

## **VOVA Song Entextualization Code:**

### **Introduction and Sample Entexts**

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## **Introduction**

We present here a systematic codification of vocal, verbal, and performative phenomena along with editorial standardization for the entextualization of a song performance. Entextualization is defined here as an encoded transcription that takes into account the act of enunciation and the social context of performance as well as the vocal and verbal material that is laid out in the form of a text. In its current state, this code represents 61 phenomena that fall into categories of vocal techniques, verbal utterances, contextual dynamics of performance, and aspects of textual formatting. The immediate objective of this project has been to build an archive of entexts, 2-dimensional visual models of singular performance events that seek to account for the complex multimodal and dynamic features of vocal and verbal art (vovarts.org). This report provides sample entexts of 20 song excerpts, representing 13 different languages including 7 indigenous languages, 1 pidgin language, and 5 mainstream languages as well as several varieties of English.

This work focuses on rhetorical and poetic elements and operations in language practices, a much neglected field in the study of language and linguistics, and is greatly informed by the various schools of ethnopoetics that have developed since the mid-20th century (more on this below). Following several years of developing the VOVA entextualization protocol at the University of Caen Normandy, our aim is to develop digital tools to facilitate widespread application in the creation and archiving of entextualizations and performance metadata in as many languages as possible. With such tools, we hope to contribute to the literary, linguistic, and musical comparison of singing practices around the world. Such a digital application may also be used for language learning, musical ear training, valorization of diversity, and aesthetic appreciation as well as for dynamic research in language and music.

Our work is part of a larger study of vocal and verbal arts headed up by the non-profit organizations, VOVA, Inc. and VOVA France (vovarts.org). VOVA's primary mission is to preserve endangered oral traditions through digital documentation of community performances, focusing on indigenous languages and other underrepresented verbal art traditions. More concretely, we seek to establish an XML-TEI source code for the entextualization of speech, both spoken and sung, for better understanding of human practices of poetic expression. From the earliest stages of the VOVA mission, members of our consortium in the United States, France, and a handful of other countries have participated in programs of study that aim to advance the appreciation of stylistic diversity in verbal art by supporting indigenous community projects in language reclamation and performance events. It is our intention that VOVA tools be made readily available to these communities.

The present document has been created in hopes of inciting researchers in ethno-poetics, comparative oral traditions, language didactics, anthropological linguistics, linguistic ethnography, ethnomusicology, performances studies, and other disciplines related to the study of vocal and verbal arts, as well as language learners and language teachers, to test the protocol and to provide feedback for its improvement and future applications. It will serve as a basis for the writing of a more elaborate manual for language learners and teachers and for researchers in vocal and verbal arts. Throughout the experimentation leading to this report, we have consulted numerous computer engineers with the aim of making our objectives tangible and ready for implementation in the design of digital applications.

### **What is entextualization?**

Entextualization is a term introduced in the field of sociolinguistics (Hanks 1989; Bauman and Briggs 1990; Silverstein and Urban 1989; Silverstein 1992) to identify the act of repeating previous utterances, one's own or another's, a common speech practice in social life with various motivations, functions, and effects. The linguistic transcription of a discourse constitutes an act of entextualization, a *recontextualization* of speeches or songs, for example, by capturing them in writing for the purpose of study or analysis. It is a sort of modeling of linguistic and ethnographic data for purposes of understanding discourse structures, turn-taking, verbal interaction, speech register, code-switching, and the like. VOVA is primarily interested in the poetic design emerging in a performance – spoken or sung – as well as the meaningful relationships between vocal and verbal phenomena as they coincide in performance, and between language and music more theoretically.

The exercise of entextualizing develops an acute awareness of vocal and verbal expression as inseparable in the meaning-making endeavor of speakers and singers. It leads us to pose questions about nuances of verbal meaning in vocalization, about the expressive and aesthetic sounds of the sung word perceptible to the listener, and, more fundamentally, about the musicality of language. The models produced disclose a detailed description of sound phenomena that may be used for an analysis of techniques and styles of singing and singers. These models may be used for the creation of language learning exercises and in comparisons of verbal expression and performance styles as well as for literary interpretation. VOVA entextualization lends itself to pragmatic approaches to language, hypotheses about the relationship between speaking and singing, studies of musical perception, and the historical documentation of languages, songs, and chants.

### **Brief History of the VOVA entextualization protocol**

In 2006, VOVA France set up an interactive workshop called "*Prendre langue !*" (archaic French expression that may be translated as "to establish communication"), initiated as a means of giving voice to migrants and immigrants interested in sharing their oral traditions with a small audience of long-term inhabitants of Normandy. This activity was piloted in partnership with

CITIM, an international solidarity organization, and was later supported by the Ligue de l'Enseignement, thanks to the affiliation of VOVA France to this long standing coalition promoting popular education. Though the objective of the workshop is the ethnographic and ethnopoetic documentation of oral literary practices, this forum has more sensationally provided an opportunity for all participants to learn about cultural and linguistic differences and to build bridges across communities. Among the genres preferred by *Prendre langue* contributors are songs, establishing a precedent to elaborate entextualization of songs using an abstract code.

The practice of encoding song transcriptions was integrated into courses in English as a foreign language, in literature, in linguistics, and in the teaching of French as a foreign language taught by Catharine Mason in the departments of Language Sciences, English Studies and Performing Arts at the University of Caen Normandy starting in 2014. To this day, more than 1,000 undergraduate and graduate students have followed this protocol of formatting and encoding sung lyrics, an exercise that also includes the population of metadata tables to account for aspects of performativity and stylistics of a song's performance. The classroom exercise also includes the composition of a brief description of the stylistic design of the song-in-performance based on the data and metadata collected. The entextualizations produced in these courses represent approximately 50 languages.

The number of phenomena identified by Mason's students increased between 2015 and 2022 along with numerous modifications to the protocol based on student questioning and feedback, as well as the results of their studies. Some of the codes tested during this period are not presented here as we seek an adequate number of entextualized languages using the code as well as resolution of problematics in order to ensure general applicability. We are working, for example, on a columnar formatting system that will allow for a more systematic account of paralinguistic and non-verbal expressions in compliance with those fields of study that focus on such phenomena.

Starting in 2018, the VOVA protocol has undergone a more methodical experimentation thanks to a working group of graduate students and language teachers led by Mason. Participants were mentored through the master's program in language sciences at the University of Caen Normandy or through internships in linguistic ethnography organized by VOVA France. Regular work meetings were held on-site and remotely up to the completion of this document, testing new codes, cross-referencing disciplinary schemes in our various fields, developing and testing language learning activities, and building a sample archive of entexts for a diverse illustration of the code.

### **Takeaways in the VOVA song entextualization exercise for language learning and research**

Successful entextualization of a verbal art performance, sung or spoken, requires rigorous and sustained concentration and acute oral discrimination for the identification and interpretation of concrete objective criteria of cultural and contextual meaning expressed by the performer(s). This method takes the form of a protocol in which data and metadata are gleaned from the

performance of a song, inviting its users to create a detailed model of this performance from raw enunciative, musical, and contextual elements of design. The practitioner navigates between oral discourse and a writing system, a process that prompts reflection on metalinguistic aspects of performance and the many roles that songs play in society.

Thanks to their ubiquity, and to their expression of popular topics and preoccupations across generations and eras, songs hold a privileged place in a listener's representation of social life and the world we live in. Formal study of songs in language and literature curricula brings together fundamental academic goals and life outside of the classroom in a concrete way. In addition to benefiting from the familiarity of songs in guiding students toward academic achievement, the entextualization exercise requires the student to create the study document itself, thereby activating the learner's involvement in curriculum design. By starting with the vocal features of a performance, users are immersed in the ultimate convergence of the abstract word and its reverberating sound. In their isolation of musical and poetic qualities, they gain insights into how such features combine in performance as both a reflection and transformation of context. This work is done with the naked ear, without recourse to vocal or verbal analysis software, fine-tuning listening skills as well as verbal interpretation.

In our work with students, and in our own entextualization work, we can confirm that repeated listenings and rigorous transcription of oral performances, which make up the bulk of entextualization efforts, provide the following takeaways:

- keen development of musical and literary perception of vocal techniques;
- keen development of linguistic and poetic interpretation;
- development of acute discriminative listening in language learning;
- awareness of the complex relationships between orality and writing;
- strengthening of editorial and academic standards;
- development of concentration.

Although the Caen experimentation of the VOVA code is consequent, further experimentation remains to be implemented. Our team continues to test matters that may be placed in three categories. The first of these is phenomenal, regarding the possible subdivision of phenomena already specified by the code as well as the integration of other phenomena, a task that has thus far occupied the greatest part of our work meetings. The second matter involves didactics, specifically the fact that this method has not been used by teachers other than its developers, primarily the authors of this report. And thirdly, we acknowledge a linguistic deficiency with regard to the small number of Oriental and indigenous languages that have been entextualized using this code.

In incorporating these issues into our research program, we have set the following goals for future work: 1) to publish a comprehensive manual of the VOVA song entextualization protocol with illustrations of songs in 100 languages, 50 of which are indigenous or minority languages; 2) to expand the number of languages in our (unpublished) archive to 500; 3) to create a TEI (Text Encoding Initiative) application for entextualizing spoken and sung speech with an archive

and ethnopoetic database; 4) to develop a teacher training program in vocal and verbal art entextualization; and 5) to develop courses, workshops, and online courses with the heirs of indigenous languages in support of reclamation programs.

In what follows, we will look more closely at the scholarly foundations of the VOVA protocol in the disciplines and subdisciplines that have informed it.

### **Disciplinary Anchoring of the VOVA Protocol for the Entextualization of Songs**

The VOVA song study protocol is largely rooted in the sociolinguistic, ethnographic, and ethnopoetic principles of the relationship between verbal art and social life advanced by Edward Sapir (1921), by Dell Hymes (1974), by Greg Urban (2000), and by Penelope Eckert and John R. Rickford (2001); the relations between linguistics and poetics advanced by Roman Jakobson (1960), by Dennis Tedlock (1978, 1983), by Dell Hymes (1981, 1992), and by Richard Bauman and Charles Briggs (1990); and the relations between language and music advanced by Nicole Revel (1992), by Lawrence Kramer (1984, 1999) and by Stephen Feld and Aaron Fox (1994). For the elaboration of the code, we have sought, as far as possible, to adopt existing codes developed in studies of language practices, notably in conversation analysis (Ochs 1979; Ochs, Schegloff, and Thompson 1996), and in discourse studies (DuBois 1991; DuBois, Schuetze-Coburn, Cumming, and Dane Paolino 1993) in addition to transcription work in verse analysis developed by Dell Hymes (1981) and Virginia Hymes (1987) and in musical notation as innovated by Dennis Tedlock (1978). For text and corpus editing, see also Swann 1983, Moore 2013, Palmer 2018, and Howard 2021.

The method of the VOVA song study is in many ways similar to the principles and research objectives of the cantometric system developed by Alan Lomax - a method that has as its objective the description, analysis, and comparison of folk songs across cultures. Eleven of the phenomena considered by cantometric researchers are included, more or less specifically, in the VOVA song code: phrase size, tempo, volume, vocal rhythm, glissando, melisma, tremolo, vocal register, nasalization, raucous (voice) and accent (stress). Like Lomax, the developers of the VOVA entextualization method are interested in the style in a song since it connects members of a culture to its expressiveness, the "social basis of style" as Lomax puts it, postulating that "certain features of song performance show a powerful relationship of social structure that regulate interaction across cultures."

However, VOVA's method departs from Lomax's when he expresses, "in the study of style we are not interested in the particularities or specific contents of cultural events." The great contribution of the work of Lomax and his followers was to show that "the geography of song styles traces the main paths of human migration and maps the known historical distributions of culture." Guided by the findings of ethnopoetics research in performance studies, as well as studies in literature, genre, and lyric style, VOVA investigations seek to valorize the individual voice of the performer - down to the rhythm of his or her breathing - within a song performance as he or she connects with the listener in the live context.

All of the researchers mentioned in this section have one important thing in common in terms of their impact on the present work: they have insisted on the need to bypass both the presuppositions and prejudices that distort their object of study, including the constraints and limitations of established models and methods in their field. These scholars have also been faithful to empirical methods of documentation and modelization of language practices.

Once again, much needed experimentation and analysis of linguistic, musical, and didactic matters in song studies remains to be done in order to build a sustainable place for such an approach as ours in secondary and university education. This report does not advance a theoretical study of song; we are content here to present the results of our many studies, including some of the cross-disciplinary inquiries arising from empirical observations and interpretive challenges, and to project digital applications that will no doubt facilitate further development.

### **Distinguishing between stylistic elements and those characteristic of a given language**

It is important to note that some phenomena codified by this method may be characteristic of a language, presenting an ordinary occurrence, so to speak, rather than a poetic or rhetorical expression. In this case, their occurrence in a performance (of song or speech) is not (necessarily) expressive in itself. Sound linking of two words (or morphemes) and intonation, for example, are often used in an ordinary, even systemic way, according to the phonic contours of a given language. As a counter example, syllabification (the utterance of two or more consecutive syllables with the same tonal value) in French is generally expressive, not ordinary. For example, when a French speaker says "j'ai dit non !" with a tonal stress on each syllable, she or he is adding emphasis to his utterance; through syllabification, the speaker produces a rhetorical, perhaps poetic, meaning to the semantics of the words used.

It seems that syllabification in French is always expressive since accentuation is a very discrete characteristic of French utterance, whereas, in English, given the characteristic use of accentuation in the language, this phenomenon is not necessarily an expressive device. English stress is practiced in any word having more than one syllable, and also at the level of the sentence to mark content words (nouns, verbs, adjectives, adverbs, most generally) versus function words (prepositions, determiners, auxiliary verbs, conjunctions, pronouns, modal verbs, qualifiers, and question words, most generally), establishing an inherent rhythm to speech in each and all varieties of English. A few examples of sentence stress will provide a clear illustration of ordinary syllabification in English: the pronunciation of "blue box", with its combination of an adjective followed by a noun, both one-syllable content words, results in a non-expressive use of syllabification. Likewise, we find ordinary syllabification in "three blind mice" and in "John knows Wang". These examples serve to explain the necessity of adding "expressive" to some of the verbal codes in the VOVA protocol. They also illustrate the importance of careful linguistic reading in the field of ethnopoetics, which aims to identify stylistic features in oral traditions that may be poorly documented. The distinction between the ordinary

and the expressive in enunciation is, indeed, fundamental to careful ethnopoetic analysis and in the development of a literary corpus in less well documented languages.

Along these same lines, ethnopoetic research, especially in the works pioneered by Dell Hymes and Dennis Tedlock, has confronted challenging problematics about stylistic phenomena that might be considered universal by scholars whose investigations are limited to mainstream languages. In the entextualizations of Hymes and Tedlock as well as their followers, there are two phenomena which appear to be universal: vocal pause and vowel prolongation. Both of these phenomena, indeed, seem to be universally expressive in oral discourse. For Hymes and Tedlock, the vocal pause (a “breath group” in Tedlock’s terminology) constitutes a mark of segmentation - a “line” - that has a determining effect on the rhythm of a performance as well on the rhetorical meaning of utterances (Hymes 1981, 1992; Tedlock 1978; Howard 2021). VOVA entextualization of songs takes as its starting point vocal pause as a fundamental basis for expressive speech performance. Pauses mark lines/ breath groups in both speech and song, most often corresponding to grammatical or syntactic units, but sometimes not. Numerous studies conducted with the VOVA protocol have detected pauses that mark rhythmic and phatic as well as poetic and rhetorical uses in performances exclusively.

Here, we would like to point out that vocal pause and vowel prolongation have been established from the earliest innovation of the VOVA protocol as a primary level of markers, perceived by its developers as necessary for an entextualization to bear ethnopoetic results, whether for pedagogical or research purposes. We consider, moreover, that these two features serve as adequate criteria for comparative literary studies in that they mark vocal rhythm, vocal emphasis, and musical voice, serving to account for trends from one language to another, from one genre of song to another, from one singer to another, etc. Also included at the primary level of VOVA entextualization are segmentation markers and temporal markers. These four markers can be considered as the objectives of course study at a beginner’s level in language learning or in the ethnopoetics of song. These phenomena can be identified in any language by anyone with a healthy auditory sensibility as long as the writing system of the linguistic transcription (the “text”) corresponds to the sounds of the language transcribed. In sum, the detection of these four phenomena constitutes an effective exercise in oral comprehension for the learning of a language as well as for interpretation of vocal and verbal nuances that are used for stylizing vocal and verbal art expression.

### **Typographical considerations**

To date, the VOVA code has been experimented mainly with the Latin alphabet, although some users have used it with IPA (International Phonetic Alphabet) as well as the Arabic, Cyrillic, Twi Akan, Igbo, and also Chinese pinyin alphabets.

A large number of vocal phenomena occur as integrated into the enunciation of vowel sounds. Vowel prolongation, of course, but also vibrato, intonation, glissando, riffs, appoggiatura, growls, vocal fries, and nasalization are all subordinated to the production of a vowel sound. For this

reason, the markers of these phenomena are placed directly after the "carrier" vowel of the vocal technique that is performed.

The use of IPA and the Latin alphabet has facilitated entextualization in Western languages, while the entextualization of indigenous, Asian, and Semitic languages has led us to some limited studies of non-Western writing systems for entextualization purposes. We have not as yet formulated a program for adapting the VOVA song studies code to other alphabets since it is evident from our experimentation that this may only be done with expert users of these writing systems. We acknowledge from our examples of the ordinary/ expressive distinction and of universals that, in order to develop a fully operative method of comparative studies of oral traditions based on the VOVA protocol, further expert entextualization is needed to unravel tedious linguistic and musical issues. Once again, however, a driving motivation of this project is to make this code usable by non-specialists. To this end, we look forward to more initiatives in indigenous language reclamation programs as well literacy programs where typography plays a fundamental role. Such protocol development, including our aim to associate speakers of a greater number of languages, will require consequential institutional support for this project.

### ***Page layout***

Song entextualizations constructed in the VOVA protocol are often presented in landscape mode of the page in order to gain space in the right and left margins. This allows us to display longer lines of speech as determined by vocal pauses (see above), without interrupting them, or to add columns to make metadata visible, for example. Most often, the data is organized in two columns - one for speech entext, and the second for other data and metadata related to the segmentation or to the performance event. A third column is easily added to separate time codes for easy visibility. In addition to the speech and verbal traces, the following phenomena have been configured by our users as part of the model by our users:

Segmentation markers: time codes of the recording, line numbering, line grouping numbering such as stanzas and choruses;

Paralinguistic phenomena performed by a performer (gestures, body movement, etc.);

Participation of the public, of which there are two types: verbal and non-verbal;

Contextual events of which there are two types: acts and effects linked to the performance (lights, presence of props, etc.) and acts and effects not linked to the performance (weather, ringing phone, etc.).

Among these phenomena, the temporal codes of the performance recording prove essential, both for the practitioner of the protocol who must listen to the recording many times and for his readers who listen to it while reading. Other phenomena such as interpretive descriptions and analyses may be inserted into the entext in the form of annotations.

A number of our users have found it valuable to create a place within the entextualization to indicate paralinguistic phenomena performed by a performer and for acts and gestures of audience participation. The authors of this document have experimented with a standardization of the location of paralinguistic and contextual phenomena through several columns allowing the systematic identification of the different types of phenomena (vocalization from the audience, gestures of the performer, etc.). Unfortunately, this initiative imposes a complexity in the creation of paragraphs that has often frustrated our learners and trainees, especially when using HTML, but also in the transfer of documents between software. Such a system will certainly be more manageable with the help of a digital application that will operate the columns in an automatic way and undoubtedly beneficial for research.

### ***Entext metadata table***

The following table is prepared as a sort of introduction to an entext and a way of tracking specific characteristics of the VOVA song entext archive. Digital applications for this archive have not as yet been developed.

<b>OBJECTIVE</b>	Research, Course Study, Contribution (to the VOVA archive, or another archive or anthology)
<b>PRIMARY SINGER(S)</b>	If solo, one name; if duo, trio, etc., all names. If anonymous, the option V1, V2, etc., is recommended.
<b>CHORAL SINGER(S)</b>	Names of all singers in the choir
<b>CONTRIBUTOR'S FAVORITE LINE</b>	We invite the user to specify their favorite line in the song performance.
<b>DOMINANT VOCAL MECHANISM</b>	Does the singer primarily sing with chest voice or head voice?
<b>NUMBER OF LINES</b>	The number of lines corresponds to the number of vocal pauses.
<b>NUMBER OF GROUPS OF LINES</b>	Identifié comme "verse" en ethnopoeétique americaine, le groupement de lignes se dévoile dans une interprétation analytique telle l'analyse de la versification.
<b>LONGEST LINE</b>	Line length is determined by the number of syllables.
<b>SHORTEST LINE</b>	Line length is determined by the number of syllables.
<b>WRITING SYSTEM</b>	Latin alphabet, Arabic alphabet, IPA, etc.
<b>ADDITIONAL CODES</b>	The contributor may identify phenomena that are not found in the VOVA code. In this case, a non-ambiguous code should be attributed here.

<b>ENTEXTUALIZED BY</b>	Name of the person who has created the entextualization.
<b>DATE</b>	The date at which the entextualization is finalized.

### ***Illustrations of song entextualisations***

We present the following illustrations of entextualizations as a demonstration of how the VOVA code is used.

Example 1 : [Bright 2007](#) - Māori - Latin alphabet  
A cappella

°Tihore mai te rangi° **0:10**  
Tihore mai te rangi  
Tihore mai  
Mao mao mao te ua whiti mai te rā

Example 2 : [Jamela et al. 2021](#) - Fang - Latin alphabet  
Énoncés concomitantes, identification de chanteurs et chant unison

J=[Ngoma, malé ya oé.]<sup>h</sup> **0:00**  
VT=[Ngoma, malé ya oé.]<sup>h</sup>

Example 3 : [Kuti 1976](#) - Anglo-Nigerian Pidgin - Latin alphabet  
Énoncés concomitantes (fragmentées) et chant choral

Kala[kuta]<sup>a</sup> Sho[...]<sup>b</sup>·[o-]<sup>c</sup>ow **9:34**  
::[Dem-o hire]<sup>a</sup>  
::[Axe-o]<sup>b</sup>  
::[Dem bering]<sup>c</sup>  
::Cutlass

Example 4 : [Dylan 1976](#) - American English - Latin alphabet  
Mise en page de 4 colonnes ; nasalisation, vibrato nasal et buccal, appoggiatura descendante et syllabication

A-1	May Go·d bless and keep you al <sup>n</sup> ~wa~ys; Ma <sup>n</sup> y you <sup>n</sup> r wi <sup>n</sup> shes a~ll co <sup>n</sup> me tru~e; Ma <sup>n</sup> y you <sup>n</sup> alwa <sup>n</sup> ys d <sup>n</sup> o for o <sup>n</sup> thers A <sup>n</sup> d let others do for you.		0:25
A-2	May you build a la·dder to· the sta·rs, And climb on every rung. May you sta·↓y Fo· <sup>n</sup> ·re <sup>n</sup> ve <sup>n</sup> r you· <sup>n</sup> g.	5	0:50
Refrain	For_e <sup>n</sup> ver you···· <sup>n</sup> ]·] ~ n <sup>n</sup> g, Fo·r_e·↓ver you↑↓···· ~ n <sup>n</sup> g; May you· <sup>n</sup> sta· <sup>n</sup> ↑↓ ~ ]y Fo <sup>n</sup> re <sup>n</sup> ve <sup>n</sup> r you <sup>n</sup> ·~g.	10	1:15

Example 5 : [Ketrafe 2020](#) - Mupuzungun - Latin alphabet

Vowel prolongation, speech acceleration, aspiration, rising and falling intonations, vowel vibrato, instrumentation, spoken word, vocal fry:

Fe··n>tepun< >poyen ta<ñi piw·ke· <sup>h</sup> e·↑·↓··↓ Fe··n>tepun< >poyen ta<ñi piw·ke· <sup>h</sup> he·↑·↓··↓ Poyenekean Poyenekea~n Pitufiñ ga~ Pitufiñ ga~ Rumel mogen mew·· Rumel mogen me·w··↓ J	1:37
【Fewla】 JJJ	2:23
【Feyyy】 JJJ	2:43

Example 6 : [Björk 1995](#) - Icelandic English - Latin alphabet

## Consonant prolongation and aspiration

Shhhh	1	0:12
Shhhh		
It's, oh, so quiet		

Example 7 : [Sainte-Marie 1966](#) - Canadian English - Latin alphabet

Nasal vibrato, rising intonation, continued line beyond right margin, slight pause, and speech acceleration

Little wheel <sup>n</sup> ~↑I spin and spin and the big wheel turn around	1	0:13
/and aroun <sup>n</sup> ~d : little wheel <sup>n</sup> I spin and spin big wheel		
/turn aroun <sup>n</sup> ~d and around		
Little wheel spin and spin, big wheel turn >round round<		

Example 8 : [Kanza 2010](#) - Lingala - Latin alphabet

Choral singing; vowel prolongation; nasal prolongation; simultaneous utterance; vocal pause between syllables in the same word (“asungo”, ll. 15-16) ; rising and falling intonations:

<b>Intro</b>	a· ma ma ma ma ma <sup>n</sup> ~a·	0:16
<b>Refrain-1a</b>	::Nakeyi, ::Kasi lobi <u>nako</u> [zonga HE] <sup>a</sup> , [Lobi] <sup>a</sup> nakozonga ::Mobembo ::Ezali ::Nde liwa te HO··.	0:19 5
<b>Refrain-1b</b>	::Nakeyi ::Kasi lobi nakozonga Bayama <sup>n</sup> ~a· ::Mobembo ::Ezali ::Nde liwa te ho··	0:28 10
<b>Stanza 1</b>	Totika ba mboka moskia <sup>n</sup> ~a·	0:37

Tokende 15  
 Koluka bomo<sup>n</sup>~yi ma  
 Tokoma mitelengano·↓,  
 Na mboka mopaya  
 Nani a<sup>n</sup>·↑-  
 Sunga yo]]-o 20  
 Pasi na pasi e·↑↓

Example 9 : [Mahk Jchi - Pura Fé 2011](#) - Tutelo Saponi (Siouan) - Latin alphabet  
 Consonant prolongation; continuous segment; falling intonation; grace note;  
 nasalization riff; rising intonation; vibrato; volume decrease; vowel prolongation.

**Refrain 1**      Ma·hk Jchi tahm boo-ee yahm<sup>m</sup> pi-gih-dee 0:22  
 Mahk Jchi tahm boo-ee kahn speh-wah eh-bi  
**Refrain 2**      Mahk Jchi↑ tahm boo-ee yahm pi-gih-dee  
**⟨Stanza**        Mahk Jchi tahm boo-ee kahn speh-wah eh-bi ⟨mahm-pi wah  
 Ho-ka yi] no·nk, 5  
 Tah hond tah-ni<sup>n]</sup> kih-yee tai-yee  
 Ghee weh me~·h yee-ta↑↓i-yee,  
 Nan-ka ya·ht yah moo-ni-yeh wah-jhi-seh  
 Nan-ka yaht yah moo-ni-yeh wah-jhi-se·~ h

Example 10 : [Dylan 2006](#) - American English - Latin alphabet  
 Speech acceleration; grace note; decrease in volume; growl; inspiration,  
 instrumentation; rising and falling intonations; consonant prolongation; vowel  
 prolongation; nasal prolongation; syllabification; tressaillement; vibrato nasalisé.

**Stanza 3**      No<sup>n</sup>~w l'm<sup>n</sup>~ a<sup>n</sup>~ll worn<sup>n</sup>~ down 1:58  
 By *æ*wee↑<sup>n</sup>ping<sub>z</sub>.  
 My<sup>n</sup>~\_eye<sup>n</sup>~s\_ar<sup>n</sup>~e\_fi<sup>n</sup>~lled\_with\_tea<sup>n</sup>~rs, my li<sup>n</sup>~ps ar<sup>n</sup>~e dry··.  
 l'f I~ catch my <sup>əh</sup>  
 Opponents <sup>əh</sup> 35  
 Ever slee<sup>n</sup>·]ping,  
 I will >just slaughter 'em< where they li-e.

**Refrain-3**      Ain<sup>n</sup>~'t talkin', 2:21

Just walkin'  
 Through the world mysterious and va↑gue. **40**  
 Hea<sup>n</sup>rt bur<sup>n</sup>nin',  
 Still yea·rrmin<sup>n</sup>;  
 Walkin' <sup>əh</sup>  
 Through the cities o<sup>n</sup>·f the pla·gue.

J

**Stanza 4** Well, the whole world <sup>əh</sup> **2:54**  
 Is filled <sup>əh</sup>

Exemple 11 : [Fairuz 1987](#) - Lebanese Arabic - ALA-LC and EI Latin.  
 Aspiration, vowel prolongation; choral singing; rising intonation, melisma.

**Stanza 1** L bent el Sha·labî~yya· **0:10**  
 'Yûnâ· la↑wzî~ y a~  
 Bḥebek men <sup>h</sup>'albî~yâ~'albî  
 'Enti· 'îna~yya~  
 ::Bḥebek men 'albî yâ· 'albî 'enti· 'îna~ yya· **0:25**

Example 12 : [Flores 2018](#) - Quechua - Latin alphabet.  
 Spoken word; choral singing; simultaneous utterance; vocal fry; inspiration; slight pause.

【¿Yachankichu pitaq kanki?】 **0:08**  
 【Allin warmikuna kakurqa,】  
 【Allin qarikuna kakurqa,】  
 【Qatun suyukuna ÷ kakurqa.】  
 【[Icha yuyaspaqa]】<sup>a</sup> **5**  
 ::[oo··] <sup>a</sup> oo oo  
 【Kuyakunki】  
 ::oo·· [oo oo oo] <sup>b</sup>  
 【[Pim ÷ kaynikita.】】<sup>b</sup>  
 Yaḥḥchani ripunaykita **10**  
<sup>əh</sup>Manan atinichu tiqrachiyta.

<sup>eh</sup>Qawaspa chay punchawta,  
Qawaspa chay punchawta.

Example 13 : [Chen Yu 2014](#) - Mandarin Chinese - Pinyin alphabet with tones.  
Grace note; slight pause; register shifting, vibrato, volume shifts.

Kànzhe fēi wǔ de· chén āi·		<b>0:05</b>
Diaóxiàláí···.		
Méirén fāxiàn tā~ cúnzài~* : dūozìyoózìzài]		
Kě shìjiè dōu ài rèrènàonào		
Rúngbúxià	<b>5</b>	
Wǒ bǎiwúlíáolài·· Ài Ài		
Bùyīnggāi		<b>0:34</b>
Yīgerén		
Fādāi·		
Zhǐyǒuwǒ shǎozhe ānjìngde shāmò	<b>10</b>	<b>0:45</b>
Děngdàizhe hūakāi ○○○·○○○○○○·/○		
Zhǐyǒuwǒ : kànzhe biérénde kuàilè		
Jìngrán huì gǎnkài ○○○·○○○○○○·/○		
Jiòuràngwǒ tīngzhe tīandàde dàolǐ		
Búyùanyì míngbái ○○○·○○○○○○·/○	<b>15</b>	
Yǒushéma·		
Shìyīnggāi·		
Bùyīnggāi··		

JJJ

Example 14 : [Riit 2019](#) - Canadian Inuktitut - Latin alphabet.  
Slight vocal pause; vowel prolongation; rising intonation.

<b>Verse 2</b>	U·llumi· isumagivagi·t	<b>1:29</b>
	Ippass iqqalauqqa·git	
	Qilammii· : ttuti·t	
	Tusaavi·↑·nnga·↑···	<b>1:51</b>

<b>Refrain 2</b>	Ataa·taga· Qilammi· inngi·↑·qtu·↑· Ataa·taga· Qilammi· mumi·↑·qtu·q	<b>5</b>	<b>1:52</b>   <b>2:12</b>
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Example 15 : [Brel 1966](#) - French French - Latin alphabet

Consonant prolongation; vowel prolongation; rubato; syllabification; trill; vibrato; volume decrease, volume increase

<b>Stanza 1</b>	ℛDans le po·rt d'Aste·rda·mm ℛY a des m·marin·s qui chan·tent ℛLes rrê·ve·s qui les han·tent ℛAu larrge· d'Ammsterdam <sup>m</sup> ~ ℛDans le po·rt d'Ammsterrdaam ℛY a des marin·s qui do·rment ℛComme de·s orifla·mmes ℛLe lon·g de·s be·rge·s mmo·rnes·r	<b>5</b>	<b>0:10</b>
<b>Stanza 2</b>	ℛ <b>Dans le po·rt d'Ammste·rrda·m</b> ℛ <b>Y a des m·marin·s qui mmeu·rent</b> ℛPlein <sup>n</sup> ·s de <sup>n</sup> biè·re et de dra·mes ℛAux prremiè·re·s lu·eu·rs ℛMais dans le po·rt d'Ammste·rrda·mm ℛY a des marin·s qui nai·ssent ℛDans la cha·leu·r é·pai·sse ℛDes langueu·rs occccéanes·r	<b>10</b>     <b>15</b>	<b>0:38</b>

Example 16 : [Flavour 2014](#) - Igbo, Nigerian English - Latin alphabet

Vowel prolongation; slight vocal pause; falling grace note; rising grace note; inspiration; vibrato; syllabification; vocal fry.

<b>Verse 1</b>	Otego m chobalu <sup>eh</sup> : nwa· di· mma· m_ga·lu~ E· don te]y Iꜛꜛꜛ've been searching for you· Otego m chobalu~ : <sup>eh</sup> asa di· mma· oyoko~ E· don te]y Iꜛꜛꜛ've been searching for yo·u] Fo·rtuna_te_ly you~	<b>5</b>	<b>0:37</b>     <b>0:54</b>
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M<sub>we</sub> funu nwata di· mma·  
 Ah\_wu·ta·ata·beghi·ya~  
 Baby na sweet paw pa·w

10

Example 17 : [Trenet 1938](#) - French French - Latin alphabet.  
 Onomatopoeia; consonant prolongation; vowel prolongation.

<b>Refrain</b>	Mais <i>boumm</i> ! Quand notre coeur fait <i>boumm</i> ! Tout avec lui dit <i>boum</i> ! Et c'est l'amou·r Qui S'éveille.	<b>5</b>	<b>0:16</b>
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Example 18 : [Sinatra 1966](#) - American English - Latin alphabet  
 Onomatopoeia; vowel prolongation, rubato.

<b>Refrain</b>	<i>Rbang bang</i> <i>R</i> He shot me down <i>Rbang bang</i> <i>R</i> I hit the ground <i>Rbang bang</i> <i>R</i> That awful sound <i>Rbang bang</i> <i>R</i> My baby shot me dow· · · n.r	<b>5</b>       <b>10</b>	<b>0:24</b>
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Example 19 : [Liliana Saumet \(Bomba Estéreo\)](#) - Columbian Spanish - Latin alphabet  
 A capella, laughter with singing, simultaneous utterance, expiration, instrumentation.  
 Voices - LS (Liliana Saumet) BU (Backup, unidentified)

LS	Y no te preocupes [Si no] <sup>a</sup>	<b>0:34</b>
BU	[hə] <sup>a</sup> Te aprueban Cuando te critiquen °Tú	

°Só-  
°Lo di°

Soy yo

↓

Soy yo

↓

Soy yo

Soy

Soy

Soy

Soy

Soy

Soy

Soy

Soy yo

Yo

Yo

Yo

Yo

Yo

Yo

Yo

Sigo caminando y sigo riendo

0:53

Hago lo que ~~¿~~quiero y/muero en el intento

A nadie le importa lo que estoy haciendo

Lo únic[o]<sup>b</sup> que import[a]<sup>c</sup> es lo que está por dentr[o]<sup>d</sup>

[ha]<sup>b</sup>

[ha]<sup>c</sup>

[hey]<sup>d</sup>

Example 20 : [Dylan 1965](#) - American English – Latin alphabet

Intonation contours; song line extending beyond the margin; vowel prolongation; rubato; expressive accentuation; increase in volume; speech acceleration; nasal prolongation.

<b>Verse 2</b>	/ <sup>5</sup> A·h you/	<b>1:32</b>
	$\mathcal{R}$ / <sup>5</sup> Go <sup>n</sup> ·ne// <sup>1</sup> to the fi <sup>n</sup> ·nest// <sup>1</sup> schoo·l/	
	$\mathcal{R}$ / <sup>5</sup> All// <sup>5</sup> ri <sup>n</sup> ·ght// <sup>1</sup> miss lonely <sub>r</sub> >but you know you only used to ge·t</	
	/ <sup>3</sup> Juiced in i·t/	
	$\mathcal{R}$ / <sup>1</sup> Nobody's ever tau·ght// <sup>1</sup> you ho·w <sub>r</sub> to live out on the street// <sup>1</sup> and now /you're gonna have to ge·t/	
	/ <sup>5</sup> U·sed to i·t/	<b>1:51</b>

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entre parenthèses quand cela différencie du performeur)

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