Segmental and Suprasegmental Analysis: A Case Study of a Malay Learner's Utterances of an English Song

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Abstract − **Pronunciation mistakes are among the common occurrences made by L2 Malay learners of English. Bahasa Melayu and English vary in the numbers of vowels and diphthongs, as well as the origin of the consonants (Goay and Choo, 2003). Despite having sundry disparities, both are phonetics languages and use Roman characters in the written form (Wai, Siew and Roziati, 2007). Hence, this paper aims to analyze the differences and similarities of English sound with Bahasa Melayu, by focusing on two features; Segmental and Suprasegmental (Prosodic Rules – Assimilation, Dissimilation, Insertion, Deletion and Linking). The analysis was gathered from a case study, where a Malay subject's utterances of an English song was recorded and transcribed by using IPA transcription. An in-depth analysis was done by comparing the subject's written utterances to the original lyric of the song. The lyric was also transcribed into phonetics transcription based on a standard Received Pronunciation (RP) of English. The findings indicate that there are various notable features in the subject's utterances when compared to the RP of English and these features are consistent and frequent among L2 Malay learners. Ergo, the implication of this case study would be useful for academicians, material developers, researchers; those who are involved in the teaching of English.**

Keywords - L2 Learner, Pronunciation, Phonology, Segmental, Suprasegmental

I.   INTRODUCTION

Malay language, the mother tongue of the Malay ethics group has been used as a medium of intergroup communication among the Malays ever since its existence (Asmah, 1977). Going down in the history of Malay language, Bahasa Melayu belongs as one of the members of the Western Group of the Austronesian family, where all the indigenous languages of Southeast Asia are related. This language is widely spoken among Malay-speaking countries namely Malaysia, Singapore, Thailand, Brunei and the like (Abdullah, 1974; Swan and Smith, 2001; Wai, Siew and Roziati, 2007). The varieties of Malay language used in these countries vary according to the assimilation process that the language has undergone. Such occurrence has brought along some major differences in terms of its orthography as well as pronunciation.

Hence, this paper aims to analyze the differences and similarities of English sound with Bahasa Melayu, by focusing on two features; Segmental (Consonants and Vowels) and Suprasegmental (Prosodic Rules - Assimilation, Dissimilation, Insertion, Deletion and Linking).

It is important to note that the variety of languages used for the whole of this paper is British English. Meanwhile the Malay language adverts in this paper is Bahasa Melayu, the National Language of Malaysia. It is also acknowledged as Bahasa

Malaysia, generally. Subsequently, the paper will also dwell on the discussion and illustration of some possible problems that the Malay-speaking learners might face in acquiring English as their L2.

Bahasa Melayu and English vary in the numbers of vowels and diphthongs, as well as the origin of the consonants (Goay and Choo, 2003). Despite having sundry disparities, both are phonetics languages and use Roman characters in the written form. Overall, as specified by Swan and Smith (2001) English has twenty-two vowels and diphthongs and forty-two consonants, whereas Bahasa Melayu has six main vowels, three diphthongs, nineteen native consonants and eight loan consonants from Arabic and English sounds (Goay Teck Chong and Choo Say Tee, 2003).

II. METHODOLOGY

A student from a local university in Malaysia volunteered to participate in this case study. The subject is a final year, degree student from the school of Business and Entrepreneurship. He is 25 years old and currently finishing his final year project. As a whole, his knowledge on English language can be categorized between intermediate and advanced level. He is Malay, born and raised in Perlis, Malaysia and his spoken (informal) language is the Northern dialect.

A video was recorded using a digital camera and the duration of the recording is 3:07 minutes long. The subject was asked to sing a complete song and to make him less tense and anxious, a guitar is allowed and the song was chosen by the subject himself. The subject was also aware of the recording.

Based on the Received Pronunciation (RP), the original lyric of the song was transcribed into IPA transcription. Aside from that, the subject's utterances of the song have been transcribed into phonetics transcription as well, and this is vital for the analysis purposes.

The song "*Better Together*" by Jack Johnson, taken from his album "*In Between Dreams*" (2005), can be considered as a fast song with upbeat tempo. Since the subject relied on his memory while the recoding was conducted, some of the wordings might defer from the original lyric. (Refer to both transcriptions to see the differences).

III. REVIEW OF LITERATURE

A. Vowels

According to Goay and Choo (2003), Bahasa Melayu has six main vowels; comprises of two front vowels /i/ /e/, two middle vowels /ə/ /a/ and two back vowels /u/ /o/, and three diphthongs /ai/ /au/ /oi/. English, on the other hand, has twenty-two vowels and diphthongs and they are divided into long and short vowels, a feature that is absence in Bahasa Melayu.

Apart from that, the vowels of both languages share great similarities. Goay and Choo (2003) claim that the complex vowels of Bahasa Melayu, which is also known as diphthongs, occur similarly in English diphthongs. These vowels and diphthongs sounded quite similar to the ones in English. Dewan Bahasa Dan Pustaka (1983) has illustrated some examples of these diphthongs; /ai, oi, au/. For Bahasa Melayu the words are *pandai* /pʌndaɪ/, *amboi* /əmbɔɪ/ and *aurat* /aʊrat/, while the English words are *bye* /baɪ/, *toy* /tɔɪ/, and *now* /naʊ/.

B. Consonants

As stated earlier, Bahasa Melayu has nineteen native consonants /p, b, t, d, k, g, ʔ, s, h, c, j, r, l, m, n, ɲ, ŋ, w, y/ and eight Arabic and English loan consonants, /f, v, θ, ð, ʃ, z, x, ɣ/ where they are pronounced in a rather similar way as the English consonants (Wai, Siew and Roziati, 2007). Ironically, despite having similar pronunciation, there are quite a number of differences between these languages. Thus, to demonstrate the phonological diversity between these two languages, it is best to compare their manners of articulation as well as the places of articulation.

In the manner of articulation of plosive/stop, the phonemes involved in Bahasa Melayu are similar with English, /p, b, t, d, k, g/. Apart from that, they also share similar places of articulation such as bilabial, alveolar and velar. According to Swan and Smith (2001), the plosive/stop phonemes of Bahasa Melayu are always unaspirated as compared to English. Hence, these Bahasa Melayu plosive phonemes /p, t, k/ would sound more like /b, d, g/ in English. As a result, English /p/ and Bahasa Melayu /p/ are pronounced slightly different, for instance, *pot* /pɒt/ in contrast with *pasu* /pasu/, where the English /p/ is aspirated while the Bahasa Melayu /p/ is not. Abdullah (1974) avers that Bahasa Melayu has one more additional plosive phoneme, which is /ʔ/, the glottal stop, as in *pokok* /pɔkoʔ/. This phoneme is non-existence in English as it comes from Arabic influence.

There are nine phonemes in the areas of labiodentals, dental, alveolar, palate-alveolar and glottal of English and Bahasa Melayu fricatives and one more additional phoneme in Bahasa Melayu. They are /f, v, θ, ð, s, z, ʃ, ʒ, x, h/ and the additional Bahasa Melayu phoneme is /x/ located in velar such as *khatam* /xatam/. The reason for sharing the same phonemes is because, Bahasa Melayu's fricatives are all loan words from English except /x, s, h/ (Goay and Choo, 2003).

In the case of affricate, there are two English phonemes, similarly with Bahasa Melayu with the same place of articulation that is palate-alveolar. However, their symbols are written differently despite having the same pronunciation; /c, j/ for Bahasa Melayu and /tʃ, dʒ/ for English. As suggested by Abdullah (1980), Goay and Choo (2003), with careful attention, one can notice the exiguous different between the words *cari* /cari/ as opposed to *chain* /tʃeɪn/, as the latter is more aspirated than the former.

With reference to Nik's book (1988), Bahasa Melayu has four nasal phonemes; /m, n, ɲ, ŋ/, while English has only three; /m, n, ŋ/. Both, Bahasa Melayu and English nasal phonemes are from the same places of articulation; bilabial, alveolar and velar. For the additional nasal of Bahasa Melayu,

/ɲ/, it is located at the palatal area with words such as *monyet* /mɔɲet/.

The lateral phoneme /l/ can be found in both Bahasa Melayu and English as it shares the same pronunciation and place of articulation that is alveolar area, for example *lekas* /ləkas/ and *leg* /leg/. According to Goay and Choo (2003) phoneme /r/ appears as roll in Bahasa Melayu but in English, it appears as approximant phoneme. This phoneme comes from a different manner of articulation and has different places of articulation as well; palato-alveolar for English and labiodentals for Bahasa Melayu. For instances in words such as *red* /red/ and *roti* /rɒti/.

As mentioned above, the phoneme /r/ is considered as roll rather than approximant in Bahasa Melayu. Hence, Bahasa Melayu has only two semivowels or approximant; /w, y/, while English has three, /w, r, j/ phonemes. Goay and Choo (2003) categorized English /j/ phoneme as similar to Bahasa Melayu /y/ phoneme since they have similar sound, regardless of the written form. For examples the word, *yearn* /jərn/ as compared to *yang* /yaŋ/. They share the same /w/ phoneme.

C. *The Possible Problems of Malay-Speaking Learners in Aqcuiring English*

Mispronunciation among language learners is considered normal when learning a foreign language. According to Swan and Smith (2001) the phonological system of Bahasa Melayu and English is immensely different and because of this reason, Malay-speaking learners might encounter some problems in acquiring English as their second language.

Haja (2002) believes that one of the obvious mistakes done by these learners is to pronounce English words likewise when pronouncing Bahasa Melayu words. They tend to follow the way the words are spelled, as they are unaware of the fact that English does not have a perfect match between the orthography system and its words. The word *etiquette* /ɛtɪkɛt/ is commonly mistaken as /ɛtɪkwɪti/ by these learners. The same applies when it comes

to spelling, thus word such as *economy* will be spelled like *ekonomi,* instead (Swan and Smith, 2001).

As mentioned above, Bahasa Melayu's plosive phonemes are different with English, as they are always unaspirated. As a result, the dubiety of these words, *pin-bin, tile-dial,* and *cot-got* are greater as learners are unable to know the differences. Low proficient learners are inclined to pronounce the /p/ sound instead of the right sound, /f/ in any position and as a result, the word *prefer* and *film* will become /preper/ and /piləm/.

Apart from that, Malay learners have an enormous tendency to drop certain English sounds, simply because those sounds do not exists in their native language. According to Abdullah (1980), accede to the former scholars Swan and Smith (2001), Malay learners tend to drop the voiced stops /b, d, g/, fricatives /v, z, ʃ/ as well as affricates /tʃ,dʒ/ especially when these phonemes appear at the final part of English words. Ergo, *hand* will become *(haan)*, *old* will be *(oul)* and *ship* might be *(sip)*. Correspondingly, English fricatives like /θ, ð/ are always pronounced incorrectly as /t, d/ for example, the word *thousand* /θaʊzənd/ would be (tousan).

The existence of short and long vowels in Bahasa Melayu marked another possible mistake as the confusion between *deep* /diːp/ as compared to the word, *dip* /dɪp/, is obscure. (Samsuri, 1972). Sometimes, when the learners are faced with such difficulty in struggling with certain sounds, they opt to substitute the sounds. In this case, the sound /h/ is exchanged to the sound /ʔ/. Unconsciously, the wide opening of the glottis has caused a different quality from the English /h/ and thus, making an error in pronouncing certain words.

IV. ANALYSIS AND FINDINGS

A. *Segmental Features (Vowels and Consonants)*

Based on the transcribed song there are some apparent segmental features produced by the subject and these features can be divided into vowels and consonants. Due to the upbeat tempo of the song, it

is clear to see that the subject struggled to gallop his utterances throughout the song. Consequently, the subject rushed in most part of the recording, which resulted in many elided of words (as can be seen in the subject's transcription).

Apart from elision of words, the subject has also committed several errors such as in pronouncing the word *here* [hɪə] (line 10) as it was pronounced as [jɪə], from glottal-fricative to palatal-approximant and this is understandable since the latter required less effort and energy. The subject's confusion in long and short vowels is serious as most mistakes come from this aspect, for examples,

tonight (line 20) [tənʌɪt]	becomes	[tuːnʌɪt]
postcard (line 2) [pəʊstkɑːd]	becomes	[pʊskʌd]
shoebox (line 6) [ʃuːbɒks]	becomes	[ʃuːbʌks]

This is very common among native speakers of Bahasa Melayu, as such vowels' feature does not exist in that language. Similarly, the word *combination* [kɒmbɪˈneɪʃən] (line1) was pronounced as [kɒmbəʊneɪʃən], with the different lip rounding feature as the former is unrounded and the latter as rounded.

The subject requires a lot of practice in pronouncing consonants as his mistakes can lead to misunderstanding of the intended words. In line 9, the word *heart* [hɑːt] can be confused with *hard* [hɑːd] as the subject failed to distinguish between these two voiced and voiceless alveolar-plosive.

Since Bahasa Melayu lacks aspirated sound, the subject is unable to produce enough aspirated sound like a native speaker in the word, *things* [θɪŋz] (line5) as he can only produce [tɪŋks], where the aspirated fricative has become voiceless plosive. Similarly, the aspirated sound is just not enough in the word *put* [pʊt] in line 2.
Another clear mistake done by the subject is the word *sleeping* [sliːpɪŋ] (line 44) as it was pronounced as [sɪppɪŋ] with the omission of the phoneme /l/.

B. *Suprasegmental Features: Prosodic Rules (Assimilation, Dissimilation, Insertion, Deletion and Linking)*

There are many prosodic rules, which can be found in the subject's utterances and they include *Assimilation, Dissimilation, Insertion, Deletion* as well as *Linking*. For the sake of coherence and intelligibility, each of the classification is dealt with separately and the examples are organized in tabular forms.

a) Assimilation

Assimilation is the process where the speech sound is influenced by the neighboring sound, which resembles each other more closely. This process can further be divided into three sub-categories; progressive, regressive and coalescent assimilation (Fox, 2000). Below are some of the examples of assimilated sounds, which are presented in the song (Refer to the lines of the lyric).

TABLE I.   EXAMPLES OF ASSIMILATION OF SPEECH SOUND

Types of Assimilations	Word / Phrase	IPA Sound (RP)	Assimilated Sound (the subject)
Progressive	*words* (line 1)	[wəːdz]	[wəːz]
	things (line 5)	[θɪŋz]	[tɪŋks]
	photographs (line 6)	[fəʊtəgrɑːfs]	[fəʊtgrɑːfs]
	questions (line 9)	[kwɛstʃəns]	[kwɛstʃənts]
	stars (line 16)	[stɑːz]	[sətɑːz]
	moments (line 19)	[məʊməntz]	[məʊmənz]
	dreams (line 20)	[driːmz]	[dəriːmz]
	sings (line 22)	[sɪŋz]	[sɪŋz]
Regressive	*have to* (line 26)	[havtʊ]	[hɛftə]
Coalescent	*night you* (line 24)	[nʌɪtjuː]	[nʌɪtʃjuː]

In progressive assimilation, the conditioning sounds precede and affect the following sounds. The regular plural and simple present /s/ and /z/ alteration, depends on the final sound of the word (Fox, 2000). The word condition is the voiced or voiceless sound of the suffix. The s-ending of voiced suffixes such as /m, t, d, ŋ, r/ will cause the s-ending to be pronounced as /z/ while voiceless suffixes such as /t, f, k/ will cause the s-ending to be pronounced as /s/. For the regressive, the voiceless /t/ of the word *to* is the conditioning sound that causes the voiced /v/ preceding it to assimilate and become voiceless /f/. Finally, for coalescent, the final alveolar sound /t/ are followed by /y/, which resulted in palatalized affricate that is /tʃ/.

b) *Dissimilation*

Dissimilation process refers to two neighboring sounds that become less alike due to some features (Crystal, 2011). In the song, there are two types of dissimilation, which are fricative voiced and voiceless. The word *the* [ðə] (line 2) is pronounced as [də] due to fricative dissimilation that changes voiced fricative [ð] to [d]. The fricative [ð] becomes less like the adjacent fricative consonant, by changing the manner of articulation to stop, [d]. This can be seen in words such as *they* [deɪ] (line 21), *together* [təgɛdə] (line 14), *that* [dət] (line 3) and *there's* [dːs] (line 1). The same can be seen in the voiceless fricative [θ] in these examples; *things* [tɪŋks] (line 5) and *beneath* [bɪniːt] (line 35).

c) *Insertion*

Insertion causes a segment not present at the phonemic level to be added to the phonetic form of the word and it can be seen in three ways; voiceless stop insertion, glottal stop insertion and insertion of vowel (Fox, 2000).

In the voiceless stop insertion, a voiceless stop with the same place of articulation as the nasal is inserted between a nasal and a voiceless fricative. For examples, /t/ and /k/ are inserted between nasal sounds /n, ŋ/ and fricative /s/.

answer (line8) [ɑ:nsə]	becomes	[ʔɑ:ntsə]
questions (line9) [kwɛstʃəns]	becomes	[kwɛstʃənts]
brings (line23) [brɪŋs]	becomes	[brɪŋks]
things (line 26) [θɪŋz]	becomes	[tɪŋks]

In the glottal stop insertion, /ʔ/ is optionally inserted before a stressed word-initial vowel, such as *our* [ʔaʊə] (line5), *answer* [ʔɑ:ntsə] (line8) and *always* [ʔɔ:lweɪz] (line12). Finally, a common non-native error is the insertion of vowel within existing strings of segments, which can be seen below,

stars (line 16) [stɑ:z]	mispronounced as [sətɑ:z]
dreams (line 5) [dri:mz]	mispronounced as [dəri:mz]
real (line 5) [ri:l]	mispronounced as [ri:ɪl]
try (line4) [trʌɪ]	mispronounced as [tərʌɪ]

d) Deletion (Elision)

Deletion means the disappearance of sound and there are four rules of this deletion and they are elision of /t/ and /d/, simplification of complex consonant cluster, disappearance of /ə/ in unstressed syllables and finally, the disappearance of /v/ in the word *of* before consonants (Fox, 2000).

Firstly, the rule of elision of /t/ and /d/ can happen when they appear in consonants clusters, for examples

(i) *You look so pretty sleeping **next to** me* (line44)

[nɛksttʊ] becomes [nɛkstʊ] (/t/ is elided between /ks/ and /t/)

(ii) *Just might **find their** way into my dreams tonight* (line20)

[fʌndðɛ:] becomes [fʌndɛ:] (/d/ is elided between /n/ and /ð/or /d/)

Secondly, the rule of deletion also applies when complex clusters are simplified the examples below, where /t/ and /d/ are elided to ease pronunciation.

postcard (line2) [pəʊstkɑ:d]	becomes	[pəʊskɑ:d]
moments (line19) [məʊməntz]	becomes	[məʊmənz]
words (line1) [wə:dz]	becomes	[wə:z]

Thirdly, deletion can also occur when /ə/ is elided in unstressed syllables as can be seen in these examples;

photographs (line6) [fəʊtəgrɑ:fs]	becomes [fəʊtgrɑ:fs]
we're together (line14) [wɪətəgɛðə]	becomes [wɪtəgɛdə]

Finally, the rule of eliding /v/ can happen in the word *of*, for example, only if it appears before a consonant such as *most **of** the* [məʊstədə] (line9) and *all **of** these* [ɔ:lədi:z](line19).

e) Linking

Speakers often link or join two vowel sounds in various ways such as by linking /j, w/ sounds and this is common for non-rhotic speakers of English. This linking process is done to ease the transition from one vowel to another. Below are the examples for linking /j/ and /w/ (Fox, 2000).

(i) *these dreams might find their **way into** my day..*(line 27-28)

[weɪɪntʊ] becomes [weɪjɪntʊ]

(ii) *with only two just **me and** you* (line 32)

[mi:ənd] becomes [mi:jənd]

(iii) *I'll tell **you one** thing it's always better when we're together* (line14)

[ju:wʌn] becomes [ju:wʌn]

(iv) *...the mango tree **now It's** always better..* (line35-36)

[naʊɪts] becomes [naʊwɪts]

C. General Comments and Observations

Upon hearing the recording for the first time, it is easily to detect and distinguish that the singer of the song is a non-native speaker of English. Some parts of the song are very easy to understand while others require more patience and exigent demands of attentiveness, since the pronunciation has diverted immensely from RP. This diversion might cause confusion in understanding the exact words said by the subject.

Judging the pronunciation of the subject as a whole, which is until the end of the song I would consider it as satisfactory and passable. This is due to the fact that a great part of the errors and mistakes done by the subject are common among non-native speakers who speak Bahasa Melayu. Non-native speakers can still understand a major part of the song, even though it does not resemble RP.

There are many possible factors which might contribute to the diversion of RP and one of them is the interference of mother tongue, which is Bahasa Melayu (Fromkin, Rodman and Hyams, 2009). This can clearly be seen when the subject followed a very distinct feature of Bahasa Melayu that is pronouncing every syllable clearly with equal amount of stresses. Due to this, the utterances become choppy with tempestuous rhythm in the intonation. This has made the subject's utterances as refined and unnatural.

Another factor which has let the subject's pronunciation to divert from RP, is the different features of both languages (Fromkin, Rodman and Hyams, 2009). These features do play a vital role in effecting the subject's utterances. Unable to recognize and distinguish between long and short vowels, voiced and voiceless consonants have made the words to sound differently as pronounced in RP. Furthermore, features such as aspiration, glottal stops and the like have contributed to the diversion issue.

Sociological as well as psychological factor might also hand out to such problem (Fox, 2000). The subject's anxiousness and alertness can cause the subject to over pronounce certain words. At the same time, the subject's pronunciation in this song cannot be the benchmark to measure the subject's delivery, since with lots of practice, one can have the tendency to sound like a native speaker particularly if s/he imitates the "sound" in a particular song. A famous example is those Indian singers from Malaysia, *Alleycats*, who can sing in Bahasa Melayu, exactly like native speakers but their polished skill is exposed as soon as they converse in Bahasa Melayu spontaneously.

V. CONCLUSION

In short, there are many notable features of the subject's utterances as compared to standard RP of English. These features can be seen by looking at the segmental and suprasegmental properties of both languages, in phonetics transcription. In general, pronunciation skill can be polished through strenuous practice by imitating the native speakers' way of pronouncing words. Based on the lengthy discussion, it is opined that the absence of English features in Bahasa Melayu marks as a forewarning for language teachers in teaching the learners about English phonological system. Since these features are consistent and frequent among Malay-speaking learners, it could serve as an advantage for teachers in helping Malaysians to mastering English. Nevertheless, focuses should be on the intended message rather than accuracy of each sound, as the importance of intelligibility between speakers of English is the vital purpose of communication among any other pretexts.

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Original Lyrics (RP's IPA Transcription)

Song Title: <u>Better Together</u>

Singer: <u>Jack Johnson</u>

Album: <u>In Between Dreams (2005)</u>

There's no combination of words

ðɛːs nəʊ kɒmbɪˈneɪʃən əv wəːdz

I could put on the back of a postcard

ʌɪ kʊd pʊt ɒn ðə bak əv ə pəʊstkɑːd

No song that I could sing

nəʊ sɒŋ ðət ʌɪ kʊd sɪŋ

But I can try for your heart

bʌt ʌɪ kan trʌɪ fɔː jɔː hɑːt

Our dreams, and they are made out of real things   5

aʊə driːmz ənd ðeɪ ɑː meɪd aʊt əv riːl θ ɪŋz

Like a, shoebox of photographs

lʌɪk ə ʃuːbɒks əv fəʊtəgrɑːfs

With sepiatone loving

wɪð siːpɪətəʊn lʌvɪŋ

Love is the answer,

lʌv ɪz ðiː ɑːnsə

At least for most of the questions in my heart

ət liːst fɔː məʊst əv ðə kwɛstʃəns ɪn mʌɪ hɑːt

Like why are we here? And where do we go?   10

lʌɪk wʌɪ ɑː wiː hɪə ənd wɛː duː wiː gəʊ

And how come it's so hard?

ənd haʊ kʌm ɪts səʊ hɑːd

It's not always easy and

ɪts nɒt ɔːlweɪz iːzi ənd

Sometimes life can be deceiving

sʌmtʌɪmz lʌɪf kan biː dɪˈsiːvɪŋ

I'll tell you one thing it's always better when we're together

ʌɪl tɛl juː wʌn θ ɪŋ ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

[Chorus:]

MMM it's always better when we're together   15

hɛmm ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

Yeah, we'll look at them stars when we're together

jɛː wiːl lʊk ət ðɛm stɑːz wɛn wɪə təgɛðə

Well, it's always better when we're together

wɛl ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

Yeah, it's always better when we're together

jɛː ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

And all of these moments

ənd ɔːl əv ðiːz məʊməntz

Just might find their way into my dreams tonight　　20

dʒʌst mʌɪt fʌɪnd ðɛː weɪ ɪntʊ mʌɪ driːmz tənʌɪt

But I know that they'll be gone

bʌt ʌɪ nəʊ ðət ðeɪl biː gɒn

When the morning light sings

wɛn ðə mɔːnɪŋ lʌɪt sɪŋz

And brings new things

ənd brɪŋs njuː θ ɪŋz

For tomorrow night you see

fɔː təmɒrəʊ nʌɪt juː siː

That they'll be gone too　　25

ðət ðeɪl biː gɒn tuː

Too many things I have to do

tuː mɛni θ ɪŋz ʌɪ hav tʊ duː

But if all of these dreams might find their way

bʌt ɪf ɔːl əv ðiːz driːmz mʌɪt fʌɪnd ðɛː weɪ

Into my day to day scene

ɪntʊ mʌɪ deɪ tʊ deɪ siːn

I'd be under the impression

ʌɪd biː ʌndə ðɪ ɪmprɛʃən

I was somewhere in between   30

ʌɪ wəz sʌmwɛː ɪn bɪtwiːn

With only two

wɪð əʊnli tuː

Just me and you

dʒʌst miː ənd juː

Not so many things we got to do

nɒt səʊ mɛni θɪŋz wiː gɒt tʊ duː

Or places we got to be

ɔː pleɪsez wiː gɒt tʊ biː

We'll sit beneath the mango tree now   35

wiːl sɪt bɪniːθ ðə maŋgəʊ triː naʊ

It's always better when we're together

ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

Mmmm, we're somewhere in between together

hɛmm wɪə sʌmwɛː ɪn bɪtwiːn təgɛðə

Well, it's always better when we're together

wɛl ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

Yeah, it's always better when we're together

jɛː ɪts ɔːlweɪz bɛtə wɛn wɪə təgɛðə

MMmmmm MMMmmmm Mmmmmm   40

hɛmmmm hɛmmmm hɛmmmm

I believe in memories

ʌɪ bɪliːv ɪn mɛməriz

They look so, so pretty when I sleep

ðeɪ lʊk səʊ səʊ prɪti wɛn ʌɪ sliːp

Hey now, and when I wake up,

heɪ naʊ ənd wɛn ʌɪ weɪk ʌp

You look so pretty sleeping next to me

juː lʊk səʊ prɪti sliːpɪŋ nɛkst tʊ miː

But there is not enough time,   45

bʌt ðɛː ɪz nɒt ɪnʌf tʌɪm

And there is no, no song I could sing

ənd ðɛː ɪz nəʊ nəʊ sɒŋ ʌɪ kʊd sɪŋ

And there is no, combination of words I could say

ənd ðɛː ɪz nəʊ kɒmbɪˈneɪʃən əv wəːdz ʌɪ kʊd seɪ

But I will still tell you one thing

bʌt ʌɪ wɪl stɪl tɛl juː wʌn θ ɪŋ

We're better together.

wɪə bɛtə təgɛðə

Subject's Utterances (IPA Transcription)

Song Title: <u>Better Together</u>

Singer: <u>Jack Johnson</u>

Album: <u>In Between Dreams (2005)</u>

There's no combination of words

dːs nə kɒmbəʊneɪʃən əv wəːz

I could put on the back of a postcard

ʌɪ kʊd pʊt ɒn də bak əv ə pʊskʌd

No song that I could sing

nəʊ sɒŋ dət ʌɪ kʊd sɪŋ

But I can try for your heart

bʌt ʌɪ kan tərʌɪ fɔː jɔː hɑːt

Our dreams, (and they) are made (out) of real things   5

ʔaʊə dəriːmz ɑː meɪd əv riːɪl tɪŋks

Like a, shoebox of photographs

lʌɪk ə ʃuːbʌks əv fəʊtgrɑːfs

With sepia(+n)tone loving

wɪt siːpɪəntəʊn lʌvɪŋ

Love is the answer,

lʌv ɪz diː ʔɑːntsə

At least (for) most of the questions in my heart

ət liːst məʊst ə də kwɛstʃənts ɪn mʌɪ hɑːd

Like why (are) we here? And where do we go?   10

lʌɪk wʌɪ wiː jiə ənd wɛː duː wiː gəʊ

And how come it's so hard?

ənd haʊ kʌm ɪts səʊ hɑːd

It's not always easy (and)

ɪts nɒt ʔɔːlweɪz iːzi

Sometimes life can be (deceiving) (+misleading)

sʌmtʌɪmz lʌɪf kan biː mɪsliːdɪŋ

I'll tell you one thing it's always better when we('re)
together

ʌɪl tɛl juː wʌn θ ɪŋ ɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

[Chorus:]

(MMMM) (+Yeah) it's always better when we('re) together   15

jɛː ɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

Yeah, we('ll) look at them stars when we('re) together

jɛː wɪ lʊk ət sətɑːz wɛn wɪ təgɛdə

(Well) (+Yeah), it's always better when we('re) together

jɛː ɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

Yeah, it's always better when we('re) together

jɛː ɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

(And) all of these moments

ɔːl ə diːz məʊmənz

Just might find their way into my dreams tonight   20

dʒʌst mʌɪt fʌɪn dɛː weɪ ɪntʊ mʌɪ dəriːmz tuːnʌɪt

But I know (that) another they('ll) be gone

bʌt ʌɪ nəʊ ənʌdə deɪ biː gɒn

When the morning light sings

wɛn də mɔːnɪŋ lʌɪt sɪŋz

(And) brings new things

brɪŋks njuː tɪŋks

(For) tomorrow night you see

təmɒrəʊ nʌɪtʃjuː siː

That they'll be gone too   25

dət deɪl biː gɒn tuː

Too many things I have to do

tuː mɛni tɪŋks ʌɪ hɛftə duː

(But) if all (of) these dreams might find their way

ɪf ɔːl diːz dəriːmz mʌɪt fʌɪnd dɛː weɪ

Into my day to day scene

jɪntʊ mʌɪ deɪ tʊ deɪ siːn

I'd be under the impression

ʌɪd biː ʌndə dɪ ɪmprɛʃən

I was somewhere in between   30

ʌɪ wəz sʌmwɛː ɪn bɪtwiːn

With only two

wɪt əʊnli tuː

Just me and you

dʒʌst miː jənd juː

Not so many things we got to do

nɒt səʊ mɛni tɪŋks wiː gɒttʊ duː

(Or places we got to be) [inaudible]

We(ʼll) sit beneath the mango tree now   35

wɪ sɪt bɪniːt də maŋgəʊ triː naʊ

It's always better when we're together

wɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

(Mmmm) (+Yeah), we're somewhere in between together

jɛː wɪ sʌmwɛː ɪn bɪtwiːn təgɛdə

(Well) (+Yeah), it's always better when we're together

jɛː ɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

Yeah, it's always better when we're together

jɛː ɪts ʔɔːlweɪz bɛtə wɛn wɪ təgɛdə

(MMmmmm MMMmmmm Mmmmmmm)   40

[omitted]

I believe in memories

ʌɪ bɪliːv ɪn mɛməriz

They look so, so pretty when I sleep

deɪ lʊk səʊ səʊ prɪti wɛn ʌɪ sliːp

(Hey) (+and) now, (and) (+when), when I wake up,

ənd naʊ wənd wənd wɛn ʌɪ weɪk ʌp

You look so pretty sleeping next to me

juː lʊk səʊ prɪti sɪppɪŋ nɛks tʊ miː

But there is not enough time,   45

bʌt dɛː ɪz nɒt ɪnʌf tʌɪm

(And) there is no, no song I could sing

dɛː ɪz nəʊ nəʊ sɒŋ ʌɪ kʊd sɪŋ

(And) there is no, combination of words I could say

dɛː ɪz nə kəʊbɪneɪʃən əv wɚːz ʌɪ kʊd seɪ

But I will still tell you one thing

bʌt ʌɪ wɪl stɪl tɛl juː wʌn θ ɪŋ

We('re) better together.

wɪ bɛtə təgɛdə