

# **American, British or Norwegian English?: A Phonological Analysis of Songs by Norwegian Singers Sung in English**

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**Master's Thesis in English Phonetics**

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**May 2017**

## **Acknowledgements**

First I would like to thank my supervisor, Kevin McCafferty for his guidance, motivation and constructive criticism. Sorry for always getting the stylesheet wrong! And thanks to Christian Utigard for feedback. I would also like to thank all the other English Master students, friends and family and my neighbors who had to endure me listening to all the songs I used in the thesis. And thanks to Morten Harket, Hans-Erik Dyvik Husby, Sverre Kjelsberg (Rest in peace), Marit Larsen, Alex Rinde, Ida Maria Sivertsen and Jahn Teigen for recording the songs.

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## **1.0 Introduction**

### **1.1 Aim and Scope**

For at least five decades, English has been the international language of music. In, at least, the western world English has become the number one pop music language. Most likely, this is due to artists and bands wanting to become successful internationally. This is also the case in Norway. The aim of this Master's Thesis is to look at Norwegian singers that sing in English and how they pronounce. I am going to find linguistic features in the singers' pronunciations and try to find what variety of English is most commonly used, British or American or a mixture of both, or a very Norwegian-influenced English. In the past Trudgill (1983), Simpson (1999) and Morrissey (2008), Cutler (2000), Moody (2006), Bell (2011) have done similar research and these will be used as secondary literature. I am going to do contrastive analyses of the phonological differences between American English and British English as well as how they differentiate from Norwegian English with an emphasis on Norwegian difficulties when it comes to pronunciation. The reason I want to write this thesis is because I have a huge interest in music, the English language and how Norwegians use the English language, so this is a combination of the three.

I have listened to 12 albums and other releases by the chosen singers and phonetically transcribed the significant features in the songs, whether they are closer to British or American or more influenced by their native Norwegian tongue or something else. I will primarily look at pronunciation and not grammar or morphology, as the singer of the song is not necessarily the lyricist.

My hypothesis is that the English that Norwegian singers', and maybe Norwegians in general, use of English will be closer and closer to a standard form of English. Due to exposure from TV and popular singers, that standard form will be American English. I think the closer we get to the 2000's the more Americanized the singer's pronunciation will be. In the first part of the 20<sup>th</sup> century it was a common thing for young Norwegians to work on ships and travel to

America. Because of the emigration in the 1800s, many Norwegians in Norway had relatives in the US. Not having been alive in the 50s and the 60s I do not know how much of the popular culture in Norway was influenced by the USA at the time. Even if I think the influence was quite big even back then, I think Norwegian's exposure to American English is way more excessive now. We have American television channels in Norway (as well as British) now, but before the 80s all Norwegians were exposed on TV was the state channel NRK, who to be fair did send English programming. We also live in a more globalized world and more Norwegians also get to live in English speaking countries.

## **1.2 About the Singers**

Before looking at the data I am going to say something about the singers whose pronunciation will be analyzed in this thesis. I will try to get into the most relevant aspects of their lives, like where in Norway they grew up and their musical influences (are the English-speaking singers they looked up to American or British or from elsewhere?), if they had a successful career outside of Norway and their exposure to or contact with English (did they travel to or live in English speaking countries or have other kinds of contact?). In the beginning, I started with maybe ten singers, but I have slowly eliminated many of them to get a closer look at each singer. I have tried to choose singers from the 60s until today and tried to find singers that have had some kind of mass appeal in English speaking countries, whether they had mainstream success or a cult following. I have tried to choose singers from different genres to get a diverse spectrum of music. Hip hop and heavy metal were genres I had to leave out because it was way too difficult to make out the words, which is sad because these genres would be interesting to look at linguistically. I have tried to include singers from both genders and from different parts of Norway, even if the majority seem to be male and/or from Eastern Norway. I have also tried to choose singers that I like or find listenable, because doing so much work on singers I find awful would make the work unbearable. I will write about the singers in the order of when they started their careers.

### **1.3 Sverre Kjelsberg (The Pussycats)**

I am sure there are plenty of groups and artists singing in English long before The Pussycats and I can think of a few, like the humor/jazz group The Monn-Keys and rock 'n' roll singers like Per Elvis and Rocke-Pelle, but The Pussycats were definitely the first to have success in doing so. The band started in Tromsø in 1962 as an instrumental band called The Typhoones. They decided to move to Stockholm in 1964 at the height of Beatlemania and they wanted to sound more like bands like The Beatles, The Rolling Stones and The Animals; British bands who were highly inspired by American rock 'n' roll and Blues. Bassist Sverre Kjelsberg (born 10.18.1946 ((Eggum, Ose, Steen 2005: 287) and died 06.18.2016 (Thuen, Noreng 2016: accessed 04.13.2017) started singing the songs guitarist Trond Graff wrote. In addition to their originals, they also did cover versions of British and American rock 'n' roll and Blues songs. They released two albums *Psst Psst Psst* and *Mrr Mrr Mrr*. They recorded the former in London and the latter in Hamburg. In 1967, the band fell apart and Kjelsberg left to join another band called Taboo, where he just played bass and did not sing. He also had a solo career singing mainly in Norwegian (Eggum, Ose, Steen 2005: 425–428). They did not have any success in the charts outside of Norway.

### **1.4 Jahn Teigen**

The second singer I am going to look at is Jahn Teigen, who is also most known for his songs in Norwegian, has also sung quite a few songs in English. He was born 27 September. 1949. He started his recording career in the psychedelic rock band known as The Enemies, who in fact played some gigs with the Pussycats (Eggum, Ose, Steen 2005: 425–428).). They made a couple of records before they broke up, later Teigen joined the English rock band Red Squares based in Denmark, but they only made one single. His first actually successful band was the prog-rock band Popol Vuh (they had to change their name to Popol Ace). He was also offered a spot as singer in the prog-rock band Genesis, but turned it down. One of his most infamous moments as an artist was getting zero points in the Eurovision Song Contest. He performed in the competition for the second time in 1977 performing the song “Mil etter mil”

in Paris. The defeat resulted in his self-deprecating album *This Year's Loser* in 1978, which was both a reference to the failure in Paris and Elvis Costello's album *This Year's Model* that was released the same year. The album parodied the hipness of Costello's album and exploited Teigen's quirkiness and uniqueness. Musically, the album was also inspired by Costello and other new wave artists at the time, as well as funk, reggae and Teigen's own distinctive pop sound and he also included an English version of "Mil etter mil". After *This Year's Loser*, Teigen started singing primarily in Norwegian (Eggum, Ose, Steen 2005: 515–516). I have not found any examples of chart success outside of Norway.

### **1.5 Morten Harket**

Morten Harket was born on 14 September 1959 and grew up in Gullhegga in Asker/Akershus. He attended Heggedal school as a child and went on to Solvang school and then Askergymnasium. His dream was to become a priest and he started studying theology. He gave it up and finished his military service instead. He would start his singing career in the Christian youth group *Ten Sing*. He joined a blues band called Soldier Blue in 1975. On his 23<sup>rd</sup> birthday he started the band A-ha with Magne Furuholmen and Paul Waktaar-Savoy. They won seven awards in the *Spellemannsprisen* award show with A-ha (in 1985, 1986 and 1990) and four as a solo artist, making him the most successful artist ever in the history of the award (Morten-Harket 2017: accessed 04.13.2017).

A-ha's debut album *Hunting High and Low* peaked at #15 on the Billboard top 200 album charts, and the biggest singles from the album "Take on Me" and "The Sun Always Shines on TV" were big hits. "Take on Me" went up to nr.1 on the hot 100 singles chart (Billboard; A-ha) In the UK the album peaked at #2 and so did "Take on Me", but "The Sun Always Shines on TV" went straight to number one. All the three first A-ha albums peaked at #2 in the UK album charts. A-ha continued to have success in the UK (*Official Charts* 2017; A-ha), but in America they could never get a hit as big as "Take on Me" and stopped charting after the album *Stay On These Roads* in 1988 (*Billboard* 2017; A-ha).

## 1.6 Hans-Erik Dyvik Husby

Hans-Erik Dyvik Husby was born 15 June 1972 (Skogstrand 2011: accessed 04.13.2017). Husby grew up in Moskenes in Lofoten. His father, Hermod, was from Moskenes and his mother, Else was from Kristiansund. After his mother died, his father moved to Rognan with another woman and brought his two sons with him, Hans-Erik was only six. He started attending school in Rognan and he could read way before that. He would impress the other kids with his performance of the Beatles' "Michelle" and he showed he had an ear for language when he sang the French part. When he was thirteen he and his family moved to Tvedestrand in southern Norway. Hans-Erik grew quite discontented with Tvedestrand and was where he discovered hard rock music, drugs and left-wing politics. He would listen to Guns 'N' Roses, Led Zeppelin, Thin Lizzy as well as synth-pop such as Kraftwerk. He would also start reading Norwegian author Jens Bjørneboe, and he would identify with his character Hertug Hans, from the novel *The Sharks*. His teacher recalled that he was the only pupil in the class that would understand risqué lyrics to Frank Zappa's tune "Bobby Brown". By the end of the 1980s Hans-Erik moved to Oslo and found his home in the squat known as the Blitz house. He would choose Hertug Hans (Duke Hans) as his pseudonym, he tried to fit in with the likes of Elvis (the king), Bruce Springsteen (the Boss) and Varg Vikernes (Greven/The Count). He became the singer of the band INRI, a hardcore punk band, but Hans-Erik was just as into David Bowie as he was into punk rock. Hans-Erik would grow tired of politics and political correctness, INRI would break up after a disastrous gig in Oslo. It would not long until Hans-Erik joined a new band: Turbonegro (Moslet 2005: 138–153). A band inspired by Kiss, New York Dolls, The Ramones, Black Flag, Poison Idea and David Bowie. They played a genre known as Deathpunk. The lyrical content is often very political incorrect (Verreth 1992: accessed 04.30.2017).

The first album he would contribute vocals to was 1994's rock opera *Never Is Forever*. An album that would mix punk with 70s rock like Blue Öyster Cult. Many critics were not happy, the criticism is not only based on the opinion that the album does not offer either effective punk, big adult rock or catchy pop music, but also Hans' bad English pronunciation (Moslet 2005: 182–184). During a tour in the US Hertug Hans was given the somewhat more English sounding stage name Hank Von Helvete (Moslet 2005: 209–210). In 2012, the Turbonegro

album *Sexual Harassment* entered the Billboard Heatseekers album (a chart for albums that did not enter the top 200, but still sells well) at #40, this was their only chart position in the US, but this album was released after Husby had quit (*Billboard* 2017; Turbonegro). In the UK, they entered the singles chart with the two songs “Fuck the World” at #89 and “Locked Down” at #85 (*Official Charts* 2017; Turbonegro). Outside of Scandinavia, their biggest success was in Germany. The album *Party Animals* peaked at #30 in Germany (*Die ganze music* 2017; Turbonegro).

## 1.7 Alex Rinde

Alex Rinde is the vocalist and the drummer in the band the Margarets. They were founded in 1991 on the island Giske outside of Ålesund. They first split up as a band after playing together for four years. In 1999, they decided to re-form as Jupiter Starfish, but quickly went back to the old Margarets name. The band played 60s inspired classic pop music and released their debut album *What Kept You?* in 2002 (Eggum, Ose, Steen 2005: 337). The album was compared to 60s groups such as The Beatles, The Byrds and the Beach Boys (*Verdens gang* 2002: accessed 17 November 2016). They released four albums, before Rinde and guitarist Rune Berg and Ronnie Larsen formed a new folk-rock band named GISKE after their home-island. He was 45 years old in 2015 (*Verdens gang* 2015: accessed 17 November 2016). Rinde has been the main lyricist in both bands. Despite naming their band after the island they grew up, Rinde continued to sing in English like he did in the Margarets. Rinde thought singing in his own language and his own dialect would be ideal and seem most sincere. The Margarets discussed singing in Norwegian when they first started out as a band, but they decided not to. Rinde never wrote lyrics in Norwegian and preferred the English language. He grew up listening to music where the singers sang in English and he had always loved everything that was British and always loved the politeness of the British, he has also described himself as an “anglophile” (Oftedal 2016). His favorite album is *The Queen Is Dead* by The Smiths and has ever since he first heard their music in 1986 wanted to sound like their singer Morrissey<sup>1</sup> (*Dagbladet* 2002: Accessed 17 November 2016). None of his bands have had any charts success outside of Norway.

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<sup>1</sup> Steven Morrissey, not to be confused with Franz Andres Morrissey who will be referred to later.

## 1.8 Marit Larsen

Marit Larsen was born 01.07.1983. Larsen's music career started in Lørenskog where she was a child-star along with her childhood friend Marion Ravn singing children songs. They later formed the duo M2M and in 1999 had a hit across the globe in the song "Don't Say You Love Me" when they were only 16 years old. The two teen idols also got roles in the American drama series *Dawson's Creek* in 2002. In spite of the success worldwide the record label Atlantic dropped M2M and wanted to focus on Ravn as a solo artist instead. Larsen went back to Norway to take some time off music, but had a comeback with her solo album *Under the Surface* in 2006. She had now changed the teen pop into folk pop and was inspired by older American folk and country singers such as Joni Mitchell and Dolly Parton as well as newer American singer-songwriter Fiona Apple. The album gave her new hits such as "Under the Surface" and "Don't Save Me" and was critically acclaimed (Eggen/Rockipedia 2016: Accessed 17 November 2016). She has released three solo albums since (Rockipedia 2016: Accessed 17 November 2016). In 2016, she announced that she was going to move to America and launch herself there (Tv2 2016, Accessed 17 November 2016). M2M's "Don't Say You Love Me" peaked at #21 on the Billboard hot 100 singles chart in year 2000 (Billboard 2017; M2M). In the UK, it peaked at #16 (Official Charts; M2M). As a solo artist, her song "If a Song Could Get Me You" topped the single charts in both Germany and Austria and peaked at #5 on the Billboard Europe Hot 100 (Verdens Gang 2009: accessed 12 April 2017). She was also nominated for best international female artist in the German Echo awards alongside Lady Gaga and Beyoncé (Verdens Gang 2010: accessed 12 April 2017).

## 1.9 Ida Maria

Ida Maria Børli Sivertsen was born 07.13.1984 and grew up on Nesna in Nordland. At an early age she was introduced to her father's record collection that consisted of mostly jazz and soul music. Later she also got access to the record collection of a friend of her family as well as the local doctor, which made her discover Jimi Hendrix, Janis Joplin and Led Zeppelin. In 2003 she moved to Bergen with her acoustic guitar, which she had started writing songs on.



After two years in Bergen she went to Uppsala, Sweden to study music, but she never finished her degree. In Sweden she started playing gigs and her music started getting a following. In 2007 she won the Norwegian music competition *Urørt*, for unestablished musicians. In 2008, her debut album *Fortress Around My Heart* was released in Norway. In July the same year, the album was also released in the UK. The song “Keep Me Warm” appeared in an episode of *Grey’s Anatomy*, which resulted in Ida Maria also getting some recognition in the United States. In 2009 the album was re-released in America. Her music is a catchy form of rock music with a punk rock attitude and she has been compared to Chrissie Hynde (The Pretenders), Björk and Iggy Pop (Eggen/*Rockipedia* 2016: Accessed 17 November 2016). In 2016 she released a live album that consisted of hymns and African American spirituals called *Scandalize My Name* (*Verdens gang* 2016, Accessed 17 November 2016). Her album *Fortress Around My Heart* entered the Billboard lists Heatseekers at #12 and Independent Albums at #32. The song “I Like You So Much Better When You’re Naked” peaked at #30 on the Billboard Alternative Songs chart (*Billboard* 2017; Ida Maria). In the UK, both the songs “I Like You So Much Better When You’re Naked” and “Oh My God” charted, the former at #13 and the latter at #85. The album *Fortress Around My Heart* peaked at #35 in the UK album charts (*Official Charts* 2017; Ida Maria).

### **1.10 Data and Methods**

The material that I have gathered is from several recordings and releases by the artists that I have chosen to write about. I have tried to spread the releases over the longest period of time that was possible. The material is gathered from listening to the songs several times. The first time I listened to the songs was to find American and British features and wrote down the different features found in each individual song and transcribed them. The second time I did the same thing with Norwegian features. After that I sorted out the different features and kept the four most prominent features of American/British English and the four most prominent features of Norwegian influenced English pronunciation. The third time I listened to the material with a more quantitative mindset and counted the appearances of each of the features that had made it through the cut. On the fourth listen I did the same only with Norwegian features. Below there is a table (Table 1.0) that shows the different releases that is part of the

date I have collected and later will analyze.

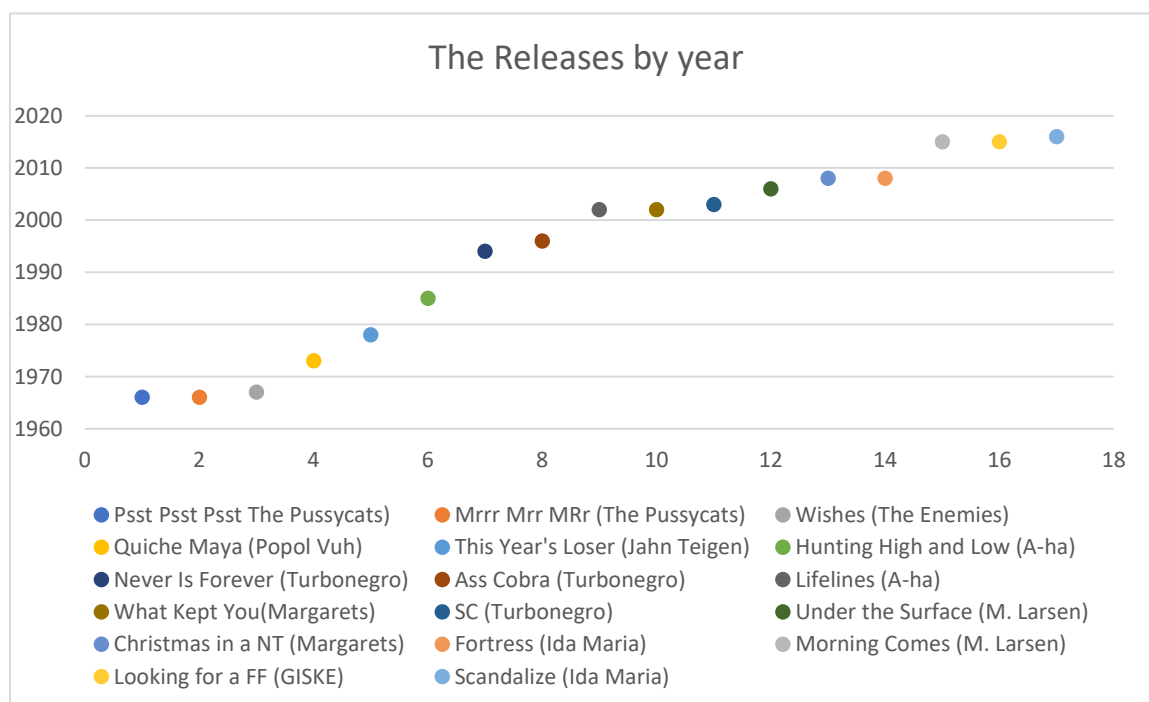
**Table 1.0 The Material the Data Is Based On**

Sverre Kjetsberg	<i>Psst Pst Pstt</i> (1966)	<i>Mrr Mrr Mrr</i> (1966)	Both albums by the Pussycats	
Jahn Teigen	<i>Wishes</i> (1967) (The Enemies)	<i>Quiché</i> <i>Maya</i> (1973) (Popol Vuh)	<i>This Year's</i> <i>Loser</i> (1979)	"My Heart Is My Home" (2005)
Morten Harket	<i>Hunting</i> <i>High and</i> <i>Low</i> (1985) (A-ha)	"Spy Me at Noon" (2000) (Boyzvoice)	<i>Lifelines</i> (2002) (A-ha)	
Hans Erik Dyvik Husby	<i>Never Is</i> <i>Forever</i> (1994) (Turbonegro)	<i>Ass Cobra</i> (1996) (Turbonegro)	<i>Scandinavian</i> <i>Leather</i> (2003) (Turbonegro)	"No One" (2013)
Alex Rinde	What Kept You? (2002) (Margarets)	"Christmas in a Northern Town" (2008) (Margarets)	"Always Looking for a Friendly Face" (2015) (GISKE)	
Ida Maria	<i>Fortress</i> <i>around My</i> <i>Heart</i> (2008)	<i>Scandalize</i> <i>My Name</i> (2016)		
Marit Larsen	<i>Under the</i> <i>Surface</i> (2006)	<i>When the</i> <i>Morning</i> <i>Comes</i> (2014)		

*This table shows the releases I have listened to by each singer and what year they were*

released. The band is in parenthesis and if there is no band mentioned it is released as a solo record.

**Figure 1.0 The Releases by Year**



*This diagram shows each singer's music release featured in my thesis chronologically. Some titles have been abbreviated to make space.*

### 1.11 The Subject of English in Norwegian Schools

The singers that I am listening to in my research are from different eras in Norwegian music history and there are quite a few years and decades between their primes. The ages of the artists are also very diverse, which means that Sverre Kjelsberg started school in a very different time from when Ida Maria started school. I am now going to look at the history of English in the Norwegian school system.

In 1939, a plan called "39-planen" made it possible for municipalities to include the subject English as a voluntary option for pupils that went to sixth and seventh grade (Tønnessen

2004: 117). This led to huge contrast between municipalities (Simensen 2014: 2). The plan (also known as N-39) mentioned *English, English language and English texts*<sup>2</sup>. In the 1957, the plan P-57 was launched and added *English speech* among the other terms. In M-39 the cultural aspects of the course were limited to Britain, but in P-57 it was expanded to include “Amerika”<sup>3</sup>. P-57 also includes a list of English words that are all written using British orthography and in the 1930s and in the following decades, Norway got assistance from the *British Council* when it came to education and British speaking teacher held courses for Norwegian teacher that taught English, so the course had a very Anglo-centric disposition. The next plan known as L-60 expanded the cultural aspect of the course to include Great Britain, Commonwealth and the United States. With the power and position that the US had in the world at the time made it obvious that the plan had to include a huge amount of American culture. Still British orthography was used exclusively (Simensen 2014: 8–9). The law known as “grunnskoleloven” (The Primary Act of Education) in 1969 made English an obligatory course for everyone (Simensen 2014: 3).

In 1974, a new education reform called M-74 was the first education reform with English an obligatory subject for middle school pupils (Tønnessen 2004: 117). The M-74 plan was also a big step toward equality between the two varieties; British English and American English. The plan also expanded the perception of the function of English as a language, especially when it came to communication in countries without English as a first language. The expected pronunciation for students was *English Standard Pronunciation*, but the addition in this plan was that pupils that had already learned the American variety should not be forced British pronunciation, orthography or vocabulary. In 1987, the M-87 plan encouraged American English and pupils were expected to respect the two varieties as equal. English as a communicative language and second language was also something the plan focused on to a larger degree than earlier plans. The term “International language” was used for the first time in a Norwegian education plan (Simensen 2014: 9–10). Two classes a week were held off for English as a subject for children in 1992. In 1997, in the L97 reform, English became a subject as early as first grade and the children learned the language through games and nursery rhymes (Tønnessen 2004: 117). In 9<sup>th</sup> grade, the pupils were expected to perceive different varieties of English. The next plan was “kunnskapsløftet” from 2006 or K-06 the

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<sup>2</sup> These are all translated from Norwegian, and the same goes for other plans.

<sup>3</sup> I kept «Amerika» here as the word might have different connotations in Norwegian than it has in English.

focus on *World Englishes* was increased (Simensen 2014: 10). None of the artists are young enough to have started school during the L-97 or K-07 reform, but some of the youngest singers might have experienced the L-97 in their later school years.

## 2.0 Background

### 2.1 Acts of Conflicting Identity

An important article when it comes to linguistic research about song pronunciation is Peter Trudgill's article "Acts of Conflicting Identity: The sociolinguistics of British pop-song pronunciation". Trudgill writes that there are "tendencies" in pop and rock music where singers employ different accents when they sing than when they speak. This phenomenon has likely been around since the 1920s and has evolved from jazz "crooning" into the rock 'n' roll and popular music of the 1950s. In the 50s, British singers tended to use a more American form of intervocalic /t/; the voiced alveolar flap, rather than the regular British intervocalic /t/'s or the glottal stop according to Trudgill. The /a:/ in words like *dance*, was also replaced by the American /æ/. The postvocalic /r/ was also used in words like *girl* (Trudgill 1983: 141–142).

Trudgill also mentions a linguistic theory developed by Le Page, where a speaker tries to resemble a linguistic behavior of a group as closely as possible. Therefore, singers are trying to modify their pronunciation in order to sound like a group that they want to identify with. For British singers, this group is "Americans". British words are frequently replaced by the Americanisms of the 50s and 60s. The reason for these attempts are, according to Trudgill, because Americans dominate the popular culture of the Western world and most of the popular music has roots in Afro-American music. We see this kind of modification in other genres as well, British folk singers tend to sing with quasi-rural dialects, and reggae singers tend to sing with a quasi-Jamaican accent (Trudgill 1983: 145).

With language- modification there are also sometimes failed attempts and awkward

pronunciations. One of these attempts include using the non-prevocalic /r/ where they do not belong. This is a form of hypercorrection. The knowledge that Americans use /r/'s post vocally results in British singers putting the /r/ in words where it is not supposed to be. Even close contact with the target language or group cannot always prevent such mistakes, but might diminish them. Trudgill discusses whether these are mistakes are made because of their lack of ability and that they would pronounce all the non-prevocalic /r/'s if they could. The modifications in pronunciation used in many of the songs were variable and inconsistent, sometimes proper pronunciation was sacrificed for having a good flow in the song (Trudgill 1983: 149).

Trudgill also makes a comparison between the two probably biggest bands of the British invasion in the 1960s, The Beatles and The Rolling Stones, and their use of American and British Features in their pronunciations. Throughout their career the Beatles seemed to turn to a British pronunciation more and more, starting out sounding very American. The Beatles started out using the alveolar flap over 90% and in 1967 they were down to below 50%, the use of the American /t/ went up by the end of the 60s, but never to the level it was early in their career. The Stones, however, started on 100% and were only down on 75%. The postvocalic /r/ would started on below 50%, but in the late 60s the postvocalic /r/'s were down to around 1%, except for a little rise in 1966, their postvocalic /r/ use went gradually down. The Stones started on 35% and would decrease the use down to 19%, so their use of postvocalic /r/ would also decrease, but not as heavily as The Beatles (Trudgill 1983: 153) .

When it came to pronouncing the words *can't* and *half* with an /æ/ or an /a:/, The Beatles would go from singing these words with a /æ/ on their British debut *Please Please Me* from 1963, to using both /æ/ and /a:/ on *Sgt. Pepper's Lonely Hearts Club Band* and their self-titled *White Album* in 1967 and 68. *Abbey Road* from 1969 had only /a:/ pronunciations. Mick Jagger of The Rolling Stones used the /æ/ pronunciation on every album (He modelled his style after African-American rhythm-and-blues singers). This means that both bands, but mostly The Beatles, started to pronounce words more British throughout their career(Trudgill 1983: 150–153). Trudgill writes: “For a while, it was Britain that dominated America (...), 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” (Trudgill 1983: 153).

While British singers in the late 60s tended to sing less American, Trudgill refuses to say that they sang more British. This change did not happen until the rise of punk rock and new wave ten years later. The punk bands were fast and aggressive and the songs were about violence, alienation and rejection. The genre considered “bad taste” by the mainstream and its target audience was working class youth. Instead of sounding American the punks aimed for a low-prestige accent with features of south English dialects. Some features used by punk singers were using wide diphthongs like /æɪ/ and /æʊ/ in *face* and *go*, the vocalization of /l/ in words like *milk* (/mɪɹɔk/) and /h/-deletion. Some also used the glottal stop intervocally, something that is socially stigmatized. They also used non-standard grammatical forms. Americanisms are not completely left behind, however, American locutions such as *real good* would still be used by punk bands and British features like the intrusive /r/’s was rare. Trudgill acknowledges a conflict of two models of pop-song pronunciation. He makes a comparison between British punk and new wave acts and more “mainstream” pop groups of the time. The more mainstream groups tended to use more Americanisms than the more punk groups. Pub rock singer Ian Dury used the glottal stop 22% of the time and used very few Americanisms. The Clash also sang in a way where British pronunciation dominated over American, even if American forms are still heavily used. Trudgill writes, “Punk-rock singing style is probably the only accent of English where the combination of *can’t* /kɑ:nt/, *high* [ha ] and *face* [fæɪs] is possible.” (Trudgill 1983: 157). To sum up the article, when America had cultural control of the pop music industry British singers would adapt American features, but with the British Invasion in the mid-sixties and other changes in the world that made Britain more prestigious than America and many British artists started using more British features. In the late 70s, the new wave and punk generation took this a new level and working class English accents became the norm and what singers strived for.

## **2.2 Other Relevant Research on the Topic**

Simpson (1999), in a way, continues Trudgill’s article two decades later. The article gave examples of British Mark Knofler of Dire Straits’ urban New York pronunciation and American Meat Loaf’s modification toward AAVE by not pronouncing post-vocalic R’s and reducing diphthongs like pronouncing *like* with an /a’/. The article also looks at Northern Irish

singer-songwriter Van Morrison's pronunciation. His own dialect; the Belfast dialect has many similarities with American English because of the rhoticity, T-voicing and the vowel in words like *body*. In his earlier career, Morrison would drop yods and pronounced the word *avenue* without a yod, but in the 80s he would start pronouncing *new* and *stupid* with yods. He would also shift towards a more Northern Irish dialect, like pronouncing *forgotten* as [fərgətɪn] and *mill* as [mɪl], showing a sense of identity rather than emulating the prestigious popular pop singing pronunciation that other bands sang in. Simpson claims that by the 90s pop song pronunciation had gone full circle, and that the Britpop bands of the decade were trying to sound like older bands. Oasis took inspiration from both Slade and the Beatles and instead of using his own Manchester dialect, singer Liam Gallagher would use linguistic features from Merseyside rivals Liverpool. He would also use American pronunciations such as T-tapping and /ə/ in the third syllable of *anybody*. Simpson argues that the Americanisms of Gallagher are more due to wanting to sound like older British bands rather than American bands (Simpson 1999: 343-363).

F.A Morrissey (2008) extends the work of Simpson and Trudgill. Instead of moving forward in time Morrissey rather goes back and look at the singers in the 60s and 70s, much like Trudgill. Morrissey analyzed songs from folk singers, folk rock bands, psychedelic and progressive rock bands and found that folk rock band Lindisfarne used a more American pronunciation in their cover of J.D Miller's "Lover Not a Fighter" and a more British pronunciation for their original song "I Must Stop Going to Parties". In "Lover Not a Fighter" most of the post-vocalic R's were pronounced, except in *for speed*. There were also tapped intervocalic T's and the vowel in *I'm* was pronounced as a monophthong. "I Must Stop Going to Parties" had North Eastern English features, like pronouncing *must* as [most] and *time* as [tɛɪm] (Morrissey 2008: 201–202). Folk singer from Kent; Ralph McTell, would in his song "Streets of London" not pronounce post-vocalic R's, but tap the intervocalic T's and yod-drop in the word *news* (Morrissey 2008: 203–204). Morrissey also noticed that Pink Floyd had Southern British English and RP features throughout their career with three different singers, though one of them, Roger Waters, would pronounce *anybody* as [enɪbɑ:di] and *feet again* with a tap (Morrissey 2008: 206–207).

Like Trudgill and Simpson, Morrissey primarily looks at British bands and how they often use American pronunciation, but he also looks at some American bands singing with British



pronunciation. With the success of the Beatles in America and the beginning of the British Invasion in the mid-sixties, Columbia Records tried to create an “American Beatles” (Morrissey 2008: 207) by putting together a group for a TV-series (Marchese 2016: accessed 04.27.2017). The band got the name the Monkees and consisted of folk/country musicians Peter Tork and Michael Nesmith and singing actors Micky Dolenz and Davey Jones. Jones was born in Manchester, England. His British accent showed through in his pronunciation. According to Morrissey, Jones used glottal stops and did not pronounce post-vocalic R’s in the song “Look Out (Here Comes Tomorrow)”. In the song “Daydream Believer” Jones adopted features from Northern England. He would pronounce the words *I*, *rise* and *hide* with /aɪ/, a midland pronunciation and he also use Scouse t-affrication in *but it*, pronouncing them as [bɒt ɪt̪].

That an English-born singer would sing with British features is maybe not that much of a surprise, but even American Micky Dolenz had quite a few British features in the song “I’m a Believer”. Dolenz was pronouncing *believer* as [bɪˈli:və] and *for* as [fɔ:] and had a consistently non-rhotic pronunciation. While back vowels followed American models ([nat] and [ha:ntɪd]) he also used a dark-L in *all* making it [ɔ:l̩]. In the song “Last Train to Clarksville”, Dolenz used more American features, but with a mixture of styles and even here his pronunciation is non-rhotic and he pronounced *time* as [taɪm], instead of turning it into a monophthong (Morrissey 2008: 208–209). Something Morrissey does not mention is that the Monkees released a single originally titled “Randy Scouse Git”. The song was penned by Dolenz himself about being invited to a party thrown by the Beatles in England. The title was inspired by the sitcom *Till Death Us Do Part* and is a quite risqué title for a Monkees song, resulting in an alternative title for their single release. The single was released as “Alternative Title” (Du Noyer 2002, 86). Another American band that used British features according to Morrissey was Jefferson Airplane. In the song “Astronomie Domine” the features were mostly Southern British English or RP, but those that were not were closer to Northern English than General American, such as using /a/ in *ask*. Pronouncing *pill* and *ill* with a /l/ seems like hypercorrection as RP would expect [ɫ] (Morrissey 2008: 209).

Morrissey also looked at song-pronunciation beyond sociolinguistics and adds music theory. He says there are speech sounds that sound better in singing than other because they “carry

the tune” (Morrissey 2008: 211–212). Morrissey brought in a sonority of speech scale where the most sonorous sounds were low (open vowels) and the least sonorous were complex plosives and affricates. Morrissey argues that this is the reason Paul McCartney is inconsistent with his tapping and voiceless stops in “Hey Jude” singing *better* both ways in the same sentence. The same goes for Jonny Rotten the word *pretty* in the Sex Pistols song “Pretty Vacant”. The tap is more comfortable to sing and pronouncing an intervocalic /t/ as a voiceless stop twice would be impossible for McCartney in the ascending melody. Rhoticity is also affected by singability, pronouncing a postvocalic R reduces the opening for the air flow making non-rhoticity more preferable for singers (Morrissey 2008: 212–213).

All three articles focus more on English speakers shifting to other Englishes and adopting other English identities. There are also written texts about non-native English speakers using English in their singing. Moody (2000) gives an analysis of the phonology and the morpho-syntax of an album by the French band Montecarl. The band sings in a language form known as *Yaourt*, which means *yoghurt*. *Yaourt* is also known as “fake English” and it is known for having English words, but the sentences make little to no sense (Cutler 2000: 117). French does not have /ð/, /θ/ or the American R, but has /ʀ/. It does not have /h/, /tʃ/ or /dʒ/ either, or the vowels /ɪ/, /æ/, /aɪ/, /aʊ/ and /ɔɪ/. According to Cutler, Montecarl’s vocalist could pronounce /æ/, /tʃ/ and /dʒ/ as well as tap T’s in words like *whatever*. From the data one can see that the singer pronounces /θ/ as /f/ in *something*. The vocalist avoids using word that start or end with an R. He also uses a monophthong in the word *my* and pronounces it as *mah* and he “drops the G” in ing-endings. He also pronounces the word *live* as *leave* ([li:v]) (Cutler 2000: 119-122). Cutler writes “The vocalist has a good grasp of English sounds and phonological process, but in terms of syllable structure, we can say that his *yahourt* conforms more to French phonotactic constraints than to those of English” (Cutler 2000: 122). The text also mentions Spanish bands Sexy Sadie, Dover and Amphetamine Discharge that sing in English (Cutler 2000: 127). There is, however, a difference between *yahourt* and other kinds of dialect emulations. According to Cutler, there is a problematic relationship between French people and the English language and British and American culture. The choice for a band like Montecarl to sing in English is therefore not rooted in an overall love for anglo-culture, but for identifying with a genre: British rock music, whether it is mod music or punk rock and new wave. One of the possible choices to sing in English is the prestige that lies in singing in English, as English plays the role of the “official language” of “anglophile pop music” (Cutler 2000: 128–129).

Moody (2006) offers a similar analysis of Japanese pop music (also known as J-pop). The purpose of the study was to inform about sociolinguistic and attitudinal changes in the J-pop community. The text referred to several studies, one of them was about the frequency of English in J-pop. 65% of the songs in the study were both sung in English and in Japanese, 35% were only sung in Japanese and 3% were sung purely in English. An interesting trait of J-pop songs is *code ambiguity*; using English and Japanese words that could mean something in both languages, this blending works at a written level, but not when the words are pronounced (Moody 2006: 209-219).

I have yet to find a study that focused on Scandinavian pronunciation. Though an article written in the defense of ABBA also mentions their pronunciation (Broman 2005). The study I have found that was closest to Scandinavian was Bell (2011). The article is about German singer Marlene Dietrich and a song she made famous called “Falling in Love Again”. Bell analyzes two performances of the song and Dietrich’s different pronunciations in each of the performances. He looks at her American features as well as those that stem from German. The first performance of the song was from 1930 from a film called *Blue Angel* and showed very few American features, of the “USA-5”, a list of features associated with Americanisms. In the performance, she pronounced no post-vocalic R’s and tapped no T’s, she turned the diphthong in *My* or *I<sup>4</sup>* into a monophthong. She only had four occurrences of the “USA-5” featured out of 26 possible. In the features known as “non-nativisms” she had 10 occurrences of using a full vowel for schwa. Other non-native features were monothongization of /ou/ and /ei/, vowel shortening, unrounding to /α/, mis-aspiration, fortis /d/, affrication of /ð/, unrounded /w/, Hyper-clear post-vocalic /l/ and over-stressing of weak syllables. Altogether she had 44 occurrences of non-nativisms (Bell 2011: 638-640). The second performance that Bell writes about is from 1964 at the Queen’s Theatre in London accompanied by Burt Bacharach on piano. This performance had fewer non-nativisms than the last one, this time she only had 11 instances in total. The two she pronounced the most were full vowel for schwa and monothongization of /ei/ (three instances each). Even if the performance was in England she had more American features in this performance, though they were still rare, she only had four out of thirty possible. These were T-tapping (one) and unrounding to /α/ (three,

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<sup>4</sup> Which of them is not specified.

in different word classes). So, the two performances are quite different (Bell 2011: 644-645). Bell writes in the conclusion that Dietrich was referenced, imitated and parodied. This was mostly her dressing style and with the exception of some self-aware parodies her pronunciation was not imitated (Bell 2011: 651). When Dietrich is singing in English in the movie *Blue Angel*, she is targeting a group of people who speak another language than herself. Bell has a theory called *Referee Design* that is based on targeting a group that is external to your own, and this relates to Dietrich in that she sings in a language other than her own native tongue (Bell 2011: 630). This is part of a theory called *Audience Design* that I will look at in the next section.

### **2.3 Audience Design and Speech Accommodation**

Other than Trudgill I am also going to look into Allan Bell's theory of audience design. He writes that the essence of style is that speakers respond to their audience. Speakers do this by speakers shifting their style to resemble the ones they are talking to. Speakers primarily respond to their audience's language, but they can also use the language to redefine their relationship with them (Bell 1991: 105). In social psychology, we find a similar theory known as speech accommodation theory. The theory is very similar to audience design and proposes that speakers accommodate their style of speech to their hearers and exists as a parallel to Bell's sociolinguistic theory of audience design. Bell writes that the theory has been extensively developed and expanded and also revised, but that "the main findings in this field make it clear that speakers respond primarily to their audience in designing their talk" (Bell 1991: 106). He also claims that research on mass communication can both be beneficial to speech accommodation and vice versa (Bell 1991: 106).

The theory's purpose was to analyze how speakers shift their speech while communication with each other, when it comes to mass communication there is a difference because it usually is one speaker communicating with a huge audience without there necessarily being a response. Another purpose of accommodation theory is to find the motivation behind the speech modifications and research has shown that the main motivation is approval seeking from the audience. Bell writes "This is powerful in mass communication, where we assume

that communicators are always in some sense trying to win the approval of their audience” (Bell 1991: 106). In 1991, recent studies showed that the motivation could be communication efficiency, to be heard and understood (Bell 1991: 106). Another difference between face-to-face communication and mass communication is that the speaker’s style modification might not actually fit the style they are trying to pursue. When communicating someone face-to-face the speaker might be confronted with those flaws and modify them, but this does not always work in mass communication and “the weight of the two types of feedback is reversed” (Bell 1991: 107). The audience then has the choice to listen to someone else or accept the current style (Bell 1991: 107).

The examples that Bell gives are from the media like radio and newspapers (Bell 1991: 110), but how do his theory and the social psychology theory of speech accommodation relate to this thesis? The singers that I am writing about also try to appeal to an audience. It might be uncertain or up to each singer what their actual target audience is, but all these singers sing in English or sang in English at some point. Many of these singers also had international success and even had hits in English speaking countries. It is probably not farfetched to assume that the motivation for singing in English was reaching a larger audience. Another motivation could be wanting to sing more like the singers they themselves admire and want to sound like, in this case, they are the audience and they are modifying their own speech to accommodate another speaker.

### **3.0 Linguistic Features**

#### **3.1 American and British Features of English**

At first we are going to look at the different pronunciations of American English and British English. I will look at each sound individually and see how different words and word-groups are pronounced using these sounds and how they differ in AmEng and BrEng. I am going to start looking at the consonants and then move on to vowels. I also have to take in account that both of these countries or areas have different dialects and sociolects, so I am also going to

look into how different dialects differ from the standard form. There are also two tables; one that shows the consonant differences (table 2.) and one that shows the vowel differences (table 3.).

### 3.1.2 Consonants

#### 3.1.2.1 The Postalveolar Approximant /r/

In RP, the R-sound is not pronounced after a vowel sound. Sometimes it is dropped completely (as in *car* (/ka:/)) or it is replaced by a schwa (as in *hair* (/heə/)). RP does, however, have the *linking-/r/*; when the /r/ at the end of a word because the next word starts with a vowel. Even if the word does not even end with an R, an /r/ might show up in some British dialects, then it is called the *intrusive-/r/* (Norlin 2006: 4). It is also important that British dialects have different pronunciation of this sound and that RP does not represent all of Britain's English speakers. Scottish English is considered generally rhotic (Stuart-Smith 2008: 64), Lancashire and Northumberland in the North of England are rhotic accents too (Beal 2008, 139–140). While Welsh dialects and South Western English dialects also show some rhoticity (Penhallurick 2008: 119, 217–218).

In General American, the postvocalic-/r/ is pronounced, but never the *intrusive-/r/* (Norlin 2006: 4). There are also anomalies in America when it comes to the postvocalic-R. It does not come as a surprise that most New England dialects are non-rhotic (Nagy & Roberts 2008: 62). New York City is also considered non-rhotic, but there is a class divide. *Intrusive-R's* also occur in New York City (Gordon 2008a: 73-74). The rhoticity of the Southern states varies. Deleting r's in words like *girl* and pronouncing it *gal* is also common (Thomas 2008: 106). In African American Vernacular English the /r/ is frequently vocalized or deleted in post-vocalic, pre-consonantal and word final positions. The deletion takes place after non-central vowels in unstressed positions. The r-deletion also occurs between vowels (Edwards 2008: 186).

### 3.1.2.2 The Alveolar Plosives /t/ and /d/

In most British accents, the /t/ is never voiced and always pronounced as /t/ (Norlin 2006: 5). In some British dialects, T-tapping occurs, it is recorded in London RP, SED Hackney, Cardiff, Birmingham, Bangor, Banbury and Harrow (*British Library* 2017: accessed May 5<sup>th</sup> 2017). In General American, when the /t/ appears between two vowel sounds, it is voiced and sounds more like a /d/ than a /t/. We can see this in words like *bottle* and *water* (Norlin 2006: 5). In some white rural dialects, we also see instances of intrusive-T (Thomas 2008: 109-110). In Chicano English, we also see something called alveolar deletion that means deleting the T-sound at the end of words like *last* (Ana & Bayley 2008: 227).

### 3.1.2.3 The Glottal stop (ʔ)

The glottal stop is seen as a fortis sound and it is articulated by holding the vocal folds close together so that no air escapes. It is not considered a phoneme in English and does not have distinctive function. The glottal stop is used to reinforce consonants like /p/, /t/, /tʃ/ and /k/ before other consonants or in final position and to replace final and pre-consonantal /t/. In RP the latter only appears before a pause and otherwise homorganic stops, like in *that chair* or *get down*. In many British accents, (ʔ) replaces the /t/ even in words like *butter* and *little*, when it is used intervocally (Nilsen 2010: 64–65).

In American English, the glottal stop is quite common finally, and medially before a syllabic /n/ in words like *mutton* (Nilsen 2010: 64–65). Also in a few American dialects, we find glottalization of /t/. Like in New England, African American Vernacular English and it is common in New York City as well (Nagy & Roberts 2008: 60); (Gordon 2008b: 109–110); (Edwards 2008: 74).

### 3.1.2.4 The Alveolar Lateral /l/

In RP, we can look at the differences between the clear /l/ and the dark /l/. The clear /l/ is used when it is followed by a vowel sound or by a /j/ consonant. The clear /l/ is then used in *lift*, *allow*, *blue* and *million*. The dark /l/ is used before a consonant or before a pause. The dark /l/ is then used in words such as *milk* and *hill*. The /l/ in *bottle* is dark and velarized (Nilsen 2010: 194). In American English, the /l/ is often velarized, but there the velarization is varied. The /l/ is velarized the most when it occurs in word-finally or before a consonant. It is less velarized when it occurs word-initially before a close-mid close to close-front vowel (Nilsen 2010: 194).

**TABLE 2. Table of Consonant Differences between General American and RP**

Word	RP	GENERAL AMERICAN
Car	kɑ:	kɑ:r
Girl	gɜ:l	gɜ:rl
Hair	heə	hɛr
Bottle	bɒtl	bɑ:ʔəl ,
Water	wɔ:tə	wɔ:ʔər
More than	mɔ: ðæn	mɔ:r ðæn
More of	mɔ:r ɒv	mɔ:r ʌv



*This table shows differences between General American and Received Pronunciation when it comes to consonant sounds.*

### **3.1.3 Vowels**

#### **3.1.3.1 The Short Open Central Monophthong /ʌ/**

The /ʌ/ has is articulated both more front and more open in RP than it is in American English. Examples of that is in words like *ugly* and *couple* (Nilsen 2010: 195). In American English, the /ɜ:/ is replaced by the /ʌ/ in words like *curry* and *hurry* (Nilsen 2010: 196).

#### **3.1.3.2 The Short Open Back Monophthong /ɒ/**

In British English, it is common to use a rounded (/ɒ/) in words like *hot* and *stop* (Norlin 2006: 6). I have not found any uses of this vowel in American English.

#### **3.1.3.3 The Long Open-mid Back Monophthong /ɔ:/**

Speakers of British English commonly use the /ɔ:/ in words like *caught*, *brought*, *walk* and *law* (Dimitrova 2010 6). In Scotland, the shorter /ɔ/ is used in *caught* (Stuart-Smith 2008: 57). The vowel is not used as much in General American. It is, however, used when it comes before an /r/. We can see this in words like *course*, *morning* and *more* (Dimitrova 2010: 7). The shorter /ɔ/ is in New England, Philadelphia and New York City used in both the words *lot* and *thought* (Nagy 2008:55); (Roberts 2008: 76); (Gordon 2008: 70). In the South, a /ɔ/ sound is recorded (Thomas 2008: 91).

### 3.1.3.4 The Short Close-mid Back Monophthong/ The Long Close Back Monophthong /ʊ/ and /u:/

In both variants, it is common to have a /j/ sound before the /u:/ monophthong in words like *cute* and *cure*. In General American, however, the /j/ is dropped after the consonants /s/, /z/ /l/, /θ/, /t/, /n/ and /d/. We can see this in words like *luxurious*, *new*, *few*, *due* *tune* and *student*. So the word *new* is in General American pronounced /nʊ:/ and in RP /nju:/ (Petterson 2008: 6). And the words *due*, *dew* and *Jew* become homophones when in pronounced in RP. In New England and even more so in the rural South, the yod-sound is pronounced in all of the above (Nagy & Roberts 2008: 61); (Thomas 2008: 108).

### 3.1.3.5 The Short Open Front Monophthong /æ/

The use of /æ/ in RP is limited, but it does occur in words like *passenger*, *fancy* and *classic* (Petterson 2008: 5) as well as *rabbit* (Dimitrova 2010: 7). The vowel is also used in the word *bath* in the North of England even if it occurs rarely (Beal 2008: 130). In words like *dance*, *after*, *class* and *chance*, Americans have kept the old pronunciation of the A-spelling; the /æ/. The British do not, and this is one of the most significant different between American and British English (Norlin 2006: 5). In some American dialects, we can see the schwa being used after /æ/ in *bath*. This occurs in New York City, Philadelphia, the rural South and in African American Vernacular English (Gordon 2008: 70); (Thomas 2008: 76); (Nagy & Roberts 2008: 91); (Edwards 2008: 185).

### 3.1.3.6 The Long Open Back Monophthong /ɑ:/

In British English, the /ɑ:/ sound is used before the consonants /s/, /n/, /f/ and /θ/. We can see this in words like *dance* and *after* (Norlin 2006: 5). Like we have seen earlier, Americans use the /æ/ for the words *dance* and *answer*. Americans, however, use the /ɑ:/ sound in words like *hot* and *stop*, this vowel is open, centralized and unrounded (Norlin 2006: 6). Instead of the /ɔ:/ vowel, Americans usually use the /ɑ:/ in words like *caught* and *walk* (Dimitrova 2010: 6–

7). The shorter version is also used often in the word *lot*, in New England, New York City, the Midwest and in African American Vernacular English (Nagy & Roberts 2008: 55); (Gordon 2008a: 70); (Gordon2 2008b: 131); (Edwards 2008: 185).

### **3.1.3.7 The Unstressed Monophthong or Schwa /ə/**

Like we saw earlier, talking about the /r/, that RP does not have post-vocalic /r/'s, but are often replaced by centring diphthongs. These diphthongs are /ɪə/, /ʊə/ and /eə/ and we can see them in words like *here*, *there* and *pure*. Sometimes the /ʊə/ diphthong is replaced by a /ɔ:/ and words like *pure* and *poor* can be spelled both as /pɔ:///pʃɔ:/ and /pʊə//pʃʊə/ (Dimitrova 2010: 6). However, in Bristol the R-sounds are pronounced in the words *cure* and *near* (Altendorf & Watt 2008, 215). In New England and New York City and in the rural South the schwa occurs at the end of the word near similar to the pronunciation in Britain (Nagy & Roberts 2008: 55); (Gordon 2008a: 70); (Thomas 2008: 91).

### **3.1.3.8 The Open-mid Central to Close-mid Back Diphthong /əʊ/**

The /əʊ/ diphthong is used often in British English. It appears in words like *boat*, *nose*, *boast*, *oath* and *toe* (Norlin 2006: 6). We can still see some anomalies in quite a few British dialects. In Scotland, the West we see the sound being replaced with /oʊ/ in *goat*. In Bristol, we can also see *goat* being pronounced with the /əʊ/ diphthong and in the Midwest of England we can even see a /aʊ/ in *goat* (Stuart-Smith 2008: 57) Clark 2008: 149). General American has little to no use of this diphthong (Norlin 2006: 6).

### 3.1.3.9 The Close-mid Back Diphthong /oʊ/

This diphthong is found in some British dialects. One can find it in the word *coat* in Scottish English (Stuart-Smith 2008: 57). It is also found in Northern English (Beal 2008: 130). Where RP speakers use /əʊ/, General American speakers tend to use /oʊ/ in the words *boat*, *oath*, *toe*, *boast* and *nose* (Norlin 2006: 6)

### 3.1.3.10 Vowel Reduction

Another way the forms differ is when it comes to vowel reduction; reducing a vowel in a word, either by removing it completely or replacing it. The two forms of English have different ways of reducing vowels. Vowel reduction is used more in General American than in RP. In General American, words ending in *-ile* like *fragile*, *hostile* and *missile*, the diphthong /aɪ/ is reduced to a schwa. In RP, the reduction appears in words with *-ory* and *-mony* (Pettersson 2008: 6), as well as *-ery* (Norlin 2006: 7). In the word *testimony*, the diphthong //oʊ is reduced to a schwa like the /aɪ / in GA. In words like *category* and *history* the vowel is completely gone, so it is pronounced /kætəgrɪ/ (Pettersson 2008: 6).

**TABLE 3. Table of Vowel Differences between General American and RP**

Word(?)	RP	GENERAL AMERICAN
Hurry	hɜ:ri	hʌri
Hot	hɒt	hɑ:t
Stop	stɒp	stɑ:p
Caught	kɔ:t	kɑ:t
Walk	wɔ:k	wɑ:k
News	nju:z	nu:z

Tune	tju:n	tu:n
Fancy	fænsi ,	fænsi
Dance	dɑ:ns	dæ:ns
Bath	bɑ:θ	bæ:θ
After	ɑ:ftə	æ:ftər
Near	nɪə	nɪ:r
Cure	kjʊə	kjʊr
Goat	gəʊt	gəʊt
Nose	nəʊz	nəʊz
Hostile	hɒstail	hɑ:stəl
History	hɪstri	hɪstəri
Category	kætɪgri	kætɪgɔ:ri
Testimony	testɪməni	'testəməʊni

*This table is composed of these words how the vowels are pronounced with the features of standard varieties that have been mentioned in this chapter.*

### **3.2 Norwegian Features**

We also must look at what features and influences the Norwegian language usually has on Norwegian speakers of English. I am again going to look at the different sounds and how they are often pronounced when Norwegians speak English. The sources I have used for this are *English Pronunciation* by Nilsen (2010) and a thesis by Stig Helge Johannessen from 1979 about Norwegian/English regional accents. I am using the words *features* and *influences* to not be disrespectful to the singers I am analyzing or to Norwegian speakers of English in

general (myself included). Nilsen uses the word *mistake*. Johannessen uses the words *mistake*, *error* and *lapse*. An error is a systematic error of a learner that says something about their knowledge of the language and mistakes are errors in performance. A lapse is a slip of the tongue or a false start (Johannessen 1979: 3). A few times I have kept Johannessen or Nilsen's terminology, but written them in quotation marks. I have mostly replaced *lapse* with *accident*.

Johannessen's thesis is based on a test held by the English department at the University of Bergen at the beginning of each term since the fall of 1977. The test consisted of 151 words, 125 in a written passage the others in a word list. The material was recorded on tape and the students were anonymous. The students that appeared in the study were from two areas of Norway; Oslo and Bergen. The study has an equal amount of female and male students (Ibid: 4–5). I am going to start looking at consonants followed by vowels. Below there is a table (table 3.) that shows the pronunciation in RP and General American as well as the possible feature that could come from Norwegian influence.

### 3.2.1 Consonants

#### 3.2.1.1 The Dental Fricatives /θ/ and /ð/

In Old Norse, the fortis dental fricative (/θ/) was used and the lenis (/ð/) was not (Snyder 2017). Now neither are used regularly in any varieties of Norwegian. It is therefore a difficult sound for Norwegian speakers to pronounce right in English. Norwegian English learners have a tendency to substitute these sounds for sounds closer to those in their native tongue. The fortis is often substituted with /t/, /s/ or /f/, while the lenis is substituted with a /d/ (Nilsen 2010: 70). In Johannessen's research from 1979 this was a problematic feature. When it came to / ð /, he discovered that the most common "error" was to replace it with /d/, but /h/, /θ/ and /ɹ / also occurred as a substitute for / ð / (Johannessen 1979: 76). Many of the participants replaced the /θ/ with a /t/ in words like *Thick* and *thought*, (Ibid) but it also went the opposite way, as they pronounced *tick* as *thick* (Ibid). In the definite article "the", Johannessen's study discovered that the /ð/ was left out in the phrase *on the phone* by several participants (Ibid).

### 3.2.1.2 The Alveolar Fricatives /z/ and /s/

Another sound that is non-existent in the Norwegian language is the /z/ sound and it is common for Norwegians to substitute it with the fortis, /s/. Others have trouble distinguishing between the two sounds and also have difficulties deciding when to use them (Nilsen 2010: 71). In Johannessen's study, it was found that /s/ was often replaced with /z/ and /ʃ/. The voicing of /s/ occurred in the word "races", he does not specify which of the phonemes the voicing occurs in. Many participants pronounced the word "Sued" with a /ʃ/, Johannessen suggests this is because of the resemblance to words like "sure" and "sugar" (Johannessen 1979: 79). In his study the lack of a voiced alveolar fricative in the Norwegian language showed. When it came to the phoneme /z/, there was an overall "error percentage" of 39.5 %. The most common substitute was /s/, but /t̪/ and /z̪/ also appeared. The /s/ substitution appears in every word supposed to be pronounced with a /z/ in the study. In the word "eyes", participants went the other way and voiced the /z/ too much (Ibid: 80).

Using /z/ instead of /s/ is a form of hypercorrection. In the end of plural nouns like *doors* and weak forms like *there's* we find /z/ and many Norwegian speakers might try to sound as authentic as possible to the target language they are speaking, but also pronouncing the /z/ in words that are pronounced with an /s/. Hypercorrection is trying to be correct and imitating a pronunciation in standard speech that does not exist in the speech one is imitating nor in one's own language (Menner 1937: 167).

### 3.2.1.3 The Bilabial-velar Semi-vowel/ The Lenis Labio-dental Fricative /w/ and /v/

Both these sounds are for Norwegian English learners frequently replaced by the Norwegian v-sound: the labio-dental approximant(/v/). The /w/ sound is not present in the Norwegian language at all, so it makes sense that Norwegians have problems with it. Even if the two phonemes /v/ and /w/ are never spelled the same way, Norwegian mix these two sounds up and the approximant is also involved here as it sounds similar to the /w/ sound (Nilsen 2010: 67, 86). In Johannessen's study, it was shown that some Norwegians used the /w/ sound instead of the /v/ in words *very*, *evening*, *over* and *of*. He also notes that confusing /v/ and /w/

is common in Norway and teachers are familiar with the concept, but it usually goes for using /v/ for /w/. Johannessen thinks it is due to over-distribution of the /w/ phoneme. The phoneme /f/ was also on some occurrences substituted for /v/ in the study (Johannessen 1979: 74).

#### **3.2.1.4 The Postalveolar Fricatives /ʒ/ and /ʃ/**

There is only one fricative of this type in the Norwegian language and therefore many Norwegians have trouble distinguishing between fortis and lenis. They often substitute the lenis for the fortis or they distribute them incorrectly. Many Norwegian also articulate these sounds using the apex as the active articulator instead of the lamina (Nilsen 2010: 71–72). In Johannessen's study the most common replacements for the /ʃ/ sound are /sj/ (in words like *shower* and *shocking*), /ʃj/, /tʃ/ and /sk/. "Mispronunciation" of the /ʃ/ sound had an "error rate" of 15% (Johannessen 1979: 81).

#### **3.2.1.5 The Velar Nasal /ŋ/**

The English velar nasal is articulated further back than the similar sound in Norwegian accents that tends to be prevelar and can even be palatal, for example in a word like *ting* (Nilsen 2010: 76). In Johannessen's study a participant pronounced the word *hung* with the phoneme /g/, Johannessen says it is likely that this incident was accidental the velar nasal is usually pronounced with a /ŋg/ in Bergen accent. Another feature in the study was to pronounce words like *missing* as *missin'*, Johannessen acknowledges that this is common in both non-standard dialects of both American and British English, but that the participant does it so rarely that it is most likely accidental (Johannessen 1979: 86).



### 3.2.1.6 The Postalveolar Approximant /r/

A common Norwegian tendency in some regions of Norway is to pronounce the /r/ with an apical trill (Nilsen 2010: 82). There was one participant in Johannessen's study who used the /r/, but according to Johannessen, this is in line with how some RP users speak. Most of the participants used the /ɹ/ that is most common in RP (Johannessen 1979: 90). In the study, Johannessen only found one actual error: leaving out the /r/, especially where they should be a "linking r" for example in "After all" (Ibid: 91).

## 3.2.2 Vowels

### 3.2.2.1 The Short Close-mid Front Monophthong /ɪ/

Many Norwegian learners might have trouble with this vowel and mix it with /i:/ because in English it is fully front and close to the quality of /i:/. This causes the learner to pronounce the words "leave" and "live" similarly (Nilsen 2010: 103). /ɪ/ was not a sound that seemed to have many abnormalities in the Johannessen study (Johannessen 1979: 14). One feature was to leave out the sound completely pronouncing *evening* as /i:vn/. A participant also pronounced /ɪ/ as /y/ at the end of the word *very*. This could be because the letter y is pronounced /y/ in Norwegian (Ibid: 15).

### 3.2.2.2 The Long Central Monophthong /ɜ:/

Many Norwegian speakers substitute this for their own native /ø/, like in the Norwegian word *dø* (Nilsen 2010: 111). In Johannessen's study, 68% of the participants "mispronounced" this phoneme (Johannessen 1979: 40). Only one of the participants pronounced the /ɜ:/ in the words where the sound was expected. Replacing the sound with /ø:/ was the most common

Norwegian influence and it was done on all the words they were supposed to pronounce. Like it says in the Nilsen book, Johannessen writes it is a typical feature for Norwegian learners of English (Ibid: 41). One of the participants substituted the /ɜ:/ with /ɛ:/ in the word *heard*. The sound is a step away from /ø:/ toward /ɜ:/. The sound, like /ɜ:/, has no lip-rounding and they have the same lip-position and height of the tongue, but it has the same front quality as /ø:/ (Ibid: 42).

### 3.2.2.3 The Short Open Central Monophthong /ʌ/

The Norwegian /ø/ is also used to replace this vowel, especially if the word is spelled with “u” or “ou” like “fun” or “country”. In words that are spelled with an “o” it is common for Norwegians to replace the /ø/ with a /æ/. The phoneme is actually closer to the /a/ sound in Norwegian than it is to either /ø/ or /æ/ (Nilsen 2010: 112). Replacing /ʌ/ with /ø/ occurred three times in the word *hung*, in Johannessen’s study. Johannessen states that such a pronunciation is not expected because it is a long-established tradition for Norwegian learners to make such a substitute. /ʌ/ was also replaced with /æ/ by some of the participants (Johannessen 1979: 23).

### 3.2.2.4 The Short Open Back Monophthong (/ɒ)/ The Long Open-mid Back Monophthong /ɔ:/

The vowel used in Eastern Norwegian is too lax and too close to be replace the /ɔ/ in RP. Many Norwegians tend to use /ɔ:/ instead of /ɒ / when it comes after the semi-vowel /w/. It can therefore be difficult to tell the difference between the words *wars* and *was* (Nilsen 2010: 116). In Johannessen’s study 46.6 % of the participants “mispronounced” /ɔ:/, and the ones in Bergen did it to quite a higher degree than those in Oslo (76.6% to 16.6%). All of them replaced /ɔ:/ with an /o:/. This is a phoneme closer than the phonemic norm. The /ɔ:/ phoneme in Oslo and Bergen is also slightly closer than the /ɔ:/ in RP (Johannessen 1979: 37).

### 3.2.2.5 The Short Close-mid Back Monophthong/ The Long Close Back Monophthong /ʊ/ and /u:/

Both these vowel-sounds have similar native vowels in Norwegian so they are easily mixed up. The /ʊ/ is mixed with /ɤ/, the same goes for the closed back unstressed monophthong (/u/), which is the vowel used in the Norwegian word *lutt*. And the long vowel(/u:/) is often replaced by the Norwegian influenced /ɤ:/, that is used in words like *bu*. Both these Norwegian influenced vowel-sounds have an extra strong lip-rounding. Another substitute for the /u:/ could be the Norwegian /u:/ that is closer and more back and also has stronger lip-rounding, like in the word *los*, the English word *loose* would be in the middle of that and *lus* (Nilsen 2010: 118–120). In Johannessen’s study the participants have two “mistakes” when they tried to pronounce the phoneme /u:/: the aforementioned /ɤ:/-and /uə/. The latter only occurred in the word *sued* and is most likely pronounced that way because of the spelling (Johannessen 1979: 39–40). Every participant pronounced /ʊ/ as /ü/ at some point (Ibid: 28).

### 3.2.2.6 The Unstressed Monophthong or Schwa /ə/

The schwa is strongly underrepresented in Norwegian speakers of English and many do not know when to use it. The word *confirm* is often pronounced with a /ɔ/ in the place of the schwa and the word *approve* often has an /æ/ or an /ʌ/ (Nilsen 2010: 135). In Johannessen’s study there were several ways the participants would replace the schwa. In the word *somebody*, the second vowel that should be a schwa was substituted with a /ʌ/ and the same substitution happened in the strong form of *but*. Another strong form “error” was done in the word *her* where the schwa was replaced with an /ɜ:/(*her* was used in the context of *since he sent her the wire*). In the name *William* and the indefinite article *a* the schwa was replaced with /ɐ/. In instances like *two o’clock* the schwa was replaced with an [ö]. Some of the participants have also left out the schwa completely in words like *brother* and *after* and replaced them with an /r/ sound at the end (Johannessen 1979: 32–33).

### 3.2.2.7 The Open Central to Close-mid Back Diphthong /aʊ/

A quite common thing for Norwegian learners to do is pronounce this diphthong like they do in the Norwegian word *sau* with a too front starting point (Nilsen 2010: 127). One of the biggest problems for Norwegian learners of English is to differentiate between the two back closing diphthongs. There is nothing in the spelling that signals what sound to use or any rules to help find the correct diphthongs for specific words (Ibid: 128). There was a difference in Nilsen and Johannessen's use of this sound, Nilsen referred to /aʊ/ as the main phoneme, while Johannessen used /ɑʊ/, I am not sure what actually is the most common one in English. In his study, there were several ways which the supposed /aʊ/ diphthong was pronounced. One of them was substituting it with /ɑʊ/. Johannessen notes that this pronunciation appears in some varieties of English, but counts them as mistakes as they differ from the RP norm. Quite a few of the participants also replaced /aʊ/ with an /a:<sup>δ5</sup>/ and appeared in all the words except *shower*. The second part of this phoneme is reduced to a faint off-glide with no lip-rounding. The similar /a:<sup>δ</sup>/ occurred as well. Another pronunciation was /ɐʊ/ that was used in the words *about* and *found*. The word *about* was also pronounced using /æʊ/ and /øʊ/. The participant that used the /øʊ/ pronunciation used the phonemic norm in the other occurrence of the word *about* (Johannessen 1979: 52–54).

### 3.2.3 Personal Observations

Aside from these Norwegian features and influences I have also made some personal observation both from interacting with other Norwegians and noticed with my own pronunciation as well. Like we saw in the Johannessen study, because the letter Y is pronounced /y/ in Norwegian many Norwegians pronounce English words with Y as a vowel with the /y/ sound, both in the end of word (like in *very* or *early*), but also in the middle of words like *synchronized* and *lyrics*. On the other hand, I have also heard people with English as their first language have problem with pronouncing the /y/ sound in Norwegian. Another feature I have noticed, that comes mostly from speakers from Eastern Norway or Middle-

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<sup>5</sup> Johannessen uses an IPA symbol I cannot find, this is the symbol that looks closest to it. His symbols are handwritten.

Norway: using the alveolar flap (/ɾ/) in English words, making them sound more like the similar Norwegian word, for example in *more*. This R usually occurs when it is post-vocalic and not after a consonant.

Norwegians also struggle with silent letters, especially the silent L. It therefore does not come as a surprise that many Norwegians pronounce the L in words where it in standard forms of English are not supposed to be pronounced. This can be seen in words like *folk*, *calm* and *palm*. This seems to be something that many native speakers of English do as well (Wells(ed). 120, 314). The same struggle happens with the silent B at the end of words like *bomb* and *womb*. Like the diphthongs in *how* and *low* Norwegians also often have trouble distinguishing between the vowels in words that have similar spellings like *hear* and *bear*. This can result in *hair* and *here*, and *beer* and *bear* being pronounced the same way. In some dialects of English these are actual homophones. We can see the near and square vowels not be distinct or merged in Northern East Anglin English and New Zealand English<sup>6</sup> (Trudgill 2008: 186) (Bauer & Warren: 52).

The diphthong /oo/, especially when followed by an L, in words like *roll* and *control* is also something I have heard Norwegians have trouble with and it is then pronounced with a diphthong closer to Norwegian (/rɔl/).

**Table 4. Table of Norwegian Features**

Word	RP	GA	NOR
Thick	θɪk	θɪk	tɪk
Thought	θɔ:t	θa:t	tɔ:t
Then	ðɛn	ðɛn	dɛn
Eyes	aɪz	aɪz	aɪs
Is	ɪz	ɪz	ɪs

Doors	dɔ:z	dɔ:rz	dɔ:rs/dɔ:s
Evening	i:vnɪŋ	i:vnɪŋ	i:wɪnɪŋ/ i:ʊnɪŋ
Over	əʊvə	oʊvər	oʊwər/ oʊvər
Of	ɒv	ʌv	ɒw/ ʊv/ ɒf
Shower	ʃaʊə	ʃaʊər	sjəʊər/sj a:ð ər
Hung	hʌŋ	hʌŋ	høŋg
Leave	li:v	li:v	li:v/ li:v
Live	li:v	li:v	li:v / li:v
Heard	hɜ:d	hɜ:rd	hø:d/ he:rd
Fun	fʌn	fʌn	føn
Country	kʌntri	kʌntri	Køntri/ køntri
Wars	wɔ:z	wɔ:rz	wɔ:s
Was	wɒz	wʌz	wɔ:s
Loose	lu:s	lu:s	lo:s
Confirm	kən fɜ:m	kən fɜ:rm	kən fɜ:rm
Approve	əpru:v	əpru:v	æpru:v/ʌpru:v
About	əbaʊt	əbaʊt	əbæöt/əbøöt/
Mouth	maʊθ	maʊθ	mæöt
Grown	grəʊn	grəʊn	graʊn
Early	ɜ:li	ɜ:rli	ɜ:rly
Bomb	bɒm	bɑ:m	bømb
Folk	fəʊk	fəʊk	følk
More	mɔ:	mɔ:r	mɔ:ɹ

*This table shows words how they are pronounced in standard varieties of English and how they could be pronounced with Norwegian influence based on Johannessen 1979, Nilsen 2010 and my personal observations.*

### 3.3 Lingua Franca Core

To add to these features I am also going to write about the *Lingua Franca Core*. Jenkins (2000) had the purpose of establishing a phonological core for international speakers of English. The LFC was based on empirical, genuine interactional speech data and the evidence of response, which would correct the assumption that intelligibility is “a function of relative frequency in naturally occurring speech” (Jenkins 2000: 131). These are based on two different traditions. West’s (1953) empirical approach of looking for simple essentials of English lexis based on word frequency and Ogden’s (1930) idea that those essentials are a conceptual construct. (Jenkins 2000: 125). Jenkins tries to reconcile the two traditions. She notes that there is a one-to-one correspondence between what is relevant and what is realistic in an EIL (English as an International Language) classroom. The data was collected over several years and she found that the most important areas for the preservation of mutual phonological intelligibility were: Most consonant sounds, appropriate consonant cluster simplification, vowel length distinctions and nuclear stress. She also took two other phenomena into account: the teachability-learnability distinction and the role of phonological universals (Jenkins 2000: 132–133).

#### 3.3.1 Segmentals

##### 3.3.1.1 Consonant Sounds

Jenkins separated the features of the LFC into two main categories, the segmentals; consonant and vowel phonemes, phonetic realizations and methods of consonant cluster simplification (Jenkins 2000: 136). The two consonant sounds that do not cause phonological unintelligibility if removed or not pronounced are /θ/ and /ð/. There was, however, an instance in the data where /t/ was interpreted as /θ/ when *Tarzan films* was mistaken for *thousand films*. Jenkins refers to Gillian Brown who said it was not worthwhile to spend time teaching these phonemes and that they should rather be substituted with /f/ and /v/ and that these phonemes are better substitutes than /t/ and /d/, /s/ and /z/ and /ʃ/ and /dʒ/. The RP and General American omissions from the LFC were phonetic rather than phonemic; the [ɫ], a sound found in words like *milk* and *little*. This is a sound many learners of English have

problems with and many substitute it with either /l/ or /ʊ/. The /l/ is used when the l-sound is followed by a /t/ or /d/ and /ʊ/ in pre-consonantal-l's. These are substitutions that work and are intelligible throughout the data (Jenkins 2000: 137–139).

### 3.3.1.2 Vowel Sounds

When it comes to vowel sounds there are two considerations: quality and quantity. Vowel quality has to do with tongue and lip position and vowel quantity has to do with relative length. Vowel quantity is rather stable in all varieties of English, but vowel quality is not. Speakers of different dialects can use different sounds in a word, but the vowel length is often the same. This is, however, not a clear-cut case and there are anomalies, like /ɑ:/ versus /æ/ (Jenkins 2000: 144). Jenkins writes, “The vowel quality argument nevertheless holds good if we can assume that L2 speakers will, like speakers of non-standard L1 varieties, be consistent in the use of their preferred vowel qualities, and that they will also manage to incorporate length distinctions into them appropriately, particularly in relation to the fortis/lenis distinction and to nuclear stress” (Jenkins 2000: 144–145).

### 3.3.2 Suprasegmentals

In the suprasegmentals category Jenkins looked for weak forms, other features of connected speech, rhythm, word stress and intonation. There are arguments for and against weak forms when it comes to second language learners. An argument in favor of weak forms is that weakening prepositions and auxiliary verbs and pronouns like *your* can lead to the listener focusing more on the content words. Jenkins argues against this argument and does not think weakening an unimportant item is necessary in order to highlight an important item. Another argument in favor of weak forms is that native speakers use them, again Jenkins argues against this and that this is not necessary to be intelligible. She proposes the solution for the LFC to have two versions, one strong and one weak. In the strong version, all weak forms would be omitted. In the weak version, they are not omitted, but adapted for EIL use (Jenkins 2000, 146–148). Other features of connected speech like elision, assimilation, catenation, linking of /r/ and intrusion of /j/, /w/ as well as /r/ in RP are also not included. (Jenkins 2000: 148). Jenkins concludes: “As with weak forms, then the features of connected speech are not included in the LFC, though, like weak forms, they will need to be taught for receptive purposes” (Jenkins 2000: 149).



### 3.3.3 Phonological Errors in the LFC

Jenkins writes that LFC is not a pronunciation model or a simplified core, and therefore it allows for more individual freedom for the speaker. She has made a list of phonological errors in EIL that appear according to the LFC: consonant errors were rhotic [ɹ] rather than other /r/ variants, intervocalic /t/ rather than /r/, most substitutions of /θ/, /ð/ and /ʃ/, close approximations to core consonant sounds were generally permissible, certain approximations were not permissible, aspiration following /p/, /t/ and /k/, fortis/lenis differential effect of preceding vowel length, initial consonant clusters not simplified, medial and final clusters simplified only according to first language rules of elision. The vowel errors were maintenance of vowel length contrast and second language regional qualities permissible if consistent, but /ɜ:/ to be preserved (Jenkins 2000: 158–159). Lastly, “Nuclear stress production and placement and division of speech stream into word groups” (Jenkins 2000: 159). Later she writes “Since the above areas are those in which pronunciation has the potential for EIL error, they are the ones which require pedagogic focus for production in EIL classroom. Outside these areas, L2 variation should be regarded as regional accent variation akin to L1 regional variation, and pedagogy for EIL should be restricted to reception “ (Jenkins 2000: 159).

Some of these features correspond with the Norwegian features that I mentioned, like the substitution of /θ/ and /ð/ and the /ʃ/. I have not looked much at features of connected speech, words stress or intonation, but these could quite possibly be issues for Norwegian speakers as well.

## 4.0 The Data

### 4.1 General Observations

Before going into the main features and analyzing them I am going to list some general observations I made when I listened to the songs. These observations will both be related to the differences between American and British English as well as Norwegian influences. I will separate the different singers and look at their features individually. I am starting with Kjelsberg and going chronologically toward Ida Maria.

### 4.2 Sverre Kjelsberg

When it comes to Kjelsberg, it is difficult to find any clear usage of American or British dialects as he has features of both. In Kjelsberg's singing we find cases of G-dropping in gerunds like *looking*, *thinking*, *longing* and *crying*, but G-dropping is found in non-standard varieties of both American and British English (Wells 1982: 17, 19, 26). He also very frequently ends the word *baby* with a schwa. At one point, he turns the diphthong in *my* into a monophthong by pronouncing it like *ma*. The /ɪ/ sound in *crying* as well as the g is dropped making it [kraɪn]. He does the same thing in *lying*, making it sound like *line*. He also uses the word *purdy*, which stems from a Southern pronunciation of the word *pretty* in the US (Connatser 2017). In the song "Love Her", he pronounces the word *her* both [hɜ:r] and as a schwa, but never as [hɜ:]. When it comes to pronouncing the post-vocalic R's it seems they are pronounced sporadically. He can often pronounce a word, like *heart*, differently in the same song, and there is no clear pattern for where he pronounces the post-vocalic R and when he does not, but he does pronounce R-sounds when they appear post-vocalically more than he does not. He taps the T's more frequently than he does not when the T is before a vowel sound, most prominently in the word *little*. He quite consistently uses /æ/ instead of /ɑ:/ in words like *can't* and *craft*, but uses /ɒ/ instead of /ɑ:/ in *longing* and *drop*. He, however, uses the /ɑ/ in *got* and *plot*. In words like *no* and *don't*, he consistently uses /oʊ/ over /əʊ/.

While recording a fair amount of original material, the Pussycats also recorded many covers, especially of British rock bands and American Rock 'n' Roll and Rhythm 'n' Blues singers. They were usually included as bonus tracks on their albums. I looked at three of these; "Danny" from *Psst Psst Psst*, and "The Last Time" and "Cottonfields" from *Mrr Mrr Mrr*. His pronunciation does not change in these songs compared to the Pussycats originals and Kjelsberg does not seem to be trying to emulate the original singers of the songs. "Danny", a cover of Elvis Presley. Kjelsberg does not pronounce many of the post-vocalic R's that Presley does. Both Presley and Kjelsberg reduces the schwa in the word *tired*, but Presley pronounces the R ([taird]) and Kjelsberg does not, making it [tair]. "The Last Time", a song originally recorded and written by the Rolling Stones does not have many British features at all, but as we have seen in Trudgill's article, the Stones tried to emulate Southern African American dialects themselves. In the song "Cottonfields" the word *cotton* is pronounced with an /ɒ/ as well as an /ɑ/. The song is written by African American folk and blues singer Leadbelly, but Kjelsberg sings the lyrics differently than the Leadbelly original, so the Pussycats have possibly covered a newer version of the song, either another Leadbelly recording or a cover.

When it comes to Norwegian features, Kjelsberg undoubtedly has a very Norwegian influenced English accent, but he often tends to avoid many of the common influences that Norwegians are known to use, even if some of these features occur at times. Something Kjelsberg does a lot more than the other singers is pronounce words like *look*, *true* and *blue* as [lo:k], [tro:] and [blo:]. Sometimes he pronounces *how* like *ho*, he pronounces the word *downtown* with a /oʊ/ in *down*, but a /ɑʊ/ in *town*. He does the opposite in the word *own*, pronouncing it [ɑʊn], this might be to make it rhyme with the words *down* and *around*. He also has several pronunciations of the word *can't* like /[keɪnt] and [kent]. Using a /ɔ/ instead of a /ʌ/ also occurs in the word *love*. He also pronounces a /t/ in *clothes*. Other features that show up at times are singing /d/ instead of /ð/, /s/ instead of /z/ and using the alveolar flap. The alveolar flap is used in the words *her* and *sure*. He also pronounces the word *sorry* as /sɔ:ri/.

### 4.3 Jahn Teigen

Like Kjelsberg, Jahn Teigen also does not seem to have a clear American or British pronunciation on common features. Teigen seems even more inconsistent than Kjelsberg and also has a longer career of singing in English, but never make drastic distinctions between dialects throughout his career. He sings the word *shock* with an /a/ and *gone* with an /ɒ/. When it comes to tapping and post-vocalic R's he frequently taps the T's and pronounces post-vocalic R's as well as not tapping T's and not pronouncing post-vocalic R's, and this is something that stays consistent from the 60s to the 00's. In his *Melodi Grand Prix*<sup>7</sup> performance in 2004 with the song "My Heart Is My Home" he, at one point, pronounces the word *heart* without a post-vocalic R and taps the T, making it sound like the RP pronunciation of *hard*.

Teigen also has some of the same Norwegian influences in his English as Kjelsberg. This includes using the /ɔ/ instead of the /ʌ/ in the word *love*, and pronouncing a /t/ in the word *clothes*. He also uses the alveolar flap more often than Kjelsberg does, and the word *for* sounds like the Eastern Norwegian pronunciation of *får*. Where Kjelsberg pronounced words like *true* with /o:/, Teigen pronounces this word with an /ɜ:/ . He pronounces the word *good* with /ɜ:/ as well. He also sometimes pronounces /w/ sounds as /v/ and /v/ and on a few occurrences also pronounces /v/ as /w/. In the song "Wishes" by his early band the Enemies he pronounces the word *lonely* as [leunli], which like a somewhat failed way of singing in a British accent. He also pronounces the word *care* as [ki:r] a few times throughout his career. Like Kjelsberg, Teigen on some occasions pronounces /ð/ as /d/ and /s/ as /z/, he also voices some of the S's that should not have been voiced.

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<sup>7</sup> The song contest that determines who gets to represent Norway in the Eurovision Song Contest.

#### 4.4 Morten Harket

Of all of the singers Morten Harket might be the one who sings the closest to a standard variety of English. On *a-ha*'s debut album *Hunting High and Low*, Harket has a pronunciation very close to RP. Very few R's are pronounced post-vocally and very few T's are tapped. He sings the word *after* with an /æ/, but he generally uses /ɑ:/ in words like *ask* and *fast*. When it comes to words like *low* and *show*, he is a bit more inconsistent and sometimes uses /əʊ/ and other times /oʊ/, but /əʊ/ is more frequent. His pronunciation on the album has very few deviations from Received Pronunciation. Harket is not only the singer that is closest to a standard English, but he is also the singer whose pronunciation changes the most throughout his career. Almost twenty years later *a-ha* released the album *Lifelines*, here Harket's accent still sounds somewhat British, but a lot of his previous RP pronunciations have shifted towards General American. He has started pronouncing post-vocalic R's and tapping T's. He also uses /æ/'s instead of /ɑ:/'s and /oʊ/'s more than /əʊ/'s. He also pronounces *baby* with a schwa at the end. I also listened to a song by the parody boyband Boyzvoice called "Spy Me at Noon" where Harket does the vocals, which is earlier than *Lifelines*. On this track, very few post-vocalic R's are pronounced, only one in fact. And the word *modern* is pronounced /mɒdɹ/ and *tune* is pronounced /tju:n/. The song needs to be taken for what it is, however, as it is a parody of James Bond theme songs, so his British pronunciation might be exaggerated.

Unlike many of the other singers, it is also more difficult to find Norwegian influences in Harket's singing. The most peculiar one might be his pronunciation of the word *away*. Instead of schwa Harket sings an /a/. Other than that, Harket seems to voice S's that aren't supposed to be voiced instead of the opposite, which is a form of hypercorrection. Another interesting observation I have made listening to these albums is that when he pronounces post-vocalic R's later in his career he often uses the eastern Norwegian R, the alveolar flap /ɾ/ instead of /ɹ/ or /ɻ/. On *Lifelines*, we also see some slips occur once like pronouncing *this* with /d/ and *with* using a /t/. Still, except for incorrect voicing and some devoicing, there are not many Norwegian influences in his English that I can find. Still, in the song "The Blue Sky" Harket sings "would she laugh at my accent and make fun of me?" (Waaktaar 1985) and shows awareness of having a non-native accent.

## 4.5 Hans Erik Dyvik Husby

In Hans Erik Dyvik Husby's use of English we can, like many of the other singers, see traces of both American and British dialects. In a lot of the more common features he tends to lean more towards General American pronunciations than RP. In words like *fast*, he only uses the /æ/ and almost without exception uses /oo/ instead of /əʊ/. He taps most of the T's where they are before vowels and he mostly pronounces R's post-vocally. The times when he does not pronounce post-vocalic R's is in words where the R comes at the end, in words with more than one syllable, like *forever* or *remember*. In the words *deliver* and *shiver*, on the other hand, he pronounces the R at the end. In one song ("Nihil Sleighride"), he pronounces *shiver* and *deliver* with the post-vocalic R and *December*, *forever* and *remember* without it. The word *never* is pronounced with an R, but this is most likely a Linking-R as the next word is *is*. He does pronounce the word *eternity* as [ɪtɜːnəti]. On the first listen, I noticed him using the /v/ in words like *on* and *gone*, but he also used /ɔː/ in similar words. He uses /a/ in words like *hot* for the most part, but the word *got* is pronounced with the longer /aː/. The words *mom* and *bomb* are pronounced with the long /aː/ as well. He is not very consistent with these vowels. In the song "Destination: Hell" he also pronounces *face* as [fæis].

We can find many of the same Norwegian influences as we have seen before in Husby's pronunciation. Husby often pronounces what usually is a /ʌ/ in words like *one* and *fuck* as /ɔ/. I have also heard this in the New England dialect, so it might not be a Norwegian influence. He also quite a few times pronounces /ð/ as /d/ and /θ/ as /t/. The /w/ sound does sometimes get pronounced as /v/ or /ʊ/. The word *was* at one point gets pronounced [vɔːs]. Pronouncing /v/ as /w/ happens as well. He also mixes up the /s/ and /z/ sometimes, like we saw in his pronunciation of *was*. Husby also uses the alveolar flap on some occasions. In the song "Timebomb", he pronounces the supposed silent B in the end of *bomb* every time he sings it. Sometimes he also sings /øː/ instead of /ɜː/ a few times, for example in words like *girls* and *turn*.

Husby has some features that sound German. There's even a song called "Pain in der Arsch Pocket Full of Cash". In the spoken intro to the Norwegian song "Imorgen skal eg daue" he speaks in an English accent that sounds very German influenced English or a Bergen influence

or a play on their similarities. This seems like an alter-ego rather than Husby's own spoken English voice. In this part, all the R's are pronounced with the uvular trill(/r/). We also find the uvular trill in the word *cars* in "Timebomb". It is possible that Husby tries to sing like a German singing in English or someone from Bergen singing in English or if his own Norwegian dialect has a uvular trill in it having lived in so many different parts of the country. In the song "I Got Erection", the alleged German alter ego is back saying "Ich bin geil" and the song is sung with a put-on accent, this time he uses the trill R (/r/) rather than the uvular trill. The song got popular in Germany and there was even recording a German version of the song dedicated to the soccer club St.Pauli (*Discogs*: accessed May 5<sup>th</sup> 2017). In the song "Destination Hell" there is also a spoken word part and this time he sounds more like a Norwegian speaking English, here he pronounces *to* as /to:/ and the alveolar flap in *very* sounds more exaggerated.

#### 4.6 Alex Rinde

From the descriptions from the earlier chapter about the singers and his love for the British Isles, it almost seems obvious that Alex Rinde is trying for a more British pronunciation than an American one. We also see this in his actual singing and the way he pronounces certain words. There is also something British about the way he sings and in the spelling in the song titles. He is, however, the most inconsistent singer when it comes to the most regular features. He pronounces post-vocalic R's on some occasion and he does not on other occasions. He pronounces the word *pass* both with an /æ/ and an /ɑ:/, he uses an /æ/ in the words *fast* and *last*. He also uses /oʊ/ a little more than /əʊ/. He for the most part does not tap T's except in the word *city*, but he sings this word quite a lot. Where his British pronunciation stands out the most is with his use of the /v/ in words like *song* and *gone*. He also uses /ɔ:/ in words like *hall* and *thought*.

Also for Rinde, the Norwegian feature that is most prominent is the voicing of S's. Like many of the other singers, he both uses /s/ for /z/ and vice versa. Sometimes he sings a /d/ instead of /ð/ and /v/ instead of /w/. He also uses the trill R in the song "Rubber Rubbish", but this will be discussed in a later chapter. In the words *of* and *heaven* he uses an /f/ instead of /v/. He also uses /v/ instead of /v/ a few times, like in *salvation*. When I listened to his newest band

GISKE's single "Looking for a Friendly Face" I witnessed basically no Norwegian influences.

#### 4.7 Marit Larsen

Out of all of the singers I have listened to in this thesis, Marit Larsen might be the polar opposite of Morten Harket, at least the Morten Harket on *Hunting High and Low*, because she is the one closest to the General American variety of English. Much like Husby she mostly pronounces post-vocalic R's, but in a couple of words where the R is at the end she does not. In the song "Under the Surface" she pronounces the word *under* [ʌndə], but pronounces the R in *surface*. An observation I made listening to the song "Before You Fell" and reading lyrics online was that she pronounced *are to* as /a: tə/ and I thought the lyrics could have been wrong and that it maybe was supposed to say *oughta*. I checked the lyrics in the lyric sheet and the actual lyrics were *how to*, so *how* was reduced to an /ɑ:/, so here she is using H-dropping. She pronounces the word *new* as [nu:]. She uses /æ/ rather than /ɑ:/ every time, and /oo/ over /əʊ/ every time. She also taps every T, and in the song "Don't Save Me" it is noticeable that she rhymes the word *kidding* with *fitting*. Her least American feature is her use of /ɒ/. She uses this vowel in words in the word *loss* for example. There is not much change in her English between the two albums I have listened to and these are almost ten years apart. I also listened to a song by M2M, but I could not use it as it was impossible to tell what was her voice and what was Marion Ravn's, but the pronunciation seemed to be predominantly American here as well.

I can find very few Norwegian influences in Larsen's English pronunciation. She does sing the /ʌ/ in the word *one* as /ɔ:/. She at one point pronounces the word *for* as [fɑ:r], but this is not necessarily from a Norwegian influence. She also, like Harket, seems to hypercorrect S's and seems to use /z/ over /s/ more than she uses /s/ over /z/.



## 4.8 Ida Maria Sivertsen

When I listened to Ida Maria Sivertsen, at least her album *Fortress Around My Heart*, it seemed to be that she had created a hybrid between RP and General American. When it comes to post-vocalic R's, she pronounces more than she does not, but there is no clear pattern where she does and does not pronounce them. In the word *cure* she pronounces the R, but pronounces a /ɔ:/ as the vowel. This is a phonetic hybrid of the two standard varieties. On the same album, also *Fortress Around My Heart*, she also sings the word *God* two different ways, both with a /ɑ:/ and with a /ɒ/, in two different songs. She also pronounces the word *cigarette* as [sɪɡrɛt], reducing the schwa. She taps all the T's where tapping might occur. And sings only /oo/'s and no /əʊ/'s. In the song «Louie», she sings the word *me* with a diphthong making it homophonous with *May*. In the song “Morning Light”, she sings *can't* as [ka:nt] instead of [kænt], but this is also the only occurrence. She uses /æ/ in the rest of that set of words.

I also find very few Norwegian influences in Sivertsen's English pronunciation, but a couple of more than Larsen. She uses an /ø/ instead of the /ʌ/ in *fun* and /ø:/ instead of ɜ:/ in the *world*. She at one point sings a /d/ in the word *with*, and does the same with *they* in the same song. Sometimes she sings a /v/ instead of /w/, for example in *was*, and she frequently sings *one* with an /ɔ/ instead of the /ʌ/. There is also an occurrence of /t/ for /θ/. She also pronounces the word *of* as *off* in a song. Other than that, she, like most of the other singers both pronounces /z/ for /s/ and /s/ for /z/.

The second album that I listened to by Ida Maria was her newest album from 2016 called *Scandalize My Name* consisting of spirituals. It is then interesting to see if she tries to emulate another accent on this album than on *Fortress Around My Heart*.

## 5.0 Data Analysis

### 5.1 Chosen Features

After examining the general observation and numbers I gathered from listening to the songs I picked four features that I marked as *American/British features* and four features I marked as *Norwegian features*. The former consists of pronouncing postvocalic-R's, T-Tapping, the pronunciation of the vowel in words like *dance* and *chance* and the pronunciation of the vowel in the word *know*. Three of the "USA-5". The latter consists of R-sounds found in Norwegian dialects, devoicing of /ð/, devoicing of /z/ and hypercorrection of /s/.

### 5.2 American and British Features

#### 5.3 Postvocalic-R

The first feature I am looking at is the singers' pronunciations of Postvocalic-R. One can see from the general observation chapter that the ways the singers pronounced R's that showed up in between vowels is an interesting feature to look at. It is not only the feature that I found the tokens of, but it is also one of the most interesting features because it is a feature where one would think that a speaker would be more consistent, but it turns out that very few of the singers are when it comes to this feature. Above in Table 5., we see the percentages of this feature and below in Figure 2. we see them visually in a diagram. Sverre Kjelsberg pronounced Postvocalic R's as /ø/ more than he pronounced it as /r/, but as we saw in the last chapter he was very inconsistent and could pronounce words differently in the same song. The word *are* was the word where he pronounced the R as /Ø/ the most. Jahn Teigen pronounced Postvocalic R's more than he did not. From his earlier singing in the band Popol Vuh and to his latest English song "My Heart Is My Home" I did not find any progression or change in his postvocalic-R's. Morten Harket, like Kjelsberg, also pronounces the postvocalic-R's as /Ø/ more than he does not, even if we can see that he does it less in the early 2000s than in the 1980s. Hans Erik Dyvik Husby pronounces the postvocalic R's as /r/ more than he pronounces it as /ø/. The most inconsistent singer is Alex Rinde, who almost pronounces the two options equally. Marit Larsen is the singer who pronounces the postvocalic-R as /r/ most

in relation to /Ø/ of all of the singers. Ida Maria also pronounces the postvocalic-R's as /r/ more than /Ø/, but not to the same degree as Larsen or Husby.

**TABLE 5. Postvocalic-R**

	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby <sup>8</sup>	Alex Rinde	Marit Larsen	Ida Maria <sup>9</sup>
Pv-R <sup>10</sup> as /r/	72	107	70	113	60	207	196
PV-R as /r/ (%)	40 %	62%	24%	82%	50%	87%	69%
PV-R as /Ø/	106	65	219	25	61	30	87
PV-R as /Ø/ (%)	60%	38%	76%	18 %	51%	13%	31%
All Pv	178	172	289	138	121	237	283

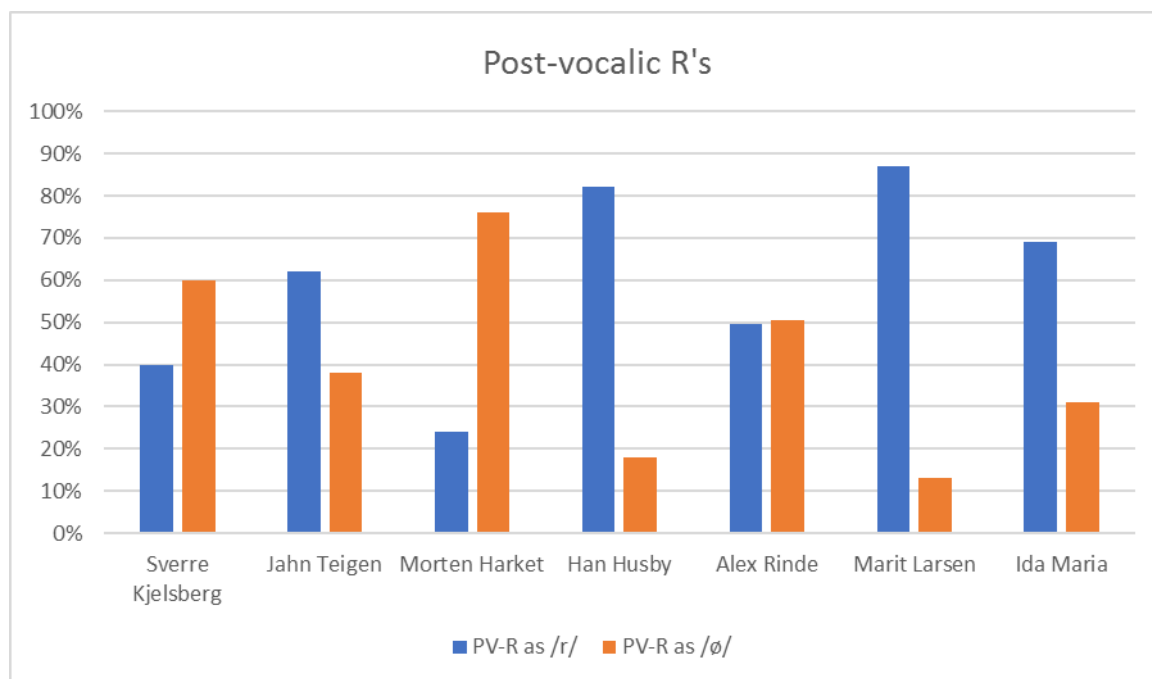
*Table: This table shows how much the singers pronounce post-vocalic R's and how much they do not. These only include R's that are in between vowels and linking-R's and intrusive R's are not included. Like all the following tables, the numbers are rounded up, except those that had decimals that were exactly 0.50%.*

<sup>8</sup> Hans Erik Dyvik Husby's name is here shortened to Hans Husby, he has also performed under pseudonyms such as Hank Von Helvete and Hertug Hans, but as a solo artist he performed under his full name.

<sup>9</sup> Sivertsen is mostly known under her artist name; Ida Maria, so to avoid confusion I am using her artist name.

<sup>10</sup> Postvocalic-R.

**Figure 2. Post-vocalic R**



#### 5.4 The BATH Vowel

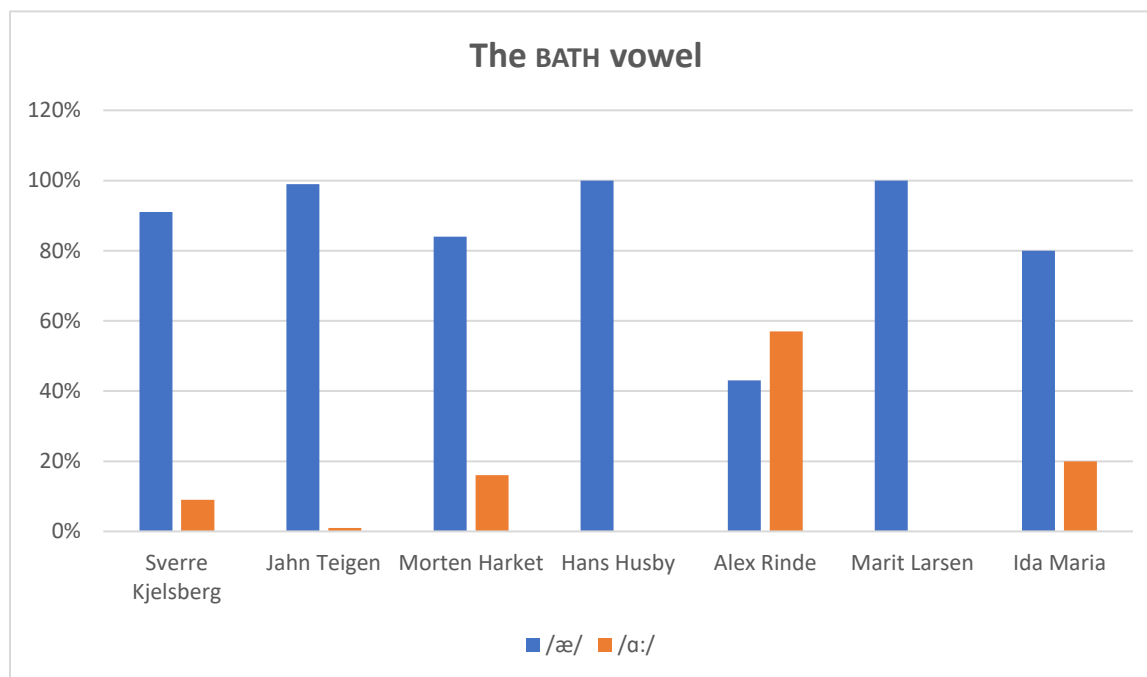
When it came to the vowel in words like *bath*, *dance* and *chance*, almost all the singers steered toward an American. One can see this in Table 6. And Figure 3. above. Sverre Kjelsberg used the /æ/ 91% of the occurrences of this vowel. I found the /ɑ:/ in the words *answer* and *pass*. Jahn Teigen had an even more dominating use of the /æ/ and the only word that the /ɑ:/ occurred in was in *mask*, but *after* was the word where he used the /æ/ the most. Like postvocalic-R's, Morten Harket also shifted toward a more American dialect on the *Lifelines* album compared to *Hunting High and Low*. In fact, on *Lifelines*, he does not use /ɑ:/ at all, whereas in *Hunting High* he predominantly used it. All in all, Harket used the /æ/ more than he used /ɑ:/. Both Hans Erik Dyvik Husby and Marit Larsen were consistent with only using the /æ/ vowel, and continues a pattern of being more American than British in their pronunciations. Ida Maria only used /ɑ:/ in the word *can't*, a word which she at another point used /æ/. Alex Rinde was the only singer that used the /ɑ:/ more than /æ/, but like the postvocalic R's he is also the least consistent singer.

**TABLE 6. The BATH Vowel**

	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
/æ/	53	70	27	13	7	7	4
/æ/ (%)	91%	99%	84%	100%	43%	100%	80%
/ɑ:/	9%	1%	16%	0%	57%	0%	20%
/ɑ:/ (%)	5	1	5	0	4	0	1
All	58	71	3	13	11	7	5

*This table shows how the artists pronounce words like dance, can't, bath and laugh. Whether they use the RP /ɑ:/ or the General American /æ/.*

**Figure 3. The BATH Vowel**



## 5.5 Fronting of the GOAT Vowel

The GOAT vowel<sup>11</sup> was a vowel all the singers tend to use the American pronunciation rather than the British pronunciation (fronting). Table 7. And Figure 4. Shows this. Sverre Kjelsberg used /əʊ/ in the words *no* and *tomorrow*, but used the unfronted diphthong a lot more often. Jahn Teigen used the /əʊ/ dominantly in the word *lonely*, but used the unfronted 78% of the occurrences of the goat vowel. I also found differences from album to album for Morten Harket when it came to the pronunciation of the GOAT vowel. In the song “Hunting High and Low” from the album with the same name he used /əʊ/ to pronounce the word *low*, and he used the vowel dominantly to pronounce GOAT vowel on the album in general. On *Lifelines*, he only used it in the word *alone*. Hans Erik Dyvik Husby only used /əʊ/ in the word *tomorrow*, there is something about his pronunciation that makes it seem like he is trying to mimic someone else’s pronunciation because it sounds straining and it is also the only occurrence of the sound. Alex Rinde is again the most “British sounding” of the singers, but he is also the most inconsistent of them using the unfronted diphthong 58% of the occurrences. Marit Larsen and Ida Maria used the unfronted diphthong 100%.

**TABLE 7. Fronting of the GOAT Vowel**

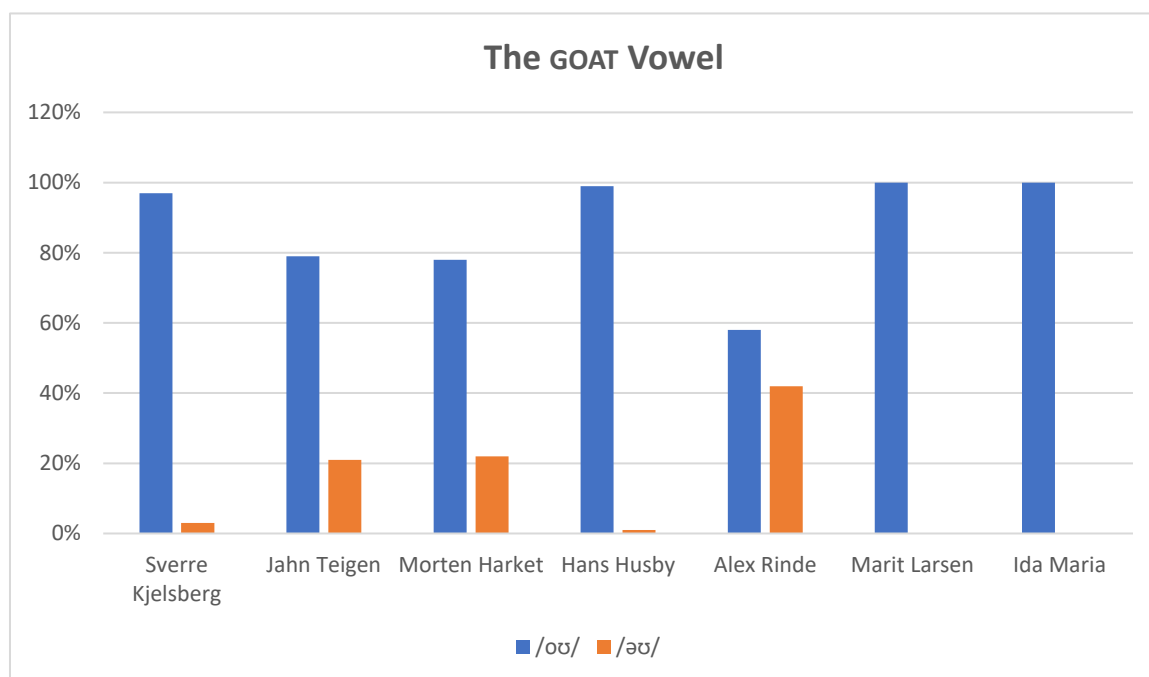
	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
/oʊ/	97%	79%	78%	99%	58%	100%	100%
/oʊ/ (%)	115	37	87	66	14	93	74
/əʊ/	3%	21%	22%	1%	42%	0%	0%
/əʊ/ (%)	3	10	24	1	10	0	0
All	118	47	111	67	24	93	74

*This table shows what diphthong the singers use in words like slow, go or no.*

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<sup>11</sup> From now on I am using this term for this vowel.

**Figure 4. The GOAT Vowel**



## 5.6 T-Tapping

The last of the American versus British features I am looking at is the tapping of T's. Table 8. above shows how much the singers tap T's, Figure 5. does the same. Sverre Kjelsberg is tapping a lot more than he does not, something I found a bit surprising, because of how widespread British English was at the time. One can find tapping in words like *little*, *better* and *letter*. Kjelsberg did not tap the T in *it is*. Jahn Teigen is a lot less consistent when it comes to T-tapping. There is, however, a pattern in when he does and does not. When using the word *it*, like *give it up* or *break it up* he taps the T, but in the words *gotta* and *sitting* he does not. He also on several occasions pronounces *at all* without tapping and words like *beauty* and *sophisticated* with tapping. Morten Harket went from only tapping the T in the word *better* on the *Hunting High and Low* album to tapping other than not on *Lifelines*. Hans Erik Dyvik Husby taps a lot more than he does not. He does not tap the T in words with *-ity* endings like *sexuality* and *eternity*. These are again pronounced with a big emphasis on the T-sound. Alex Rinde is again very inconsistent. Teigen overall pronounces the T's with tapping 56%, while Alex Rinde taps the T's 44%, so they are opposite in this feature. Rinde only taps the T in the word *city*, but he sings the word enough to make it 44% of the possible taps.

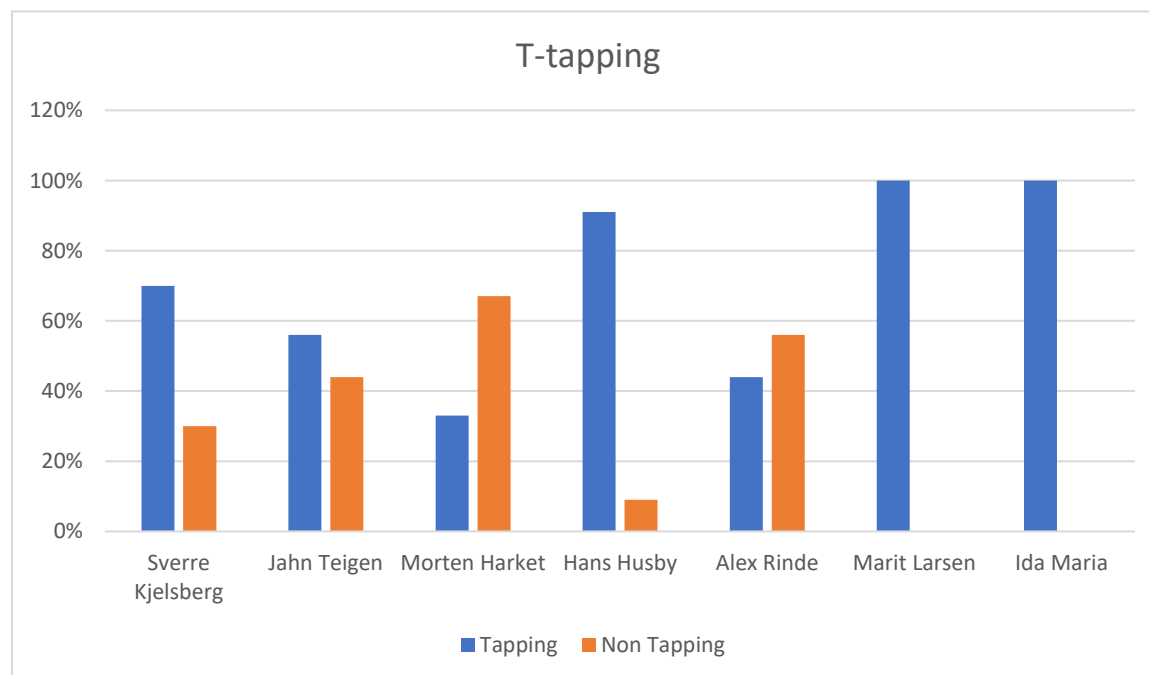
Marit Larsen taps all the possible T's and so does Ida Maria.

**TABLE 8. T-Tapping**

	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
Tapping	33	19	7	51	4	8	36
Tapping (%)	70 %	56%	33%	91%	44%	100%	100%
Non tapping	1	15	14	5	5	0	0
Non-Tapping	30%	44 %	67%	9%	56%	0%	0%
All <sup>12</sup>	34	34	21	56	9	8	36

*This table shows how much the tapping of T's is used in T-sounds where tapping might occur compared to when they are not.*

**Figure 5. T-tapping**



<sup>12</sup> These consist of T-sounds before vowels.



## 5.7 Norwegian Features

### 5.8 Norwegian Influenced R's

A feature that showed Norwegian influences in a singer's pronunciation was the way they pronounced R-sounds. These Norwegian influenced R-sounds appeared quite rarely, but often enough for me to notice a pattern. Table 9. shows these R-sounds and how much they were pronounced. Figure 6. shows the same. We can see that the numbers are very low. I have put together the R's found in standard varieties in one group. If I had not, these would be highlighted and the table would show American and British features more than the possible influence from Norwegian dialects. Sverre Kjelsberg uses the alveolar tap /ɾ/ 2% of the time and one can find this in words like *her* and *sure*. This is a feature common in Northern Norway (Foldvik 2017: accessed April 1 2017), so it is likely that this influence comes from his Norwegian dialect. The sound is even more widespread in Eastern Norway (Foldvik 2017: accessed April 1 2017), and Jahn Teigen pronounces the sound even more than Kjelsberg, Teigen pronounces it 4% of the time. Morten Harket pronounces it 1% of the time, but he only pronounces it later in his career. Hans Erik Dyvik Husby also pronounces this sound 1% of the time. Husby, like we saw in the General Observations chapter, also pronounces uvular trill /ʀ/ and trill-R's /ɾ/, but as I wrote in chapter 4.5, he most likely does this for comedic effect, or trying to appeal to German fans rather than being influenced by Norwegian dialects where these sounds are common. The same thing could possibly be said about Alex Rinde. He only uses the /ɾ/ in the song "Rubber Rubbish", but the pronunciation of the two words in the title makes the song stand out. Why Rinde pronounces *rubber* and *rubbish* with a trill is uncertain. I have always thought it was something done as a novelty feature and trying to pronounce a British dialect rather than an influence from his own, even if the trill-R is the R used in Sunnmøre (Foldvik 2017:, accessed April 1 2017) and therefore most likely Rinde's own dialect. The trill-R is associated with Scottish English, but it has become less common in Scotland (Press Association 2015: accessed 1 April 2017) and both Wells and Stuart-Smith state the trills as unusual in Scottish dialects (Stuart-Smith 2008: 65); Wells 1982: 10–11; in Stuart-Smith 2008: 65). The fact that it only occurs in one song and in two words makes it clear that it is not a common feature in Rinde's English, if it is an influence from his own dialect it is strange that it only occurs in these two words especially when they are highlighted

so much in the song. This highlighting could be used as an argument that he is pronouncing the trill R deliberately and it is not an accidental influence from his own dialect. I found no Norwegian influences in either Marit Larsen or Ida Maria's R-pronunciations.

**TABLE 9. Norwegian Influenced R's**

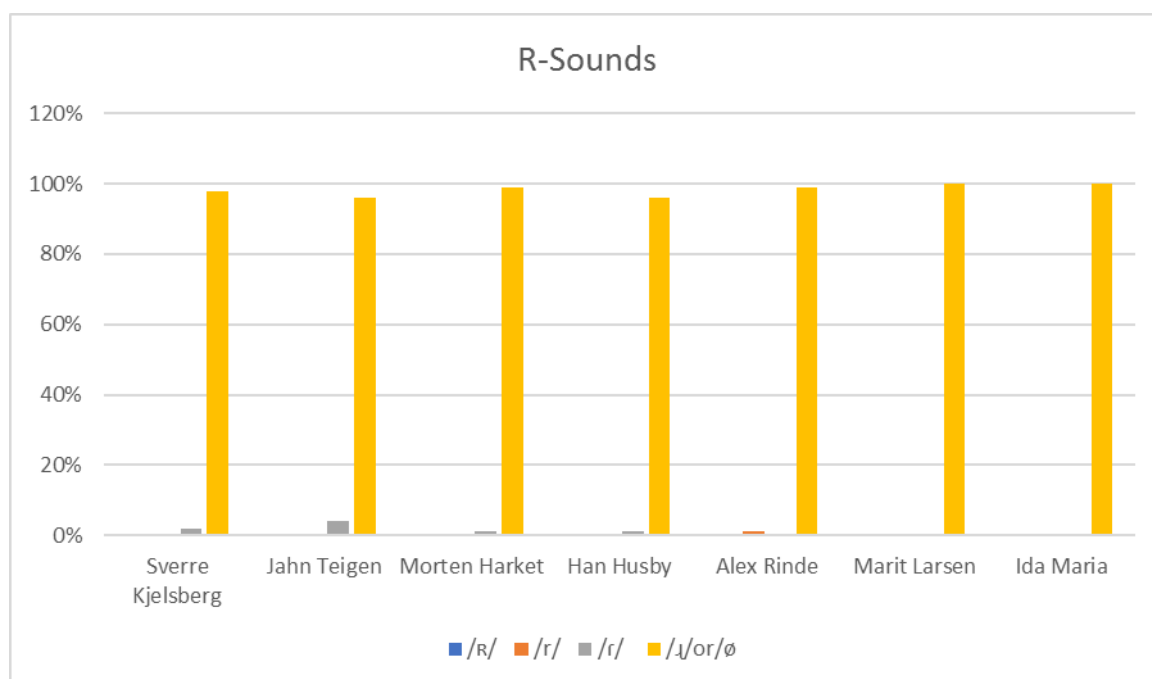
	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
/R/	0	0	0	17	0	0	0
/R/ (%)	0%	0%	0%	2.5%	0%	0%	0%
/r/	0	0	0	3	4	0	0
/r/ (%)	0%	0%	0%	0.5%	1%	0%	0%
/ɾ/	9	21	7	8	0	0	0
/ɾ/ (%)	2%	4%	1%	1%	0%	0%	0%
/ɹ/or/ø/ <sup>13</sup>	492	470	591	639	306	945	611
/ɹ/or/ø/ (%)	98%	96%	99%	96%	99%	100%	100%
All R's	501	491	598	667	310	945	611

*This table shows the R-sounds that I have detected that are common to find in Norwegian dialects and how often they occur compared to the R-sounds of the standard varieties of English.*

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<sup>13</sup> These are put together to highlight the Norwegian deviations that are being sung. A table of post-vocalic-R is found in chapter 5.3.

**Figure 6.0 Norwegian Influenced R-Sounds**



### 5.9 Pronouncing /d/ for /ð/

The second Norwegian feature I found prominent was using /d/ instead of /ð/ like one can see in Table 10.. In Figure 7. we also see more variety in the numbers than in the R-sounds. Sverre Kjelsberg had most occurrences of using /d/ for /ð/ 35% of the time. Most of these occurrences are in words that start with *th* like *this*, but they are also found in the word *with*<sup>14</sup>. Jahn Teigen had the second most occurrences and used /d/ for /ð/ 21% of the time. Teigen pronounced the /d/ in the words *that* and *there*. Morten Harket only had one occurrence and that was in the word *this*. Hans Erik Dyvik Husby pronounced the /d/ for /ð/ 16% of the time, he did so in words like *the* and *theirs*, but also in the word *leather*. Alex Rinde only pronounced this feature 2% of the time and only in the word *that*<sup>15</sup>. Marit Larsen did not pronounce this feature at all. Ida Maria pronounced /d/ instead of /ð/ 17% of the time.

<sup>14</sup> This word can also be pronounced using a /θ/.

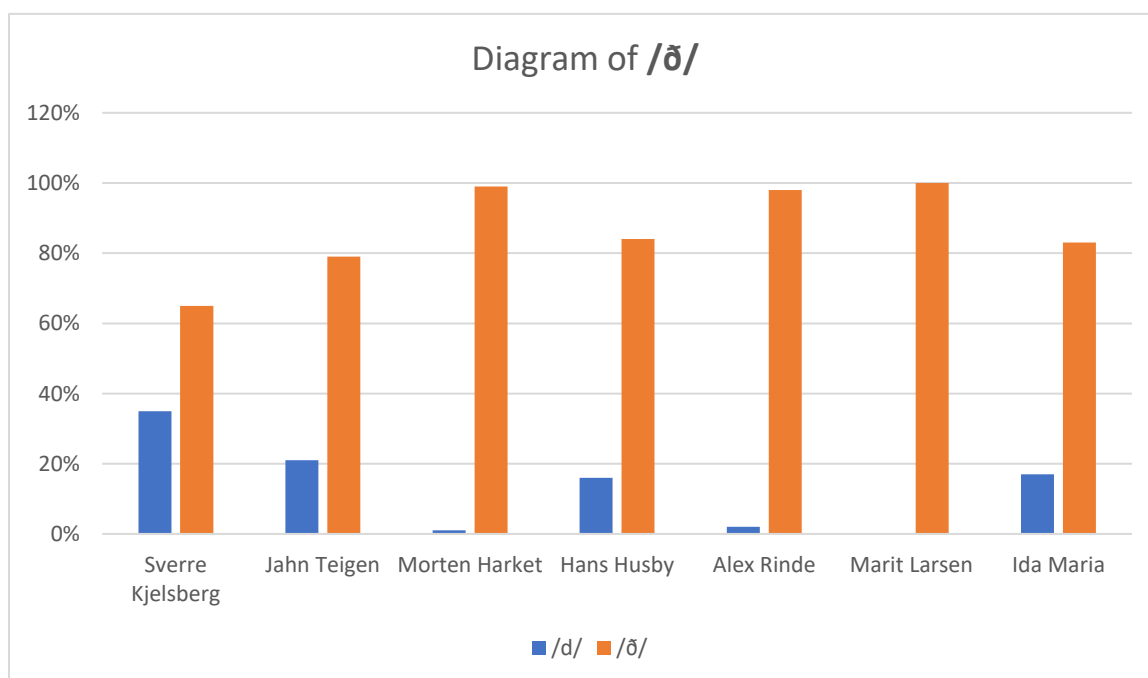
<sup>15</sup> One of the times in *that's*.

**TABLE 10. Pronouncing /d/ for /ð/**

	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
/d/	41	24	1	18	2	0	5
/d/ (%)	35%	21%	1%	16%	2%	0%	17%
/ð/	76	89	109	93	87	360	124
/ð/ (%)	65%	79%	99%	84%	98%	100%	83%
All <sup>16</sup>	117	113	110	111	89	360	129

*This table shows the frequency of the singers using /d/ instead of /ð/ in words like the, they, that and leather.*

**Figure 7. Diagram of /ð/**



<sup>16</sup> Meaning all the sounds that would usually be pronounced as /ð/.

## 5.10 Devoicing /z/

One of the most common Norwegian features is devoicing the /z/ sounds. Table 11. shows how much each of the singers devoices the /z/, and Figure 8. shows the same as a diagram. Sverre Kjelsberg devoiced 25% of the /z/ sounds and Jahn Teigen devoiced 22%. Morten Harket only devoiced 3% and here showed a pronunciation closer to the target language than the two earlier singers. Hans Erik Dyvik Husby devoiced 34% of the /z/ sounds and was the singer that overall devoiced the most. The three most recent singers<sup>17</sup> all devoiced 10% or less. Alex Rinde devoiced 10% of the /z/ sounds, while Marit Larsen and Ida Maria both devoiced 5%. Harket was overall the singer that devoiced the least.

**TABLE 11. Devoicing /z/**

	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
/z/	55	89	217	59	79	45	199
/z/ (%)	75%	78%	97%	66%	90%	95%	95%
/s/	18	35	6	30	9	7	11
/s/ (%)	25%	22%	3%	34%	10%	5%	5%
All <sup>18</sup>	73	126	223	89	88	52	210

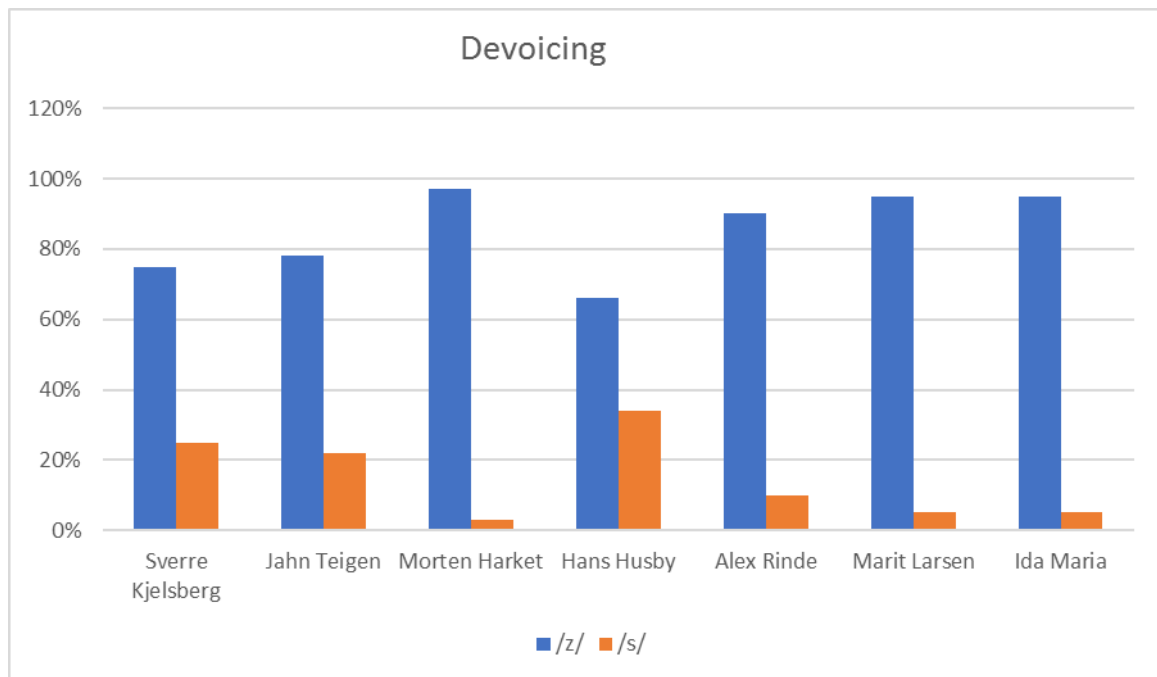
*This table shows how much the singers have used /s/ instead of /z/.*

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<sup>17</sup> Meaning; the three singers that started their careers most recently.

<sup>18</sup> Meaning all the sounds that would usually be pronounced as /z/.

**Figure 8. Devoicing of /z/**



### 5.11 Hypercorrection of /s/

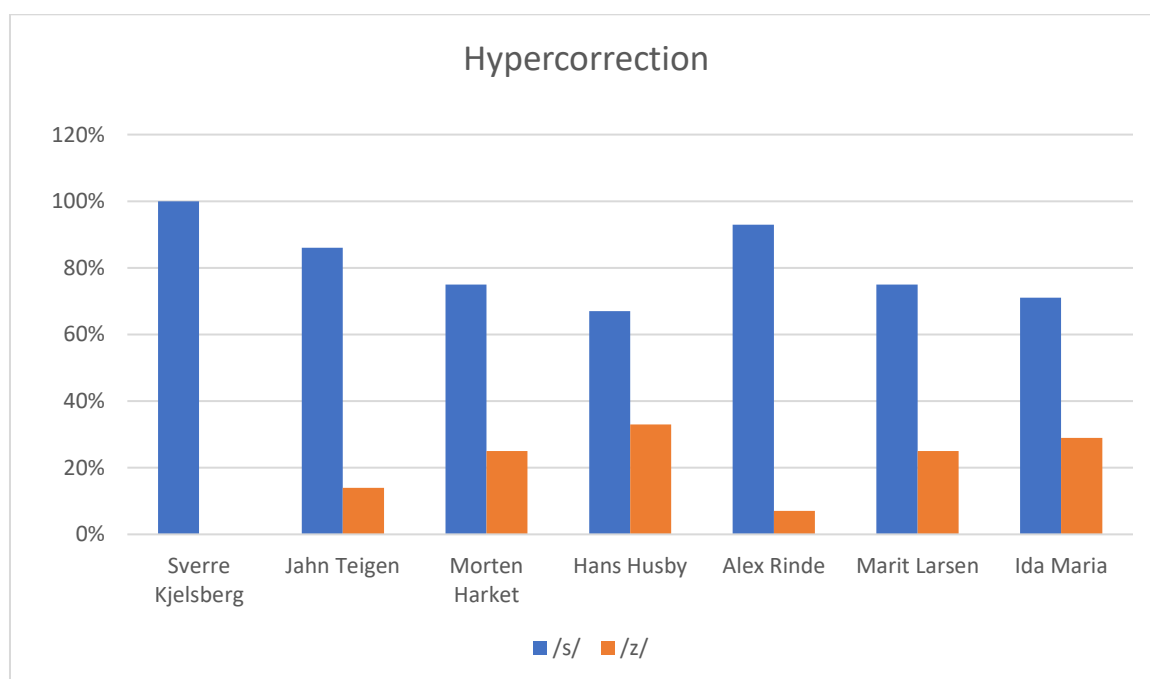
Another feature I have looked at is hypercorrection of /s/; pronouncing /z/ instead of /s/. Table 11. and Figure 9. above show how much this occurs in each singer's pronunciation. We can see that Sverre Kjelsberg hypercorrects none of the /s/ sounds. Jahn Teigen hypercorrects 14%. Morten Harket hypercorrects 25%. Hans Erik Dyvik Husby, who also was the one who devoiced the most, was the one who hypercorrected most of the /s/ sounds with 33%. Alex Rinde only hypercorrects 7%. Marit Larsen hypercorrects 25% and Ida Maria hypercorrects 29%. It seems the trend is that the singers hypercorrect more than they devoice from the results I have found. Sverre Kjelsberg is the one who here stands out as he does not hypercorrect his /s/ sounds at all.

**TABLE 12. Hypercorrection of /s/**

	Sverre Kjelsberg	Jahn Teigen	Morten Harket	Hans Husby	Alex Rinde	Marit Larsen	Ida Maria
/s/	72	63	62	32	136	45	30
/s/ (%)	100%	86%	75%	67%	93%	75%	71.%
/z/	0	10	20	16	10	15	12
/z/ (%)	0%	14%	25%	33%	7%	25%	29%
All <sup>19</sup>	72	73	82	48	146	60	42

*This table shows how much the singers have used /z/ instead of /s/.*

**Figure 9. Hypercorrection of /s/**



<sup>19</sup> Meaning all the sounds that would usually be pronounced as /s/.

## 5.12 Morten Harket's Shift

Like we saw earlier, there is a huge difference in the American and British features in Harket's singing from *Hunting High and Low* in 1985 and to *Lifelines* in 2002. When it comes to post-vocalic R's one can see a very clear shift between the two albums. Figure 10 and Table 13 show this shift. On *Hunting High and Low*, Harket only pronounced a post-vocalic R in the word *turn*. On *Lifelines*, there are 68 instances of pronouncing post-vocalic R's. On *Lifelines*, he still pronounced post-vocalic R's as /Ø/ more than he actually pronounced them, but the difference had decreased and 180 instances of /Ø/ pronunciation and 83 of pronouncing the R.

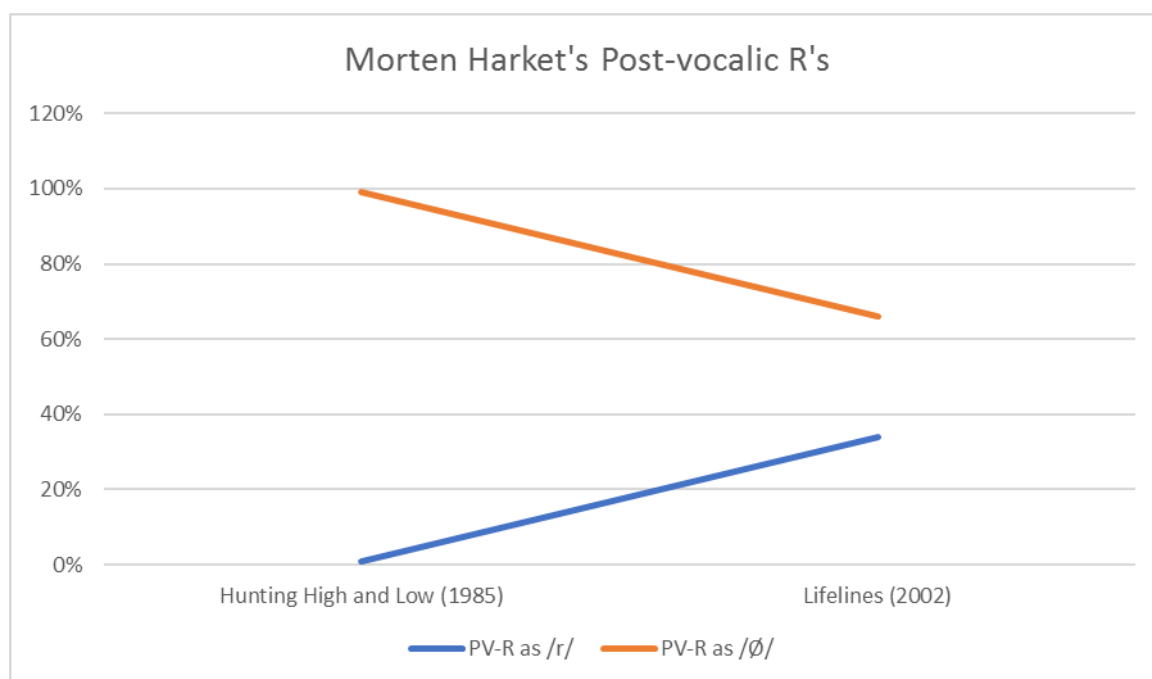
**TABLE 13. Morten Harket's Post-vocalic R's**

	<i>Hunting High and Low</i> (1985)	<i>Lifelines</i> (2002)
Pv as /r/	1	68
Pv as /r/ (%)	1%	34 %
Pv as /Ø/	83	130
PV as /Ø/ (%)	99%	66%
All Pv	84	198

*These are the raw numbers and percentages that show the shifts between these albums.*



**Figure 10. Morten Harket's Post-vocalic R's**



*This diagram shows the shift in post-vocalic R's between the two albums on this feature.*

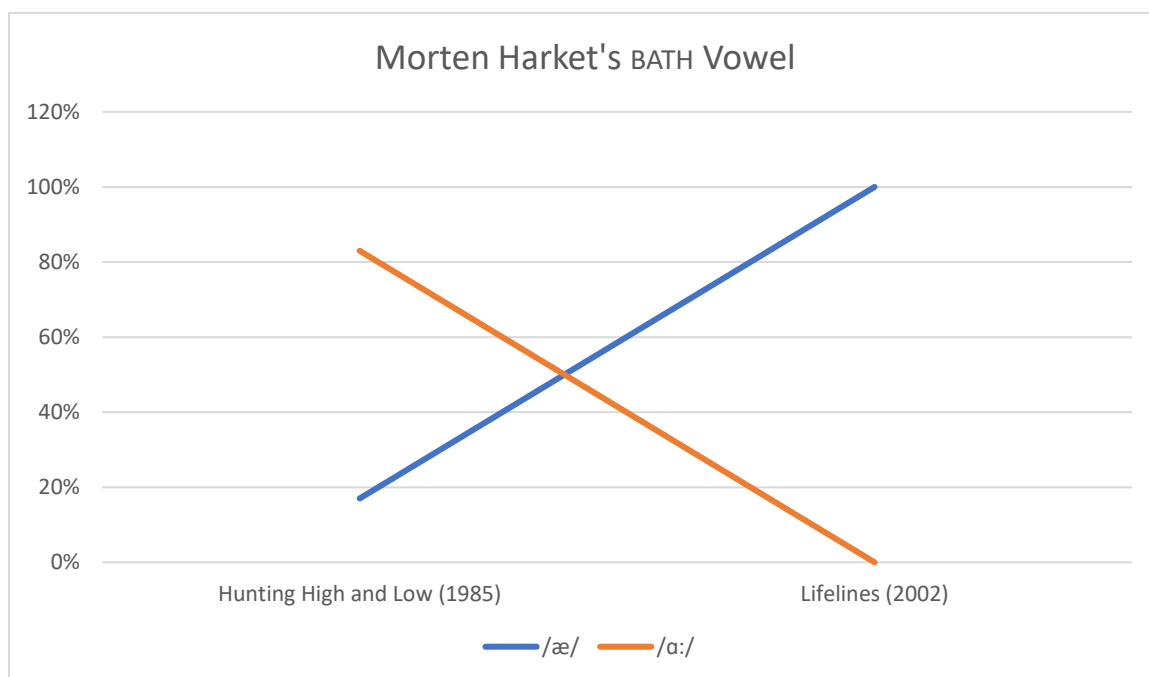
The biggest shift happened in the BATH vowel. We can see this progression in Figure 14. On *Hunting High and Low*, there was only one instance of using /æ/ in this vowel and it was in the word *after*. He pronounced the vowel as an /ɑ:/ 26 times on the album, including another instance of *after*. On *Lifelines*, he pronounced no word in this class with /ɑ:/ and five instances of using /æ/ in the words *can't* and *afternoon*, so there are very few instances of words in this set of words in general. Percentagewise it is a huge shift from British features toward American features.

**TABLE 14. Morten Harket's BATH Vowel**

	<i>Hunting High and Low (1985)</i>	<i>Lifelines (2002)</i>
/æ/	1	26
/æ/ (%)	17% <sup>20</sup>	100%
/ɑ:/	5	0
/ɑ:/ (%)	83%	0%
All	6	26

*This table shows the raw numbers and percentages showing the shifts between the albums.*

**Figure 11. Morten Harket's BATH Vowel**



<sup>20</sup> Only on the word *after*.

*This diagram shows the shift in the BATH vowel between the albums on this feature.*

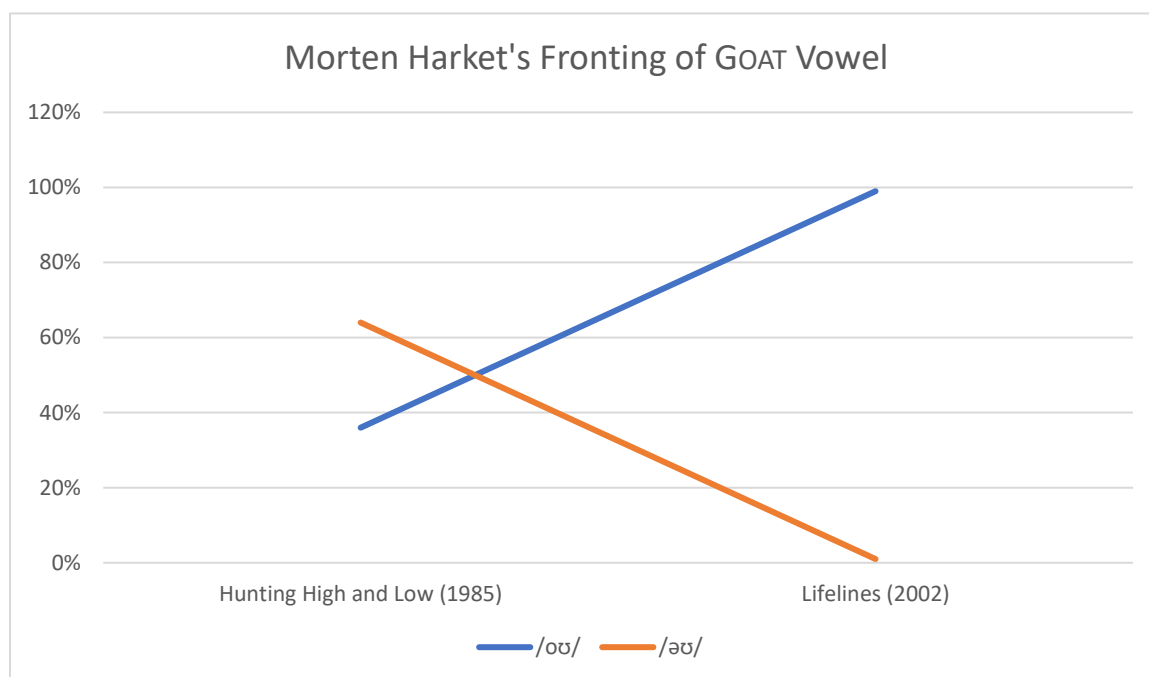
Looking at Harket's pronunciation of the GOAT vowel, I find that the differences have increased between the two albums. Again, we see tendencies of him shifting toward more American features. Figure shows the progression between the two albums. On *Hunting High and Low*, he would pronounce words like *don't* and *show* (both in the song "And You Tell Me") with /oʊ/ and 13 times as a total. And pronounce /əʊ/ in the word *low*, as well as words like *alone* and *own*, with a total of 23. On *Lifelines*, he would pronounce the /əʊ/ only in the word *alone* in just one token. And pronounce the vowel with /oʊ/ 67 times in words like *know*, *no* and *don't*.

**TABLE 15. Morten Harket's Fronting of GOAT Vowel**

	Hunting High and low (1985)	Lifelines (2002)
/oʊ/	13	67
/oʊ/ (%)	36 %	99%
/əʊ/	23	1
/əʊ/ (%)	64%	1 %
All	36	68

*This table shows the raw numbers and percentages that shows the shifts between the albums on this feature.*

**Figure 12. Morten Harket's Fronting of GOAT Vowel**



*This diagram shows the shift in the GOAT vowel between the albums.*

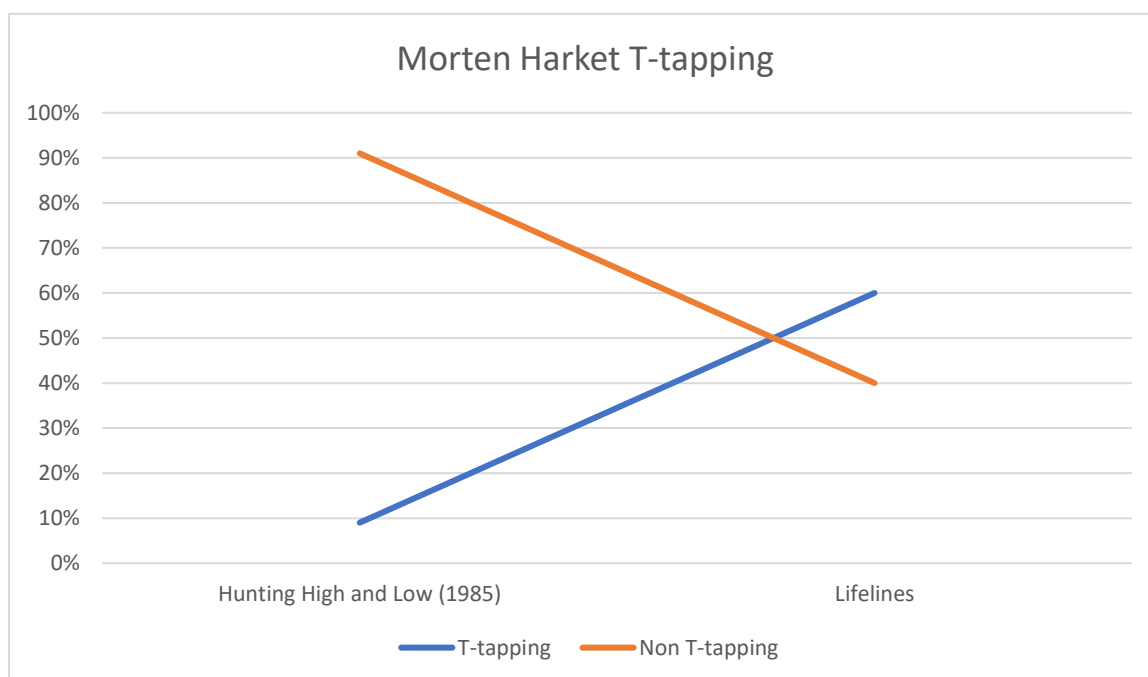
When it comes to T-tapping we can see the varieties even out. Figure 13. shows the progression. On *Hunting High and Low*, Harket would only pronounce the word *better* with a tapped T and this only occurs once. One can find him not tapping possible T's in words like *got* and *heart*. There are 10 instances of not tapping. On *Lifelines*, he taps more than he does not. He does not tap the same words; *got*, and *heart* when they appeared pre-vocalically. He does tap the words like *water* and *little*. Tapping does occur more than it does not when possible, which is a huge shift from almost no tapping at all. Even if there are only 11 possible taps on *Hunting High and Low* and 10 on *Lifelines*, it is the most even total of possible occurrences of one feature and the feature where we maybe see the shift most clearly.

**TABLE 16. Morten Harket's T-Tapping**

	Hunting High and Low (1985)	Lifelines (2002)
Tapping	1	6
Tapping (%)	9%	60%
Non tapping	10	4
Non tapping (%)	91%	40%
All	11	10

*This table shows the raw numbers and percentages showing the shifts between the album on this feature.*

**Figure 13. Morten Harket's T-Tapping**



*This diagram shows the shift in T-tapping between the albums.*

So, what we have seen in all these features except post-vocalic R's was that Harket went from using dominantly British pronunciations and shifted toward American pronunciation. Even when it came to post-vocalic R's Harket had a huge increase in pronouncing the post-vocalic R's, and therefore also shifting towards American pronunciation. Even though he still pronounces the postvocalic-R's as /Ø/ more than as /r/ the shift is still the larger shift than in all the other features.

## 6.0 Discussion

### 6.1 Norwegian Influences and Features

As we can see in the analysis, the only Norwegian feature that was found in all the singers was the devoicing of /z/ feature. Hypercorrection of /s/ is an interesting feature because we in many ways see a steady increase.<sup>21</sup> The oldest singer Kjelsberg hypercorrects no /s/ sounds and youngest singer Ida Maria is apart from Husby the one who hypercorrects the /s/ the most. This means that this one could suggest that this is a Norwegian feature that have developed as English as Norwegians have become more exposed to English rather than the opposite. Of course, this is just a tendency in the findings in my study, that consists of approximately two albums by seven singers and does not represent every singer or speaker from Norway. This makes sense as someone who hypercorrects is often someone who tries to sound as correct as possible and hypercorrection of /z/ standing out as different from the other features shows that this is a feature the more fluent speakers are more likely to hypercorrect. The other three features have decreased with the years. Apart from Harket, who had very few occurrences of Norwegian features (except hypercorrection) and Ida Maria who pronounced /ð/ as /d/ more than many of the other singers, we can see clear patterns in the three features that were not hypercorrection that there is a decrease from the oldest to the younger singer. Husby is also a deviation from this curve, as he is the one with the most occurrences of the majority of the Norwegian features.

Born in 1946 and 1949, one can assume that both Kjelsberg and Teigen attended school way before “grunnskoleloven” and the M-74 plan. Considering this, we cannot even be sure that they were taught English in school. If we are going by age and the year a model was introduced<sup>22</sup>, we can assume that Harket, Husby and Rinde attended school during the M-74 plan and Larsen and Ida Maria must have started school during the M-87 plan and still been in school during L7. In all the Norwegian features, we see a difference between the singers who based on their year of birth attended school before 1969 and those who attended after school after. When it comes to devoicing of /z/, /d/ for /ð/ and using /t/, Teigen and Kjelsberg had most occurrences. When it comes to hypercorrection of /s/, they had least. There is, however,

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<sup>21</sup> Even if Harket and Husby hypercorrect more than Rinde and so on.

little difference between the singers who attended school during the M-74 plan and later plans, except for when it comes to R's, Larsen and Ida Maria pronounce none of the Norwegian influenced R's.

## 6.2 American and British Features and Hybridization

In the four features I looked at in the analysis chapter, the majority of the singers tended to lean toward American pronunciations. Many of these features were the same features Trudgill mentioned when he wrote about English singers trying for an American pronunciation, the “pop-song pronunciation”. The difference is of course that the English singers tried to sing in a dialect different from their own, but within the same language, while the Norwegian singers sing in an entirely different language, but they are still aiming for the same dialect using the same features. Another noticeable tendency was that the Norwegian singers tend to mix up American and British features, even in one word. Ida Maria pronounced the word *cure*, as she pronounces it as /kjɔ:r/. Teigen does the same in the song “My Heart Is My Home” when he pronounced the word *heart* without a post-vocalic R, but with a tap on the T and Kjelsberg doing the same in the word *better*. I referred to this type of pronunciation as a hybrid in an earlier chapter. We also see examples of singers pronouncing sets of words and individual words differently in different songs or even in the same song and this inconsistency also adds to this hybridization of different Englishes. It could be argued that such hybrids could be indications that the singer is a non-native speaker of English.

## 6.3 Why Sing in English?

We have seen that many Norwegian singers sing in English, but it is also an important question to ask “why”. Lie (2004) gives some potential reasons for Norwegian singers to sing in English rather than Norwegian. Lie interviewed several Norwegian artists about the issue. The reasons were that they wanted to imitate the singers who had inspired them; their idols, and be part of an international community and musical tradition. Others stated the language itself as a reason. That the rhythms and melody you find in the English language are more

compatible with rock and pop music and that English already has lyrical clichés available and there is already an established vocabulary that goes along with the music. English also, according to poet and songwriter Håvard Rem, has more vowel-sounds than consonants and more monosyllabic words that make it simple to use the language in pop songs, simple because it flows better. Morten Harket said that there is something magic about not fully understanding the language a song is written in, that a listener picks up the words of a song phonetically, even if they do not understand what is being sung and that actually understanding song lyrics might make the listener focus more on the content rather than the way the song sounds phonetically. Another reason is that it is simpler to express emotions in a language that is not one's own. If a singer takes on a part or an alter ego when singing, it is easier to do this if you sing in another language. Other reasons were globalization and wanting to be successful outside of Norway. Sverre Kjelsberg's old bandmate in the Pussycats, Trond Graff, claimed the drive behind an artist is to find the crock of gold at the end of the rainbow and achieve success and that you cannot sell records in Spain if you sing in Norwegian. So, it seems the reasons that singers themselves give are similar to what I have written earlier, that Norwegian singers want to reach an international audience, English is a prestigious language and singers want to sound like their idols and use the language they use (Lie 2004: Accessed 17.04.2017).

Relating this to Bell's theory it makes sense that the singers are aiming for more American dialects as America still dominates western culture. If the singers are inspired by American singers, it also makes sense that they would in some way try to emulate their idols' or role models' pronunciations. In that way, the singers are not only looking for an audience, but they are also an audience themselves, so they are in the middle between their own audience and their source of inspiration. Singing in a language that is not their own language also makes it so that they are often targeting an external audience, if they are trying to appeal to an international audience. It is also possible that they are aiming for a Norwegian audience that also are used to music in English and are not aiming for an external audience, but an audience with the same reference point who find English a better language for pop music, or an audience that finds English a more prestigious language. In that case, having a pronunciation with little Norwegian influence is probably preferable.

It basically depends on which audience the singers are trying to reach. If they are trying to reach a Norwegian audience only, but want to live up to a specific music tradition of English



speaking music, if they are trying to reach an audience with English as a first language or if they are trying to reach an international audience that might not have English as a first language either. In this case, the Norwegian influence might not be that problematic. If the audience they are aiming for is an EIL one, we can see from the Lingua Franca Core that the singers will be understood even if they do not always pronounce the native pronunciation of /ð/. Even if the singers are aiming for a first-language English speaking audience, having a non-native accent might actually be something that is a favorable to the singers. In Bell (2011), we could see that something that made Marlene Dietrich stand out was her non-nativisms and that this could also be something positive, something that stood out against the regular first-language British and American singers (Bell 2011: 642). Of course, if we are talking about Dietrich's prime as a singer, this was another time than any of the Norwegian singers I am writing about in this thesis, but that does not mean that there is not a chance that many of the singers could have had success outside of Norway not in spite of, but because they had non-native accents.

In Moody (2006), it was said that it was common to mix language and play on words' ambiguity in different languages. We find a similar phenomenon in Husby's songs with Turbonegro. The song "Le Saboteur" from *Scandinavian Leather* is sung in French. "Imorgen skal eg daue" is sung in Norwegian, but with an English spoken-word introduction claiming the song is a "Norwegian folk song" (Seltzer, Kjærnes, Husby, Grønn, Calmeyer 1996)<sup>23</sup>. Like I mentioned in earlier chapters, the introduction is spoken in what I think could be a put-on German accent or an accent that plays on similarities between German and the Bergen accent. Husby says that the song is from "Bergen....Bergen Belsen", another highly offensive indication that he is trying to play on those similarities. In the English version of "I got Erection" Husby starts the song by saying "Ich bin geil" (meaning "I'm horny") (Seltzer, & Schreiner 1996). Both of these are from the album *Ass Cobra*, an album that was their first album that was primarily released on a German record label called Boomba (Discogs: accessed 04.30.2017). The album did not chart in Germany, but the fact that it was first released in Germany showed the underground popularity the band already must have had. The preceding album, *Never Is Forever*, also had many "Germanisms". Like the aforementioned pronunciation of *cars* in "Timebomb", and the titles "Übermensch" and "Pain in der arsch" (,

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<sup>23</sup> Whether this is an actual Norwegian folk song or if this is just a joke is uncertain, but I have not found any evidence of this song outside of this version. It is also credited to the band.

where the latter is a mix of German and English. The first album to actually chart in Germany and the highest charting album *Scandinavian Leather*, ironically had no German references, but a song sung in French.

Whether they are mixing in German phrases to appeal to a German audience or if they had a fascination with Germany and this resulted in success there is uncertain. Like we saw in chapter 1.6, the lyrical content of the band tends to be quite politically incorrect and with crude humor they explore taboo subjects. When we look at these “Germanisms”, this political incorrectness is taken to the extreme and it could then be argued that these are sung in German to avoid the discomfort of singing these lyrics in English or Norwegian. Germany is also an easy target when it comes to taboo subjects, such as pornography and Nazism or World War II. However, it was when they stopped using “Germanisms” they finally achieved commercial success in Germany. We can see that for A-ha that Harket shifting toward an American pronunciation did not result in chart success in America. In fact, like we saw in chapter 1.5, the band has not had a chart position on the Billboard since 1988 and the album where Harket had more American features was still a lot more successful in the UK compared to the US. It could be speculated that Harket did try to imitate an American pronunciation to regain their popularity in the US, but if so this was not successful. So, this shows that imitating an accent associated with a specific country does not equal having actual commercial success in said country. We can see the same with Larsen. She had an undoubtedly American pronunciation, but she still had more success in the UK at least according to the charts.

## **6.4 Further Research**

As this is a Master’s thesis that is written within a year, it cannot cover all aspects of this subject, so here are some suggestions for further research. As we could see in chapter 5.12, there was quite a shift in Morten Harket’s pronunciation from 1985 to 2002, and this thesis only shows the shift between two albums (*Hunting High and Low* and *Lifelines*). An idea for further research could then be to listen to all Harket’s albums and see when this shift actually started and its progression over time. It could also be interesting to listen to concert recordings of the “pre-American” songs and see how these songs are pronounced live. As most of the songs I have listened to in the thesis are studio recordings, it could be also an interesting idea to compare these recordings to live performances, and this goes for all the singers.

Ida Maria's album *Scandalize My Name* is an album with her interpretations of old spirituals and civil rights songs and these are associated with African American culture. It could then be interesting to see if there are changes between her older albums and *Scandalize My Name* and if she tries to adopt AAVE features.

Since this thesis only involves seven singers and maximum three of their albums it is impossible to say that these singers represent all Norwegian singers or Norwegians for that matter. So for further research one could try to research more singers or do a study on Norwegians in general to see if the patterns in my thesis are repeated.

## **7.0 Summary and Conclusion**

In the course of writing this thesis I have listen to songs by seven Norwegian singers from several decades and analyzed their English pronunciations. The singers I have looked at have been Sverre Kjelsberg, Jahn Teigen, Morten Harket, Hans Erik Dyvik Husby, Alex Rinde, Marit Larsen and Ida Maria Sivertsen. As a background for the thesis I have looked at the difference between American English and British English and I have also looked at Norwegian and features and influences. When it came to Norwegian features and influences there were not much relevant literature, but Nilsen (2010) and Johannessen (1979) gave great examples of possible features Norwegian second language speakers of English can have in their pronunciations. I have also looked at Jenkins (2000) and the Lingua Franca Core, a phonological core for international speakers of English that had the purpose of one's language being intelligible rather than sounding like a native speaker. I have also explored the sociolinguistic background of accents in singing with Trudgill (1983), Simpson (1999) and Morrissey (2008) that showed that British singers often aimed for American pronunciations, but that sometimes in the case of the Monkees (more specifically Micky Dolenz) and Jefferson Airplane, American singers also sometimes aimed for British pronunciations. In Bell (1991) we could find the theories of Audience Design and speech accommodation and that speakers often try to imitate the language of their audience and shift their speaking style accordingly.

From my own research, it was found that Norwegian singers also often aimed for American pronunciations, but most of them would use a trans-Atlantic hybrid especially when it came to post-vocalic R's and there was little consistency in this particular feature. The only singer that stayed consistent was Larsen, but stayed true to General American post-vocalic R's. The singers all had some of the Norwegian influences and features found in Nilsen and Johannessen, but except for hypercorrection of /s/, these almost steadily increased, whereas the /s/ hypercorrection in many ways increased. After observing general features found in these songs I picked out four features that showed differences between American and British features as well as four features that showed Norwegian influence to analyze. The most peculiar find in my research was the shift in Harket's pronunciation from 1985 to 2002. He went from using primarily RP pronunciation and shifted toward General American in all the features that I looked at.

What can be concluded in my findings is that, in some ways, my hypothesis that the singers would have less Norwegian influence the younger they are and sing more in a standard dialect was true. Even if most of them often used hybrid forms. The anomaly was Husby, who often was the singer that had most Norwegian influence, even /s/ hypercorrection. Husby also often used German features and mixed in German words. This is either to appeal to German fans or due to a fascination with taboo subjects that are associated with Germany. Further research that could be done could be looking at Ida Maria Sivertsen's pronunciation on her spirituals album *Scandalize My Name* and see if she used any AAVE features or see when Morten Harket started shifting toward American English. One could also do a larger study on Norwegian singers to see if the pattern is repeated or if we find the same patterns in the general population. It could also be interesting to compare the studio recordings to live recordings. This is something that could be interesting for all the singers, as studio recordings often are done with many takes, but live recordings, unless altered afterwards, are just live with one chance.



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## **APPENDIX: The Songs Used in the Thesis**

### **Sverre Kjelsberg**

**Album: *Psst. Psst.. (Psst)* (The Pussycats) International Polydor Production – 623 013,  
1966 re-issue: Karussel- 551 411-2, 1995 (with the extra psst)**

Just a Little Teardrop (Trond Graff)

Let Me Stay with You Forever (Sverre Kjelsberg/Friedel Brandt)

What I know (Trond Graff)

Purdy Patsy (Trond Graff)

Baby Baby (Trond Graff)

Little Sue (Trond Graff)

Don't Love Me (Trond Graff)

Love Me Tonight (Trond Graff)

So Sorry (Trond Graff)

Bonus track: Danny (Fred Wise, Ben Weisman) (Elvis Presley cover)

**Album: *Mrr... Mrr (Mrr)* (The Pussycats), International Polydor Production – 623 020,  
1966. Re-issue: Karussel-551 410-2, 1995**

Why Have We to Wait (Trond Graff)

Song (Trond Graff)

Take a Plane (Trond Graff)

They Say (Trond Graff)

I'm Going Home (Trond Graff)

You May See, – Me (Trond Graff)

The Craftsman (Trond Graff)

True True Lovin' (Trond Graff)

Travellin' (Trond Graff)

Bonus track: The Last Time (Mick Jagger/Keith Richards) (The Rolling Stones cover)

Bonus track: Cottonfields (Cotton Fields) (Huddie Ledbetter) (Lead Belly cover)

## **Jahn Teigen**

### **Single: “Wishes” (The Enemies), Artistslottet – ASL 1, 1967**

Wishes (Jahn Teigen/John-Erik Holtan)

### **Album: *Quiche Maya* (Popol Vuh) Polydor-2382 038, 1973**

Queen of All Queens (Arne Schulze)

Dark Nights (Jahn Teigen)

Mrs. Randalie (Arne Schulze)

Music Box (Arne Schulze)

Yesterday (Arne Schulze)

Milk-White Satin-Dressed Departure (Arne Schulze, Thor Andreassen)

Between You and Me (Pete Knudsen, Thor Andreassen)

Get Up (Popol Vuh)

### **Album: *This Year’s Loser* (Jahn Teigen), RCA Victor- PL 40028, 1978**

Shock Treatment (Jahn Teigen/Herodes Falsk)

On the Tip of My Tongue (Jahn Teigen/Herodes Falsk)

They Don’t Clap Losers (Jahn Teigen/Herodes Falsk)

Wheel of Love (Jahn Teigen)

Break It Up (Jahn Teigen/Herodes Falsk)

Mile After Mile (Kai Eide/David Cooper (translator))

I’ll Give It Up (James Hollingworth)

Join the Clowns (Jahn Teigen/Herodes Falsk)

Back in Paris (Jahn Teigen/Herodes Falsk)

Sack That Jacques (Jahn Teigen/Thor Greni)

Still My Mother’s Child (Jahn Teigen)

### **Melodi Grand Prix contribution 2004 (Jahn Teigen)**

My Heart Is My Home (Jahn Teigen/ Anita Skorgan/ Jan Vincents Johannessen)

**Morten Harket**

***Hunting High and Low (A-ha), Warner Bros. Records- 925 300-1, 1985***

Take on Me (Pål Waaktaar/Magne Furuholmen/Morten Harket)

Train of Thought (Pål Waaktaar)

Hunting High and Low (Pål Waaktaar)

The Blue Sky (Pål Waaktaar)

The Living Boy's Adventure Tale (Pål Waaktaar/Morten Harket)

The Sun Always Shines on T.V (Pål Waaktaar)

And You Tell Me (Pål Waaktaar)

Love Is Reason (Pål Waaktaar/Magne Furuholmen)

I Dream Myself Alive (Pål Waaktaar/Magne Furuholmen)

Here I Stand and Face the Rain (Pål Waaktaar)

***Get Ready to Be Boyzvoiced (Boyzvoice album), Mercury(Universal) – 542 935-2, 2000***

Spy Me At Noon (Espen Eckbo/Henrik Elvestad/The Dude)

***Lifelines (A-ha album), WEA Records- 0927 44849-2, 2002***

Lifelines (Magne Furuholmen)

You Wanted More (Magne Furuholmen/Morten Harket)

Forever Not Yours (Magne Furuholmen/Morten Harket/Ole Sverre Olsen)

There's a Reason for It (Paul Waaktaar-Savoy)

Time and Again (Paul Waaktaar-Savoy)

Did Anyone Approach You (Paul Waaktaar-Savoy)

Afternoon High (Paul Waaktaar-Savoy)  
Oranges on Appletrees (Magne Furuholmen/Morten Harket)  
A Little Bit (Paul Waaktaar-Savoy)  
Less Than Pure (Paul Waaktaar-Savoy)  
Turn the Lights Down (Magne Furuholmen/Morten Harket)  
Cannot Hide (Morten Harket/Ole Sverre Olsen/Martin Landquist)  
White Canvas (Magne Furuholmen)  
Dragonfly (Magne Furuholmen)  
Solace (Magne Furuholmen)

### **Hans-Erik Dyvik Husby**

**Album: *Never Is Forever* (Turbonegro) DogJob Records – apclps 2001, 1994. Re-issue: Scandinavian Leather Recordings – CKV-CD-4825, 2007**

Letters from Your Momma (Turbonegro)  
Suburban Prince's Death Song (Turbonegro)  
Übermensch (Turbonegro)  
I Will Never Die (Turbonegro)  
No Beast so Fierce (Turbonegro)  
Destination: Hell (Turbonegro)  
Timebomb (Turbonegro)  
Pain In Der Arsch, Pocket Full Of Cash (Turbonegro)  
Hush, Earthling (Turbonegro)  
Nihil Sleighride (Turbonegro)  
(He's a) Grungwhore (Turbonegro)  
Black Chrome (Turbonegro)  
Oslo Bloodbath pt. II (Turbonegro)  
Kick It Out (Turbonegro)

**Album: *Ass Cobra* (Turbonegro) Boomba Rec – boomba 001-1, 1996**

I Got Erection (Thomas Seltzer/ Knut Schreiner)

Imorgen skal eg daue (Turbonegro)

**Album: *Scandinavian Leather* (Turbonegro) Burning Heart Records – BHR 169-1, 2003**

Wipe It Till It Bleeds (Turbonegro)

Gimme Some (Turbonegro)

Turbonegro Must Be Destroyed (Turbonegro)

Sell Your Body(To the Night) (Turbonegro)

Remain Untamed (Turbonegro)

Train of Flesh (Turbonegro)

Fuck The World (Turbonegro)

Locked Down (Turbonegro)

I Want Everything (Turbonegro)

Drenched in Blood (Turbonegro)

Ride With Us (Turbonegro)

**Melodi Grand Prix contribution (Hans-Erik Dyvik Husby)**

No One (Josefin Winther/Magnus Åserud Skylstad)

**Alex Rinde**

**Album: *What Kept You?* (The Margarets) Mercury(Universal) – 017 025-2, 2002**

Harbour Smiles (The Margarets)

Rubber Rubbish (The Margarets)

Audrey Hepburn Star Embrace (The Margarets)

How Can Someone with Such Beautiful Legs Get Feet So Cold? (The Margarets)

Alan Delon (The Margarets)

'67 (Ante Giskeødegård)  
Spoonful of Love (The Margarets)  
Doors Were Open (The Margarets)  
Last Night on Earth (The Margarets)  
Sound of Summer (The Margarets)  
Memory Lane (The Margarets)  
In Your Endless Night of Darkness (Alex Rinde)

**Album: *Look for Love* (The Margarets) Division Records, 2008**

Christmas In a Northern Town (Rune Berg)

**Single: “Always Looking for a Friendly Face” (GISKE) Redbrick Records, 2015**

Always Looking for a Friendly Face (Alex Rinde/Rune Berg)

### **Marit Larsen**

**Album: *Under the Surface* Virgin-00946 353372 2 8, 2006**

In Came the Light (Marit Larsen)  
Under the Surface (Marit Larsen)  
Don't Save Me (Marit Larsen/Peter Zizzo)  
Only a Fool (Marit Larsen/ Peter De Leon)  
Solid Ground (Marit Larsen)  
This Time Tomorrow (Marit Larsen)  
Recent Illusion (Marit Larsen)  
The Sinking Game (Marit Larsen/Kåre Christoffer Vestrheim)  
To an End (Marit Larsen/Egil Clausen)



Come Closer (Marit Larsen)

Poison Passion (Marit Larsen)

**Album: *When the Morning Comes* Virgin- 00946 353372 2 8, 2014**

Please Don't Fall for Me (Marit Larsen, Tofer Brown)

Faith & Science (Marit Larsen/Seth Jones)

I'd Do It All Again (Marit Larsen, Tofer Brown)

I Don't Want to Talk About It (Marit Larsen/Greg Holden)

Shine On (Little Diamond) (Marit Larsen, Tofer Brown)

Before You Fell (Marit Larsen, Tofer Brown)

Lean On Me, Lisa (Marit Larsen/Phillip LaRue)

Traveling Alone (Marit Larsen/Seth Jones)

Consider This (Marit Larsen/Seth Jones)

When the Morning Comes (Marit Larsen, Tofer Brown)

## **Ida Maria**

**Album: *Fortress Round My Heart* Nightliner, Universal Music- 602517693647, 2008**

Oh My God (Ida Maria Sivertsen)

Drive Away My Heart (Ida Maria Sivertsen)

Louie (Ida Maria Sivertsen)

I Like You So Much Better When You're Naked (Ida Maria Sivertsen)

Keep Me Warm (Ida Maria Sivertsen)

Forgive Me (Ida Maria Sivertsen)

Stella (Ida Maria Sivertsen)

Morning Light (Ida Maria Sivertsen)

Queen of the World (Ida Maria Sivertsen)

See Me Through (Ida Maria Sivertsen)

**Album: *Scandalize My Name* Kirkelig Kulturverksted – FXCD 421, 2016**

I'm Gonna Tell God All of My Troubles (Hall Johnson)

City Called Heaven (trad.)

Bear the Burden In The Heat Of The Day (trad.)

Fix Me Jesus (trad.)

On My Journey, Mt. Zion (trad.)

Sweet Little Jesus Boy (Robert McGimsey)

Scandalize My Name (trad.)

Deep River (trad.)

The End Of My Journey (trad.)

No More Auction Block For Me (trad.)

There's A Man Going Round Takin' Names (trad.)

Down To The River (trad.)

## Summary in Norwegian

Denne oppgaven har hatt som formål å undersøke norske sangeres engelsk uttale. Jeg har sett på engelsken til sangerne Sverre Kjelsberg, Jahn Teigen, Morten Harket, Hans-Erik Dyvik Husby, Alex Rinde, Marit Larsen og Ida Maria Sivertsen gjennom å høre ca. to plater av hver sanger. Jeg har også gjort sammenlignet analyse av de forskjellige artistenes uttale. Jeg brukte mye av 2016 på å høre på sangene og finne lignende undersøkelser. Jeg så både på amerikanske og britiske trekk og på norsk innflytelse og separerte mellom norsk innflytelse og forskjellene mellom standard amerikansk (GA) og standard britisk (RP) og så også på noen dialekter innenfor begge geografiske områder. De trekkene jeg analyserte når det kom til amerikansk/britisk var R-lyder som kom etter vokal, *tapping* av T, GOAT vokalen og BATH vokalen. De norske var R-lyder med norsk innflytelse, å uttale /d/ istedenfor /ð/, å uttale /s/ istedenfor /z/ og å uttale /z/ istedenfor /s/.

Det jeg kom frem til var at de yngre sangerne hadde mindre norsk innflytelse og rettet seg mer mot standard engelsk uttaler. Det var også veldig mye transatlantisk hybridisering i uttalen til de fleste av sangerne. Selv om amerikansk uttale dominerte. Av trekk med norsk innflytelse så øket å uttale /z/ for /s/ med tiden. Dette er en hyperkorleksjon, der man uttaler noe for å være korrekt, men man prøver for hardt å tilpasse seg et annet språk. Morten Harkets uttale forandret seg med årene. Fra 1985 til 2002 gikk uttalen hans i de fire trekkene jeg undersøkte fra å være veldig britisk til å bli mer amerikansk. Oppsummert ser man at amerikansk dominerer den engelske uttalen til norske sangere.

