>He</b> don't know what it <b>means</b>	/nəʊ/, /hiːz/, /səʊ/, /'kʌl.ər/, /hiː/, /dəʊnt/, /nəʊ/, /miːnz/
10	<b>You</b> were a vision in the <b>morning</b> , When the light came <b>through</b>	/juː/, /wɜːr/, /'mɔː.nɪŋ/, /θruː/
11	I <b>know</b> I've <b>only</b> felt religion when I've lied with <b>you</b>	/nəʊ/, /aɪv/, /'əʊn.li/, /juː/,

No	Line	Long Vowels Sound
12	<b>You said you'll</b> never <b>be</b> forgiven 'til <b>your boys</b> are <b>too</b> , And I'm still <b>waking</b> every <b>morning</b> but it's <b>not</b> with <b>you</b>	/ju:/, /sed/, /ju:l/, /bi:/, /jɔ:r/, /'bɔɪz/, /tu:/, /'wei.kɪŋ/, /'mɔ:.nɪŋ/, /nɒt/, /ju:/
13	<b>You were</b> red and <b>you</b> liked <b>me</b> 'cause I was <b>blue</b>	/ju:/, /wɜ:r/, /mi:/, /blu:/
14	But <b>you</b> touched <b>me</b> and suddenly I was a lilac <b>sky</b> And <b>you</b> <b>decided</b> <b>purple</b> just wasn't <b>for</b> <b>you</b>	/ju:/, /mi:/, /skai/, /di'saɪ.dɪd/, /'pɜ:.pəl/, /fɔ:r/

**Table 4. Short Vowels Sound in English Song Lyrick 'Colors'**

No	Line	Short Vowels Sound
1	<b>Your little brother</b> never tells you but he <b>loves</b> you so	/jʊr/, /'lɪtl/, /'brʌðər/, /lʌv/
2	You said your mother only smiled <b>on</b> her TV show	/ɒn/
2	You're only happy when your sorry <b>head</b> is <b>filled</b> with dope	/hed/, /fɪld/
3	You're <b>dripping</b> like a <b>saturated sunrise</b>	/'drɪpɪŋ/, /'sætʃəreɪtɪd/, /'sʌnrɪz/
4	You're <b>spilling</b> like an overflowing <b>sink</b>	/spɪl/, /sɪŋk/
5	You're <b>ripped</b> at <b>every edge</b> but you're a <b>masterpiece</b>	/rɪpt/, /'evri/, /edʒ/
6	And now you're tearing through the pages and the <b>ink</b>	/ɪŋk/
7	<b>Everything</b> is blue	/'evriθɪŋ/
8	His <b>pills</b> , his <b>hands</b> , his jeans	/pɪl/, /hænd/
9	And now he's so <b>devoid</b> of <b>color</b>	/di'vɔɪd/, /'kʌlə/
10	You were a <b>vision</b> in the morning	/'vɪʒn/
11	I know I've only felt religion when I've <b>lied</b> with you	/li:d/
12	You said you'll never be <b>forgiven</b> 'til your boys are too	/fɔ'gɪv/
13	And I'm still waking <b>every morning</b> but it's not with you	/'evri/, /'mɔ:.nɪŋ/
14	But you touched me and suddenly, I was a lilac <b>sky</b>	/skai/

#### 4. CONCLUSION

This section brings the writer's analysis of Halsey's song lyrics to a close. The first function of phonetics in linguistics is to offer theories of language for examining literary works, particularly those in which meaning is influenced by sound. Second, phonetic analysis is essential for deciphering lyrics and their emotional tones since language is a medium shared by linguistic analysis and music lyrics. Third, phonetic symbols direct pronunciation since each sound has a unique meaning, making phonetics study crucial. The importance of long and short vowel sounds in English phonetics is shown by this study, particularly in song lyrics where pronunciation and emotional effect are strongly related. Since mispronunciations may alter meanings and make comprehension more complex, proper articulation of long vowels, such as /i:/, /ɑ:/, and /u:/, improves comprehension and communication. Fourth, the study demonstrates that the placement of the tongue, lip, and oral cavity are anatomical variables necessary for proper vowel sounds, which in turn affects the emotion expressed during

performances. The author's analysis of Halsey's lyrics reveals 87 long and 49 short vowel sounds in the song "Gasoline." Moreover, the song "Colors" reveals 72 instances of long vowel sounds and 28 instances of short vowel sounds, illustrating how these vowel sounds influence emotional expression and supporting Pokhrel's (2024) conclusions that vocal efficiency is improved by proper vowel pronunciation. Lastly, this study demonstrates that Halsey's lyrics use a variety of long and short vowels, which enhances the song's emotional impact and offers important new information for the study of phonetics and linguistics in music.

## REFERENCES

- Aini, Nurul, Muhammad Reza Pahlevi, and Yuna Tresna Wahyuna. 2024. "The Factor Analysis Of Pronunciation In John ' Y ' S Vlog Communication : Phonology." 7(1):183–90.
- Azura Fazira, Dinda Gustiana, and Yani Lubis. 2023. "English Vowels." *Jurnal Pendidikan Dan Sastra Inggris* 3(2):111–18. <https://doi.org/10.55606/jupensi.v3i2.2007>.
- Brinton, Laurel J. Th. Linguistic structure of modern English, and Donna M. Brinton. 2010. "The Linguistic Structure of Modern English." *The Linguistic Structure of Modern English* 1–426. <https://doi.org/10.1075/z.156>.
- Daud, Abdulhalim, Suratman Dahlan, Iain Ternate, and Ummu Ternate. 2021. "EDUKASI - Jurnal Pendidikan P - ISSN 1693-4164, E-ISSN 2715-8551." 19(1):1–12.
- Daulay, Sholihatul Hamidah, and Muhammad Dalimunte. n.d. "The Importance of Linguistics for Teachers in English Language Teaching." 5(2). <https://doi.org/10.29240/ef.v5i2.2721>.
- Elidawaty Purba;Bonaraja Purba;Ahmad Syafii;Fastabiqul Khairad Darwin Damanik;Valentine Siagian;Ari Mulianta Ginting Hery Pandapotan Silitongo;Nurma Fitrianna;Arfandi SN;Revi Ernanda. 2021. *Metode Penelitian Ekonomi*.
- Grant, M. Josephine. (2021). "Auld Lang Syne : A Song and Its Culture." *Auld Lang Syne : A Song and Its Culture* 1–337. <https://doi.org/10.11647/OBP.0231>.
- Hasyim, Ruslan, Fatma, Fitriani, and Noventy Irianty Tumbel. 2022. "IJEAL (International Journal of English and Applied Linguistics) The Students' Ability In Pronouncing Long And Short Vowels In English Vocabulary." *IJEAL (International Journal of English and Applied Linguistics)* 2(1):49–53.
- Hayashi, Kazuyo, and Noboru Takahashi. 2020. "The Relationship between Phonological Short-Term Memory and Vocabulary Acquisition in Japanese Young Children." *Open Journal of Modern Linguistics* 10(02):132–60. <https://doi.org/10.4236/ojml.2020.102009>.
- McCully, C. (2009). *The Sound Structure of English*. New York: Cambridge University Press.
- Millaku, Shkëlqim, and Xhevahire Topanica-Millaku. 2021. "Albanian and English Language Gender." *Linguistics and Culture Review* 5(S2):1197–1215. <https://doi.org/10.21744/lingcure.v5ns2.1614>.
- Mustapha, M. (2021). "Distinguishing Language, Dialect and Variety." (December).
- Natasya, Puteri, Brata Anggian, Lasmarito Pasaribu, and Alila Pramiyanti. 2023. "Studi Fenomenologi Keterbukaan Diri Remaja Akhir Perempuan Pengguna Aplikasi Kencan Online Bumble Di Kota Bandung." 5:328–36.
- Pratidina, Regina Galuh Prameswari, and Agus Subiyanto. 2024. "The Characteristics of Korean Artists in Pronouncing English Words on Korean Reality Shows: A Generative Phonology Perspective." *Rainbow : Journal of Literature, Linguistics and Culture Studies* 13(1):11–20. <https://doi.org/10.15294/rainbow.v13i1.1270>.
- Skandera, P., & Peter Burleigh. (2022). *A Manual of English Phonetics and Phonology*.
- Trubetzkoy, N. (1969). "Principles of Phonology (Grundzüge Der Phonologie). *Travaux Du Cercle Linguistique de Prague*. 7 (English by C. Baltaxe)."
- Umainah, F. (2024). "Budaya Berkomunikasi Bilingual Pada Interaksi Sosial Masyarakat Di Desa Demung Kecamatan Besuki Kabupaten Situbondo." 158–67.
- Utari, C. Y., and B. Pradipta. 2023. "English Pronunciation by 3 Years Old 6 Months Child Influenced by YouTube Channel Coco Melon." In *Proceeding of Undergraduate Conference on Literature, Linguistic, and Cultural Studies* 1(2):251–62.
- Yusuf, F. (2019). "English Pronunciation Based on the Phonetic Transcription Application (Study of ToPhonetics.App)." *English and Literature Elite Journal* 6(1):60–69.
- Zakiyah, A. (2019). "Using English Songs in Teaching English for Kindergarten" (A Case Study at TK El-Azzam Cikupa Tangerang)." 13–37.