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„The influence of American English pronunciation on selected British pop and rock artists from the east and the south-east of England“

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Abstract

Since the early days of popular music, a great number of British pop and rock artists have tended to model their singing accent on that of prototypical speakers of American English. In comparison with the analysis of the singing accent employed in the period from the 1960s to the 1990s, the present-day situation of British pop and rock song pronunciation remains rather under-researched. Thus, the objective of this diploma thesis is to investigate whether or not there is still a tendency on the part of currently popular British pop and rock artists from the east and the south-east of England to adopt stereotypical American English features of pronunciation while singing. This research question will be attempted to be answered with the aid of a detailed phonetic analysis of a selection of nine pop and nine rock songs from 2014 up to now. Like a number of research undertaken in the field of pop and rock song pronunciation, the study conducted within the context of this diploma thesis will focus on counting phonological variables and their variants as belonging either to accents of the east and the south-east of England or a general American-type accent. In this way, the extent to which the performers modify their linguistic behavior while singing will be measured. Furthermore, a comparison between the selected variables, artists, and the two genres of British pop and rock music will be drawn.

Keywords:

Sociolinguistics, variationist studies, pronunciation, model of pronunciation, singing accent, modification, adaptation, variation, variables, variants, British English, American English, music, pop genre, rock genre

1. Introduction

Anyone interested in the language of British pop and rock music will have noticed the existence of particular "rules" or "tendencies" in respect of the way in which the words of the songs belonging to these two musical genres are expressed (Trudgill 1983: 141). Frith (1988: 4), another eminent scholar in the field of the sociology of music, deduces the following from his research: "[i]n getting their effects – giving us pleasure, constructing cults, becoming stars – rock and pop musicians of whatever type are acting according to *conventions* […]" [original emphasis]. However, it is not the labeling of these guidelines for expression in singing, which are adhered to on the part of the representatives of British pop and rock music, that is of vital importance, but the ways in which and the reasons why British artists tend to model their pronunciation on that of prototypical speakers of a general American-type accent when singing. In contrast to the analysis of the singing accent employed in British popular music from the 1960s to the 1990s, the present-day situation of British pop and rock song pronunciation remains rather under-researched. In consequence, within the frame of my own empirical study, I will investigate whether or not there is still a tendency on the part of currently popular British pop and rock artists to adopt stereotypical American English features of pronunciation while singing.

Nonetheless, before providing additional information about the study conducted in this diploma thesis, an extensive review of literature will be presented that illustrates the beginnings and the needs of sociolinguistic research in the field of British pop and rock song pronunciation as well as the historical development of the Americanized singing style in British pop and rock music from the 1960s to the early years of the new millennium. The first sub-chapter of this piece of work includes a description of the development of the sociolinguistic discipline and its research interest. In order to understand the importance of context- or situated-oriented language use for the study of British pop and rock song pronunciation, the sociolinguists' redefinition of the term *competence* needs to be explained. The second sub-section continues with the discussion of the significance of context for variation in speech, by briefly presenting three approaches to the study of situated language use. Moving from the importance of context for variation in language use, the analysis of language itself and the way it varies will be addressed as a next step. Thus, sub-chapter number three introduces the variationist approach to stylistic variation in speech, which focuses on orderly quantitative patterns of variation that exist for specific linguistic variables. Furthermore, the most essential scholars in the field of variation studies are mentioned, including the founding father William Labov. This sub-section is succeeded by

another being mainly dedicated to Peter Trudgill, whose research can be regarded as the starting point for a large part of both past and present studies on the sociolinguistics of British pop and rock song pronunciation. Trudgill's set of phonetic variables adopted in British pop and rock singing will be presented. In addition to this, the difference between the two concepts *everyday* performance and *staged* performance will be discussed in the fourth sub-chapter. Afterwards, a comprehensive overview of plausible reasons for the linguistic modification carried out by British performers will be offered, ranging from different sociolinguistic theories, such as socio-psychology or discourse analysis, to explanations of a more natural and physiological character, taking singing inherent constraints into consideration. The next sub-section deals with Le Page's theory of the four riders, which is used by Trudgill to illustrate how the linguistic modification in singing is limited and often lacks in success. The seventh sub-chapter describes the historical development of the Americanized singing style in British pop and rock music from the 1960s to the 1990s, with the emphasis being placed on Trudgill's and Simpson's research. The last sub-section of chapter number two is concerned with the situation of music of the recent past with regard to the adaptation to the American English model of pronunciation in singing. By means of the British indie rock band Arctic Monkeys and the genre of Australian hip hop music, the development among less mainstream genres in the direction of local accents is shown as well as the fact that the adherence to American English features of pronunciation while singing is dependent on the musical genre.

The second large part of this diploma thesis is composed of my own empirical study on the singing accent of currently popular British pop and rock artists from the east and the south-east of England. With the aid of a detailed phonetic analysis of a total of 18 songs, which builds on Labov's concept of the *linguistic variable* and the method of variable count, the extent to which the selected singers' pronunciation is modeled on a general American-type accent will be investigated. For this purpose, the genres of pop and rock will be divided into two separate sub-sections. Finally, the results of my quantitative analysis will be presented, discussed, and compared to the outcome of Trudgill's and Simpson's research in the field of British pop and rock song pronunciation.

2. Sociolinguistics of pop and rock music

2.1. Sociolinguistic understanding of competence

Before elaborating on the significance of style, in sociolinguistic terms, for the analysis of British pop and rock song pronunciation, a brief description of the development of the sociolinguistic discipline and its research interest should be provided. Sociolinguistics is a subfield of linguistics. It was established in the 1960s and can be defined, for instance, as the "study of language in its social contexts and the study of social life through linguistics" (Coupland & Jaworski 1997: 1). In other words, sociolinguists are concerned with the relationship between language and society, with the latter being a factor that was left out of account for a long time in the study of language.

This socially-based perspective on language resulted from the dominance of generative linguistics in the late 1950s and the 1960s, which showed no consideration for issues of identity and variability in speech (Gibson 2010: 17). Instead, generative linguists supported the rather idealized characterization of language as a code, termed *linguistic competence* by Chomsky (Coupland & Jaworski 1997: 5). The term *competence* is one of the most controversial ones in the discipline of general and applied linguistics (Bagarić & Mihaljević Djigunović 2007: 94). It was introduced to the linguistic discourse by Chomsky in his remarkably powerful book *Aspects of the theory of syntax*, which was published in 1965. In this piece of work, Chomsky (1965: 3-4) differentiates between *competence* and *performance*. While competence in linguistic terms can be described as knowledge of the grammatical rules of a language by an idealized speaker-hearer in a homogeneous speech community, performance is related to the actual use of language in real situations (Chomsky 1965: 3-4). An approach of this type to the notion of competence, which deals with the rules of language as an abstract system and pays no attention to language use in real contexts and by real people, was perceived as 'limited' and 'limiting' by sociolinguists (Coupland & Jaworski 1997: 5).

Labov (1978: xix), for example, explains that he has rejected to refer to the sociolinguistic discipline as *sociolinguistics* for a long time. According to Labov (1978: xix), there is no linguistic theory or practice that is not social. Labov (1978: xix) describes the situation of *socially realistic linguistics* in the 1960s as follows:

> The great majority of linguists had resolutely turned to the contemplation of their own idiolects. We have not yet emerged from the shadow of our intuitions, but it no longer seems necessary to argue about what is or is not linguistics. There is a growing realization that the basis of intersubjective knowledge in linguistics must be found in speech - language as it is used in everyday life by members of the social

> order, that vehicle of communication in which they argue with their wives, joke with their friends, and deceive their enemies.

By reference to socially realistic linguistics, Labov (1978: xix) expresses the need for an analysis of language that has observable instances of everyday language use as its basis. In addition, Labov (1978: xix) argues that a number of ideological barriers exist that have hindered the study of language in everyday life, mentioning, for example, Saussure (1962) and his conviction that an isolated study of structural systems of the present and historical changes of the past is indisputable. Another ideological barrier presents the assertion that a direct observation of sound change is impossible, supported by Bloomfield (1933) or Hockett (1958), which resulted in the 20th century linguists' ignorance of the empirical study of linguistic change (Labov 1978: xx). The most effective ideological barrier, however, is constituted by the belief that free variation cannot be constrained (Labov 1978: xx). Referring to Bloomfield (1933: 76) and the linguists' main premise, Labov (1978: xx) states:

> The basic postulate of linguistics […] declared that some utterances were the same. Conversely, these were in free variation, and whether or not one or the other occurred at a particular time was taken to be linguistically insignificant. Relations of *more* or *less* were therefore ruled out of linguistic thinking; a form or a rule could only occur always, optionally, or never [original emphasis].

This caused another absence in the linguists' repertoire of the 20th century, namely that of the internal structure of variation and the study of change in progress (Labov 1978: xx). As a final remark, Labov (1978: xx) notices that it is also believed that feelings about language are "inaccessible" and "outside of the linguist's scope" (e.g. Bloch & Trager 1942). This observation has the result that the social evaluation of linguistic variants is not taken into account and indicates the generally accepted assertion that linguists should not work with non-linguistic data to provide justification for linguistic change (Labov 1978: xx).

An alternative to Chomsky's linguistic competence was offered by Hymes (1971), who aimed at a reconceptualization of language as *communicative competence*. Whereas Labov (1978: xix) is convinced of the concept of socially realistic linguistics, Hymes (1977: 196-197) prefers that of *socially constituted linguistics*, which focuses on both social as well as referential meaning and regards language as a fundamental element of communicative conduct and social action. As Coupland and Jaworski (1997: 7) summarize Hymes' (1977) concept:

> […] language and society are not theoretically distinct concepts. Language is itself a form of social action. Speaking and writing are the fulfilment of purposes which are defined socially and culturally. Equally, we might argue that society itself is a concept that depends intimately on exchange of meanings between people, and therefore on language.

Moreover, Hymes (1971: 272) comments on the generative linguists' notion of competence as follows:

> It takes the absence of a place for sociocultural factors, and the linking of performance to imperfection, to disclose an ideological aspect to the theoretical standpoint. It is, if I may say so, rather a Garden of Eden view. Human life seems divided between grammatical competence, an ideal innately-derived sort of power, and performance, an exigency rather like the eating of the apple, thrusting the perfect speaker-hearer out into a fallen world. […] The controlling image is of an abstract, isolated individual, almost an unmotivated cognitive mechanism, not, except incidentally, a person in a social world.

To summarize, Hymes' (1971) concept of communicative competence encompasses both knowledge of grammatical rules as well as social and cultural factors in language use. In addition to this, it places the emphasis on the competences of the actual speaker and not an idealized norm in the Chomskyan sense. As Hymes (1971: 282) would express it in his own words:

> [I]t cannot be assumed that the formal possibilities of a system and individual knowledge are identical […]. Nor can it be assumed that the knowledge acquired by different individuals is identical, despite identity of manifestation and apparent system. […] I should take *competence* as the most general term for the capabilities of a person [original emphasis]. […] Competence is dependent upon both (tacit) *knowledge* and (ability for) *use* [original emphasis].

In other words, from Hymes' (1971) point of view, the term competence can be substituted for the general idea of an individual speaker's capabilities and not that of an abstract language system. The other deciding factor in Hymes' (1971) definition is that being proficient in a language is not solely based on the knowledge of grammatical rules but also on the capability to employ these rules in communicative situations.

In conclusion, the once dominant linguistic perception of the term competence has shifted with the help of sociolinguistic work. Competence is no longer regarded as knowledge of language structure possessed by an ideal speaker-listener in a homogeneous speech community, but as an approach that links the possession of language knowledge to the contextualized usage of this knowledge in real-life situations.

2.2. The relevance of context for variation in speech

The previous section offered an insight into the development of sociolinguistics and its involvement in the redefinition of the term competence, adding a communicative and contextualized or situated character to it.

This chapter will continue with the discussion of the importance of context for variation in speech, by briefly presenting three approaches to the study of situated language use. These include: Hymes' (1968) *ethnography of speaking*, Halliday's (1978) *functions of language use*, and Goffman's (1974) notion of *framing*.

Hymes' (1968) ethnography of speaking was crucial for the development of the study of language in situated contexts. This model is concerned with "the situations and uses, the patterns and functions, of speaking as an activity in its own right" (Hymes 1968: 101). Moreover, it splits up a speech event into different components or factors, comprising the participants (sender/addresser and receiver/addressee), message form, channel, code, topic, and setting or situation (Hymes 1968: 110). Hymes (1968: 111) points out that this set of factors should be considered an initial framework and will vary in its number and kind for different speech communities. The most relevant factors of this set for the linguistic modification in pop and rock singing are: the participants, the topic, the setting, and the channel. The latter can be regarded as the sort of verbal behavior displayed. One classic example is the differentiation between the channels of speaking and writing. Apart from this classic distinction, another one, particularly important for this thesis, can be found between the channel of speaking and that of singing. This point will be raised again when discussing plausible reasons for linguistic modification in singing.

Halliday (1978), another researcher interested in the study of real language use, maintains that language is employed with the intention to carry out functions. A useful distinction between *dialect* and *register* to classify variation in speech was drawn by him. Whereas the former refers to speech variation connected to the identity of the speaker, the latter causes speech to vary according to the context of language use (Halliday 1978: 35). In addition, the difference between registers refers to differing *modes of discourse*: "[t]he question underlying the concept of the mode of discourse is, what function is language being used for, what is its specific role in the goings-on to which it is contributing?" (Halliday 1978: 223). How the concept of register is relevant to the modification of pop and rock song pronunciation in terms of modes of discourse will also be addressed in the chapters to follow.

The last model that discusses the significance of context for language use, which will be referred to, is Goffman's (1974) notion of *framing*. Framing relates to the idea that "people can emphasise or deemphasise different aspects of their identity according to the localised needs of a given context" (Gibson 2010: 19). Goffman (1974) names pop singers as an example for the projection of different elements of self in different frames (Gibson 2010: 20). Aspects of a

singer's identity, such as his or her nationality, for instance, can become redundant when taking on the role of a pop artist, which is a sort of "not-self", as described by Goffman (1974: 535, cited in Gibson 2010: 20). The projection of such a persona eventuates in the "dissociation […] between the figure that is projected and the human engine which animates it" (Goffman 1974: 573). As opposed to the ethnography of speaking and functional approaches, which are concerned with the contexts of language use, framing relates to the way that context produces different meanings (Gibson 2010: 20).

The sociolinguistic research into contextualized or situated language use has been enormously fruitful in helping our understanding of the ways language in singing and speech can differ. To summarize (Gibson 2010: 20):

- speaking and singing occur in characteristically different speech events (e.g. Hymes 1968)
- speaking and singing are different modes of discourse and use language to achieve different functions (e.g. Halliday 1978)
- speaking and singing appear in different frames that differ in their organization of meaning, having the emphasis of different aspects of identity as the result (e.g. Goffman 1974)

Although the three selected approaches to the study of situated language use portray speech as it is actually employed, namely being "embedded in a rich contextual space which determines the meaning of an utterance" (Gibson 2010: 20), they lack detailed analyses of variation in language use. Such an approach to language is adopted in variationist sociolinguistics, with Labov being the founding father of it. Variationist sociolinguistics concentrates on the orderly quantitative patterns of variation that exist for specific linguistic variables, as will be shown in the succeeding chapter.

2.3. Stylistic variation in variationist sociolinguistics

Labov's (e.g. 1978) large-scale quantitative studies conducted in the 1960s and 1970s on Martha's Vineyard and in New York City can be regarded as the starting point for sociolinguistic research in the area of urban dialectology or variation studies. The emphasis of Labov's research is placed on linguistic variation between speakers and works towards the goal of obtaining information about sound changes. In his studies, Labov analyzes the relation between linguistic variation, involving, for example, the (r) variable in New York City

(1962/1966) or the (ay) and (aw) variables on Martha's Vineyard (1963), and social factors, such as age, gender, social class, or ethnicity, as well as issues of speaker identity and attitudes towards certain linguistic variants. Apart from this, Labov aims at refuting the assertion that free variation and dialect mixture are the only legitimate reasons for linguistic variation, as supported by traditional dialectologists. Instead, Labov argues that stylistic variation is first and foremost a structured heterogeneity or, more precisely, organized according to social categories. Cameron (1990: 80), for example, expounds the way Labov disproves the structuralist paradigm's myth about "the ideal speaker-hearer in a homogeneous speech community". Cameron (1990: 80) highlights the fact that in Labovian terms language is not homogeneous at any level, but rather marked by "structured variability":

> Rather, it [language] possesses 'structured variability'. 'Structured' is important here: it means the variation found in language is not a matter of 'free' or random alternations […] but is, on the contrary, systematic and socially conditioned. Labov's work demonstrated that variation could be modelled, and that the analysis of variation provided insight into the mechanism of language change.

Another crucial factor in variation presents the degree of attention the speakers devote to their speech. Language differs not only between different social groups, but also within an individual speaker with regard to the level of formality of a speech task (Gibson 2010: 21). This phenomenon can be referred to as *Labovian hypercorrection*. As it is the case with Labov's (1978: 43-69) study on the social stratification of the (r) variable in three department stores in New York City, hypercorrection occurs in the emphatic or careful speech of speakers of less prestigious language varieties as a means of social aspiration. In contrast to their casual speech, which is marked by a natural, spontaneous, and uncontrolled language production, these speakers attempt to produce forms associated with high-prestige varieties when paying attention to the manner in which they express themselves (Labov 1978: 49). Trudgill (2003: 59-60) defines hypercorrection as follows: "[a] form of hyperadaptation in which speakers of a lower prestige variety, in attempting to adopt features of a higher prestige variety, incorrectly analyse differences between the two varieties and overgeneralise on the basis of observed correspondences". This idea of overgeneralization, which leads to an overapplication of certain linguistic variants, will be of significant importance when discussing the constraints on the linguistic modification carried out in British pop and rock song pronunciation.

Labov's work in the field of variation studies has been seriously challenged by several authors. Bell (1984) and Coupland (1980), for instance, criticize the unidimensional character of Labov's studies on linguistic variation, which explain the causality of style shifting only on account of attention to speech (Gibson 2010: 22). In his research, Labov ignores another

determining factor, that is the symbolic force that lies behind the examined features of pronunciation, as Coupland and Jaworski (1997: 8) point out.

Furthermore, Cameron (1990: 85) casts doubt on Labov's conclusion that "language reflects society" by referring to it as a "correlational fallacy". Cameron's (1990: 85) use of the concept of correlational fallacy refers to the idea that language use is solely illustrated in terms of different correlating factors rather than questioning the reasons for variation in linguistic behavior. More precisely, Cameron (1990: 85) argues that the quantitative paradigm, to which Labov's research belongs, makes use of statistical correlations in order to establish a connection between frequency scores on linguistic variables and non-linguistic aspects of a demographic (e.g. gender, age, ethnicity, social class) as well as contextual (e.g. topic, setting, level of formality) character.

As an example Cameron (1990: 85) takes the observation that there is a positive correlation between rising frequencies of prestige variants, such as the postvocalic /r/ in Labov's New York City study, and rising social status and levels of formality. Nevertheless, taking these correlations or "sociolinguistic patterns" as the basis for describing the distribution of certain variables in the speech community is insufficient for giving reasons that explain *why* people behave linguistically in particular ways (Cameron 1990: 81):

> Sociolinguistics does not provide us with anything like a satisfactory explanation. The account which is usually given - or, worse, presupposed - in the quantitative paradigm is some version of the proposition that 'language reflects society'. Thus there exist social categories, structures, divisions, attitudes and identities which are marked or encoded or expressed in language use. By correlating patterns of linguistic variation with these social or demographic features, we have given a *sufficient* account of them [my emphasis].

Note that the agreement on an account of this type, considered 'sufficient', comes from the quantitative paradigm. Cameron (1990: 81) states that such an analysis of linguistic variation reposes on a "naive" and "simplistic" social theory since concepts like norm or identity as well as sociological models of structures, such as class, ethnicity, and gender, are employed as a "bottom line" even though they lack a definition of their own. In addition, Cameron (1990: 81-82) expresses the need for a "far more complex" model that regards language as a central component of the social that interacts with other modes of behavior: "there is the problem of how to *relate* the social to the linguistic […]. The 'language reflects society' account implies that social structures somehow exist before language, which simply 'reflects' or 'expresses' the more fundamental categories of the social".

Hodge and Kress (1991 [1988]) strongly agree with Cameron (1990) when it comes to the importance of the symbolic or ideological meanings of language. In *Social semiotics*, they (Hodge & Kress 1991 [1988]: 83) focus on the basic idea that "[t]he energies attached to accents are social, not intrinsic to the sounds themselves". Hodge and Kress (1991 [1988]: 83) add the following: "[…] speech accents do not usually have to work on their own - there are many other systems of metasigns to supplement them. Nor is the accent powerful in itself". Hence, it is the symbolic or ideological meaning behind language, created by particular speakers of a speech community with the aim to establish and maintain power relations, that makes the accent a social marker of differentiation. Although Hodge & Kress (1991 [1988]: 85) recognize Labov's consideration of linguistic variables as markers of socioeconomic status and prestige or formality, they still criticize the narrowness of his social theorizing. Hodge and Kress (1991 [1988]: 85) explain that Labov's procedure is grounded in the isolation of a single element affected by considerable variation within a speech community. According to Hodge and Kress (1991 [1988]: 85), Labov then created texts which differed with respect to that one variable with the intention to isolate its effects. Afterwards, this variable's function as a marker of socio-economic status and the target group for whom it functioned could be identified by Labov (Hodge & Kress 1991 [1988]: 85). Hodge and Kress (1991 [1988]: 85) continue their description of Labov's working process as follows:

> He found that this variable acted as a prestige-marker, correlating significantly with judgements about the speaker's socio-economic status. He also found that it signified the status of an occasion, ranging from formal to casual. The same marker, therefore, could signify both prestigious speaker and a formal occasion. That is, it indicated power in the semiosic plane, but ambiguously, referring either to the power of the producer or to the power associated with the situation itself.

An account of reasons for style shifting that take on a more dimensional role, such as Bell's (1984) *audience design* or so' (1973) *accommodation theory*, and that involve symbolic meanings of language will be given in the sections to follow.

Further major studies in the field of urban dialectology or urban variation studies that examine the effect of social factors in linguistic variation are: Fischer (1958), Trudgill (1974), Milroy and Milroy (1992), and Eckert (1989). Whereas Fischer (1958) and Trudgill (1974) concerned themselves with age as a social factor in linguistic variation, Eckert (1989) with sex and gender differences in style, Milroy and Milroy (1992) focused in their analysis on the effect of social network structures of speakers on linguistic variation. The mentioned studies, however, cannot be discussed further here because they are not directly relevant to the study of this thesis. The reference list can be considered for further reading.

This sub-chapter and the preceding two attempted to indicate how and why sociolinguistics emerged as an academic discipline within the field of linguistics. Taking the relevance of contextualized language use as well as social factors in speech into consideration when analyzing linguistic variation, sociolinguists developed particularly interesting theories that will be crucial to the discussion of the singers' motivations for style shifting in pop and rock song pronunciation.

2.4. The beginnings of sociolinguistic interest in the language of popular music

The starting point for a large part of both past and present studies on the sociolinguistics of British pop and rock song pronunciation presents Trudgill's seminal paper "Acts of conflicting identity: the sociolinguistics of British pop-song pronunciation", which was published in 1980. As an incidental remark, reference to the paper's subsequent version from 1983 will be made because it is more widely accessible than the initial one.

In his paper, Trudgill (1983: 141) states that a general tendency can be observed from the early days of pop and rock music for British singers to adjust their linguistic behavior when singing to that of speakers of American English. From his point of view, "[…] singers of this form of music employ different accents when singing from when they are speaking, and that deviations from their spoken accents are of a particular and relatively constrained type" (Trudgill 1983: 141). Frith (1988: 4), another significant scholar concerned with the field of the sociology of music, comes to a similar conclusion, arguing that "[i]n getting their effects – giving us pleasure, constructing cults, becoming stars – rock and pop musicians of whatever type are acting according to *conventions* […]" [original emphasis]. Like Trudgill (1983), also Frith (1988) is interested in the description and explanation of specific rules of expression in music. By claiming that "no musical event, no way of singing, no rhythm comes *naturally*" [original emphasis], Frith (1988: 4) highlights that the nature of popular music genres is highly constructed. This ties in with the notion of music being a product that is produced by and for somebody. Jansen (2018: 117) comments that this idea of music as a product discloses the essential differences between language as it is employed in everyday communication and what is labeled *staged performances*. Jansen (2018: 117) describes the latter as fundamentally constructed with a number of people playing a substantial role in the production process, such as songwriters, musicians, and producers. Additionally, staged performances are "[…] linguistically stylized on various levels, carefully planned, and meticulously rehearsed and executed to serve the purpose of entertaining an audience" (Jansen 2018: 117). As a

consequence, the relative spontaneity that characterizes casual, ordinary conversations is being replaced for consistency and recognition value (Jansen 2018: 117).

The term staged performances is coined by Bell and Gibson (2011: 557), who categorize language performance as follows: *everyday performance* and *staged performance*. One of the similarities between these two types of performance is the inclusion of "identifiable performer and audience roles" (Bell & Gibson 2011: 557). Whereas these can be characterized in the case of everyday performance as not on schedule, informal, and temporary, staged performance involves identifiable performer and audience roles that are fixed, institutionalized, and of some duration (Bell & Gibson 2011: 557). Thus, everyday and staged performance can be differentiated in terms of "preplanning, physical setup, venue, framing, and social expectations" (Bell & Gibson 2011: 557). More precisely, staged in contrast to everyday performance can be described as follows (Bell & Gibson 2011: 557):

> […] according to a range of organizing tendencies which heighten the communicative event in various ways. Staged performances are scheduled and usually pre-announced; they therefore involve planning and programming. There are both temporal and spatial boundaries around staged performances; they have signalled start and finish times, and usually occur in a clearly delimited physical space. The audience and performers are generally physically separated. The audience tends to have available a restricted set of non-linguistic responses such as clapping or laughter while the performer holds the floor as the focus of attention. Performances tend to be *for* the audience, rather than simply *to* the audience – there is a priority to entertain and to interest, not just to communicate a message [original emphasis].

Special consideration should be bestowed upon the last sentence which reveals the principal purpose of staged performances, which is entertainment rather than the transmission of messages. The way the form of language varies due to the intention of the performance will be discussed later.

The tendency to follow linguistic rules in singing and employ a modified pronunciation was noticed for the first time in the 1920s and has since then been persistent in different musical genres such as jazz or "crooning" (Trudgill 1983: 141). Trudgill (1983: 141), moreover, points out that in the late 1950s, which mark the beginning of the rock 'n' roll and pop music era, the adaptation to an accent stereotypically associated as American English on the part of British pop and rock artists in their performances was particularly popular and worthy of notice. In addition, Trudgill (1983: 141-160) carried out an analysis of phonetic and grammatical features employed by British pop and rock singers at around that time. Since the focus of this diploma thesis is exclusively on the adoption of phonetic 'Americanisms' in music, grammatical

variables will have to be omitted. Trudgill's (1983: 141-142) analysis indicates the following rules and tendencies in singing:

1. The prototypical British pronunciation of intervocalic /t/ in words like *better* as [t] or [ʔ] is substituted for the pronunciation of [d], a voiced alveolar flap.
2. The vowel in words such as *dance* and *last*, which are usually pronounced with /ɑː/ in south-eastern English dialects of England, is replaced with [æ], as in the word *cat*. Furthermore, the vowel in words such as *half* or *can't*, which is realized as /ɑː/ by the majority of English speakers from the north and the south of England who have the /æ/ – /ɑː/ distinction in their speech, turns into [æ] in pop-singing.
3. The /r/ in words like *girl* or *more* is present in the pronunciation of pop and rock artists, although most of the English English speakers' accents are non-rhotic in post-vocalic position.
4. The vowel in words such as *life* or *my* receives, in singing, a pronunciation of the type [aˑ]. Normally, most British speakers use one of the following diphthongs in these words: [aɪ], [ɑɪ], or [ʌɪ].
5. Words such as *love* or *done* are pronounced with [əˑ].
6. Instead of the typical British English vowel [ɒ] in words such as *body* or *top*, the pronunciation of an unrounded [ɑ] is preferred.

Being aware of the fact that a number of British varieties contain some of the features perceived to be stereotypically American, Trudgill (1983: 142-143) raises the crucial point that no single British variety includes all of the phonetic variants mentioned above, as well as that the great majority of British artists who employ these forms when singing, do not do so in natural and spontaneous speech. Thus, Trudgill (1983: 143) reaches the conclusion that "[t]here can be no doubt that singers are modifying their linguistic behaviour for the purposes of singing".

At this point, one relevant question should be asked, that is: *Why do British singers modify their pronunciation when singing*? Plausible explanations for the linguistic adaptation to American English pronunciation in British pop and rock music will be given in the subsequent chapter.

2.5. Reasons for linguistic modification in singing

Possible reasons for the linguistic modification of the British pop and rock artists' singing accents are suggested by scholars from different research areas of sociolinguistics. One logical explanation for this phenomenon is offered by Trudgill (1983: 144), who states the following:

> Most genres of twentieth-century popular music, in the western world and in some cases beyond, are (Afro-)American in origin. Americans have dominated the field, and cultural domination leads to imitation: it is appropriate to sound like an American when performing in what is predominantly an American activity; and one attempts to model one's singing style on that of those who do it best and who one admires most.

According to Trudgill (1983: 144), the cultural domination of (Afro-)Americans in pop singing, who can be seen as the inventors of the majority of genres belonging to popular music, has resulted in the reproduction of their performances, most importantly of their singing accent. Trudgill's (1983: 144) explanation is not grounded in empirical evidence but rather derived introspectively. Nonetheless, to substantiate his claim, Trudgill (1983: 145) links the observed phenomenon in British pop and rock music to other genres, such as British folk and Reggae. Whereas in British folk music rural accents present the norm to conform to, Reggae often involves the modification of the performers' pronunciation towards a Jamaican accent. Jansen (2018: 119) cites the Barbadian pop and R&B singer Rihanna as an example. Rihanna's song "Work" from 2016 attracted a great deal of attention in the media and caused a polarization of opinions on her singing style (Jansen 2018: 119). While one part conceived her adoption of Caribbean Creole English in singing positively, considering it an expression of her heritage, the other criticized her performance due to their inability to comprehend the content of her song: "[t]he latter culminated in labeling her lyrics 'gibberish' […] and even creating mocking memes […]" (Jansen 2018: 119).

Aside from imitation, several other justifications for the modification of speech of a more detailed and persuasive character are provided. These involve, for instance, the *accommodation theory*, which was developed by Giles in the early 1970s and discussed in a number of publications (e.g. Giles 1973; Giles, Taylor & Bourhis 1973; Giles & Powesland 1975). This socio-psychological theory regards the speaker not as a "sociolinguistic automaton" that is aware of societal rules and norms that govern language use in different social contexts, but is rather interested in the significance of the speaker's moods, feelings, motives, and loyalties for language use (Giles & Smith 1979: 45-46). In accordance with its principle of *convergence*, the reason for temporary or long-term adaptation in pronunciation as well as other aspects of linguistic behavior (e.g. speech rate, pause and utterance length, vocal intensity, intimacy of one's self-disclosure) (Giles & Smith 1979: 46) is the drive to approximate one's language to that of one's interlocutor/s:

> Convergence has been defined as a strategy whereby individuals adapt their communicative behaviors in such a way as to become more similar to their interlocutor's behavior. Typically, this is done to seek approval, affiliation, and/or interpersonal similarity as a manner of reducing social distance. (Soliz & Giles 2014: 108)

The suitability of the theory of accommodation for the context of singing can be, however, called into question for two reasons. Firstly, its stress is exclusively placed on conversational situations. Secondly, even though it could be argued that the interlocutor in conversations is replaced with the audience in singing, as introduced by Bell (1984) and his model of *audience design*, the accommodation theory still seems insufficient as a justification for British artists' linguistic adjustment since the addressees of British pop and rock music are not solely Americans. The 'interlocutors' of British pop and rock singers are composed of a mass of people from different parts of the world and with differing first languages.

An approach that proves more useful for the context of British pop and rock music is Le Page's (e.g. 1968, 1975, 1978; Le Page et al. 1974) *linguistic behavior*. Le Page (cited in Trudgill 1983: 144) refers to speech modification as an attempt to "resemble as closely as possible those of the group or groups with which *from time to time* we [speakers] wish to identify" [my emphasis]. Both theories, Giles' and Le Page's name another entity, namely an interlocutor or a group/groups of people, speakers wish to identify with as the source of their linguistic modification. The reason why I find Le Page's approach more convincing as an explanation for the adoption of Americanisms in pop and rock song pronunciation is that the function of the interlocutor in conversational situations is substituted for a group or groups of people the speaker or singer, in the case of music, strives to resemble or identify with. Consequently, the potential target for identification or imitation is not necessarily involved in the act of performance, as Giles proposes with the inclusion of the interlocutor in conversations. A further advantage of Le Page's theory for the context of singing is his placement of emphasis on the temporal determination 'from time to time', which adds a time limit to the act of imitation and/or identification. This might offer a satisfactory explanation for the reason why British singers adhere to their own pronunciation when speaking but adopt an American accent when singing.

So far, the way speakers and singers engage in style-shifting at the level of *dialect* has been depicted. In addition to dialectal variety differentiation, another shift that takes place at the level of *diatype* can be observed in British pop and rock music (Simpson 1999: 351). Whereas style-shifts at the level of dialect involve language varieties defined by the *user*, the concept of

diatype resembles very closely the definition of *register*, which refers to language variation in terms of the social situation of *use* (Gregory 1967: 181-185). Finegan and Biber (1994: 339), for example, comment on dialectal and diatypic variety differentiation as follows: "Social dialect variation, we believe, depends upon register variation, and register variation is largely shaped by communicative constraints inherent in particular situations". In other words, variation in dialect is inter alia predicated on variation in register. Another scholar who noticed the interrelatedness of dialectal and diatypic speech variation is Coupland (1988: 3), who explains that when "speakers manipulate their dialects in different contexts by dialectal switching or shifting, the dialect forms themselves have a significance on the register plane". A crucial point is raised by Simpson (1999: 351), who calls attention to the unequal relation of dialectal and diatypic switching, pointing out that a shift of dialect is identical with a shift of register. However, this equation is invalid in reverse order because variety differentiation that is based on register can occur within the boundaries of one and the same social dialect (Simpson 1999: 351). Moreover, Simpson (1999: 351) adds that diverse factors of discourse context can have an impact on the choice of register. Halliday (1995: 218) has created a functional model that includes the following variables which exert an influence on the use of register: *field of discourse* (the subject matter and purpose of discourse), *tenor of discourse* (the participants in discourse and their relationships), and *mode of discourse* (the channel of communication). In Halliday's (1978: 31) own words: "[t]ypes of linguistic situation differ from one another, broadly speaking, in three respects: first, what is actually taking place; secondly, who is taking part; and thirdly, what part the language is playing". Out of these three constraints on register choice, the most useful for the context of singing appears to be the variable field of discourse. Simpson (1999: 352) cites Dire Straits' single "Money for Nothing" (1985) as an example to illustrate the role of topic for linguistic modification in singing. Dire Straits' song portrays a conversation overheard in a bar in New York about *MTV*, the US-American music television station (Simpson 1999: 352):

> Now look at *them yoyos* that's the way you do it [dʊɪʔ]
> Play the guitar [giːtɔːr] on the MTV
> That *ain't* workin', that's the way you do it
> Money for nothin' and your *chicks* for free
> *...them guys ain 't dumb*
> Maybe get a blister on your little [lɪdɬ] finger... (chorus)
> The little *faggot* with the earring and the make up
> *Yeah buddy*, that's his own hair
> The little faggot got his own *jet-airplane*
> The little faggot he's a millionaire [original emphasis].

Relevant passages of this extract that depict Americanisms are italicized at the lexical and grammatical level and provided in square brackets at the level of phonetics. Although the high number of American English features in this extract could lead to the conclusion that Dire Straits' lead singer Mark Knopfler firmly adheres to a general American-type dialect while singing, this theory does not seem easily applicable in this case. This argument is underlined by Simpson (1999: 252), who argues that "[…] virtually every clause is saturated with non-British lexico-grammatical features" as well as that phonetic sub-variables beyond those contained in the *USA-5 model* - that is a revised version of Trudgill's (1983) original set of phonetic variables adopted by British singers - are aimed at by Knopfler. This becomes obvious from the pronunciation of *do it* that involves "both a clearly-sounded initial dentalized stop, a nasalized diphthong and a word-final glottal stop" (Simpson 1999: 352). Thus, the target variety for Dire Straits' song "Money for Nothing" does not present a general American-type accent, but the urban vernacular spoken in New York City (Simpson 1999: 352). As an explanation for the overapplication of Americanisms in this song, Simpson (1999: 352) offers the adoption of a *linguistic persona*:

> […] Knopfler is effectively seeking to adopt a linguistic persona for which the principle stimulus is *field* of discourse. Rather than simply slotting into a generic singing 'code', the singing style here is cued by the particular content and purpose of the text; in other words, the importing of another 'voice' triggers a style-shift which is topic-influenced rather than addressee-influenced [original emphasis].

Since Dire Straits' song is set in New York City and Knopfler assumes the role of a drunk man complaining about MTV, the topic of discourse, he adopts sounds stereotypically perceived to be American (Simpson 1999: 252). The reason suggested by Simpson is also taken into consideration by Coupland (1988: 139), who voices his support for an alternation in pronunciation due to "the projected social role and persona" singers might take on in their performances.

Besides the field of discourse, the physical medium of language can be argued to be of value for the act of singing. The idea is, however, that mode of discourse does not determine choice of register, as suggested by Halliday's tri-stratal model, but rather the selection of variants at the level of pronunciation. The impact of the channel of communication on the singing accent is addressed, for instance, by Rudgard (2015) in her article "Why you put on an American accent when you sing", which was published in the online version of *The Telegraph*, in 2015. In her article, Rudgard (2015) provides a justification for the modification of pronunciation that differs from the social and situation- or topic-oriented perspective of sociolinguistics. Rudgard

(2015) explains that when singing British artists lose their accent, which leads to a neutralization of their speech, and that "it's just by chance that that sounds like an American voice". The singing process' accent-neutralizing effect is also discussed by the linguist Crystal (2009). Crystal (2009) states that apart from sociolinguistic reasons for the Americanized singing style, the phonetic dimension has to be taken into account as well. According to Crystal (2009), singing causes the accent to become less detectable due to the disappearance of the following characteristics of speech in singing, especially relevant to regional accents: intonation, which is substituted for melody in singing; speech rhythm; and vowel length, for many syllables tend to be stretched in singing.

Vowel quality can also be affected, particularly in classical singing styles, where vowels are realized with greater openness than in everyday language. This is confirmed by Drummond and Carrie (2017), who argue that differences between accents are principally based on intonation, vowel quality, and vowel length, which are all subjected to change in singing: "[i]n singing, syllables are lengthened, air flow is increased, articulation is less precise. Thus we get a more generic, neutralised accent that happens to share features with American varieties of English". Other researchers, such as Morrissey (2008) or Coupland (2009), suggest that particular features of American English pronunciation are easier to be realized in the singing mode than their British English counterparts. Coupland (2009: 296), for instance, points out that the monophthongized vowel [a·] is easier to hold than /aɪ/ as well as that the realization of the flapped /t/, which is sonorous in contrast to its voiceless equivalent, makes a more fluent pronunciation possible. Hence, except for the influence of social factors upon language production, also the technical specificities of the human voice need to be considered. A researcher who focuses on vocal techniques in singing is, for example, Potter (1998). In his book *Vocal authority: singing style and ideology*, Potter (1998) gives a detailed overview of the development of singing styles from early classical to 20th century popular music. Potter (1998: 189) highlights that in the course of time a shift towards "singing as a carrier of text, a vehicle for the articulation of meanings" has been noticed in music. Whereas in classical music the words of a song occupy a subordinate role compared to the artist's singing performance, which is emphasized by the fact that representatives of the classical singing style generally sing in a language different from their own that often neither they nor their audience understands, popular music of the 20th century recognized the significance of the song lyrics for the performance. Another development in music observed by Potter (1998) is that of the reduction of the distance between the modes of singing and speaking. This progression was furthered by

the invention of the microphone, which enabled the singers to employ "[…] higher larynx positions without vocal damage" as well as "[…] voice qualities such as breathy voice and creaky voice that would not be used often in classical singing" (Gibson 2010: 29). Gibson (2010: 29) maintains that the loss of distance between the styles of singing and speaking is essential for the analysis of pronunciation because the more singing and speaking resemble one another in their spectral qualities, the more likely vowel variants will have the same social meaning in sung performances as they bear in speech.

Further scholars who study the effect of non-sociolinguistic and non-psycholinguistic factors on the singing style are, among others, Sundberg (1987), Wray (1999), and Stone et al. (2003). These researchers are in particular interested in the comparison between the two modes singing and speaking and between singing in different styles of music (Gibson 2010: 30). Wray (1999, cited in Gibson 2010: 30) asserts that the participants of a choir have to be capable of producing a certain phoneme "with a wide range of phonetic realisations in order to achieve maximum resonance and maintain healthy production". The demands of singing usually require greater variability in formant values than the act of speaking does (Gibson 2010: 30). With the aid of a series of studies on country singers, published in several pieces of writings (e.g. Sundberg 1987; Hoit et al. 1996; Cleveland et al. 1997; Cleveland, Sundberg & Stone 2001), it could be shown that various facets of the musicians' voices in singing are akin to speaking (Gibson 2010: 30). These include the following: overall resonant structure of the voice (Cleveland, Sundberg & Stone 2001), subglottal pressure (Cleveland et al. 1997), and respiratory function (Hoit et al. 1996) (Gibson 2010: 30). Opera singing, on the other hand, diverges dramatically from speech with regard to the mentioned aspects (Gibson 2010: 30). Stone et al. (2003, referred to in Gibson 2010: 30) examine the way a classically-trained professional singer's vocal techniques performing the American national anthem vary between the operatic and the Broadway style. The results suggest that a considerable disparity between these two genres exists as well as that the differences are not grounded in specific vowels nor vowel placement but the overall configuration of the vocal tract (Gibson 2010: 30). For example, operatic singing is generally performed with a lower and more fixed larynx position compared to the Broadway style (Gibson 2010: 30). To conclude, research into vocal techniques has also to be taken into consideration in the analysis of the linguistic modification carried out by British singers since singing inherent constraints are not solely constituted of linguistic factors but also musical and physiological ones.

This section attempted to give a compact overview of the reasons for the modification of the British pop and rock performers' singing accent, including theories from different sociolinguistic fields such as socio-psychology or discourse analysis as well as explanations of a more natural and physiological character. Constraints on such a linguistic modification will be presented in the next chapter and illustrated on the basis of Trudgill's (1983) set of select British artists from the 1960s and the 1970s.

2.6. Constraints on linguistic modification in 1960s and 1970s pop & rock songs

In "Acts of conflicting identity", Trudgill (1983) argues that the British artists' adoption of stereotypical American English variants in pronunciation often lacks success. Trudgill (1983) illustrates his point with the aid of Le Page's (1978) theory of the four riders, which explains that during the adjustment of one's linguistic behavior one's performance is "[…] constrained by considerations which fall under one or another of four riders to the general hypothesis" (Le Page 1978, quoted in Trudgill 1983: 145). Le Page's (1978, quoted in Trudgill 1983: 145-154) four riders comprise the following:

(1) "the extent to which we are able to identify our model group";
(2) "the extent to which we have sufficient access to [the model groups] and sufficient analytical ability to work out the rules of their behaviour";
(3) "the strength of various (possibly conflicting) motivations towards one or another model and towards retaining our own sense of our unique identity";
(4) "our ability to modify our behaviour (probably lessening as we get older)".

With regard to Le Page's (1978) first rider, Trudgill (1983: 145) comments that British pop artists have been successful in the identification of 'Americans' as their model group and that they attempt to adapt their language behavior when singing to that of American singers. Nevertheless, in Trudgill's (1983: 145-146) opinion, British pop singers have failed to determine "*exactly which* Americans it is they are trying to model their behaviour on" [original emphasis]. Moreover, Trudgill (1983: 146) draws an analogy between the linguistic behavior of British and American pop singers who also tend to modify their pronunciation when singing. The most prominent linguistic adaptations carried out by American pop artists include the pronunciation of the monophthong [a·] instead of a diphthong as well as the omission of post-vocalic /r/s by singers whose ordinary speech is rhotic (Trudgill 1983: 146). These two features in combination are, in general, typical of Southern US accents and African-American English (AAE) (Trudgill 1983: 146). The [a·] vowel has even acquired the nickname 'confederate

vowel' (Underwood 1988: 421). The employment of the monophthong [a·] in environments where the speakers would usually pronounce a diphthong is also realized by British pop artists, as has already been shown by means of Trudgill's (1983: 141-142) set of six rules or tendencies. Hence, it can be argued that Southern US English and AAE are the two varieties being aimed at in the linguistic modification of American as well as British pop artists. The reason for this appears to be the fact that numerous genres of popular music originated in the South of the US (Trudgill 1983: 146). Trudgill's (1983: 146-147) assumption that Southern US English and AAE are the target varieties for British pop artists is strengthened by the occurrence of other pronunciation features of these accents in British pop singing, such as:

> (1) pronunciations such as *boring* [bourın], and the occasional rhyming of words such as *more* with words such as *go*;
> (2) the occasional inhibition of the pronunciation of linking /r/, as in *four o'clock*, without the insertion of a pause or glottal stop;
> (3) the pronunciation of /ı/ as [ɛ ~ aë] before /n/, /ŋ/, as in *thing* [θaëŋ], in imitation of the Southern and Black [politically correct: AAE] merger of /ı/ and /ɛ/ before nasals [original emphasis].

In addition to this, Trudgill (1983: 147) enumerates several grammatical features associated with Southern US and Afro-American English dialects, which will only be touched upon since they are irrelevant within the scope of this diploma thesis. These grammatical features include copula deletion (e.g. "He livin' there still" by The Beatles); 3rd person singular -s absence (e.g. "She make me cry" by The Stranglers); and negativized auxiliary pre-position (e.g. "Ain't nothin' new in my life today" by Supertramp) (Trudgill 1983: 147).

If, as presupposed, British pop and rock artists model their language behavior on that of Southern US and/or Afro-American English speakers when singing, they do so with partial success, because they miss some features, most prominently that of non-rhoticity. In other words, British singers tend to insert post-vocalic /r/s when modifying their pronunciation in singing, even though their speech is non-rhotic like that of Southern US and AAE speakers. Trudgill (1983: 147-148) suggests:

> […] it is possible to argue that, in their performance of pop songs, British singers exhibit a certain lack of success in identifying who their model group is. The two perceptions - that the model group consists of (a) Americans in general, and (b) Southerners and/or Blacks [politically correct: Afro-Americans] in particular - conflict when it comes to non-prevocalic /r/, since in the case of the particular model group being aimed at, the stereotype that 'Americans are *r*-ful' is inaccurate [original emphasis].

This observation is linked to Le Page's (1978, quoted in Trudgill 1983: 148) second rider: "the extent to which we have sufficient access to [the model group] and sufficient analytical ability to work out the rules of their behaviour". The insertion of /r/s where they do not belong can be attributed to the British singers' lack of analytical ability to comprehend the phonotactic distribution of the American English accent. This phenomenon can be regarded as a form of hypercorrection (see subchapter 2.3.).

Knowles (1978: 86-87) distinguishes between two types of hypercorrection: (a) the inability to insert /r/s correctly on the spot, being aware in which environments it should be realized; and (b) the ignorance to perform r-insertion correctly. Trudgill (1983: 148) claims that among British singers ignorance must be the case due to their repetitive failure. Examples that illustrate the complete lack of success in the correct analysis of the model accent are (Trudgill 1983: 149):

(1) Cliff Richard, 'Bachelor Boy' (1961):
'You'll be *a bachelor boy*…' /ər bæč[tʃ]ələr bɔi/ - repeated many times.
(2) Kinks, 'Sunny Afternoon' (1966):
'…*Ma and Pa*' /maː[ɑː]r ən paː[ɑː]r/
(3) Paul McCartney, 'Till there was you' on *With the Beatles* (1963):
'I never *saw them* at all' /sɔːr ðɛm/ [original emphasis].

The application of the "hyper-American /r/" (Trudgill 1983: 148) can produce a potential decoding problem for the listener, as Simpson (1999: 347) describes, instancing another passage from Richard's "Bachelor Boy", which says "I'll be a [ər] bachelor [bætʃələr] boy…". Adhering to the principle that "any /r/ is a good /r/", Richard inserts a superfluous /r/ after /iː/ in the word *be*, changing the meaning of the sentence from "I'll be *a* bachelor boy" to "I'll be *your* bachelor boy" (Simpson 1999: 347).

The discussion of overapplication and hypercorrection can also be related to Le Page's (1978, referred to in Trudgill 1983: 149) fourth rider "our ability to modify our behaviour […]". According to Trudgill (1983: 149), the validity of the argument that imperfection in imitation is based on inability can be increased by highlighting the fact that a large part of adaptations carried out by British artists in their pronunciation are "variable, irregular, and inconsistent". Furthermore, "[w]e can assume, for instance, that many singers would pronounce all non-prevocalic [post-vocalic] /r/s if they could. It is simply that, in the flow of the song, they are not consistently able to do so" (Trudgill 1983: 149-150). In addition, Trudgill (1983: 150) maintains that certain phonological environments create more difficulties for pronunciation than others, for example, the insertion of post-vocalic /r/s in unstressed syllables preceding a consonant, as in *better man*. Thus, in this environment the lowest number of /r/s is inserted by British singers,

whereas American singers delete the fewest /r/s in this position. The Beatles, for instance, managed to insert only 47 percent or post-vocalic /r/s correctly on their first British long-playing record *Please Please Me* from 1963 (Trudgill 1983: 150).

Le Page's (1978, quoted in Trudgill 1983: 154) third rider "the strength of various (possibly conflicting) motivations towards one or another model and towards retaining our own sense of our unique identity" will be of relevance when presenting an overview of the changing patterns of linguistic modification triggered by the era of punk rock (see sub-subchapter 2.7.3.).

In sum, it can be said that British pop and rock artists of the 1960s and 1970s were confronted with several obstacles in the modification of their singing accent. These obstacles were attempted to be illustrated and explained with the help of Le Page's (1978) theory of the four riders. The next section will provide further examples of British singers adopting a stereotypical American English accent and it will deal with the changing patterns of this linguistic modification.

2.7. The development of the Americanized singing style in British pop and rock music from the 1960s to the 1990s

The previous three sub-chapters served as an introduction to the beginnings of the modification towards a general American-type accent in British popular music of the 1960s and the 1970s and the challenges it entailed. Furthermore, they highlighted the importance and dominance of Trudgill's (1983) research in the field of sociolinguistics of pop and rock song pronunciation. This section will continue with follow-up studies that are grounded in Trudgill's (1983) pioneering work and provide an overview of the historical development of the Americanized singing style in British pop and rock music from the 1960s to the 1990s.

2.7.1. Follow-up to Trudgill's work

The long-term success of Trudgill's (1983) research in the field of British pop and rock song pronunciation is still evident, nearly four decades later. Not only was his paper reprinted, for instance, in Coupland and Jaworski's significant volume of essays, published in 1997, but it also forms the basis for a large number of more recent studies in this area, such as O'Hanlon (2006), Beal (2009), and Jansen (2018). Simpson (1999) contributed greatly to the continuation and elaboration of Trudgill's (1983) findings, by integrating additional linguistic research,

including register analysis and culturally-situated models from the sociology of pop and rock. In his own study, Simpson (1999) works with Trudgill's (1983) set of phonetic variables that are adopted by British performers. Simpson's (1999: 345) summary of phonetic variables is almost identical to the original one established by Trudgill (1983: 141-142). Simpson (1999: 345) excludes one variable, that is the pronunciation of [ə·] in words such as *love* or *done*, from his analysis and labels this modified set of variables the 'USA-5 model'. Furthermore, there is one British English variant, whose Americanized pronunciation varies between these two sets. Whereas Trudgill (1983: 142) claims that the long southern British English vowel /ɑː/, in words such as *dance* or *last*, tends to be pronounced as /æ/ in the Americanized British artists' singing performances, Simpson (1999: 345) argues instead for a shorter, more advanced realization close to [a]. Moreover, in his article "Language, culture and identity: with (another) look at accents in pop and rock singing", Simpson (1999) offers a linguistic analysis of the accents employed by British pop and rock artists from the 1960s to the 1990s. Compared to Trudgill's (1983) research, which solely encompasses the analysis of British pop and rock songs from the 1960s and the 1970s, Simpson (1999) provides a longitudinal and diachronic picture of the way the influence of the Americanized singing style altered over four decades in Great Britain.

2.7.2. The 1960s

Some of the earliest evidence for the Americanized singing style can be found in British pop and rock songs from the 1960s, as section number 2.6. has already indicated. The following two examples are both by the Liverpudlian band The Beatles and are taken from, respectively, "Back in the USSR" (1965) and "Hey Jude" (1968) (Simpson 1999: 346). The relevant passages of the lines are italicized, as well as the prototypical American variants, realized by British singers, are provided in square brackets:

(1) ...been away so long *I* [a·] *hardly* [hɑːdli] knew the place
Gee it's good to be back home
Leave it till tomorrow to unpack *my* [ma·] case... [my emphasis]

(2) remember to *let her under your* [lɛdə | ˈʌndəjə] skin...
then you begin to make it *better, better, better, better*
[bɛtʰə ~ bɛdə]... (alternation repeated) [my emphasis]

These two extracts offer evidence for Trudgill's (1983) assertion that (a) an Americanized singing code is adopted by British artists and (b) the prototypical American English variants are imported unsuccessfully and irregularly. While the first extract involves the Americanized realization of the /aɪ/-glide as [a], in the second example the American singing style expresses

itself in terms of the pronunciation of a voiced alveolar flap /d/ or an aspirated [tʰ], instead of the British English variant /t/ or [ʔ]. Paul McCartney, however, fails to pronounce the post-vocalic /r/ in *hardly*, in the first extract, and in *your* and *better*, in the second. Simpson (1999: 346) infers from the absence of post-vocalic /r/s in the examples provided that British non-rhotic speakers indeed have difficulties with accurate /r/-insertion in unstressed syllables, as suggested by Trudgill (1983: 150).

Another example contained in Simpson's (1999: 347) article is the song "Little Red Rooster" (1964) by The Rolling Stones:

> ...if you see *my* [ma·] *little* [lɪdɬ] red *rooster* [ruːsdə]
> please *drive* [dra·v] him home...
> ain't had no peace in the *farmyard* [fa·mja·d]... [my emphasis]

As becomes obvious from this extract, the pronunciation of [a], in place of the preferred British variant /aɪ/, in the words *my* and *drive*, as well as of the American English variant /d/ in *little* proves to be of no difficulty for the south-eastern English singer Mick Jagger. Nonetheless, the correct insertion of post-vocalic /r/s seems again to cause problems; it is omitted in *rooster* and, more strikingly, in *farmyard*, where it is naturally present in the general American-type accent. Simpson's (1999: 347) interpretation that Jagger might have aimed at a sub-variable of the Southern US variety or African-American English, which are usually non-rhotic, as an explanation for the absence of rhoticity in his singing contradicts Trudgill's (1983) observation on the overapplication of /r/-insertion due to hypercorrection. In this case, I take the singer's ignorance and/or inability to insert /r/s in unstressed syllables, which is true for *rooster*, to be more realistic than Simpson's interpretation.

2.7.3. The 1970s

The adoption of the Americanized singing style was profoundly shaped by the emergence of the new wave or punk rock movement, as a sub-genre of pop, in the second half of the 1970s. The music of this, at that time, new sub-genre is generally characterized as "loud, fast and aggressive" and the songs' subject matters often deal with "violence, underprivilege, alienation, and rejection" (Trudgill 1983: 154). Additionally, Simpson (1999: 348) accentuates the importance of expressing working-class roots and values in the punk rock artists' performances: "[a]ccording to its largely (and ironically) art-school, avant-garde practitioners, punk sought to represent the voice of an alienated, unemployed British working class youth". As can be deduced from this citation, the punk rockers' emphasis on working-class roots and values

limited this genre's main audience to British urban working-class adolescents and those who were striving after an identification with the represented values. As Trudgill (1983: 155) comments more precisely:

> There is also clearly an intention to aid identification with and/or by British working-class youth, and to appeal to others who wish to identify with them, their situation and their values. The 'covert prestige' […] of non-standard, low-prestige linguistic forms is clearly in evidence, and the overall motivation […] is clearly towards a working-class British model, and towards retaining, although at a group rather than individual level, a sense of a unique (and non-American) identity.

This can be connected closely to Le Page's (1978) third rider "the strength of various […] motivations towards […] retaining our own sense of our unique identity", addressed in the preceding chapter. Hence, it could be maintained that the punk rock singers' desire to project their unique identity and roots led to "a new set of linguistic motivations which made substantial inroads into the USA-5 model" (Simpson 1999: 349). The vernacular of working-class Londoners, also known as 'Cockney' (Hughes, Trudgill & Watt 2005: 73), was established as the new singing code in British punk rock music. This affected the USA-5 model, whose once powerful influence started to diminish. The following extract is taken from the song "Anarchy in the UK" (1976) by the Sex Pistols (Simpson 1999: 349):

> It's coming *sometime* [samtɔım] and maybe
> ...'cos *I* [ai] wanna be anarchy
> ...in the city [sıdɛi] [my emphasis].

This example illustrates that the erstwhile dominant American English variant [a] has been replaced with /ai/ as in *I* or /ɔı/ as in s*ometime,* with the latter being a typical feature of the colloquial language of south-eastern England lower-class speakers (Wells 1982: 308).

Although the weakening strength of the USA-5 model is noticeable, one Americanism continues to occur in the British singing accent of the 1970s, namely the /t/-voicing, as for instance in *city*. The singer's employment of linguistic forms belonging to low-prestige accents of the south of England alongside elements of a general American-type accent illustrates Le Page's (1978) third rider of his theory of the existence of conflicting motivations towards more than one model as a source of the modification of one's linguistic behavior. As Trudgill (1983: 155) expresses: "[t]he continued use in punk-rock of 'American' forms, however, shows that the assertion of a unique British working-class identity is not the whole story. The old motivation of sounding American has not been replaced by the new motivation, but remains in competition with it". Moreover, Trudgill (1983: 156) adds that the intensity of this conflict, created by the co-existence of the American and the British working-class models, varies among

the representatives of the British punk rock era. Trudgill (1983: 156) compares the use of three 'American' versus one 'British' pronunciation feature by four different punk rock bands in one of their albums of the 1970s. The American features include: post-vocalic /r/s, intervocalic /t/s pronounced as /d/, and the realization of /æ/ instead of /ɑː/ in words like *path* or *dance* (Trudgill 1983: 156). The sole British element comprises the pronunciation of intervocalic /t/s as glottal stops (Trudgill 1983: 156). Whereas The Stranglers, for example, realize in their album "Rattus Norvegicus" (1977) 88 percent of intervocalic /t/s as /d/, 80 percent of /æ/s, and zero percent of glottal stops, Sham '69 reach the following percentage with regard to the same pronunciation features in the same order: 57 percent, 50 percent, and nine percent. In respect of the post-vocalic /r/, Sham '69 achieve one percentage point in their album "Hersham Boys" (1979), while The Stranglers' use of this variant amounts to zero percent in the already mentioned album. Ian Dury, another significant punk rock artist of the 1970s, whose singing accent is modelled on Cockney speech (Trudgill 1983: 157), obtains the following results in his album "Do It Yourself" from 1979: he realizes zero percent of post-vocalic /r/s and /æ/s instead of /ɑː/s, as well as his numbers concerning the Americanized singing style of intervocalic /t/s remain low with only five percent. The British glottal stop, however, receives greater prominence from Dury, who pronounces 22 percent of [ʔ]s. To notice the modeling of this artist's singing pronunciation on linguistic forms typical of the working-class accent spoken in London, close attention should be devoted to the following rhyming couplet in Dury and The Blockheads' song "Billericay Dickie" (1978) (Simpson 1999: 349):

> I would rendezvous with *Janet* [dʒænɪʔ]
> Quite near the Isle of *Thanet* [fænɪʔ] [my emphasis]

Two Cockney features are prominent in this extract, these are the word-final glottal stop [ʔ] and the pronunciation of the voiceless dental fricative /θ/ as a voiceless labio-dental fricative /f/. The latter is part of a process termed *th-fronting* in which no distinction between labio-dental and dental fricatives is made (Hughes, Trudgill & Watt 2005: 74). Simpson (1999: 350) argues that the singing style of Ian Dury is representative of the London working-class speech to such an extent because he is rather speaking than singing in his performances:

> Dury's singing style is restricted to a very limited tonal range; in fact, whether he is actually 'singing' at all is debatable, given that his vocalization often resembles a voice-over set as accompaniment to a musical track. In a sense, this markedly 'a-melodic' performer tends to collapse the distinction between speaking and singing *per se*, which arguably results in the abandonment of a singing 'code' in favor of the singers' own spoken vernacular [original emphasis].

Trudgill (1983: 158), nevertheless, believes that Dury's extensive usage of glottal stops can be associated, on the one hand, with the rather aggressive singing style of punk rockers, and, on the other, with the music-hall tradition, which has often employed Cockney pronunciation to create comic effect.

Apart from the emergence of punk rock as a new music genre, with its focus on working-class roots and values, as well as the performers' singing style, which is closer to speaking than singing in particular cases, Trudgill (1983: 153) enumerates several other factors that are relevant to the lessening of the USA-5 model, such as: change in genre affecting one and the same band; change of the songs' topic; the singer's or bands' increased autonomy concerning song writing; the projection of a new image; and, finally, change in the pattern of cultural domination. While the first four factors seem rather clear, the last one may need further explanation. Trudgill (1983: 153) comments on the latter as follows: "[f]or a while, it was Britain that dominated America in this field [pop music], and, while this is no longer the case, the *strength* of American domination was permanently weakened. British pop music acquired a validity of its own, and this has been reflected in linguistic behaviour" [original emphasis]. As an example to illustrate the significance of the mentioned factors for the modification of the USA-5 model, Trudgill (1983: 150-153) selects The Beatles. Adopting Labov's (1978) method of counting phonological variables, Trudgill (1983: 150-151) detects that the insertion of post-vocalic /r/s by The Beatles drastically sank between 1963 and 1970. Whereas The Beatles managed to pronounce nearly 50 percent of post-vocalic /r/s correctly in their album "Please Please Me" from 1963, their /r/-insertion decreased to 20 percent only two years later in "Beatles for Sale" (Trudgill 1983: 151). In their album "Abbey Road" from 1970 the band solely inserted 3 percent of post-vocalic /r/s correctly (Trudgill 1983: 151). Further American variables that experienced a similar decline are intervocalic (t) realized as /d/ and (a) pronounced as /æ/. While more than 90 percent of /t/s were pronounced appropriately in The Beatles' already mentioned album from 1963, in "Between the Buttons", from 1967, the amount of correct /t/-realization was reduced to almost 40 percent (Trudgill 1983: 152).

With regard to the (a) variable, a shift away from the American English variant /æ/ towards the southern British English variant /ɑː/ is observable in The Beatles' singing accent. Whereas the (a) variable was realized as /æ/ in this band's albums from 1963 to 1965, in their albums from 1967 to 1969 its use changed to /ɑː/ (Trudgill 1983: 153). There is an essential aspect that needs to be taken into consideration when analyzing this variable. In the case of The Beatles, the analysis of the (a) variable is limited to a set of words, including, for example, *can't* or *half*

(Trudgill 1983: 152). The vowel in these two words is pronounced as /ɑː/ by speakers with a southern as well as northern English English accent, to which Liverpudlian belongs. Hence, a clear contrast to the American English use of /æ/ is provided, making the (a) variable in the two mentioned words a useful one to be investigated. In other words, like *dance* or *past*, for instance, no differentiation between the general American-type accent and the one from Merseyside can be made, making the (a) variable less suitable for the analysis (Trudgill 1983: 152). To summarize, the usefulness of the (a) variable for analyzing the singing accent of artists from the north of England entirely depends on the words selected.

2.7.4. The 1980s

As another major factor in the moderation of the Americanized singing style operates the political and cultural atmosphere of the 1980s. Simpson (1999: 354) states that a great number of ethnomusicologists and sociologists of pop and rock (e.g. Frith 1988; Grossberg 1990; Negus 1992) perceive the beginning of the 1980s as a turning point regarding the production and consumption of popular music. Margaret Thatcher's conservative government superseded the socialist one and the punk rockers were replaced by "glitzy yet anodyne 'new romantics'" (Simpson 1999: 354) or as Frith (1988: 174) would phrase it "absorbed into the commercial mainstream with hardly a hiccup". One revolutionary change concerning the structure of the music industry was the release of the video alongside the release of a single. In addition, Music Television (MTV) was introduced on satellite and cable, which was a crucial step towards a development in which quality of music no longer dominated quality of the visual image, as well as record companies were growing and gaining in influence at that point in time (Simpson 1999: 354-355). The new political and social context of Thatcher's government also had a considerable impact on singing styles (Simpson 1999: 355). Frith (1988: 203) even created a term for the type of music produced and consumed during the Thatcher period, that is "Tory music", highlighting the significance of conservative values during this time.

To illustrate the pronunciation features typical of Tory music, an example by the singer Sade, which is taken from her single "Smooth Operator" from 1984, should be provided (Simpson 1999: 355):

> No need to *ask* [ɑːsk]
> He's a smooth *operator* [ɒpəˌrɛɪdə] (repeated many times) [my emphasis]

Two elements of this short extract point to a continued presence of the USA-5 model in the British singing accent of the 1980s. These involve t-voicing in the word *operator* and the stress placement on the third syllable of the same word (Simpson 1999: 355). The latter is a clear indicator for the presence of the US singing code in British music of the 1980s due to the fact that speakers of British English would emphasize the first syllable of the word *operator* (Simpson 1999: 355). The once dominant realization of the vowel in the word *ask* as /æ/ or a short [a], however, has been substituted for the southern British English long and open vowel /ɑː/, which at the same time happens to be a pronunciation feature of Received Pronunciation (RP), the high-prestige accent of British English (Simpson 1999: 355). This style-shift in the direction of RP, the prestige model of pronunciation, mirrors the sociopolitical macrocosm of 1980s Britain (Simpson 1999: 355). Moreover, Simpson (1999: 355) argues that the repetitious appearance of one variable (like /ɑː/ in the example above) lacks in sufficiency to be taken as a basis upon which to develop a theory of style-shift. In order to obtain a longitudinal picture, Simpson (1999: 356) includes older bands, who have "survived" into the 1980s, in his analysis. Such a band represent The Stranglers, former representatives of 1970s punk rock. Their song "Golden Brown" from 1982 can be seen as another instance that reflects the possible establishment of RP as the new singing code in British music (Simpson 1999: 356):

> Golden *Brown* [brɒʊn] texture like sun
> Lays me *down* [dɑʊn] with my mind she runs
> Throughout the night no need to fight
> Never a frown with golden *brown* [braʊn]
> Every *time* [tɑɪm] just like the *last* [lɑːst]
> On her ship, tied to the *mast* [mɑːst] [my emphasis]

This passage demonstrates a shift away from the Cockney model that marked The Stranglers' punky singing style to a more prestigious one (Simpson 1999: 356). Evidence for this change presents inter alia the higher-status style realization of /ɑː/ in *last* and *mast* as well as the pronunciation of vowels that once received the "full 'Cockney' treatment" but have now a realization much closer to RP, such as the diphthong /ɑɪ/ in *time* (Simpson 1999: 356). Hence, Simpson (1999: 356) concludes that The Stranglers have not only altered their visual appearance and musical format, but also their linguistic style with the aim to suit the new cultural and social context of the 1980s.

To summarize, in comparison with the 1970s, where punk rock artists sought to retain features of the USA-5 model, blending them with elements of southern working-class vernacular, singers and bands of the 1980s tended to combine American pronunciation features with characteristics belonging to the British prestige accent RP.

2.7.5. The 1990s

The beginning of the 1990s is marked by a massive globalization of popular music (Simpson 1999: 361). A total of 70 percent of all production was in control of just five companies (Negus 1992, cited in Simpson 1999: 361-362). Even "indie" music, which once stood for independence, boycotting the involvement of major record labels in the music production, was frequently controlled by big transnational companies (Simpson 1999: 362). Negus (1992: 16) characterizes indie music of the 1990s as no more than "a romantic ideology informing the buying habits of a student subcultural group". This change in music production, accompanied by the proceeding homogenization of music by means of the video, which imposed "an extraordinary sameness" of genre and performance (Frith 1988: 218), resulted in the need of expressing and accentuating one's identity (Simpson 1999: 362). Thus, singers and bands started to look for generic labels that made them appear "different" or even "unique" (Simpson 1999: 362). This in turn led to a substantial overlexicalization of this area of discourse, which expresses itself, for instance, in the creation of a multitude of new musical genres such as: "britpop, indie, metal, hip hop, house, goth, garage, gabba, handbag, grunge, acid, baggy, jungle, rave, retro, techno" (Simpson 1999: 262). Nowadays, this list could even be continued with: jumpstyle, dubstep, rara tech, reggaeton, K-pop (Korean popular music), emo, trap music, and so on. This high number of different genres and subgenres hampers the identification and analysis of the prevailing singing code of the 1990s and the years and decades to follow.

According to Simpson (1999: 362), the USA-5 model was still present during the 1990s as a general paradigm to follow in pop and rock singing, whereas the distribution of the 1970s punk and the 1980s prestigious models of pronunciation varied according to the genre. The situation of the US singing code in the genre of pop and rock will be illustrated by means of Oasis, one of the most popular Britpop bands of the 1990s. Although the band members are known for their allegiance to their Manchester background, which is inter alia manifested in the usage of working-class Mancunian vernacular when speaking and giving interviews (Simpson 1999: 362-363), their front man's singing accent expresses something different. The following lines are taken from Oasis' song "Wonderwall" (1995) and are intended to demonstrate the way Liam Gallagher alters his pronunciation when singing (Simpson 1999: 363):

> *Today* [t→ʊdɛɪ] is gonna be the day that they're gonna throw it *back to you* [bakt→əjəʊ],
> By now you shoulda somehow realized what you *gotta* [gɑdə] *do* [d→əʊ],
> *I* [a] don't believe that any*body* [bɑdi] feels the way *I* [a] *do* [d→əʊ] about you now [my emphasis]

Features of the general American-type accent that occur in the cited passage are: t-voicing in *gotta*, the confederate vowel in *I*, and the unrounded vowel /ɑ/ in *gotta* as well as in *anybody*. The use of an element by a Mancunian that is even more noticeable than the Americanisms is the affricated realization of word-initial alveolar stops (in the extract marked with an arrow) such as in *today*, *to* and *do* (Simpson 1999: 363). This linguistic phenomenon is usually common among speakers from Liverpool and not from Manchester (Knowles 1978, quoted in Simpson 1999: 363). A plausible explanation for the adoption of a Liverpudlian pronunciation feature by Oasis' Mancunian lead singer is the band's admiration for The Beatles (Simpson 1999: 363). It is worth quoting Simpson (1999: 363) at some length here:

> Given the primacy and singularity of this musical influence, it is perhaps not surprising that features of the speech of vernacular Merseyside should filter into Gallagher's singing style. If so, then there is a curious circularity about all this: thirty years on, here is a band who are singing the way the Beatles might have sung had they not been trying to sound like Americans at that time.

The appearance of linguistic forms that cannot be assigned neither to a general American accent nor the Mancunian one call the status of the US model into question (Simpson 1999: 363). Even though a number of Americanisms are still present in the singing styles of British bands of the 1990s, the US model no longer has the resonance it once possessed, particularly due to the fragmentation of genres addressed previously: "[…] whereas the USA-model might seem alive and well in many musical arenas, its associations and resonances […] have altered inexorably over the years. Put bluntly, a mid-Atlantic accent now is a very different thing from a mid-Atlantic accent back then" (Simpson 1999: 364). Another point to consider in the analysis of singing styles is that the linguistic forms once associated as stereotypically American were perceived as epiphenomena rather than indicators of sociolinguistic motivations during the 1990s (Simpson 1999: 363). The reason for this could be the musical influence of older British bands such as The Beatles, as it was the case with Oasis. As argued by Trudgill (1983), cultural domination and admiration led to imitation. Consequently, it is no longer possible to conclude from the adoption of American pronunciation features whether the group imitated by British pop and rock artists is composed of Americans or former British bands who performed during a time when the American singing code was at its height.

2.8. Situation of the recent past

As the previous sub-chapters attempted to clarify, the impact of the Americanized singing code on British popular music started to diminish with the punk movement of the 1970s. During this

period, “going local” (Jansen 2018: 116) was set as a new trend by the punk rockers. This trend motivated artists to sing in their local accent and use vocabulary typical of their colloquial language in order to stress topics and values relevant to their background. Strong tendencies towards the local can also be observed in today’s music. An excellent example presents the indie rock band Arctic Monkeys, which was formed in 2002, in Sheffield, a town located in the north of England. The members of the Arctic Monkeys can be counted as the first artists who topped the British charts by promoting their music autonomously and exclusively via the Internet (Beal 2009: 224). Not only does the independence of the Arctic Monkeys manifest itself in terms of their autonomous music production and promotion, but also the linguistic behavior, the band members exhibit, plays a decisive role, as Beal (2009: 224) comments:

> The band’s independence from major recording companies was not the only surprise that Arctic Monkeys brought. From the beginning, there were comments about the fact that their songs included local references and dialect words and were sung, not in the mid-Atlantic accent associated with British popular music, but in a variety much closer to their “normal” speaking voices.

The importance of an independent and authentic identity as well as of staying true to one’s roots and values are illustrated, for instance, in the song “Fake Tales of San Francisco” from 2006 (Beal 2009: 225):

> He talks of San Francisco, he’s from Hunter’s Bar
> I don’t quite know the distance
> But I’m sure that’s far
> Yeah[,] I’m sure that’s pretty far
>
> And yeah, I’d love to tell you all my problem
> You’re not from New York City, you’re from Rotherham
> So get off the bandwagon, and put down the handbook

Aside from Alex Turner’s, the lead singer and lyricist of the Arctic Monkeys, unmistakably northern accent, the band does not even disguise its refusal to conform to the mainstream on the textual level. As becomes glaringly obvious from the two passages quoted, the Arctic Monkeys or rather the voice of their song lyrics criticizes people for pretending to be something that they are not in reality. A line that reveals this point is, for example, “He talks of San Francisco, he’s from *Hunter’s Bar* [my emphasis]” (a district of the Arctic Monkey’s hometown Sheffield) or “You’re not from New York City, you’re from *Rotherham* [my emphasis]” (a former steel town close to Sheffield). The last line of the second verse, which says “So get off the bandwagon, and put down the handbook”, is worth a closer analysis. I perceive this sentence as being directed at older or current bands that model their accent on American English when singing. In addition to this, I also believe that the song requests its addressees to stop behaving

like sympathizers of mainstream norms and trends set by the US, who suffer from the 'bandwagon effect'.

Apart from British songs and the genre of indie music, the same tendency away from the US singing code can be observed in Australian hip hop music. O'Hanlon's (2006) analysis of Australian hip hop music reveals that the shift away from the mainstream American model of pronunciation also concerns English varieties other than British English. Contrasting the accents of Australian hip hop performances with those of other youth music genres in Australia, O'Hanlon (2006: 193) comes to the conclusion that among representatives of Australian hip hop a rejection of Americanized phonological trends is noticeable:

> Youth music in Australia has long been said to involve an aping of American stylistic features including, significantly, accents. Australian Hip Hop, though, appears to be phonologically defying the conventions of lyrical performance which have been held, to a greater or lesser extent, since rock 'n' roll's emergence in Australia.

This quotation clarifies that the Australian hip hop artists' motivation to sound American is significantly lower compared to performers of other genres. As British pop and rock singers, also Australian musicians representative of these two genres, as well as pop and rock artists of other non-American English speaking countries, display a general tendency towards the adaptation to an American model of pronunciation while singing (O'Hanlon 2006: 194). For performers of the Australian hip hop scene, as is also true for the English band Arctic Monkeys, the commercial success fades into the background, whereas the identification with the target audience - mainly composed of working-class adolescents of Australian urban centers - and the maintenance of local authenticity become of primary importance. Another factor behind the refusal of Americanisms in Australian hip hop music presents the desire to highlight the independence and difference of Australian hip hop from its American counterpart, which can be seen as the origin of the hip hop genre (O'Hanlon 2006: 194). As Jansen (2018: 120) derives from O'Hanlon's (2006) findings: "[w]ithin the hip-hop genre, it is not the accent 'of those who do it best and who one admires most' [quotation by Trudgill 1983: 144] that is emulated, but it is the credo of 'keepin' it real' that unites members of this subculture".

The studies conducted by O'Hanlon (2006) and Beal (2009) confirm Jansen's (2018: 120) words that imply that nowadays the inclusion of American English pronunciation features in one's singing performance can be regarded as characteristic of certain genres representative of mainstream music rather than "Americanness". According to that, British indie rock and Australian hip hop do not belong to mainstream music, as opposed to British pop and rock.

Since I find it difficult to categorize which genres and sub-genres belong to mainstream music, I would say that indie rock and hip hop music can be characterized *less* mainstream, generally speaking, than pop and rock songs. I would not opt for a sharp division into mainstream and non-mainstream musical genres. As a final remark, it has to be said that stronger empirical evidence is needed to be able to substantiate more consolidated claims about linguistic patterns in the data as well as to obtain a more comprehensive and detailed sociolinguistic model of pop and rock singing.

As this section attempted to demonstrate, in the early years of the 2000s a development among less mainstream genres, like British indie rock and Australian hip hop, in the direction of local accents to express one's identity, authenticity, and independence from the mainstream could be noticed. The situation of the Americanized singing style in the more mainstream genres of pop and rock music of the new millennium, however, remains unclear. Whether or not the American model of pronunciation is still present or even the dominant one in the signing accents of currently popular pop and rock artists from Great Britain will be investigated in the second part of this thesis, that is my own empirical study in the field of pop and rock song pronunciation.

3. Empirical study

3.1. Methodology and objective

In comparison to the analysis of the singing accent employed in the period from the 1960s to the early years of the new millennium, the present-day situation of British pop and rock song pronunciation remains rather under-researched. Thus, within the frame of my own empirical study, I will investigate whether or not there is still a tendency on the part of currently popular British pop and rock artists to adopt stereotypical American English features of pronunciation while singing. My research in this field can be characterized as mainly quantitative because it follows the principle of counting the number of occurrences of certain variables. Moreover, the method used in my study is based on Labov's (1978) employment of the concept of the *linguistic variable* to determine to what extent British performers adapt to an American English model of pronunciation in singing. A linguistic variable can be defined as follows (Chapman & Routledge 2009: 119):

> A descriptive unit defined as a category of two or more linguistic alternatives co-varying with one another in one of three ways: in a categorical way (the variation always occurs given certain circumstances); in a quasi-predictable or probabilistic way (in line, for example, with another linguistic variable or a social variable); or in an apparently unpredictable, random way ('free variation').

Furthermore, variables can be identified for each level of linguistic structure, such as: grammatical variables, examining alterations concerning morphological and syntactic forms; lexical variables; discourse variables; and phonological variables (Chapman & Routledge 2009: 119-120). Like Labov (1978), I will focus on phonological variables to determine British English and American English alternatives to one and the same phoneme. This method proves especially suitable and reliable for a study of song lyric pronunciation since it was adopted by numerous scholars, such as Trudgill (1983), Simpson (1999), and O'Hanlon (2006).

3.2. Variables

The linguistic variables analyzed in this study are built on Trudgill's (1983) original summary of tendencies, the USA-5 model, as later named and adjusted by Simpson (1999). My analysis encompasses the following phonological variables to be investigated:

i. (ay): the reduction of the diphthong /aɪ/ to an [a]-like sound;
ii. (r): the occurrence of post-vocalic /r/s;
iii. (t): the realization of the voiceless stop consonant /t/ as /d/ or [ţ], when occurring intervocalically or before a lateral approximant, as opposed to the typical British English employment of either /t/ or [ʔ] in such environments;
iv. (a): the replacement of the southern British English long, open vowel /ɑː/ by /æ/.

The phonological variables will be primarily studied at the segmental level because it is the individual phonemes that are of value to this analysis. Nevertheless, the suprasegmental level needs to be taken into consideration as well. In chunks of speech that include several segments, such as words or even phrases, the behavior of phonemes changes. Hence, in connected speech it becomes ordinary, for example, for speakers of British English, who usually do not realize post-vocalic /r/s, to pronounce the /r/ in word-final position if the subsequent word starts with a vowel. This phenomenon is known as the *linking* /r/ (Hughes, Trudgill & Watt 2005: 46; Trudgill 2004: 175; Altendorf & Watt 2004: 195). Similar to the linking /r/, there is also the *intrusive* /r/. The intrusive /r/ can be used, like the linking /r,/ across word boundaries (e.g. *pizza* [ɹ] *and pasta*) or word-internally (e.g. ['sɔːɹɪŋ] for *sawing*) (Altendorf & Watt 2004: 195). Even though the spelling does not suggest the need for an /r/ in pronunciation, it is inserted by RP and native speakers of eastern and south-eastern England English accents if a word ends with one of the following vowels /ə, ɔː, ɑː, ɛː/ and precedes a word that begins with a vowel as well as intervocalically within one and the same word (Hughes, Trudgill & Watt 2005: 46; Trudgill

2004: 175). Since linking phenomena also impart relevant information in terms of alternative uses of the same phoneme between British English and American English, the suprasegmental level cannot be left out of account in this study of pop and rock song pronunciation.

In addition to this, for the purpose of counting variants in the described way, a number of essential aspects that will affect the data analysis need to be taken into consideration. These involve the following:

a) Linking and intrusive /r/s will not be regarded as post-vocalic /r/s because the use of them in intervocalic position is ordinary among speakers of British English (Hughes, Trudgill & Watt 2005: 46; Trudgill 2004: 175; Altendorf & Watt 2004: 195).
b) The realization of the (ay) variable will be principally analyzed in the pronouns *I*, *my*, and *myself* since these were the most common words investigated by Trudgill (1983: 142) and Simpson (1999: 345), the two leading researchers in the field of pop and rock song pronunciation. Except for the mentioned pronouns, I will add words in which the /aɪ/-glide is followed by a voiced consonant to the variable count. In this environment educated speakers of the Southern US tend to reduce the diphthong /aɪ/ to a monophthong [a], as for instance in the word *ride*, which becomes /rad/ due to glide weakening or reduction (Kretzschmar 2004: 266). Unlike Kretzschmar (2004: 226), Anderson (2002: 86) does not refer to a particular social class among which the /aɪ/-monophthongization can be observed, but states that this phenomenon is a salient feature of Southern American English and African American English.
c) In contradistinction to O'Hanlon's (2006) investigation in which variables that occur in the choruses of the songs are only counted once per song, within the bounds of this study no need to avoid repetition is felt. I am not of the opinion that repetition as a factor has to be excluded from the song pronunciation analysis because singing the same lyrics does not necessarily have to result in an identical production of variants. From my point of view, repetition consolidates the meaningfulness of the result rather than distorting it.

To obtain a phonetic analysis that is as correct and detailed as possible, I have worked with the software program *audacity*, which is utilized to edit audios. More precisely, each song is separated into larger parts, such as intro, verse, pre-chorus, chorus, bridge, outro. As a next step, the different parts of the song text are displaced to individual sound tracks in order to facilitate the repeated play-back. In addition to this, the tempo of the audios is slowed down to make an accurate identification of variants possible. The study is conducted by relying on the judgements

of the author, on the one hand. On the other, *tophonetics*, a phonetic transcription program, can be consulted as a form of support and with the aim to ensure the production of accurate data. The target sounds are identified as follows. A table is created for each song that is divided into three columns, one containing the song lyrics, the second the British English transcript of the song lyrics, and the third the American English transcript (see appendix). The British English and American English transcripts are contrasted with respect to their use of variant forms of the investigated variables (ay), (r), (t), and (a). Each occurring variant of the same variable is highlighted in the same color: variants belonging to (ay) in blue, to (r) in yellow, to (t) in pink, and to (a) in grey. Afterwards, it is important to listen to the edited and slowed-down versions of the songs and to note down the variants that are realized by the singer. These can be identified either as: /aɪ/ or [a]; present or absent post-vocalic /r/; /t/ and [ʔ] or [t̬] and /d/; and /ɑː/ or /æ/. Finally, the number of variants that are pronounced in the American way are added up, calculating the percentages, demonstrating the extent to which each variable adheres to the American English model of pronunciation. Besides, I felt that the category "unidentified", which contains sounds that could not be classified as neither belonging to an eastern or south-eastern British nor general American English accent, is needed in my study to ensure that transparency is given. Reasons that hinder an accurate identification of variants range from singing-specific constraints, such as the lengthening of syllables, decrease of volume from singing to whispering, or speed, to recording techniques, as the overlapping of voices, for example.

3.3. Corpus

With regard to the test group of my examination, I decided to include exclusively singers from the east and the south-east of England, London inclusive. These British English speakers' accents differ to a larger extent from American English than accents from the north of England, Scotland, Wales, or Northern Ireland. Varieties of Northern England, Scottish, Northern Irish, and Welsh English occasionally contain identical phonological characteristics as American English. An example to substantiate this claim is, for instance, the realization of /æ/ in *path*, instead of the east-Anglian and south-eastern England English version /ɑː/ (Hughes, Trudgill & Watt 2005: 71).

Another difference between the majority of Northern Irish and Scottish accents and eastern and south-eastern England English is that in the former two post-vocalic /r/s are present in words like *bar* (Hughes, Trudgill & Watt 2005: 71). The Welsh accent does not diverge from east and

south-eastern England English in terms of the (r) variable (Hughes, Trudgill & Watt 2005: 71). Speakers of south-eastern England (Altendorf & Watt 2004: 195) and east-Anglian (Trudgill 2004: 175) accents generally do not realize /r/s in post-vocalic position, unless they are needed as a linking device (e.g. linking and intrusive /r/) in connected speech, as has been already addressed in the preceding sub-chapter.

In respect of the (a) variable, it can be summarized that speakers of British English, as opposed to those of Southern US and African-American English (Anderson 2002: 86), do not tend to reduce the diphthong /aɪ/ to the monophthong [a] before voiced consonants. This conclusion is reached after carefully reviewing several books and chapters dealing with English accents and dialects, e.g. Hughes, Trudgill & Watt 2005, Schneider et al. 2004, Wells 1984, and Wells 1982. Apart from this, there is considerable variation in the realization of the /aɪ/-glide. In east-Anglian accents, the form most frequently used is [ɐi] or a variant approaching [ɑɪ] (Trudgill 2004: 170). The English accent spoken in London is marked by the pronunciation of [ɑɪ], instead of the RP variant /aɪ/ (Hughes, Trudgill & Watt 2005: 75; Altendorf & Watt 2004: 187).

The use of the (t) variable, in particular in intervocalic position and before a lateral approximant, also differs between British English and American English. One of the most prominent phonological characteristics of *Estuary English*, which can be characterized as a "compromise between or amalgam of RP and working-class London speech (Cockney)" (Hughes, Trudgill & Watt 2005: 5), is the glottal stop [ʔ]. The function of the glottal stop that is most widely distributed among the majority of British English regional accents, especially among younger speakers, is that of an allophone of word-medial and word-final /t/ (Hughes, Trudgill & Watt 2005: 66). This process is known as *glottalling*, with London and East Anglia being the centers from which it has started to geographically spread through Modern English (Trudgill 2004: 173). In the south-east of England as well as in parts of the north the glottalling of /t/ even occurs across word boundaries, when a word-final /t/ is followed by a word that starts with a vowel, such as *take i*[ʔ] *away* (Wells 1984: 57). Over the past years, glottalling, particularly /t/-glottalling, has increased significantly in all social classes, styles, and phonetic contexts (Altendorf & Watt 2004: 193).

In order to illustrate the level of adherence to the Americanized singing style empirically, a corpus of songs needed to be created. I chose a total of 18 songs by six different artists (three songs per artist), half of them representing the genre of pop and the other half that of rock music. The selected representatives of British pop music are Sam Smith, Adele, and Ed Sheeran. The rock bands to be analyzed are Florence + The Machine, Mumford & Sons, and The Kooks. The

songs represent a current sample of British pop and rock music, as they were recorded no longer than five years prior to my study. Table 1 provides a detailed description of the corpus used in this study; the transcripts can be found in the appendix:

Table 1. Corpus of study

Genre	Artist	Song title	Duration	Release date	Source
Pop	Sam Smith	*Pray*	00:03:42	2017-11-03	Spotify
	Sam Smith	*Burning*	00:03:23	2017-11-03	Spotify
	Sam Smith	*One Last Song*	00:03:13	2017-11-03	Spotify
Pop	Adele	*Hello*	00:04:56	2015-11-20	Spotify
	Adele	*Million Years Ago*	00:03:47	2015-11-20	Spotify
	Adele	*River Lea*	00:03:45	2015-11-20	Spotify
Pop	Ed Sheeran	*Perfect*	00:04:23	2017-03-03	Spotify
	Ed Sheeran	*Save Myself*	00:04:07	2017-03-03	Spotify
	Ed Sheeran	*Thinking Out Loud*	00:04:42	2014-06-20	Spotify
Rock	Florence + The Machine	*Moderation*	00:03:09	2019-01-24	Spotify
	Florence + The Machine	*Patricia*	00:03:37	2018-06-29	Spotify
	Florence + The Machine	*Delilah*	00:04:53	2015-05-29	Spotify
Rock	Mumford & Sons	*If I say*	00:04:30	2018-11-16	Spotify
	Mumford & Sons	*Wild Heart*	00:05:05	2018-11-16	Spotify
	Mumford & Sons	*Wilder Mind*	00:04:38	2015-05-04	Spotify
Rock	The Kooks	*Chicken Bone*	00:03:45	2018-08-31	Spotify
	The Kooks	*Forgive & Forget*	00:03:57	2014-09-08	Spotify
	The Kooks	*Westside*	00:03:30	2014-09-08	Spotify

4. Results

The results will be provided for each genre, that is pop and rock music, and each artist separately. The total number of possible occurrences of each variable have been counted for each song. Following this, the actual realizations, in other words, the variants of each possible instance of each variable are determined and illustrated in tabular form, including: the variables; the total number of variable occurrences; the total number of variants realized in accordance with American English (abbreviated as AE); the percentage measuring the adherence to the American English model of pronunciation; as well as the category of unidentified variants.

4.1. Pop genre

4.1.1. Sam Smith

Samuel Frederick Smith, who is better known under his stage name *Sam Smith,* is a British pop, soul, and R&B singer, songwriter as well as Oscar winner from London. The songs chosen by this artist are all taken from his second studio album "The Thrill of It All", which was released in 2017. The first song whose results will be presented is "Pray", followed by the results of "Burning" and, finally, "One Last Song".

Table 2. Results of variable count - Pray

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	43	36	83.7	1
(r)	16	12	75	1
(t)	2	2	100	-
(a)	-	-	-	-

As can be concluded from the table, Sam Smith models his singing accent closely on American English, in respect of the selected set of variables. There is even one variable whose pronunciation on the part of the singer completely adheres to the American English model, that is (t) realized as [ɾ] or /d/ in intervocalic position and before a lateral approximant. Since this variable only occurs twice throughout the whole song, however, little weight can be attached to its meaningfulness. The results of the two variables (ay) and (r), on the other hand, are of more relevance to the analysis. In the case of the former variable, Smith manages to nearly pronounce 85 percent of /aɪ/s as [a], and in the case of the latter, 75 percent of post-vocalic /r/s are realized by the singer.

Table 3. Results of variable count - Burning

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	29	23	79.3	-
(r)	31	27	87.0	1
(t)	-	-	-	-
(a)	-	-	-	-

Smith's singing style displays similar tendencies towards the general American-type accent in his song "Burning". Out of 29 possible realizations of the variable (ay) as [a], the artist succeeds 23 times, which equals nearly 80 percent. The singer's firm adherence to American English variants, moreover, manifests itself in his use of the (r) variable in post-vocalic position, which accounts for approximately 90 percent.

Table 4. Results of variable count - One Last Song

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	29	23	79.3	-
(r)	22	16	72.7	-
(t)	3	0	0	-
(a)	5	5	100	-

The pronunciation of the singer in "One Last Song" markedly differs from "Pray" in terms of the (t) variable. Whereas Smith succeeds to pronounce all occurring /t/s as [t̪] or /d/ in the first song analyzed, in the last he fails to realize the American English variant of the (t) variable three times out of three possible occurrences, which equals zero percent. In addition, while Smith's realization of post-vocalic /r/s amounts to nearly 90 percent in "Burning", in "One Last Song" the number drops to 72.7 percent. The (a) variable, on the contrary, accounts for 100 percent. Finally, comparing Smith's pronunciation of the (ay) variable in this song with the previous two, it can be deduced that the reduction of the /aɪ/-glide to [a] is this singer's most successful modification in the direction of a general American-type accent while performing.

4.1.2. Adele

Adele Laurie Blue Adkins, in short *Adele*, is a British pop, soul, jazz, and R&B singer and songwriter from London. She is one of the most successful artists of the 21st century, with more than one hundred million sound recording media being sold. Three songs were selected from Adele's last studio album "25", released in 2005. The songs will be analyzed in the following order: "Hello", "Million Years Ago", and "River Lea".

Table 5. Results of variable count - Hello

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	43	32	74.4	-
(r)	43	34	79.0	3
(t)	4	4	100	-
(a)	1	1	100	-

In her song "Hello", Adele's employment of the variables (t) and (a) is entirely modeled on the American English variants [ţ] or /d/ and /æ/, although the (a) variable carries less weight than (t) because it only occurs once throughout the whole song. Moreover, the singer's realization of the (r) and (ay) variable achieves a good result with almost 80 percent of post-vocalic /r/s and nearly 75 percent of /aɪ/-glides being pronounced according to the general American-type accent. With regard to the (r) variable, it needs to be added that I decided to exclude its occurrence in the bridge from the analysis in addition to the three unidentified /r/-sounds, as indicated by table 5, due to the problematic detection of the correct variant. The lengthening of the syllables of the word *anymore*, which appears four times, hinders the accurate identification of post-vocalic /r/s while singing.

Table 6. Results of variable count - Million Years Ago

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	44	34	77.2	-
(r)	15	14	93.3	6
(t)	3	3	100	-
(a)	2	2	100	-

Adele's realization of the reduced American English variant [a] for the variable (ay) obtains a similar result in "Million Years Ago", compared to the song analyzed previously. 34 [a]s out of 44 possible instances were counted, which amounts to 77.2 percent. By comparison with "Hello", the singer's use of post-vocalic /r/s is far more successful in this song, with almost 95 percent of the (r) variable being pronounced in the American way. Concerning the American English variants of the two variables (t) and (a), Adele manages to reach one hundred percent. Moreover, it needs to be said that two additional occurrences of [ɾ]s at the segmental level, besides the three indicated in the table, were observed, namely in the word *party* [ˈpɑːrɾi] (to be found in the chorus). Since the [ɾ] in this word does not occur intervocalically or before a lateral approximant, it was not added to the count.

Table 7. Results of variable count - River Lea

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	49	46	93.8	2
(r)	51	48	94.1	7
(t)	1	1	100	1
(a)	7	7	100	-

Even though it could be argued that the scene of action of "River Lea" is situated in England, because the song title contains another term for the river *Thames*, it rigorously adheres to the American English model of pronunciation in respect of the selected variables. The American English variants [ɾ] or /d/ and /æ/ achieve one hundred percent in their realization. The reduction of the /aɪ/-glide to [a] as well as the use of post-vocalic /r/s also obtain a spectacular result, constituting, respectively, 93.8 and 94.1 percent. Out of all analyzed songs by Adele, "River Lea" is the one modeled the most on the general American-type accent. Compared to Sam Smith, in the case of Adele it is the (r) variable that is the most successful in its adhering to the American English variant. Although the two variables (t) and (a) are pronounced each time that they appear in the American way, taking the significantly higher number of (r) occurrences into consideration, the result of the latter variable bears greater meaningfulness than the former two. More precisely, a total number of 109 post-vocalic /r/s could be counted, as opposed to ten instances of the (a) and nine of the (t) variable.

4.1.3. Ed Sheeran

The final pop artist's pronunciation to be investigated is Edward Christopher Sheeran's. *Ed Sheeran*, which is his stage name, is a British singer and songwriter, who was born in Halifax, in the north of England. Later he and his family moved to Framlingham, in Suffolk, in East-Anglia, where he went to secondary school. The selection of music by this artist for the analysis is composed of the two songs "Perfect" and "Save Myself" from Sheeran's last studio album "÷", which was released two years ago, as well as the track "Thinking Out Loud" from his album "x", from 2014.

Table 8. Results of variable count - Perfect

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	40	22	55	-
(r)	39	16	41.0	7
(t)	4	4	100	-
(a)	6	0	0	-

In contrast to the two pop artists examined beforehand, Sheeran's singing accent adheres less closely to the American English model of pronunciation. In his song "Perfect" the (t) variable is the most successful one in terms of its realization in the American English way. Out of four instances, the singer pronounces four American English variants [ţ] or /d/. The second most successful variable is (ay), with 55 percent being realized as an American English reduced vowel [a]. The two least successful variables are (r) and (a), whose result amounts to 41.0 and zero percent, respectively.

Table 9. Results of variable count - Save Myself

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	46	21	45.6	2
(r)	18	8	44.4	-
(t)	-	-	-	-
(a)	-	-	-	-

With respect to the (r) variable in "Save Myself", the result of realized post-vocalic /r/s very much resembles that of the previous song. Out of 18 possible (r) instances, eight are pronounced by Sheeran, which equals about 44 percent. Moreover, approximately 46 percent of (ay) occurrences are realized as [a]s by this singer. Sheeran's use of the American English variant [a] in this song obtains the lowest number among all British pop songs analyzed in this study.

Table 10. Results of variable count - Thinking Out Loud

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	24	19	79.1	2
(r)	43	13	30.2	5
(t)	3	3	100	-
(a)	1	0	0	-

The variable that is being modeled the most on its American English variant by this artist in this song and in general is (t). In three out of three instances, Sheeran pronounces this variable as [t̬] or /d/, reaching one hundred percent. The realization of [a]s in "Thinking Out Loud" nearly amounts to 80 percent, which is Sheeran's most successful result. In stark contrast to the (r) variable, whose employment is the least successful in this song. Out of 43 possible instances, Sheeran only pronounces 13 post-vocalic /r/s, which approximately accounts for 30 percent. One single occurrence of the (a) variable could be observed in this song, which the artist pronounces as the southern British English long vowel /ɑː/, equaling zero percent.

4.2. Rock genre

4.2.1. Florence + The Machine

Florence + The Machine are an indie rock band from London, which was formed in 2007. The band's vocalist and songwriter is Florence Leontine Mary Welch. Welch's pronunciation will be analyzed on the basis of the following selection of songs: "Moderation", which was released this year, on the 24th of January, as well as "Patricia" and "Delilah" taken, respectively, from the band's last studio album "High As Hope", from 2018, and "How Big, How Blue, How Beautiful", from 2015.

Table 11. Results of variable count - Moderation

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	14	12	85.7	-
(r)	17	2	11.7	6
(t)	5	5	100	-
(a)	4	4	100	-

Welch's singing style cannot be classified neither as belonging to a south-eastern England nor general American English model of pronunciation. There are variables that reach one hundred percent in their realization as American English variants, such as (t) and (a). The (ay) variable obtains a good result, with twelve out of fourteen possible instances being pronounced as the /aɪ/-glide's reduced monophthongal form [a], amounting to 85.7 percent. The variable that surprises the most in Welch's performance is (r). In comparison to the previously analyzed pop artists, the number of realized post-vocalic /r/s is considerably low in Welch's singing style. Only two out of a total of 17 post-vocalic /r/s are realized by this artist, which approximately accounts for 12 percent.

As a side remark, Welch is known for her high notes in singing. Singing inherent constraints, for example, the lengthening of syllables as well as the whispering rather than singing of high notes, did not allow me to categorize more than one quarter of occurring post-vocalic /r/s correctly.

Table 12. Results of variable count - Patricia

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	21	11	52.3	2
(r)	42	26	61.9	5
(t)	4	2	50	-
(a)	-	-	-	-

Florence + The Machine's song "Patricia" achieves a solid result with regard to all the variables occurring in it. The most successful variable is (r), whose realization amounts to about 62 percent. The second most prominent variable in Welch's singing style applied in this song is (ay). Out of 21 possible instances eleven /aɪ/-glides are reduced to [a], which equals 52.3 percent. Concerning the last variable that is present in this song, it can be concluded that every second /t/ is modeled according to its American English variant [t̬] or /d/.

Table 13. Results of variable count - Delilah

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	83	46	55.4	1
(r)	68	17	25	8
(t)	-	-	-	-
(a)	15	15	100	-

The variable that adheres most firmly to the general American-type accent is (a). All possible instances of the (a) variable are realized as the American English variant /æ/ by Welch. The second most prominent American English variant in "Delilah" is [a], whose pronunciation by Florence + The Machine's lead singer reaches about 55 percent. The variable modeled the least on American English is another time (r); one quarter of a total of 68 post-vocalic /r/s is present in this artist's singing style.

4.2.2. Mumford & Sons

Mumford & Sons are an English folk-rock band. They were founded in 2007, in London. Marcus Oliver Johnston Mumford is the band's lead singer, guitarist, and songwriter. The analysis of Mumford's singing accent will be performed by means of the following three songs: "If I Say" and "Wild Heart" from the band's current studio album "Delta", which was released last year in November, and "Wilder Mind" form their penultimate album "Wilder Mind", from 2015.

Table 14. Results of variable count - If I Say

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	40	36	90	2
(r)	17	13	76.4	1
(t)	3	3	100	-
(a)	1	0	0	-

The American English variant that Mumford models his singing accent most closely upon in the song "If I Say" is [ţ] or /d/. Out of three possible instances of the (t) variable, the band's lead singer manages to pronounce each in the American way. The (ay) variable, furthermore,

obtains an impressive result, with 36 /aɪ/-glides out of a total of 40 being realized as the American English variant [a], amounting to 90 percent. Moreover, regarding the (r) variable, approximately 76 percent of post-vocalic /r/s appear in Mumford's singing pronunciation. Finally, only one occurrence of the (a) variable could be observed in this song, which is realized as the southern British English vowel /ɑː/, equaling zero percent.

Table 15. Results of variable count - Wild Heart

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	26	16	61.5	-
(r)	33	28	84.8	7
(t)	4	2	50	-
(a)	14	0	0	-

As it was the case with Florence + The Machine's lead singer, the influence of the American English model of pronunciation on Mumford's singing accent varies in its intensity. While the (r) variable achieves a good result, with almost 85 percent of post-vocalic /r/s being realized, the variables (ay) and (t) show a poorer result. Out of 26 possible (ay) instances, 16 are pronounced as the American English variant [a], which accounts for 61.5 percent. Additionally, whereas the singer manages to pronounce each occurring (t) variable in "If I Say" as [t̬] or /d/, his success decreases by 50 percent in "Wild Heart". The (a) variable, on the other hand, experiences an identical treatment in this and the previous song, namely, zero percent of this variable are pronounced as /æ/ by Mumford.

Table 16. Results of variable count - Wilder Mind

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	17	9	52.9	-
(r)	9	7	77.7	2
(t)	6	4	66.6	-
(a)	-	-	-	-

The last song performed by Mumford & Sons to be examined is “Wilder Mind”. The variable modeled the most on the general American-type accent in this song is (r); about 78 percent of this variable are realized as post-vocalic /r/s. The success of this result is followed by the employment of the (t) variable in Mumford’s singing accent, which accounts for approximately 67 percent. The at least successful variable in this song, but still relatively successful, is (ay). Out of 17 possible /aɪ/s, the singer pronounces eight, achieving 52.9 percent.

4.2.3. The Kooks

The last band to be analyzed within the scope of this study is The Kooks. This English band can be categorized into the genres of indie and alternative rock as well as Britpop. The Kooks were formed in 2004, in Brighton, a town situated in the south-east of England. Their front man is called Luke Pritchard. The analysis of Pritchard’s singing accent encompasses the following songs: “Chicken Bone” from their last studio album “Let’s Go Sunshine”, from 2018, and “Forgive & Forget” and “Westside” from their album “Listen”, released in 2014.

Table 17. Results of variable count - Chicken Bone

	Total possible	**Total AE variants**	**% AE adherence**	**Unidentified**
(ay)	27	22	81.4	4
(r)	17	6	35.2	1
(t)	4	3	75	-
(a)	1	0	0	-

Like the two former representatives of British rock music, Pritchard’s singing accent neither adheres to the British English nor American English model of pronunciation. Whereas his realizations of the (ay) and (t) variable are mainly modeled on the American English variants [a] and [t̬] or /d/, the variables (r) and (a) cannot be said to do so. Only six out of 17 possible instances of post-vocalic /r/s were observed in “Chicken Bone”, which equals about 35 percent. Zero percent of the long and unrounded vowel /ɑː/, which is a feature typical of the south of England, were pronounced by The Kooks’ lead singer. Nevertheless, since only one occurrence of the (a) variable could be counted, this result carries less weight compared to that of the other variables investigated.

Table 18. Results of variable count - Forgive & Forget

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	12	11	91.6	2
(r)	31	1	3.2	4
(t)	4	4	100	-
(a)	2	2	100	-

The variable count for the song "Forgive & Forget" demonstrates that the front man's singing accent adheres to the American English model of pronunciation regarding most of the variables. All possible instances of the (t) and (a) variable are realized as the American English variants [ţ] or /d/ and /æ/, instead of their British English counterparts /t/ or [ʔ] and /ɑː/. The (ay) variable also obtains an impressive result, with eleven out of twelve /aɪ/-glides being reduced to [a]. There is one variable, however, that Pritchard tends to pronounce the same way in singing as he does when speaking, that is the (r) variable. In only one instance of 31 possible, does he realize a post-vocalic /r/, which accounts for 3.2 percent. This is the lowest percentage achieved so far for this variable among all the analyzed singers.

Table 19. Results of variable count - Westside

	Total possible	Total AE variants	% AE adherence	Unidentified
(ay)	11	9	81.8	1
(r)	40	6	15	2
(t)	6	6	100	-
(a)	-	-	-	-

In "Westside", the last song analyzed within the frame of this study, Pritchard's singing accent shows again no regular pattern. Thus, it has to be classified as neither belonging to a south-eastern England English model of pronunciation nor the general American-type one. All possible instances of the (t) variable are realized as the American variant [ţ] or /d/. This result is followed by the (ay) variable, with nine out of a total of eleven /aɪ/s being pronounced as [a], nearly accounting for 82 percent. The (r) variable is The Kook's lead singer's least successful modification towards the American English accent in this song and in general. Out of 40 possible instances, he pronounces six post-vocalic /r/s, which amounts to 15 percent.

5. Discussion of results

The results obtained in the study on pop and rock song pronunciation will be discussed in this chapter. For this purpose, the total number of the variables (ay), (r), (t), and (a) and their realization as the American English variants [a], /r/, [ɾ] or /d/, and /æ/ will be counted up for the genre of British pop as well as that of British rock music. A comparison between these two musical genres should thereby be made possible. Aside from the genre-related comparison, an internal comparison of the selected group of six artists will be provided additionally. Beyond that, I will compare and contrast the results of my empirical research with what Trudgill (1983) and Simpson (1999) discovered in their studies in order to see how the modification towards the Americanized singing style in British pop and rock music has developed since the 1960s.

However, before moving on to the discussion of the results, the limitations of the study conducted within the context of this diploma thesis and possible problems it might create need to be referred to. In addition to this, the ways my analysis of British pop and rock song pronunciation develops and completes former research will be addressed.

In the first place, it has to be stressed that exclusively the phonological level was analyzed in this study of British pop and rock song pronunciation. Unlike Trudgill (1983) and Simpson (1999), whose studies also take grammatical and lexical aspects into consideration, I decided to place the emphasis of my investigation on individual phonemes. The underlying idea behind this decision is the production of a precise and in-depth analysis of the variants used by the singers, rather than being able to only touch upon numerous issues. With regard to the individual phonemes or phonological variables that were selected, it has already been mentioned that they are based on Trudgill's (1983) summary, which was also adopted by Simpson (1999) (see sub-chapters 2.4. and 2.7.). Additionally, I reduced the number of the investigated phonological variables from six to four in order to devote the highest degree of concentration and attention possible to the correct identification and classification of the selected set of variables and variants. Consequently, the employment of the unrounded /ɑ/ in words such as *body* and *top* instead of the typical British English vowel /ɒ/ was left out of consideration. Moreover, I found the replacement of the vowel in words like *love* or *done* by [ə] particularly difficult to identify. Simpson (1999), who continued Trudgill's (1983) research, excluded the exact same phoneme from his analysis without mentioning the reason for his decision.

Aside from the need to make a selection of phonemes to observe, further areas within the broad field of phonology, for instance, phonotactic features, could not be included in this study. The

investigation of each eastern and south-eastern England English accent in addition to each branch of phonology would require a far more extended period of time. In consequence, this analysis of pop and rock song pronunciation primarily takes place at the segmental level, exclusively focusing on individual phonemes, and slightly at the suprasegmental due to the importance of linking phenomena for connected speech. Hence, linking and intrusive /r/s were not added as post-vocalic /r/s to the variant count (see sub-chapter 3.2.).

Another analytical step, which might impose limitations but had to be taken, is the restriction of the corpus of study to a number of six artists and 18 songs. Trudgill's (1983) and Simpson's (1999) studies include a larger number of singers and songs, thus, it can be argued that they provide a more truthful picture of the way former British pop and rock singers modified their singing pronunciation in the direction of a general American English accent. Nonetheless, although a smaller sample of artists and songs was analyzed in my study, as well as the period in which the songs were released was limited to five years, in contrast to Trudgill's (1983) two decades and Simpson's (1999) four decades research, my selection of singers is more carefully chosen than the previously mentioned researchers'. This study of pop and rock song pronunciation solely includes British pop and rock singers from the east and the south-east of England due to the reason that those speakers' accents vary to a greater extent from the general American-type accent than accents from the north or south-west of England or even other British English varieties, such as Scottish English, for example (see sub-chapter 3.3.). Trudgill (1983) and Simpson (1999), on the other hand, do not seem to have found a restriction of their sample group like mine necessary. The corpus of their studies contains bands and singers from different regions of Great Britain, such as The Beatles (Liverpool), Oasis (Manchester), Mark Knopfler (Glasgow), etc. Therefore, their analyses can evoke problems because some varieties spoken in the north and the south-west of England have particular features of pronunciation in common with American English. Whereas Trudgill (1983) names the features he had to exclude regarding certain bands' background, Simpson (1999) does not describe the way he handled variants used by speakers of some British English varieties and of the general American-type accent.

Further ways my piece of work develops and completes former studies is the inclusion of a comparison between the genres of pop and rock. As distinct from Trudgill's (1983) and Simpson's (1999) research, this study compared and contrasted two musical genres, revealing convincing results. Additionally, it improves older research by considering a larger amount of reasons for the modification of British pop and rock artists' singing accent. Not only does my

analysis build on motives suggested by Trudgill (1983) and Simpson (1999), such as Le Page's (1968) concept of linguistic behavior, Giles' (1973) accommodation theory, or Halliday's (1995) functional model of factors that affect register choice, but it also highlights the fact that the act of singing entails specific constraints at the phonological level, like the lengthening of syllables or the easier realization of monophthongized vowels and sonorous consonants (see sub-chapter 2.5.). Explanations of a natural and technical character were not regarded by the two scholars, even though research in this field was present in the 1980s and 1990s.

Furthermore, a crucial point to improve that needs to be taken into account is that the singing accent of the chosen representatives of current British pop and rock music was analyzed in one single performance. I am well aware that the singers' pronunciation might produce different results in other performances in respect of the intensity of its adherence to the American English model of pronunciation.

Another aspect that has to be considered in an analysis of pronunciation is the fact that language changes. All of the observed features of pronunciation, which I divided into the categories British English and American English variants, still seem representative of accents from the south of England and East Anglia.

To summarize, in order to obtain an even more accurate picture of current British pop and rock artists' singing accents the corpus has to be enlarged, including a greater number of representatives of British pop and rock music, songs, and performances of the same song. Furthermore, a longer diachronic picture could be created by continuing where Simpson (1999) stopped, namely at the beginning of the new millennium, and analyzing songs from the year 2000 onward. Apart from this, phonemes could be added as well as additional levels and features of accents, such as the suprasegmental level or phonotactic elements, to receive an even more convincing analysis. Finally, the researcher could also consider the inclusion of grammatical and lexical aspects as well as other musical genres in his or her investigation.

Having addressed the advantages and possible limitations of this study, the results will be discussed as a next step. Adding up the numbers of all four variables and their pronunciation as the American English variants [a], /r/, [t̬] or /d/, and /æ/, it can be concluded that the three pop artists Sam Smith, Adele, and Ed Sheeran model their singing accent more closely on a general American-type accent than the chosen British rock musicians. In sum, a total of 667 variables occurred in the nine pop songs selected, out of which 476 were realized as the American English variants indicated above. This amounts to 71.3 percent. The success of the representatives of the current British rock scene, including Florence + The Machine, Mumford & Sons, and The

Kooks, accounts for 54.8 percent, on the other hand. Out of 598 possible instances of the variables (ay), (r), (t), and (a), 328 adhere to phonological elements of American English.

In conclusion, it can be said that the singing accent employed by the chosen three pop artists is adapted with greater success or accuracy to American English features of pronunciation than that of the select three rock performers. Table 20 includes the results of the total number of each variable pronounced as its American English variant for the genres of pop and rock:

Table 20. Results of total variable count for the genres of pop and rock

Variable/variant	Genre of pop	Percentage	Genre of rock	Percentage
(ay) / [a]	347/256	73.7	251/172	68.5
(r) / /r/	278/188	67.6	274/106	38.6
(t) / [t̬] or /d/	20/17	85	36/29	80.5
(a) / /æ/	22/15	68.1	37/21	56.7
in total	667/476	71.3	598/328	54.8

As the table demonstrates the American English variant realized most successfully among both groups, the representatives of British pop and rock music, is [t̬] or /d/. While 85 percent of all possible occurrences of the (t) variable are realized by the pop singers in the American English way, the rock artists achieve a close result of 80.5 percent. The second variable modeled the closest on its American English variant is (ay). Almost 74 percent of /aɪ/-glides are reduced to [a] by Sam Smith, Adele, and Ed Sheeran, in contrast to 68.5 percent reached by the bands Florence + The Machine, Mumford & Sons, and The Kooks. The results of the (ay) variable are succeeded by that of the (a) variable. In 15 out of 22 cases, the pop singers use an American English /æ/ instead of its southern British counterpart /ɑː/, which equals approximately 68 percent. The rock artists, on the other hand, pronounce 21 out of a total number of 37 (a) instances as /æ/, obtaining a result of nearly 57 percent. The variable that adheres the least to its American English counterpart is (r). Whereas almost 68 percent of post-vocalic /r/s are applied in the performances of the chosen British pop artists, the rock bands' realization of this phonological feature amounts to approximately 38 percent.

Trudgill's (1983) and Simpson's (1999) variable count in the analysis of select British pop and rock songs of the 1960s to the 1990s indicates a similar result to the findings of my own empirical research, which focuses on current British pop and rock performances between the years 2014 and 2019. In both afore-mentioned studies the (t) variable is the one following the

American English model of pronunciation most precisely and faithfully. In other words, the realization of the British English variants /t/ and [ʔ] as [t̬] or /d/ presents the phonological feature adopted most successfully by British performers of the 1960s to the 1990s while singing. This observation applies regardless of the period (1960s, 1970s, 1980s, 1990s) or of the genre or sub-genre (mainstream pop music versus Britpop or punk rock) the songs of the analyzed singers belonged to. With respect to the remaining three variables, it can be summarized that their employment experienced more changes. For instance, while the use of [a] instead of the diphthong /aɪ/ was common in British pop and rock songs of the 1960s, its appearance receded in the 1970s. A similar situation can be observed concerning the variables (r) and (a).

The other significant observation gained from Trudgill's (1983) and Simpson's (1999) research that is confirmed by mine is the fact that the adoption of American English variants by select British pop and rock artists is of an irregular and variable character. None of the pop and rock musicians' singing accent exclusively adheres to one of the pronunciation models in focus, i.e. the general American-type accent or east-Anglian and south-eastern England English. Quite the reverse, each singer investigated intermingles phonological features of both models of pronunciation but does so in differing proportions.

Moving from the variable modeled most often on its American English variant to the most successful artist in the modification of his or her singing pronunciation towards the general American-type accent, the results of the study imply the following:

Out of the pop singers, it is Adele whose singing accent adheres most firmly to pronunciation features of American English. Ranked second is Sam Smith and in final place Ed Sheeran. The percentage of American English variants used by these artists equal in the case of Adele 85.9 percent, Sam Smith 80 percent, and Ed Sheeran 47.3 percent. Whereas Adele's and Sam Smith's results only differ slightly, Ed Sheeran's motivation regarding an accent modification towards American English in singing is considerably smaller. Plausible reasons will be offered later.

Among the select representatives of British rock music, the band most successful in its modification towards the Americanized singing style is Mumford & Sons, followed by Florence + The Machine, and, in the end, The Kooks. The singing accent of these bands' lead singers is adapted to American English features of pronunciation to the following extent: Marcus Mumford 69.4 percent, Florence Welch 51.2 percent, and Luke Pritchard 45.1 percent.

Comparing the results achieved by all six artists, the variable and American English variant counts reveal the following concerning the British pop and rock singers' success in modifying their accent on American English while singing:

Table 21. Closest modification towards AE among select British pop and rock artists

Variables/AE variants in total	Artist	Percentage
263/226	Adele	85.9
180/144	Sam Smith	80
170/188	Marcus Mumford	69.4
273/140	Florence Welch	51.2
224/106	Ed Sheeran	47.3
155/70	Luke Pritchard	45.1

According to this table, among all the analyzed pop and rock artists, the singer whose singing accent adheres most strictly to the general American-type accent is Adele, who is closely followed by Sam Smith. Ranked third is Marcus Mumford and fourth Florence Welch. The pop artist Ed Sheeran can be placed in penultimate and the rock singer Luke Pritchard in ultimate position with respect to their adoption of American English features of pronunciation while singing.

The degree to which the selected singers' pronunciation is adapted to American English phonological characteristics might vary in terms of the following two factors: their origin and musical tendencies or inspirations within the broad genre of popular music. In this respect, the impressive results of the American English variant count achieved by Adele and Sam Smith are not surprising, taking the soul character of their singing styles into consideration. Soul music originated from R&B (alias Rhythm & Blues), the categorical label for African-American popular music, between the years of 1965 and 1967 (Brackett 2016: 171). Thus, it could be argued that Adele's and Sam Smith's singing accents are modeled more closely on the American English model of pronunciation due to their admiration for soul music. A phonological variant that emphasizes the Southern US and African-American English influence on the pronunciation of British pop and rock songs is the reduced form [a], otherwise known as the 'confederate' vowel. This observation seems also true for Florence + The Machine's lead singer Welch, whose singing style is marked by elements belonging to the genre of soul. Similar to Adele, Sam Smith, and Florence Welch, also the band Mumford & Sons seems to be inspired by an American community situated in the south of the US. This becomes clear when taking a

closer look at the instruments played by the members of this English folk-rock band, which inter alia encompass the banjo. This plucked instrument was invented and brought to North America by African slaves, as Jones-Bamman (2017: 22) comments. In the last century, the banjo developed into a symbol of "rural *white* culture" (Jones-Bamman 2017: 22) and the American south (Jones-Bamman 2017: 212). As an instrument it is associated, nowadays, most closely with the northern American genre of country music.

Ed Sheeran and The Kooks' front man Luke Pritchard, on the other hand, display a tendency towards more local accents in their singing performances. A plausible explanation for this may be the fact that these two artists are the only ones who are not from London. Sheeran was born in West Yorkshire, situated in the central north of England, and moved later with his family to East Anglia, while Pritchard is from Brighton, a town located south from London. Hence, both singers come from smaller towns, where their music might not be affected by the influence of the mainstream to the same extent as that of artists from bigger and more metropolitan cities, like London. A further explanation for the observed employment of a higher amount of British English pronunciation features, I believe, could be the sub-genres within the broad genres of pop and rock that their music can be classified as. In the case of Sheeran, it is hip hop, including elements of rap, that exerts an effect on his singing style. As Simpson (1999: 350) asserts, the more the singing style of performers resembles the mode of speaking, the less their singing pronunciation adheres to other accents than their native one. This claim appears suitable for Sheeran, who sounds more British in songs that include faster rhythms and features of hip hop music and rap. As opposed to this, the music produced by The Kooks contains elements of Britpop. This sub-genre, like several others, emerged with the idea of placing emphasis on the 'Britishness' of particular singers as a way of expressing distinctiveness within the broad genre of popular music. Bearing this in mind, it could be considered odd to listen to The Kooks' music, which is representative of the genre Britpop, and hear an accent entirely modeled on American English.

With regard to topic-influenced modification, as suggested by Hymes' (1968) ethnography of speaking, towards the British English or American English model of pronunciation, the following could be observed in the select British pop and rock songs from 2014 until now. The majority of songs deals with issues of love (e.g. "Hello" by Adele, "Perfect" by Ed Sheeran, "If I Say" by Mumford & Sons, etc.) and experience gained throughout life, triggering, for example, emotions of regret ("Million Years Ago" by Adele) and disappointment ("Save Myself" by Ed Sheeran). Additionally, several references to religious and biblical topics were

noticed. Examples that illustrate this are the song titles “Pray” by Sam Smith and “Delilah” by Florence + The Machine. Further instances demonstrating religious content are the lines of the following song lyrics (see appendix):

- “Then bow your head in the house of God […]” (in the chorus of the song “Moderation” by Florence + The Machine)
- “You told me all doors are open to the believer, I believe her […]” (in the pre-chorus of “Patricia” by Florence + The Machine)
- “You won't find me in church reading the Bible […]” (in the second verse of “Pray” by Sam Smith)
- “I'm not a saint, I'm more of a sinner […]” (in the second verse of “Pray” by Sam Smith)

Apart from two songs, no others pointing to themes or vocabulary related to Great Britain were encountered in the corpus of this study. These songs are “River Lea” by Adele and “Chicken Bone” by The Kooks. As has already been addressed in the analysis of the select British pop and rock artists’ singing accent, *River Lea* is a smaller river in England that joins the river Thames. In addition to the song title’s clear reference to England, the song includes numerous examples that are concerned with the origin and roots of the voice of the text, such as:

a) “When I was a *child* I *grew up* by the *River Lea*
There was something in the water, now that something's in me […]” [my emphasis].

b) “But it’s in my *roots*, it’s in my *veins*
It’s in my *blood* and I stain every heart that I use to heal the pain […]” [my emphasis].

As these two extracts indicate, the words of the song “River Lea” (e.g. roots, veins, blood, child, grew up) refer to the voice of the lyrics’ origin and past. In consequence, it could be assumed that the singing accent employed in this performance could principally contain elements belonging to the British English model of pronunciation. This is, however, not the case. On the contrary, among all the analyzed songs by Adele, “River Lea” achieves the highest result concerning the modification of the singer’s pronunciation in the direction of the general-American type accent. More precisely, 93.8 percent of the variable (ay) are realized as [a]s, 94.1 percent of (r) instances were used as post-vocalic /r/s, and one hundred percent of (t) and (a) instances are employed in the American English way, namely as the variants [ţ] or /d/ and /æ/. Thus, the example of Adele’s “River Lea” shows that even though the content of the song might be related to Great Britain, this does not necessarily have to mean that the phonological features present in this song adhere to a British English model of pronunciation.

The second example containing references to British English is the song "Chicken Bone" by The Kooks. The following extract serves as an illustration:

> "'Cos tomorrow I'll bring two small chocolates and a bottle of wine, a very nice time
> All my *pennies*, my *farthings* for my mortgage that I'm under […]" [my emphasis].

Whereas *pennies* could be argued to also refer to the US American currency, *farthings* is an unmistakable indicator for a former British currency. Besides the level of vocabulary, an observation towards the British English accent could be made on the level of phonology. There are two remarkable features of pronunciation, which were categorized as post-vocalic /r/s in the variable count of this study, that occur in the words *farthings* and *under* (to be encountered in the bridge of the song "Chicken Bone"). I decided to include these two instances of the (r) variable in the American English variant count since the post-vocalic /r/ is evidently pronounced in both words, as opposed to the typical British English absence of the /r/-sound in this environment (unless it is needed as a linking or intrusive /r)/. Nonetheless, it needs to be said that the two post-vocalic /r/s in *farthings* and *under* are by no means realized as the alveolar approximant consonant, but rather as a rolled /r/-sound typical of Romance or Slavic languages. As distinct from Adele's "River Lea", The Kook's "Chicken Bone" is modeled to a considerably smaller extent on the American English model of pronunciation. Out of 49 possible occurrences of the variables (ay), (r), (t), and (a), 31 were pronounced as their American English variants, which approximately amounts to 63 percent. This percentage is relatively high taking the sub-genre of Britpop that The Kooks are representative of into consideration. However, compared to Adele's result of 94.4 percent (out of 108 possible variables, 102 were pronounced in the American English way), Pritchard adopts a significantly lower number of features associated with American English pronunciation.

To summarize, the two songs "River Lea" and "Chicken Bone" illustrate the varying degree of influence that content, in Adele's case, or vocabulary, in The Kooks', can exert on the level of pronunciation.

To conclude, this chapter attempted to discuss the findings of the analysis of select British pop and rock artists from the east and the south-east of England in an adequate way, by indicating, for example, which variable out of the chosen four was the one adopted most often in adherence to its American English variant as well as which singer was the most successful in the modification of his or her British English pronunciation while singing. Furthermore, a comparison was drawn between the findings of former research carried out in the field of British pop and rock song pronunciation and the outcomes of my study. As a final step, the way the

intensity of the influence the American English model of pronunciation exerts on British pop and rock music between 2014 until now might vary, was demonstrated in terms of the singers' origin, genres and sub-genres their music can be classified to as well as topic and vocabulary employed in the songs. Besides the discussion of this study's results, the advantages and possible limitations of the empirical research conducted within the context of this thesis were referred to.

6. Conclusion

The first major part of this diploma thesis aimed at providing an extensive review of literature relevant to this study of British pop and rock song pronunciation. In this review the development of the sociolinguistic discipline and its research interest in the contextualized use of grammatical knowledge in real-life situations, also including social and cultural factors, was discussed.

Moreover, an insight into the treatment of stylistic variation in variation studies and Labov's (1978) research and methodology was offered, foregrounding the method of the linguistic variable, which formed the basis of this study as well as of several others preceding it, such as Trudgill's (1983) and Simpson's (1999).

Furthermore, a comprehensive overview of the historical development of the Americanized singing style in British pop and rock music was given, tracing back to the beginnings of British pop and rock music in the 1960s to the late 1990s. More precisely, Trudgill's (1983) pioneering work in the sociolinguistics of pop and rock song pronunciation was presented, referring most importantly to his summary of phonetic variables adopted by British pop and rock artists of the 1960s and 1970s. The inclusion of Simpson's (1999) follow-up study, which is of equal importance as Trudgill's (1983) afore-mentioned, offered a longitudinal and diachronic picture of the way the dominance of stereotypical American English pronunciation features in British pop and rock music altered over four decades, i.e. between the 1960s and 1990s.

The detailed literature review was succeeded by an empirical study conducted within the context of this diploma thesis. The reason why I selected the British pop and rock song pronunciation as a topic for my thesis is the fact that in contrast to the analysis of the singing accent used by British pop and rock singers from the 1960s to the 1990s, the present-day situation remains rather under-researched. Thus, the objective of my quantitative study was to investigate whether or not currently popular British pop and rock artists from the east and the south-east of England tend to model their pronunciation on a general American-type accent when singing. The detailed phonetic analysis of a corpus of 18 songs, from 2014 up to now, indicated that the selected representatives of today's British pop scene (Sam Smith, Adele, and Ed Sheeran) and rock scene (Florence + The Machine, Mumford & Sons, and The Kooks) indeed modify their singing accent towards the following American English features of pronunciation: [a] instead of /aɪ/, presence of post-vocalic /r/, use of [ɾ] and /d/ in intervocalic position and before lateral approximants, and the substitution of /ɑː/ for /æ/.

The intensity of the linguistic modification while singing varied on the basis of the variable, the genre and sub-genres of the songs as well as the origin of the performers. While the (t) variable was the most successful one modeled on its American English variants [ɾ] and /d/, the variable that follows its American English counterpart the least is (r). With respect to the individual artists' success, it can be concluded that Adele is the singer whose singing accent adheres most closely to the American English model of pronunciation. The lowest results in the modification towards the general American-type accent were achieved by the Britpop and rock band The Kooks. As representatives of the sub-genre Britpop, this band might be less interested in mainstream trends but more in the identification with their British background. In addition to this, the comparative and contrastive analysis of the two genres pop and rock illustrated that British pop singers tend to model their singing accent to a greater extent on the American English model of pronunciation than the representatives of the British rock scene. Even though the variables were employed to differing degrees, as suggested by Trudgill (1983), each of the select pop and rock artists was identified as subjected to a linguistic modification towards American English while singing.

As a future direction, a larger corpus of study, involving a wider range of singers and songs as well as several performances by one and the same artist, should be included in further analyses. In addition to this, the way language changes has to be observed on a regular basis. In this way, stronger empirical evidence could be gathered, which is needed to be able to substantiate more consolidated claims about linguistic patterns in the data as well as to obtain a more comprehensive and detailed sociolinguistic model of British pop and rock singing.

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8. Appendix

8.1. Summary of diploma thesis in German/Zusammenfassung der Diplomarbeit

Diese Diplomarbeit beschäftigt sich mit dem Einfluss amerikanisch-englischer Aussprache auf eine Auswahl an aktuellen britischen Pop- und Rock-SängerInnen aus dem Osten und Südosten Englands. Das Ziel der Arbeit ist festzustellen in welchem Ausmaß die auserwählten KünstlerInnen der britischen Pop- und Rock-Szene ihren Akzent beim Singen an phonologische Charakteristika des amerikanischen Englischs anpassen. Hierfür wird eine quantitative Studie durchgeführt, in welcher 18 Lieder (jeweils neun pro Genre und drei pro KünstlerIn) aus dem Zeitraum 2014-2019 auf einer genauen phonetischen Ebene analysiert werden. Die Basis dieser Analyse bildet Trudgills (1983) Set phonologischer Variablen, welches von britischen Pop- und Rock-KünstlerInnen zwischen den 1960er und 1990er Jahren als eine Art Aussprachemodel befolgt wurde. Anhand Labovs (1978) Methode der Sprachvariabel wird außerdem gemessen, zu welchem Grad die vier Variablen (ay), (r), (t), und (a) als ihre amerikanischen und nicht britischen Varianten ausgesprochen werden. Auf diese Weise kann schnell und präzise ermittelt werden, ob die ausgewählten VertreterInnen der heutigen britischen Pop- und Rock-Musik ihre Aussprache während dem Singen an ein Aussprachemodel eines allgemeinen amerikanischen-englischen Akzents anpassen und in welchen Ausmaß diese Anpassung erfolgt.

8.2. Song lyrics

Color legend

Variants belonging to the following variables are highlighted as follows:

(ay)	blue
(r)	yellow
(t)	pink
(a)	grey

The source of all the following transcripts is *tophonetics* (https://tophonetics.com/).

8.2.1. Sam Smith

“Pray” (2017)

Song lyrics	British English	American English
Verse 1		
I'm young and I'm foolish, I've made bad decisions I block out the news, turn my back on religion Don't have no degree, I'm somewhat naive I've made it this far on my own But lately, that shit ain't been gettin' me higher I lift up my head and the world is on fire There's dread in my heart and fear in my bones And I just don't know what to say	aɪm jʌŋ ənd aɪm ˈfuːlɪʃ, aɪv meɪd bæd dɪˈsɪʒənz aɪ blɒk aʊt ðə njuːz, tɜːn maɪ bæk ɒn rɪˈlɪdʒən dəʊnt həv nəʊ dɪˈgriː, aɪm ˈsʌmwɒt nɑːˈiːv aɪv meɪd ɪt ðɪs fɑːr ɒn maɪ əʊn bət ˈleɪtli, ðæt ʃɪt eɪnt biːn ˈgɛtɪn mi ˈhaɪə aɪ lɪft ʌp maɪ hɛd ənd ðə wɜːld z ɒn ˈfaɪə ðəz drɛd ɪn maɪ hɑːt ənd fɪər ɪn maɪ bəʊnz ənd aɪ ʤəst dəʊnt nəʊ wɒt tə seɪ	aɪm jʌŋ ənd aɪm ˈfulɪʃ, aɪv meɪd bæd dɪˈsɪʒənz aɪ blɑk aʊt ðə nuz, tɜrn maɪ bæk ɑn rɪˈlɪdʒən doʊnt həv noʊ dɪˈgri, aɪm ˈsʌmˈwʌt ˌnaɪˈiv aɪv meɪd ɪt ðɪs fɑr ɑn maɪ oʊn bət ˈleɪɾli, ðæt ʃɪt eɪnt bɪn ˈgɪɾən mi ˈhaɪər aɪ lɪft ʌp maɪ hɛd ənd ðə wɜrld əz ɑn ˈfaɪər ðərz drɛd ɪn maɪ hɑrt ənd fɪr ɪn maɪ boʊnz ənd aɪ ʤəst doʊnt noʊ wʌt tə seɪ
Chorus 1		
Maybe I'll pray, pray Maybe I'll pray I have never believed in you, no But I'm gonna pray	ˈmeɪbiː aɪl preɪ, preɪ ˈmeɪbiː aɪl preɪ aɪ həv ˈnɛvə bɪˈliːvd ɪn juː, nəʊ bət aɪm ˈgənə preɪ	ˈmeɪbi aɪl preɪ, preɪ ˈmeɪbi aɪl preɪ aɪ həv ˈnɛvər bɪˈlivd ɪn ju, noʊ bət aɪm ˈgɑnə preɪ
Verse 2		
You won't find me in church reading the Bible	jʊ wəʊnt faɪnd mi ɪn ʧɜːʧ ˈriːdɪŋ ðə ˈbaɪbl	jʊ woʊnt faɪnd mi ɪn ʧɜrʧ ˈrɛdɪŋ ðə ˈbaɪbəl

I am still here and I'm still your disciple	aɪ əm stɪl hɪər ənd aɪm stɪl jə dɪˈsaɪpl	aɪ əm stɪl hir ənd aɪm stɪl jər dɪˈsaɪpəl
I'm down on my knees, I'm beggin' you, please	aɪm daʊn ɒn maɪ niːz, aɪm ˈbɛgɪn juː, pliːz	aɪm daʊn ɑn maɪ niz, aɪm ˈbɛgɪn ju, pliz
I'm broken, alone, and afraid	aɪm ˈbrəʊkən, əˈləʊn, ənd əˈfreɪd	aɪm ˈbroʊkən, əˈloʊn, ənd əˈfreɪd
I'm not a saint, I'm more of a sinner	aɪm nɒt ə seɪnt, aɪm mɔːr əv ə ˈsɪnə	aɪm nɑt ə seɪnt, aɪm mər əv ə ˈsɪnər
I don't wanna lose, but I fear for the winners	aɪ dəʊnt ˈwɒnə luːz, bət aɪ fɪə fə ðə ˈwɪnəz	aɪ doʊnt ˈwɑnə luz, bət aɪ fɪr fər ðə ˈwɪnərz
When I try to explain, the words run away	wɛn aɪ traɪ tʊ ɪksˈpleɪn, ðə wɜːdz rʌn əˈweɪ	wɛn aɪ traɪ tʊ ɪkˈspleɪn, ðə wɜrdz rʌn əˈweɪ
That's why I am stood here today	ðæts waɪ aɪ əm stʊd hɪə təˈdeɪ	ðæts waɪ aɪ əm stʊd hir təˈdeɪ
Chorus 2		
And I'm gonna pray, pray	ənd aɪm ˈgənə preɪ, preɪ	ənd aɪm ˈgɑnə preɪ, preɪ
Maybe I'll pray	ˈmeɪbiː aɪl preɪ	ˈmeɪbi aɪl preɪ
Pray for a glimmer of hope	preɪ fər ə ˈglɪmər əv həʊp	preɪ fər ə ˈglɪmər əv hoʊp
Maybe I'll pray, pray	ˈmeɪbiː aɪl preɪ, preɪ	ˈmeɪbi aɪl preɪ, preɪ
Maybe I'll pray	ˈmeɪbiː aɪl preɪ	ˈmeɪbi aɪl preɪ
I've never believed in you, no, but I'm gonna	aɪv ˈnɛvə bɪˈliːvd ɪn juː, nəʊ, bət aɪm ˈgənə	aɪv ˈnɛvər bɪˈlivd ɪn ju, noʊ, bət aɪm ˈgɑnə
Bridge		
Won't you call me?	wəʊnt jʊ kɔːl miː?	woʊnt jʊ kəl mi?
Can we have a one-to-one, please?	kən wi həv ə wʌn-tuː-wʌn, pliːz?	kən wi həv ə wʌn-tu-wʌn, pliz?
Let's talk about freedom	lɛts tɔːk əˈbaʊt ˈfriːdəm	lɛts tək əˈbaʊt ˈfridəm
Everyone prays in the end	ˈɛvrɪwʌn preɪz ɪn ði ɛnd	ˈɛvriˌwʌn preɪz ɪn ði ɛnd
Everyone prays in the end	ˈɛvrɪwʌn preɪz ɪn ði ɛnd	ˈɛvriˌwʌn preɪz ɪn ði ɛnd
Won't you call me?	wəʊnt jʊ kɔːl miː?	woʊnt jʊ kəl mi?
Can we have a one-to-one, please?	kən wi həv ə wʌn-tuː-wʌn, pliːz?	kən wi həv ə wʌn-tu-wʌn, pliz?
Let's talk about freedom	lɛts tɔːk əˈbaʊt ˈfriːdəm	lɛts tək əˈbaʊt ˈfridəm
Everyone prays in the end	ˈɛvrɪwʌn preɪz ɪn ði ɛnd	ˈɛvriˌwʌn preɪz ɪn ði ɛnd
Everyone prays in the end	ˈɛvrɪwʌn preɪz ɪn ði ɛnd	ˈɛvriˌwʌn preɪz ɪn ði ɛnd
Chorus 3		
Oh, and I'm gonna pray, I'm gonna pray, I'm gonna pray	əʊ, ənd aɪm ˈgənə preɪ, aɪm ˈgənə preɪ, aɪm ˈgənə preɪ	oʊ, ənd aɪm ˈgɑnə preɪ, aɪm ˈgɑnə preɪ, aɪm ˈgɑnə preɪ
Pray for a glimmer of hope	preɪ fər ə ˈglɪmər əv həʊp	preɪ fər ə ˈglɪmər əv hoʊp
Maybe I'll pray, pray, maybe I'll pray	ˈmeɪbiː aɪl preɪ, preɪ, ˈmeɪbiː aɪl preɪ	ˈmeɪbi aɪl preɪ, preɪ, ˈmeɪbi aɪl preɪ
I've never believed in you, no, but I'm gonna pray	aɪv ˈnɛvə bɪˈliːvd ɪn juː, nəʊ, bət aɪm ˈgənə preɪ	aɪv ˈnɛvər bɪˈlivd ɪn ju, noʊ, bət aɪm ˈgɑnə preɪ

“Burning” (2017)

Song lyrics	British English	American English
Intro		
I've been burning, yes, I've been burning	aɪv biːn ˈbɜːnɪŋ, jɛs, aɪv biːn ˈbɜːnɪŋ	aɪv bɪn ˈbɜrnɪŋ, jɛs, aɪv bɪn ˈbɜrnɪŋ
Such a burden, this flame on my chest	sʌʧ ə ˈbɜːdn, ðɪs fleɪm ɒn maɪ ʧɛst	sʌʧ ə ˈbɜrdən, ðɪs fleɪm ɑn maɪ ʧɛst
No insurance to pay for the damage	nəʊ ɪnˈʃʊərəns tə peɪ fə ðə ˈdæmɪʤ	noʊ ɪnˈʃʊrəns tə peɪ fər ðə ˈdæməʤ
Yeah, I've been burning up since you left	jeə, aɪv biːn ˈbɜːnɪŋ ʌp sɪns jʊ lɛft	jæ, aɪv bɪn ˈbɜrnɪŋ ʌp sɪns jʊ lɛft
Verse 1		
I've been smoking, oh	aɪv biːn ˈsməʊkɪŋ, əʊ	aɪv bɪn ˈsmoʊkɪŋ, oʊ
More than twenty a day	mɔː ðən ˈtwɛnti ə deɪ	mɔr ðən ˈtwɛnti ə deɪ
Blame it on rebellion	bleɪm ɪt ɒn rɪˈbɛljən	bleɪm ɪt ɑn rɪˈbɛljən
Don't blame it on me	dəʊnt bleɪm ɪt ɒn miː	doʊnt bleɪm ɪt ɑn mi
Wish I was younger	wɪʃ aɪ wəz ˈjʌŋə	wɪʃ aɪ wəz ˈjʌŋgər
Back to the nineteenth of May	bæk tə ðə ˈnaɪnˈtiːŋθ əv meɪ	bæk tə ðə ˈnaɪnˈtinθ əv meɪ
I had an open mind	aɪ həd ən ˈəʊpən maɪnd	aɪ həd ən ˈoʊpən maɪnd
Swore to never change	swɔː tə ˈnɛvə ʧeɪnʤ	swɔr tə ˈnɛvər ʧeɪnʤ
Pre-Chorus 1		
Funny how time goes by	ˈfʌni haʊ taɪm gəʊz baɪ	ˈfʌni haʊ taɪm goʊz baɪ
Had respect for myself	həd rɪsˈpɛkt fə maɪˈsɛlf	həd rɪˈspɛkt fər ˌmaɪˈsɛlf
That river ran dry	ðæt ˈrɪvə ræn draɪ	ðæt ˈrɪvər ræn draɪ
You reached the limit	jʊ riːʧt ðə ˈlɪmɪt	jʊ riʧt ðə ˈlɪmət
I wasn't enough	aɪ wɒznt ɪˈnʌf	aɪ ˈwɑzənt ɪˈnʌf
It's like the fire replaced all the love	ɪts laɪk ðə ˈfaɪə rɪˈpleɪst ɔːl ðə lʌv	ɪts laɪk ðə ˈfaɪər ˌriˈpleɪst ɔl ðə lʌv
Chorus 1		
I've been burning, yes, I've been burning	aɪv biːn ˈbɜːnɪŋ, jɛs, aɪv biːn ˈbɜːnɪŋ	aɪv bɪn ˈbɜrnɪŋ, jɛs, aɪv bɪn ˈbɜrnɪŋ
Such a burden, this flame on my chest	sʌʧ ə ˈbɜːdn, ðɪs fleɪm ɒn maɪ ʧɛst	sʌʧ ə ˈbɜrdən, ðɪs fleɪm ɑn maɪ ʧɛst
No insurance to pay for the damage	nəʊ ɪnˈʃʊərəns tə peɪ fə ðə ˈdæmɪʤ	noʊ ɪnˈʃʊrəns tə peɪ fər ðə ˈdæməʤ
Yeah, I've been burning up since you left	jeə, aɪv biːn ˈbɜːnɪŋ ʌp sɪns jʊ lɛft	jæ, aɪv bɪn ˈbɜrnɪŋ ʌp sɪns jʊ lɛft
Verse 2		
Oh, have you ever called	əʊ, həv jʊ ˈɛvə kɔːld	oʊ, həv jʊ ˈɛvər kɔld
I will burst straight back	aɪ wɪl bɜːst streɪt bæk	aɪ wɪl bɜrst streɪt bæk
Give you my forgiveness	gɪv jʊ maɪ fəˈgɪvnɪs	gɪv jʊ maɪ fərˈgɪvnəs
And the shirt off my back	ənd ðə ʃɜːt ɒf maɪ bæk	ənd ðə ʃɜrt ɔf maɪ bæk
No friends to turn to	nəʊ frɛndz tə tɜːn tʊ	noʊ frɛndz tə tɜrn tʊ
Yeah, I messed up that	jeə, aɪ mɛst ʌp ðæt	jæ, aɪ mɛst ʌp ðæt
Wish we could smoke again	wɪʃ wi kəd sməʊk əˈgɛn	wɪʃ wi kəd smoʊk əˈgɛn

Just for a day, oh	ʤəst fər ə deɪ, əʊ	ʤəst fər ə deɪ, oʊ
Pre-Chorus 2		
Funny how time goes by	ˈfʌni haʊ taɪm gəʊz baɪ	ˈfʌni haʊ taɪm goʊz baɪ
Had respect for myself	həd rɪsˈpɛkt fə maɪˈsɛlf	həd rɪˈspɛkt fər ˌmaɪˈsɛlf
That river ran dry	ðæt ˈrɪvə ræn draɪ	ðæt ˈrɪvər ræn draɪ
You reached the limit	jʊ riːʧt ðə ˈlɪmɪt	jʊ riʧt ðə ˈlɪmət
I wasn't enough	aɪ wɒznt ɪˈnʌf	aɪ ˈwɑzənt ɪˈnʌf
And it's like the fire replaced all the love	ənd ɪts laɪk ðə ˈfaɪə rɪˈpleɪst ɔːl ðə lʌv	ənd ɪts laɪk ðə ˈfaɪərˌriˈpleɪst ɔl ðə lʌv
Chorus 2		
I've been burning, yes, I've been burning	aɪv biːn ˈbɜːnɪŋ, jɛs, aɪv biːn ˈbɜːnɪŋ	aɪv bɪn ˈbɜrnɪŋ, jɛs, aɪv bɪn ˈbɜrnɪŋ
Such a burden, this flame on my chest	sʌʧ ə ˈbɜːdn, ðɪs fleɪm ɒn maɪ ʧɛst	sʌʧ ə ˈbɜrdən, ðɪs fleɪm ɑn maɪ ʧɛst
No insurance to pay for the damage	nəʊ ɪnˈʃʊərəns tə peɪ fə ðə ˈdæmɪʤ	noʊ ɪnˈʃʊrəns tə peɪ fər ðə ˈdæməʤ
Yeah, I've been burning up since you left	jeə, aɪv biːn ˈbɜːnɪŋ ʌp sɪns jʊ lɛft	jæ, aɪv bɪn ˈbɜrnɪŋ ʌp sɪns jʊ lɛft
Outro		
Yeah, I've been burning up since you left	jeə, aɪv biːn ˈbɜːnɪŋ ʌp sɪns jʊ lɛft	jæ, aɪv bɪn ˈbɜrnɪŋ ʌp sɪns jʊ lɛft
Oh, I've been burning up since you left	əʊ, aɪv biːn ˈbɜːnɪŋ ʌp sɪns jʊ lɛft	oʊ, aɪv bɪn ˈbɜrnɪŋ ʌp sɪns jʊ lɛft

“One Last Song” (2017)

Song lyrics	British English	American English
Verse 1		
Maybe one day	ˈmeɪbiː wʌn deɪ	ˈmeɪbi wʌn deɪ
I won't sing about you	aɪ wəʊnt sɪŋ əˈbaʊt juː	aɪ woʊnt sɪŋ əˈbaʊt ju
I'll sing a song about	aɪl sɪŋ ə sɒŋ əˈbaʊt	aɪl sɪŋ ə sɔŋ əˈbaʊt
someone new	ˈsʌmwʌn njuː	ˈsʌmˌwʌn nu
But right here, right now	bət raɪt hɪə, raɪt naʊ	bət raɪt hir, raɪt naʊ
You are on my mind	jʊ ər ɒn maɪ maɪnd	jʊ ər ɑn maɪ maɪnd
And I think about you all the time	ənd aɪ θɪŋk əˈbaʊt jʊ ɔːl ðə taɪm	ənd aɪ θɪŋk əˈbaʊt jʊ ɔl ðə taɪm
I'm sending a message to you	aɪm ˈsɛndɪŋ ə ˈmɛsɪʤ tə juː	aɪm ˈsɛndɪŋ ə ˈmɛsəʤ tə ju
And I'm hoping that it will get through	ənd aɪm ˈhəʊpɪŋ ðət ɪt wɪl gɛt θruː	ənd aɪm ˈhoʊpɪŋ ðət ɪt wɪl gɛt θru
Chorus 1		
When it was good it was bittersweet honey	wɛn ɪt wəz gʊd ɪt wəz ˈbɪtəswiːt ˈhʌni	wɛn ɪt wəz gʊd ɪt wəz ˈbɪɾərˌswit ˈhʌni
You made me sad 'til I loved the shade of blue	jʊ meɪd mi sæd tɪl aɪ lʌvd ðə ʃeɪd əv bluː	jʊ meɪd mi sæd tɪl aɪ lʌvd ðə ʃeɪd əv blu
I know you don't want to talk to me	aɪ nəʊ jʊ dəʊnt wɒnt tə tɔːk tə miː	aɪ noʊ jʊ doʊnt wɑnt tə tɔk tə mi
So, this is what I will do	səʊ, ðɪs ɪz wɒt aɪ wɪl duː	soʊ, ðɪs ɪz wʌt aɪ wɪl du
Maybe you're listening	ˈmeɪbiː jʊə ˈlɪsnɪŋ	ˈmeɪbi jʊr ˈlɪsənɪŋ
So, here's one last song for you	səʊ, hɪəz wʌn lɑːst sɒŋ fə juː	soʊ, hɪrz wʌn læst sɔŋ fər ju
Here's one last song for you	hɪəz wʌn lɑːst sɒŋ fə juː	hɪrz wʌn læst sɔŋ fər ju
Verse 2		
And I hope it makes you feel	ənd aɪ həʊp ɪt meɪks jʊ fiːl	ənd aɪ hoʊp ɪt meɪks jʊ fil
And I hope it makes you burn	ənd aɪ həʊp ɪt meɪks jʊ bɜːn	ənd aɪ hoʊp ɪt meɪks jʊ bɜrn
And I hope it reminds you of how much it hurt	ənd aɪ həʊp ɪt ˈrɪmaɪndz jʊ əv haʊ mʌʧ ɪt hɜːt	ənd aɪ hoʊp ɪt riˈmaɪndz jʊ əv haʊ mʌʧ ɪt hɜrt
I'm sending a message to you	aɪm ˈsɛndɪŋ ə ˈmɛsɪʤ tə juː	aɪm ˈsɛndɪŋ ə ˈmɛsəʤ tə ju
And I'm hoping that it will get through	ənd aɪm ˈhəʊpɪŋ ðət ɪt wɪl gɛt θruː	ənd aɪm ˈhoʊpɪŋ ðət ɪt wɪl gɛt θru
Chorus 2		
When it was good it was bittersweet honey	wɛn ɪt wəz gʊd ɪt wəz ˈbɪtəswiːt ˈhʌni	wɛn ɪt wəz gʊd ɪt wəz ˈbɪɾərˌswit ˈhʌni
You made me sad 'til I loved the shade of blue	jʊ meɪd mi sæd tɪl aɪ lʌvd ðə ʃeɪd əv bluː	jʊ meɪd mi sæd tɪl aɪ lʌvd ðə ʃeɪd əv blu
I know you don't want to talk to me	aɪ nəʊ jʊ dəʊnt wɒnt tə tɔːk tə miː	aɪ noʊ jʊ doʊnt wɑnt tə tɔk tə mi
So, this is what I will do	səʊ, ðɪs ɪz wɒt aɪ wɪl duː	soʊ, ðɪs ɪz wʌt aɪ wɪl du
Maybe you're listening	ˈmeɪbiː jʊə ˈlɪsnɪŋ	ˈmeɪbi jʊr ˈlɪsənɪŋ

So, here's one last song for you	səʊ, hɪəz wʌn lɑ:st sɒŋ fə ju:	soʊ, hɪrz wʌn læst sɔŋ fər ju
Bridge		
In case you hear this	ɪn keɪs jʊ hɪə ðɪs	ɪn keɪs jʊ hir ðɪs
Then know you're the love of my life	ðɛn nəʊ jʊə ðə lʌv əv maɪ laɪf	ðɛn noʊ jʊr ðə lʌv əv maɪ laɪf
Want to tell you I'm sorry	wɒnt tə tɛl jʊ aɪm ˈsɒri	wɑnt tə tɛl jʊ aɪm ˈsɑri
I miss having you by my side	aɪ mɪs ˈhævɪŋ jʊ baɪ maɪ saɪd	aɪ mɪs ˈhævɪŋ jʊ baɪ maɪ saɪd
When you were mine	wɛn jʊ wə maɪn	wɛn jʊ wər maɪn
Chorus 3		
When it was good it was bittersweet honey	wɛn ɪt wəz gʊd ɪt wəz ˈbɪtəswi:t ˈhʌni	wɛn ɪt wəz gʊd ɪt wəz ˈbɪɾər ˌswit ˈhʌni
You made me sad 'til I loved the shade of blue	jʊ meɪd mi sæd tɪl aɪ lʌvd ðə ʃeɪd əv blu:	jʊ meɪd mi sæd tɪl aɪ lʌvd ðə ʃeɪd əv blu
I know you don't want to talk to me	aɪ nəʊ jʊ dəʊnt wɒnt tə tɔ:k tə mi:	aɪ noʊ jʊ doʊnt wɑnt tə tɔk tə mi
So, this is what I will do	səʊ, ðɪs ɪz wɒt aɪ wɪl du:	soʊ, ðɪs ɪz wʌt aɪ wɪl du
Maybe you're listening	ˈmeɪbi: jʊə ˈlɪsnɪŋ	ˈmeɪbi jʊr ˈlɪsənɪŋ
So, here's one last song for you	səʊ, hɪəz wʌn lɑ:st sɒŋ fə ju:	soʊ, hɪrz wʌn læst sɔŋ fər ju
Here's one last song for you	hɪəz wʌn lɑ:st sɒŋ fə ju:	hɪrz wʌn læst sɔŋ fər ju

8.2.2. Adele

“Hello” (2015)

Song lyrics	British English	American English
Verse 1		
Hello, it's me	hɛˈləʊ, ɪts miː	həˈloʊ, ɪts mi
I was wondering if after	aɪ wəz ˈwʌndərɪŋ ɪf ˈɑːftər	aɪ wəz ˈwʌndərɪŋ ɪf ˈæftər
all these years you'd like to meet	ɔːl ðiːz jɪəz juːd laɪk tə miːt	ɔl ðiz jɪrz jud laɪk tə mit
To go over everything	tə gəʊ ˈəʊvər ˈɛvrɪθɪŋ	tə goʊ ˈoʊvər ˈɛvriˌθɪŋ
They say that time's	ðeɪ seɪ ðət taɪmz	ðeɪ seɪ ðət taɪmz
supposed to heal ya	səˈpəʊzd tə hiːl jə	səˈpoʊzd tə hil jɑ
But I ain't done much	bət aɪ eɪnt dʌn mʌʧ	bət aɪ eɪnt dʌn mʌʧ
healing	ˈhiːlɪŋ	ˈhilɪŋ
Verse 2		
Hello, can you hear me?	hɛˈləʊ, kən jʊ hɪə miː?	həˈloʊ, kən jʊ hir mi?
I'm in California dreaming	aɪm ɪn ˌkælɪˈfɔːniə ˈdriːmɪŋ	aɪm ɪn ˌkæləˈfɚnjə ˈdrimɪŋ
about who we used to be	əˈbaʊt huː wi juːzd tə biː	əˈbaʊt hu wi juzd tə bi
When we were younger and	wɛn wi wə ˈjʌŋər ənd	wɛn wi wər ˈjʌŋgər ənd
free	friː	fri
I've forgotten how it felt	aɪv fəˈgɒtn haʊ ɪt fɛlt	aɪv fərˈgɑtən haʊ ɪt fɛlt
before the world fell at our	bɪˈfɔː ðə wɜːld fɛl ət ˈaʊə	bɪˈfɚ ðə wɜrld fɛl ət ˈaʊər
feet	fiːt	fit
Pre-chorus 1		
There's such a difference	ðəz sʌʧ ə ˈdɪfrəns	ðərz sʌʧ ə ˈdɪfərəns
between us	bɪˈtwiːn ʌs	bɪˈtwin ʌs
And a million miles	ənd ə ˈmɪljən maɪlz	ənd ə ˈmɪljən maɪlz
Chorus 1		
Hello from the other side	hɛˈləʊ frəm ði ˈʌðə saɪd	həˈloʊ frəm ði ˈʌðər saɪd
I must've called a thousand	aɪ ˈmʌstəv kɔːld ə ˈθaʊzənd	aɪ ˈmʌstɪv kɔld ə ˈθaʊzənd
times	taɪmz	taɪmz
To tell you I'm sorry	tə tɛl jʊ aɪm ˈsɒri	tə tɛl jʊ aɪm ˈsɑri
For everything that I've	fər ˈɛvrɪθɪŋ ðət aɪv	fər ˈɛvriˌθɪŋ ðət aɪv
done	dʌn	dʌn
But when I call you never	bət wɛn aɪ kɔːl jʊ ˈnɛvə	bət wɛn aɪ kɔl jʊ ˈnɛvər
Seem to be home	siːm tə biː həʊm	sim tə bi hoʊm
Hello from the outside	hɛˈləʊ frəm ði ˌaʊtˈsaɪd	həˈloʊ frəm ði ˈaʊtˈsaɪd
At least I can say that I've	ət liːst aɪ kən seɪ ðət aɪv	ət list aɪ kən seɪ ðət aɪv
tried	traɪd	traɪd
To tell you I'm sorry	tə tɛl jʊ aɪm ˈsɒri	tə tɛl jʊ aɪm ˈsɑri
For breaking your heart	fə ˈbreɪkɪŋ jə hɑːt	fər ˈbreɪkɪŋ jər hɑrt
But it don't matter, it clearly	bət ɪt dəʊnt ˈmætə, ɪt ˈklɪəli	bət ɪt doʊnt ˈmætər, ɪt ˈklɪrli
Doesn't tear you apart	dʌznt teə jʊ əˈpɑːt	ˈdʌzənt tɛr jʊ əˈpɑrt
anymore	ˌɛniˈmɔː	ˌɛniˈmɔr

Verse 3		
Hello, how are you?	hɛˈləʊ, haʊ ə juː?	həˈloʊ, haʊ ər ju?
It's so typical of me to talk	ɪts səʊ ˈtɪpɪkəl əv mi tə tɔːk	ɪts soʊ ˈtɪpəkəl əv mi tə tɔk
about myself, I'm sorry	əˈbaʊt maɪˈsɛlf, aɪm ˈsɒri	əˈbaʊt ˌmaɪˈsɛlf, aɪm ˈsɑri
I hope that you're well	aɪ həʊp ðət jʊə wɛl	aɪ hoʊp ðət jʊr wɛl
Did you ever make it out of	dɪd jʊ ˈɛvə meɪk ɪt aʊt əv	dɪd jʊ ˈɛvər meɪk ɪt aʊt əv
that town	ðət taʊn	ðət taʊn
Where nothing ever	weə ˈnʌθɪŋ ˈɛvə	wɛr ˈnʌθɪŋ ˈɛvər
happened?	ˈhæpənd?	ˈhæpənd?
Pre-chorus 2		
It's no secret	ɪts nəʊ ˈsiːkrɪt	ɪts noʊ ˈsikrət
That the both of us	ðæt ðə bəʊθ əv ʌs	ðæt ðə boʊθ əv ʌs
Are running out of time	ɑː ˈrʌnɪŋ aʊt əv taɪm	ɑr ˈrʌnɪŋ aʊt əv taɪm
Chorus 2		
So, hello from the other	səʊ, hɛˈləʊ frəm ði ˈʌðə	soʊ, həˈloʊ frəm ði ˈʌðər
side	saɪd	saɪd
I must've called a thousand	aɪ ˈmʌstəv kɔːld ə ˈθaʊzənd	aɪ ˈmʌstɪv kɔld ə ˈθaʊzənd
times	taɪmz	taɪmz
To tell you I'm sorry	tə tɛl jʊ aɪm ˈsɒri	tə tɛl jʊ aɪm ˈsɑri
For everything that I've done	fər ˈɛvrɪθɪŋ ðət aɪv dʌn	fər ˈɛvriˌθɪŋ ðət aɪv dʌn
But when I call you never	bət wɛn aɪ kɔːl jʊ ˈnɛvə	bət wɛn aɪ kɔl jʊ ˈnɛvər
Seem to be home	siːm tə bi həʊm	sim tə bi hoʊm
Hello from the outside	hɛˈləʊ frəm ði ˌaʊtˈsaɪd	həˈloʊ frəm ði ˈaʊtˈsaɪd
At least I can say that I've	ət liːst aɪ kən seɪ ðət aɪv	ət list aɪ kən seɪ ðət aɪv
tried	traɪd	traɪd
To tell you I'm sorry	tə tɛl jʊ aɪm ˈsɒri	tə tɛl jʊ aɪm ˈsɑri
For breaking your heart	fə ˈbreɪkɪŋ jə hɑːt	fər ˈbreɪkɪŋ jər hɑrt
But it don't matter, it clearly	bət ɪt dəʊnt ˈmætə, ɪt ˈklɪəli	bət ɪt doʊnt ˈmætər, ɪt ˈklɪrli
Doesn't tear you apart	dʌznt teə jʊ əˈpɑːt	ˈdʌzənt tɛr jʊ əˈpɑrt
anymore	ˌɛniˈmɔː	ˌɛniˈmɔr
Bridge		
Oh, anymore	əʊ, ˌɛniˈmɔː	oʊ, ˌɛniˈmɔr
Oh, anymore	əʊ, ˌɛniˈmɔː	oʊ, ˌɛniˈmɔr
Oh, anymore	əʊ, ˌɛniˈmɔː	oʊ, ˌɛniˈmɔr
Anymore	ˌɛniˈmɔː	ˌɛniˈmɔr
Chorus 3		
Hello from the other side	hɛˈləʊ frəm ði ˈʌðə saɪd	həˈloʊ frəm ði ˈʌðər saɪd
I must've called a thousand	aɪ ˈmʌstəv kɔːld ə ˈθaʊzənd	aɪ ˈmʌstɪv kɔld ə ˈθaʊzənd
times	taɪmz	taɪmz
To tell you I'm sorry	tə tɛl jʊ aɪm ˈsɒri	tə tɛl jʊ aɪm ˈsɑri
For everything that I've done	fər ˈɛvrɪθɪŋ ðət aɪv dʌn	fər ˈɛvriˌθɪŋ ðət aɪv dʌn
But when I call you never	bət wɛn aɪ kɔːl jʊ ˈnɛvə	bət wɛn aɪ kɔl jʊ ˈnɛvər
Seem to be home	siːm tə bi həʊm	sim tə bi hoʊm
Hello from the outside	hɛˈləʊ frəm ði ˌaʊtˈsaɪd	həˈloʊ frəm ði ˈaʊtˈsaɪd
At least I can say that I've	ət liːst aɪ kən seɪ ðət aɪv	ət list aɪ kən seɪ ðət aɪv
tried	traɪd	traɪd
To tell you I'm sorry	tə tɛl jʊ aɪm ˈsɒri	tə tɛl jʊ aɪm ˈsɑri

For breaking your heart But it don't matter, it clearly Doesn't tear you apart anymore	fə ˈbreɪkɪŋ jə hɑːt bət ɪt dəʊnt ˈmætə, ɪt ˈklɪəli dʌznt teə jʊ əˈpɑːt ˌɛniˈmɔː	fər ˈbreɪkɪŋ jər hɑrt bət ɪt doʊnt ˈmætər, ɪt ˈklɪrli ˈdʌzənt tɛr jʊ əˈpɑrt ˌɛniˈmɔr

“Million Years Ago” (2015)

Song lyrics	British English	American English
Verse 1		
I only wanted to have fun	aɪ ˈəʊnli ˈwɒntɪd tə həv fʌn	aɪ ˈoʊnli ˈwɑntəd tə həv fʌn
Learning to fly, learning to run	ˈlɜːnɪŋ tə flaɪ, ˈlɜːnɪŋ tə rʌn	ˈlɜrnɪŋ tə flaɪ, ˈlɜrnɪŋ tə rʌn
I let my heart decide the way	aɪ lɛt maɪ hɑːt dɪˈsaɪd ðə weɪ	aɪ lɛt maɪ hɑrt ˌdɪˈsaɪd ðə weɪ
When I was young	wɛn aɪ wəz jʌŋ	wɛn aɪ wəz jʌŋ
Deep down I must have always known	diːp daʊn aɪ məst həv ˈɔːlweɪz nəʊn	dip daʊn aɪ məst həv ˈɔlˌweɪz noʊn
That this would be inevitable	ðæt ðɪs wəd bi ɪnˈɛvɪtəbl	ðæt ðɪs wəd bi ɪˈnɛvətəbəl
To earn my stripes I'd have to pay	tʊ ɜːn maɪ straɪps aɪd həv tə peɪ	tʊ ɜrn maɪ straɪps aɪd həv tə peɪ
And bear my soul	ənd beə maɪ səʊl	ənd bɛr maɪ soʊl
Chorus 1		
I know I'm not the only one	aɪ nəʊ aɪm nɒt ðiˈ ˈəʊnli wʌn	aɪ noʊ aɪm nɑt ðiˈ ˈoʊnli wʌn
Who regrets the things they've done	huː rɪˈgrɛts ðə θɪŋz ðeɪv dʌn	hu rɪˈgrɛts ðə θɪŋz ðeɪv dʌn
Sometimes I just feel it's only me	ˈsʌmtaɪmz aɪ ʤəst fiːl ɪts ˈəʊnli miː	səmˈtaɪmz aɪ ʤəst fil ɪts ˈoʊnli mi
Who can't stand the reflection that they see	huː kɑːnt stænd ðə rɪˈflɛkʃən ðət ðeɪ siː	hu kænt stænd ðə rəˈflɛkʃən ðət ðeɪ si
I wish I could live a little more	aɪ wɪʃ aɪ kəd lɪv ə ˈlɪtl mɔː	aɪ wɪʃ aɪ kəd lɪv ə ˈlɪɾəl mɔr
Look up to the sky, not just the floor	lʊk ʌp tə ðə skaɪ, nɒt ʤəst ðə flɔː	lʊk ʌp tə ðə skaɪ, nɑt ʤəst ðə flɔr
I feel like my life is flashing by	aɪ fiːl laɪk maɪ laɪf s ˈflæʃɪŋ baɪ	aɪ fil laɪk maɪ laɪf əz ˈflæʃɪŋ baɪ
And all I can do is watch and cry	ənd ɔːl aɪ kən dʊ z wɒʧ ənd kraɪ	ənd ɔl aɪ kən dʊ əz wɑʧ ənd kraɪ
I miss the air, I miss my friends	aɪ mɪs ði eə, aɪ mɪs maɪ frɛndz	aɪ mɪs ði ɛr, aɪ mɪs maɪ frɛndz
I miss my mother, I miss it when	aɪ mɪs maɪ ˈmʌðə, aɪ mɪs ɪt wɛn	aɪ mɪs maɪ ˈmʌðər, aɪ mɪs ɪt wɛn
Life was a party to be thrown	laɪf wəz ə ˈpɑːti tə bi θrəʊn	laɪf wəz ə ˈpɑːrti tə bi θroʊn
But that was a million years ago	bət ðət wəz ə ˈmɪljən jɪəz əˈgəʊ	bət ðət wəz ə ˈmɪljən jɪrz əˈgoʊ
Verse 2		
When I walk around all of the streets	wɛn aɪ wɔːk əˈraʊnd ɔːl əv ðə striːts	wɛn aɪ wɔk əˈraʊnd ɔl əv ðə strits
Where I grew up and found my feet	weər aɪ gruː ʌp ənd faʊnd maɪ fiːt	wɛr aɪ gru ʌp ənd faʊnd maɪ fit
They can't look me in the	ðeɪ kɑːnt lʊk mi ɪn ði	ðeɪ kænt lʊk mi ɪn ði

eye It's like they're scared of me	aɪ ɪts laɪk ðeə skeəd əv miː	aɪ ɪts laɪk ðɛr skɛrd əv mi
I try to think of things to say Like a joke or a memory But they don't recognize me now In the light of day	aɪ traɪ tə θɪŋk əv θɪŋz tə seɪ laɪk ə ʤəʊk ɔːr ə ˈmɛməri bət ðeɪ dəʊnt ˈrɛkəgnaɪz mi naʊ ɪn ðə laɪt əv deɪ	aɪ traɪ tə θɪŋk əv θɪŋz tə seɪ laɪk ə ʤoʊk ɔr ə ˈmɛməri bət ðeɪ doʊnt ˈrɛkəgˌnaɪz mi naʊ ɪn ðə laɪt əv deɪ
Chorus 2		
I know I'm not the only one Who regrets the things they've done Sometimes I just feel it's only me Who never became who they thought they'd be	aɪ nəʊ aɪm nɒt ðiː ˈəʊnli wʌn huː rɪˈgrɛts ðə θɪŋz ðeɪv dʌn ˈsʌmtaɪmz aɪ ʤəst fiːl ɪts ˈəʊnli miː huː ˈnɛvə bɪˈkeɪm huː ðeɪ θəːt ðeɪd biː	aɪ noʊ aɪm nɑt ðiː ˈoʊnli wʌn hu rɪˈgrɛts ðə θɪŋz ðeɪv dʌn səmˈtaɪmz aɪ ʤəst fil ɪts ˈoʊnli mi hu ˈnɛvər bɪˈkeɪm hu ðeɪ θɔt ðeɪd bi
I wish I could live a little more Look up to the sky, not just the floor I feel like my life is flashing by And all I can do is watch and cry	aɪ wɪʃ aɪ kəd lɪv ə ˈlɪtl mɔː lʊk ʌp tə ðə skaɪ, nɒt ʤəst ðə flɔː aɪ fiːl laɪk maɪ laɪf s ˈflæʃɪŋ baɪ ənd ɔːl aɪ kən dʊ z wɒʧ ənd kraɪ	aɪ wɪʃ aɪ kəd lɪv ə ˈlɪɾəl mɔr lʊk ʌp tə ðə skaɪ, nɑt ʤəst ðə flɔr aɪ fil laɪk maɪ laɪf əz ˈflæʃɪŋ baɪ ənd ɔl aɪ kən dʊ əz wɑʧ ənd kraɪ
I miss the air, I miss my friends I miss my mother, I miss it when Life was a party to be thrown But that was a million years ago A million years ago	aɪ mɪs ðiː eə, aɪ mɪs maɪ frɛndz aɪ mɪs maɪ ˈmʌðə, aɪ mɪs ɪt wɛn laɪf wəz ə ˈpɑːti tə biː θrəʊn bət ðət wəz ə ˈmɪljən jɪəz əˈgəʊ ə ˈmɪljən jɪəz əˈgəʊ	aɪ mɪs ðiː ɛr, aɪ mɪs maɪ frɛndz aɪ mɪs maɪ ˈmʌðər, aɪ mɪs ɪt wɛn laɪf wəz ə ˈpɑːrti tə biː θroʊn bət ðət wəz ə ˈmɪljən jɪrz əˈgoʊ ə ˈmɪljən jɪrz əˈgoʊ

“River Lea” (2015)

Song lyrics	British English	American English
Verse 1		
Everybody tells me it's 'bout time that I moved on	ˈɛvrɪbɒdi tɛlz mi ɪts baʊt taɪm ðət aɪ muːvd ɒn	ˈɛvriˌbɑdi tɛlz mi ɪts baʊt taɪm ðət aɪ muvd ɑn
And I need to learn to lighten up and learn how to be young	ənd aɪ niːd tə lɜːn tə ˈlaɪtn ʌp ənd lɜːn haʊ tə bi jʌŋ	ənd aɪ nid tə lɜrn tə ˈlaɪtən ʌp ənd lɜrn haʊ tə bi jʌŋ
But my heart is a valley, it's so shallow and man made	bət maɪ hɑːt s ə ˈvæli, ɪts səʊ ˈʃæləʊ ənd mæn meɪd	bət maɪ hɑrt əz ə ˈvæli, ɪts soʊ ˈʃæloʊ ənd mæn meɪd
I'm scared to death if I let you in that you'll see I'm just a fake	aɪm skeəd tə dɛθ ɪf aɪ lɛt jʊ ɪn ðət juːl siː aɪm ʤəst ə feɪk	aɪm skɛrd tə dɛθ ɪf aɪ lɛt jʊ ɪn ðət jul si aɪm ʤəst ə feɪk
Sometimes I feel lonely in the arms of your touch	ˈsʌmtaɪmz aɪ fiːl ˈləʊnli ɪn ði ɑːmz əv jə tʌʧ	səmˈtaɪmz aɪ fil ˈloʊnli ɪn ði ɑrmz əv jər tʌʧ
But I know that's just me, 'cause nothing ever is enough	bət aɪ nəʊ ðæts ʤəst miː, kɒz ˈnʌθɪŋ ˈɛvə z ɪˈnʌf	bət aɪ noʊ ðæts ʤəst mi, kəz ˈnʌθɪŋ ˈɛvər ɪz ɪˈnʌf
When I was a child I grew up by the River Lea	wɛn aɪ wəz ə ʧaɪld aɪ gruː ʌp baɪ ðə ˈrɪvə liː	wɛn aɪ wəz ə ʧaɪld aɪ gru ʌp baɪ ðə ˈrɪvər li
There was something in the water, now that something's in me	ðə wəz ˈsʌmθɪŋ ɪn ðə ˈwɔːtə, naʊ ðət ˈsʌmθɪŋz ɪn miː	ðər wəz ˈsʌmθɪŋ ɪn ðə ˈwɔtər, naʊ ðət ˈsʌmθɪŋz ɪn mi
Pre-chorus 1		
Oh, I can't go back, but the reeds are growing out of my fingertips	əʊ, aɪ kɑːnt gəʊ bæk, bət ðə riːdz ə ˈgrəʊɪŋ aʊt əv maɪ ˈfɪŋgətɪps	oʊ, aɪ kænt goʊ bæk, bət ðə ridz ər ˈgroʊɪŋ aʊt əv maɪ ˈfɪŋgərˌtɪps
I can't go back to the river	aɪ kɑːnt gəʊ bæk tə ðə ˈrɪvə	aɪ kænt goʊ bæk tə ðə ˈrɪvər
Chorus 1		
But it's in my roots, it's in my veins	bət ɪts ɪn maɪ ruːts, ɪts ɪn maɪ veɪnz	bət ɪts ɪn maɪ ruts, ɪts ɪn maɪ veɪnz
It's in my blood and I stain every heart that I use to heal the pain	ɪts ɪn maɪ blʌd ənd aɪ steɪn ˈɛvri hɑːt ðət aɪ juːz tə hiːl ðə peɪn	ɪts ɪn maɪ blʌd ənd aɪ steɪn ˈɛvəri hɑrt ðət aɪ juz tə hil ðə peɪn
But it's in my roots, it's in my veins	bət ɪts ɪn maɪ ruːts, ɪts ɪn maɪ veɪnz	bət ɪts ɪn maɪ ruts, ɪts ɪn maɪ veɪnz
It's in my blood and I stain every heart that I use to heal the pain	ɪts ɪn maɪ blʌd ənd aɪ steɪn ˈɛvri hɑːt ðət aɪ juːz tə hiːl ðə peɪn	ɪts ɪn maɪ blʌd ənd aɪ steɪn ˈɛvəri hɑrt ðət aɪ juz tə hil ðə peɪn
So, I blame it on the River Lea, the River Lea, the River Lea	səʊ, aɪ bleɪm ɪt ɒn ðə ˈrɪvə liː, ðə ˈrɪvə liː, ðə ˈrɪvə liː	soʊ, aɪ bleɪm ɪt ɑn ðə ˈrɪvər li, ðə ˈrɪvər li, ðə ˈrɪvər li
Yeah, I blame it on the River Lea, the River Lea, the River Lea	jeə, aɪ bleɪm ɪt ɒn ðə ˈrɪvə liː, ðə ˈrɪvə liː, ðə ˈrɪvə liː	jæ, aɪ bleɪm ɪt ɑn ðə ˈrɪvər li, ðə ˈrɪvər li, ðə ˈrɪvər li

Verse 2		
I should probably tell you	aɪ ʃəd ˈprɒbəbli tɛl jʊ	aɪ ʃəd ˈprɑbəbli tɛl jʊ
now before it's way too late	naʊ bɪˈfɔːr ɪts weɪ tuː leɪt	naʊ bɪˈfər ɪts weɪ tu leɪt
That I never meant to hurt	ðæt aɪ ˈnɛvə mɛnt tə hɜːt	ðæt aɪ ˈnɛvər mɛnt tə hɜrt
you or lie straight to your face	jʊ ɔː laɪ streɪt tə jə feɪs	jʊ ɔr laɪ streɪt tə jər feɪs
Consider this my apology,	kənˈsɪdə ðɪs maɪ əˈpɒlədʒi,	kənˈsɪdər ðɪs maɪ əˈpɑlədʒi,
I know it's years in advance	aɪ nəʊ ɪts jɪəz ɪn ədˈvɑːns	aɪ noʊ ɪts jɪrz ɪn ədˈvæns
But I'd rather say it now in	bət aɪd ˈrɑːðə seɪ ɪt naʊ ɪn	bət aɪd ˈræðər seɪ ɪt naʊ ɪn
case I never get the chance	keɪs aɪ ˈnɛvə gɛt ðə ʧɑːns	keɪs aɪ ˈnɛvər gɛt ðə ʧæns
Pre-chorus 2		
No, I can't go back, but	nəʊ, aɪ kɑːnt gəʊ bæk, bət	noʊ, aɪ kænt goʊ bæk, bət
the reeds are growing out of my fingertips	ðə riːdz ə ˈgrəʊɪŋ aʊt əv maɪ ˈfɪŋgətɪps	ðə ridz ər ˈgroʊɪŋ aʊt əv maɪ ˈfɪŋgərˌtɪps
I can't go back to the river	aɪ kɑːnt gəʊ bæk tə ðə ˈrɪvə	aɪ kænt goʊ bæk tə ðə ˈrɪvər
Chorus 2		
But it's in my roots, it's in my veins	bət ɪts ɪn maɪ ruːts, ɪts ɪn maɪ veɪnz	bət ɪts ɪn maɪ ruts, ɪts ɪn maɪ veɪnz
It's in my blood and I stain	ɪts ɪn maɪ blʌd ənd aɪ steɪn	ɪts ɪn maɪ blʌd ənd aɪ steɪn
every heart that I use to heal the pain	ˈɛvri hɑːt ðət aɪ juːz tə hiːl ðə peɪn	ˈɛvəri hɑrt ðət aɪ juz tə hil ðə peɪn
It's in my roots, it's in my veins	ɪts ɪn maɪ ruːts, ɪts ɪn maɪ veɪnz	ɪts ɪn maɪ ruts, ɪts ɪn maɪ veɪnz
It's in my blood and I stain	ɪts ɪn maɪ blʌd ənd aɪ steɪn	ɪts ɪn maɪ blʌd ənd aɪ steɪn
every heart that I use to heal the pain	ˈɛvri hɑːt ðət aɪ juːz tə hiːl ðə peɪn	ˈɛvəri hɑrt ðət aɪ juz tə hil ðə peɪn
So, I blame it on the River	səʊ, aɪ bleɪm ɪt ɒn ðə ˈrɪvə	soʊ, aɪ bleɪm ɪt ɑn ðə ˈrɪvər
Lea, the River Lea, the River Lea	liː, ðə ˈrɪvə liː, ðə ˈrɪvə liː	li, ðə ˈrɪvər li, ðə ˈrɪvər li
Yeah, I blame it on the River	jeə, aɪ bleɪm ɪt ɒn ðə ˈrɪvə	jæ, aɪ bleɪm ɪt ɑn ðə ˈrɪvər
Lea, the River Lea, the River Lea	liː, ðə ˈrɪvə liː, ðə ˈrɪvə liː	li, ðə ˈrɪvər li, ðə ˈrɪvər li
Outro		
Yeah, I blame it on the River	jeə, aɪ bleɪm ɪt ɒn ðə ˈrɪvə liː,	jeə, aɪ bleɪm ɪt ɑn ðə ˈrɪvər
Lea, the River Lea, the River Lea	ðə ˈrɪvə liː, ðə ˈrɪvə liː	li, ðə ˈrɪvər li, ðə ˈrɪvər li
Yeah, I blame it on the River	jeə, aɪ bleɪm ɪt ɒn ðə ˈrɪvə	jæ, aɪ bleɪm ɪt ɑn ðə ˈrɪvər
Lea, the River Lea, the River Lea	liː, ðə ˈrɪvə liː, ðə ˈrɪvə liː	li, ðə ˈrɪvər li, ðə ˈrɪvər li
River Lea, the River Lea,	ˈrɪvə liː, ðə ˈrɪvə liː,	ˈrɪvər li, ðə ˈrɪvər li,
River Lea,the River Lea,	ˈrɪvə liː, ðə ˈrɪvə liː,	ˈrɪvər li, ðə ˈrɪvər li,
River Lea, the River Lea,	ˈrɪvə liː, ðə ˈrɪvə liː,	ˈrɪvər li, ðə ˈrɪvər li,
River Lea, the River Lea,	ˈrɪvə liː, ðə ˈrɪvə liː,	ˈrɪvər li, ðə ˈrɪvər li,
River Lea, the River Lea,	ˈrɪvə liː, ðə ˈrɪvə liː,	ˈrɪvər li, ðə ˈrɪvər li,
River Lea, the River Lea	ˈrɪvə liː, ðə ˈrɪvə liː	ˈrɪvər li, ðə ˈrɪvər li

8.2.3. Ed Sheeran

“Perfect” (2017)

Song lyrics	British English	American English
Verse 1		
I found a love for me	aɪ faʊnd ə lʌv fə miː	aɪ faʊnd ə lʌv fər mi
Oh darling, just dive right in	əʊ ˈdɑːlɪŋ, ʤəst daɪv raɪt ɪn	oʊ ˈdɑrlɪŋ, ʤəst daɪv raɪt ɪn
and follow my lead	ənd ˈfɒləʊ maɪ liːd	ənd ˈfɑloʊ maɪ lid
Well, I found a girl,	wɛl, aɪ faʊnd ə gɜːl,	wɛl, aɪ faʊnd ə gɜrl,
beautiful and sweet	ˈbjuːtəfʊl ənd swiːt	ˈbjutəfəl ənd swit
Oh, I never knew you were	əʊ, aɪ ˈnɛvə njuː jʊ wə	oʊ, aɪ ˈnɛvər nu jʊ wər
the someone waiting for me	ðə ˈsʌmwʌn ˈweɪtɪŋ fə miː	ðə ˈsʌmˌwʌn ˈweɪtɪŋ fər mi
'Cause we were just kids	kɒz wi wə ʤəst kɪdz	kəz wi wər ʤəst kɪdz
when we fell in love	wɛn wi fɛl ɪn lʌv	wɛn wi fɛl ɪn lʌv
Not knowing what it was	nɒt ˈnəʊɪŋ wɒt ɪt wɒz	nɑt ˈnoʊɪŋ wʌt ɪt wʌz
I will not give you up this time	aɪ wɪl nɒt gɪv jʊ ʌp ðɪs taɪm	aɪ wɪl nɑt gɪv jʊ ʌp ðɪs taɪm
But darling, just kiss me	bət ˈdɑːlɪŋ, ʤəst kɪs mi	bət ˈdɑrlɪŋ, ʤəst kɪs mi
slow, your heart is all I own	sləʊ, jə hɑːt s ɔːl aɪ əʊn	sloʊ, jər hɑrt əz ɔl aɪ oʊn
And in your eyes, you're holding mine	ənd ɪn jər aɪz, jʊə ˈhəʊldɪŋ maɪn	ənd ɪn jər aɪz, jʊr ˈ hoʊldɪŋ maɪn
Chorus 1		
Baby, I'm dancing in the dark with you between my arms	ˈbeɪbi, aɪm ˈdɑːnsɪŋ ɪn ðə dɑːk wɪð jʊ bɪˈtwiːn maɪ ɑːmz	ˈbeɪbi, aɪm ˈdænsɪŋ ɪn ðə dɑrk wɪð jʊ bɪˈtwin maɪ ɑrmz
Barefoot on the grass,	ˈbeəfʊt ɒn ðə grɑːs,	ˈbɛrˌfʊt ɑn ðə græs,
listening to our favorite song	ˈlɪsnɪŋ tʊ ˈaʊə ˈfeɪvərɪt sɒŋ	ˈlɪsənɪŋ tʊ ˈaʊər ˈfeɪvərɪt sɔŋ
When you said you looked a mess, I whispered underneath my breath	wɛn jʊ sɛd jʊ lʊkt ə mɛs, aɪ ˈwɪspəd ˌʌndəˈniːθ maɪ brɛθ	wɛn jʊ sɛd jʊ lʊkt ə mɛs, aɪ ˈwɪspərd ˌʌndərˈniθ maɪ brɛθ
But you heard it, darling, you look perfect tonight	bət jʊ hɜːd ɪt, ˈdɑːlɪŋ, jʊ lʊk ˈpɜːfɪkt təˈnaɪt	bət jʊ hɜrd ɪt, ˈdɑrlɪŋ, jʊ lʊk ˈpɜrˌfɪkt təˈnaɪt
Verse 2		
Well I found a woman,	wɛl aɪ faʊnd ə ˈwʊmən,	wɛl aɪ faʊnd ə ˈwʊmən,
stronger than anyone I know	ˈstrɒŋgə ðən ˈɛnɪwʌn aɪ nəʊ	ˈstrɔŋər ðən ˈɛniˌwʌn aɪ noʊ
She shares my dreams, I hope that someday I'll share her home	ʃi ʃeəz maɪ driːmz, aɪ həʊp ðət ˈsʌmˌdeɪ aɪl ʃeə hə həʊm	ʃi ʃɛrz maɪ drimz, aɪ hoʊp ðət ˈsʌmˌdeɪ aɪl ʃɛr hər hoʊm
I found a lover, to carry	aɪ faʊnd ə ˈlʌvə, tə ˈkæri	aɪ faʊnd ə ˈlʌvər, tə ˈkæri
more than just my secrets	mɔː ðən ʤəst maɪ ˈsiːkrɪts	mər ðən ʤəst maɪ ˈsikrəts
To carry love, to carry children of our own	tə ˈkæri lʌv, tə ˈkæri ˈʧɪldrən əv ˈaʊər əʊn	tə ˈkæri lʌv, tə ˈkæri ˈʧɪldrən əv ˈaʊər oʊn
We are still kids, but we're so in love	wi ə stɪl kɪdz, bət wɪə səʊ ɪn lʌv	wi ər stɪl kɪdz, bət wir soʊ ɪn lʌv
Fighting against all odds	ˈfaɪtɪŋ əˈgɛnst ɔːl ɒdz	ˈfaɪtɪŋ əˈgɛnst ɔl ɑdz
I know we'll be alright this time	aɪ nəʊ wiːl bi ɔːlˈraɪt ðɪs taɪm	aɪ noʊ wil bi ˌɔlˈraɪt ðɪs taɪm

Darling, just hold my hand	ˈdɑːlɪŋ, ʤəst həʊld maɪ hænd	ˈdɑrlɪŋ, ʤəst hoʊld maɪ hænd
Be my girl, I'll be your man	bi maɪ gɜːl, aɪl bi jə mæn	bi maɪ gɜrl, aɪl bi jər mæn
I see my future in your eyes	aɪ siː maɪ ˈfjuːʧər ɪn jər aɪz	aɪ si maɪ ˈfjuʧər ɪn jər aɪz
Chorus 2		
Baby, I'm dancing in the dark, with you between my arms	ˈbeɪbi, aɪm ˈdɑːnsɪŋ ɪn ðə dɑːk, wɪð jʊ bɪˈtwiːn maɪ ɑːmz	ˈbeɪbi, aɪm ˈdænsɪŋ ɪn ðə dɑrk, wɪð jʊ bɪˈtwin maɪ ɑrmz
Barefoot on the grass, listening to our favorite song	ˈbeəfʊt ɒn ðə grɑːs, ˈlɪsnɪŋ tʊ ˈaʊə ˈfeɪvərɪt sɒŋ	ˈbɛrˌfʊt ɑn ðə græs, ˈlɪsənɪŋ tʊ ˈaʊər ˈfeɪvərɪt sɔŋ
When I saw you in that dress, looking so beautiful	wɛn aɪ sɔː jʊ ɪn ðət drɛs, ˈlʊkɪŋ səʊ ˈbjuːtəfʊl	wɛn aɪ sɔ jʊ ɪn ðət drɛs, ˈlʊkɪŋ soʊ ˈbjutəfəl
I don't deserve this, darling, you look perfect tonight	aɪ dəʊnt dɪˈzɜːv ðɪs, ˈdɑːlɪŋ, jʊ lʊk ˈpɜːfɪkt təˈnaɪt	aɪ doʊnt dɪˈzɜrv ðɪs, ˈdɑrlɪŋ, jʊ lʊk ˈpɜrˌfɪkt təˈnaɪt
Chorus 3		
Baby, I'm dancing in the dark, with you between my arms	ˈbeɪbi, aɪm ˈdɑːnsɪŋ ɪn ðə dɑːk, wɪð jʊ bɪˈtwiːn maɪ ɑːmz	ˈbeɪbi, aɪm ˈdænsɪŋ ɪn ðə dɑrk, wɪð jʊ bɪˈtwin maɪ ɑrmz
Barefoot on the grass, listening to our favorite song	ˈbeəfʊt ɒn ðə grɑːs, ˈlɪsnɪŋ tʊ ˈaʊə ˈfeɪvərɪt sɒŋ	ˈbɛrˌfʊt ɑn ðə græs, ˈlɪsənɪŋ tʊ ˈaʊər ˈfeɪvərɪt sɔŋ
I have faith in what I see	aɪ həv feɪθ ɪn wɒt aɪ siː	aɪ həv feɪθ ɪn wʌt aɪ si
Now I know I have met an angel in person	naʊ aɪ nəʊ aɪ həv mɛt ən ˈeɪnʤəl ɪn ˈpɜːsn	naʊ aɪ noʊ aɪ həv mɛt ən ˈeɪnʤəl ɪn ˈpɜrsən
And she looks perfect	ənd ʃi lʊks ˈpɜːfɪkt	ənd ʃi lʊks ˈpɜrˌfɪkt
I don't deserve this	aɪ dəʊnt dɪˈzɜːv ðɪs	aɪ doʊnt dɪˈzɜrv ðɪs
You look perfect tonight	jʊ lʊk ˈpɜːfɪkt təˈnaɪt	jʊ lʊk ˈpɜrˌfɪkt təˈnaɪt

“Save Myself” (2017)

Song lyrics	British English	American English
Verse 1		
I gave all my oxygen to	aɪ geɪv ɔːl maɪ ˈɒksɪʤən tə	aɪ geɪv ɔl maɪ ˈɑksəʤən tə
people that could breathe	ˈpiːpl ðət kəd briːð	ˈpipəl ðət kəd brið
I gave away my money and	aɪ geɪv əˈweɪ maɪ ˈmʌni ənd	aɪ geɪv əˈweɪ maɪ ˈmʌni ənd
now we don't even speak	nəʊ wi dəʊnt ˈiːvən spiːk	nəʊ wi doʊnt ˈivɪn spik
I drove miles and miles,	aɪ drəʊv maɪlz ənd maɪlz,	aɪ droʊv maɪlz ənd maɪlz,
but would you do the same	bət wəd jʊ dʊ ðə seɪm	bət wəd jʊ dʊ ðə seɪm
for me?	fə miː?	fər mi?
Oh, honestly?	əʊ, ˈɒnɪstli?	oʊ, ˈɑnəstli?
Offered off my shoulder just	ˈɒfəd ɒf maɪ ˈʃəʊldə ʤəst	ˈɔfərd ɔf maɪ ˈʃoʊldər ʤəst
for you to cry upon	fə jʊ tə kraɪ əˈpɒn	fər jʊ tə kraɪ əˈpɑn
Gave you constant shelter	geɪv jʊ ˈkɒnstənt ˈʃɛltər	geɪv jʊ ˈkɑnstənt ˈʃɛltər
and a bed to keep you warm	ənd ə bɛd tə kiːp jʊ wɔːm	ənd ə bɛd tə kip jʊ wɔrm
They gave me the heartache	ðeɪ geɪv mi ðə ˈhɑːteɪk	ðeɪ geɪv mi ðə ˈhɑrˌteɪk
and in return I gave a song	ənd ɪn rɪˈtɜːn aɪ geɪv ə sɒŋ	ənd ɪn rɪˈtɜrn aɪ geɪv ə sɔŋ
It goes on and on	ɪt gəʊz ɒn ənd ɒn	ɪt goʊz ɑn ənd ɑn
Chorus 1		
Life can get you down, so I	laɪf kən gɛt jʊ daʊn, səʊ aɪ	laɪf kən gɛt jʊ daʊn, soʊ aɪ
just numb the way it feels	ʤəst nʌm ðə weɪ ɪt fiːlz	ʤəst nʌm ðə weɪ ɪt filz
I’ll drown it with a drink and	aɪl draʊn ɪt wɪð ə drɪŋk ənd	aɪl draʊn ɪt wɪð ə drɪŋk ənd
out-of-date prescription pills	ˈaʊtəvˈdeɪt prɪsˈkrɪpʃən pɪlz	aʊt-ʌv-deɪt prəˈskrɪpʃən pɪlz
And all the ones that love	ənd ɔːl ðə wʌnz ðət lʌv	ənd ɔl ðə wʌnz ðət lʌv
me they just left me on the	mi ðeɪ ʤəst lɛft mi ɒn ðə	mi ðeɪ ʤəst lɛft mi ɑn ðə
shelf	ʃɛlf	ʃɛlf
No farewell	nəʊ ˈfeəˈwɛl	noʊ ˌfɛrˈwɛl
So, before I save someone	səʊ, bɪˈfɔːr aɪ seɪv ˈsʌmwʌn	soʊ, bɪˈfɔr aɪ seɪv ˈsʌmˌwʌn
else, I've got to save myself	ɛls, aɪv gɒt tə seɪv maɪˈsɛlf	ɛls, aɪv gɑt tə seɪv ˌmaɪˈsɛlf
Verse 2		
I gave you all my energy and	aɪ geɪv jʊ ɔːl maɪ ˈɛnəʤi ənd	aɪ geɪv jʊ ɔl maɪ ˈɛnərʤi ənd
I took away your pain	aɪ tʊk əˈweɪ jə peɪn	aɪ tʊk əˈweɪ jər peɪn
'Cause human beings are	kɒz ˈhjuːmən ˈbiːɪŋz ə	kəz ˈhjumən ˈbiɪŋz ər
destined to radiate or drain	ˈdɛstɪnd tə ˈreɪdɪɪt ɔː dreɪn	ˈdɛstɪnd tə ˈreɪdiət ɔr dreɪn
What line do we stand upon,	wɒt laɪn dʊ wi stænd əˈpɒn,	wʌt laɪn dʊ wi stænd əˈpɑn,
'cause from here it looks the	kɒz frəm hɪər ɪt lʊks ðə	kəz frəm hir ɪt lʊks ðə
same	seɪm	seɪm
And only scars remain	ənd ˈəʊnli skɑːz rɪˈmeɪn	ənd ˈoʊnli skɑrz rɪˈmeɪn
Chorus 2		
Life can get you down, so I	laɪf kən gɛt jʊ daʊn, səʊ aɪ	laɪf kən gɛt jʊ daʊn, soʊ aɪ
just numb the way it feels	ʤəst nʌm ðə weɪ ɪt fiːlz	ʤəst nʌm ðə weɪ ɪt filz
I’ll drown it with a drink and	aɪl draʊn ɪt wɪð ə drɪŋk ənd	aɪl draʊn ɪt wɪð ə drɪŋk ənd
out-of-date prescription pills	ˈaʊtəvˈdeɪt prɪsˈkrɪpʃən pɪlz	aʊt-ʌv-deɪt prəˈskrɪpʃən pɪlz
And all the ones that love	ənd ɔːl ðə wʌnz ðət lʌv	ənd ɔl ðə wʌnz ðət lʌv
me they just left me on the	mi ðeɪ ʤəst lɛft mi ɒn ðə	mi ðeɪ ʤəst lɛft mi ɑn ðə
shelf	ʃɛlf	ʃɛlf
No farewell	nəʊ ˈfeəˈwɛl	noʊ ˌfɛrˈwɛl

So, before I save someone else, I've got to save myself	səʊ, bɪˈfɔːr aɪ seɪv ˈsʌmwʌn ɛls, aɪv gɒt tə seɪv maɪˈsɛlf	soʊ, bɪˈfɔr aɪ seɪv ˈsʌmˌwʌn ɛls, aɪv gɑt tə seɪv ˌmaɪˈsɛlf
Verse 3		
But if I don't	bət ɪf aɪ dəʊnt	bət ɪf aɪ doʊnt
Then I'll go back	ðɛn aɪl gəʊ bæk	ðɛn aɪl goʊ bæk
To where I'm rescuing a stranger	tə weər aɪm ˈrɛskjuːɪŋ ə ˈstreɪndʒə	tə wɛr aɪm ˈrɛskjuɪŋ ə ˈstreɪndʒər
Just because they needed saving just like that	dʒəst bɪˈkəz ðeɪ ˈniːdɪd ˈseɪvɪŋ dʒəst laɪk ðæt	dʒəst bɪˈkəz ðeɪ ˈnidəd ˈseɪvɪŋ dʒəst laɪk ðæt
Oh, I'm here again	əʊ, aɪm hɪər əˈgɛn	oʊ, aɪm hir əˈgɛn
Between the devil and the danger	bɪˈtwiːn ðə ˈdɛvl ənd ðə ˈdeɪndʒə	bɪˈtwin ðə ˈdɛvəl ənd ðə ˈdeɪndʒər
But I guess it's just my nature	bət aɪ gɛs ɪts dʒəst maɪ ˈneɪʧə	bət aɪ gɛs ɪts dʒəst maɪ ˈneɪʧər
My dad was wrong	maɪ dæd wəz rɒŋ	maɪ dæd wəz rɔŋ
'Cause I'm not like my mum	kɒz aɪm nɒt laɪk maɪ mʌm	kəz aɪm nɑt laɪk maɪ mʌm
'Cause she'd just smile and I'm complaining in a song	kɒz ʃiːd dʒəst smaɪl ənd aɪm kəmˈpleɪnɪŋ ɪn ə sɒŋ	kəz ʃid dʒəst smaɪl ənd aɪm kəmˈpleɪnɪŋ ɪn ə sɔŋ
But it helps	bət ɪt hɛlps	bət ɪt hɛlps
So, before I save someone else	səʊ, bɪˈfɔːr aɪ seɪv ˈsʌmwʌn ɛls	soʊ, bɪˈfɔr aɪ seɪv ˈsʌmˌwʌn ɛls
I've got to save myself	aɪv gɒt tə seɪv maɪˈsɛlf	aɪv gɑt tə seɪv ˌmaɪˈsɛlf
Chorus 3		
Life can get you down, so I just numb the way it feels	laɪf kən gɛt jʊ daʊn, səʊ aɪ dʒəst nʌm ðə weɪ ɪt fiːlz	laɪf kən gɛt jʊ daʊn, soʊ aɪ dʒəst nʌm ðə weɪ ɪt filz
I'll drown it with a drink and out-of-date prescription pills	aɪl draʊn ɪt wɪð ə drɪŋk ənd ˈaʊtəvˈdeɪt prɪsˈkrɪpʃən pɪlz	aɪldraʊn ɪt wɪð ə drɪŋk ənd aʊt-ʌv-deɪt prəˈskrɪpʃən pɪlz
And all the ones that love me they just left me on the shelf	ənd ɔːl ðə wʌnz ðət lʌv mi ðeɪ dʒəst lɛft mi ɒn ðə ʃɛlf	ənd ɔl ðə wʌnz ðət lʌv mi ðeɪ dʒəst lɛft mi ɑn ðə ʃɛlf
No farewell	nəʊ ˈfeəˈwɛl	noʊ ˌfɛrˈwɛl
So, before I save someone else, I've got to save myself	səʊ, bɪˈfɔːr aɪ seɪv ˈsʌmwʌn ɛls, aɪv gɒt tə seɪv maɪˈsɛlf	soʊ, bɪˈfɔr aɪ seɪv ˈsʌmˌwʌn ɛls, aɪv gɑt tə seɪv ˌmaɪˈsɛlf
And before I blame someone else, I've got to save myself	ənd bɪˈfɔːr aɪ bleɪm ˈsʌmwʌn ɛls, aɪv gɒt tə seɪv maɪˈsɛlf	ənd bɪˈfɔr aɪ bleɪmˈsʌmˌwʌn ɛls, aɪv gɑt tə seɪv ˌmaɪˈsɛlf
And before I love someone else, I've got to love myself	ənd bɪˈfɔːr aɪ lʌv ˈsʌmwʌn ɛls, aɪv gɒt tə lʌv maɪˈsɛlf	ənd bɪˈfɔr aɪ lʌv ˈsʌmˌwʌn ɛls, aɪv gɑt tə lʌv ˌmaɪˈsɛlf

“Thinking Out Loud” (2014)

Song lyrics	British English	American English
Verse 1		
When your legs don't work like they used to before	wɛn jə lɛgz dəʊnt wɜːk laɪk ðeɪ juːzd tə bɪˈfɔː	wɛn jər lɛgz doʊnt wɜrk laɪk ðeɪ juzd tə bɪˈfɔr
And I can't sweep you off of your feet	ənd aɪ kɑːnt swiːp jʊ ɒf əv jə fiːt	ənd aɪ kænt swip jʊ ɔf əv jər fit
Will your mouth still remember the taste of my love	wɪl jə maʊθ stɪl rɪˈmɛmbə ðə teɪst əv maɪ lʌv	wɪl jər maʊθ stɪl rɪˈmɛmbər ðə teɪst əv maɪ lʌv
Will your eyes still smile from your cheeks	wɪl jər aɪz stɪl smaɪl frəm jə ʧiːks	wɪl jər aɪz stɪl smaɪl frəm jər ʧiks
And darling I will be loving you 'til we're seventy	ənd ˈdɑːlɪŋ aɪ wɪl bi ˈlʌvɪŋ jʊ tɪl wɪə ˈsɛvnti	ənd ˈdɑrlɪŋ aɪ wɪl bi ˈlʌvɪŋ jʊ tɪl wir ˈsɛvənti
And baby my heart could still fall as hard at twenty-three	ənd ˈbeɪbi maɪ hɑːt kəd stɪl fɔːl əz hɑːd æt ˈtwɛnti-θriː	ənd ˈbeɪbi maɪ hɑrt kəd stɪl fɔl əz hɑrd æt ˈtwɛnti-θri
Pre-chorus 1		
And I'm thinking 'bout how people fall in love in mysterious ways	ənd aɪm ˈθɪŋkɪŋ baʊt haʊ ˈpiːpl fɔːl ɪn lʌv ɪn mɪsˈtɪərɪəs weɪz	ənd aɪm ˈθɪŋkɪŋ baʊt haʊ ˈpipəl fɔl ɪn lʌv ɪn mɪsˈtɪriəs weɪz
Maybe just the touch of a hand	ˈmeɪbiː ʤəst ðə tʌʧ əv ə hænd	ˈmeɪbi ʤəst ðə tʌʧ əv ə hænd
Oh, me I fall in love with you every single day	əʊ, mi aɪ fɔːl ɪn lʌv wɪð jʊ ˈɛvri ˈsɪŋgl deɪ	oʊ, mi aɪ fɔl ɪn lʌv wɪð jʊ ˈɛvəri ˈsɪŋgəl deɪ
And I just wanna tell you I am	ənd aɪ ʤəst ˈwɒnə tɛl jʊ aɪ æm	ənd aɪ ʤəst ˈwɑnə tɛl jʊ aɪ æm
Chorus 1		
So, honey now	səʊ, ˈhʌni naʊ	soʊ, ˈhʌni naʊ
Take me into your loving arms	teɪk mi ˈɪntə jə ˈlʌvɪŋ ɑːmz	teɪk mi ˈɪntə jər ˈlʌvɪŋ ɑrmz
Kiss me under the light of a thousand stars	kɪs mi ˈʌndə ðə laɪt əv ə ˈθaʊzənd stɑːz	kɪs mi ˈʌndər ðə laɪt əv ə ˈθaʊzənd stɑrz
Place your head on my beating heart	pleɪs jə hɛd ɒn maɪ ˈbiːtɪŋ hɑːt	pleɪs jər hɛd ɑn maɪ ˈbiɪtɪŋ hɑrt
I'm thinking out loud	aɪm ˈθɪŋkɪŋ aʊt laʊd	aɪm ˈθɪŋkɪŋ aʊt laʊd
Maybe we found love right where we are	ˈmeɪbiː wi faʊnd lʌv raɪt weə wi ɑː	ˈmeɪbi wi faʊnd lʌv raɪt wɛr wi ɑr
Verse 2		
When my hair's all but gone and my memory fades	wɛn maɪ heəz ɔːl bət gɒn ənd maɪ ˈmɛməri feɪdz	wɛn maɪ hɛrz ɔl bət gɔn ənd maɪ ˈmɛməri feɪdz
And the crowds don't remember my name	ənd ðə kraʊdz dəʊnt rɪˈmɛmbə maɪ neɪm	ənd ðə kraʊdz doʊnt rɪˈmɛmbər maɪ neɪm
When my hands don't play the strings the same way, mm	wɛn maɪ hændz dəʊnt pleɪ ðə strɪŋz ðə seɪm weɪ, mm	wɛn maɪ hændz doʊnt pleɪ ðə strɪŋz ðə seɪm weɪ, mm

I know you will still love me the same	aɪ nəʊ jʊ wɪl stɪl lʌv mi ðə seɪm	aɪ noʊ jʊ wɪl stɪl lʌv mi ðə seɪm
'Cause honey your soul can never grow old, it's evergreen	kɒz ˈhʌni jə səʊl kən ˈnɛvə grəʊ əʊld, ɪts ˈɛvəgriːn	kəz ˈhʌni jər soʊl kən ˈnɛvər groʊ oʊld, ɪts ˈɛvərˌgrin
Baby your smile's forever in my mind and memory	ˈbeɪbi jə smaɪlz fəˈrɛvər ɪn maɪ maɪnd ənd ˈmɛməri	ˈbeɪbi jər smaɪlz fəˈrɛvər ɪn maɪ maɪnd ənd ˈmɛməri
Pre-chorus 2		
I'm thinking 'bout how people fall in love in mysterious ways	aɪm ˈθɪŋkɪŋ baʊt haʊ ˈpiːpl fɔːl ɪn lʌv ɪn mɪsˈtɪərɪəs weɪz	aɪm ˈθɪŋkɪŋ baʊt haʊ ˈpipəl fɔl ɪn lʌv ɪn mɪsˈtɪriəs weɪz
Maybe it's all part of a plan	ˈmeɪbiː ɪts ɔːl pɑːt əv ə plæn	ˈmeɪbi ɪts ɔl pɑrt əv ə plæn
I'll just keep on making the same mistakes	aɪl ʤəst kiːp ɒn ˈmeɪkɪŋ ðə seɪm mɪsˈteɪks	aɪl ʤəst kip ɑn ˈmeɪkɪŋ ðə seɪm mɪsˈteɪks
Hoping that you'll understand	ˈhəʊpɪŋ ðət juːl ˌʌndəˈstænd	ˈhoʊpɪŋ ðət jul ˌʌndərˈstænd
Chorus 2		
But baby now	bət ˈbeɪbi naʊ	bət ˈbeɪbi naʊ
Take me into your loving arms	teɪk mi ˈɪntə jə ˈlʌvɪŋ ɑːmz	teɪk mi ˈɪntə jər ˈlʌvɪŋ ɑrmz
Kiss me under the light of a thousand stars	kɪs mi ˈʌndə ðə laɪt əv ə ˈθaʊzənd stɑːz	kɪs mi ˈʌndər ðə laɪt əv ə ˈθaʊzənd stɑrz
Place your head on my beating heart	pleɪs jə hɛd ɒn maɪ ˈbiːtɪŋ hɑːt	pleɪs jər hɛd ɑn maɪ ˈbiɪtɪŋ hɑrt
I'm thinking out loud	aɪm ˈθɪŋkɪŋ aʊt laʊd	aɪm ˈθɪŋkɪŋ aʊt laʊd
That maybe we found love right where we are, oh	ðæt ˈmeɪbiː wi faʊnd lʌv raɪt weə wi ɑː, əʊ	ðæt ˈmeɪbi wi faʊnd lʌv raɪt wɛr wi ɑr, oʊ
So, baby now	səʊ, ˈbeɪbi naʊ	soʊ, ˈbeɪbi naʊ
Take me into your loving arms	teɪk mi ˈɪntə jə ˈlʌvɪŋ ɑːmz	teɪk mi ˈɪntə jər ˈlʌvɪŋ ɑrmz
Kiss me under the light of a thousand stars	kɪs mi ˈʌndə ðə laɪt əv ə ˈθaʊzənd stɑːz	kɪs mi ˈʌndər ðə laɪt əv ə ˈθaʊzənd stɑrz
Oh darling, place your head on my beating heart	əʊ ˈdɑːlɪŋ, pleɪs jə hɛd ɒn maɪ ˈbiːtɪŋ hɑːt	oʊ ˈdɑrlɪŋ, pleɪs jər hɛd ɑn maɪ ˈbiɪtɪŋ hɑrt
I'm thinking out loud	aɪm ˈθɪŋkɪŋ aʊt laʊd	aɪm ˈθɪŋkɪŋ aʊt laʊd
That maybe we found love right where we are	ðæt ˈmeɪbiː wi faʊnd lʌv raɪt weə wi ɑː	ðæt ˈmeɪbi wi faʊnd lʌv raɪt wɛr wi ɑr
Oh, maybe we found love right where we are	əʊ, ˈmeɪbiː wi faʊnd lʌv raɪt weə wi ɑː	oʊ, ˈmeɪbi wi faʊnd lʌv raɪt wɛr wi ɑr
And we found love right where we are	ənd wi faʊnd lʌv raɪt weə wi ɑː	ənd wi faʊnd lʌv raɪt wɛr wi ɑr

8.2.4. Florence + The Machine

“Moderation” (2019)

Song lyrics	British English	American English
Verse 1		
Want me to love you in moderation	wɒnt mi tə lʌv jʊ ɪn ˌmɒdəˈreɪʃən	wɑnt mi tə lʌv jʊ ɪn ˌmɑdəˈreɪʃən
Do I look moderate to you?	dʊ aɪ lʊk ˈmɒdərɪt tə juː?	dʊ aɪ lʊk ˈmɑdərət tə ju?
Sip it slowly and pay attention	sɪp ɪt ˈsləʊli ənd peɪ əˈtɛnʃən	sɪp ɪt ˈsloʊli ənd peɪ əˈtɛnʃən
I just have to see it through	aɪ ʤəst həv tə siː ɪt θruː	aɪ ʤəst həv tə si ɪt θru
You got me looking for validation	jʊ gɒt mi ˈlʊkɪŋ fə ˌvælɪˈdeɪʃən	jʊ gɑt mi ˈlʊkɪŋ fər ˌvælәˈdeɪʃən
Pastures new	ˈpɑːsʧəz njuː	ˈpæsʧərz nu
Want me to love you in moderation	wɒnt mi tə lʌv jʊ ɪn ˌmɒdəˈreɪʃən	wɑnt mi tə lʌv jʊ ɪn ˌmɑdəˈreɪʃən
Well, who do you think you're talking to?	wɛl, huː dʊ jʊ θɪŋk jʊə ˈtɔːkɪŋ tʊ?	wɛl, hu dʊ jʊ θɪŋk jʊr ˈtɔkɪŋ tʊ?
Chorus 1		
Then bow your head in the house of God	ðɛn baʊ jə hɛd ɪn ðə haʊs əv gɒd	ðɛn baʊ jər hɛd ɪn ðə haʊs əv gɑd
And little girl, who do you think you are?	ənd ˈlɪtl gɜːl, huː dʊ jʊ θɪŋk jʊ ɑː?	ənd ˈlɪtəl gɜrl, hu dʊ jʊ θɪŋk jʊ ɑr?
You think you need it, you think you want love	jʊ θɪŋk jʊ niːd ɪt, jʊ θɪŋk jʊ wɒnt lʌv	jʊ θɪŋk jʊ nid ɪt, jʊ θɪŋk jʊ wɑnt lʌv
You wouldn't want it if you knew what it was	jʊ ˈwʊdnt wɒnt ɪt ɪf jʊ njuː wɒt ɪt wɒz	jʊ ˈwʊdənt wɑnt ɪt ɪf jʊ nu wʌt ɪt wʌz
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Verse 2		
I never made it with moderation	aɪ ˈnɛvə meɪd ɪt wɪð ˌmɒdəˈreɪʃən	aɪ ˈnɛvər meɪd ɪt wɪð ˌmɑdəˈreɪʃən
No, I never understood	nəʊ, aɪ ˈnɛvər ˌʌndəˈstʊd	noʊ, aɪ ˈnɛvər ˌʌndərˈstʊd
All the feeling was all or nothing	ɔːl ðə ˈfiːlɪŋ wəz ɔːl ɔː ˈnʌθɪŋ	ɔl ðə ˈfilɪŋ wəz ɔl ɔr ˈnʌθɪŋ
And I took everything I could	ənd aɪ tʊk ˈɛvrɪθɪŋ aɪ kʊd	ənd aɪ tʊk ˈɛvriˌθɪŋ aɪ kʊd
Can't hold it back, I can't take the tension	kɑːnt həʊld ɪt bæk, aɪ kɑːnt teɪk ðə ˈtɛnʃən	kænt hoʊld ɪt bæk, aɪ kænt teɪk ðə ˈtɛnʃən
Oh, I'm trying to be good	əʊ, aɪm ˈtraɪɪŋ tə bi gʊd	oʊ, aɪm ˈtraɪɪŋ tə bi gʊd
Want me to love you in moderation	wɒnt mi tə lʌv jʊ ɪn ˌmɒdəˈreɪʃən	wɑnt mi tə lʌv jʊ ɪn ˌmɑdəˈreɪʃən
Well don't you know, I wish I could	wɛl dəʊnt jʊ nəʊ, aɪ wɪʃ aɪ kʊd	wɛl doʊnt jʊ noʊ, aɪ wɪʃ aɪ kʊd

Chorus 2		
Then bow your head in the house of God	ðɛn baʊ jə hɛd ɪn ðə haʊs əv gɒd	ðɛn baʊ jər hɛd ɪn ðə haʊs əv gɑd
And little girl, who do you think you are?	ənd ˈlɪtl gɜːl, huː dʊ jʊ θɪŋk jʊ ɑː?	ənd ˈlɪtəl gɜrl, hu dʊ jʊ θɪŋk jʊ ɑr?
You think you need it, you think you want love	jʊ θɪŋk jʊ niːd ɪt, jʊ θɪŋk jʊ wɒnt lʌv	jʊ θɪŋk jʊ nid ɪt, jʊ θɪŋk jʊ wɑnt lʌv
You wouldn't want it if you knew what it was	jʊ ˈwʊdnt wɒnt ɪt ɪf jʊ njuː wɒt ɪt wɒz	jʊ ˈwʊdənt wɑnt ɪt ɪf jʊ nu wʌt ɪt wʌz
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Bridge		
Girl, you better learn (I just can't win)	gɜːl, jʊ ˈbɛtə lɜːn (aɪ ʤəst kɑːnt wɪn)	gɜrl, jʊ ˈbɛtər lɜrn (aɪ ʤəst kænt wɪn)
How to hold it in (Can't hold it in)	haʊ tə həʊld ɪt ɪn (kɑːnt həʊld ɪt ɪn)	haʊ tə hoʊld ɪt ɪn (kænt hoʊld ɪt ɪn)
And girl, you better learn (I just can't win)	ənd gɜːl, jʊ ˈbɛtə lɜːn (aɪ ʤəst kɑːnt wɪn)	ənd gɜrl, jʊ ˈbɛtər lɜrn (aɪ ʤəst kænt wɪn)
I just can't win (Can't hold it in)	aɪ ʤəst kɑːnt wɪn (kɑːnt həʊld ɪt ɪn)	aɪ ʤəst kænt wɪn (kænt hoʊld ɪt ɪn)
'Cause I don't wanna see the words (I just can't win)	kɒz aɪ dəʊnt ˈwɒnə siː ðə wɜːdz (aɪ ʤəst kɑːnt wɪn)	kəz aɪ doʊnt ˈwɑnə si ðə wɜrdz (aɪ ʤəst kænt wɪn)
I don't wanna see the words	aɪ dəʊnt ˈwɒnə siː ðə wɜːdz	aɪ doʊnt ˈwɑnə si ðə wɜrdz
And I'm still trying to figure out if it	ənd aɪm stɪl ˈtraɪɪŋ tə ˈfɪgər aʊt ɪf ɪt	ənd aɪm stɪl ˈtraɪɪŋ tə ˈfɪgjər aʊt ɪf ɪt
Always, always, always has to hurt	ˈɔːlweɪz, ˈɔːlweɪz, ˈɔːlweɪz həz tə hɜːt	ˈɔlˌweɪz, ˈɔlˌweɪz, ˈɔlˌweɪz həz tə hɜrt
Outro		
You better learn	jʊ ˈbɛtə lɜːn	jʊ ˈbɛtər lɜrn
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən
Moderation	ˌmɒdəˈreɪʃən	ˌmɑdəˈreɪʃən

“Patricia” (2018)

Song lyrics	British English	American English
Verse 1		
Oh Patricia, you've always been my North Star	əʊ pəˈtrɪʃə, juːv ˈɔːlweɪz biːn maɪ nɔːθ stɑː	oʊ pəˈtrɪʃə, juv ˈɔlˌweɪz bɪn maɪ nɔrθ stɑr
And I have to tell you something	ənd aɪ həv tə tɛl jʊ ˈsʌmθɪŋ	ənd aɪ həv tə tɛl jʊ ˈsʌmθɪŋ
I'm still afraid of the dark	aɪm stɪl əˈfreɪd əv ðə dɑːk	aɪm stɪl əˈfreɪd əv ðə dɑrk
But you take my hand in your hand	bət jʊ teɪk maɪ hænd ɪn jə hænd	bət jʊ teɪk maɪ hænd ɪn jər hænd
From you the flowers grow	frəm jʊ ðə ˈflaʊəz grəʊ	frəm jʊ ðə ˈflaʊərz groʊ
And do you understand with every seed you sow	ənd dʊ jʊ ˌʌndəˈstænd wɪð ˈɛvri siːd jʊ səʊ	ənd dʊ jʊ ˌʌndərˈstænd wɪð ˈɛvəri sid jʊ soʊ
You make this cold world beautiful?	jʊ meɪk ðɪs kəʊld wɜːld ˈbjuːtəfʊl?	jʊ meɪk ðɪs koʊld wɜrld ˈbjutəfəl?
Pre-Chorus 2		
You told me all doors are open to the believer	jʊ təʊld mi ɔːl dɔːz ər ˈəʊpən tə ðə bɪˈliːvə	jʊ toʊld mi ɔl dɔrz ər ˈoʊpən tə ðə bəˈlivər
I believe her, I believe her, I believe her	aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː	aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr
You told me all doors are open to the believer	jʊ təʊld mi ɔːl dɔːz ər ˈəʊpən tə ðə bɪˈliːvə	jʊ toʊld mi ɔl dɔrz ər ˈoʊpən tə ðə bəˈlivər
I believe her, I believe her, I believe her	aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː	aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr
Chorus 1		
Oh Patricia, you've always been my North Star	əʊ pəˈtrɪʃə, juːv ˈɔːlweɪz biːn maɪ nɔːθ stɑː	oʊ pəˈtrɪʃə, juv ˈɔlˌweɪz bɪn maɪ nɔrθ stɑr
Oh Patricia, you've always been my North Star	əʊ pəˈtrɪʃə, juːv ˈɔːlweɪz biːn maɪ nɔːθ stɑː	oʊ pəˈtrɪʃə, juv ˈɔlˌweɪz bɪn maɪ nɔrθ stɑr
Verse 2		
Well, you're a 'real man', and you do what you can	wɛl, jʊər ə rɪəl mæn, ənd jʊ dʊ wɒt jʊ kæn	wɛl, jʊr ə riəl mæn, ənd jʊ dʊ wʌt jʊ kæn
You only take as much as you can grab with two hands	jʊ ˈəʊnli teɪk əz mʌʧ əz jʊ kən græb wɪð tuː hændz	jʊ ˈoʊnli teɪk əz mʌʧ əz jʊ kən græb wɪð tu hændz
With your big heart, you praise God above	wɪð jə bɪg hɑːt, jʊ preɪz gɒd əˈbʌv	wɪð jər bɪg hɑrt, jʊ preɪz gɑd əˈbʌv
But how's that working out for you, honey?	bət haʊz ðət ˈwɜːkɪŋ aʊt fə juː, ˈhʌni?	bət haʊz ðət ˈwɜrkɪŋ aʊt fər ju, ˈhʌni?
Do you feel loved?	dʊ jʊ fiːl lʌvd?	dʊ jʊ fil lʌvd?
Pre-Chorus 2		
She told me all doors are open to the believer	ʃi təʊld mi ɔːl dɔːz ər ˈəʊpən tə ðə bɪˈliːvə	ʃi toʊld mi ɔl dɔrz ər ˈoʊpən tə ðə bəˈlivər
I believe her, I believe her, I believe her	aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː	aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr
Do you feel loved? Do you feel loved?	dʊ jʊ fiːl lʌvd? dʊ jʊ fiːl lʌvd?	dʊ jʊ fil lʌvd? dʊ jʊ fil lʌvd?

She told me all doors are open to the believer	ʃi təʊld mi ɔːl dɔːz ər ˈəʊpən tə ðə bɪˈliːvə	ʃi toʊld mi ɔl dɔrz ər ˈoʊpən tə ðə bəˈlivər
I believe her, I believe her, I believe her	aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː, aɪ bɪˈliːv hɜː	aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr, aɪ bɪˈliv hɜr
Do you feel loved?	dʊ jʊ fiːl lʌvd?	dʊ jʊ fil lʌvd?
Chorus 2		
Oh Patricia, you've always been my North Star	əʊ pəˈtrɪʃə, juːv ˈɔːlweɪz biːn maɪ nɔːθ stɑː	oʊ pəˈtrɪʃə, juv ˈɔlˌweɪz bɪn maɪ nɔrθ stɑr
Oh Patricia, you've always been my North Star	əʊ pəˈtrɪʃə, juːv ˈɔːlweɪz biːn maɪ nɔːθ stɑː	oʊ pəˈtrɪʃə, juv ˈɔlˌweɪz bɪn maɪ nɔrθ stɑr
Outro		
(I) drink too much coffee	drɪŋk tuː mʌʧ ˈkɒfi	drɪŋk tu mʌʧ ˈkɑfi
and think of you often	ənd θɪŋk əv jʊ ˈɒfən	ənd θɪŋk əv jʊ ˈɔfən
In a city where reality has long been forgotten	ɪn ə ˈsɪti weə riˈælɪti həz lɒŋ biːn fəˈgɒtn	ɪn ə ˈsɪti wɛr ˌriˈælәˌti həz lɔŋ bɪn fərˈgɑtәn
And are you afraid?	ənd ə jʊ əˈfreɪd?	ənd ər jʊ əˈfreɪd?
'Cause I'm terrified	kɒz aɪm ˈtɛrɪfaɪd	kəz aɪm ˈtɛrəˌfaɪd
But you remind me that it's such a wonderful thing to love	bət jʊ ˈrɪmaɪnd mi ðət ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	bət jʊ riˈmaɪnd mi ðət ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing to love	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing to love	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing to love	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ
(It's such a wonderful thing to love	(ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	(ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing to love	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing to love	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing to love	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ tə lʌv	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ tə lʌv
It's such a wonderful thing)	ɪts sʌʧ ə ˈwʌndəfʊl θɪŋ)	ɪts sʌʧ ə ˈwʌndərfəl θɪŋ)

“Delilah” (2015)

Song lyrics	British English	American English
Verse 1		
Drifting through the halls	ˈdrɪftɪŋ θruː ðə hɔːlz	ˈdrɪftɪŋ θru ðə hɔlz
with the sunrise	wɪð ðə ˈsʌnraɪz	wɪð ðə ˈsʌnˌraɪz
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kəl)
Climbing up the walls for	ˈklaɪmɪŋ ʌp ðə wɔːlz fə	ˈklaɪmɪŋ ʌp ðə wɔlz fər
that flashing light	ðət ˈflæʃɪŋ laɪt	ðət ˈflæʃɪŋ laɪt
(I can never let go)	(aɪ kən ˈnɛvə lɛt gəʊ)	(aɪ kən ˈnɛvər lɛt goʊ)
'Cause I'm gonna be free and	kɒz aɪm ˈgənə bi friː ənd	kəz aɪm ˈgɑnə bi fri ənd
I'm gonna be fine	aɪm ˈgənə bi faɪn	aɪm ˈgɑnə bi faɪn
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kəl)
'Cause I'm gonna be free and	kɒz aɪm ˈgənə bi friː ənd	kəz aɪm ˈgɑnə bi fri ənd
I'm gonna be fine	aɪm ˈgənə bi faɪn	aɪm ˈgɑnə bi faɪn
(Maybe not tonight)	(ˈmeɪbiː nɒt təˈnaɪt)	(ˈmeɪbi nɑt təˈnaɪt)
Now the sun is up and I'm	naʊ ðə sʌn z ʌp ənd aɪm	naʊ ðə sʌn əz ʌp ənd aɪm
going blind	ˈgəʊɪŋ blaɪnd	ˈgoʊɪŋ blaɪnd
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kəl)
Another drink just to pass	əˈnʌðə drɪŋk ʤəst tə pɑːs	əˈnʌðər drɪŋk ʤəst tə pæs
the time	ðə taɪm	ðə taɪm
(I can never say no)	(aɪ kən ˈnɛvə seɪ nəʊ)	(aɪ kən ˈnɛvər seɪ noʊ)
'Cause I'm gonna be free and	kɒz aɪm ˈgənə bi friː ənd	kəz aɪm ˈgɑnə bi fri ənd
I'm gonna be fine	aɪm ˈgənə bi faɪn	aɪm ˈgɑnə bi faɪn
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kəl)
'Cause I'm gonna be free and	kɒz aɪm ˈgənə bi friː ənd	kəz aɪm ˈgɑnə bi fri ənd
I'm gonna be fine	aɪm ˈgənə bi faɪn	aɪm ˈgɑnə bi faɪn
(Maybe not tonight)	(ˈmeɪbiː nɒt təˈnaɪt)	(ˈmeɪbi nɑt təˈnaɪt)
Chorus 1		
It's a different kind of	ɪts ə ˈdɪfrənt kaɪnd əv	ɪts ə ˈdɪfərənt kaɪnd əv
danger	ˈdeɪnʤə	ˈdeɪnʤər
And the bells are ringing out	ənd ðə bɛlz ə ˈrɪŋɪŋ aʊt	ənd ðə bɛlz ər ˈrɪŋɪŋ aʊt
And I'm calling for my	ənd aɪm ˈkɔːlɪŋ fə maɪ	ənd aɪm ˈkɔlɪŋ fər maɪ
mother	ˈmʌðə	ˈmʌðər
As I pull the pillars down	əz aɪ pʊl ðə ˈpɪləz daʊn	əz aɪ pʊl ðə ˈpɪlərz daʊn
It's a different kind of	ɪts ə ˈdɪfrənt kaɪnd əv	ɪts ə ˈdɪfərənt kaɪnd əv
danger	ˈdeɪnʤə	ˈdeɪnʤər
And my feet are spinning	ənd maɪ fiːt ə ˈspɪnɪŋ	ənd maɪ fit ər ˈspɪnɪŋ
round	raʊnd	raʊnd
Never knew I was a dancer	ˈnɛvə njuː aɪ wəz ə ˈdɑːnsə	ˈnɛvər nu aɪ wəz ə ˈdænsər
'Til Delilah showed me how	tɪl dəˈlaɪlə ʃəʊd mi haʊ	tɪl dəˈlaɪlə ʃoʊd mi haʊ
Interlude		
Too fast for freedom	tuː fɑːst fə ˈfriːdəm	tu fæst fər ˈfridəm
Sometimes it all falls down	ˈsʌmtaɪmz ɪt ɔːl fɔːlz daʊn	səmˈtaɪmz ɪt ɔl fɔlz daʊn
These chains never leave me	ðiːz ʧeɪnz ˈnɛvə liːv miː	ðiz ʧeɪnz ˈnɛvər liv mi
I keep dragging them around	aɪ kiːp ˈdrægɪŋ ðəm əˈraʊnd	aɪ kip ˈdrægɪŋ ðəm əˈraʊnd

Verse 2		
Now I'm dancing with	naʊ aɪm ˈdɑːnsɪŋ wɪð	naʊ aɪm ˈdænsɪŋ wɪð
Delilah and her vision is mine	dəˈlaɪlə ənd hə ˈvɪʒən z maɪn	dəˈlaɪlə ənd hər ˈvɪʒən əz maɪn
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kɔl)
A different kind of	ə ˈdɪfrənt kaɪnd əv	ə ˈdɪfərənt kaɪnd əv
danger in the daylight	ˈdeɪndʒər ɪn ðə ˈdeɪlaɪt	ˈdeɪndʒər ɪn ðə ˈdeɪˌlaɪt
(I can never let go)	(aɪ kən ˈnɛvə lɛt gəʊ)	(aɪ kən ˈnɛvər lɛt goʊ)
Took anything to cut you, I can find	tʊk ˈɛnɪθɪŋ tə kʌt juː, aɪ kən faɪnd	tʊk ˈɛniˌθɪŋ tə kʌt ju, aɪ kən faɪnd
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kɔl)
A different kind of a	ə ˈdɪfrənt kaɪnd əv ə	ə ˈdɪfərənt kaɪnd əv ə
danger in the daylight	ˈdeɪndʒər ɪn ðə ˈdeɪlaɪt	ˈdeɪndʒər ɪn ðə ˈdeɪˌlaɪt
(Can't you let me know?)	(kɑːnt jʊ lɛt mi nəʊ?)	(kænt jʊ lɛt mi noʊ?)
Now it's one more boy and	naʊ ɪts wʌn mɔː bɔɪ ənd	naʊ ɪts wʌn mɔr bɔɪ ənd
it's one more line	ɪts wʌn mɔː laɪn	ɪts wʌn mɔr laɪn
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kɔl)
Taking the pills just to pass the time	ˈteɪkɪŋ ðə pɪlz ʤəst tə pɑːs ðə taɪm	ˈteɪkɪŋ ðə pɪlz ʤəst tə pæs ðə taɪm
(I can never say no)	(aɪ kən ˈnɛvə seɪ nəʊ)	(aɪ kən ˈnɛvər seɪ noʊ)
'Cause I'm gonna be free and	kɒz aɪm ˈgənə bi friː ənd	kəz aɪm ˈgɑnə bi fri ənd
I'm gonna be fine	aɪm ˈgənə bi faɪn	aɪm ˈgɑnə bi faɪn
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kɔl)
'Cause I'm gonna be free and	kɒz aɪm ˈgənə bi friː ənd	kəz aɪm ˈgɑnə bi fri ənd
I'm gonna be fine	aɪm ˈgənə bi faɪn	aɪm ˈgɑnə bi faɪn
But maybe not tonight	bət ˈmeɪbiː nɒt təˈnaɪt	bət ˈmeɪbi nɑt təˈnaɪt
Chorus 2		
It's a different kind of danger	ɪts ə ˈdɪfrənt kaɪnd əv ˈdeɪndʒə	ɪts ə ˈdɪfərənt kaɪnd əv ˈdeɪndʒər
And the bells are ringing out	ənd ðə bɛlz ə ˈrɪŋɪŋ aʊt	ənd ðə bɛlz ər ˈrɪŋɪŋ aʊt
And I'm calling for my mother	ənd aɪm ˈkɔːlɪŋ fə maɪ ˈmʌðə	ənd aɪm ˈkɔlɪŋ fər maɪ ˈmʌðər
As I pull the pillars down	əz aɪ pʊl ðə ˈpɪləz daʊn	əz aɪ pʊl ðə ˈpɪlərz daʊn
It's a different kind of danger	ɪts ə ˈdɪfrənt kaɪnd əv ˈdeɪndʒə	ɪts ə ˈdɪfərənt kaɪnd əv ˈdeɪndʒər
And my feet are spinning round	ənd maɪ fiːt ə ˈspɪnɪŋ raʊnd	ənd maɪ fit ər ˈspɪnɪŋ raʊnd
Never knew I was a dancer	ˈnɛvə njuː aɪ wəz ə ˈdɑːnsə	ˈnɛvər nu aɪ wəz ə ˈdænsər
'Til Delilah showed me how	tɪl əˈlaɪlə ʃəʊd mi haʊ	tɪl dəˈlaɪlə ʃoʊd mi haʊ
Verse 3		
Now I'm dancing with	naʊ aɪm ˈdɑːnsɪŋ wɪð	naʊ aɪm ˈdænsɪŋ wɪð
Delilah and her vision is mine	dəˈlaɪlə ənd hə ˈvɪʒən z maɪn	dəˈlaɪlə ənd hər ˈvɪʒən əz maɪn
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kɔl)
A different kind of	ə ˈdɪfrənt kaɪnd əv ˈ	ə ˈdɪfərənt kaɪnd əv
danger in the daylight	deɪndʒər ɪn ðə ˈdeɪlaɪt	ˈdeɪndʒər ɪn ðə ˈdeɪˌlaɪt
(I can never let go)	(aɪ kən ˈnɛvə lɛt gəʊ)	(aɪ kən ˈnɛvər lɛt goʊ)

Took anything to cut you, I can find	tʊk ˈɛnɪθɪŋ tə kʌt juː, aɪ kən faɪnd	tʊk ˈɛniˌθɪŋ tə kʌt ju, aɪ kən faɪnd
(Holding on for your call)	(ˈhəʊldɪŋ ɒn fə jə kɔːl)	(ˈhoʊldɪŋ ɑn fər jər kɔl)
A different kind of a danger in the daylight	ə ˈdɪfrənt kaɪnd əv ə ˈdeɪndʒər ɪn ðə ˈdeɪlaɪt	ə ˈdɪfərənt kaɪnd əv ə ˈdeɪndʒər ɪn ðə ˈdeɪˌlaɪt
(Can't you let me know?)	(kɑːnt jʊ lɛt mi nəʊ?)	(kænt jʊ lɛt mi noʊ?)
Bridge		
Strung up, strung out for your love	strʌŋ ʌp, strʌŋ aʊt fə jə lʌv	strʌŋ ʌp, strʌŋ aʊt fər jər lʌv
Hanging, hung up, it's so rough	ˈhæŋɪŋ, hʌŋ ʌp, ɪts səʊ rʌf	ˈhæŋɪŋ, hʌŋ ʌp, ɪts soʊ rʌf
I'm wrung and wringing out	aɪm rʌŋ ənd ˈrɪŋɪŋ aʊt	aɪm rʌŋ ənd ˈrɪŋɪŋ aʊt
Why can't you let me know?	waɪ kɑːnt jʊ lɛt mi nəʊ?	waɪ kænt jʊ lɛt mi noʊ?
Strung up, strung out for your love	strʌŋ ʌp, strʌŋ aʊt fə jə lʌv	strʌŋ ʌp, strʌŋ aʊt fər jər lʌv
Hanging, hung up, it's so rough	ˈhæŋɪŋ, hʌŋ ʌp, ɪts səʊ rʌf	ˈhæŋɪŋ, hʌŋ ʌp, ɪts soʊ rʌf
I'm wrung and wringing out	aɪm rʌŋ ənd ˈrɪŋɪŋ aʊt	aɪm rʌŋ ənd ˈrɪŋɪŋ aʊt
Why can't you let me know?	waɪ kɑːnt jʊ lɛt mi nəʊ?	waɪ kænt jʊ lɛt mi noʊ?
Chorus 3		
It's a different kind of danger	ɪts ə ˈdɪfrənt kaɪnd əv ˈdeɪndʒə	ɪts ə ˈdɪfərənt kaɪnd əv ˈdeɪndʒər
And the bells are ringing out	ənd ðə bɛlz ə ˈrɪŋɪŋ aʊt	ənd ðə bɛlz ər ˈrɪŋɪŋ aʊt
And I'm calling for my mother	ənd aɪm ˈkɔːlɪŋ fə maɪ ˈmʌðə	ənd aɪm ˈkɔlɪŋ fər maɪ ˈmʌðər
As I pull the pillars down	əz aɪ pʊl ðə ˈpɪləz daʊn	əz aɪ pʊl ðə ˈpɪlərz daʊn
It's a different kind of danger	ɪts ə ˈdɪfrənt kaɪnd əv ˈdeɪndʒə	ɪts ə ˈdɪfərənt kaɪnd əv ˈdeɪndʒər
And my feet are spinning round	ənd maɪ fiːt ə ˈspɪnɪŋ raʊnd	ənd maɪ fit ər ˈspɪnɪŋ raʊnd
Never knew I was a dancer	ˈnɛvə njuː aɪ wəz ə ˈdɑːnsə	ˈnɛvər nu aɪ wəz ə ˈdænsər
'Til Delilah showed me how	tɪl dəˈlaɪlə ʃəʊd mi haʊ	tɪl dəˈlaɪlə ʃoʊd mi haʊ
It's a different kind of danger	ɪts ə ˈdɪfrənt kaɪnd əv ˈdeɪndʒə	ɪts ə ˈdɪfərənt kaɪnd əv ˈdeɪndʒər
And the bells are ringing out	ənd ðə bɛlz ə ˈrɪŋɪŋ aʊt	ənd ðə bɛlz ər ˈrɪŋɪŋ aʊt
And I'm calling for my mother	ənd aɪm ˈkɔːlɪŋ fə maɪ ˈmʌðə	ənd aɪm ˈkɔlɪŋ fər maɪ ˈmʌðər
As I pull the pillars down	əz aɪ pʊl ðə ˈpɪləz daʊn	əz aɪ pʊl ðə ˈpɪlərz daʊn
It's a different kind of danger	ɪts ə ˈdɪfrənt kaɪnd əv ˈdeɪndʒə	ɪts ə ˈdɪfərənt kaɪnd əv ˈdeɪndʒər
And my feet are spinning around	ənd maɪ fiːt ə ˈspɪnɪŋ əˈraʊnd	ənd maɪ fit ər ˈspɪnɪŋ əˈraʊnd
Never knew I was a dancer	ˈnɛvə njuː aɪ wəz ə ˈdɑːnsə	ˈnɛvər nu aɪ wəz ə ˈdænsər
'Til Delilah showed me how	tɪl dəˈlaɪlə ʃəʊd mi haʊ	tɪl dəˈlaɪlə ʃoʊd mi haʊ
Outro		
Too fast for freedom	tuː fɑːst fə ˈfriːdəm	tu fæst fər ˈfridəm
Sometimes it all falls down	ˈsʌmtaɪmz ɪt ɔːl fɔːlz daʊn	səmˈtaɪmz ɪt ɔl fɔlz daʊn

These chains never leave me	ðiːz ʧeɪnz ˈnɛvə liːv miː	ðiz ʧeɪnz ˈnɛvər liv mi
I keep dragging them around	aɪ kiːp ˈdrægɪŋ ðəm əˈraʊnd	aɪ kip ˈdrægɪŋ ðəm əˈraʊnd
Too fast for freedom	tuː fɑːst fə ˈfriːdəm	tu fæst fər ˈfridəm
Sometimes it all falls down	ˈsʌmtaɪmz ɪt ɔːl fɔːlz daʊn	səmˈtaɪmz ɪt ɔl fɔlz daʊn
These chains never leave me	ðiːz ʧeɪnz ˈnɛvə liːv miː	ðiz ʧeɪnz ˈnɛvər liv mi
I keep dragging them around	aɪ kiːp ˈdrægɪŋ ðəm əˈraʊnd	aɪ kip ˈdrægɪŋ ðəm əˈraʊnd

8.2.5. Mumford & Sons

“If I Say” (2018)

Song lyrics	British English	American English
Verse 1		
I came here without a choice	aɪ keɪm hɪə wɪˈðaʊt ə ʧɔɪs	aɪ keɪm hir wɪˈθaʊt ə ʧɔɪs
I'm sorry I could never thank you	aɪm ˈsɒri aɪ kəd ˈnɛvə θæŋk juː	aɪm ˈsɑri aɪ kəd ˈnɛvər θæŋk ju
For saving me more trouble	fə ˈseɪvɪŋ mi mɔː ˈtrʌbl	fər ˈseɪvɪŋ mi mər ˈtrʌbəl
I didn't want any trouble	aɪ dɪdnt wɒnt ˈɛni ˈtrʌbl	aɪ ˈdɪdənt wɑnt ˈɛni ˈtrʌbəl
If you were given one more chance	ɪf jʊ wə ˈgɪvn wʌn mɔː ʧɑːns	ɪf jʊ wər ˈgɪvən wʌn mər ʧæns
Would you bring me back to life?	wəd jʊ brɪŋ mi bæk tə laɪf?	wəd jʊ brɪŋ mi bæk tə laɪf?
Bring me back into the light	brɪŋ mi bæk ˈɪntə ðə laɪt	brɪŋ mi bæk ˈɪntə ðə laɪt
Into the light	ˈɪntə ðə laɪt	ˈɪntə ðə laɪt
Pre-Chorus 1		
And let it shine on, let it shine on us	ənd lɛt ɪt ʃaɪn ɒn, lɛt ɪt ʃaɪn ɒn ʌs	ənd lɛt ɪt ʃaɪn ɑn, lɛt ɪt ʃaɪn ɑn ʌs
Chorus 1		
And if I say I love you, well, then I love you	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl, ðɛn aɪ lʌv juː	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl, ðɛn aɪ lʌv ju
And if I say I love you, well, then I love you	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl, ðɛn aɪ lʌv juː	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl, ðɛn aɪ lʌv ju
Verse 2		
The innocence in your face	ðiˈ ˈɪnəsəns ɪn jə feɪs	ðiˈ ˈɪnəsəns ɪn jər feɪs
bled out without a trace	blɛd aʊt wɪˈðaʊt ə treɪs	blɛd aʊt wɪˈθaʊt ə treɪs
You've won without an enemy, you're ill without a remedy	juːv wʌn wɪˈðaʊt ən ˈɛnɪmi, jʊər ɪl wɪˈðaʊt ə ˈrɛmɪdi	juv wʌn wɪˈθaʊt ən ˈɛnəmi, jʊr ɪl wɪˈθaʊt ə ˈrɛmədi
As night bleeds into night, and I know I came off better than you	əz naɪt bliːdz ˈɪntə naɪt, ənd aɪ nəʊ aɪ keɪm ɒf ˈbɛtə ðən juː	əz naɪt blidz ˈɪntə naɪt, ənd aɪ noʊ aɪ keɪm ɔf ˈbɛɾər ðən ju
It doesn't mean that I feel better	ɪt dʌznt miːn ðət aɪ fiːl ˈbɛtə	ɪt ˈdʌzənt min ðət aɪ fil ˈbɛɾər
It doesn't mean that I feel better	ɪt dʌznt miːn ðət aɪ fiːl ˈbɛtə	ɪt ˈdʌzənt min ðət aɪ fil ˈbɛɾər
Pre-Chorus 2		
And let it shine on, let it shine on us	ənd lɛt ɪt ʃaɪn ɒn, lɛt ɪt ʃaɪn ɒn ʌs	ənd lɛt ɪt ʃaɪn ɑn, lɛt ɪt ʃaɪn ɑn ʌs
Chorus 2		
And if I say I love you, well, then I love you	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl, ðɛn aɪ lʌv juː	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl, ðɛn aɪ lʌv ju
And if I say I love you, well, then I love you	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl, ðɛn aɪ lʌv juː	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl, ðɛn aɪ lʌv ju

And if I say I love you, well,	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl,	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl,
then I love you	ðɛn aɪ lʌv juː	ðɛn aɪ lʌv ju
And if I say I love you, well,	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl,	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl,
then I love you	ðɛn aɪ lʌv juː	ðɛn aɪ lʌv ju
Bridge		
Show me your hands	ʃəʊ mi jə hændz	ʃoʊ mi jər hændz
Are they cleaner than mine?	ɑː ðeɪ ˈkliːnə ðən maɪn?	ɑr ðeɪ ˈklinər ðən maɪn?
Show me your face	ʃəʊ mi jə feɪs	ʃoʊ mi jər feɪs
Did you cross the line?	dɪd jʊ krɒs ðə laɪn?	dɪd jʊ krɔs ðə laɪn?
Show me your eyes	ʃəʊ mi jər aɪz	ʃoʊ mi jər aɪz
They any drier than mine?	ðeɪ ˈɛni ˈdraɪə ðən maɪn?	ðeɪ ˈɛni ˈdraɪər ðən maɪn?
Your soul survives	jə səʊl səˈvaɪvz	jər soʊl sərˈvaɪvz
But peace, you'll never find	bət piːs, juːl ˈnɛvə faɪnd	bət pis, jul ˈnɛvər faɪnd
Chorus 3		
And if I say I love you, well,	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl,	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl,
then I love you	ðɛn aɪ lʌv juː	ðɛn aɪ lʌv ju
And if I say I love you, well,	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl,	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl,
then I love you	ðɛn aɪ lʌv juː	ðɛn aɪ lʌv ju
And if I say I love you, well,	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl,	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl,
then I love you	ðɛn aɪ lʌv juː	ðɛn aɪ lʌv ju
And if I say I love you, well,	ənd ɪf aɪ seɪ aɪ lʌv juː, wɛl,	ənd ɪf aɪ seɪ aɪ lʌv ju, wɛl,
then I love you	ðɛn aɪ lʌv juː	ðɛn aɪ lʌv ju

“Wild Heart” (2018)

Song lyrics	British English	American English
Verse 1		
Mortal once again	ˈmɔːtl wʌns əˈgɛn	ˈmərtəl wʌns əˈgɛn
Making out, watch me pretend	ˈmeɪkɪŋ aʊt, wɒʧ mi prɪˈtɛnd	ˈmeɪkɪŋ aʊt, wɑʧ mi priˈtɛnd
And you whisper words forbidden	ənd jʊ ˈwɪspə wɜːdz fəˈbɪdn	ənd jʊ ˈwɪspər wɜrdz ˈfɔrbɪdən
To see if I've been listening	tə siː ɪf aɪv biːn ˈlɪsnɪŋ	tə si ɪf aɪv bɪn ˈlɪsənɪŋ
Well now i'm listening	wɛl naʊ aɪm ˈlɪsnɪŋ	wɛl naʊ aɪm ˈlɪsənɪŋ
Verse 2		
We won't both get our way	wi wəʊnt bəʊθ gɛt ˈaʊə weɪ	wi woʊnt boʊθ gɛt ˈaʊər weɪ
If we do, it won't be tonight anyway	ɪf wi duː, ɪt wəʊnt bi təˈnaɪt ˈɛnɪweɪ	ɪf wi du, ɪt woʊnt bi təˈnaɪt ˈɛniˌweɪ
So, I hold you by the jaw	səʊ, aɪ həʊld jʊ baɪ ðə ʤɔː	soʊ, aɪ hoʊld jʊ baɪ ðə ʤɔ
And kiss you to be sure	ənd kɪs jʊ tə bi ʃʊə	ənd kɪs jʊ tə bi ʃʊr
With so much more then before	wɪð səʊ mʌʧ mɔː ðɛn bɪˈfɔː	wɪð soʊ mʌʧ mɔr ðɛn bɪˈfɔr
Chorus 1		
It took a wild heart to tame mine	ɪt tʊk ə waɪld hɑːt tə teɪm maɪn	ɪt tʊk ə waɪld hɑrt tə teɪm maɪn
And it took a wild heart to charm	ənd ɪt tʊk ə waɪld hɑːt tə ʧɑːm	ənd ɪt tʊk ə waɪld hɑrt tə ʧɑrm
Now a wild heart has gone and floored me	naʊ ə waɪld hɑːt həz gɒn ənd flɔːd miː	naʊ ə waɪld hɑrt həz gɔn ənd flɔrd mi
With this everlasting glance	wɪð ðɪs ˌɛvəˈlɑːstɪŋ glɑːns	wɪð ðɪs ˌɛvərˈlæstɪŋ glæns
But this everlasting glance	bət ðɪs ˌɛvəˈlɑːstɪŋ glɑːns	bət ðɪs ˌɛvərˈlæstɪŋ glæns
Post-Chorus 1		
I wouldn't have you any other way	aɪ ˈwʊdnt həv jʊ ˈɛni ˈʌðə weɪ	aɪ ˈwʊdənt həv jʊ ˈɛni ˈʌðər weɪ
Who wants love that makes sense anyway	huː wɒnts lʌv ðət meɪks sɛns ˈɛnɪweɪ	hu wɑnts lʌv ðət meɪks sɛns ˈɛniˌweɪ
Verse 3		
I guess I asked for the truth	aɪ gɛs aɪ ɑːskt fə ðə truːθ	aɪ gɛs aɪ æskt fər ðə truθ
I guess I asked for it, brutal and unchained	aɪ gɛs aɪ ɑːskt fər ɪt, ˈbruːtl ənd ʌnˈʧeɪnd	aɪ gɛs aɪ æskt fər ɪt, ˈbrutəl ənd ʌnˈʧeɪnd
But tonight, it sounds improvised	bət təˈnaɪt, ɪt saʊndz ˈɪmprəvaɪzd	bət təˈnaɪt, ɪt saʊndz ˈɪmprəˌvaɪzd
Whatever has you so inspired	wɒtˈɛvə həz jʊ səʊ ɪnˈspaɪəd	ˌwʌˈtɛvər həz jʊ soʊ ɪnˈspaɪərd
Well, I know you're inspired	wɛl, aɪ nəʊ jʊər ɪnˈspaɪəd	wɛl, aɪ noʊ jʊr ɪnˈspaɪərd
Verse 4		
And no one is better armed	ənd nəʊ wʌn z ˈbɛtər ɑːmd	ənd noʊ wʌn əz ˈbɛtər ɑrmd
To tear me down with a slight of the tongue	tə teə mi daʊn wɪð ə slaɪt əv ðə tʌŋ	tə tɛr mi daʊn wɪð ə slaɪt əv ðə tʌŋ

And I could do the same	ənd aɪ kəd dʊ ðə seɪm	ənd aɪ kəd dʊ ðə seɪm
And see how long you can keep face	ənd si: haʊ lɒŋ jʊ kən kiːp feɪs	ənd si haʊ lɔŋ jʊ kən kip feɪs
Let's see who keeping face	lɛts si: huː ˈkiːpɪŋ feɪs	lɛts si hu ˈkipɪŋ feɪs
Chorus 2		
But it took a wild heart to tame mine	bət ɪt tʊk ə waɪld hɑːt tə teɪm maɪn	bət ɪt tʊk ə waɪld hɑrt tə teɪm maɪn
And it took a wild heart to charm	ənd ɪt tʊk ə waɪld hɑːt tə ʧɑːm	ənd ɪt tʊk ə waɪld hɑrt tə ʧɑrm
Now a wild heart has gone and floored me	naʊ ə waɪld hɑːt həz gɒn ənd flɔːd miː	naʊ ə waɪld hɑrt həz gɔn ənd flɔrd mi
With this everlasting glance	wɪð ðɪs ˌɛvəˈlɑːstɪŋ glɑːns	wɪð ðɪs ˌɛvərˈlæstɪŋ glæns
But this everlasting glance	bət ðɪs ˌɛvəˈlɑːstɪŋ glɑːns	bət ðɪs ˌɛvərˈlæstɪŋ glæns
Post-Chorus 2		
I wouldn't have it any other way	aɪ ˈwʊdnt həv ɪt ˈɛni ˈʌðə weɪ	aɪ ˈwʊdənt həv ɪt ˈɛni ˈʌðər weɪ
Who wants love that makes sense anyway	huː wɒnts lʌv ðət meɪks sɛns ˈɛnɪweɪ	hu wɑnts lʌv ðət meɪks sɛns ˈɛniˌweɪ
I wouldn't have you any other way	aɪ ˈwʊdnt həv jʊ ˈɛni ˈʌðə weɪ	aɪ ˈwʊdənt həv jʊ ˈɛni ˈʌðər weɪ
I don't want what makes sense anyway	aɪ dəʊnt wɒnt wɒt meɪks sɛns ˈɛnɪweɪ	aɪ doʊnt wɑnt wʌt meɪks sɛns ˈɛniˌweɪ
Chorus 3		
But it took a wild heart to tame mine	bət ɪt tʊk ə waɪld hɑːt tə teɪm maɪn	bət ɪt tʊk ə waɪld hɑrt tə teɪm maɪn
And it took a wild heart to charm	ənd ɪt tʊk ə waɪld hɑːt tə ʧɑːm	ənd ɪt tʊk ə waɪld hɑrt tə ʧɑrm
Now a wild heart has gone and floored me	naʊ ə waɪld hɑːt həz gɒn ənd flɔːd miː	naʊ ə waɪld hɑrt həz gɔn ənd flɔrd mi
With this everlasting glance	wɪð ðɪs ˌɛvəˈlɑːstɪŋ glɑːns	wɪð ðɪs ˌɛvərˈlæstɪŋ glæns
With her everlasting glance	wɪð hɜː ˌɛvəˈlɑːstɪŋ glɑːns	wɪð hɜr ˌɛvərˈlæstɪŋ læns

“Wilder Mind” (2015)

Song lyrics	British English	American English
Verse 1		
It's in my blood, it's in my water	ɪts ɪn maɪ blʌd, ɪts ɪn maɪ ˈwɔːtə	ɪts ɪn maɪ blʌd, ɪts ɪn maɪ ˈwɔɾər
You try to tame me, tame me from the start	jʊ traɪ tə teɪm miː, teɪm mi frəm ðə stɑːt	jʊ traɪ tə teɪm mi, teɪm mi frəm ðə stɑrt
When the din is in your eye, flash your flesh	wɛn ðə dɪn z ɪn jər aɪ, flæʃ jə flɛʃ	wɛn ðə dɪn əz ɪn jər aɪ, flæʃ jər flɛʃ
Desperate for a need to rise	ˈdɛspərɪt fər ə niːd tə raɪz	ˈdɛsprɪt fər ə nid tə raɪz
Pre-Chorus 1		
With a silver crystal on	wɪð ə ˈsɪlvə ˈkrɪstl ɒn	wɪð ə ˈsɪlvər ˈkrɪstəl ɑn
How well you used to know how to shine	haʊ wɛl jʊ juːzd tə nəʊ haʊ tə ʃaɪn	haʊ wɛl jʊ juzd tə noʊ haʊ tə ʃaɪn
In the place that's safe from harm	ɪn ðə pleɪs ðæts seɪf frəm hɑːm	ɪn ðə pleɪs ðæts seɪf frəm hɑrm
I had been blessed with a wilder mind	aɪ həd biːn blɛst wɪð ə ˈwaɪldə maɪnd	aɪ həd bɪn blɛst wɪð ə ˈwaɪldər maɪnd
Chorus 1		
You can be every little thing you want nobody to know	jʊ kən bi ˈɛvri ˈlɪtl θɪŋ jʊ wɒnt ˈnəʊbədi tə nəʊ	jʊ kən bi ˈɛvəri ˈlɪɾəl θɪŋ jʊ wɑnt ˈnoʊˌbɑˌdi tə noʊ
And you can try to drown out the street below	ənd jʊ kən traɪ tə draʊn aʊt ðə striːt bɪˈləʊ	ənd jʊ kən traɪ tə draʊn aʊt ðə strit bɪˈloʊ
And you can call it love If you want	ənd jʊ kən kɔːl ɪt lʌv ɪf jʊ wɒnt	ənd jʊ kən kəl ɪt lʌv ɪf jʊ wɑnt
Verse 2		
Beholden now I find myself awake	bɪˈhəʊldən naʊ aɪ faɪnd maɪˈsɛlf əˈweɪk	bɪˈhoʊldən naʊ aɪ faɪnd ˌmaɪˈsɛlf əˈweɪk
Waiting on the edge again	ˈweɪtɪŋ ɒn ði ɛdʒ əˈgɛn	ˈweɪɾɪŋ ɑn ði ɛdʒ əˈgɛn
You sleep so sound with your mind made up	jʊ sliːp səʊ saʊnd wɪð jə maɪnd meɪd ʌp	jʊ slip soʊ saʊnd wɪð jər maɪnd meɪd ʌp
Drinking from your cup of broken ends	ˈdrɪŋkɪŋ frəm jə kʌp əv ˈbrəʊkən ɛndz	ˈdrɪŋkɪŋ frəm jər kʌp əv ˈbroʊkən ɛndz
Pre-Chorus 2		
With a silver crystal on	wɪð ə ˈsɪlvə ˈkrɪstl ɒn	wɪð ə ˈsɪlvər ˈkrɪstəl ɑn
How well you used to know how to shine	haʊ wɛl jʊ juːzd tə nəʊ haʊ tə ʃaɪn	haʊ wɛl jʊ juzd tə noʊ haʊ tə ʃaɪn
In the place that's safe from harm	ɪn ðə pleɪs ðæts seɪf frəm hɑːm	ɪn ðə pleɪs ðæts seɪf frəm hɑrm
I had been blessed with a wilder mind	aɪ həd biːn blɛst wɪð ə ˈwaɪldə maɪnd	aɪ həd bɪn blɛst wɪð ə ˈwaɪldər maɪnd
Chorus 2		
You can be every little thing you want nobody to know	jʊ kən bi ˈɛvri ˈlɪtl θɪŋ jʊ wɒnt ˈnəʊbədi tə nəʊ	jʊ kən bi ˈɛvəri ˈlɪɾəl θɪŋ jʊ wɑnt ˈnoʊˌbɑˌdi tə noʊ

And you can try to drown out the street below And you can call it love If you want	ənd jʊ kən traɪ tə draʊn aʊt ðə striːt bɪˈləʊ ənd jʊ kən kɔːl ɪt lʌv ɪf jʊ wɒnt	ənd jʊ kən traɪ tə draʊn aʊt ðə strit bɪˈloʊ ənd jʊ kən kəl ɪt lʌv ɪf jʊ wɑnt
Outro		
But I thought we believed in an endless love But I thought we believed in an endless love	bət aɪ θɔːt wi bɪˈliːvd ɪn ən ˈɛndlɪs lʌv bət aɪ θɔːt wi bɪˈliːvd ɪn ən ˈɛndlɪs lʌv	bət aɪ θɔt wi bɪˈlivd ɪn ən ˈɛndləs lʌv bət aɪ θɔt wi bɪˈlivd ɪn ən ˈɛndləs lʌv

8.2.6. The Kooks

“Chicken Bone” (2018)

Song lyrics	British English	American English
Verse 1		
Hard times in the city	hɑːd taɪmz ɪn ðə ˈsɪti	hɑrd taɪmz ɪn ðə ˈsɪɾi
I get over, I get under	aɪ gɛt ˈəʊvə, aɪ gɛt ˈʌndə	aɪ gɛt ˈoʊvər, aɪ gɛt ˈʌndər
Don't it make you feel dizzy?	dəʊnt ɪt meɪk jʊ fiːl ˈdɪzi?	doʊnt ɪt meɪk jʊ fil ˈdɪzi?
All the anger	ɔːl ði ˈæŋgə	ɔl ði ˈæŋgər
I don't mean to be jealous	aɪ dəʊnt miːn tə bi ˈʤɛləs	aɪ doʊnt min tə bi ˈʤɛləs
But my eyes have seen you with fellas	bət maɪ aɪz həv siːn jʊ wɪð ˈfɛləz	bət maɪ aɪz həv sin jʊ wɪð ˈfɛləs
I find it hard to be part of the city when it's so unjust	aɪ faɪnd ɪt hɑːd tə bi pɑːt əv ðə ˈsɪti wɛn ɪts səʊ ʌnˈʤʌst	aɪ faɪnd ɪt hɑrd tə bi pɑrt əv ðə ˈsɪɾi wɛn ɪts soʊ ənˈʤʌst
It makes me feel like I wanna die, that's why	ɪt meɪks mi fiːl laɪk aɪ ˈwɒnə daɪ, ðæts waɪ	ɪt meɪks mi fil laɪk aɪ ˈwɑnə daɪ, ðæts waɪ
Chorus 1		
I don't drink alone	aɪ dəʊnt drɪŋk əˈləʊn	aɪ doʊnt drɪŋk əˈloʊn
(I never drink alone)	(aɪ ˈnɛvə drɪŋk əˈləʊn)	(aɪ ˈnɛvər drɪŋk əˈloʊn)
I got a big fine mamma at home	aɪ gɒt ə bɪg faɪn məˈmɑː ət həʊm	aɪ gɑt ə bɪg faɪn ˈmɑmə ət hoʊm
(I just can't get enough)	(aɪ ʤəst kɑːnt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
She calls me chicken bone	ʃi kɔːlz mi ˈʧɪkɪn bəʊn	ʃi kɔlz mi ˈʧɪkən boʊn
(My midnight tone)	(maɪ ˈmɪdnaɪt təʊn)	(maɪ ˈmɪdˌnaɪt toʊn)
And then she rolls me like a stone	ənd ðɛn ʃi rəʊlz mi laɪk ə stəʊn	ənd ðɛn ʃi roʊlz mi laɪk ə stoʊn
(I just can't get enough)	(aɪ ʤəst kɑːnt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
Verse 2		
Bricked up in the city and the buildings are laughing	brɪkt ʌp ɪn ðə ˈsɪti ənd ðə ˈbɪldɪŋz ə ˈlɑːfɪŋ	brɪkt ʌp ɪn ðə ˈsɪɾi ənd ðə ˈbɪldɪŋz ər ˈlæfɪŋ
Pay check burning my pocket	peɪ ʧɛk ˈbɜːnɪŋ maɪ ˈpɒkɪt	peɪ ʧɛk ˈbɜrnɪŋ maɪ ˈpɑkət
Going to buy a gold chain and a locket	ˈgəʊɪŋ tə baɪ ə gəʊld ʧeɪn ənd ə ˈlɒkɪt	ˈgoʊɪŋ tə baɪ ə goʊld ʧeɪn ənd ə ˈlɑkɪt
Makes me feel like I'm gonna lie, that's why	meɪks mi fiːl laɪk aɪm ˈgənə laɪ, ðæts waɪ	meɪks mi fil laɪk aɪm ˈgɑnə laɪ, ðæts waɪ
Chorus 2		
I don't drink alone	aɪ dəʊnt drɪŋk əˈləʊn	aɪ doʊnt drɪŋk əˈloʊn
(I never drink alone)	(aɪ ˈnɛvə drɪŋk əˈləʊn)	(aɪ ˈnɛvər drɪŋk əˈloʊn)
I got a big fine mamma at home	aɪ gɒt ə bɪg faɪn məˈmɑː ət həʊm	aɪ gɑt ə bɪg faɪn ˈmɑmə ət hoʊm
(I just can't get enough)	(aɪ ʤəst kɑːnt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
She calls me chicken bone	ʃi kɔːlz mi ˈʧɪkɪn bəʊn	ʃi kɔlz mi ˈʧɪkən boʊn
(My midnight tone)	(maɪ ˈmɪdnaɪt təʊn)	(maɪ ˈmɪdˌnaɪt toʊn)
And then she rolls me like a stone	ənd ðɛn ʃi rəʊlz mi laɪk ə stəʊn	ənd ðɛn ʃi roʊlz mi laɪk ə stoʊn

(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
Bridge		
She sings when it's over	ʃi sɪŋz wɛn ɪts ˈəʊvə	ʃi sɪŋz wɛn ɪts ˈoʊvər
When it's over she sings	wɛn ɪts ˈəʊvə ʃi sɪŋz	wɛn ɪts ˈoʊvər ʃi sɪŋz
She doesn't worry as I walk out the door	ʃi dʌznt ˈwʌri əz aɪ wɔ:k aʊt ðə dɔ:	ʃi ˈdʌzənt ˈwɜri əz aɪ wɔk aʊt ðə dɔr
'Cos tomorrow I'll bring	kɒs təˈmɒrəʊ aɪl brɪŋ	kɔs təˈmɑˌroʊ aɪl brɪŋ
Two small chocolates and a bottle of wine, a very nice time	tu: smɔ:l ˈʧɒkəlɪts ənd ə ˈbɒtl əv waɪn, ə ˈvɛri naɪs taɪm	tu smɔl ˈʧɔkləts ənd ə ˈbɑɾəl əv waɪn, ə ˈvɛri naɪs taɪm
All my pennies, my farthings for my mortgage that I'm under	ɔ:l maɪ ˈpɛnɪz, maɪ ˈfɑ:ðɪŋz fə maɪ ˈmɔ:gɪʤ ðət aɪm ˈʌndə	ɔl maɪ ˈpɛniz, maɪ ˈfɑrðɪŋz fər maɪ ˈmɔrgəʤ ðət aɪm ˈʌndər
At her place all the sorrows of the world can wait 'til tomorrow	ət hə pleɪs ɔ:l ðə ˈsɒrəʊz əv ðə wɜ:ld kən weɪt tɪl təˈmɒrəʊ	ət hər pleɪs ɔl ðə ˈsɑroʊz əv ðə wɜrld kən weɪt tɪl təˈmɑˌroʊ
She makes me feel like it's all alright, that's why	ʃi meɪks mi fi:l laɪk ɪts ɔ:l ɔ:lˈraɪt, ðæts waɪ	ʃi meɪks mi fil laɪk ɪts ɔl ˌɔlˈraɪt, ðæts waɪ
Chorus 3		
I don't drink alone	aɪ dəʊnt drɪŋk əˈləʊn	aɪ doʊnt drɪŋk əˈloʊn
(I never drink alone)	(aɪ ˈnɛvə drɪŋk əˈləʊn)	(aɪ ˈnɛvər drɪŋk əˈloʊn)
I got a big fine mamma at home	aɪ gɒt ə bɪg faɪn məˈmɑ: ət həʊm	aɪ gɑt ə bɪg faɪn ˈmɑmə ət hoʊm
(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
She calls me chicken bone	ʃi kɔ:lz mi ˈʧɪkɪn bəʊn	ʃi kɔlz mi ˈʧɪkən boʊn
(My midnight tone)	(maɪ ˈmɪdnaɪt təʊn)	(maɪ ˈmɪdˌnaɪt toʊn)
And the she rolls me like a stone	ənd ðə ʃi rəʊlz mi laɪk ə stəʊn	ənd ðə ʃi roʊlz mi laɪk ə stoʊn
(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
I don't drink alone	aɪ dəʊnt drɪŋk əˈləʊn	aɪ doʊnt drɪŋk əˈloʊn
(I never drink alone)	(aɪ ˈnɛvə drɪŋk əˈləʊn)	(aɪ ˈnɛvər drɪŋk əˈloʊn)
I got a big fine mamma at home	aɪ gɒt ə bɪg faɪn məˈmɑ: ət həʊm	aɪ gɑt ə bɪg faɪn ˈmɑmə ət hoʊm
(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
She calls me her chicken bone	ʃi kɔ:lz mi hə ˈʧɪkɪn bəʊn	ʃi kɔlz mi hər ˈʧɪkən boʊn
(My midnight tone)	(maɪ ˈmɪdnaɪt təʊn)	(maɪ ˈmɪdˌnaɪt toʊn)
And then she rolls me like a stone	ənd ðɛn ʃi rəʊlz mi laɪk ə stəʊn	ənd ðɛn ʃi roʊlz mi laɪk ə stoʊn
(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
Like a stone	laɪk ə stəʊn	laɪk ə stoʊn
(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
Like a stone	laɪk ə stəʊn	laɪk ə stoʊn
Like a stone	laɪk ə stəʊn	laɪk ə stoʊn
(I just can't get enough)	(aɪ ʤəst kɑ:nt gɛt ɪˈnʌf)	(aɪ ʤəst kænt gɛt ɪˈnʌf)
Like a stone	laɪk ə stəʊn	laɪk ə stoʊn

“Forgive & Forget” (2014)

Song lyrics	British English	American English
Intro		
Don't say that I never moved you	dəʊnt seɪ ðət aɪ ˈnɛvə muːvd juː	doʊnt seɪ ðət aɪ ˈnɛvər muvd ju
Just because I saw the light before you did	ʤəst bɪˈkəz aɪ sɔː ðə laɪt bɪˈfɔː jʊ dɪd	ʤəst bɪˈkəz aɪ sɔ ðə laɪt bɪˈfər jʊ dɪd
Yes, I know that I never showed you	jɛs, aɪ nəʊ ðət aɪ ˈnɛvə ʃəʊd juː	jɛs, aɪ noʊ ðət aɪ ˈnɛvər ʃoʊd ju
All the rooms inside of my soul	ɔːl ðə ruːmz ɪnˈsaɪd əv maɪ səʊl	ɔl ðə rumz ɪnˈsaɪd əv maɪ soʊl
Chorus 1		
Yeah	jeə	jæ
Yeah	jeə	jæ
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju
But it ain't me	bət ɪt eɪnt miː	bət ɪt eɪnt mi
Verse 1		
Walking up and down the hall	ˈwɔːkɪŋ ʌp ənd daʊn ðə hɔːl	ˈwɔkɪŋ ʌp ənd daʊn ðə hɔl
Frankie and his third lover	ˈfræŋki ənd ɪz θɜːd ˈlʌvə	ˈfræŋki ənd ɪz θɜrd ˈlʌvər
Speaking all the words she wants to hear	ˈspiːkɪŋ ɔːl ðə wɜːdz ʃi wɒnts tə hɪə	ˈspikɪŋ ɔl ðə wɜrdz ʃi wɑnts tə hir
But that don't mean forever	bət ðət dəʊnt miːn fəˈrɛvə	bət ðət doʊnt min fəˈrɛvər
Chorus 2		
Yeah	jeə	jæ
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju
But it ain't me	bət ɪt eɪnt miː	bət ɪt eɪnt mi
Yeah	jeə	jæ
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju
But it ain't me	bət ɪt eɪnt miː	bət ɪt eɪnt mi
Verse 2		
Sitting down by the fire	ˈsɪtɪŋ daʊn baɪ ðə ˈfaɪə	ˈsɪtɪŋ daʊn baɪ ðə ˈfaɪər
Frankie plays the guitar	ˈfræŋki pleɪz ðə gɪˈtɑː	ˈfræŋki pleɪz ðə gɪˈtɑr
To people playing make believe	tə ˈpiːpl ˈpleɪɪŋ meɪk bɪˈliːv	tə ˈpipəl ˈpleɪɪŋ meɪk bɪˈliv
They say, "can we get a little higher?"	ðeɪ seɪ, "kən wi gɛt ə ˈlɪtl ˈhaɪə?"	ðeɪ seɪ, "kən wi gɛt ə ˈlɪɾəl ˈhaɪər?"
Chorus 3		
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ

You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
So easy baby	səʊ ˈiːzi ˈbeɪbi	soʊ ˈizi ˈbeɪbi
But I can't stand	bət aɪ kɑːnt stænd	bət aɪ kænt stænd
An hour break	ən ˈaʊə breɪk	ən ˈaʊər breɪk
Another day	əˈnʌðə deɪ	əˈnʌðər deɪ
So, let me make it easy babe	səʊ, lɛt mi meɪk ɪt ˈiːzi beɪb	soʊ, lɛt mi meɪk ɪt ˈizi beɪb
And it goes on and on and	ənd ɪt gəʊz ɒn ənd ɒn ənd	ənd ɪt goʊz ɑn ənd ɑn ənd
on and on, on and on and	ɒn ənd ɒn, ɒn ənd ɒn ənd	ɑn ənd ɑn, ɑn ənd ɑn ənd
on	ɒn	ɑn
Verse 3		
Packing her bags	ˈpækɪŋ hə bægz	ˈpækɪŋ hər bægz
She found somewhere to stay	ʃi faʊnd ˈsʌmweə tə steɪ	ʃi faʊnd ˈsʌmˌwɛr tə steɪ
And in the car to the station	ənd ɪn ðə kɑː tə ðə ˈsteɪʃən	ənd ɪn ðə kɑr tə ðə ˈsteɪʃən
You know the world looks a little brighter	jʊ nəʊ ðə wɜːld lʊks ə ˈlɪtl ˈbraɪtə	jʊ noʊ ðə wɜrld lʊks ə ˈlɪtəl ˈbraɪtər
And then there's no need for conversations	ənd ðɛn ðəz nəʊ niːd fə ˌkɒnvəˈseɪʃənz	ənd ðɛn ðərz noʊ nid fər ˌkɑnvərˈseɪʃənz
Tell me why	tɛl mi waɪ	tɛl mi waɪ
Chorus 4		
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
You give it away	jʊ gɪv ɪt əˈweɪ	jʊ gɪv ɪt əˈweɪ
So easy baby	səʊ ˈiːzi ˈbeɪbi	soʊ ˈizi ˈbeɪbi
But I can't stand	bət aɪ kɑːnt stænd	bət aɪ kænt stænd
An hour break	ən ˈaʊə breɪk	ən ˈaʊər breɪk
Another day	əˈnʌðə deɪ	əˈnʌðər deɪ
So, let me make it easy babe	səʊ, lɛt mi meɪk ɪt ˈiːzi beɪb	soʊ, lɛt mi meɪk ɪt ˈizi beɪb
And it goes down	ənd ɪt gəʊz daʊn	ənd ɪt goʊz daʊn
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju
(unintelligible)	(unintelligible)	(unintelligible)
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju
But it ain't me	bət ɪt eɪnt miː	bət ɪt eɪnt mi
Outro		
Yeah	eə	jæ
I forgive and forget you	aɪ fəˈgɪv ənd fəˈgɛt juː	aɪ fərˈgɪv ənd fərˈgɛt ju
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju
But it ain't me	bət ɪt eɪnt miː	bət ɪt eɪnt mi
Yeah	jeə	jæ
So, I forgive and forget you	səʊ, aɪ fəˈgɪv ənd fəˈgɛt juː	soʊ, aɪ fərˈgɪv ənd fərˈgɛt ju
You say you need someone to love you	jʊ seɪ jʊ niːd ˈsʌmwʌn tə lʌv juː	jʊ seɪ jʊ nid ˈsʌmˌwʌn tə lʌv ju

But it ain't me	bət ɪt eɪnt mi:	bət ɪt eɪnt mi
Yeah	jeə	jæ
I forgive and forget you	aɪ fəˈgɪv ənd fəˈgɛt ju:	aɪ fərˈgɪv ənd fərˈgɛt ju
You say you need someone	jʊ seɪ jʊ ni:d ˈsʌmwʌn	jʊ seɪ jʊ nid ˈsʌmˌwʌn
to love you	tə lʌv ju:	tə lʌv ju
But it ain't me	bət ɪt eɪnt mi:	bət ɪt eɪnt mi
Yeah	jeə	jæ
So, I forgive and forget you	səʊ, aɪ fəˈgɪv ənd fəˈgɛt ju:	soʊ, aɪ fərˈgɪv ənd fərˈgɛt ju
You say you need someone	jʊ seɪ jʊ ni:d ˈsʌmwʌn	jʊ seɪ jʊ nid ˈsʌmˌwʌn
to love you	tə lʌv ju:	tə lʌv ju
But it ain't me	bət ɪt eɪnt mi:	bət ɪt eɪnt mi
Yeah	jeə	jæ
I forgive and forget you	aɪ fəˈgɪv ənd fəˈgɛt ju:	aɪ fərˈgɪv ənd fərˈgɛt ju
You say you need someone	jʊ seɪ jʊ ni:d ˈsʌmwʌn	jʊ seɪ jʊ nid ˈsʌmˌwʌn
to love you	tə lʌv ju:	tə lʌv ju
But it ain't me	bət ɪt eɪnt mi:	bət ɪt eɪnt mi
So, I forgive and forget you	səʊ, aɪ fəˈgɪv ənd fəˈgɛt ju:	soʊ, aɪ fərˈgɪv ənd fərˈgɛt ju

“Westside” (2014)

Song lyrics	British English	American English
Verse 1		
I was living on the Westside	aɪ wəz ˈlɪvɪŋ ɒn ðə ˈwɛstˈsaɪd	aɪ wəz ˈlɪvɪŋ ɑn ðə ˈwɛstˈsaɪd
When you brought me south	wɛn jʊ brɔːt mi saʊθ	wɛn jʊ brɔt mi saʊθ
At first you didn't like the look of me	ət fɜːst jʊ dɪdnt laɪk ðə lʊk əv miː	ət fɜrst jʊ ˈdɪdənt laɪk ðə lʊk əv mi
Your borders were closed	jə ˈbɔːdəz wə kləʊzd	jər ˈbɔrdərz wər kloʊzd
Although you said I'm bad company	ɔːlˈðəʊ jʊ sɛd aɪm bæd ˈkʌmpəni	ˌɔlˈðoʊ jʊ sɛd aɪm bæd ˈkʌmpəni
We stayed in touch	wi steɪd ɪn tʌʧ	wi steɪd ɪn tʌʧ
You made it hard work for me	jʊ meɪd ɪt hɑːd wɜːk fə miː	jʊ meɪd ɪt hɑrd wɜrk fər mi
Working for your love	ˈwɜːkɪŋ fə jə lʌv	ˈwɜrkɪŋ fər jər lʌv
But now	bət naʊ	bət naʊ
Chorus 1		
We can settle down	wi kən ˈsɛtl daʊn	wi kən ˈsɛtəl daʊn
Start a family	stɑːt ə ˈfæmɪli	stɑrt ə ˈfæməli
Cos' you're my best friend	kɒs jʊə maɪ bɛst frɛnd	kɔs jʊr maɪ bɛst frɛnd
And you're so good to me	ənd jʊə səʊ gʊd tə miː	ənd jʊr soʊ gʊd tə mi
We can settle down	wi kən ˈsɛtl daʊn	wi kən ˈsɛtəl daʊn
Start a family	stɑːt ə ˈfæmɪli	stɑrt ə ˈfæməli
Cos' you're my best friend	kɒs jʊə maɪ bɛst frɛnd	kɔs jʊr maɪ bɛst frɛnd
And this is love song number twenty-three	ənd ðɪs ɪz lʌv sɒŋ ˈnʌmbə ˈtwɛnti-θriː	ənd ðɪs ɪz lʌv sɔŋ ˈnʌmbər ˈtwɛnti-θri
Verse 2		
You were living in the city	jʊ wə ˈlɪvɪŋ ɪn ðə ˈsɪti	jʊ wər ˈlɪvɪŋ ɪn ðə ˈsɪti
You had the world at your feet	jʊ həd ðə wɜːld ət jə fiːt	jʊ həd ðə wɜrld ət jər fit
Yeah, you had a part-time job	jeə, jʊ həd ə pɑːt-taɪm ʤɒb	jæ, jʊ həd ə ˈpɑrtˈtaɪm ʤɑb
Pleased to be living free	pliːzd tə bi ˈlɪvɪŋ friː	plizd tə bi ˈlɪvɪŋ fri
You made it hard work for me	jʊ meɪd ɪt hɑːd wɜːk fə miː	jʊ meɪd ɪt hɑrd wɜrk fər mi
I had to work for your love	aɪ həd tə wɜːk fə jə lʌv	aɪ həd tə wɜrk fər jər lʌv
And now	ənd naʊ	ənd naʊ
Chorus 2		
We can settle down	wi kən ˈsɛtl daʊn	wi kən ˈsɛtəl daʊn
Start a family	stɑːt ə ˈfæmɪli	stɑrt ə ˈfæməli
Cos' you're my best friend	kɒs jʊə maɪ bɛst frɛnd	kɔs jʊr maɪ bɛst frɛnd
And you're so good to me	ənd jʊə səʊ gʊd tə miː	ənd jʊr soʊ gʊd tə mi
We can settle down	wi kən ˈsɛtl daʊn	wi kən ˈsɛtəl daʊn
Start a family	stɑːt ə ˈfæmɪli	stɑrt ə ˈfæməli
Cos' you're my best friend	kɒs jʊə maɪ bɛst frɛnd	kɔs jʊr maɪ bɛst frɛnd
And this is love song number twenty-three	ənd ðɪs ɪz lʌv sɒŋ ˈnʌmbə ˈtwɛnti-θriː	ənd ðɪs ɪz lʌv sɔŋ ˈnʌmbər ˈtwɛnti-θri

Bridge		
Westside	ˈwɛstˈsaɪd	ˈwɛstˈsaɪd
Chorus 3		
Yeah, we can settle down	jeə, wi kən ˈsɛtl daʊn	jæ, wi kən ˈsɛɪəl daʊn
We'll start a family	wiːl stɑːt ə ˈfæmɪli	wil stɑrt ə ˈfæməli
Cos' you're my best friend	kɒs jʊə maɪ bɛst frɛnd	kɔs jʊr maɪ bɛst frɛnd
And you're so good to me	ənd jʊə səʊ gʊd tə miː	ənd jʊr soʊ gʊd tə mi
And you're so good to me	ənd jʊə səʊ gʊd tə miː	ənd jʊr soʊ gʊd tə mi
And you're so good to me	ənd jʊə səʊ gʊd tə miː	ənd jʊr soʊ gʊd tə mi
Cos' you're my best friend	kɒs jʊə maɪ bɛst frɛnd	kɔs jʊr maɪ bɛst frɛnd
Start a family	stɑːt ə ˈfæmɪli	stɑrt ə ˈfæməli
And you're so good to me	ənd jʊə səʊ gʊd tə miː	ənd jʊr soʊ gʊd tə mi
And this is love song	ənd ðɪs ɪz lʌv sɒŋ	ənd ðɪs ɪz lʌv sɔŋ
number twenty-three	ˈnʌmbə ˈtwɛnti-θriː	ˈnʌmbər ˈtwɛnti-θri