



**VOCAL PROJECTIONS IN EXPRESSING THE LYRICS
MEANING OF *WAITING IN VAIN*'S COVER VERSIONS**

A FINAL PROJECT

In Partial Fulfillment of the Requirement for
the Bachelor Degree in Literature In English Department
Faculty of Humanities Diponegoro University

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PRONOUNCEMENT

The writer states truthfully that her final project entitled “Vocal Projections in Expressing The Lyrics Meaning of *Waiting in Vain*’s Cover Versions” is compiled without taking the results from other research in any university, in S-1, S-2, S-3 degree and in diploma. In addition, the writer ascertains that she does not quote any material from other publications or someone’s work except from the references mentioned.

Semarang, 17th January 2018

Dahyu Afni Rahmah

MOTTO AND DEDICATION

I'm surrounded by great friends and family. I don't know what would I do without them.

-Emma Roberts-

This final project is dedicated to my beloved mother, son, and husband

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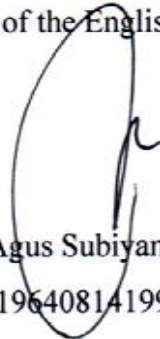
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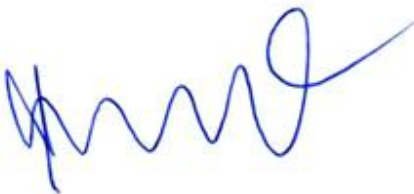
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I realize that this final project is still far from being perfect. I therefore, will be glad to receive any constructive criticism and recommendation to make this final project better.

Finally, I expect that this final project will be useful to the reader who wishes to learn something about how to sing through the lyric meaning.

Semarang, 17th January 2018

Dahyu Afni Rahmah

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ABSTRACT

This final project reviews the vocal projection on “Waiting in Vain” song covers. The writer chooses the song because it is a very popular song which has beautiful and simple words that show the lyricist’s feeling. The aim of the study is to analyze the lyric meaning and review the vocal projection of each cover versions. The method that is used by the writer is library research. For the analysis, the writer refers it review Laurence Perrine’s “Sound and Sense” and Lilli Lehmann’s “How to Sing”. The analysis which is done by the writer shows there are some intrinsic elements which are found in this song such as connotation, metaphor, simile, and personification. In addition, in singing a song, a singer must understand the lyrics meaning, so the message contained in the song can be well delivered.

Keyword: Waiting in Vain, cover version, rock music, jazz fusion, vocal projection, staccato singing technique, legato singing technique

1. Introduction

In this final project, the writer deals with the review on the vocal projection in expressing the lyric meaning of Bob Marley's song entitled "Waiting in Vain" which is covered by Anggun C. Sasmi and Monita Tahalea. "Waiting in Vain", which is about five minutes long, comes from Bob Marley's album of "Exodus".

This final project is presented to give another type of final project in general. This final project is intended to analyze the lyric meaning and to review the vocal projection on each cover versions of "Waiting in Vain".

The writer chose "Waiting in Vain" because the song is very popular. The other reason is that this song has beautiful and simple words that show the depth of the lyricist's love for the girl he admires. According to the writer, this song tells about the lyricist's feelings when he is waiting for his love.

Library research is used as a method in this final project. This project refers its review on Laurence Perrine's "Sound and Sense". Meanwhile, the vocal technique review, the writer uses Lilli Lehmann's "How to Sing".

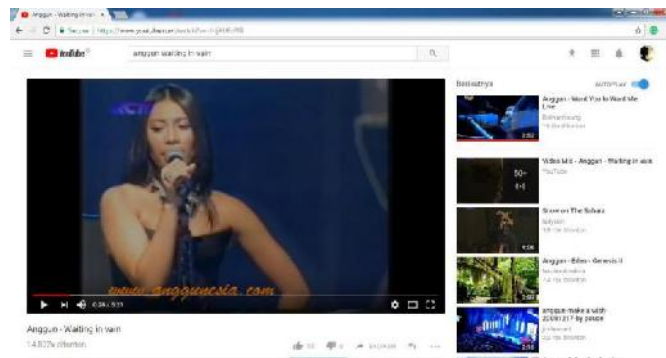
2. Cover Version

Cover version can be defined as a music activity which is recording a song that first recorded or made popular by somebody else and it usually different from the original version. The writer notes that "Waiting in Vain" had been covered by several singers around the world, but in this final project, the writer decided to focus on the Indonesian female singers. Anggun C. Sasmi and Monita Tahalea were chosen because they have different music genre and vocal character.

2.1. Anggun C. Sasmi's Version

Anggun C. Sasmi is an Indonesian female singer who has French nationality. She performed "Waiting in Vain" live in one of Indonesian TV stations. In her performance, she was accompanied by a band. The instruments which were used are a keyboard, guitar, bass, and drum.

In this version, the music genre which was used is very different from the original version. The original version is reggae, but since Anggun is basically a rock singer, she made her version to sound rock. The open hi-hat of the drum which is one of the rock music characteristics was used, so it made the atmosphere of rock music stronger.



2.2. Monita Tahalea's Version

Monita Tahalea is an Indonesian female singer. She performed "Waiting in Vain" live in Mostly Jazz. Almost like Anggun's performance, Monita's performance was also accompanied by a band. The difference is in the instruments which were used. Anggun's version used a bass; whereas Monita's version used a cello. Piano, guitar, and drum were also used in this version.

The music genre which was used by Monita is also different from the original song. Monita is basically a jazz singer, so she performed this song in jazz.

The music style of this version could be categorized as jazz fusion. The drum style technique which was used in this version is hustle style, which is often used in funk music, and it made the song sound groovy.



From the general review above, the writer concludes that both cover versions are in a full band format although they are all played within different music instruments. Those covers are also in the different music genre, so difference makes the song have variations in its music style.

Besides the variations in its music style, the writer also notes that both cover versions are different from the vocal projection in expressing the emotion of the song. According to Rudy My's "*Panduan Olah Vokal*", a singer is said to be able to animate the song when the singer interprets and expresses the emotions contained in the song (2008: 88).

3. Literature Review

The literature review contains with the method that which is used in this final project, the description of the intrinsic elements which are found in the lyrics, and the description of the vocal techniques which are found in both cover versions.

3.1. Method

The method which is used in this final project is library research. This method is used to support the analysis of the lyric meaning. According to Mary W. George, library research “involves identifying and locating sources that provide factual information or personal/ expert opinion on a research question; necessary component of every other research method at some point” (2008: 6). The writer uses books and internet to gather the data.

3.2. Intrinsic Elements

In analyzing the lyric meaning, intrinsic elements are important to be understood because there will be some figurative languages which are used by the lyricist in the song. There are some intrinsic elements which are found in the lyric of “Waiting in Vain” such as connotation, metaphor, simile, and personification.

3.2.1. Connotation

According to Laurence Perrine’s “Sound and Sense”, the connotation is “what it suggest beyond what it expresses: its overtones of meaning” (1969: 46). For example, the word “home” in the denotation means only a place where one lives, but in the connotation means security, love, comfort, and family.

3.2.2. Metaphor

The metaphor is categorized as the figurative language. The metaphor is “figurative term is substituted *for* or *identified* with the literal term” (1969: 65). For the example in the poetry “A Hillside Thaw” by Robert Frost. In the second

line, there is *The hillside on **the day sun lets go***. *The day sun lets go* means that the night is coming.

3.2.3. Simile

Metaphor and simile are categorized as the figurative language that compares things essentially unlike. The difference is in the simile, “the comparison is expressed, by the use of some word or phrase such as *like, as, than, similar to, or resembles*” (1969: 65). For example is in Rihanna’s “Diamond”. There is a lyric, *Shine bright like a diamond*.

3.2.4. Personification

Personification “consists in giving the attributes of a human being to an animal, an object, or an idea” (1969: 67). So, the personification is also categorized as the comparative figurative language, in which compares the thing with a human being. For example is *The stars blink to me*, so the stars are the things that given human being attribute. The stars seem to have eyes that can blink to the person.

3.3. Vocal Technique

Anggun and Monita have different vocal character. However, in their cover versions, they use similar vocal techniques. The legato singing technique and the staccato singing technique were used by both singers in their cover versions.

3.3.1. Legato Singing Technique

According to Lilli Lehmann, when singing with legato, “tone and word must flow easily and softly into each other and still be intelligible, without glottis,

abdominal, or diaphragmatic attacks, or any other accent of strength and expression” (1952: 263). So, in singing with legato technique, there are no gaps between notes and the singer sings the lyric very smooth and connected.

3.3.2. Staccato Singing Technique

Meanwhile, staccato is “a silent pause occurs between the single wordless tone and no respiration takes place” (1952: 139). So, in singing with staccato technique, the singer sings the notes in a short and detached way.

5. Conclusion

The cover versions of Anggun’s and Monita’s show that Bob Marley’s “Waiting in Vain” is a very popular song. The popularity happens because of the strong lyric’s words, so the singers sing that song in the different moods. The differences are shown in the music genre, the vocal character, and the vocal technique.

“Waiting in Vain” is a song about waiting for someone to give a love. It has beautiful lyric because the song contains intrinsic elements such as connotation, metaphor, simile, and personification. The intrinsic elements which are used by the lyricist in his song are to touch the listener’s feelings.

Anggun and Monita make a mistake in expressing the lyric meaning. Anggun changed the lyric words, so it makes the different lyric meaning; whereas Monita did not give some emotion in the first chorus, so the lyric meaning is not delivered enough.

Eventually, in singing a song, the important thing is that a singer must understand the meaning of the song’s lyric, so he or she can convey the content of

the song well. From each cover above, although the music genre and the vocal character is different, the singers are able to express the emotion of the song with their own ways.

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