

Bro gozh ma zadoù: language variation in the performance of traditional Breton songs

Pierre Faure

5644690

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ABSTRACT — This Bachelor's thesis explores the phonemic differences (dialectal variation, singing style) and the phonetic differences (allophonic variation) in performances of traditional Breton song in comparison to spoken Breton. Four participants have provided at least one spoken sample and two recordings of songs, totaling to a corpus of about an hour worth of audio material. With a rough phonetic transcription of this material, a comparison is made per participant between their speech and the two songs they perform. The findings suggest that the conservative nature of the transmission of traditional song allows these differences to be preserved, but further research is needed to confirm this.

I would like to thank the following people:

Da gentañ, ret eo din trugarekaat ar re o deus kemeret perzh er studi-mañ, rak hepdoc'h n'am
bije ket gallet labourat. Trugarez evit ho sikour, ho tisplegadennoù, ho pasianted ivez, ha
trugarez evel-just evit hor c'haozeadennoù e brezhoneg am eus gallet pleustriñ warnañ a
drugarez deoc'h.

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1. INTRODUCTION

Ask anyone in France what they think of when they hear *la Bretagne*: yes, the answer is *les galettes*, because we cannot forget local cuisine, but the second answer is probably something along the lines of Alan Stivell, Nolwenn Leroy, Tri Yann... In France, and to a lesser degree the rest of Europe, the Breton folk music revival has entered the modern musical landscape, with associations of a rough, barren landscape and regionalist singers, proud of their Breton heritage... For some, the sound of the *binioù* and *bombarde* is off-putting, but to some, including myself, the music sparked curiosity in the language and culture of the Bretons, which ultimately is the reason for this Bachelor's thesis.

It was during my stay abroad in Rennes that my friend Chams Bernard came to visit, and at the *Musée de Bretagne*, we both sat down in a rather dark booth, where a projector was quietly whirring, casting a video onto a black wall. The video was of a woman and her little son on her lap. She was being interviewed about her use of Breton at home, and whether she spoke it to her son. She responded with "I even sing to my little boy!", and then started to sing. Curiously, the word *mabig* 'little boy' was pronounced one way in her speech, and differently when she was singing.

Do people sing Breton differently than they speak it? This certainly seemed like the perception I encountered in personal communications: whenever I mentioned that 'people sing differently than they speak', all I received were responses in agreement.¹ The question is, however, whether this is only a perception based in wishful thinking, or whether the language in songs is demonstrably different from the spoken language.

This thesis primarily builds upon the findings in Chams Bernard's article, which I will discuss in the next chapter. In short, he discovered a dialect of Persian that is only preserved in the songs of Yazdi Zoroastrians, and which is different from the Persian dialect that they speak (although their mother tongue and most commonly used language is another one still, Gavruni). This is why this thesis focuses on traditional Breton songs: like the Yazdi Zoroastrian songs, they are passed down from generation to generation, have been sung for centuries, and could therefore preserve dialectal differences or archaisms.

¹ Personal communications with Hervé le Bihan, Dimitri Boekhoorn, Cédric Choplin, Paulus van Sluis, and of course my four informants and Chams Bernard.

In this thesis, I will try to answer the following research questions: when someone is singing a traditional song, does their Breton differ from when they are speaking? More specifically, do we find dialectal differences, archaisms, and singing styles (i.e. is the song performed with idiosyncrasies that are not dialectal or archaic, but must rather be classified as creative choices on the part of the performer)? And why might we find these differences? I will first present a theoretical background with the relevant literature on the subject, followed by the method and the analyses for each of the four participants. I will conclude with a discussion of all four of the informants' results, and finally, a short summary. The appendix, with the phonetic transcriptions and their (standardized) spelling in Breton, is available at the very end of the paper.

LIST OF ABBREVIATIONS

ALBB: <i>Atlas linguistique de Basse-Bretagne</i>	P2-B: <i>Participant #2 singing Dislounk tan</i>
Br.: <i>Breton</i>	P2-C: <i>Participant #2 singing Ma bro a zo duhont</i>
Bryth.: <i>Brythonic, Proto-British</i>	P3-A1: <i>Participant #3 talking about music</i>
Ch.: <i>Chapter</i> (when referring to a chapter in this thesis)	P3-A2: <i>Participant #3 telling a joke he heard in a bar in Morlaix</i>
Fr.: <i>French</i>	P3-B: <i>Participant #3 singing Gwerz Penmarc'h</i>
KLT: <i>Kerneveg, Leoneg, Tregerieg</i> : all Breton dialects except Vannetais.	P3-C: <i>Participant #3 singing E Garnsion</i>
L.: <i>Latin</i>	P4-A: <i>Participant #4 responding to a few questions</i>
OBr.: <i>Old Breton</i>	P4-B: <i>Participant #4 singing Ar soudarded a zo gwisket e ruz</i>
PCIt.: <i>Proto-Celtic</i>	P4-C: <i>Participant #4 singing Plaver</i>
P1-A1: <i>Participant #1 talking about the languages of Brittany</i>	NALBB: <i>Nouvel atlas linguistique de la Basse-Bretagne</i>
P1-A2: <i>Participant #1 talking about how she is doing</i>	Pr.B.: <i>Primitive Breton</i> (in Jackson 1967)
P1-B: <i>Participant #1 singing Du-hont àr ar mane</i>	v.: <i>verb</i>
P1-C: <i>Participant #1 singing Penglaouiged</i>	V.: <i>Vannetais</i>
P2-A: <i>Participant #2 talking about a book she read in university, Pevar mab Emon</i>	W.: <i>Welsh</i>

A MAP OF THE BRETON DIALECTS²



A map of the Breton dialects (Jackson 1967: 16). Aside from the cardinal winds, the abbreviations are: K. *Cornouaillais*, T. *Trégorrois*, HV. *Haut-Vannetais*.

² I use the names of the regions (Cornouaille, Léon, Trégor, Vannetais) and the dialects (Cornouaillais, Léonais, Trégorrois, Vannetais) interchangeably. The map above also does not represent the repartition of Brittany in all sources: Favereau 1997 uses more abbreviations and names more specific regions.

2. THEORETICAL FRAMEWORK

PREVIOUS AND CURRENT RESEARCH ON DIALECTAL LANGUAGE VARIATION IN SINGING PERFORMANCES

Past research on the subject of dialectal variation in the performance of songs is very scarce. Perhaps the most well-known example is a chapter³ in Trudgill's *On Dialect* (1983), in which he studies a number of British bands from the 1970's. That research was sociolinguistic in nature, and looked to explain in which situations these British bands would switch to an American accent. A follow-up study was carried out by Verhaar (2013), which focused on more contemporary material and across a bigger timespan. Both these authors have shown that some British artists (not all) would sing in a more American "hybrid" accent because the pop and rock music industry was biggest there:⁴ therefore, the language variation found in Trudgill and Verhaar is an entirely conscious, deliberate process with the prestige of American English being the main factor. Language variation in the performance of traditional song might also be a conscious process, but with a different motivation, namely 'because it was taught that way'.⁵

We should note that there are fundamental differences between Trudgill's and Verhaar's studies and mine: first, both these studies deal with songs that were sung by their authors, which means that the songs that they analyze have not been passed down like the majority of my corpus. Secondly, both authors are analyzing a switch between two specific dialects only, British English and American English, and give a sociolinguistic reason (class, prestige, creative choices) as to why they would choose to sing in a different accent. Rather, my research encompasses multiple dialects of Breton and looks to analyze what types of variation can be found. Why these types of variation exist will be discussed at the end of the thesis.

More recently, a forthcoming study by Chams Bernard uncovers that the people in Yazd that are of the Zoroastrian faith sing their songs in a different dialect than the one they speak; in fact, a dialect that is different from both Standard Persian and Yazd Persian.⁶ He concludes that this dialect survived as a sort of poetic language:

"This Persian dialect (or this mixture of Persian dialects), was probably already different from Standard Persian, and was consequently profoundly influenced by

³ Trudgill 1983: 140-61.

⁴ Trudgill 1983: 144.

⁵ As evidenced by personal communications with my informants (see the chapters on each participant).

⁶ Bernard (forthcoming).

Gavruni, and it possibly became the main Persian variety spoken by Zoroastrians. It was then used by Zoroastrian poets for literary works.”⁷

This study is, alongside my own, unique in the regard that it deals with dialectal forms that are retained in traditional song (in the case of Bernard, he deals with a dialect which exhibits archaisms, in comparison to Modern Persian). This thesis differs from Bernard’s paper, however, in the fact that my corpus consists of participants from multiple dialects, and that these participants sing songs with a variety of backgrounds: very or not particularly traditional, from west or east Brittany, passed down, or in the case of Participant #4 even written by themselves. The latter offers an interesting view into what may (or may not) happen in the performance of a song that is not passed down.

THE HISTORY AND ROLE OF TRADITIONAL BRETON SONG

The first texts of traditional songs come to us in the Middle Breton period, around 1350, but according to Malrieu, the nature of these texts and the language used in them indicates a far older tradition.⁸ We would have to wait until the eighteenth century, however, before we find any substantial documentation on popular Breton song with the *feuilles volantes* and until the nineteenth century for the collecting and transliteration of traditional songs by a number of dedicated individuals.⁹

With the popularity of the printing press came the aforementioned *feuilles volantes* ‘flying papers’, which were popular songs printed on single sheets of paper with the purpose of being distributed all over Lower Brittany.¹⁰ Traditional, however, they were not, and Malrieu’s short comparison between the *feuilles volantes* and traditional Breton songs sheds some light on the most important differences between traditional and simply ‘popular’ song:

“Malgré son succès auprès du peuple, la chanson sur feuille volante présente des caractères différents de la chanson populaire traditionnelle [...] Et le fait que la chanson soit signée n’est pas l’élément le plus déterminant de cette différence. Œuvre

⁷ *ibid.* Bernard has a second hypothesis for the case of Zoroastrian Persian, which is that it “was merely a literary language, the language in which Zoroastrian bards composed their lyrics and poems.” (*ibid.*) I, however, would like to focus on the first hypothesis as the second one is not applicable in my own study. I would like to thank Chams Bernard for sending me a revised version of his paper and for pointing out the developments in his conclusion.

⁸ Malrieu 1983: 12.

⁹ Malrieu 1983: 21. He nicely sums up the reason for this in the chapter before: “depuis quand les historiens s’occupent-ils de la vie du peuple de préférence à celle des princes ?” (Malrieu 1983 : 11) [since when do historians occupy themselves with the lives of the people instead of those of princes?] (PF)

¹⁰ Malrieu 1983: 22.

d'un seul homme en ce sens qu'elle n'a pas été remaniée par les générations et qu'elle est fixée par l'écriture, [...]"¹¹

[Despite its success with the people, the *chansons sur feuille volante* have other characteristics than popular traditional song [...]. And the fact that the song is signed (by the author) is not the most determining factor of that difference. (They are) the work of a single person in the sense that they were not revised by (past and future) generations and that they are written down] (PF)

Therefore, according to Malrieu, the passing down of traditional songs from one generation to another, the lack of authorship, and the slight modifications at every step of the way are key elements of traditional song.

The *Barzaz Breiz* (1839-1867) by la Villemarqué is perhaps the most well-known collection of traditional Breton songs, but it is not without controversy: la Villemarqué took many liberties in the transcription of songs, sometimes modifying them to give them a more 'archaic' character, or in some instances fabricating them.¹² He did, however, inspire scholars¹³ to start collecting songs themselves, most notably François-Marie Luzel, whose work¹⁴ was far more objective: the songs were presented as they had been performed by the informants, sometimes even with multiple versions of the same song.¹⁵

The role of traditional Breton song in Breton society, by which I mean what kinds of songs are sung where and when, by whom and with or without company, is not completely clear from the literature in Malrieu (1983) and Constantine (1996). However, Malrieu's paragraph on *festoù-noz*¹⁶ 'night-parties', which I will discuss in more detail below, suggests that the singing of traditional songs was (and still is) a social activity foremost. Malrieu says¹⁷ that *festoù-noz* used to be confined to their towns until the mid-1950's, when they became more open to outsiders. We would think that songs were kept local as well until the change in nature of the *festoù-noz*, as they would only be sung at local festivities and not elsewhere. However, this is only conjecture.

¹¹ Malrieu 1983: 32.

¹² Malrieu 1983: 43.

¹³ Naturally, Luzel was not the only one to take up these endeavors: for a comprehensive list of collections and collectors, see Malrieu 1983: 52-73.

¹⁴ *Chants et chansons populaires de la Basse-Bretagne - Gwerzioù* (1868).

¹⁵ Malrieu 1983: 48.

¹⁶ Malrieu 1983: 82-3.

¹⁷ *ibid.*

ON THE TRANSMISSION OF TRADITIONAL BRETON SONG

Studies on Breton songs have very rarely touched upon the relationship between language and song, and what effect the medium of song may have on language transmission; the vast majority of these works focus on the literary aspect of things. In this section, I will sometimes allude to my conclusions, and the parallels there are between my findings on language transmission in traditional Breton songs and the existing literature which studies the transmission of other aspects in song, such as narratives and melodies.

The idea that the language used in traditional Breton songs is more conservative does come up from time to time, notably in a talk by Donatien Laurent, one of the most prominent Breton musicologists. He recounts a personal anecdote, in which a friend of his starts singing a song in the middle of a conversation:

*“Elle m’arrête aussitôt, et, surprise elle-même, se met à m’en réciter une version très complète qu’elle tenait de sa grand-mère, monolingue, née en 1876 et morte lorsqu’elle avait une dizaine d’années : elle n’avait pas conscience du caractère exceptionnel de ce récit rimé, plus complet que toutes les versions recueillies auparavant, et dans une langue plus archaïque.”*¹⁸

[She immediately interrupts me, and, being surprised herself, starts reciting a very complete version of [the song] that she got from her grandmother, who was monolingual, born in 1876 and passed when she was about ten years old : she was not conscious of the exceptional nature of this rhyming recital, more complete than any collected version before, and in a more archaic language.] (PF)

As mentioned above, for most traditional songs, the authors are not known. The songs are passed down anonymously, effectively becoming part of a given person’s repertoire. Ask any inhabitant of the Netherlands to sing *Sinterklaas kapoentje*, they gladly will, but the author is unknown and, ultimately, does not matter: it is just a song which they know how to sing. The view that traditional songs become the property of the speaker is shared by Constantine, as she says that the speakers “[derive] meaning from and [are] influenced by immediate and individual circumstances”:¹⁹ in other words, people in a particular time will be influenced by the world that surrounds them and will (at least somewhat) relate a song to their own social and historical context. She concludes this from a literary and historical standpoint, but it holds true for this linguistic study, as well: people will try to copy a song, but they almost always overlay bits and

¹⁸ Laurent 2008: 448.

¹⁹ Constantine 1996: 40.

pieces of their own Breton dialect onto it. However, the story of transmission has two sides, which Constantine also admits:

“It is nonetheless evident that the tradition *was* deeply conservative, and that certain songs must have had a long period of relatively stable transmission before surfacing onto paper in the mid-nineteenth century. Even more importantly, a large part of the present meaning for these singers themselves lay (and still lies) precisely in their sense of the songs as pieces of their history.”²⁰

Constantine also mentions the consistent passing-down of local historical events, and that local tradition was of “immense importance” to historical ballads.²¹ She does not mention, however, what happens to these historical ballads if they are passed down to a community elsewhere, where the local history plays no role.

Given this information, it would not be far-fetched to assume that along with the stories and the melodies, the dialects of the towns where the songs originated were also passed down, as dialects (and perhaps certain styles of singing?)²² are strong markers of local identity. With the spread of a song outside the dialect’s limits, though, the question is what happens: is it assimilated into another speaker’s dialect, or is it kept intact?

Why would a song spread out further than its area of origin? Of course, people travel in general, but that might not be the foremost reason. The answer might be the evolution of the *festoù-noz* ‘night-parties’ from a private, local festivity to a pan-Breton cultural phenomenon. Malrieu says the following on the *festoù-noz*:

“[...] le « fest-noz » d’autrefois était en fait la veillée concernant un village ou la nuit de joie après les grand travaux de l’été, généralement dans la maison ou la grange d’une personne qui recevait... A partir des années 1955, le fest-noz a perdu le caractère local de ses participants et est devenu plus ouvert, du fait de la voiture, du fait de la publicité faite autour de ces manifestations. [...] Progressivement, on a donc vu dans les festoù-noz de plus en plus de monde, de moins en moins de cohésion et de style, d’anciens et de chants à pause [...]”²³

[*Festoù-noz* of times past were in fact wakes or joyous nights after a summer’s hard work, generally in the house or the barn of some host... From 1955 onwards, *festoù-*

²⁰ *ibid.*

²¹ Constantine 1996: 54-5.

²² To know whether certain singing styles are more popular in one region than another would require further research and exceeds the scope of this thesis.

²³ Malrieu 1983: 82-3.

noz had lost the local character of its participants and became more open, because of (the availability of) cars, because of publicity around these festivities. [...] Progressively, we then saw more and more people coming to *festoù-noz*, less and less cohesion and style, elderly people and ‘pause songs’] (PF)

Malrieu is talking about the traditional dances here, which according to him, the youngsters could not get quite right, which led to less cohesion in dancing styles. Perhaps the repertoire of songs at *festoù-noz* was influenced by the influx of younger outsiders as well: people from other regions would learn songs from the *fest-noz* they attend outside their home region, and take it home with them (and perhaps sing them at *festoù-noz* back home, too). Furthermore, in modern education, songs are sometimes passed on as part of the curriculum in language acquisition classes, and since the universities (Rennes and Brest) in particular attract people from all over Brittany, the students would be taught songs that are not from their home region.²⁴ In any case, the spread of traditional songs outside of their area of origin looks to be a rather recent development.

The literature above paints an adequate picture of the transmission of traditional Breton song, though it is not perfect: the actual language used in the traditional songs is about the only thing of which the transmission is not explicitly discussed in the literature. We must assume, however, that since the transmission of melodies and narratives is in fact conservative, the transmission of language through the same medium of traditional song is conservative, too.

Furthermore, even though the literature does not explicitly say it, the assumption is that the passing-down of traditional song outside of the region of origin is rather recent, at least on this large a scale with the growth of *festoù-noz* and with modern education. This would mean that traditional songs have only had a few generations to be influenced by dialects outside of their own, and therefore, the anticipated results are that when singing a traditional song, people adhere to the dialect of the song’s region of origin.²⁵ As we will see in the results, this is indeed what I have found.

With all the information above, we might speculate on the results of this research: my impression is that in traditional songs, the language of the song (at least partly) is carried over

²⁴ I personally took part in a number of these courses at Rennes 2 University. I assume this is the case in (Diwan) schools as well, as my teacher (Cédric Choplin) used to teach Breton in secondary education and would sometimes mention that he taught a particular song when working there, as well. However, I do not know whether Diwan schools attract students from as diverse a number of backgrounds as do the universities.

²⁵ Given Bernard’s findings, we would theoretically expect to be able to find archaisms as well, but in practice these are difficult to identify. I have therefore not been able to confidently conclude that archaisms were preserved in the transmission of the songs in my corpus.

from one singer to another; in other words, from the ‘teacher’, who sings the source material, to the ‘student’, who reproduces the source material. However, the ‘student’ might use some of their spoken Breton dialect in their performance of the song, which would result in imperfect reproduction of the source material.

In the next chapter, I will present the method and the further layout of the thesis.

3. METHOD

Firstly, it is important to note that the observations I make are based on a rather small corpus. For the scope of this thesis, it was important to limit the workload so that a meaningful analysis could be made within the accorded timespan. All in all, the informants produced about an hour of audio material in total, which is sufficient to support my conclusion, but not exhaustive.

For this study, I have personally gathered data to form a small-scale corpus. It consists of four young Breton speakers, three of which are native speakers and one of which speaks the language at an advanced level. The aim is to compare the spoken sample(s) with the sung samples on a phonetic level (does the speaker produce different phones when singing?), on a phonemic level (are phonemes substituted for another?), and on a morphological level (are there differences in mutation, in verbal endings?). Furthermore, the goal is also to categorize these differences (dialectal variation, archaisms, singing style, physical) so that we can speculate on the reason for each type of variation.

I have chosen to use data from four people and not more since I could not analyze more data due to time constraints, and not less, because one or two participants would not have allowed me to adequately compare the data between the participants.²⁶ Another reason I have not used less than four participants is to reduce the chances that all participants would exhibit the same differences (for example, only dialectal differences), which would have led me to a different and possibly erroneous conclusion. I am aware, however, that four people is still quite a small number, and that the above could just as well have occurred in my corpus.²⁷ Ultimately, choosing four people and aiming for an hour worth of material was an estimate on my part as to what was, on the one hand, the maximum amount of data I could realistically analyze in the time given to me to write this thesis, and on the other hand, what the minimum amount of data was that allowed me to observe generalities in language variation (for example, that all four informants show dialectal variation), and not be limited by the off chance that the informants exhibit the same types of variation by chance.

I have chosen to include younger people (between 20 and 30 years old) because this generation of Breton speakers generally is more open to speaking Breton with outsiders,

²⁶ Of course, if I had only gathered data from one participant, I would have written a case study and would therefore not have been able to observe any generalities shared by all participants.

²⁷ Fortunately, I did find more than one type of variation.

including Breton speakers from another dialect.²⁸ The choice of these four informants specifically was made with regard to their geographic origin, so that not all four participants would be from a single region. This means that they belong to the same generation, but have a different regional background; this ensures that I can base my conclusion on multiple dialects representing very different parts of Brittany and not on a single dialect, and on one of the most recent generations to which traditional songs have been passed down, which allows for very recent data (in contrast to what is available in the existing corpora such as *Dastum*).

The participants were contacted through Facebook because I am friends with one of the participants, and because she is friends with the other three participants. This first participant then started conversations through Facebook Messenger with the other three participants and myself, so communicating via that platform was the most efficient. I have had some correspondence by e-mail with the participants, as well, though this was only because some audio file types could not be saved onto my computer via Facebook Messenger.

Each participant was asked to provide a spoken sample of approximately five minutes. They were encouraged to speak naturally instead of reading or reciting an already existing text. All four provided enough data, three of the speakers even amounting to ten minutes of spoken Breton each. The participants were then asked individually to record themselves singing two songs. The only direction they were given was to choose two songs which they deemed different from one another, whether in geographic origin (is the song from *bro Gwened*, or from *bro Leon*?), in age (is it a very old song, or is it relatively new?), or for any other reason, so that there would be a greater chance of differences appearing in the performances of the two songs. All participants sang the songs by heart, so as not to be influenced by a text.²⁹ They were not told the aim of this study beforehand, so that the data might be as authentic as possible.

The samples were all transcribed in the International Phonetic Alphabet. I have chosen to give a rough phonetic transcription, so that both a phonemic and a very rudimentary phonetic analysis is possible. Because of the quality of the recordings, and because of time constraints, I am not able to give the most precise phonetic description possible. I have also provided a normalized spelling for the spoken samples, which I then had checked by the participants themselves so that there were no mistakes in my transliterations in written Breton: this, in turn,

²⁸ Case in point: Participant #1 knows all the other participants personally, two of which are from completely different parts of Brittany. Also, through (higher) education, young Breton speakers are very likely to interact with people from different regions. This is important because it greatly improves the chances that someone knows songs from a region other than their own.

²⁹ This does not necessarily mean that the participants are used to singing on the spot. Two of them are involved in music, but only Participant #4 is an actual singer. The other participants do not normally sing for an audience.

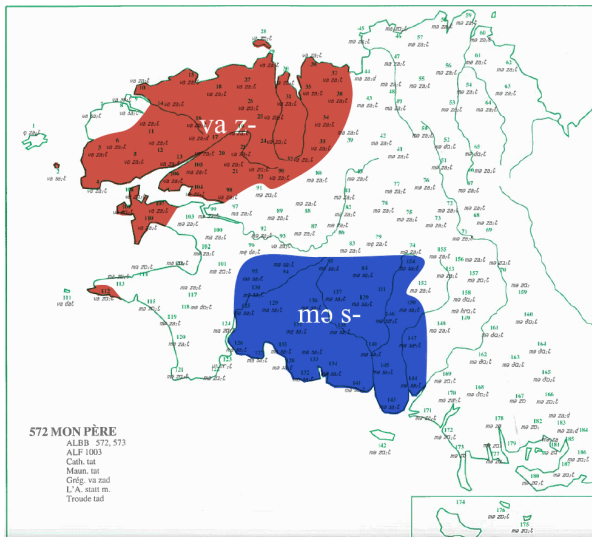
allowed for me to correct a few errors in my own phonetic transcription.³⁰ The participants did not correct anything in the IPA transcription, as it was not given to them. Furthermore, lyrics for the greater deal of the songs are available on the Internet, but the versions available there would sometimes lack a verse or have different verses than what the participant was singing, and therefore, I had difficulty understanding these sections. In such cases, I asked the participants to send me the lyrics of the version they were singing. I have not changed any lyrics to what I thought I was hearing; the only major change I have made to the lyrics available online is the order of some verses.

With these rough phonetic transcriptions, I will, individually for each participant, compare sample A (the spoken sample(s)) with sample B and sample C (the two songs individually). The following chapters will be on one participant each. In each of these chapters, I will begin with the speaker's background, including any personal communication on the subject (the conversations were held in Breton and French, so naturally a translation in English will follow the citation). Following this, I will analyze any phonetic differences in the samples: are there phones that appear in one of the samples but which the others lack? I will look at phonemic differences: do certain phonemes fall together, or become distinct? Are there any morphological differences in, for example, initial mutation, the inflection of verbs, prepositions, and past participles? Can we attribute those differences to dialectal variation, historical sound change, or some other factor? At the end of each chapter, there will be a brief summary.

I will support my observations with data from both the *Atlas linguistique de Basse-Bretagne* by Le Roux (1927) and the *Nouvel atlas linguistique de la Basse-Bretagne* by Le Dû (2001). The former has data on flexional morphology that the latter does not, but the latter has many more places of inquiry. We should note, however, that we cannot perfectly equate the dialects shown in the atlases to the dialects that the participants speak: the *Atlas linguistique de Basse-Bretagne* is very old, and so were the informants at the time, which results in archaic data, and while the data from the *Nouvel atlas linguistique de la Basse-Bretagne* is admittedly far more recent, the informants there are still much older than my participants. I will also consult Jackson's *Historical Phonology of Breton* (1967) and Deshayes' *Dictionnaire étymologique du breton* (2003) to offer a historical perspective, and Favereau's *Grammaire du Breton contemporain* (1997) for more insight on the modern-day dialects and on Standard Breton.

³⁰ There were sections of the samples in which I had difficulties distinguishing between words, or could not hear where a word began or ended, since I am not a native Breton speaker. Having a transliteration with the words I should be hearing helped tremendously in determining word boundaries (and words in general). All mistakes in the transliterations and the phonetic transcriptions remain my own, and any differences I may have missed due to my imperfect grasp of Breton also remain my own.

At the end of each chapter, under the heading IMAGES, the reader may find all maps from the linguistic atlases that I refer to in the analyses, with the differences between the samples plotted on the map.³¹ Each of these images shows one particular dialectal difference, and therefore does not represent the shift in dialect of the speaker as a whole, but rather represents one of the elements in that shift. I have plotted three different colors on these atlas maps: red, which represents the spoken sample(s), blue, which represents song n° 1, and gold, which represents song n° 2. I have also plotted gray areas on some maps: these represent the spread of a particular dialectal feature that is either not directly found in the song in question, but is used to explain one that is (for example, PARTICIPANT 1: lenited *d-* > *ð-*), or they represent a feature in the song that is represented somewhere on the dialect maps, but for which it is most unlikely that it truly represents the song's dialect of origin (for example, PARTICIPANT 4: initial *gwe-* [gʷe]). Pictured below are two examples:



EXAMPLE 1. NALBB 572 ‘mon père’. (P4)
Red: spoken, **Blue:** P4-B



EXAMPLE 2. NALBB 119 ‘vendredi (nom)’. (P4)
Gray: spread of *gwe-* [gʷe]

In the case that a certain realization in a sample is not completely consistent, I will use the dominant, i.e. the most frequently used form: for example, Participant #2 mostly pronounces the indefinite article with initial [ø]-, while sometimes she uses [y]-. However, [ø]- is the most frequent form by far, and therefore I have chosen that form as the base form of the indefinite article in her speech, with [y]- as a variant realization. If there is no dominant form (multiple forms occur about equally frequently), all realizations from that sample will be plotted on the map: staying with the theme of the indefinite article, Participant #1 uses a number of different

³¹ Clicking while holding the CTRL key on the underlined text ‘FIGURE N’ in the sections ANALYSIS will redirect the reader to the page where the appropriate figure is located. Once on this page, the reader may click on the underlined text ‘FIGURE N’ to go back to the portion in the analysis where I refer to that figure.

initial vowels when speaking, with none of these forms having the majority. Therefore, rather than having one clear base form of the article, the variety in initial vowels for the article is considered a feature of her speech. This also means that a change in consistency between samples, for example going from a few equally frequent realizations of the indefinite article when speaking to having one form be dominant when singing a song, is considered a significant difference.

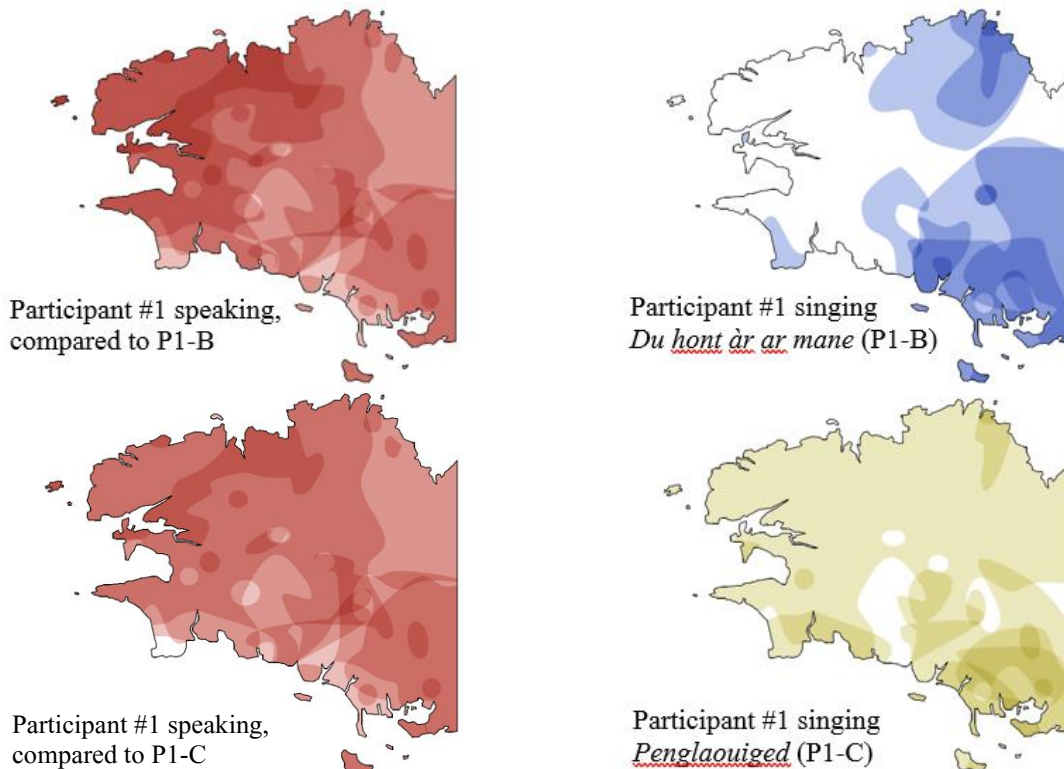
In order to keep the workload at a reasonable level, I have chosen to only discuss data that could be compared across multiple samples. This means that certain traits, however interesting they may be, will not be discussed. For example, in *Ma bro a zo duhont* (P2-C), Participant #2 uses the Vannetais form *mem bro* instead of *ma bro* (both ‘my land’), but since she does not use the personal pronoun *ma* in any other sample, I will not discuss this even though it is a great example of her using more Vannetais in that particular song than in other samples.

Furthermore, long and short vowels are quite easy to distinguish in speech, but in song, etymologically long and short vowels do not necessarily align with long and short notes respectively, and therefore, the notation for the songs will not contain length marks.

The analyses will not contain the entire phonetic transcription of each sample, but portions of the transcription along with the word or phrase in Breton; the full transcription is available in the appendix. The samples will be referred to by their short name, as they appear in the list of abbreviations and in the appendix. Any maps from the linguistic atlases will be presented at the very end of the chapter. In each of these maps, a single dialectal difference is shown, and for that one feature, the area is indicated to which the speaker adheres when speaking, when singing song n° 1 (Sample B), and when singing song n° 2 (Sample C). These maps represent one feature at a time, and not an entire dialect.

In some analyses, there will be tables which include ratios or percentages. Ratios will always be rounded to the third decimal, and percentages will be rounded to one decimal.

Each analysis will be punctuated by a summary of the observations made. In the case of Participant #1 and Participant #2, this will be accompanied with a ‘heatmap’ of the discussed dialectal features all mapped together: the red heatmaps represent Sample(s) A, the blue represents Sample B, and the gold represents Sample C. This way, I hope to clearly visualize any shift in dialect per speaker per song. Pictured below are the heat maps for Participant #1, which the reader may also find at the end of that chapter:



The heatmaps are made as follows: all relevant images (from the linguistic atlases)³² have been consolidated into two pairs of maps. Each pair only comprises the dialectal differences that can be compared between the song in question and the participant’s speech; since both songs do not show the same dialectal features, it is imperative to create one ‘speech heatmap’ per song to effectively represent the dialectal shift, and this is why I have not simply made three maps. This means that the first pair, only comparing samples A and B, will not show the spread

³² The relevant images are those on which I have plotted at least a red area, and either a blue or a gold area: in other words, any edited image where we can clearly see difference between at least the spoken sample(s) and one song. Sometimes, a grey area is plotted alongside a red area, and this means that the comparison is between something in speech and something which is represented on the dialect maps, but which is probably not a dialectal feature of the song, taking into consideration the origin of the song. Naturally, another explanation is given for these situations.

of dialectal features that are only used in the comparison of samples A and C, and that the second pair (comparing samples A and C) will not show those that are exclusively used in the comparison of samples A and B. Of course, there are features that exist in all three samples and which will therefore appear in all heatmaps. This was done because, should I have made only one heatmap of spoken Breton, this would have made comparison between the heatmaps impossible since we cannot see what layer represents which feature exactly, and with that, what layer in the map for spoken Breton would also be represented in which map for each song. The way it is presented now makes a one-to-one comparison within the heatmap pairs possible.³³

A single layer represents the spread of a particular dialectal feature. These layers are then laid on top of one another, which creates a gradient of color intensity. The darker the color, the more dialectal features are found in that area regarding the sample in question. Alongside these heatmaps is a table with the differences between the samples listed.

I must stress that the dialect maps and heatmaps do not represent the dialect of the speaker as a whole, but rather the dialectal features that are different in at least one other sample than their spoken Breton. In the analyses, I discuss variation between the samples, and not necessarily the overall dialect of each sample on its own. For example, if we were to look at the red heatmaps for Participant #1, she would appear to be most in concord with some places in Léon, but in reality the red maps group together a number of Standard and Léon Breton forms which appear in her speech (P1-A1 and P1-A2) and are replaced with typically Vannetais forms in P1-B (the blue map) and P1-C (the gold map). Her Breton across all samples, however, is clearly Vannetais Breton as is evidenced by the verbal forms she typically uses, her palatalization of /k/ and /g/, and more, but there is significantly less Standard or Léon Breton influence in the songs.

Phonetic and phonemic features which cannot be explained by dialectal differences do not appear on the heatmaps. This does not mean, however, that they are not important: the heatmaps should serve as a visualization only of dialectal shift, not of all differences. For example, the differences that Participant #3 exhibits most are not bound to dialect, but they are important for the conclusion of this thesis nonetheless. Participant #3 and Participant #4 do not show enough dialectal variation in their singing to warrant heatmaps, and therefore their chapters will only include a few dialect maps at the very end.

³³ This also results in two slightly different-looking red heatmaps per speaker, because the two red heatmaps do not represent exactly the same features.

4. PARTICIPANT #1

BACKGROUND

Participant #1 (F, 26) is from Vannes. She studied in Brest, and is currently pursuing a doctoral degree at an American university, where she teaches Breton. She is a native speaker and speaks in a Vannetais dialect. The two songs she sings are *Du hont àr ar mane* (P1-B) and *Penglaouiged* (P1-C). On *Penglaouiged*, she comments that the song is “*Pas trad et pas trop courte, et de mon pays*”³⁴ [not traditional and not too short, and from my bro] (PF). She does not say anything about *Du hont àr ar mane*, but did mention beforehand that she would sing at least one song which she deemed traditional. However, when asked again on the background of these songs, she responded: “*Penglaouiged ha du hont (sic) a zo kanet giz kozh ganin, hervez ar mod eo bet desket ganin gant tud kozh*”³⁵ [I sang *Penglaouiged* and *Du hont* in a traditional way, in the way that it was taught to me by older people] (PF). This is somewhat strange, considering that she said a few months before that *Penglaouiged* is ‘not traditional’.

When debriefed on the study, Participant #1 responded in agreement with my hypothesis that people may sing differently than they speak: “*Je pense que la langue chanté (sic) est plus conservatrice, clairement... [...] On copie le rythme et l'élocution des vieux en chantant mais on fait nos rebelles en parlant*”³⁶ [I think sung language is more conservatory, evidently... [...] We copy the elderly's rhythm and pronunciation when singing but we're rebels when we speak] (PF).

³⁴ Personal communication, 17-02-2019.

³⁵ Personal communication, 30-05-2019.

³⁶ Personal communication, 17-02-2019.

FINAL -on

Participant #1's pronunciation of final *-on* in P1-A1, P1-A2 and P1-C, which appears in singular nouns as well as a form of the plural, is more often than not [ɔ̃].³⁷ However, this is not completely stable. For example, we find *a-feson* [a fesɔ̃] 'proper', *c'halon* [halɔ̃] 'heart', *dasson* [dasɔ̃] 'echo' (P1-A1), *studierion* [ʃtydʲɛjɛjɔ̃] 'students', *genelerion* [gɛnɛlɛkʲɔ̃] 'teachers' (P1-A2), but *beurton* [bœʁtɔ̃n] 'Breton' (P1-A1) and *Roazhon* [ʁweʲjɔ̃n] 'Rennes' (P1-A2). In P1-C, we find the same word being pronounced differently in two instances: *danserion gae* [dãsɛkʲɔ̃n ge] 'jolly dancers', *mes danserion ha kanerion* [me dãsɛkʲɔ̃ a kãnɛkʲɔ̃n] 'but dancers and singers'. In verbal forms, Participant #1 does pronounce [ɔ̃n] for *-ont* in *mont*, *dont* in P1-A2, but she sometimes reduces it to [ɔ̃] in P1-C: *veketont* [vɛdʲzɛtɔ̃] (< *beketont*) '(they) peck' is sung four times, the other ten having final *-[n]*. Therefore, the pronunciation of *-on(t)* is also unstable in these samples.

In P1-B, however, the realization of *-on*, *-ont* is always [ɔ̃n]. We find *ton* [tɔ̃n] 'song' (thrice), *c'halon* [ɦalɔ̃n] 'heart', while *c'halon* in the spoken sample is pronounced without the final *-[n]*; *duhont* [dyɔ̃n] 'over there', *dont* [dɔ̃n] 'come'. This song does not present as large a variety of forms as P1-A1, P1-A2 and P1-C, but the words are repeated consistently with *-[ɔ̃n]* throughout the song, as opposed to P1-C where a repeated word ends in *-[ɔ̃]* about a third of the time.

Jackson states that "[t]he reflex of Pr.B. final (but not intervocal) single *n* may cease to make consonantal contact in vocalic contexts likewise,³⁸ that is to say when not in a consonant group, with resulting nasalisation of the preceding vowel; but only in V[annetais] and only to a rather limited extent even there". This is only the case for Pr.B. **-an*, **-on*, and not any other vowel followed by *n*.³⁹ As illustrated by [FIGURE 1](#) and [FIGURE 2](#), *-[ɔ̃]* is the expected form in Vannes, and not *-[ɔ̃n]*. In the Vannetais area where the plural for the words in [FIGURE 1](#) and [FIGURE 2](#) is *-ion*, the final *[n]* is dropped, and in the areas where the final *[n]* is retained, the

³⁷ The initial phone(me) of the following word has no influence on the realization being either [ɔ̃] or [ɔ̃n]. If it did, we would expect [n] to be kept when the next word starts with a vowel, which it is not: *ur rannvro a-feson eo* [œʁ ʁãnvrɔ a fesɔ̃ e] 'it is its own region' (P1-A1); furthermore, *dasson* [dasɔ̃] 'echo' and *Roazhon* [ʁweʲjɔ̃n] 'Rennes' both occur at the end of a sentence, after which Participant #1 takes a short breath, and we find both forms (with and without [n]).

³⁸ "Likewise" refers to the previous section in Jackson (1967), which is about *n* before sibilants and stops internally.

³⁹ Jackson 1967: 797-8.

vowel is not [ɔ̃]; final $[-\tilde{\text{ɔ}}\text{n}]$ instead of $[-\tilde{\text{ɔ}}]$ is therefore unlikely to be a dialectal feature, but maybe rather an archaic one from a time when $[\text{n}]$ was still pronounced.⁴⁰

INITIAL $\theta < d$ AFTER THE VERBAL PARTICLE e AND AFTER THE PARTICIPIAL PARTICLE e

In Modern Breton, the verbal particle e $[\text{e}]$, $[\text{i}]$ causes mixed mutation on the following word. In the case of initial d -, the expected mutated form is t - $[\text{t}]$, and this is what Participant #1 produces in P1-A2: *e miz Mae (e) tistroin* ($< \text{distroin}$) $[\text{e mizmej tistɔ̃jn}]$ ‘in May I will go back’, *ar pezh e tesket* ($< \text{desket}$) $[\text{aʁ pɛx e tesket}]$.⁴¹ However, in P1-C, the particle e causes a different kind of mutation: *e tarnijont* $[\text{i } \theta\text{a}^{\text{h}}\text{ni}^{\text{h}}\tilde{\text{ɔ}}(\text{n})]$ ‘(they) fly low’, and so does the participial particle e (KLT o): *e tarnijal* ($< \text{darnijal}$) $[\text{i } \theta\text{a}^{\text{h}}\text{ni}^{\text{h}}\text{al}]$ ‘flying low’.⁴²

The consistency with which $[\theta]$ is realized, and exactly in this context, is striking. It seems as though lenition-and-provection has taken place,⁴³ with $d > \delta > \theta$, but this has never been attested. Therefore, the historical explanation below is purely speculative.

What we find here bears resemblance to the Middle Breton lenition-and-provection of initial $b > \beta > f$ - caused by the verbal particle e , with $[\text{hw}]$ as a variant in some northeastern dialects.⁴⁴ Schrijver writes, in his section on Middle Breton provection-and-lenition, “ $d > t$ (sic)”,⁴⁵ as though to underline that this is not the expected Middle Breton mutated form alongside $b > f$ and $g > x < \text{ch}$.

Jackson says, on t in lenition-and-provection:

“The appearance of t instead of the seemingly logical θ from d is due to the fact that since the proverting particles ended in $-\theta$, $-\delta$, or $-d$ the homorganic groups $-\theta \delta$ -, $-\delta \delta$ -, and $-d \delta$ - produced the de-lenited geminate tt .”⁴⁶

⁴⁰ In the dialects, final $[-\tilde{\text{ɔ}}\text{n}]$ is mostly present in Trégor. However, it is probably not a Trégorrois Breton feature in P1-B, since the song is originally Vannetais.

⁴¹ In context, this means ‘what you have learned’. However, the syntax here is unclear: we would at least expect a form of *bezañ*. *Desket* is the past participle, the infinitive of the verb is *deskiñ*.

⁴² In this sentence, e is the participial particle, as \acute{e} is the expected form in Vannetais (KLT o , see Favereau 1997: 276), which causes mixed mutation in the standard language. Favereau also notes a variant $[\text{i}]$ for \acute{e} . This is the expected syntax, as the participial particle is used in conjunction with the infinitive of the verb: *bugaligoù divaskell e tarnijal a varr da varr* ‘little two-winged children flying low from branch to branch’. In the dialects, it can cause a variety of mutations, but in northern Vannetais, it appears to cause lenition-and-provection (Jackson 1967: 342-3).

⁴³ In Middle Breton, the verbal particle $e(z)$ and the participial particle $o(z)$ caused lenition-and-provection. In the modern standard language, they cause mixed mutation (Jackson 1967: 340).

⁴⁴ Jackson 1967: 337-8.

⁴⁵ Schrijver 2011: 387.

⁴⁶ Jackson 1967: 332.

Though this is true for most of the Breton dialects, it seems the homorganic groups mentioned above would not have produced de-lenited geminate *tt*, but perhaps *-θ θ-*, in the dialect of P1-C:⁴⁷ since the final consonant of the word that causes provection is assimilated into the initial consonant of the following word, this is indeed the expected form if some dialects were to treat the homorganic groups the same as the rest of the consonants affected by lenition-and-provection.⁴⁸

In Modern Breton, *z-* [z] is the standard form of lenited *d-* or spiranted *t-*,⁴⁹ but a small number of dialects in northern Vannetais preserve [ð] instead (see [FIGURE 3](#) and [FIGURE 4](#)). And, since Jackson mentions that in some northern Vannetais dialects, the participial particle causes lenition-and-provection, I suspect that there are few places in northern Vannetais that both preserve (a) dental fricative(s) and lenition-and-provection. However, we would then also have to assume that in some or all of that area *-θ ð-*, *-ð ð-*, and *-d ð-* did not give geminate *tt*, but something like *-θ θ-*. Moreover, we would expect to find [θ]- as spiranted *t-* and [ð]- as lenited *d-* in P1-C if it is originally from a region that retains dental fricatives, but we do not find that simply because there is no spiranted *t-* or lenited *d-* in P1-C.

As we can see, a number of figurative stars need to align for this historical explanation to work. The song has to be from northern Vannetais, because dental fricatives need to be retained; it must also have kept lenition-and-provection, and additionally the lenition-and-provection must deviate from every single attested form we have. The theory cannot even be supported by [θ]-, [ð]- in other mutations because the song does not have any of those situations. These are simply too many prerequisites, and I therefore cannot classify the appearance of [θ]- as a mutated form of *d-* as an archaism.

Nonetheless, the fact that [θ]- is found so often and so consistently in *e tarnijont* ‘(they) fly low’, *e tarnijal* ‘flying low’ is remarkable. While it exceeds the scope of this thesis, it would be interesting to find others who can sing *Penglaouiged* (here P1-C) by heart, and to see whether the realization [θ] appears in their singing, as well. With more than a single source, it would be possible to determine whether [θ]- for *t-* is an invention by Participant #1 or if it is a recurring realization across multiple people.

⁴⁷ Contra Jackson 1967: 332; however, only if this speculation were correct.

⁴⁸ For example, *-θ b- > -θ p- > -p p-* (> *-Ø p-*), see Jackson 1967: 331. Therefore, after the verbal particle *ez*, I presume that some dialects could have undergone *-ð ð- > -ð θ- > -θ θ-* (> *-Ø θ-*).

⁴⁹ Favereau 1997: 146, 158.

REALIZATION OF *r*

In all samples except P1-B, *r* is realized as [ʁ]. In P1-B, *r* is realized as [r] except in two words in the first verse: *verjelenn* [vɛʁʒe:lɛn] ‘shepherdess’ and *ur* [yʁ] ‘a(n)’. Participant #1 only realizes *r* as [r] in the rest of the song. In some cases, /r/ is even elided, like in *ar roue* [a wej] ‘(of) the king’ and *mor* [mo] ‘sea’, which never happens in speech or in P1-C.

Jackson says, on the phonetic character of *r*, that the original realization was apical [r], but that the uvular trill [ʀ] (*r* ‘*grasséyé*’) was introduced under French influence in all of Brittany, with the Léon dialects holding on to apical [r] the longest.⁵⁰ Nowadays, as is evident from the data from all four of the informants, the typical pronunciation among the younger generation is the uvular fricative [ʁ].

As we can see in [FIGURE 5](#) and [FIGURE 6](#), not only Léon retained apical [r], but also a large area of Vannetais, though not Vannes itself. However, this realization [r] is probably archaic rather than a form from the modern-day dialects: Participant #1 normally has the fricative [ʁ] and not trilled [ʀ] like in Vannes, and the informants for the *NALBB* are, of course, significantly older than my informants, who do not pronounce *r* as [r] or [ʀ] in speech. I would classify this as allophonic variation between the samples, where [r] is an archaic realization.

REALIZATION OF THE PLURAL ENDING *-où*

Participant #1 pronounces the plural ending *-où* in a number of different ways in P1-A1 and P1-A2: *yezhoù* [jɛɦø̃y] (twice), [jɛɦœy] ‘languages’ and *c’hentelioù* [hɛntɛljow] ‘lessons’. Therefore, she is not consistent in her pronunciation of *-où* when speaking. However, in P1-C, *-où* is pronounced [ø̃y] almost without fail: *gouloù* [gulø̃y] ‘lights’, *tachoù* [taʃø̃y] ‘specks’, *sailhigoù* [saidʒø̃y] ‘little jumps’, *bugaligoù* [bygalidʒø̃y] ‘little children’, *evnidigoù* [evnididʒø̃y] ‘little birds’. The only exception is *festoù* [fɛʃtaw] ‘parties’: see [FIGURE 7](#). There are no plurals in *-où* in P1-B.

⁵⁰ Jackson 1967: 811.

[u] FOR PERSONAL PRONOUNS *ho* AND *o*, AND ACCENTED LONG [o]

In P1-A2, the pronoun *ho* ‘your (2pl.)’ is pronounced [o], as in *war ho penn* [vaʁ o pɛn] ‘on your (2pl.) head’. We also do not find any realization of *o* ‘their’ as [u]. However, in both songs, we can find [u] for /o/: *o ton* [u tɔ̃n] ‘your (2pl.) song’, *O, na raktal* [u na raktal] ‘Oh! immediately’ (P1-B); in P1-C, we find *du-pod* [dy put] ‘pot-black’, *o geiz* [u geʒ] ‘their play’, the latter alongside the expected [o] like in *o pezh* [o pɛʒ] ‘their piece’.

See [FIGURE 8](#) for a map of the personal pronoun *o* ‘their’.⁵¹ Though the majority of Vannetais has [u], Participant #1 does not except when singing. For the long /o/ in *du-pod* ‘pot-black’, we can compare to [FIGURE 9](#). [u] is not the realization for /o/ in *un nor* ‘a door’ in Vannes itself, but it is in a number of neighboring towns.

REALIZATION OF THE INDEFINITE ARTICLE *ur, ul*

Participant #1 uses the indefinite article with three different vowels when speaking: [y]-, [œ]-, and [ø]-, with no actual dominant form. When singing, however, she only ever uses [y]-. Participant #2 has a similar contrast in the indefinite article, though she is not a hundred percent consistent. However, Participant #1’s corpus is smaller than Participant #2’s and the smaller amount of indefinite articles could have contributed to her consistency.

See [FIGURE 10](#) for the different realizations of the indefinite article. According to Jackson, the alternation between [y] and [œ], [ø] is not uncommon in Vannetais.⁵² However, this is only true for stressed syllables, and the article is unstressed. If we consider that schwa seems to be the vowel in Vannes instead of [y],⁵³ the realizations [œ] and [ø] may rather be allophones of schwa, which does not exist as a phone in French,⁵⁴ and which may influence her pronunciation somewhat. Another explanation is that, through exposure to other forms of Breton, she sometimes uses non-Vannetais forms.⁵⁵

⁵¹ There is no map of *ho* ‘your (pl.)’, but since *ho* (spelled *o*) appears as [u] as well as *o* ‘their’, and there is no difference in pronunciation between the two besides the mutation it causes, I think it is appropriate to refer to this map for the two pronouns.

⁵² Jackson 1967: 142.

⁵³ See [FIGURE 10](#).

⁵⁴ /ə/ does exist in French as a phoneme, but its realization is [ø], sometimes [œ].

⁵⁵ See also Favereau 1997: 29. He does not mention [ø]- as a possible realization of the indefinite article, but he does mention [œ]-, which considering they are both allophones of schwa in French is not that unexpected.

PREPOSITIONS

In P1-C, Participant #1 uses the dialectal form *àr* instead of the standard⁵⁶ *war*. She sings *àr ar mane* [ar a manej] ‘on the mountain’, which stands in contrast with *war ho penn* [vaʁ o pɛn] ‘on your (2pl.) head’ in P1-A2. See [FIGURE 11](#) for the distribution of the form *àr*: it is a typically Vannetais trait, while *war* is common in the rest of Lower Brittany.

WORD-TO-WORD COMPARISONS

Both songs have at least one instance of *bugul* ‘shepherd’, *bugel* ‘child’⁵⁷ or etymologically related words, but have a different vowel in the first syllable according to the song: P1-B has *bugulez* [bid͡ʒyle] ‘shepherdess’, while P1-C has *bugaligoù* [bygalid͡ʒøɥ] ‘little children’ and *bugel* [byd͡ʒɛl] ‘child’. See [FIGURE 12](#) for the different forms of *bugale* ‘children’. We find both forms with [y] and with [i] in different parts of Vannetais.

Kar ‘because’ can be found as [kɛʁ], [kaʁ] in P1-A1, while P1-B consistently has [kæʁ]. In [FIGURE 13](#), another monosyllabic word with /a/, we can see that some places have [æ] for *yar* ‘chicken’, but not in Vannetais. Jackson does mention that /a/ may become an open *e* [ɛ] in Vannetais when accented (like [kɛʁ]),⁵⁸ but we find [æ] and not [ɛ]. In fact, in monosyllabic words with /a/, I was not able to find [ɛ] at all in the NALBB.

⁵⁶ Favereau 1997: 423.

⁵⁷ Both have the same etymology, PCIt. **boukolios*, and *bugel* ‘child’ is a variation of *bugul* ‘shepherd’. This semantic shift happened because children usually were the ones tasked with herding the animals. (Deshayes 2003: 145).

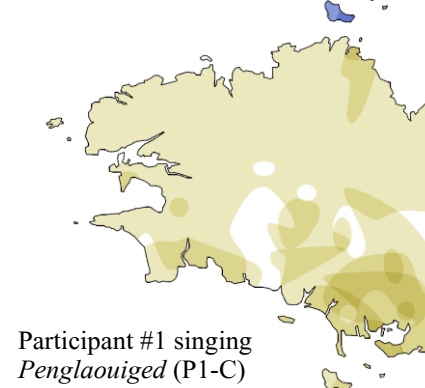
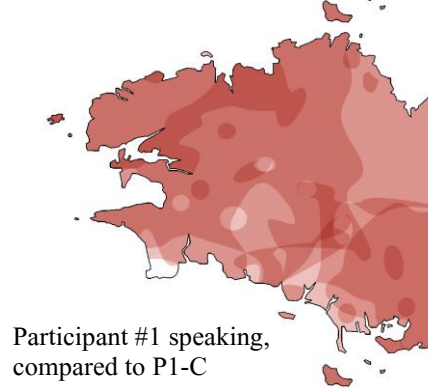
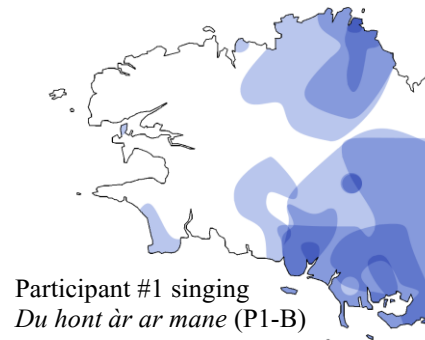
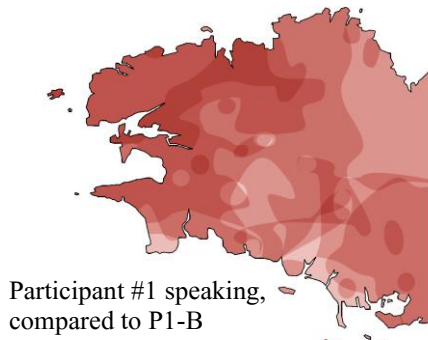
⁵⁸ Jackson 1967: 116.

SUMMARY

Participant #1 unmistakably speaks Vannetais Breton. However, she is not always consistent in her dialect when speaking. At times, she uses forms from other dialects (or from Standard Breton) to the point where no form is dominant, and therefore her speech is in concord with a much larger area in Lower Brittany than only Vannetais. For example, she realizes *o* ‘their’ and *ho* ‘your’ as [o] when speaking, but sometimes as [u] when singing, which is a much more localized dialectal trait. When she is singing, she is much more consistent in which dialectal forms she uses, and the Vannetais forms take the upper hand. At that point, the Breton she sings is far more stable and this can be seen in the images below.

As is the case for the other participants, which we will see at a later time, Participant #1’s Breton is different between the two songs, as well, which is once again reflected in the heatmaps. From the two, P1-B has the most diverging dialectal features, as it veers more towards eastern Breton as a whole and abandons Léon and Cornouaillais Breton. As for P1-C, the language is also more like Vannetais on the whole, but less so than P1-B.

There are potential archaisms in the songs, the most notable being final $[-\tilde{\text{ɲ}}]$ instead of $[-\tilde{\text{ʃ}}]$ in P1-B, and the apical realization of *r* [r], also in P1-B. The otherwise unattested $[\theta]$ - for *d*- after the verbal particle *e* and the participial particle *e* in P1-C cannot be considered an archaism, is otherwise unattested, and therefore remains unexplained.



<i>Sample</i>	P1-A1 P1-A2	P1-B	P1-C
<i>Feature</i>			
Final <i>-on</i>	[ɔ̃] [ɔ̃n]	[ɔ̃n]	[ɔ̃] [ɔ̃n]
Plural <i>-où</i>	[ø̃y] [œ̃y] [ow̃]	⁵⁹	[ø̃y] ([aw̃])
<i>ho</i> 'your' and <i>o</i> 'their'	[o]	[u] [o]	[u] [o]
Accented / <i>ō</i> /	[o]	[u] [o]	[u] [o]
Indefinite article <i>ur, ul</i>	[y] [œ̃] [ø̃]	[y]	[y]
<i>war</i> 'on'	[waʁ]	[ar]	[aʁ]
/y/ in the first syllable of <i>bugul</i> 'shepherd', <i>bugel</i> 'child' and derivations	[y]	[i]	[y]

TABLE 1. An overview of dialectal variation between P1-A1/P1-A2, P1-B, and P1-C.

⁵⁹ Insufficient data: P1-B does not have any plurals in *-où*.

IMAGES

Red indicates Participant #1's spoken samples (P1-A1, P1-A2), blue indicates *Du hont à ar mane* (P1-B), and gold indicates *Penglaouged* (P1-C).

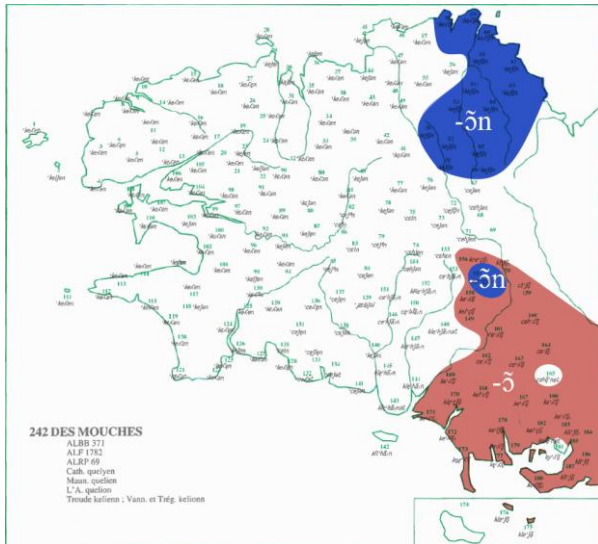


FIGURE 1. NALBB 242 'des mouches'.
Red: spoken, Blue: P1-B

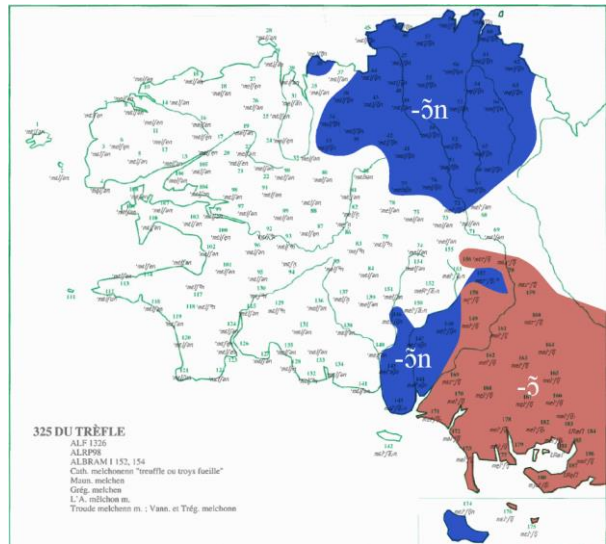


FIGURE 2. NALBB 325 'du trèfle'.
Red: spoken, Blue: P1-B

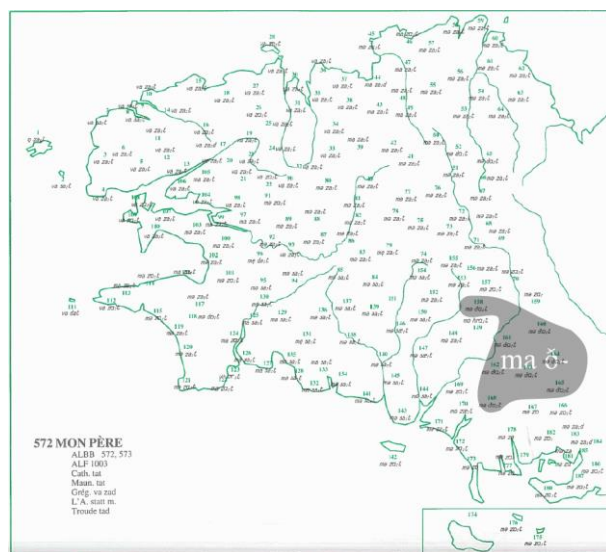


FIGURE 3. NALBB 572 'mon père'.
Gray: spread of $t \rightarrow \delta$ - after *ma* 'my'

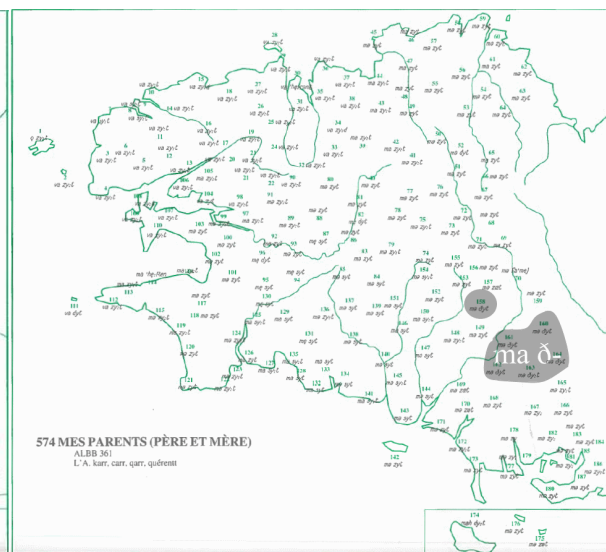


FIGURE 4. NALBB 574 'mes parents'.
Gray: spread of $t \rightarrow \delta$ - after *ma* 'my'

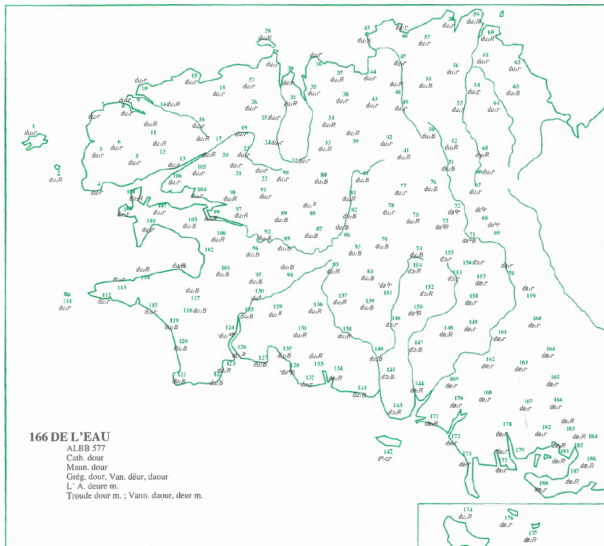


FIGURE 5. NALBB 166 'de l'eau'.

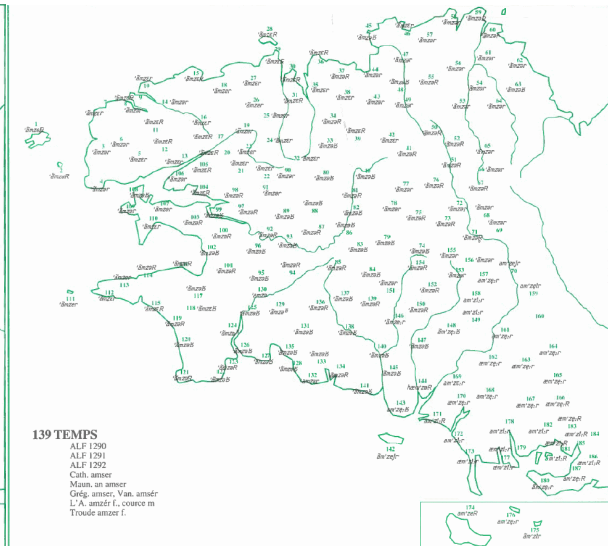


FIGURE 6. NALBB 139 'temps'.

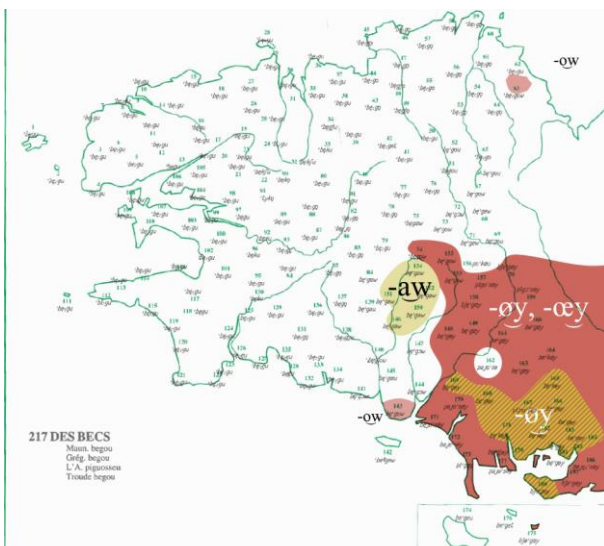


FIGURE 7. NALBB 217 'des becs'.

Red: spoken, Gold: P1-C

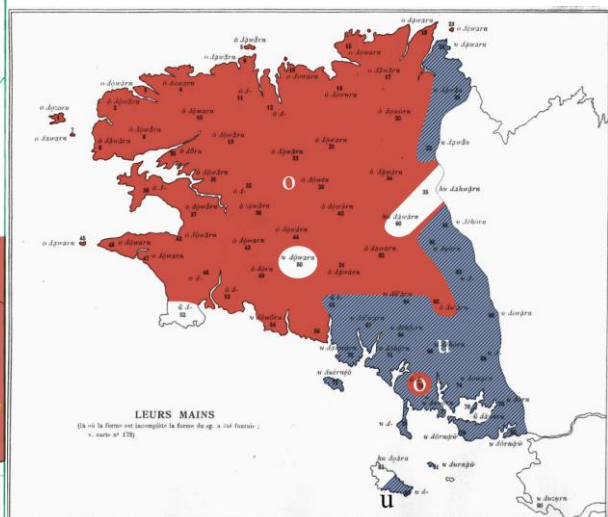


FIGURE 8. ALBB 175 'leurs mains'.

Red: spoken, Blue + Gold: P1-B + P1-C

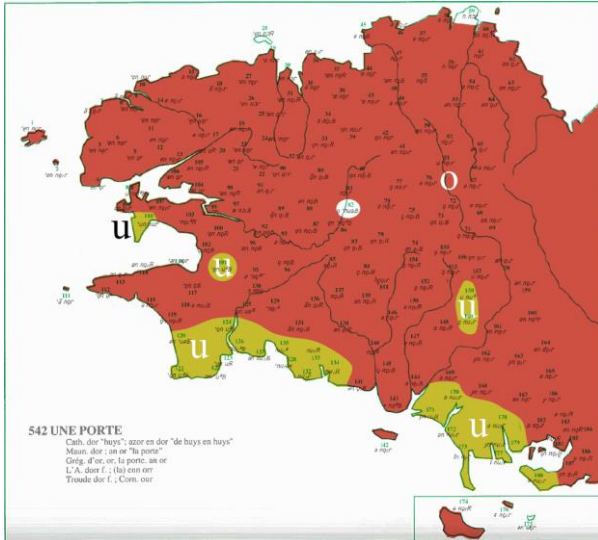


FIGURE 9. NALBB 542 'une porte'.
Red: spoken, **Gold:** P1-C

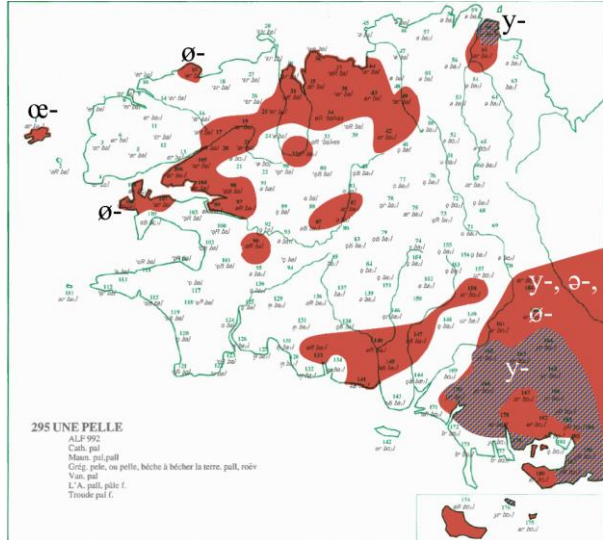


FIGURE 10. NALBB 295 'une pelle'.
Red: spoken, **Blue:** P1-B

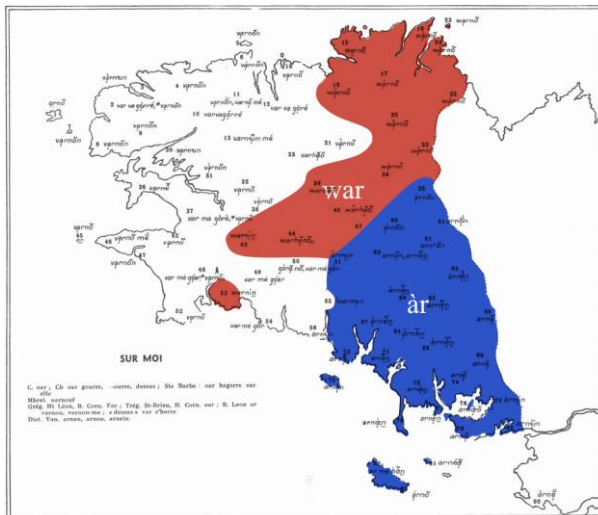


FIGURE 11. ALBB 596 'sur moi'.
Red: spoken, **Blue:** P1-B

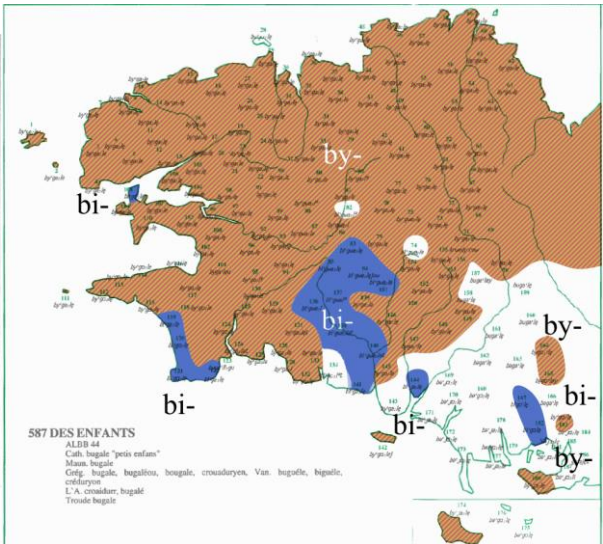


FIGURE 12. ALBB 587 'des enfants'.
Red + Gold: spoken + P1-C, **Blue:** P1-B

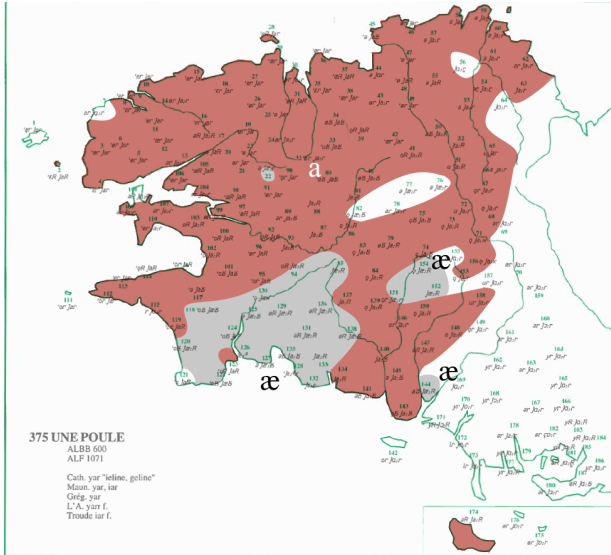


FIGURE 13. NALBB 375 'une poule'.
 Red: spoken, Gray: spread of /a/ [æ]

5. PARTICIPANT #2

BACKGROUND

Participant #2 (F, 23), is Participant #1's sister, and is also from Vannes. She has a far less strong Vannetais accent than her sister, rather speaking Standard Breton with some Vannetais mixed in, which she attributes to being younger and having picked up more of a standard accent later on: (on Participant #1 having studied in Brest) “(Sister) *ivez mes koshoc'h eo, neuze klevet he deus ma zad komz brezhoneg kalz muioc'h pa oa bihan d'am soñj, m'eus ket dalc'het soñj eus kalz traoù deus ar mare-se*”⁶⁰ [(Sister) too but she is older, so she heard my father speak Breton far more when she was little I think, I don't remember a lot from that time] (PF). She also mentions that she and her sister were taught Vannetais in school, and that Participant #1 adopted that variety because of personal preference: “*N'eo ket un aksan gwenedeg da vat on eus desket pa oemp bihan, mes gant ar skolaj on eus zesket ar gwenedeg ha hi a zalc'h gantañ peogwir he deus c'hoant*”⁶¹ [We were not taught a proper Vannetais accent when we were little, but through school we were taught Vannetais and she stuck with it because she wanted to] (PF). This is probably why the two sisters speak different kinds of Breton.

Even before sending the audio files, Participant #2 asked whether she was supposed to sing in her own accent or in another: “*Tu veux l'accent naturel ? Parce qu'en fonction du contexte de la chanson je chante pas forcément (sic) avec le même accent*”⁶² [Do you want my natural accent? Because depending on the song I might not necessarily sing with the same accent] (PF). When asked about this remark, she responded “*ça dépend avec quel accent je l'ai appris*”⁶³ [it depends on the accent in which I learned it] (PF).

Participant #2 chose the two songs based on their difference in geographic origin: *Dislounk tan* (P2-B) is a Léon song, and *Ma bro a zo duhont* (P2-C) is Vannetais, her home region. She is conscious of the origins of *Dislounk tan*, as she hesitantly said “*Dislounk tan je sais pas parce que les paroles imposent parfois une prononciation Léon je crois. Je sais pas si ça va*” [I don't know about *Dislounk tan* because the lyrics sometimes impose a Léon pronunciation. I don't

⁶⁰ Personal communication, 05-05-2019.

⁶¹ Personal communication, 05-05-2019.

⁶² Personal communication, 17-02-2019.

⁶³ Personal communication, 17-02-2019.

know if that's OK] (PF).⁶⁴ She chose *Ma bro a zo duhont* for similar reasons, since she knew that her Breton would be different compared to the other song and to her spoken sample.

ANALYSIS

REALIZATION OF *-lc'h*

Though final *-lc'h* does not appear often in the samples, it is consistently pronounced differently in P2-B than in P2-A. In the spoken sample, we find *penaos a-walc'h*... [penos avax] 'how again...' and *pouezhus a-walc'h* [pwezys avay] 'quite important',⁶⁵ but in P2-B, final *-lc'h* is realized as [lx]: *kelc'h* [kɛlx] 'circle', *falc'h* [falx] 'scythe'.

See [FIGURE 14](#) and [FIGURE 15](#) for the realizations of *-lc'h*. As is evident from these maps, neither pronunciation is Vannetais. The realization /x/ for *-lc'h* in *a-walc'h* is quite common in Standard Breton, and considering the other tendencies Participant #2 shows when speaking (*θ [z] or Ø, lack of palatalization in /k/, /g/, see below), this is not out of the ordinary. The retention of /l/ in *-lc'h* in P2-B, however, is a typically Léon trait, which fits in with the geographic origin of the song. *A-walc'h* [a walx] 'enough' is not, however, the expected form in most of Léon Breton: most places have a vowel between /l/ and /x/. The length of this vowel varies: some places have [a walax], while others have [a wal^əx] (with a very short vowel). Only three places in the whole of Brittany have [a walx]. However, the realization [falx] for *falc'h* is extremely common, in contrast with *a-walc'h*.

The maps for *a-walc'h* 'enough' and *falc'h* 'scythe' prove themselves rather difficult to use, as they are very different from each other. *A-walc'h* often has final *-lVx*, while *falc'h* has final *-lx* quite far into the east, and little to no forms with *-lVx* at all except in southern Cornouaille. From these two maps, we cannot deduce whether *-lx* is the expected form of <lc'h> in Léon.

The maps are so different from one another because etymologically, the final consonant clusters are different: Br. *a-walc'h* < **gwaly* < Bryth. **ual-g*,⁶⁶ (W. *gwala*, *gwaly*) but Br. *falc'h* < L. *falcem*.⁶⁷ Jackson points out that "Pr.B. *l̥ʒ* [notation for *ly*] and *r̥ʒ* [idem, *ry*] from Brit[ish] and Brit[ish]-Lat[in] absolute internal *-lg-* and *-rg-* eventually fell together with Pr.B. *lx* and

⁶⁴ Personal communication, 17-02-2019.

⁶⁵ The voicing in *-lc'h* here is due to the following word, which starts with *d-*.

⁶⁶ GPC Online, "gwala, gwaly".

⁶⁷ Deshayes 2003: 226.

rx”,⁶⁸ but having this level of dialectal variation is quite unexpected if that were the case here. We should assume that *ly*, *ry* and *lx*, *rx* had not fallen together in Léon at the time that *-V-* was inserted in *a-walc’h*, and that therefore **-ly > *-lVy > -lVx* was kept separate from *-lx*.

Therefore, whether this is a dialectal difference cannot be said, since the word in P2-A (*a-walch*) etymologically has **-ly* and the words in P2-B (*kelc’h*, *falc’h*) etymologically have *-lx < *-lk*.⁶⁹ There are indeed some places in Brittany that would have *a-walc’h* /awax/ and *falc’h* /falx/, but I am unsure whether that distinction has carried over to the Standard Breton that Participant #2 speaks. In the case that it did, then there is no dialectal difference that I can speak of.

To definitely know whether this is a dialectal difference, we would have to see how she realizes words with *-lc’h < *-lx* and not **-ly*. However, she does not use these words in *-lx* in her spoken sample. This is one of the limitations of a small-scale corpus, and having more material per speaker for a future study could resolve this particular problem.

REALIZATION OF **-θ-*, **-θ*, **-rθ*

One of the most well-known differences between Vannetais Breton and the other dialects is the realizations of *zh*, a spelling created for the various dialectal outcomes of Middle Breton intervocalic **-θ-*, final postvocalic **-θ*, and **θ* in the clusters **rθ*, **lθ*. Intervocalically, it is /z/ in Léon, /h/ in Vannetais, and it is elided in Cornouaille and Trégor; in final post-vocalic position, it stands for /h/ in Vannetais⁷⁰ and for /z/ in KLT;⁷¹ finally, **rθ* is /rz/ in KLT and /rh/ in Vannetais.⁷² There are no examples of **lθ* in any of Participant #2’s samples.

It looks like the realizations of **θ* are competing without much regard to the words they inhabit, because we find different realizations of the same word within the same sample: for example, in P2-A, *pezh* ‘piece’ occurs as both /pɛh/ [pɛγ] and /pɛz/ [pɛz], [pɛs]. See [FIGURE 16](#) and [FIGURE 17](#) for maps of the realizations of *zh*, both intervocalically and in post-vocalic final position.

⁶⁸ Jackson 1967: 716.

⁶⁹ *Kelc’h* ‘circle’ < OBr. *circhl* < Vulgar L. *circlus* with metathesis of *-kl-* (Deshayes 2003: 380), and *falc’h* ‘scythe’, < L. *falcem* (Deshayes 2003: 226).

⁷⁰ It is sometimes elided in southeastern Vannetais: see [FIGURE 17](#).

⁷¹ Jackson 1967: 525-9.

⁷² Jackson 1967: 529-30.

<i>Realization</i> <i>in P2-A</i>				Total (etym.)
<i>Etymology</i>	/z/	/h/	∅	
Intervocalic *-θ-	14	1	14	29
Final postvocalic *-θ	7	5		12
Cluster *rθ	2			2
Total (realization)	23	6	14	43
<i>Realization</i> <i>in P2-B</i>				Total (etym.)
<i>Etymology</i>	/z/	/h/	∅	
Intervocalic *-θ-	2	3		5
Final postvocalic *-θ	9	1		10
Cluster *rθ	1			1
Total (realization)	12	4	0	16
<i>Realization</i> <i>in P2-C</i>				Total (etym.)
<i>Etymology</i>	/z/	/h/	∅	
Intervocalic *-θ-		2	3	5
Final postvocalic *-θ		4	1	5
Cluster *rθ	2			2
Total (realization)	2	6	4	12

TABLE 2. Tally of the different realizations of Middle Breton intervocalic *-θ-, final postvocalic *-θ, and the cluster *rθ. In **bold and dark grey** are the dominant forms.

As I discussed in Participant #2's background, she has some non-Vannetais tendencies in her speech, and her realization of *zh* is one of them. Across all three samples, we can identify three realizations: /z/ [z] or [s], /h/ [h̃], [h], or [ɣ], or it is simply elided (∅). In each sample, her overall tendencies are different (see TABLE 2 above). In P2-A, /z/ and ∅ far outnumber /h/, and in P2-B, not a single *zh* is elided but /z/ still outnumbers /h/. However, in P2-C, /h/ and ∅ are the dominant forms, which gives a strong Vannetais trait to the song. Across all samples, Participant #2 elides *zh* only once in final position, in *razh e glas* [ʁa i glas] 'completely in green' in P2-C, and she always has /z/ in **rθ* regardless of the sample.

Looking deeper into the matter, we can also see that the different contexts with **θ* have different tendencies in each sample. P2-A favors /z/ in each context, which makes it Léon-like, but it equally favors elision of intervocalic *-*θ*-, which is more like Cornouaillais and Trégorrois. Furthermore, the contest between /z/ and /h/ in postvocalic final position is quite a tight race. P2-A is therefore varied in the dialects to which it adheres.

P2-B is slightly odd in the regard that /h/ is the most common form for intervocalic *-*θ*:- like in the section on the indefinite article, this is a Vannetais realization in a Léon song. Otherwise, it is much more consistent than P2-A in the realization of postvocalic final *-*θ*, which is almost always /z/. There is also no elision at all, which makes it strongly more Léon and less Cornouaillais and Trégorrois than P2-A. There is still some Vannetais to be found, however.

P2-C never has /z/ except in **rθ*, and only has /h/ or elision. All these realizations can be found in Vannetais, which makes it the most stable of all samples in this regard, as well as the most strongly Vannetais of all.

PALATALIZATION OF *k*, *g* BEFORE FRONT VOWELS AND IN DIMINUTIVE *-ig*

Participant #2 never palatalizes /k/, /g/ in P2-A or P2-B. However, in P2-C, she consistently produces palatalized /k/ and /g/ before front vowels and in the diminutive *-ig*: *e geol digor* [i d̃ʒol ded̃ʒoʁ] 'in (the) open mouth', *ket* [k̃ɛt] 'not', *kuzhet* [k̃yɛd] 'hidden', *gwez* [d̃ʒve] 'trees', *eostig* [øst̃ɛʃ] 'nightingale', *ken* [k̃ɛn] 'so'.⁷³ For comparison, we find *ket* [ke], [ket], [ked] 'not', *tammig* [t̃ɛmik] 'little bit', *digor* [digoʁ] 'open' in P2-A and P2-B.

⁷³ In *kanal ken flour* 'sing so soft'.

The palatalization of /k/ and /g/ is typical of Vannetais Breton: for example, see [FIGURE 18](#) and [FIGURE 19](#). The NALBB regularly notes [ç], [ʝ] for palatalized /k/, /g/, but we can also commonly hear [tʃ], [dʒ], especially in younger speakers. Once again, P2-C shows far greater use of Vannetais traits than the other two samples.

REALIZATION OF THE PLURAL ENDING *-où*

In P2-A and P2-B, plurals in *-où* are almost always realized as [-u], the only exception being one instance of *levrioù* [lɛkjo] ‘books’ in P2-A.⁷⁴ She does, however, pronounce plurals in *-ioù* in P2-A with a diphthong: *bloazhvezhioù* [blavejœw], [blavijœw] ‘years’, *personelezhioù* [pɛkzɔ̃nelezjœw] ‘personalities’. In P2-B, *-où* and *-ioù* are pronounced [u], [ju] respectively: *a relegoù* [a vɛlegu] ‘(with) bones’, *ar ruioù* [ak vɥju] ‘the streets’, *he zolioù* [e zolju] ‘her slashes’.⁷⁵ In P2-C, the plurals in *-où* and *-ioù* are less stable, but are always pronounced as a diphthong, like the plural in *-ioù*: *bragoù* [bɛagøɥ] ‘clothes’, *eastoù* [ɛjstəw] ‘nightingales’, *maezioù* [mejøɥ] ‘fields’, *c’hroazioù* [xvejœw] ‘crosses’, *feunteunioù* [fɔ̃tɛ̃njœw] ‘fountains’, *chapelioù* [ʃapɛljœw] ‘chapels’, *bezioù* [pejœw] ‘tombs’,⁷⁶ *yezhoù* [jehœw] ‘languages’, *a-ziàr treuzoù* [ə zeak tɛzøzœw] ‘through’.

See [FIGURE 20](#) for a map of the plural *-où*. When she is speaking, Participant #2 opts for a Léon or Standard Breton⁷⁷ realization of *-où* [u], but she uses the Vannetais diphthongized *-ioù* [jœw], [jœw].⁷⁸ Therefore, there is some competition between Standard Breton and Vannetais in her speech which does not exist when she is singing: in P2-B, she shifts entirely to the Léon realizations [u], [ju], and in P2-C, she only uses Vannetais forms.

PAST FORMS OF *bezañ* ‘TO BE’ AND *kaout* ‘TO HAVE’

In P2-A and P2-B, Participant #2 mostly uses past forms of *bezañ* ‘to be’ (and *kaout* ‘to have’) in *oa-*: *oa* ‘was (3sg.)’, *oant* ‘were’, *en doa* ‘he had’. However, we do find some forms in *oe-*, all but one being found in P2-A. The forms in *oa-* are always in the majority, but we cannot say that the forms of *bezañ* in Participant #2’s spoken Breton are consistent in P2-A. In

⁷⁴ The context is *kalz a levrioù mod-se* [kals a lɛkjo mɔsɛ]. This part is said quite rapidly, and the realization of /u/ as [o] might be an instance of vowel harmony with the following [o] in *mod-se*.

⁷⁵ Slashes of Death’s scythe. I owe thanks to Cédric Choplin for this translation.

⁷⁶ The devoicing of initial *b- > p-* here is by assimilation from the preceding *-fñ*, not because of provection.

⁷⁷ Favereau 1997: 36.

⁷⁸ The fact that she uses one dialectal form for one ending and another for another ending is interesting, but I will not discuss it here since it is not within the scope of this paper to analyze the spoken material by itself.

P2-B, however, since all but one of the sixteen forms of *bezañ* are *oe*, I am inclined to consider the form in this song as consistent. In other words, P2-A has variation between *oa* and *oe*, and P2-B consistently has *oa*. There are no past forms of *bezañ* or *kaout* in P2-C.

See [FIGURE 21](#) for the distribution of *oa* and *oe*. The latter form, *oe*, is most current in Vannetais, and the form *oa* is present throughout most of the rest of Brittany. The fact that Participant #2 uses it more frequently in P2-B gives it a stronger Léon (or generally non-Vannetais) aspect.

<i>Realization</i> <i>Sample</i>	Forms in <i>oa</i>	Forms in <i>oe</i>	Ratio <i>oa</i> : <i>oe</i>	Total
P2-A	32	9	3.555 : 1	41
P2-B	15	1	15 : 1	16

TABLE 3. Tally of the different past forms of *bezañ* ‘to be’ and *kaout* ‘to have’, and a ratio of *oa* to *oe*. In **bold and grey** are the dominant forms.

REALIZATION OF THE INDEFINITE ARTICLE *ur, ul*

In all of Participant #2’s samples, the indefinite article is realized in a number of different ways: In P2-A, we find, in order of frequency, [øʁ] (six times), [yʁ] (four times), [øl] (thrice), [œʁ] (twice), and [əl] (once): forms in [ø]- are clearly dominant. However, in P2-B, we find forms in [y]- far more frequently, with [yʁ] appearing ten times, and [y] twice. The remaining forms are [øʁ], which is sung twice, and [œʁ], which is sung once. See the table below for an overview. Even though neither sample is completely consistent, we can observe that each sample has a different dominant vowel in the indefinite article. Furthermore, P2-B is more consistent in the realization of *ur, ul* in general. There are not enough instances of the indefinite article in P2-C for us to make a meaningful comparison.

<i>Realization</i> <i>Sample</i>	[ø]- ([øʁ], [øl])	[y]- ([yʁ], [yl], [y])	[œ]- ([œʁ])	[ə]- ([əl])	Total
P2-A	9	4	2	1	16
P2-B	2	12	1	1	15

TABLE 4. Tally of the different realizations of the indefinite article *ur, ul*. In **bold and grey** are the dominant forms.

The fact that [y]- is the main realization in P2-B is unexpected: *Dislounk tan* is a Léonard song, so if any dialectal forms were to be used, we would maybe expect [ɛ]- (or [ø]-) instead of the typically Vannetais [y]-.⁷⁹ However, Participant #2 uses [ø]- very frequently in speech, and it is difficult to determine whether these forms in [ø]- are truly dialectal, or an influence from Standard Breton, or even an allophone of schwa,⁸⁰ since her sister (Participant #1, see Ch. 4) also sometimes realizes [ø]- despite having far less of an influence from Léon (or Standard) Breton. This is especially true in P2-B, where it is impossible to say whether the two instances of [ø]- are examples of Participant #2 slipping back into her speaking tendencies, or that these two forms actually are dialectal Léon realizations.

See above in 4. PARTICIPANT #1 for another explanation of the variation in the vowel of *ur*, *ul*, and see [FIGURE 22](#) for a map of the indefinite article *ur*.

PREPOSITIONS

In P2-B, Participant #2 almost always uses the form *gant* [gã̃n] ‘with’ instead of *get* [gət], [gəd] like she does in P2-A and P2-C. See [FIGURE 23](#) for the distribution of the various forms of *gant*; in this case, conjugated to the third person masculine.⁸¹ *Gant* is the expected form in Léon, and *get* is the Vannetais form.

⁷⁹ See [FIGURE 22](#): /ɛr bal/ is most common in Léon.

⁸⁰ Favereau 1997: 29. See also Ch. 4 (PARTICIPANT #1).

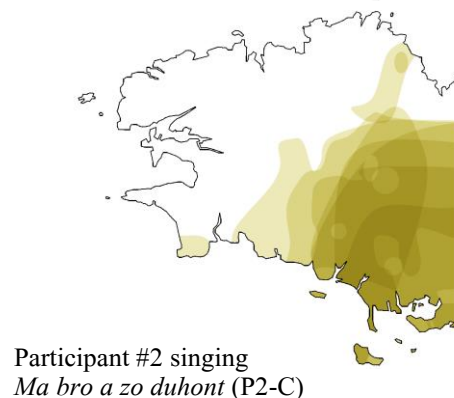
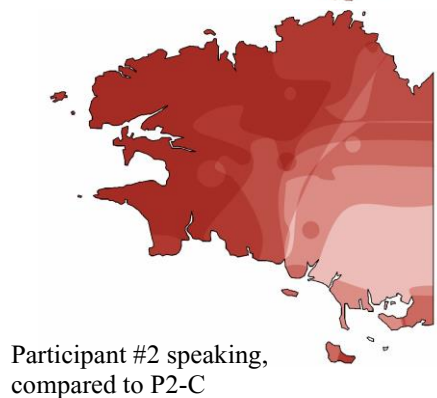
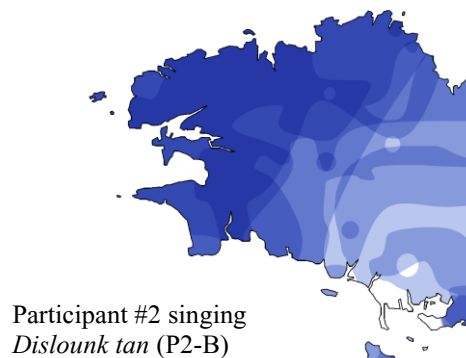
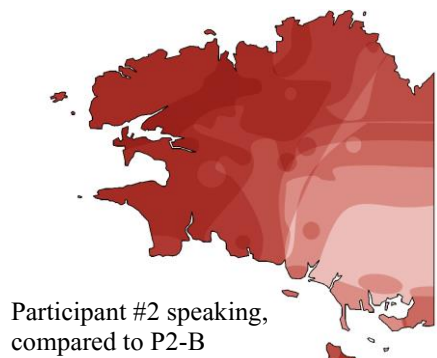
⁸¹ The *-t-* found in the conjugated forms would be elided in the unconjugated form *gant*.

SUMMARY

Participant #2's spoken Breton is very close to the written standard, though she uses a number of Vannetais dialectal forms, notably the quite frequent use of /h/ for *θ, V. *get* instead of KLT *gant*, and the use of the Vannetais past tense *oe* of *bezañ* instead of *oa*. Therefore, the heatmaps of her speaking are very KLT-heavy, but not completely devoid of Vannetais. The heatmap for P2-B looks almost identical to her spoken Breton, except it is ever so slightly darker in Léon and it avoids some parts of the southern Vannetais region completely. Indeed, compared to P2-C, P2-B is the most similar to Participant #2's spoken Breton, though it does have its significant differences: the most notable Léon traits are the use of *gant*, a far more consistent use of [z] for final postvocalic *-θ, and a higher ratio of *oa*-forms in *bezañ* 'to be' and *kaout* 'to have'.

Puzzlingly, there are also two Vannetais traits in P2-B which are not found as frequently in P2-A: initial [y]- for the indefinite article, and /h/ for intervocalic *-θ-. These traits are possibly influence from her Vannetais background, or it perhaps was passed down to Participant #2 by someone whose Vannetais background influenced the performance of *Dislounk tan* (here P2-B).

The near-complete switch from Standard Breton to Vannetais in P2-C is remarkable. As is evident from the heatmap, Participant #2 sings this song in overwhelmingly Vannetais Breton, from the palatalization of velars to the diphthongized plurals and the absent realization [z] for *-θ- and *-θ.



<i>Feature</i> \ <i>Sample</i>	P2-A	P2-B	P2-C
Realization of intervocalic *-θ-	mostly /z/ also Ø	mostly /h/ also /z/	mostly Ø also /h/
Realization of postvocalic final *-θ	mostly /z/ also /h/	mostly /z/ also /h/	mostly /h/ also Ø
/k/, /g/ before front vowels and /g/ in -ig	[k], [g]	[k], [g]	[tʃ], [dʒ]
Plural -où	[u]	[u]	[øy] [aw] [œw] [ow]
Past forms of <i>bezañ</i> 'to be'	<i>oa</i> <i>oe</i>	<i>oa</i>	82
Indefinite article <i>ur, ul</i>	[ø]-	[y]-	83
<i>Gant</i> 'with'	/gət/	/gãn/	/gət/

TABLE 5. An overview of dialectal variation between P2-A, P2-B, and P2-C.

⁸² Insufficient data. P2-C does not have any past forms of *bezañ* 'to be' or *kaout* 'to have'.

⁸³ Insufficient data. *Ur* appears only twice in P2-C: once as [ø]-, once as [y]-.

IMAGES

Red indicates Participant #2's spoken sample (P2-A), blue indicates *Dislounk tan* (P2-B), and gold indicates *Ma bro a zo duhont* (P2-C).

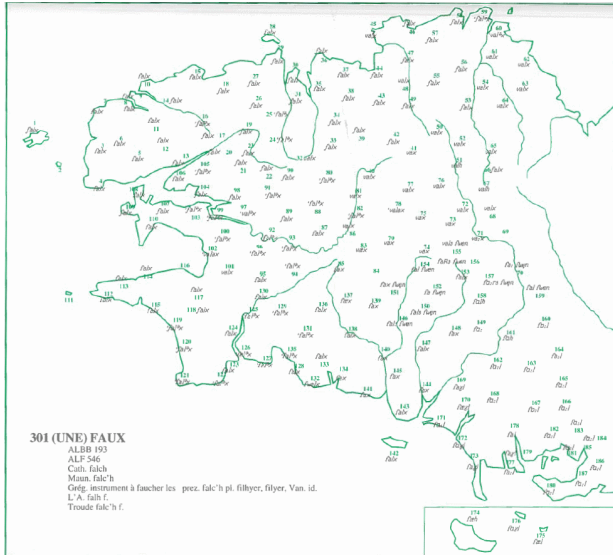


FIGURE 14. NALBB 301 '(une) faux'.

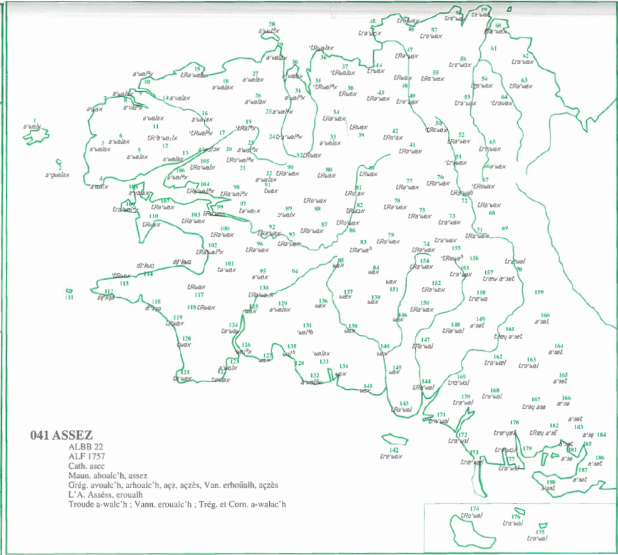


FIGURE 15. NALBB 041 'assez'.

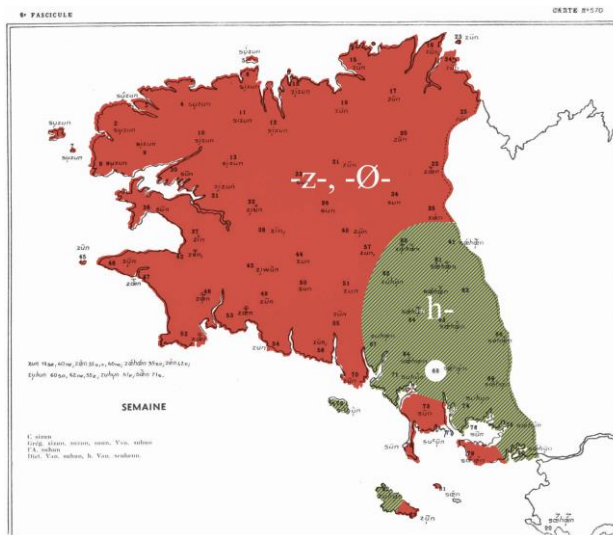


FIGURE 16. ALBB 570 'semaine'.
 Red: spoken, Blue: P2-B, Gold: P2-C

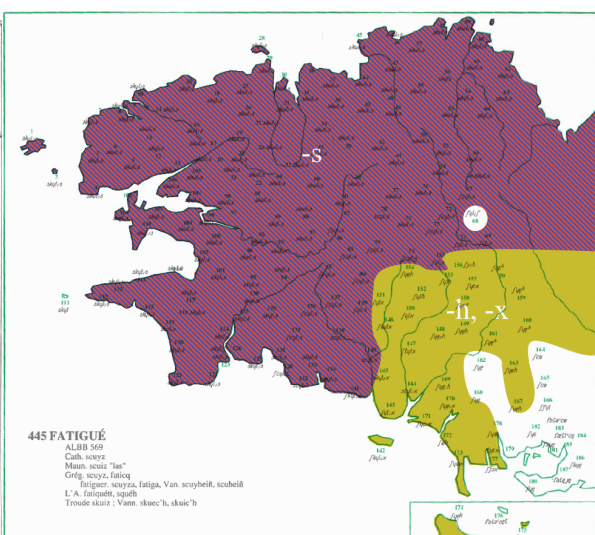


FIGURE 17. NALBB 445 'fatigué'.
 Red + Blue: spoken + P2-B, Gold: P2-C

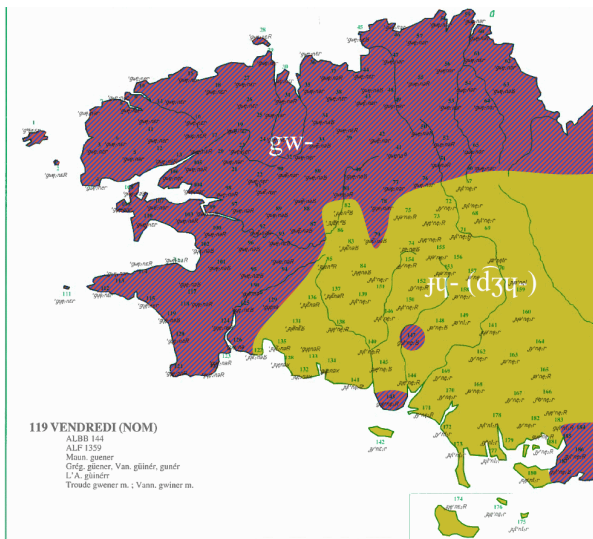


FIGURE 18. NALBB 119 'vendredi (nom)'
 Red + Blue: spoken + P2-B, Gold: P2-C

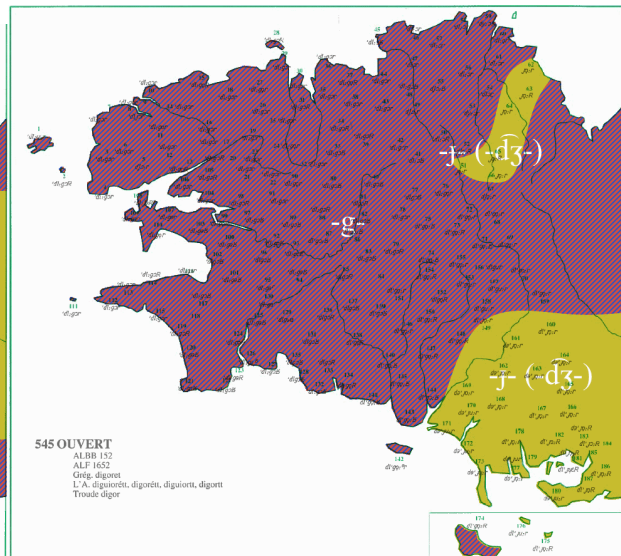


FIGURE 19. NALBB 545 'ouvert'.
 Red + Blue: spoken + P2-B, Gold: P2-C

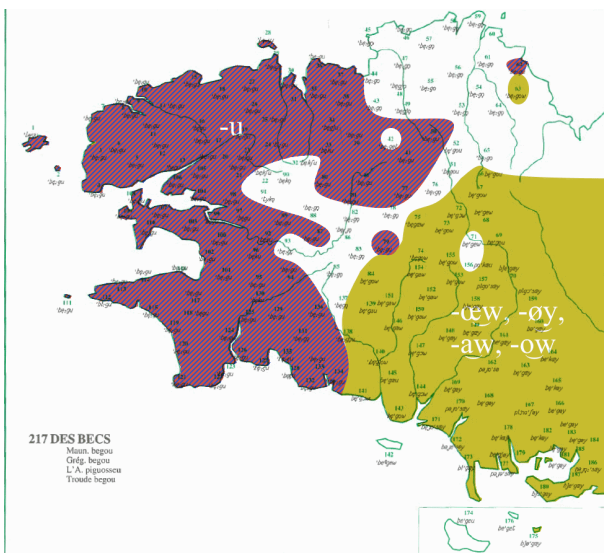


FIGURE 20. NALBB 217 'des becs'.
 Red + Blue: spoken + P2-B, Gold: P2-C

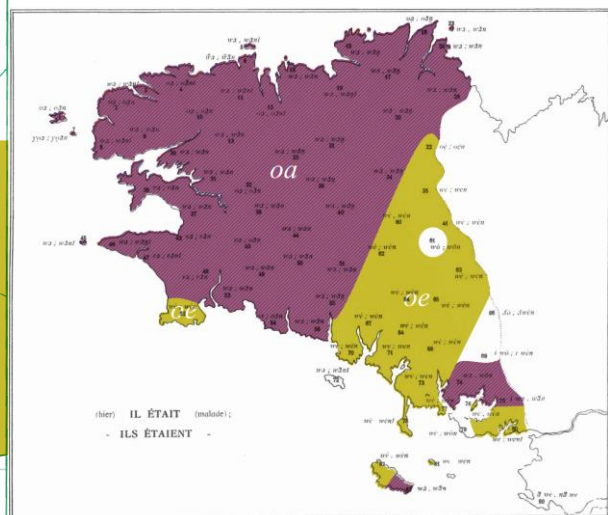


FIGURE 21. ALBB 055 'il était - ils étaient'.
 Red + Blue: spoken + P2-B, Gold: P2-C

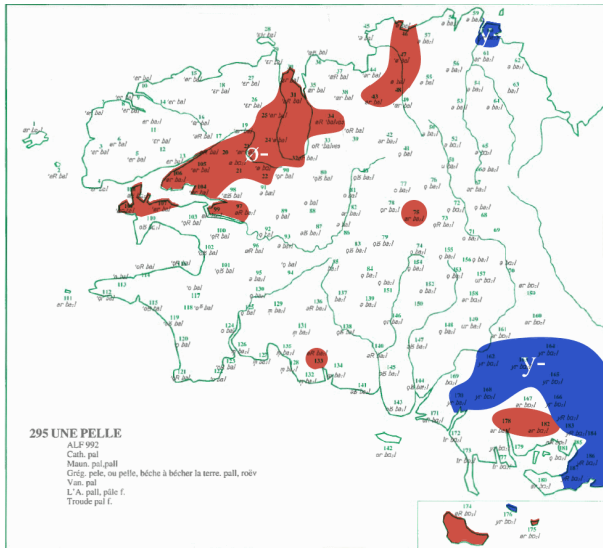


FIGURE 22. NALBB 295 'une pelle'.
Red: spoken, **Blue**: P2-B

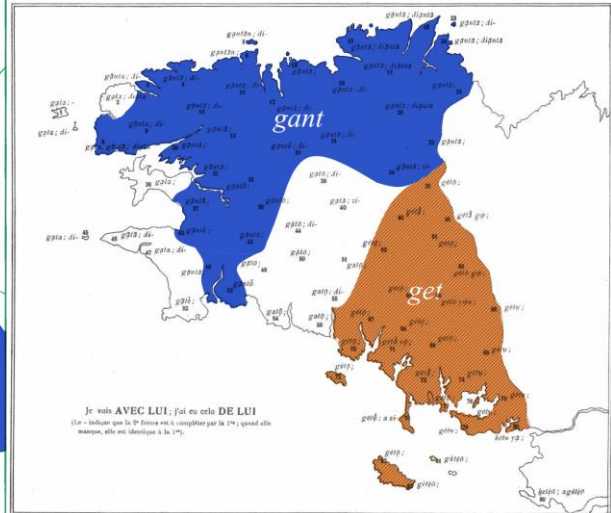


FIGURE 23. ALBB 210 'avec lui, de lui'.
Red + **Gold**: spoken + P2-C, **Blue**: P2-B

6. PARTICIPANT #3

BACKGROUND

Participant #3 (M, 28), is from Morlaix and currently residing in Brest. He learned Breton at a later age, and is currently also studying Breton at university. His Breton is not too easy to pinpoint, because it has northern, eastern, as well as southwestern Cornouaillais traits (see IMAGES). About his own Breton, he says the following:

“J’ai pas un accent vraiment léonard, ni vraiment trégorois (sic), ni vraiment cornouaillais [...] “L’erreur” ça a été de vouloir avoir une couleur “monts d’arrée” (sic) et de me rendre compte rapidement que c’était peine perdue, du coup j’tape à droite et à gauche en essayant de privilégier ce que je peux entendre du côté d’Huelgoat, Berrien, Poullaouen et compagnie, mais forcément les tournures, certains choix de mots, font que globalement j’ai du mal à me faire comprendre avec les natifs de ce coin là (sic)”.⁸⁴

[I don’t have a particularly Léon accent, nor is it really Trégorrois, or Cornouaillais [...]. My ‘mistake’ was to want to have a ‘Monts d’Arrée’ accent and then quickly realize that it was a lost cause, so I take stuff from here and there, trying to favor whatever I hear in the area of Huelgoat, Berrien, Poullaouen et cetera, but of course the sentence structure and choice of words make it so that I have difficulty being understood by natives from that area]. (PF)

I will study his spoken dialect in-depth in the analysis below, rather than here. For reference, the Monts d’Arrée are just outside Carhaix, to the northwest.

The two songs he sings are *Gwerz Penmarc’h* (P3-B) and *E Garrison* (P3-C), and according to him the two songs come from different singing traditions. We will see below that the singing tradition is indeed the most important keyword in this chapter, but that there is some minor dialectal variation, as well.

When I commented to him that the way he sang was different to the way he spoke, he commented: *“Ya normal ! Disket ‘m eus an tonioù en ur glevet un taol-mouezh disheñvel”*⁸⁵ [Yes, that’s normal! I learned the songs by ear, in a different kind of language (lit. voice-strike)]

⁸⁴ Personal communication, 02-03-2019.

⁸⁵ Personal communication, 10-04-2019.

(PF). On the subject, Participant #3 also mentioned that some well-known artists sing differently than they speak: “*Les soeurs goadec (sic) sont les championnes pour prononcer "eo" à la léonarde dans leurs chansons alors que quand tu les entends parler normalement t'auras que du 'è'*”⁸⁶ [The *Goadec* sisters are the poster-children of pronouncing *eo* in a Léon way, but when you hear them speak normally you'll only find *è*] (PF). He elaborated by saying:

“*Après (Girlfriend) me disait que des fois t'es tellement habitué à entendre un morceau avec du tcheutcheu que même quand tu tcheutcheutes pas dans ton breton parlé, bah quand tu chantes cette chanson, y'a rien à faire, tu tcheutcheutes*”.⁸⁷

[(Girlfriend) told me that sometimes you're so used to hearing a song with *tcheutcheu*⁸⁸ that even if you don't *tcheutcheu* in your own Breton, well, when you sing that song, you can't do anything about it, you *tcheutcheu*] (PF).

ANALYSIS

IDENTIFYING PARTICIPANT #3'S SPOKEN DIALECT

While the other participants' spoken dialects are relatively easily to recognize, Participant #3's spoken dialect is quite obscure. By his own admission, Participant #3 feels that he speaks a mix of various dialects, but that he still tries to adopt the most 'Monts d'Arrée'-like dialect he can muster.

As we can see from the three dialect maps with red areas (FIGURE 29, FIGURE 30, FIGURE 31), the dialectal traits from Participant #3's Breton shown in these maps (indefinite article *o*,⁸⁹ first person possessive pronoun *ma* [ma]) can be found in various parts of Cornouaillais. While the map for the indefinite article matches with what he says about his own Breton, the map for *ma* does not.

Other examples are therefore important to identify his speaking dialect: the elision of intervocalic *-θ- and realization [z] for final postvocalic *-θ (*mennozh* [menoz], *mennozhioù* [menɔju]), places him generally in Cornouaille or Trégor (and not Léon or Vannetais). In addition, he uses *meump* 'we have' for the first person plural of *kaout* 'to have': *meump soñjet* 'we have thought', *meump enrollet* 'we have recorded', which is a trait found in eastern

⁸⁶ Personal communication, 02-03-2019.

⁸⁷ Personal communication, 02-03-2019.

⁸⁸ An onomatopoeic name for the Vannetais palatalization of /k/ and /g/.

⁸⁹ See also Favereau 1997: 29.

Cornouaille and in Trégor.⁹⁰ He realizes *ivez* ‘also’ as [i(j)e], and this can be found in eastern Cornouaille, Léon and Trégor (see [FIGURE 24](#)). Furthermore, the form *n’ou(zo)n ket* [nunke] of *gouzout* ‘to know’ that he uses can notably be found in the Poullaouen region.⁹¹

Therefore, his assessment of his own Breton is about right: most of the dialectal forms he uses can be found in the Monts d’Arrée region. He does sometimes adopt forms from other parts in Cornouaille (from Morlaix or Quimper, for example, in his realization *ma* ‘my’ [ma]).

REALIZATION OF *-lc’h*

Participant #3 uses the expression *just-a-walc’h* ‘precisely’⁹² a number of times in his speech. However, it is always slurred, to the point where the phrase once appears as just the vowel [a]. Nonetheless, in the instances where *just-a-walc’h* is realized as more than one phone, we never find /l/. More often than not, *-lc’h* is completely elided, except in two cases where a final /x/ (realized as [ɣ]) is retained: *just-a-walc’h* [sɔɣ] and *just-a-walc’h, ar* [ʃstaxa]. A single other word can be found in his speech, *zalc’h* [zax] (< *dalc’h*) ‘keep (v.)’, where once again, there is no /l/.

In P3-B, final *-lc’h* appears twice in *a-walc’h* [awa], [awaɥ] ‘enough’ and twice in *zalc’h* [zaɥ], [zaly]. We can see here that Participant #3 has the tendency to keep /l/ in *-lc’h* in this song, either as the velarized approximant [ɥ] or the regular [l]. In P3-C, like in speech, *-lc’h* has no /l/: *a-walc’h* [əwax]. He also produces voiced [ɣ] instead of voiceless [x] in P3-B, which he does not do in his other samples.

In [FIGURE 25](#) and [FIGURE 26](#), we can see that Participant #3 aligns with most of Cornouaillais and Trégorrois in P3-A1, P3-A2 and P3-C.⁹³ However, the realizations [ɥ] and [lɥ] in P3-B are peculiar. The *NALBB* does not note [ɥ], and [lɥ] is nowhere to be seen except in two or three dialects in Vannes. Therefore, this realization cannot be explained with data from the modern-day dialects.

As we have mentioned before, *-lc’h* can arise from older **-ly* in words of British origin, as opposed to **lx* < **lk* in Latin loans: Br. *a-walc’h* < **gwaly* < Bryth. **ual-g*, Br. *dalc’h* < **daly*.⁹⁴

⁹⁰ Favereau 1997: 215.

⁹¹ Favereau 1997: 203.

⁹² We can better equate *just-a-walc’h* to the French interjection *justement*: for example, *justement, j’y vais* ‘it just so happens I am going there’; *justement, c’est ça le but* ‘well, see, that is just the point’.

⁹³ For the same reasons as in Ch. 5 (PARTICIPANT #2), I have chosen to include them as is, since the dialect maps do not sufficiently represent what is happening in the analysis.

⁹⁴ Jackson 1967: 716.

All the words in question here have etymological **ly*. This means that the voiced [ɣ] in the cluster could be an archaic form, from before the merger of *ly*, *ry* and *lx*, *rx*. Jackson says this on the development of *-lc'h*:

“In certain areas the reflexes of postvocalic /*lx*/ are widely liable to become /*x*/ or /*h*/ when both consonants belong to the same syllable, though when they were syllabically divided as /*l-x*/, as when a termination beginning with a vowel was added to a word in final *-lx*, this seems much rarer. The reason is presumably that before [x] in the same syllable *l* is velarised and unvoiced, becoming a voiceless velar spirant *l* [...]”⁹⁵

What seems to have happened in P3-B is that [ɣ] was kept voiced. This is at least the case for *a-walc'h* [awaɥ], which cannot be due to external sandhi, since it is at the end of a line. However, the two instances of *zalc'h* are followed by *goulou-noz* [zaɥ gu]- and [zaɥ gu]-, which makes voicing in anticipation of *g*- likely. Having [ɣ] as voiced /*x*/ in P3-B is still different from his speaking tendencies, as Participant #3's voiced /*x*/ is the uvular fricative [χ] in speech. Therefore, if the realizations of *zalc'h* are not archaic, they at least show a phonetic difference, because they contain an allophone that is not found in Participant #3's speech.

As for the velarized [ɬ], its existence could mean that *a-walc'h* [awaɥ] and *zalc'h* [zaɥ] are archaic forms, as Jackson suspected this could be the intermediary step for /*l*/ between *lx* > *x*, but which we find here in a weakened form of *ly*. However, it may also be an allophone of /*l*/ before a velar. Since the search for archaic forms has not been very fruitful, I am inclined to say that [ɬ] is more likely to be an allophone. The final *-[ɣ]* in *a-walc'h*, however, could be archaic.

REALIZATION OF *r* IN P3-B AND P3-C, AND RHOTACISM OF /*d*/ IN P3-C

Like the other speakers, Participant #3's pronunciation of *r* in speech is [ʀ]. In P3-B, however, *r* is realized either as [r] or [ʀ]. The latter realization is limited to the fifth verse, where *r* is consistently [ʀ], in *mor bras o ruziañ* [mum braz u ʀyzjã] ‘great sea reddening’, *gristenien* [gristɛnjen] ‘Christians’. The realization [r] also appears in P3-C, though only intervocalically, internally, and across word boundaries: *tistroio* [tistoro]⁹⁶ (< *distroio*) ‘will return (3sg.)’, *ar*

⁹⁵ Jackson 1967: 807.

⁹⁶ This is a remarkable form. *Ma tistroio* is sung twice (in one repeated line): once as [ma tistoro], and once as [ma tistʀoo]. It looks like the first form, [tistoro], has the metathesis of *r* and *o* either to avoid *-/str/-* or *-/ojo/*. The second realization [tistʀoo] does have *-/str/-*, but still no *-/ojo/*. I do not find this wholly convincing, however, because *-/jV/-* is allowed in the rest of the song: *Lannuan* [lãnyjã] is sung in almost every line. I think it is due to the fast tempo of the song and that *tistroio* is simply slurred, rather than that the reason is to avoid certain sequences.

miliner e ve [aʁ mininɛr e ve] ‘(of) the miller he would be’,⁹⁷ *O! da gomper* [o ra gɔ̃mpɛʁ] ‘Oh! as godfather’,⁹⁸ *war he bord* [ʋar i bɔʁt], [ʋar i bɔʁt] ‘on her side’,⁹⁹ *me oui a-walc’h ta miliner / e garnison* [me wij əwax ta miliner i gaʁnizɔ̃n] ‘I know enough, miller / in (the) garnison (of)’.

As we can see in *O! da gomper* [o ra gɔ̃mpɛʁ] ‘Oh! as godfather’, /d/ has been rhotacized to [r] in the same position that [ʁ] is made into apical [r]. In the same song, we find another instance of /d/ being rhotacized, this time into [ʁ]: *e dad ne oar* [e ʁad ne wɑʁ] ‘his father, he does not know’. Though Jackson does not say anything on rhotacism of *d*, he does mention that some Cornouaillais dialects have [r] > [d]: “A [...] very easy change of one-flap apical *r* is that it becomes alveolar *d*, to which it is in any case acoustically very close”.¹⁰⁰ Therefore, it is not completely out of the ordinary that *d* is rhotacized to [r], but changing it to [ʁ] is remarkable.

Should we look at [FIGURE 27](#) and [FIGURE 28](#), we can see that the *r grasséyé* [ʁ] is found all over Brittany, mostly in Léon, Trégor, and central Cornouaille, with [r] being found almost equally as often. For a historical perspective of *r*, see the section in Ch. 4 (PARTICIPANT #1) above.

The fact that in P3-B, the allophone [ʁ] for /r/ is contained to a single verse, is interesting. We would perhaps expect the variation to be found in more random places, or not be found at all, but [ʁ] is consistently sung in that single verse. I think it is possible that Participant #3 bases his realization of this fifth verse on another performance than the other verses. The exact reason as to why he would do that is unclear, but perhaps he was taught the song multiple times, by people who sang the song differently from one another, and filled in any gaps in his knowledge of the song with reproductions of other performances than the first one he was taught. That, in turn, could result in a realization in one verse that does not exist in the rest of his performance of the song.

⁹⁷ The conditional form is used here to express a rumor.

⁹⁸ Literally *O! da gomper me na yin ket* ‘Oh! to godfather I will not go’, i.e. ‘Oh! I will not be the godfather’.

⁹⁹ Not literally, because the miller then says *hag aon am eus e vefe tort* ‘and I am worried it would be crooked’. Maybe this is a terrible excuse from the miller, which fits into the story, but maybe this means *war he bord* means something else: e.g. ‘filled to the brim’, ‘at her limit’? This would certainly explain the previous line *kar ma milin zo war he boued* ‘because my mill is on her food’ (?).

¹⁰⁰ Jackson 1967: 814.

REALIZATION OF THE INDEFINITE ARTICLE *ur*

When speaking, and in P3-C, the indefinite article *ur* is almost always pronounced [o].¹⁰¹ This is typical of the Cornouaillais Breton which Participant #3 speaks. In P3-B, *ur* appears twice, and is pronounced [ør]. For a map of the indefinite article, see [FIGURE 29](#). [ør] is a form more commonly found in southern and eastern Léon.

PERSONAL PRONOUN *ma*

Participant #3 uses the personal pronoun *ma* ‘my’, except in P3-B, where he uses *va*. This is the Léon variant of *ma*, as illustrated by [FIGURE 30](#) and [FIGURE 31](#). In P3-C, he uses *ma*, but realized as [me], which also stands in contrast to the [ma] he uses in speech. [me] is a rather uncommon realization, as it only appears at point 38 in the ALBB, and since its spread is so limited, I am inclined not to see it as a dialectal difference.

I cannot exclude the possibility that [ma] is the Standard Breton pronunciation of *ma*¹⁰² rather than being dialectal, but *ma* does occur in Morlaix, where Participant #3 is from: see [FIGURE 32](#). Nonetheless, the use of *va* in P3-B is a clear dialectal difference, whether *ma* itself is dialectal or not.

SUPRASEGMENTAL NASALIZATION AND INSERTION OF NASALS

In both songs, but especially in P3-C, Participant #3 has a tendency to change /d/, /l/ to [n], and /g/ specifically into [ŋ]. For example, we find /d/ as [n] in *oa aet an Aotrou* [wa en ən otʁu] ‘the Sir went’,¹⁰³ *e dad* [i nad] ‘his father’, *glas e lagad* [laz i lagan] ‘blue his eyes’, *m’hen dar* [men ar] ‘I suppose’¹⁰⁴, *diboñjour* [nibõʒur] ‘Good day’, *artizaned a zo* [artizänen a zo] ‘there are artisans’, *ket bet tad ha komper* [ket be tan a kõmpɛʁ], [ke bedana kõmpɛʁ] ‘not been father and godfather’. The initial *g-* in *garnison* ‘story’ is found as [ŋ] a number of times, and as [ŋg] once. Furthermore, the *-l-* in *miliner* is found as [n] once: *ar miliner e ve* [aʁ mininɛʁ e ve] ‘(of) the miller he would be’. There are also instances where a nasal is inserted (and does not replace another consonant): *tommañ he mab an terruplañ* [tomãñ i mab ãñ tɛʁypãñ] ‘keeping her worst

¹⁰¹ Reduced to schwa once in *ur paotr* [ə pot] (P3-A1), and lowered to [ɔ] in *ur familh* [ɔ fãmiʎ] (P3-A2). P3-C only has *ur* [o].

¹⁰² Favereau 1997: 110-1.

¹⁰³ *Aet* is written with final *-t*, but we would expect the *-t* to be voiced to [d] under external sandhi rules in which final voiceless consonants are voiced when the following word starts with a vowel or a voiced consonant.

¹⁰⁴ Variant of *me n’ouzon dare*, something along the lines of ‘I do not know well’. I once again thank Cédric Choplin for this translation.

son warm’, *ket / i garnison* [ket ni ɣaɾnizɔ̃n] ‘not / in (the) garnison (of)’, *artizaned a zo* [aɾtizãnedna zo] ‘there are artisans’. There also is a single example of an oral vowel being nasalized, *noz* [nɔ̃z] ‘night’, probably due to the preceding /n/.

In P3-B, we find the same process, albeit less prominently: *o devoe kavet avel* [o diwɛn kave navel] ‘they had found wind’, *o terc’hel gouloù-noz* [o tehøln gulu noz] ‘keeping night-lights’, *mor bras* [mum braz] ‘great sea’, *merc’hed Gwaien* [mefiɛn gwajɛn] ‘girls of Audierne’ *O vont d’an aod beb a-unan* [o vɔ̃n ãn aɔ̃n beve ynɛn] ‘every single one going to the shore’.

It looks like this nasalization occurs in a number of ways:

1. The substitution of a non-nasal consonant with a nasal consonant, where:
 - the nasal consonant is made in the same place as the original non-nasal consonant. The most common of these is that /d/ is substituted for /n/ (both alveolar), but there are other examples: /g/ may be substituted for /ŋ/ (both velar), and /l/ may be substituted for /n/ (both alveolar),
 - the nasal consonant is not made in the same place as the non-nasal consonant: /r/ > /m/ in *mor bras* [mum braz] ‘great sea’, where /r/ is alveolar, and /m/ is bilabial. /r/ becomes /m/ because of the following bilabial /b/. This could also be classified as assimilation to /b/.
2. The insertion of a nasal consonant. This happens:
 - word-finally both after oral and nasal vowels: *o devoe kavet* [o diwɛn kave] ‘they had found’, and *tommañ he mab* [tomãñ i mab] ‘warming her son’,
 - between word boundaries, after a final consonant of one word and before the initial vowel of the next word, (C# #V > C# #NV): *artizaned a zo* [aɾtizãned na zo] ‘there are artisans’, *ket / e garnison* [ket ni ɣaɾnizɔ̃n] ‘not / in (the) garnison (of)’,
 - between word boundaries, between two consonants (C# #C > CN# #C): *o terc’hel gouloù-noz* [o tehøln gulu noz] ‘keeping night-lights’,
 - before an initial non-nasal consonant: *garnison* [ɣgaɾnizɔ̃n].
3. The assimilation of a consonant to a preceding nasal consonant: in *m’hen dar’* [mɛn ar] ‘I suppose’, /d/ is assimilated into the final /n/ of *m’hen*.
4. The nasalization of an oral vowel: *noz* [nɔ̃z] ‘night’.

Since this nasalization does not only occur in segments adjacent to syllables with a nasal phoneme, but it may skip one or more syllables, we should classify this phenomenon as suprasegmental nasalization.

/d/ > /n/ in spoken Modern Breton is attested, as the dialects do preserve remnants of a nasal mutation, which changes *d-* to *n-*.¹⁰⁵ Substitution of /n/ for /l/ and /ŋ/ for /g/ or anything similar is unattested in spoken Breton, to my knowledge.

While the insertion of *-n-* is attested in spoken Breton e.g. Br. *mintin* ‘morning’ < Fr. *matin* ‘id.’, Br. *rinkin* ‘shark’ < Fr. *requin* ‘id.’, nasals are not inserted to this degree in speech. The large amount of nasal consonants must rather be attributed to stylistic choice, in which the performer sings ‘through the nose’.

Replacing and combining stops with resonants might also be done to enhance the flow of the song, especially in the case of P3-C, which is sung quite quickly. However, if that is truly the factor at play, one might wonder why the stops are specifically made into nasals; after all, there are other resonants in Breton. It instead looks like this type of variation has to do with the creativity of the performer; if not Participant #3, then the person from whom he learned the song. Therefore, it is much more likely that Participant #3’s performance harks back to a certain style of singing than that it comes from a tendency which is already present in the spoken language.

To determine how this type of variation is passed down, a future study could have multiple people sing the same song (*E garnison*), to see if the nasalization happens exactly in the same places across multiple performances, or if the general process of nasalization is passed down, or perhaps that not everyone applies this suprasegmental nasalization.

¹⁰⁵ See Favereau 1997: 162-3 for examples. The standard language only preserves *an nor* (< *dor*) ‘the door’ (*ibid.*).

SUMMARY

Due to the rather meager amount of dialectal differences, this summary does not include heatmaps. However, we should note that the few dialectal differences that do occur are entirely consistent and quite clear. Participant #3's dialect aligns with the dialects of the Monts d'Arrée, i.e. just northwest of the Carhaix region. He adopts a few Léon traits that do not appear in his speech when singing P3-B; the first person possessive pronoun *va* instead of *ma* is probably the most notable of these.

What Participant #3's singing lacks in dialectal differences, however, it makes up for it in something else. The suprasegmental nasalization in both songs and rhotacism in P3-C are clearly not due to any historical change or adoption of another dialect. Rather, they seem to stem from a stylistic choice, which suggests that a creative process is applied to certain songs by the performer themselves. In which manner this type of variation might be passed down will require further research.

There is potentially an archaism in Participant #3's rendition of *Gwerz Penmarc'h* (P3-B): the voiced [ɣ] in *-lc'h*, where [ɣ] would be the original final consonant in *a-walc'h* from before the devoicing of final consonants. The other instances of [ɫɣ], [lɣ] in *zalc'h* rather are allophonic differences, where [ɫ] is a velar allophone of /l/ and [ɣ] is a voiced allophone of /x/, both of which he does not produce in speech.

IMAGES

Red indicates Participant #3's spoken samples (P3-A1, P3-A2), blue indicates *Gwerz Penmarc'h* (P3-B), and gold indicates *E Garrison* (P1-C).

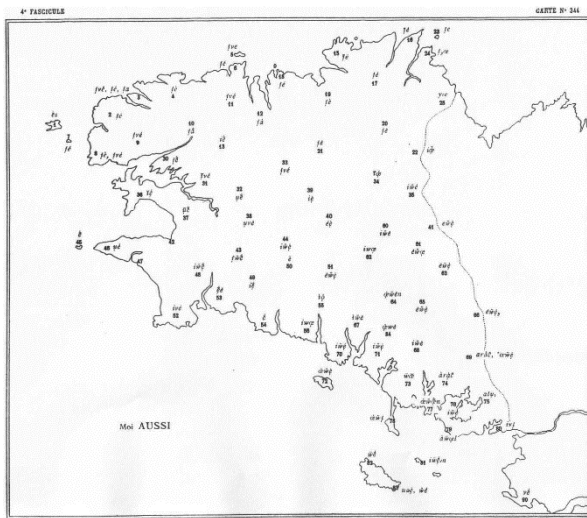


FIGURE 24. ALBB 344 'aussi'.

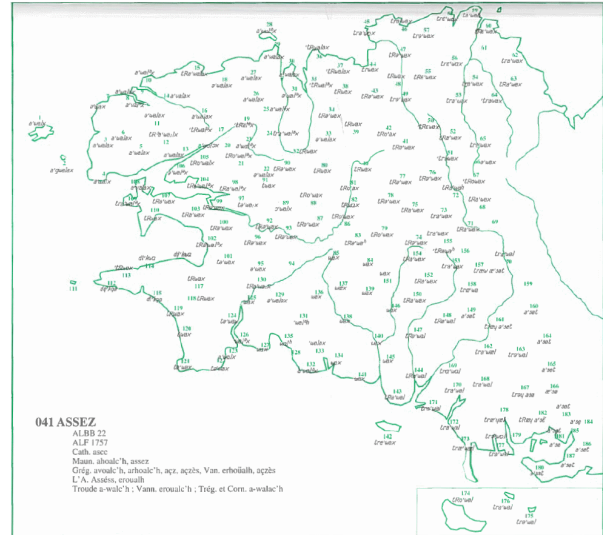


FIGURE 25. NALBB 041 'assez'.

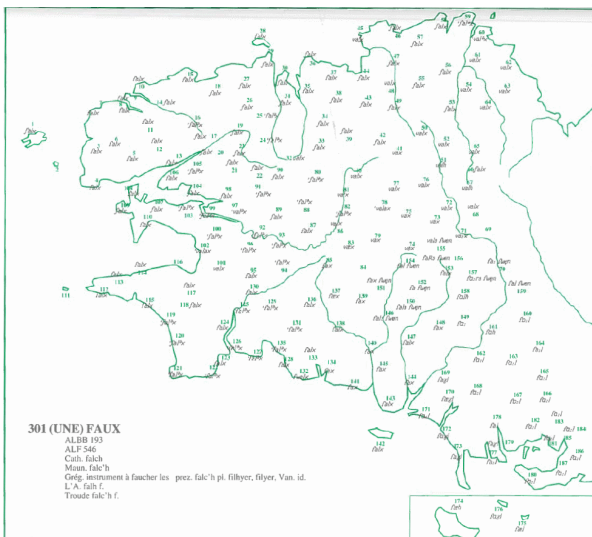


FIGURE 26. NALBB 301 '(une) faux'.

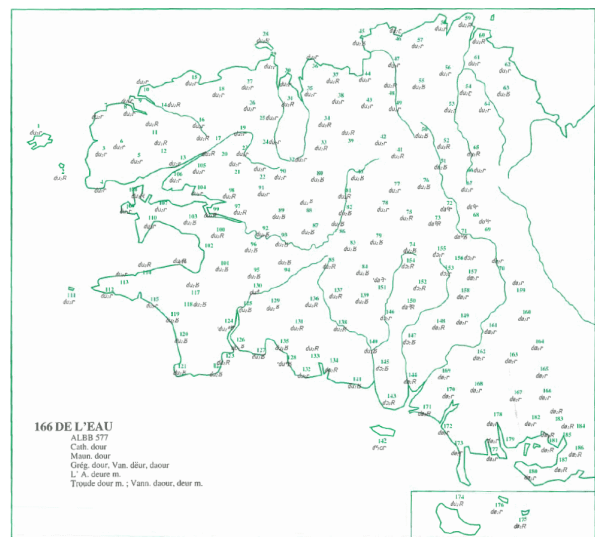


FIGURE 27. NALBB 166 'de l'eau'.

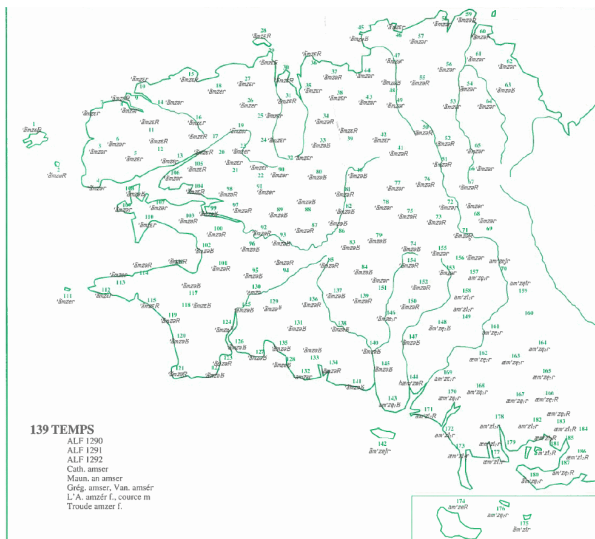


FIGURE 28. NALBB 139 'temps'.

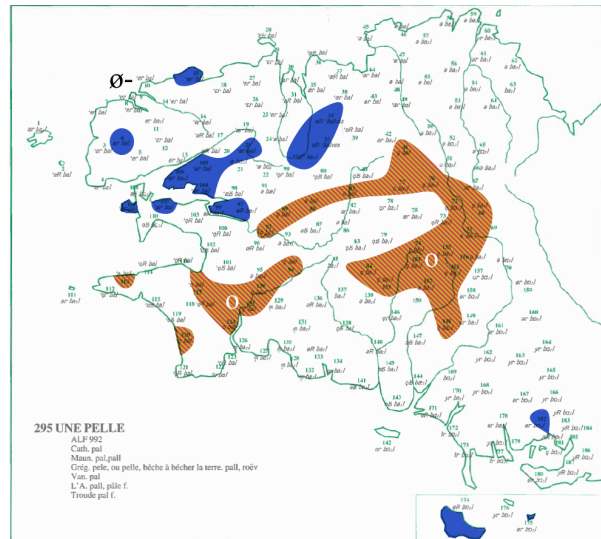


FIGURE 29. NALBB 295 'une pelle'.

Red + Gold: spoken + P3-C, Blue: P3-B

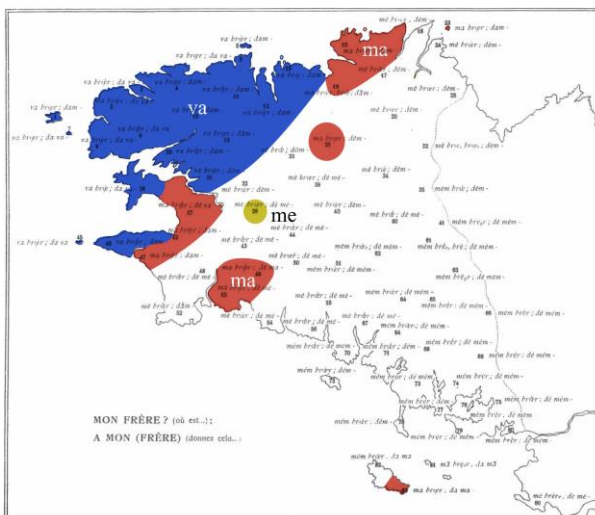


FIGURE 30. ALBB 041 'mon frère'.

Red: spoken, Blue: P3-B, Gold: P3-C

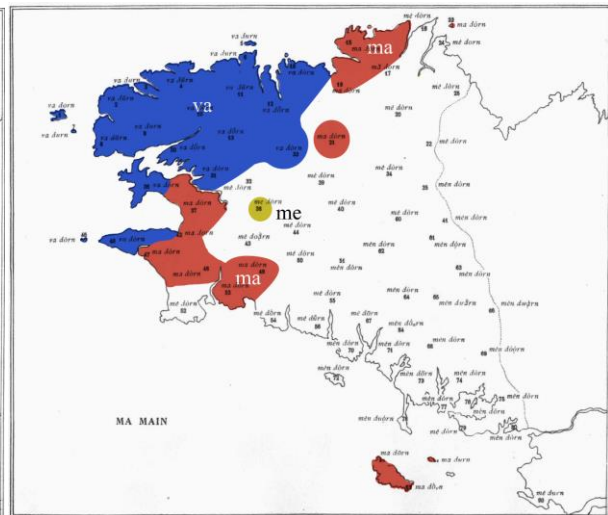


FIGURE 31. ALBB 172 'ma main'.

Red: spoken, Blue: P3-B, Gold: P3-C

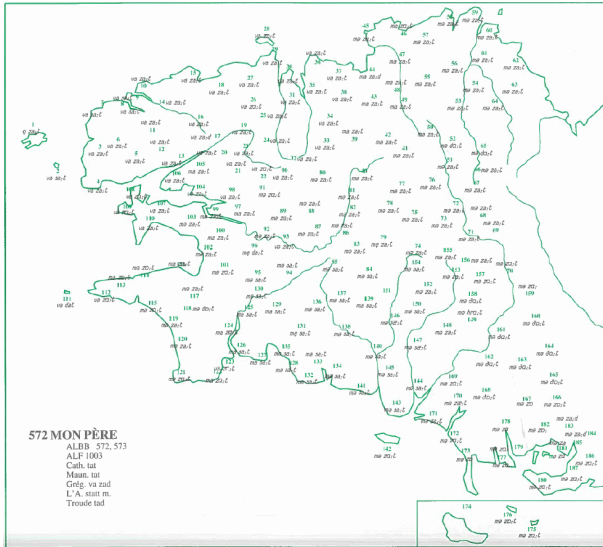


FIGURE 32. NALBB 572 'mon père'.

7. PARTICIPANT #4

BACKGROUND

Participant #4 (M, 29), is from Nantes, and went to *Diwan* schools in Nantes, Vannes, and Carhaix. He is currently in Aberystwyth, pursuing a doctoral degree. In his spoken sample, he talks about how he learned Breton, and says that it is his mother tongue. He speaks it mostly with his father, and with friends and other students. His Breton is very close to the written standard. The two songs he sings are *Ar soudarded a zo gwisket e ruz* and *Plaver*, the latter of which is his own composition. When told about the reason for the study, once he had provided all three of his samples, he had no particular comments to contribute.

The first song he sings, *Ar soudarded a zo gwisket e ruz*, is a traditional song first made famous by Gweltaz ar Fur, and which was apparently originally written by Max ar Fur, Gweltaz's father.¹⁰⁶ We should note that Gweltaz ar Fur sings it entirely in his Hennebont dialect,¹⁰⁷ but that Participant #4 does not. I will refer to the Hennebont dialect a few times in the analysis. The second song Participant #4 sings is *Plaver*, which he wrote himself. Another way that Participant #4 distinguishes himself from the other participants is that he accompanies himself with guitar, playing chords while singing. He writes his own songs, and has recently released some of his own music.

¹⁰⁶ There was not much to be found on the origins of this song except this, in the French Wikipedia article on Gweltaz ar Fur.

¹⁰⁷ Hennebont is just east of Lorient, almost exactly at point 144 in the *Nouvel atlas linguistique de Basse-Bretagne*. It is not a typical Vannetais dialect, but it does have the palatalization of velar stops, for instance.

PAST FORMS OF *bezañ* ‘TO BE’

When speaking, Participant #4 only uses past forms of *bezañ* ‘to be’ in *oa-*. However, in P4-B, he only uses *oe*, which occurs three times: once as [we], and twice as [wej]. See [FIGURE 33](#) for the distribution of *oa* and *oe*. As mentioned before, *oe* is a form of the past tense that is most commonly found in Vannetais Breton.

In the last line of the first verse, *oe* is needed to rhyme with *arme* ‘army’, so to find the Vannetais form there is not surprising.¹⁰⁸ The first two, however, do not rhyme and could just as well have been *oa*; in fact, the Gwalarn¹⁰⁹ version has *oa*, with only the last instance as *oe* because of the end rhyme. Considering this, the use of *oe* is a clear dialectal marker, because unlike the cover by Gwalarn, Participant #4 keeps all the Vannetais past forms of *oe* that appear in the original by Gweltaz ar Fur.

PERSONAL PRONOUN *ma* AND LACK OF ‘NEW LENITION’

Participant #4 consistently uses the Léon form *va* [va] ‘me’ when speaking, but in P4-B, he uses *ma* [mə]. See [FIGURE 34](#) and [FIGURE 35](#). *Ma* is, of course, a very common form of the pronoun, even when realized with schwa instead of [a]. However, instead of [va zad] ‘my father’, Participant #4 sings [mə sat] in P4-B: the initial /z/ of *zad* is kept unvoiced, thus unaffected by new lenition.¹¹⁰ This is a much more localized trait, which can be found in southern Cornouaille, and in Hennebont, as shown in [FIGURE 36](#).¹¹¹ Again, these realizations are also found in the original.

¹⁰⁸ Naturally, it rhymes in the Hennebont dialect of the original performance by Gweltaz ar Fur.

¹⁰⁹ *Gwalarn* are a popular Breton music group. Their cover of *Ar soudarded a zo gwisket e ruz* is available online.

¹¹⁰ See Jackson 1967: 369-70.

¹¹¹ Maybe this has the same motivation behind it as Participant #1’s realization *e t-* [i θ], in that this result of mutation is very localized or marked to the singer’s ear, and that it is therefore more likely to be considered a ‘special way’ of singing a song. Again, this is speculation on my part and would require further research.

REALIZATION OF INITIAL *gw-*

Participant #4 normally pronounces initial *gw-* in one of three ways: [gw] before [a], [e], [gv] before [e], [ɛ], and [gʷ] before [i].¹¹² In P4-B, his pronunciation of *gw-* is uniformly [gʷ], where it occurs before [e], [ɛ], and [i]. In [FIGURE 37](#) and [FIGURE 38](#), we can see that [gʷ] before [i] is slightly more common than [gʷ] before [e], but that both are absent from Léon.

Before we mark this down as a Vannetais form, since the original song was in that dialect and this is a form of palatalization, we should note that Vannetais has the tendency to raise /e/ to [i] after *gw-* (see also [FIGURE 39](#)), and that *gw-* would completely have been palatalized to [d͡ʒʷ]. This means that the realization [gʷe] is, at best, a very light step towards a more Vannetais pronunciation. If anything, [gʷe] is much closer to what can be found in the *pays Bigouden* (southwest Cornouaille), as in the Hennebont area, the initial *g-* would be palatalized to [d͡ʒ̃]-, as does *Gweltaz ar Fur*.

LOWERING OF [a] TO [ɑ]

[ɑ] does appear as an allophone for /a/ in Participant #4's speech, but only twice out of 428 instances of /a/. When he is singing, the ratio of lowered [ɑ] is higher, with P4-B having 7 [ɑ]'s and 63 [a]'s, and P4-C having 13 [ɑ]'s and 119 [a]'s. Of course, [a] is still the dominant allophone in Participant #4's Breton overall, but the frequency with which [ɑ] appears when singing is interesting nonetheless. The explanation might be that the vast majority of [ɑ]'s in the songs are on long notes, and that singing a long back vowel causes less strain¹¹³ on the voice than a long front-central vowel.¹¹⁴ As far as I can see, no other factors seem to play a role in the larger number of instances of [ɑ]. It is not a tendency which he has when speaking, as the two instances *ar* [ɑʁ] 'the' and *hag* [ɑk] 'and' are both short, unaccented vowels.

<i>Realization</i> <i>Sample</i>	[a]	[ɑ]	Ratio [a] : [ɑ]	Freq. of long [ɑ] (P4-A) and [ɑ] on long notes (P4-B, P4-C)	Total
P4-A	428	2	214 : 1	0/2 (0%)	430
P4-B	63	7	9 : 1	6/7 (85.7%)	70
P4-C	119	13	9.154 : 1	11/13 (84.6%)	132

TABLE 6. Tally of the allophone [ɑ] of /a/, a ratio of [a] to [ɑ], and the frequency of [ɑ] in long notes.

¹¹² Therefore, there is variation before [e]. Both [gwe]- and [gve]- are found.

¹¹³ As far as I am aware, this is not fact. It is my impression, however, that it causes less strain because the mouth is opened wider when realizing [ɑ]. (I have in fact tried it myself to make sure.)

¹¹⁴ Another cause may be, in the case of *ha* (a short foot) in *bihan ha bras* [biã̃ a bʁas], the proximity of nasal [ã̃], so as to sing [ã̃] - [a] - [ɑ], which is obviously easier than [ã̃] - [a] - [ɑ].

SUMMARY

Participant #4 shows, by far, the least amount of variation between the Breton he speaks and the Breton in which he sings. In the conclusion, I will enter into detail as to why this might be, but for now, I will address the differences that do occur in the songs he performs. As with Participant #3, the number of dialectal differences is not large enough to warrant heatmaps like Participant #1 and Participant #2.

Three differences occur in P4-B that we might ascribe to dialect: the first person singular pronoun *ma* [mə] ‘my’ instead of *va*, the lack of voicing in initial *z-* [mə sat] in *ma zad* ‘my father’, and the past form *oe* of *bezañ* ‘to be’. All three of these traits can be found in the dialect of Hennebont, and in the original performance by Gweltaz ar Fur. One other, quite small difference is the partial palatalization in initial *gw-*, which is at least a step towards Vannetais Breton without completely giving in to it.

In *Plaver*, the only actual difference I could find is the slightly higher frequency of back vowel [ɑ], but as I have discussed, the only plausible cause for this is that [ɑ] appears in long notes, where it is less straining on the voice to produce a back vowel than a front vowel. Otherwise, the Breton used in *Plaver* is identical to Participant #4’s spoken Breton.

IMAGES

Red indicates Participant #4's spoken sample (P4-A), blue indicates *Ar soudarded a zo gwisket e ruz* (P4-B), and gold indicates *Plaver* (P4-C); however, *Plaver* is not plotted onto these maps due to a lack of dialectal differences.

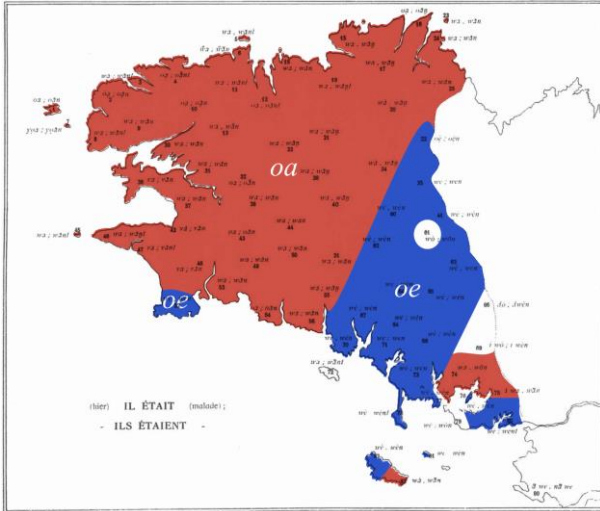


FIGURE 33. ALBB 055 'il était - ils étaient'.
Red: spoken, **Blue:** P4-B

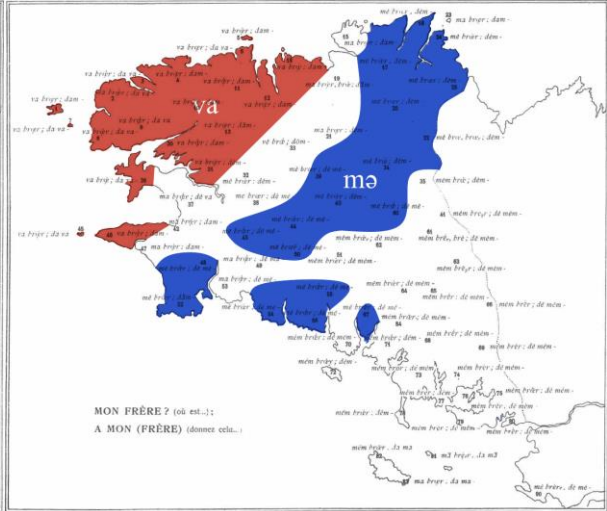


FIGURE 34. ALBB 041 'mon frère'.
Red: spoken, **Blue:** P4-B

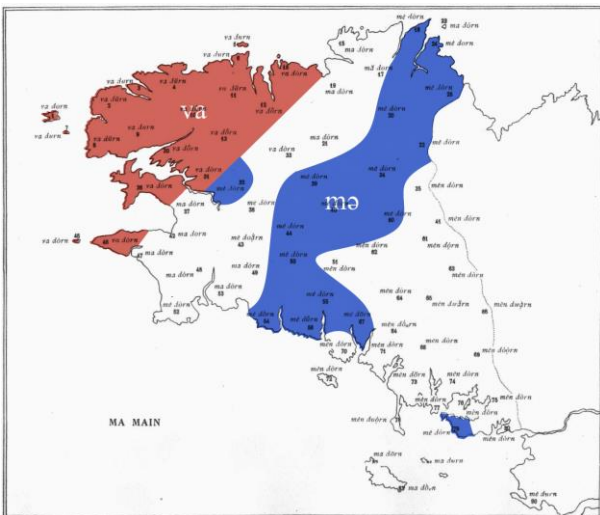


FIGURE 35. ALBB 172 'ma main'.
Red: spoken, **Blue:** P4-B

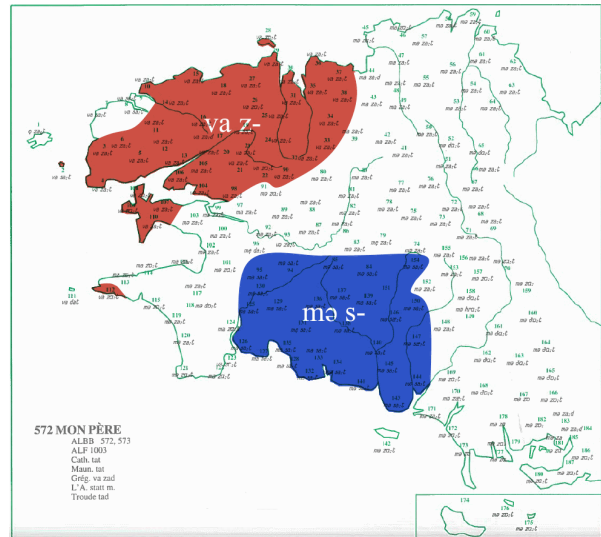


FIGURE 36. NALBB 572 'mon père'.
Red: spoken, **Blue:** P4-B



FIGURE 37. NALBB 119 'vendredi (nom)'.
 Gray: spread of gwe- [gʷe]

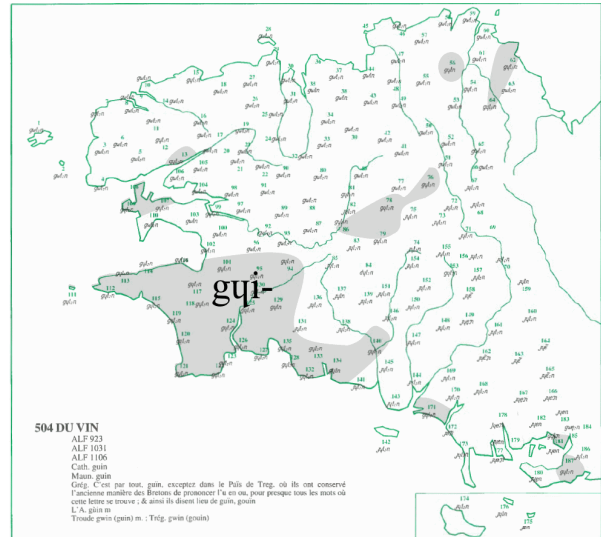


FIGURE 38. NALBB 504 'du vin'.
 Gray: spread of gwi- [gʷi]

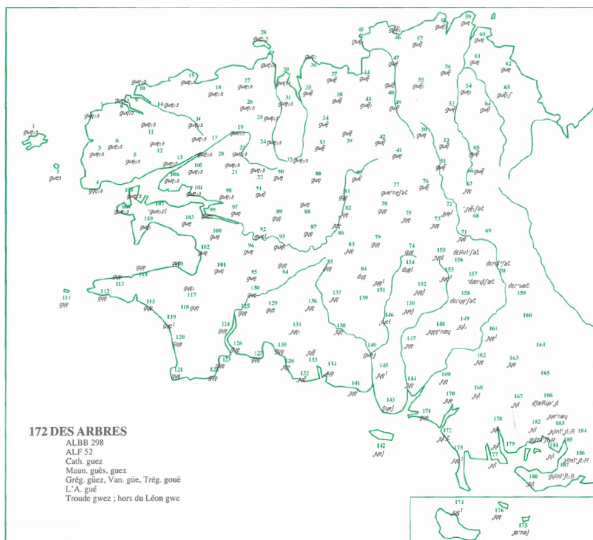


FIGURE 39. NALBB 172 'des arbres'.

8. CONCLUSION

All four participants' Breton is different whilst singing, in some way or another, from their spoken Breton. Therefore, the first research question can be answered positively: we do find differences between the spoken and sung Breton of a single speaker. One preliminary generalization can be made from the corpus: the opposition is not only between spoken Breton and sung Breton, but between spoken Breton, song n° 1, and song n° 2. This is especially apparent in Participant #2's singing.

The second question, which asked which types of variation we find, requires a longer answer, and so does the third question: why might we find these differences?

The foremost type of variation is dialectal: songs that are from another region than the speaker are sung with dialectal traits from the song's place of origin. Following that is the use of singing styles. Furthermore, there is allophonic variation, which can also be classified as historical variation (archaic forms) in the case of allophones for /r/, as physiological for the lowering of [a] to [ɑ] by Participant #4, and as unexplained in some other cases. I will go into detail below, followed by as to why these differences might be preserved.

As said, the biggest factor for change overall is dialect. Everyone, though Participant #1 and Participant #2 in particular, uses dialectal forms that are not their own when singing traditional songs. For the most part, these dialectal forms are in concord with the region of origin of the song: when Participant #1 sings *Du hont àr ar mane* (P1-B) or when Participant #2 sings *Ma bro a zo duhont* (P2-C), their Breton is far more Vannetais than when they speak. Participant #3 uses Léon dialectal forms in *Gwerz Penmarc'h* (P3-B) which he does not use in speech, and Participant #4 specifically uses Hennebont dialectal forms when singing *Ar soudarded a zo gwisket e ruz* (P4-B).

However, in two participants, we can find dialectal forms that are used which are not (or less consistently) used in speech, but which are not in agreement with the region of origin of the song, either. For example, Participant #2's Vannetais realizations [y]- for the indefinite article and /h/ for intervocalic *-θ- in a predominantly Léon song, and Participant #4's initial [gɥ]-, which is not his native pronunciation of gw-, and not the pronunciation in Hennebont either, but which is very common in the Bigouden area. This does not make sense from the perspective of dialect variation, and it must therefore have a different reason: I suspect that Participant #2 and Participant #4 have been taught the songs with those pronunciations. Why they were taught as such, however, is not entirely clear.

The second major type of variation I have encountered is the use of singing styles. Only Participant #3 exhibits this type of variation, but it is strongly present in his singing: in his case, he has a strong tendency to change non-nasals into nasals and to insert nasals. These changes cannot be explained by dialectal variation or by archaisms; rather, they are a conscious creative process by the performer. Which performer that is, however, is unclear: is Participant #3's performance a reproduction of what he has been taught? Or is he applying the concept of the 'nasal' singing style to the song in question? In other words, do Participant #3's nasalizing tendencies appear at exactly the same parts in the song as his source (which would imply reproduction) or do they not?

I have also found two to three minor types of variation. Firstly, phonological or allophonic variation, which Participants #1 and #3 exhibit: they both have a different realization of /r/ in song than when they are speaking (Participant #1 has [r], and Participant #3 has [r] and [ʀ]), and Participant #3 also has [ɣ] as a voiced allophone of /x/ and velar [ʁ] as an allophone of /l/ before [ɣ], neither of which he uses when speaking.

The fact that [ʀ] for /r/ is only found in the fifth verse of P3-B raises an important question: why does /r/ not become [ʀ] at any other point in the song? What does this say about the way that songs are transmitted and taken up into someone's repertoire? In the analysis, I speculated that it might have to do with filling in gaps (i.e. Participant #3 first learned the song without the fifth verse, but was then taught the fifth verse by someone else, which resulted in this verse with a different pronunciation being inserted into the version he first learned). Speculation is the key word, however, and it would require further research to truly understand how this fifth verse works.

Secondly, and this is why I speak of 'two or three minor types of variation', is that I might classify the allophonic variations above as also being archaic. In particular, the different realizations ([r], [ʀ]) of /r/: they can all be found in the linguistic atlases, and they are therefore not unlikely to be passed down from a few generations past to the people in my corpus. I very carefully mention that final -[ɣ] in *a-walc'h* in P3-B might also be archaic, but we would then be speaking of an archaic form much older than the variants of /r/, which seems doubtful to me considering the other archaism is relatively recent, and most importantly, actually attested in speech.

Thirdly, Participant #4 exhibits phonological variation between [a] and [ɑ], but the reason cannot be transmission, simply because the song has not been passed down to him (it is his own composition). Rather, I believe this variation has a physiological motivation, namely that it is

easier to sing a long [ɑ] than a long [a], seeing as [ɑ] in P4-B and P4-C is almost always on a long note.

One example of variation remains unexplained, and that is [θ] for initial *t- < d-* when preceded by the verbal particle *e* and the participial particle *e*, which both caused lenition-and-protection in Middle Breton. I have given a historical explanation for this strange phenomenon, but all things considered, far too many assumptions must be made for it to work, not to mention that it has never been attested in the history of Breton. I could place it under stylistic choice, but [θ] simply does not exist in Modern Breton, so why it would be introduced into a song for creative purposes is just as difficult to explain. That being said, it would still help to know whether the realization [θ] is found in other performances of *Penglaouiged* (here P1-C), so that it could at least be determined whether it is an innovation by Participant #1 or that it is shared with other performances, and could indeed have been passed down.

Finally, it is important to consider what Participant #4's overall results mean for my study. He sings two songs of which we know the author, himself being one of them, and exhibits very little change when singing. In P4-B, he does use different dialectal forms which appear in the original performance by Gweltaz ar Fur, but compared to the other participants, they are very few and far between.

A possible explanation is that, in Participant #4's view, he is 'covering' *Ar soudarded a zo gwisket e ruz* and not 'performing' it. What this essentially means is that, instead of singing the song in the way it is sung in the original version, he is paying tribute to it but making it his own. The few changes he does exhibit hark back to Gweltaz ar Fur's performance, especially with the forms in *oe* and unvoiced [s]- in *ma zad*, but he consistently avoids palatalizing his velar stops. This could be because this brings too strong of a Vannetais sound to the song.

Why, then, does this variation happen? These types of variation most likely have to do with the transmission of the song. Since the literature that is available to us does not study the transmission of the language of the songs, I must conclude purely based on the results of this thesis and on our knowledge of how transmission works in other aspects of song, such as narratives and melodies. As said before in the THEORETICAL FRAMEWORK, the transmissions of narratives and melodies both preserve the source material very well while allowing for minor changes each time a song is passed down from one generation to another. Considering the results from my analyses above, it seems to work the same way for the transmission of language: quite a few linguistic traits of the source material are preserved in the performances by our participants.

Or, at least, that is my assumption. The foremost aim of my thesis was to identify differences, and secondarily, to explain why they might happen. While the results are very promising, and they show that the participants do not simply sing in the same accent or dialect that they speak, my analyses do not systematically compare the performances to their source material, but to the speaking tendencies of the participants. This means that I cannot draw any definite conclusions on what the transmission of language is exactly like in these traditional songs. Even though the participants themselves are adamant that they are singing their songs just like they were taught by generations past, and that it seems very likely that they are right in that assessment, I cannot take these comments at face value. What I have effectively been able to prove is that variation exists, but not precisely why it exists.

The reason I do make this assumption is threefold: first, the fact that there are clear differences in dialectal forms between the two songs confirms that the participants are not simply putting on their ‘singing voice’ or an accent when it is time to sing: Participant #1, for example, sings two Vannetais songs with different dialectal traits, which suggests that she reproduces the source material for each song. Likewise, Participant #3’s renditions of his two songs are both in a nasal singing style, but P3-C much more so than P3-B.

Second, Participant #4’s performance of his own song, *Plaver* (P4-C), is sung entirely in his spoken dialect. The only difference is very probably physiological. This shows that there is a difference between the performances of one’s own songs, and songs (taught) by other people, which also suggests that in the process of passing down a song to someone else, linguistic traits of the source material might be preserved.

Third, for Participant #4, I have in fact been able to compare and contrast his performance of *Ar soudarded a zo gwisket e ruz* to the original performance, of which I concluded that some dialectal forms carried over from Gweltaz ar Fur’s recording to Participant #4’s performance. In this case, the original performance was recorded and made available to the greater public, but for songs like *Penglaouiged* (P1-C) and *Ma bro a zo duhont* (P2-C), it is not as easy as looking up a recording of the song in question and comparing it to the participant’s performance, because to my knowledge, they are not available to us.

In future research, we should therefore try to find a way to compare the singing performance of a participant to the performance of the person that taught it to them (or from which they learned it).¹¹⁵ Ideally, this would mean that with more fieldwork, we could record

¹¹⁵ I suppose one is not taught a song by the likes of Alan Stivell and other popular folk singers, but that one learns the song through their performance of it.

multiple generations in a family singing the same song, where the grandchild was taught the song by their grandparents. Or, alternatively, have a group of students individually sing the same song, and have their teacher sing it as well.

Even if the original performance is lost to us (e.g. the person in question has passed away, or the participant does not recall by whom they were taught the song), a large-scale corpus consisting of one song sung by a large amount of people could potentially help us understand more about the linguistic traits of the traditional songs, as well. In particular, this would help us understand how singing styles are transmitted, and confirm whether strange realizations (for example, [θ] for *t-* < *d-*) come up in multiple performances.

My thesis is not exhaustive. It is based on a small corpus and had to be written in a limited timeframe, and it has little to no theoretical or literary background to fall back on. Still, I think that it may serve as a basis for further research on the performance of traditional (Breton) songs. A number of interesting new questions have come up as a result of this thesis, and I sincerely hope that it also instigates others to seek out answers to these questions.

9. SUMMARY

With a corpus of six spoken samples and eight songs, I have shown that there is variation between the participants' spoken Breton and the Breton in their performances of traditional songs. The most common type of variation is dialectal variation, followed by the use of singing styles, and finally allophonic variation. While I am able to confirm the existence of linguistic variation between speech and the performances of traditional song, I can only speculate on the reason why it exists: presumably, it has to do with the transmission of traditional song, in which linguistic traits are kept from the source performance to the next performance. However, this cannot be confirmed with my analyses and should be the subject of further research.

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APPENDIX

PERMISSION TO USE THE DATA

PARTICIPANT #1:

Est-ce que tu m'autorises à utiliser tes données personnelles pour mon mémoire? Il suffit de répondre par oui ou non.
Voici les conditions:

1. Tu seras anonymisé (donc "Participant X", pas de nom ou prénoms), mais il y aura des données personnelles dans le texte: ton âge, d'où tu viens, où tu habites actuellement, ce que tu as fait ou que tu fais comme études. Je citerai aussi de nos communications personnelles. Il y aura aussi une transcription phonétique complète, et une translittération en Breton, de tous les enregistrements que tu m'as envoyé.
2. Le mémoire sera disponible gratuitement en ligne pour tout lecteur, et il sera disponible dans les archives de l'université d'Utrecht.
3. Ta réponse à ce message sera elle aussi incluse dans le mémoire.


 Bien sur, a-du emeon 😊

[(FR) Of course, (BR) I'm in]

PARTICIPANT #2:

Est-ce que tu m'autorises à utiliser tes données personnelles pour mon mémoire? Il suffit de répondre par oui ou non.
Voici les conditions:

1. Tu seras anonymisé (donc "Participant X", pas de nom ou prénoms), mais il y aura des données personnelles dans le texte: ton âge, d'où tu viens, où tu habites actuellement, ce que tu as fait ou que tu fais comme études. Je citerai aussi de nos communications personnelles. Il y aura aussi une transcription phonétique complète, et une translittération en Breton, de tous les enregistrements que tu m'as envoyé.
2. Le mémoire sera disponible gratuitement en ligne pour tout lecteur, et il sera disponible dans les archives de l'université d'Utrecht.
3. Ta réponse à ce message sera elle aussi incluse dans le mémoire.

 Ya kudenn ebet 😊

MEU 08:26


[(BR) Yes no problem]

PARTICIPANT #3:

Est-ce que tu m'autorises à utiliser tes données personnelles pour mon mémoire? Il suffit de répondre par oui ou non.
Voici les conditions:

1. Tu seras anonymisé (donc "Participant X", pas de nom ou prénoms), mais il y aura des données personnelles dans le texte: ton âge, d'où tu viens, où tu habites actuellement, ce que tu as fait ou que tu fais comme études. Je citerai aussi de nos communications personnelles. Il y aura aussi une transcription phonétique complète, et une translittération en Breton, de tous les enregistrements que tu m'as envoyé.
2. Le mémoire sera disponible gratuitement en ligne pour tout lecteur, et il sera disponible dans les archives de l'université d'Utrecht.
3. Ta réponse à ce message sera elle aussi incluse dans le mémoire.

11:26

 Sans soucis !

[(FR) No problem!]

PARTICIPANT #4:

Est-ce que tu m'autorises à utiliser tes données personnelles pour mon mémoire? Il suffit de répondre par oui ou non.

Voici les conditions:

1. Tu seras anonymisé (donc "Participant X", pas de nom ou prénoms), mais il y aura des données personnelles dans le texte: ton âge, d'où tu viens, où tu habites actuellement, ce que tu as fait ou que tu fais comme études. Je citerai aussi de nos communications personnelles. Il y aura aussi une transcription phonétique complète, et une translittération en Breton, de tous les enregistrements que tu m'as envoyé.
2. Le mémoire sera disponible gratuitement en ligne pour tout lecteur, et il sera disponible dans les archives de l'université d'Utrecht.
3. Ta réponse à ce message sera elle aussi incluse dans le mémoire.



Salud dit Pierre ! Digarez, paket on bet ! Ya eo va respont 😊

[(BR) Hi Pierre! Sorry, I've been very busy! My answer is yes]

PARTICIPANT #1

Sample P1-A1: Participant #1 talking about the languages of Brittany

International Phonetic Alphabet

demat dɔ:x ma ãnozo (NAME) age kozãñ
 bæxtɔ̃n pe bæhðnek vel ə ve la:kət e ... e
 pœkœz œs bæx ... ʃæfjy ak bæhðneg e zo œk
 jeh vɛaw ja œk jeh bɛaw estɔ̃n ... ag ø: nœ ve
 fje ko:zəd gəd œk boʃa tyt nœwax ... ø:m ...
 ko:zədve i bæx e bæ... bæx a zo i bɛo fɛãs
 i kœknog bɛo fɛãs ag ø:m... ag ø œk kãnvœo a
 fesɔ̃ e ag œ bliʒad œk boʃa tyt... me: nœ ʃæb...
 nœ ʃed yɛ boʃa tyt newaf ə wija jezdœz ak dœk
 bæðnek ag e bæx ezœs dʒi: jex bu zo e (œ)
 geluek a ve kozəd œk ketœk ag ak bæðnek e
 vo kozəd œk xœknok ag ø:... ak geluek nœ... ne
 fje ve fje anavet bæ:s gød øn dyt nœwax
 œ:m... dʒvelə vej dæn dyt kozal geluek øœ...
 bæðnek a galuek... a dʒvelə ve dæn dyt kozal
 bæðnek kak ak bæðnek e zo œk jey vɛaw ag
 œ:... dœ mœ zyz i ve kœd øn dyt kozal œk jehœy
 vinœlelel... œ:... kœk pœ ve pœ ve kolət œk jex
 i ve kolə tudæn tœaw e ja gœtã ag gœti ag
 œ:m... ag i ve kolə pœp tœa kolə vœ a halɔ̃ kolə
 vœn dasɔ̃ kolə vœn dwœke da, dœ zɔ̃ʒal a ʃæfjy
 dœ mœ ziz ima kœ dæn dʒyt zo kozal œk jehœy
 vinœlelel ag œ... a dœk... dœxel gœd œk jehœy
 a ja ʃæfjy ma gozədj yɛ jex finœlel kozəd nej

Written Breton

Demat deoc'h, ma anv zo (NAME), hag e
 kaozan 'beurton' pe brezhoneg evel e vez lâret
 e... e peurest eus Breizh... setu ar brezhoneg
 a zo ur yezh brav ya ur yezh brav-eston hag
 euh ne vez ket kaozet gant ur bochad tud
 newazh ... eum... kaozet 'vez e Breizh ha
 Brei- Breizh a zo e Bro-Frañs, e kornog Bro-
 Frañs hag eum... hag euh ur rannvro a-feson
 eo hag a blija d'ur bochad tud... met n'eo ket,
 n'eus ket ur bochad tud newazh a ouia ez deus
 ar brezhoneg hag e Breizh ez eus div yezh
 bout zo gallaoueg a vez kaozet er reter hag ar
 brezhoneg a vo kaozet er c'hornog hag euh...
 ar gallaoueg n'eo... n'eo ket anavezet bras
 gant an dud newazh eum... gwell e'vehe gant
 an dud kaozal gallaoueg ivez... brezhoneg ha
 gallaoueg... ha gwell 'vehe gant an dud kaozal
 brezhoneg kar an brezhoneg a zo ur yezh vrav
 hag euh... Da ma soñj e vehe ret d'an dud
 kaozeal ar yezhoù vinorelel... euh... kar pa
 vez, pa vez kollet ur yezh, e vez kollet tout an
 traoù e, ya, gantañ hag ganti hag eum... hag e
 vez kollet pep tra, kollet vez ar c'halon, kollet
 vez an dason, kollet vez an doare da... da
 soñjal, ha setu da ma soñj emañ ret d'an dud
 kaozeal ar yezhoù vinorelel hag euh... a dar-
 dere'hel gant ar yezhoù ha ya setu ma kaozit
 ur yezh vinorel, kaozit anezhi

Sample P1-A2: Participant #1 talking about how she is doing

International Phonetic Alphabet

salyt tɔx pjɛk mɔ̃n a ka... œ:... səʃjy: kuled
 pwe gənɛ̃ɪ̃n kʰas y:n ɛnkoladən ag œk pɛh ə
 lakɑ̃ ʃəʃjy:... in obək a kɑ̃... ɛ:... wiɑ̃ ʃə ʋi:k pɛh
 e ɔ̃ sɑ̃sə lakɑ̃ ʃəʃjy o kɔ̃tɛ... gənɛ̃ɪ̃n œ:... məm
 bye ama en amɛkik... nø ʃəd yk boʃa tɾaw da
 gɔ̃tɛ̃ɪ̃n avid lakɑ̃d ak dʒyikjɔ̃ne... œ:...
 mad(ɔk) madəwah ɛ ak vye... œ:... jɛ̃ɪ̃n
 jɛ̃nsklaz ɛn amvɛk ne ʃʃø ne ʃʃə plizys bɾa:s...
 ag e vo i vo mɑ̃kɑ̃d ən nøʋe amzɛk gənɛ̃ɪ̃n
 kejn ə ʃø nø ʃød a nøʋe amzi:k ama i kɔk
 mizmej... ag e mizmej tistɔ̃jn də vɛ:ɪx ag e
 bɾɛx e i kɾɔga ɛn:... ɛn nɑ̃ i: i mizmej ʃəʃjy vo.
 hujɪtɛt ɛn nøʋe amzɛk pɛn dɔ̃kben gənɛ̃ɪ̃n a ne
 ʃœt plizys kak ɛma ak kɔlzad ɑ̃mzək o bliʒa
 dɛ̃ɪ̃n ak muja... me bɔ̃... tɑ̃mpix... isamak
 vye... œ:m... ʃty mɔd akal œ: nɑ̃ʃəd yk boʃa tɾa
 də lakɑ̃... labuk zow labuk əl lejs... œ:...
 kɾogəd mɔs dø dø gənig bɾɛwnɛg ama e ɛk
 skolvɔk a də gəlɛn œ: ak jɛx. ne ʃʃø fal dɔ̃n ə
 ka bɾœw ək bɾəðnɛg gət ak ə... gəd ak
 ʃtydʒjɛkjɔ̃ ʃʃy k pɛh a ɑ̃n dɾazə zo plizys
 dɛ̃ɪ̃n... a gənɔx nœze kɔ̃tit dɛ̃ɪ̃n œ: ak pɛx a
 xwɑ̃vɛ ə gənɔx... œ:... kɔ̃tit dɛ̃ɪ̃n tud ak vye e
 kwejɔ̃n ag ak pɛx e tesket ag œ: ak genɛkɛjɔ̃
 ə zo gənɔx a tut ak henteljow e øljet tud ɑ̃n
 tɾaw sɛ a feləd dɛ̃ɪ̃n gujɛt a klevət vɑk o pɛn
 ʃɛty... bɔ̃ ba kasət kɛlu dɛ̃ɪ̃n... ʃɛnadɔx

Written Breton

Salud deoc'h Pierre, mont a ra? euh... setu
 goulennet poa ganin kas un enrolladenn hag
 ar pezh a laran setu en ober a ran... eh... ouian
 ket re ar pezh ez on sañset laret setu e vo
 kontet ganin euh... mem buhez amañ en
 Amerik... n'eus ket ur bochad traoù da
 goñtein evit laret ar gwirionezh... euh...
 mat... mat a-walc'h eo ar vuhez... euh... yen
 yen sklas eo an amzer, n'eo ket, n'eo ket plijus
 bras... hag e vo, e vo mañket an nevez amzer
 ganin kar n'eus ket... n'eus ket a nevez amzer
 amañ a-raok miz Mae... hag e miz Mae e
 tistroin da Vreizh, hag e Breizh e... e kroga
 ... an hañv e, e miz Mae setu 'vo c'hwitet an
 nevez amzer penn dorr-benn ganin ha n'eo
 ket plijus kar emañ ar c'houlzad amzer a blija
 din ar muiañ... mais bon... tampic'h... Giz se
 emañ ar vuhez... eum... setu mod arall euh...
 n'eo ket ur bochad tra da laret... labour zo,
 labour e-leiz... euh... kroget 'meus da, da
 ginnig brezhoneg amañ e, er skol-veur, ha da
 gelenn euh... ar yezh. N'eo ket fall dont a ra
 brav ar brezhoneg gant ar... gant ar studierion
 setu ar pezh a, an dra-se zo plijus din... ha
 ganeoc'h, neuze, koñtit din euh... Ar pezh a
 c'hoarvezh euh ganeoc'h... euh... koñtit din
 tout ar vuhez e Roazhon, hag ar pezh e tesket
 hag euh... ar genelerion a zo ganeoc'h ha tout
 ar c'hentelioù e heuliet, tout an traou-se, a fell
 din gouiet ha klevet war ho penn, setu... boñ
 bah kasit keloù din... kenavo deoc'h

Sample P1-B: Participant #1 singing *Du-hont àr ar mane*

International Phonetic Alphabet	Lyrics in Breton
dyð̃n dyð̃n ar a manej i jyz y vɛʁzɛlɛn d̃ʒo dyð̃n dyð̃n ar a manej i jyz y vɛʁzɛlɛn dyð̃n dyð̃n ar a manej i ys y vɛʁzɛlɛn bɛʁzɛlɛn i wan i dɛ̃vɛt a zonaz yʁ zonɛn	Duhont, duhont, ‘ar ar mane, ez eus ur verjelenn Berjelenn e ouarn he denved a sonas ur sonnenn
mabɪʃ a wej i ʃɛlɔweɟ ag e zɛlɔwe ma d̃ʒø mabɪʃ a rwej i ʃɛlɔweɟ ag e zɛlɔwe ma ^t mabɪʃ a rwej i zɛlɔweɟ ag i zɛlɔwe ma ^t nadri ər frɔnɛʃtr yvɛlɑ̃ wej i palɛʃ ti dat	Mabig ar roue he selaoue, hag a selaoue mat A dal ar fenestr uhelan, ‘oe e palez e dad.
sɔ̃nət sɔ̃nət bɛrd̃zɛlɛnɛʃ kær me gav brow u tɔ̃n d̃ʒo sɔ̃nət sɔ̃nət bɛrd̃zɛlɛnɛʃ kær me ga braw u tɔ̃n sɔ̃nət sɔ̃nət bɛrd̃zɛlɛnɛʃ kær me ga braw u tɔ̃n u na raktal pœ e filevɑ̃n e røʝi mø hialɔ̃n	Sonit sonit, berjelennig, kar me gav brav ho ton O, na raktal pa’ e c’hlevan, e rejoui ma c’halon.
nɔ̃pas nɔ̃pas dɛ̃nɛʃ jawɑ̃ŋk mi nø gɑ̃nɛ̃ɪ̃n ʃjə ʃjə̃n d̃ʒø nɔ̃pas nɔ̃pas dɛ̃nɛʃ jawɑ̃ŋk mi nø gɑ̃nɛ̃ɪ̃n ʃjə ʃjə̃n nɔ̃pas nɔ̃pas dɛ̃nɛʃ jawɑ̃ŋk mi nø gɑ̃nɛ̃ɪ̃n ʃjə ʃjə̃n	Nompas ompas denig yaouank, me na ganin ket ken
kær me møs yr brør en arme ag ə ra dɛ̃ɪ̃n anʃjə̃n	Kar me m’eus ur breur en arme, hag a roa din anken
wiɑ̃n ʃjəd mat pøʝɛd er mor pe laɦəd in arme d̃ʒø wiɑ̃n ʃjəd mat pøʝɛd e mo pe laɦəd in arme wiɑ̃n ʃjəd mat pøʝɛd er mo pe laɦəd in arme masən ema pøʝɛd er mor pe laɦəd in arme	Ouian ket mard e beuet er mor pe lazhet en arme Marsen eman beuet er mor, pe lazhet en arme.

mard ə ma brør ə dɔ̃n ɛn dro me vo me bid̥zyle d̥zo	Mard a ma breur ha dont en dro me vo-me bugulez
mard ə ma brør ə dɔ̃n ɛn dro me vo me bid̥zyle	
mard ə ma brør ə dɔ̃n ɛn dro me vo me bid̥zyle	
mard ə ma brør ə ʒɔ̃m ɛn dør me vo me minore	Mard a ma breur ha chom en dour me vo-me minourez

Sample P1-C: Participant #1 singing *Penglaouiged*

International Phonetic Alphabet	Lyrics in Breton
ma daw guplat pɛnglɑwid̥zət i kʁapɛtad aʁ mø fɛʁɛn	Ma daou gouplad penglaouiged e krapetat ar ma ferenn
taʃøɥ dy put taʃøɥ møɛn guløɥ ɫawɛn mə ljɔkz luət	Tachoù du-pod tachoù melen, gouloù laouen ma liorz h louet
a said̥zøɥ i vəd̥zətɔ̃n a vaʁ də vaʁ i θaʁniʒɔ̃n a said̥zøɥ i vəd̥zətɔ̃n a vaʁ də vaʁ i θaʁniʒɔ̃n	A sailhigoù e veketont, a varr da varr e tarnijont
bygalid̥zøɥ diaʃɛlək i θaʁniʒal ə vaʁ də vaʁ saʁal niʒal yʁ vals dibaʁ aʁvɛʃt diguʃt a pamdejek	Bugaligoù divaskellek e tarnijal a varr da varr Sailhal, nijal ur vals dibar, arvest digoust ha pemdeziek
a said̥zøɥ i vəd̥zətɔ̃n a vaʁ də vaʁ i θaʁniʒɔ̃n a said̥zøɥ i vəd̥zətɔ̃n a vaʁ də vaʁ i θaʁniʒɔ̃n	A sailhigoù e veketont, a varr da varr e tarnijont
dãʃɛʁjɔ̃n ge aʁ fɛʃtaw de pʁɔf flãm ɛn nɛ dyn dwaʁ tɛvɛl	Danserion gae ar festoù-deiz, prof flamm an nenv d'un douar tenv
wax a minwax iz yʁ byd̥zɛl na guʁi na bɛw bømu u geʝ	C'hoarzh ha minc'hoarzh giz ur bugel, na giv na bev bomoù o geiz
a said̥zøɥ i vəd̥zətɔ̃n a vaʁ də vaʁ i θaʁniʒɔ̃n a said̥zøɥ i vəd̥zətɔ̃n a vaʁ də vaʁ i θaʁniʒɔ̃n	A sailhigoù e veketont, a varr da varr e tarnijont

døe bamde dilhad syljek klaskækjð uweð me dāsækjð	Dezhe bemdez dilhad suliek, klaskerion voued mes danserion
me dāsækjð a kånækjðn a gla dāsäl ken byejæk	mes danserion ha kanerion a glask dansal ken buheziek
a saidzøy i vøðzætðn a vaκ dæ vaκ i θækniðñ	A sailhigoù e veketont, a varr da varr e tarnijont
a saidzøy i vøðzætðn a vaκ dæ vaκ i θækniðñ	
mozak i aks dāsækjð vjen o døs māmæt møk a empen	Mozart, e arz, danserion Vienne o deus bamet meur a empenn
penglawidzæð æ mø zakðvin a stæk enðn kalðn lirzin	Pengalouiged a ma jardrin a stank ennon kalon lirzhin
a saidzøy i vøðzætðn a vaκ dæ vaκ i θækniðñ	A sailhigoù e veketont, a varr da varr e tarnijont
a saidzøy i vøðzætð a vaκ dæ vaκ i θækniðñ	
a ven i ta ak gleludaw lakø mæ vas dæ vut dzuivæx	A ven e ta ar geiloudoù? Lakat ma fas da vout gwivoc'h
lakø mæ fu dæ vuj skånvæx o pæ zelud evnididzøy	Lakat ma souk da vout skanvoc'h o pezh gelloud evnidigoù !
a saidzøy i vøðzætð a vaκ dæ vaκ i θækniðñ	A sailhigoù e veketont, a varr da varr e tarnijont
a saidzøy i vøðzætðn a vaκ dæ vaκ i θækniðñ	
økfe vøe vivēin æn dās a ly vøe lyhēin lyfæðs	Orfe vehe vevin an dans ha Lug vehe luc'hin lufrans
valsækjð vjen ke mø fekæn memæs avæn memæs mamæn	Valserion Vienne, re ma ferenn memes awen, memes mammenn
a saidzøy i vøðzætð a vaκ dæ vaκ i θækniðñ	A sailhigoù e veketont, a varr da varr e tarnijont
a saidzøy i vøðzætðn a vaκ dæ vaκ i θækniðñ	

PARTICIPANT #2

Sample P2-A: Participant #2 talking about a book she read in university, *Pevar mab Emon*

International Phonetic Alphabet

Written Breton

dəmə:t ø... hãn də go:ʒal ən tãmi:k øs ja:k yk
 lɛvɾ møs lenət... mmm ja møs ke lenət k^hal:z
 a leo:kju e bʁeðnek^j ... gɥi:k e ... ske kalz a
 leo:kju e bʁeðneg ag m... ag ə zo dedenys ag
 ə zo pli:ʒys o len fɛ... pɛz møs lenet e bʁeðneg
 møs ke kavet kalz a... a lɛ:kjo mose. øm...

demat euh... ec'h an da gozeal un tammig eus
 ur, ul levr meus lennet... hm ya meus ket
 lennet kalz a levrioù e brezhonek... gwir eo,
 n'eus ket kalz a levrioù e brezhoneg hag
 eum... hag a zo dedennus, hag a zo plijus o
 lenn, fiñ... pezh meus lennet e brezhoneg
 meus ket kavet kalz a... a levrioù mod-se
 eum...

me kavəd møs øk vɛfi øl lɛw ag e va
 dedenystʁe ag en døs pliʒə dʒin k^hal:z... øm...
 pøvɛn øk ø... øk skolvøk... ø... ag e ølʒɛn ø øk
 gentel lenegaz ø vʁeʒðnak ... a:g ø... a
 zevezeg o ve gwelet ø ãn øl leo:kjɔw ø leo:kjɔw
 ø penã a leneges bʁeʒðnak ... me bətʁa ag e
 we... punɛk... pətʁa ag e we kəli:ʒjəl tʁe ag ə
 bliʒ... bli:ʒɲ ke ke din len sœkt tʁɔw... ag
 øm... yk vɛfi e koz ø syk øm... øl lɛv øm...
 ãnvøz byez a pøvæk mab e:mðn... gø, gød ən
 ã:mo ølse e gʁe:d en e va... øl lɛv vɛl... vɛl byez
 aʁ zɛnt... jupi!.. øm... byez aʁ pevæk mab
 e:mðn byez... tʃyd istøkɛl maʁse... wiən ket.

met kavet meus ur wezh ul levr ag e oa
 dedennus-tre ag en deus plijet din kalz...
 eum... pa oen er skol-veur... euh... hag e
 heulien euh ur gentel lennegezh euh
 vrezhonek... hag euh... aze veze g-, o vez
 gwelet euh an holl levrioù euh levrioù euh
 pennañ al lennegezh brezhonek... met petra
 ag e oe... pouner... petra ag e oe relijiel-tre ag
 a blij... blijen ket re din lenn seurt traoù... hag
 eum... ur wezh e kaoz euh sur eum... ul levr
 euh... anvet Buhez ar Pevar Mab Emon, g-,
 gant an anv evel-se eo graet en e oa... ul levr
 evel... evel buhez ar sent... youpi! eum...
 Buhez ar Pevar Mab Emon buhez... tud
 istorel marteze... ouien ket.

mez ø... gweled e bed ø al leo:kze da:k ma:ke
 (...) ma va bed embã:nət... vɛl øm... øk sœbd
 besselek ø... besselek a ma:ke va. em... sety
 pɛrak (...) klevəd ãn dʁa ze...

mais euh... gwelet eo bet, euh, al levr-se d'ar
 mare (...) ma oa bet embannet... evel eum...
 ur seurt *best-seller* euh... *best-seller* ar mare
 oa. Eum... setu, perak (...) klevet an dra-se...

wen i zōnʒal, peʒak pa, gele ɸān kla:sk, ma se bed øɸ bæsseleɸ... dɸe ɸed e dedenys. øm... fʒy møs kla:skæt. ɸe:d ən dā, dā ɸil ba ø... ba... døs ak seakbese, ag ø... kʒid ðn ɸak e leɸ ag e ɸa ku:s tɸe alala... øm... gel gøt ø... gel get ak blavejœw ø... tɸemenəd ə en el leɸkawek kwa... mes lene mən ənjā, ag ø... lenəd møs aneñ ag ø... penakɸin wa dedenystɸe, œɸ sœɸt ɸomān ə ɸa benafin, øm... øɸ sot ɸomān isto:ɸel me... ɸe dæɸvudu isto:ɸel ɸeɸ ɸed øljɸet ø pɸendabɸn. ɸe... tɸoed en en... fiñ... ja, tɸoed ən dɸawɸe... ma bli:ʒe da... dæɸ skɸi:vānjɸɸ, fid lakəd ak pɸs nos waxwān evit diskwez a pɸn waxwān, en ən dɸawɸe... a, penos avax... ø sœɸt dɸawɸe ø... m... sœɸt dɸawɸe, ɸe, fʒt pli:ʒys, ya... dedenysəh dā len, ged ak fe:du isto:ɸel agəzo ɸe ak dæɸvud isto:ɸel agəzo... ɸe.

a niŋke gual ø... gualbi:ʒys... gualbli:ʒys... pœɸpœt. ø, ja, øm... fʒty byez ak (...) peɸak mab emðn zo sœɸt leɸ aziak ø... peɸak mab emðn da lakede ø... ak, ān emðn ze a wa... yɸ sœɸt d̄ʒyk, māmøs s̄ʒ... mø s̄ʒ mad e ɸeən dy:k ag ø... m... ag ə ɸa... m... ag ə fiølje ø kʰalezvøɸ... da ɸakɸe kalezvøɸ, a øn dy:g pwezys əɸay dæɸ mæɸe da ɸakɸe kælezvøɸ ag ø ølje ān impaleɸ... mɸs øm... e ɸøɸ, bɸøɸ øm... ān dyg emðn, a ɸa ən den ɸk e ɸa ejnɸɸ, ān ejnɸɸ dān impaleɸ... sety peɸag e... en øs kla:skəd ø tʰagā... bɸezel wa etɸe ān impaleɸ ga ... ag

oen è soñjal, perak *pas*, gellɸet ‘ran klask, ma se bet ur *best-seller*... dre ret eo dedennus. Eum... setu ‘m eus klasket, oed on da wel ba’ euh... ba’... deus ar CRBC, hag euh... kouezhet on war ul levr hag e oa kozh-tre, *ah là là*... eum... gell gant ar bloavezhioù euh... tremenet en, el levraoueg kwa... *mais* lennet ‘m eus anezhañ, hag euh... lennet meus anezhañ hag euh... penn-ar-fin oa dedennus-tre, ur seurt roman a oa benn-ar-fin, eum... ur sort roman istorel met... *ouais* darvoudoù istorel oent ket heuliet penn-da-benn. *Ouais*... troet en... fiñ... ya, troet un doare... ma blije da... d’ar skrivaniɸ, ‘vit laret ar pezh oa c’hoant evit diskouez ha penn oa c’hoant, en un doare... ah, penaos a-walc’h... euh, seurt doare euh... hm... seurt doare, *ouais*, setu plijus, ya... dedennusoc’h da lenn, gant ar fedoù istorel hag a zo bet, ar darvoud istorel hag a zo... *ouais*.

ha n’int ket gwall euh... gwalbijus... gwalblijus... berped. Euh, ya eum, setu Buhez ar... Pevar Mab Emon zo seurt levr a-ziar euh... Pevar Mab Emon da laret eo euh... ar, an Emon-se a oa... ur seurt duk, ma meus soñj... ma soñj mat e oe un duk hag euh... hm... hag a oa... m... hag a heulie euh Karlez Veur... da vare Karlez Veur, ha un duk pouezhus a-walc’h d’ar mare, da vare Karlez Veur, hag euh heulie an impaler... mais eum... e vreur, breur eum... an duk Emon, a oa un den hag e oa enep, an enep an impaler, mais... setu perak euh... en eus klasket euh tagañ... brezel oa etre an impaler gant... hag

ø... бкøк ø... ãn dyg e:mðn. mez ãn dyg e:mðn
 ə wa etke ən daw, petka... feal e wa dãn
 impaleк, mez... ãn əni al wa e vкøк. e fãmił
 e va. ne hele ket mðn a enep ø... mðn a enep
 de vкøк, men hele kedn... ty al mðned enep
 dãn impaleк. sty pкag we... d'ez deã ak
 bke:zəlze, me... a benafin e ʃo:məd døs ty ən
 impaleк, ep tagã e vкøк, pez e ə gðmpкeni an
 impaleк kək ø... a fãmił zo pwe:zys meməs
 тка. ak ʃom a кej døs ty ãn impaleк dɔwʃt ma
 we vкøк enepjã. pez ə wa ə... ə ziskwe e
 fealət. m. mes a... nøze, øк bke:zəl zo bed ø...
 øк bke:zəl zo bed etke n daw, ag a ben a fin,
 e be ткexət øm... бкøк emðn, ən øn dwøke ø,
 viltke, viltke ø... øzys a кkiz e bet ø... bet
 lahət øm e vкøк ag e, e ol fãmił

ø mes øm... mezeked e bet øm... suda:кdet
 fe... ak zuda:кded aɣəva feal тке da... da vкøк
 ø e:mðn... pɛɣ va... gwalgki:s døs pɛkz ø... ãn
 impaleк. mes e:mðn a zo ʃomət meməs тка
 døs e dy. øn nøbət øm... (...) ãn ãmzɛк gu:de
 e m... (pe)nos ta... øm... nøze gu:de maкv m...
 мако (...) ak бкøк, (...) øn nøbət ø blavijœw
 me gкe:t gu:de, ma:b a... ãn dyg e:mðn ag ə
 wa pevar aneo, peva gət ø... pɛkzðnelezjœw
 ø disãvəl øm... ak mabe:nã aɣ ə wa n den ø...
 øn den ø... bareк e pep тка, ãn ejl əg ə wa
 øm... speredək тке, ag øm... ãn ткеde wa
 kalð:nek me gкe:d ak ak peva:ке wiðn ke mat
 nøs ke mɥj zð:ʃ

euh... breur euh... an duk Emon. Mais an duk
 Emon a oa etre an daou, petra... feal a oa d'an
 impaler, mais... an hini all oa e vreur. E
 familh e oa. Ne c'helle ket mont a enep euh...
 mont a enep d'e vreur, met ne c'helle ket (
 'n)... tu all monet enep d'an impaler. Sety
 perak 'oe... diaez dezhañ ar brezel-se, met...
 a benn-a-fin e chomet deus tu an impaler, heb
 tagañ e vreur, pezh a gomprene an impaler
 kar euh... ar familh zo pouezhus memes tra.
 Hag chom a rei deus tu an impaler daoust ma
 oe vreur enep dezhañ. Pezh a oa a... a ziskoue
 e fealed. Hm... mais ah... neuze, ur brezel zo
 bet euh... ur brezel zo bet etre 'n daou, hag a
 benn-a-fin, eo bet trec'het eum... breur Emon,
 en un doare euh, vil-tre, vil-tre euh... euzhus
 ha kriz eo bet euh... bet lazhet eum e vreur
 hag e, e holl familh

euh *mais* eum... mezhakaet eo bet eum...
 soudarded fe... ar soudarded ag a oa feal-tre
 da... da vreur Emon... pezh oa... gwall-gris
 deus perzh euh... an impaler. *Mais* Emon a zo
 chomet memes tra deus e du. Un neubeut
 eum... an amzer goude eo hm... penaos 'ta...
 eum... neuze goude marv hm, marv ar breur,
 un neubeut euh bloavezhioù me gred goude,
 mab a... an duk Emon hag a oa pevar anezho,
 pevar gant euh... personelezhioù euh
 disheñvel eum... ar mab enañ ag a oa un den
 euh, un den euh... barrek e pep tra, an eil ag a
 oa euh... speredek-tre, ag eum... an trede oa
 kalonek me gred hag ar pevare... ouian ket
 mat, n'eus ket mui soñj.

ø̄m... nøze āk pevāk b̄kø̄kze ø̄m... y:n̄ān aneo
wa ø̄... ni gave ked ø̄... ni gave ke b̄k̄w t̄ām
ebet āk pēy va bet k̄koe ḡād ə̄n impalēk ø̄m...
dej ... de betka... a: diz̄ɔ̄zət m̄øz a ḡek... (...) de:ð̄t̄k.
n̄ø̄s f̄ø̄ks petka. ja, a ne gave ke b̄k̄aw
pēy zo be ḡkoe: de:ð̄t̄k. ø̄m... (...) f̄ē... ə̄n...
t̄k̄w ø̄:zys mezāked e bed āk f̄āmīl... ḡād ā̄n
d̄kaze... motse e z̄ɔ̄ze a... y:n̄ān ə̄s a... mibj̄en
e:m̄ō̄n. ag āk ƀe al ə̄ wa... az̄ɔ̄ze d̄ke vāk d̄āk
memə̄ʃ t̄ra mes... feal ə̄ went ø̄... do t̄h̄a:d a
d̄ān ø̄... d̄ān impalēk. mez a ben a fin ø̄... wīən
petka zo b̄ø̄t... me... a ja... an impalēk n̄ø̄s
ø̄m... n̄ø̄s be xw̄ān ... lakad f̄āmīl ø̄... f̄āmīl
ø̄... b̄kø̄k e:m̄ō̄n da zenti ut̄ā kēk... māk̄v va
pēn āk f̄āmīl me ʃom a ƀe e t̄ʃyd ɛ̄k f̄āmīl,
ʃom a ƀa, ʃom a ƀe e ... e... e vi:b̄j̄en, i, e ƀwek,
ag ə̄ z̄ō̄me ø̄... ɛ̄ hastel, ag wāk ā̄n dwa:̄ku,
wāk e dwa:̄ku, wāk e zva:̄ku, ag ø̄m... sty
pēkāk mwa xw̄ān ā̄n impalēk ø̄... ta:ga aneā̄,
lakad aneo da zenti ut̄ā, ag, ø̄m...

vit kavid (...) ā̄n dwa:̄ku evit̄ā. f̄ē ked evit̄ā
med ø̄... mestk̄ō̄nja ā̄n dwa:̄ku. ø̄m... sty
pēkāk en ȳk gleūət s̄ø̄kt t̄k̄w ø̄... mibj̄en
e:m̄ō̄n a zo bed me... f̄ø̄kət pēkāk ə̄ hel̄fe,
pēkāg ə̄ ƀafe ā̄n impalēk s̄ø̄kt t̄k̄w. e:m̄ō̄n ə̄
zo... ə̄ zo feal ut̄ā pēkāg ƀafe ā̄n d̄kaze.
mezeka:t... m̄ūj:ə̄x. e... ə̄n d̄en ag ə̄ zo... āk
feal... ken feal ut̄ā zo... (...) zo āk feal̄ā zo...
ne ke b̄k̄w. sty pēkāk ne blīʃ

eum... neuze ar pevar breur-se eum... unan
anezho oa euh... ne gave ket euh... ne gave
ket brav tamm ebet ar pezh oa bet kroet gant
an impaler eum... de... de betra... ahh!
disoñjet ‘meus ar ger... de eontr. N’eus forzh
petra. Ya, ha ne gave ket brav pezh zo bet
groet de eontr. Eum... fiñ... an... traoū euzhus,
mezhekaet eo bet ar familh... gant an dra-se...
mod-se e soñje a... unan eus ar... mibien
Emon. Hag ar re all a oa... a soñje, dre vras
d’ar memes tra *mais*... feal e oent euh... d’o
tad ha d’an euh... d’an impaler. *Mais* a benn-
a-fin euh... ouien petra zo bet... *mais*... ah
ya... an impaler en deus eum... en deus bet
c’hoant... lakaat familh euh... familh euh...
breur Emon da sentiñ outañ kar... marv oa
penn ar familh met chom a rae e tud er familh,
chom a ra, chom a re e... e vibien, e, e wreg,
hag a chome euh... er c’hastel, hag war an
douaroù, war e douaroù, war e zouaroù, hag
eum... setu perak en doa c’hoant an impaler
euh, tagañ anezhan, lakaat anezho da sentiñ
outañ, hag eum...

evit kaout (...) an douaroù evitañ. Fiñ ket
evitañ met euh... mestroniañ... an douaroù.
Eum... setu perak en ur glevet seurt traoū
euh... mibien Emon a zo bet *mais*... feuket
perak a hel̄fe, perak a rafe an impaler seurt
traoū? Emon a zo... a zo feal outañ, perak rafe
an dra-se? Mezhekaet... muioc’h. Eh... an den
hag a zo... ar feal... ken feal outañ zo... (...) zo
ar fealañ zo... n’eo ket brav. Setu perak ne blīʃ

ke.. ked ak vi:bjen ag ø... ag ø zivi:zōnt... mōn
a enep do t^ha:d... evejd ak fāmił.

keκ p^høkeκ ak fāmił wa eneb dān impaleκ
ged ak fezekaden zo bet. sty peκak øm... e
zeōnt a eneb do t^ha:d ag e zeōn da velet øm...
ma:b... ja... ø... κvek, a ma:b ø... bκøκ e:mōn
dā zikuκ aneo da... en em zi:fən enep dān
ipaleκ... enep dān impa:leκ... ag ə ben ə fin
wiən ke peno:z e... e eƷy ən dκaze keκ ø... ān
impaleκ ə glask ø... atk^havud ak pevak (...)
ma:bze... ag ə zo... ə zo teκyκjit... wiən ke
peκak... ə ben e fin e wi:ōnt ja e... (...)
impaleκ a ga...

ak keal a zo sweat peκak... penoz e hel øn den
ken, tyt ken baveg vel ak pevak mabze mōn a
eneb dān impaleκ... ne ke, ne ke nōκmal. sty
beκak ø... e kedōn κji:t, ə za:vōn ə hastel, ag
ə zo bet t... ag ə zo t^ha:gət gəd ən dzy:t, gət
ty:d ān impa:leκ ø... wiən ke penoz e eƷy ān
dκaze me ø... ja øl levκ dedenystke va
ndκaze. levκ dedenystke. æκ sōkt ko:mān age
bli:za din k^hals men a men a fin, ø... ben a fin
e... nōs ked ebet eƷy, a ne ki domaj, meda...
ma gavān al leκze endκo e eƷyin āniā. Ʒety

ket... re d'ar vibien hag euh... hag a zivisont...
mont a enep d'o tad... evit ar familh.

kar peurrest ar familh oa eneb d'an impaler
get ar vezhekadenn zo bet. Setu perak eum...
e zeont a enep d'o tad hag e zeont da welet
eum... mab... ya... euh... wreg, ha mab euh...
breur Emon da sikour anezho da... en em
zifenn enep d'an impaler... enep d'an
impaler... hag e benn ar fin ouien ket penaos
eo... eo echu an dra-se kar euh... an impaler e
glask euh... adkavout ar pevar mab-se... hag
a zo... a zo terc'het kuit... ouien ket perak... a-
benn ar fin e ouiont ya eo... impaler ha ga...

ar re all a zo souezhet perak... penaos e c'hell
un den ken, tud ken barrek 'vel ar pevar mab-
se mont a enep d'an impaler... n'eo ket, n'eo
ket normal. Setu perak euh... e redont kuit, a
savont ur c'hastell, hag a zo bet t... ag a zo
taget gant an dud, gant tud an impaler euh...
ouien ket penaos eo echu an dra-se met euh...
ya ul levr dedennus-tre oa 'n dra-se. Levr
dedennus-tre. Ur seurt roman hag e blija din
din kalz met a benn-a-fin, euh... benn-a-fin
eo... n'eus ket ebet echu, ah, n'eo ket domaj,
met ah... ma gavan al levr-se en-dro e echuin
anezhañ. Setu

Sample P2-B: Participant #2 singing *Dislounk tan*

International Phonetic Alphabet

Lyrics in Breton

gwelõm gwelõm skyljõm delu
aʁ bed ol zo ɛn e kãvu
aʁ fɛãs spõtãd a strãfãljãt
kleo aʁ pɛx ə zo xwãkvezãt

Gwelomp, gwelomp, skuilhomp daelou
Ar bed holl zo en e kanvou,
Ar Frans spontet ha strafuilhet
Kleo ar pezh a zo c'hoarvezet !

kɛʁsãn pɛʁ dɔz aʁ mãrtinik
pɔʁz mɔʁ bɛyðãt a pinvidik
zo distɛyʒãt ol gãt glãw tãn
a glãw pɛibɛʁ o aʁ vɔlkãn

Kêr Sant Per, deus ar Martinik
Porz-mor brudet ha pinvidik
Zo distrujet holl gant glao tañ
Ha glao pri bero ar volkan !

dãw ygãn mil dãn pe uspen
y had əs tyd ãn enezẽn
dãw ygãn mil dãn pe uspen
y had əs tyd ãn enezẽn

Daou ugent mil den pe ouzhpenn
Ur c'hard eus tud an enezenn
Daou ugent mil den pe ouzhpenn
Ur c'hard eus tud an enezenn

dɔs ʃiwas kavãd aʁ mãʁo
e kɛʁ wã vɔʁ a tɛʁo wãʁdɛʁo
dɔs ʃiwas kavãd aʁ mãʁo
e kɛʁ wã vɔʁ a tɛʁo wãʁdɛʁo

Deus siouazh kavet ar (o) maro
E ker war vor ha tro war dro !
Deus siouazh kavet ar (o) maro
E ker war vor ha tro war dro !

abawe bɔz vɛʁãz ãn dilyʃ
nɔs ke gwelãd yʁ sɛãʁt distɛyʃ
a biskwas bɛʁx punɛʁ due
ɛn dɔs koet kãn didɛue
yʁ vɛʁo ol a zo distɛyʒãt
gãt aʁ glãw tãn a suf tãzãt
vɛl gwɛʃãl gumãʁ a sɔdãm
põmpei ag ɛʁkylanãm

Abaoe beuz vras an diluj,
Neus ket gwelet ur seurt distruj ;
Ha biskoazh brec'h ponner Doue
En deus skoet ken didruez !
Ur vro holl ha zo distrujet
Gant ar glao-tañ ha soufr teuzet !
'Vel gwechall Gomor ha Sodom,
Pompeï ha Herculanium !

a veb ãmzɛʁ aʁ mãrtinik
a zo bed yʁ vɛʁo ɛzãdãk

A veb amzer ar Martinik
A zo bet ur vro reuzeudik,

dismōtkæt ſiwaz a veb maꝛ
gān gwalenu bꝛaz ān duar

ān dur ān tān aꝛ moꝛ zikol
a hen duar ān avel fol
a skin waknezi bēp el tꝛo
aꝛ spōnt ān dismāntꝛ a maꝛo
i bꝛasa kek sān pꝛeꝛ ə we
yꝛ gērig demøz aꝛ bꝛava
savød en dro war bord aꝛ moꝛ
evel æn āntek kelx digor

æꝛ māne ānvød aꝛ pæle
naw hān le bale ahane
yꝛ māne hānvød aꝛ pæle
naw hān le bale ahane

i gwaskæde øz ān avel
pa hueze ān uhel

i fokz moꝛ wa dakempꝛedæt
gæt listꝛi pꝛevak hōkn aꝛ bæt
o vōn o tōn gān pꝛøz bēmdē
kas a digas mahadouez

be wa ini tꝛegōn mil den
en o mes kalz a frāsiszjen
øꝛ maꝛseil buꝛdel ag ə ve
øz aꝛ vꝛeſt ag ān øꝛ nøve

gweſal volkān māne pæle
a dole tān a vep maꝛe
mes pa we āntek kān vlwa so
ān ol a gꝛed e wa maꝛo

Dismantret siouaz! a vep mar
gant gwalennoù braz an douar.

An dour, an tañ, ar mor diroll,
Ar c’hen-douar, an avel fol,
Ha skign wanezi bep eil tro
Ar spount, an dismantr, ar maro !
He brassa kêr Sant Per e oa
Ur gêrig demeuz ar brava
Savet en dro war bord ar mor
Evel un hanter kelc’h digor

Ur menez anvet “Ar Pele”
Nao c’hart (nav c’hant?) leo bale ahane
Ur menez anvet “Ar Pele”
Nao c’hart (nav c’hant?) leo bale ahane

He goaskede eus an avel
Pa c’houeze an huel

He fors-mor oa darempredet
Gant listri pever c’horn ar bed
O vont, ho tont gant prez bemdez
Kas a digas marc’hadouez

Be oa hini tregont mil den
En o mesk kalz a Fransisien
Eus Marseille, Bourdel hag ivez
Deus ar Vrest hag an Haur-Nevez.

Gwech-all volkan Mene Pele
A daole tañ e vep mare
Mez ‘baoe hanter-kant vloa zo
An holl a gred e oa maro

en i flas ne wa ken breman
nemed yl len vraz a ledan
a keziz zeue de kichen
gan an a dinerc da bourmen
a keziz zeue de kichen
eb an a dinerc da bourmen
dar jaw bask tri devez goude
war dro eiz eur deus ar beure
O tra spoutus ma oa biskoazh
Lein ar mene a zigoraz!

intraillou bero an douar
A strink 'n ar strakal d'an ear
Ken ha chorgell an enezenn
Holl war e fons 'vel un delien!

An douar a faout, a zigor
Ar vein n'em vruzun, hag ar mor
Gant an dinerz e oa sklapet
Var he giz 'spen pemp kan troalet !

Ker Sant Per a oa ker buhan
Goloet dindan ur mor a dan
A flam ; a vein ; a bri bero
A draou teuzet hag heb ano!

Uz k'êr, ar maged, al ludu
A re un noz tenval a du
Sklerijennet heb ehana
Gant ar flammoù tan o kouezhañ !

An dud strafuilhet gant ar spout
A c'haloup du-mañ ha du-hont,
Mez hol a renkont chom siouaz
Da c'hilia ebarzh ar forn vras !

En he flas ne oa ken breman
Nemet ul lenn vras ha ledan,
Ha kêriz zeue de kichen
Gant aon ha dinerc'h da bourmen
Ha kêriz zeue de kichen
Heb aon ha dinerc'h da bourmen
D'ar Iaou Bask tri devez goude
War dro eiz eur deus ar beure
O tra spoutus ma oa biskoazh
Lein ar mene a zigoraz!

Intraillou bero an douar
A strink 'n ar strakal d'an ear
Ken ha chorgell an enezenn
Holl war e fons 'vel un delien!

An douar a faout, a zigor
Ar vein n'em vruzun, hag ar mor
Gant an dinerz e oa sklapet
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A c'haloup du-mañ ha du-hont,
Mez hol a renkont chom siouaz
Da c'hilia ebarzh ar forn vras !

daɣn a zəas da vod aɣ moɣ
sɔʒal maɣte e kaɣt ʃikuɣ
mez emã ə wa e ynã
golwejd gət ɣɣ vãntel a dãn

aɣ kodam nə helas nem den
nemejd naɣ dɣohi e ʃaden
a noɣ geɣzət divoɣ djusty
dɣe ves ka glaw tãn a lydy

pa zigweas e pɣ kastɣi
naɣ œɣ gude i ne wa mɣi
nãmed ɣɣ skød dy əb ãno
waɣ e fãn dawzek kɣɣf maɣo

pad ãn amzek ze aɣ syʃət
zə diɣak haɣ geɣ zistɣyʒət
dawʃt a penoz helo toʃtad
anehi gãn gɣwez ãn tãntat

aɣ vɣo ol ne huas nemet tãn
a gyz dehi beg aɣ vɣlkãn
a hosmol ag a sklap pɣpɣət
tɣʃadu flam tãn a mogət

kuskude i zyt ken a ɣys
e ɣis kavid ɣɣ maɣv əzys
ɣe tɣe vesk ãn tãn ag aɣ ɣwes
vejt kals ʃikuɣ dãn dyt kes

mes e keɣ ʃiwaz ne wa mɣi
netɣa ve o œɣ bet ken eni
wa met beɣnoɣ kɣɣfu maɣo
e mesk ãn atɣeʒu beɣo

Darn a zeuaz da vord ar mor
Soñjal martreze kaout sikour!
Mez hemañ ha oa e hunan
Goloet gant ur vantel a dan!

Ar “RODAM” na c’hellas n’en denn
Nemet ‘n ar droc’hi e chadenn
Ha ‘n’ur gérzet diveur diouzhtu
Dre vesk ar glao tan ha ludu.

Pa zigouezaz e Porz-Castri
Nav eur goude hi ne oa mui
Nemet ur skeud du heb ano
War e font daouzek korf maro!

‘Pad an amzer-se, ar “SUCHET”
Zeu dirag er gêr distrujet
Daout ha penaos c’hello tostaat,
Anezhi gant grouez an tantat !

Ar vro holl n’eo choaz nemet tañ
Hag uz dezhi beg ar volkan
a c’hosmol hag a sklap bepred
Torchadoù flamm, tan ha maged !

Gouskoude he zud kennaruz
E risk kaout ur marv euzus
Red dre vesk an tan hag ar vrouez
Evit kas sikour d’an dud kez !

Mez, e ker, siouaz ne oa mui
Netra veo ebet ken enhi,
Oa ‘met bernou korfou maro
E mesk an atrejou bero !

æ kyju ag ãn tafenu
wa ol golwejd a kelegu
ken dy vel pa vizon bæt
devæt di gãn gudkõn spivæt

biskwaz æ gwalæb nøs kohæt
ken ftaed a ken kbẽ vak æ bæt
biskwaz falx kækõ ãn ãnku
nøs koet ken stãnk e zolju

kak tka estlamys pa zõzæk
øs tregõn mil den wa e kek
kak tka estlamys pa sõzæk
øs tregõn mil den wa e kek

nikyn æ bæd nøn øs kalæt
tehel døs ãn tãn miliæt

øs peh wa ken yk gekig vka_w
ni døs mi netka en e za_w
nøz anehi med øk vko zy
goloed a hlaw a lydy

pebes kentel vras vid ãn dyt
peke na kõn mejt nem zispyt
a nem zibri wak æ bed mã
vid mõn ken byãn anezã

Ar ruiou hag an tachennoù
Oa holl goloed a relegou
Ken du evel pa vijen bet,
Devet digant goudron birved !

Biskoazh ar goal-eur neus skoet,
Ken start ha ken kreñv war ar bed.
Biskoazh falc'h garo an Ankou
Neus skoet ken stank he zolioù !

Rag tra estlamus pa zonjer
Eus tregont mil den oa e kêr
Rag tra estlamus pa zonjer
Eus tregont mil den oa e kêr

Nikun ebet e neus gallet
Tec'hel eus an tan milliget

Eus pezh oa ken ur gerig vrav
Ne deus mui netra en e zav
Neuz anezhi 'met ur vro zu
Goloet a c'hlaou ha ludu

Pebeuz kentel vras 'vit an dud
Pere na reont met n'em zisput
He n'em zibri war ar bed-mañ
Vit mont ken buhan anezhan.

Sample P2-C: Participant #2 singing *Ma bro a zo duhont*

International Phonetic Alphabet	Lyrics in Breton
məm bko ə zo dyɔ̃n i bɛn pɛlã en dvak i dʒol dedʒov ɔk moɔ dikol de a noz i kunak	Ma bro a zo duhont, e penn pellañ an douar, E geol digor ur mor diroll, deiz ha noz é kounnar
məm bko ə zo dyɔ̃n mǎntɔlɔ ka i glas ãn avəl bkas doyi bukẽĩn hag i pakẽĩn i fas məm bko ə zo dyɔ̃n leh mɔ tivisk bẽmde ãn jol tʃɛn mɔn di vele blot bkagɔy i vkavite	Ma bro a zo duhont, mantellet razh e glas, An avel bras doh he bokiñ hag e pariñ he fas Ma bro a zo duhont, ‘lec’h ma tiwisk bemdez, An heol, kent mont d’e wele blod, bragoù e vraventez
məm bko ə zo dyɔ̃n ɛvɛl y kag dilys i stlez ak bet kuh ak i lex ak vɔk dal faɛltazi	Ma bro a zo duhont, evel ur vag diluz, E stlej ar bed kozh àr e lerc’h, àr vor ar faltazi
məm bko ə zo dyɔ̃n gvɛhʃɛt a tɔkgejnɛt golvejɔ̃ ə gvɛjt golvejɔ̃ ə xvɛh a ɛjstɔw alɔwɔt	Ma bro a zo duhont, gwazhiet ha torgennet, Goloet a goad, goloet a frouezh, a eostoù alaouret
məm bko ə zo dyɔ̃n ã a gujã i blẽ ã a gujã en i syljek gə kɛkded ak mejɔy	Ma bro a zo duhont, hañv ha gouiañv e bleuñv, Hañv ha gouiañv en he sulieg, get kaerded ar maezioù
məm bko ə zo dyɔ̃n disãval dox pɛp bko gɛt i xvejɔw i fɔtãnjɔw i ʃapɛljɔw distko	Ma bro a zo duhont, dishañval doc’h pep bro, Get he c’hroazioù, he feunteunioù, he chapelioù distro
məm bko ə zo dyɔ̃n i leh mə vlɛv bɛkrɛt a dkɛst pejɔw a jehɔw makv jeh nekzys ak gɛltɛt	Ma bro a zo duhont, el lec’h ma vleuñv bepred, A-dreist bezioù ar yezhioù marv, yezh nerzhus ar Gelted

məm bko ə zo dyhɔ̃n huātət ol gət ak bət vejɔ̃d nəks kalɔ̃n i zyd jəvɑ̃k a kvɑ̃tiz məkɔ̃hjət	Ma bro a zo duhont, c'hoantet holl get ar bed, Evit nerzh-kalon he zud yaouank ha koantiz he merc'hed
məm bko ə zo dyɔ̃n bkeh ø kek anøi diʃtag doxti nə helɑ̃ ʃjət filiməd ɔ̃n døi	Ma bro a zo duhont, Breizh a raer anezhi, Distag doc'hti ne hellan ket, filimet on dezhi!
dyɔ̃n ima mə hek ʃjəd i mesk ak dʒve ag ə zeak tɔ̃zow mə duk nə vejlɑ̃ mejd ə njɑ̃ diak tɔ̃zow mə duk yn østəʃ ə gləvɑ̃	Duhont emañ ma c'hêr, kuzhet e-mesk ar gwez, Hag a-ziâr treuzoù ma dor e welan 'met an neñv Diâr treuzoù ma dor, un eostig a glevan,
mə gəkəhe kɑ̃nal ʃjən fluk ək vko gek ə gəkɑ̃n mə gəkəhe kɑ̃nal ʃjən fluk ək vko gek ə gəkɑ̃n	Me 'garehe kanal ken flour ar vro gaer a garan.

PARTICIPANT #3

Sample P3-A1: Participant #3 talking about music

International Phonetic Alphabet

bð tebð:ʒuk dit amã (NAME) ø sety fãñ da
gðta dit ʏn tãm istor ma stko:læt dʲʏk dabra e
ã:no ø: a stkoləd zo be kɥuət e daw vil sejs ...
ðñ ke ba a stko:lad ak pwẽndzi me zo ekyət e
daw vil ỹnek ... ag ø ... ak menoz indãn ...
penoz dindãn ak stkoləd a wa lakat ... sðnekez
metal asãməz ga sðnekes ø... ejngu:nəl ...
mo:d pe vo:d kwa ... a da genta tud wa be: ...
wa be savet ag embãn to: ... on demo ... ag o
... on ø pe ije dðnk ø spreved ak bkoju ko:z ãno
n ø pe ag ø ... dak pwen ze wa ... sðnekez ø
bko iwεkzðñ dkejstol a zðnekes ø bko
gembke ie n tãm tãm tkaw dəs bkejz ie me
wa sœktut ø we ... bko iwεkzðñ ... gãn pɔʃu e
... e sðznek

ag ø: ... tãm a tãm ga ã ʃãʃãmãn zo be ba a
stko:læt kãn ø... tyd neve o xeki u gãn...
menɔju neve ije ø... mœm zð:zət bð ... matəs
ə fɔ: ... bo gwelə lakad mʲy:ɔk œ:m... penos...
mʲy:ɔk vkejz ba... ba:k stkolad ma kekes...
penos... lezəl ʏn tãm ø... moʒe:nu ag istorju...
penos ø... bko gembkej ag bko iwεkzðñ da
goste a mðñ wak zy ... moʒən bkejz istor
bkejz ... ag ø... gãn ak zðz de mem enkolet o

Written Breton

boñ deboñjour dit, amañ (NAME), euh... setu
ec'h an da gontañ dit un tamm istor ma
strollad Dur Dabra eo e anv, euh... ar strollad
zo bet krouet e 2007 ... 'oan ket ba'r strollad
d'ar poent-se, me zo erruet e 2011 ... hag
euh... ar mennozh dindan.. penaos, dindan ar
strollad a oa lakaat ... sonerezh metal
asambles ga' sonerezh euh... engounel ...
mod pe vod kwa... ha da gentañ tout oa bet ...
oa bet savet ag embannet (to) ... un demo ...
hag un EP ivez: *donc euh* Spered ar Broioù
Kozh eo anv an EP hag euh... d'ar poent-se
oa... sonerezh euh bro Iwerzhon dreist-holl
ha sonerezh euh bro Gembre ivez un tamm,
tammoù traoù deus Breizh ivez met oa
surtout euh ouais ... bro Iwerzhon... gant
pozioù e... e saoznek.

hag euh... tamm ha tamm gant ar
cheñchamant 'zo bet ba' ar strollad gant euh...
tud nevez oc'h erruout gant... mennozhioù
nevez ivez euh... meump soñjet boñ...
martese 'vo... 'vo gweloc'h lakaat muioc'h
eum... penaos... muioc'h a Vreizh ba'... ba' ar
strollad ma karez, penaos... lezel un tamm
euh... mojennoù hag istorioù... penaos euh...
bro Gembre ha bro Iwerzhon a-gostez ha
mont war-zu... mojenn Breizh, istor Breizh...
hag euh... gant ar soñj-se meump enrollet ur

bladən al e dqw vil ø... m dqw vil xwezək ma
na gñn ki kñnejju ... ø... ãvəɔ ãn avəl ei
hano... a ba... baɔ stɔl- baɔ... penos... baɔ
bladənze zo syktut ø... moʒĩn bɛjɔ swa e ø...
moʒən keɔis moʒən a... a vagnɔis moʒən ø...
peta zo xwas ø... a xñje:səno:z ie: ... ag ø ãn
tñn uwijed m: ke... nin ke œ: nin ke iwɛɔzñək
ke kwa he məm ufta a gɛt o sœɔt fokɔf wəɔ
ø... dwaɔju da zevəl œ: tñnju mod bɛjɔ kwa

ag gude aɔ bladənze be wa... ø... tɛi dən baɔ
stɔlad a wie bɛzð:nək a wie koʒe:l
bɛzð:nək a nəm ʒð:ʒət bẽ matɛs ... kulz mñn
wəɔ moʒenu ag istəɔ bɛjɔ ... matɛs vefe
gwala ie lakad a poʒu en bɛzð:nəg ie... ag
gñn aɔ ʒðʒ ze ãn bet o zevəl o bladən neve
bwe ø... bwe dqw vla ha... ag ø... ba... bez øs
befɔ gñn yn baɔ stɔlad ma nynz nemed nø...
dqw vɛzðnegeɔ baɔ stɔləd me ag ø maɔk.

a: ... na hi:nən ie zo... penoz ø... nœm sœm
gwɛst da skrivañ e bɛzð:neg nœ... mœm
ʒð:ʒɛ... ba setɔ bɛɔ zo... bɛɔ zo testenu a zo be
skrivañ dɔza blwəɔju zo ø kñnveʒu wi lod
ni ø... ə goz be skrivañ bɔw skrivañ pɔɔp...
a a zo penos ø... ɣl lo:dən dœz istəɔ a je:z dœz
istəɔ aɔ vɔo ie ... m ʒð:ʒət pɛɔk ... peta vife
lakad ni ø... paɔzɔs... baɔz əɔ bla:dən... a set
e ba... ãn aɔe zo be

bladenn all e daou vil euh... 2016 ma 'lâran
ket koneriu... Eñvor an Avel eo he anv... ha
ba'... ba' ar strol- ba' ar... penaos... ba' ar
bladenn-se 'z eus surtout euh... mojennoù
breizh just-a-walc'h euh... mojenn Ker-Ys
mojenn a... ar vag-noz mojenn euh... petra zo
c'hoazh euh... ar c'hannerezed noz ivez... ag
euh an tonioù ivez hmm n'int ket euh... n'int
ket iwerzhonek re kwa, ase 'meump just-a-
walc'h graet ur seurt 'fokus' war euh...
doareoù da sevel euh... tonioù mod Breizh
kwa.

ha goude ar bladenn-se, bez e oa... euh... tri
den ba ar strollad a ouie brezhoneg, a ouie
kaozeal brezhoneg, ha neuze meum soñjet
beñ marteze... koulz mont war mojenoù hag
istor Breizh... marteze vefe gwelloc'h ivez
lakaat ar pozioù en brezhoneg ivez... ha gant
ar soñj-se omp bet o sevel ur bladenn nevez
abaoe euh... abaoe daou vloaz ha... hag euh...
bah... bez ez eus bet jeu gant unan ba' ar
strollad neuze 'neus nemet daou vrezhoneger
ba' ar strollad, me hag euh Mark.

ha... na eñ na me zo... penaos euh... en em
gouest da skrivañ e brezhoneg neuze...
meump soñjet... bah setu bez a zo... bez a zo
testennoù a zo bet skrivet dija, bloavezhioù
zo euh kanvezhioù evit lod anezhe euh... hag
a zo bet skrivet brav, skrivet propr... a, a zo,
penaos euh... ul lodenn deus istor ar yezh,
deus istor ar vro ivez... ha meump soñjet
perak... petra 'virfe lakaat anezhe euh... barzh
hor bladenn... ha setu bah... an dra-se zo bet

kæʔt mœm dibabət nøbət ø... ʏn nøbət
 testenu skæivət ø... gån ø... fë... nin ke be
 skæi:vət gån anatəl... pas anatəl ə bʁaz gån ø
 kaʁvarek me dastym e kënta... ag a vo ka:d
 ba... baʁ ba:ʁzəz bʁeʒ ... mœm dibabet ʏn
 nøbət nœne bezo aʁ falxɔ̃n a zo istœk
 peizãntəd bʁeʒ ø... a nin ke kõntãn gån aʁ
 pez ve gʁed gaʁ vuʁi:zən a gån a hoʏn o
 kãnbœo... ag ø sety bɔ̃ ale dœmdãn em gã:n
 timad timad bygale bʁeʒ... e bezo ie boz ən
 eljãn... a gɔ̃nt ø... istœk o fãmil ba eljãn ag ø...
 a glaha a zo dœt (kə) de ø... pe o ehy:t a... aʁ
 vo:zən gån tud aʁ ke vako

graet meump dibabet neubeut euh... un
 neubeut testennoù skrivet euh... gant euh...
 fiñ... n'int ket bet skrivet gant Anatole... pas
 Anatole ar Braz, gant euh Kervarek met
 dastumet gantañ hag a vo kavet ba'... ba' ar
 Barzaz Breiz... neuze meum' dibabet un
 neubeut diane bez' zo Ar Falc'hon, a zo istor
 peizanted Breizh euh... ha n'int ket kontant
 gant ar pezh 'vez graet gant ar vourc'hizien
 gant ar c'hon en o c'horn-bro... hag euh setu
 boñ "ale dem d'an emgann", "timad timad
 bugale Breizh"... e bezo ivez Bosenn
 Elliant... a gont euh... istor ur familh ba'
 Elliant hag euh... ar glac'har a zo deut dezhe
 euh... p'eo erruet ar vosenn gant tout ar re
 varv.

bezo i: ø: dʒugãn gwɛnɔ̃lãn ... ʃys istœk ʏn
 dʒugãn ne ke... ne ked e:ze da zɪsple:gã me be
 zo... beãn ø... beãn aʁuez ø... a gav din a zo
 dedenys tœ kwa... ag a glod mad gån ø... gån
 peno:s... gån ma gånawøn mœm skæi:vət.
 bezo ie distœo... distœo maʁzin... a nẽ vœve...
 penoz... baʁ n desten mã ø... maʁzin sœk o
 kõnta da lenœk petaz be... peta zo bede vye
 boe m...

bez 'zo ivez euh diougan Gwenc'hlan... just
 istor un diougan n'eo ket... n'eo ket aezet da
 zisplegañ met bez 'zo... ur bern euh... ur bern
 arouez euh... a gav din a zo dedennus-tre
 kwa... hag a glod mat gant euh... gant
 penaos... gant ar ganaouenn meump skrivet.
 Bez 'zo ivez distro... distro Marzin... hag en
 dra-se 'vez... penaos... ba' an destenn-se
 emañ euh... Marzin just-a-walc'h o kontañ
 d'al lenner petra zo bet... petra zo bet e vuhez
 abaoe

bwe be ʃãʃet aʁ vœo benœfin... gwɛʃal ø... e wa
 enœkəd gån an ol ø... gwɛʃal wa ʁweu bʁeʒ
 ø... penos u pedi njãn ø ag ø... bʁemãn ma
 kəd ægi:s en taw... ag ø... mœm kavet

abaoe eo bet chañjet ar vro benn-a-fin...
 gwechall euh... e oa enoret gant an holl euh...
 gwechall oa roueoù Breizh euh... penaos... o
 pediñ anezhañ euh hag euh... bremañ
 n'emaint ket e-giz-se an traoù 'meump kavet

wa dedenz implezut ãn destenze piñ ø...
klotad aka: gãn statyd ak jez bak vko
bæmæn... bezo tyd ø... avel a jez vel yn da
kolæt vel yn da... maø n da vako pa lakmat...
ag ø... ja... dedenys empližut sãntesen... ag a
mod al a vo ie ø... dju gãnawæn be vo ø...
engunæl a weřma be vo ø... djũn wak a meni
zo be nkolet diža gãn ø jan fãř kemenæk...
wak ø... nõzged diweksiðn døz ø... døs a
gãnawenze... bezo yn gak pjano ø... didje
skibãn

ag ø... æn al nõz gæe gãn ə pot a vko spañ a
møs ke řõ:zeðn... ag mœm řõ:řad bõ ba tje
demdø ə naha... a vo... a vo bakw zo ak bak
bladæn... a bevo ie ø... o gweks e gweks e
gweks penmah... a gãn ø... istøk a
benmahiz... ak zax gu:lu ba... en o iliz vit ø...
lakad... lakad a vatimãřu da... penoiz ø... døx
peře wa ãn ot... ag tud n tæwze lakat ø... an
il døel gil a ko řtaw... peřsðne:læsn tãmə a gav
din vit ak stko:læt pi ø... bezo pen stko:lažu ø...
penoz a gemek ø tñju... tñju bæjz tñju ak
vko ma pe kãn... med ø a gðnt istøk ø... ket
mø istøk a galjãnet ø... vel n vel ma fia ø...
eluvejti pe ø... stko:lažu a gis sə ... a me gav...
ndkähə yn tãm ø... nu:nke

e oa dedenus implijout an destenn-se pigur
euh... klotaat a ra gant statud ar yezh ba' ar
vro bremañ... bez' zo tud euh... a wel ar yezh,
evel un dra kollet evel un dra marv - un dra
varv, pa laran mat... hag euh... ya... dedennus
implijout seurt testennoù. hag a mod all a vo
ivez euh... div ganaouenn bez 'vo euh...
engounel ar wech-mañ... bez 'vo euh...
Duhont War ar Menez, a zo bet enrollet dija
gant euh Yann-Fañch Kemener... war euh...
'neus graet div version deus euh... deus ar
ganaouenn-se... bezo un gant ar piano hag
euh... Didier Squiban

hag euh... un all 'neus graet gant ur paotr a
vro-Spagn ha 'meus ket soñj eus e anv... ag
meum soñjet boñ *bah tiens* deomp d'ober an
dra-se... a vo... a vo brav sur-awalc'h ba'r
bladenn... ha bez 'vo ivez ur ... ur ... gwerz, e
gwerz, e gwerz Penmarc'h... a gont euh...
istor ar Benmarc'hiz... a zalc'h gouloù ba'...
en o iliz evit euh... lakaat... lakaat ar
vatimañchoù da... penaos euh... d'ober peñse
war an aod ha tout an traoù-se.. lakaet euh
neil deuil 'gil a ro just-a-walc'h euh...
personelezh un tamm, a gav din, evit ar
strollad pigur euh... bez' zo ur bern strolladoù
euh... penaos.. a gemer euh tonioù... tonioù
Breizh tonioù ar vro m'az peus c'hoant... met
euh a gont istor euh... n'ouzon ket me istor ar
galianed euh... evel ma ra euh... Eluvetie pe
euh... strolladoù a-giz-se euh... a me gav an
dra-se... un tamm euh.. n'ouzon ket

dōmaj e yn tām blām ø... benfin aκ galjāned
gōzjed ket... bkezdōnak tām̄bet... ahe zo ekyæt
diwetōκ ag ø... āndyzyka meskaꝯ əliəz ag ø...
hag ø e mōmp klaskæt stō ø... lakat tōnju tōnju
engu:nəl... a tōnju tōnju neves saved jāmen
me gān... ø levezōn ø... levezōn an tōnju
egu:n¹l... ag ø... me ga... fē... jã:ʃo ked aκ zø
ba... bet ig bed ø... aκ folk metal ē me ø...
dēmnju a wa pwezys a ø... mōn dōnōκ ba
bkejz benəfin ma he:lān la:kə gis... me we ø...
klask lakad ān tκaw da glot... ma klotfē ø...
jstaka poʃu gān an tōnju ag ø... aκ jez a tut
fē... tudn tκaw zo ljāmet ag ø... we...
īmprōktān e bkeṃā lakad bkezdōneg baκ zø...
sety mʃã blizōdit keno

domaj eo un tamm 'blam' euh... benn-a-fin ar
galianed ne gaozent ket brezhoneg tamm
ebet, an dra-se zo erruet diwetoc'h hag euh...
an dud 'ra ar meskaj alies hag euh... hag ase
meump klasket just-a-walc'h euh... lakaat
tonioù, tonioù hengounel... hag euh tonioù
nevez savet gamen, met gant levezon...
levezon an tonioù hengounel ha me gav -
fiñ... cheñjo ket ar jeu ba'... bediP2-Bed ar
folk metal heññ met euh... demni a oa poezhus
just-a-walc'h euh... mont donoc'h ba' Breizh
benn-a-fin ma c'hellan laret e-giz-se... met
ouais euh... klask lakaat an traoù da glot... ma
klotfe just-a-walc'h ar pozioù gant an tonioù
hag euh... ar yezh ha tout fiñ... tout an traoù
zo liammet hag euh *ouais*... important eo
bremañ lakaat brezhoneg ba'r jeu... setu,
emichañs e blijjo dit keno

Sample P3-A2: Participant #3 telling a joke he heard in a bar in Morlaix

International Phonetic Alphabet

bō ø: meməs netka gwal ĩntekəsān da gōnta
kēvəκ ma deves ø: me¹ hān dā gōnta di kento
yn istōκ mœz be kle:d ba œ: tavaκn ān ti koz
e mōntku:ləs sety œ: istōκ ɔ fāmiɮ a wa ʃōm
ba pʰuκin œ puκən emā ɔκ lətal kiʃən
mōntku:ləs ag œ: ān ol ba a fāmiɮ nejn κwān
œ: hōn dā mōntku:ləz dytfōκāmnex œ: la fwak
ɔʰt œ: aκ fōκɔt e mōntku:ləzək œ:
bēvwaκvəκne ān tad aκ vāmgo:s a tki by:ɡəl
œ: ān ol ga a

Written Breton

Boñ euh me meus netra gwall interesant da
gontañ e-keñver ma devezh euh... met ec'h an
da gontañ dit kentoc'h un istor meus bet
klevet ba' euh... tavarñ An Ti Kozh e
Montroulez. Setu, euh... istor ur familh a oa o
chom ba Plourin euh... Plourin-Les-Morlaix,
'tal-kichen Montroulez hag euh... an holl ba'
ar familh neuñt c'hoant euh... d'hont da
Montroulez evit Foar an Nec'h euh... la foire
haute euh... 'ar foirot' e Montroulezek euh...
bez e oa ar vamm neuze, an tad, ar vamm-
gozh, ha tri bugel. Euh... an holl gant ar

ƙwǎn da vǎn daƙ fwa:ƙ me ø: wa ke med ən
 oto dɔfvo a nœ wa ke plas a waƙ vit o xwɛƙ^o
 a sty aƙ gwaz da laət divkɛ^j ba me a ma mǎm
 bo ahe^j zo vǎn waƙo:k a tepɔ ke me mǎn ø:
 gǎ gǎ ən oto gaƙ vygwǎl me nim hej waƙ
 dƙwǎt ma se vo ejsɔƙ ən tƙa vit nol ... ja laƙǎn
 dit etƙe mǎntƙu:ez a pluin zo sejs kilometƙa
 benekət a sety fiē za vale fǎnys mad ag aƙ
 vǎmgo:z a hɔyli ha:dis plejgət waƙo:g wai
 ba:z gis ag e skoi ba:z waƙ dwǎƙ kale^t mize:ƙi
 tak tag ƙe i ba:z tak tak a ƙƙɛfɔx was o eƙ eƙɛd
 ba mǎntƙu:les tak tak wa ə payju tak ƙƙɛfɔx
 vƙa:s a səd aƙ gwa:z eƙy skujiz gǎ:n tɔuzma
 da laƙ di vǎm o fidǎmdu: mamǎm glɛd wa
 bedɔ meməs tƙa lakat tǎm ƙaufjɔk pen u paz
 piʃe ke gƙet kemen a dɔu:z ... a hɔs wa fylɔƙ
 eni ne ø klejd naɦa spen dɔɦa fiaz ƙyz dej y
 baƙ fwaƙ da skejz pen i mab nə hy:ʒəl a tej
 ma kas ƙaƙ pep ma pefe la:ket tǎm ƙaufjɔk
 pen da va:z dit te ba benəfin miʃəm geləd mǎn
 tut sǎməs bǎn oto

c'hoant da vont d'ar foar met euh... oa ket
 'met un oto... un *deux-chevaux*... ha neuze oa
 ket plas a walc'h evito o-c'hwec'h ha setu ar
 gwaz da laret d'e wreg : bah, me ha ma
 mamm baour ase zo 'vont war-raok ha te 'po
 ket met mont euh... gant - gant an oto ha gant
 ar vugale met nim 'hay war droad, 'mod-se
 'vo aesoc'h an traoù 'vit an holl... Ya, laran dit,
 etre Montroulez ha Plourin zo seizh
 kilometrad benneket. Ha setu, hennezh a vale
 fonnus-mat hag ar vamm-gozh a heulie
 hardis, pleget war-raok war he bazh e-giz-se
 hag e skoe he bazh war douar kalet miz Here
 - TAK! TAK! 'rae he bazh ha kreñfoch
 c'hoazh ur wech erruet ba' Montroulez,
 TAK! TAK! War ar paveioù TAK! kreñfoc'h
 c'hoazh. ha setu ar gwaz erru skuiZH gant an
 trouz-mañ, da lâr d'e vamm: "oh fidamdoue,
 ma mamm, gleet 'oa bet deoc'h memes tra
 lakaat 'n tamm kaoutchouk penn ho pazh,
 n'ho pije ket graet kement a drouz... ha
 honnezh 'oa fulor enni neuze o klevet an dra-
 se, ouzhpenn he doa hast-ruz da erruout ba'r
 foar da skeiñ ouzh penn e mab en ur huchal:
 ha te, makas ƙarc'her-pebr ma pefe lakaet 'n
 tamm kaoutchouk e penn da vazh dit-te,
 bah... benn-ar-fin mijemp gellet mont tout
 asambles ba'n oto!

Sample P3-B: Participant #3 singing *Gwerz Penmarc'h*

International Phonetic Alphabet	Lyrics in Breton
bʁemã blaz er sãntes katel sortiæz ar flo dɔz ø vurdel sortiez ar flod dɔz ø vurdel	Bremañ bloaz, er Santez Katell Sortias ar flod eus a Vourdel
ɸa wãnt ery e tal penma o diwen kave navel awa o diwen kave avel awaɣ	Pa (v)oent erru e-tal Penmarc'h O devoe kavet avel a-walc'h
peta hvarvez gãn penmafis o tehøln gulu noz en o ilis o tehøln gulu nõz en o ilis	Petra c'hoarvez gant Penmarc'hiz O terc'hel gouloù-noz 'n o iliz ?
kri er galðn ma ne welze i tal penma neb ə viʒe i tal penma neb ma viʒe	Kriz a (er) galon ma ne ouelje E-tal Penmarc'h neb a vije E-tal Penmarc'h neb ma vije
gwɛl en a mum braz u ryzjã gãn øn gwad ãn gristænjen enã gãn ø gwad ãn gristænjen enã	Gwel en ar mor bras o ruziañ Gant (un?) gwad ar gristenien ennañ !
n'eb a welfe mehen gwajen o vðn ãn afion beve ynøn o vðn ãn afiod beve ynøn	Neb a welfe merc'hed Gwaien O vont d'an aod beb a-unan
sejz ãntãvez a sejz yjøn o vðn dãn afiod en ør vãnden o vðn dãn ao en ør vãnden	Seizh intañvez ha seizh-ugent O vont d'an aod en ur vandenn
o hul ãn ejɿ igãn eben nho fiøs ke klevé kelu va den no yøs ke klevéd kelu va den	O c'houl' an eil digant eben : - N'hoc'h eus ket klevet keloù va den ?

kelu o ten a va hini
 e tal penmañ emajnt o vèzi
 e tal penmañ emajnt o vèzi

- Keloù ho ten ha va hini :
 E-tal Penmarc'h 'maint o veuziñ !

maloz maloz dar benmahis
 ha zañ gulu noz en o ilis
 ha zañ gulu nôz en o ilis

Mallozh ! mallozh d'ar Benmarc'hiz
 A zalc'h gouloù-noz en o iliz

Sample P3-C: Participant #3 singing *E Garrison*

International Phonetic Alphabet

Lyrics in Breton

setek devez a tɾiʋɛx miz e gaʁnizɔ̃n lænyjã
 seʃtek devez a tɾiʋɛx miz e gaʁnizɔ̃n lænyjã
 wa en ən otɾu da baʁis
 e gaʁnizɔ̃n digədãdã e gaʁnizɔ̃n lænyjã

Seitek devezh ha triwec'h miz e garnison
 Lannuan
 Oa aet an Aotrou da bParis
 e garnison digedañdoñ e garnison Lannuan

a ben ma tistoro daʁ ɣɛx e gaʁnizɔ̃n lænyjã
 a ben ma tistɾoo daʁ ɣɛx e gaʁnizɔ̃n lænyjã
 wa ʃãʃamãn baʁz aʁ mãɛx
 e gaʁnizɔ̃n digədãdã e gaʁnizɔ̃n lænyjã

A-benn ma tistroio d'ar gêr
 Oa chañchamant 'barzh ar maner

ʃãʃamãt so ɛx mãɛx mã e gaʁnizɔ̃n lænyjã
 ʃãʃamãt so ɛx mãɛx mã e gaʁnizɔ̃n lænyjã
 a ma ãtɾɔ̃n a plɛx emã
 e gaʁnizɔ̃n digədãdã e gaʁnizɔ̃n lænyjã

"Chañchamant zo er maner-mañ
 Ha ma Intron, a pelec'h emañ ?

mã ys e kãm ãn yelã e gaʁnizɔ̃n lænyjã
 mã ys i kãm ãn yjelã e gaʁnizɔ̃n lænyjã
 tomãn i mab ãn tɛɾpãn
 e gaʁnizã digədãdã e gaʁnizɔ̃n lænyjã

- 'Mañ 'us e kambr an uhellañ
 'Tommañ he mab an terriplañ

o pod bijɛɲ laz i lagan i ɲaʁnizɔ̃n lænyjã
 o pod bijɛɲ laz i lagan i ɲaʁnizɔ̃n lænyjã
 ne waʁ ke piw ez ew i nad

Ur paotr bihan glas e lagad
 Ne oar ket piv ez eo e dad

i դառնի՞ց քիչ քան ի դառնի՞ց լայն

e dad ne war ke pi yz e i դառնի՞ց լայն
i dad ni war ke pi yz e i դառնի՞ց լայն
me nar ak mininer e ve
i դառնի՞ց քիչ քան ի դառնի՞ց լայն

E dad ne oar ket piv ez eo

M'hen dar' ar miliner e ve

նիծի՞ց քան միլիոն և ի դառնի՞ց լայն
նիծի՞ց քան միլիոն և ի դառնի՞ց լայն
me zo død o gas da գոմբ
e դառնի՞ց քիչ քան ի դառնի՞ց լայն

« Diboñjour d'ar miliner ler

Me zo deut o glask da gomper

o ra գոմբ me na jin ket i դառնի՞ց լայն
o da գոմբ mi na jin ket ni դառնի՞ց
լայն

- O ! da gomper me na yin ket

kar me milin zo war i bwet
e դառնի՞ց քիչ քան ի դառնի՞ց լայն

Kar ma milin zo war he boued

kar me milin zo var i bwt i դառնի՞ց
լայն

Kar ma milin zo war he bord

kar me milin zo war i bwt i դառնի՞ց լայն
a ãn em øs e vefe twt
e դառնի՞ց քիչ քան ի դառնի՞ց լայն

Hag aon am eus e vefe tort

արտի՞ստ a zo ak vro e դառնի՞ց լայն
արտի՞ստ a zo ek vro e դառնի՞ց լայն
ma vefe twt ni na քո
e դառնի՞ց քիչ քան ի դառնի՞ց լայն

- artizaned a zo er vro

Ma vefe tort-int a renko

me wij əwax ta miliner i դառնի՞ց լայն
me wij əwax ta miliner i դառնի՞ց լայն
befex ke be tan a կոմբ
i դառնի՞ց քիչ քան ի դառնի՞ց լայն
befex ke bedana կոմբ
i դառնի՞ց քիչ քան ի դառնի՞ց լայն

Ma oui a-walc'h 'ta miliner

befec'h ket bet tad ha komper

PARTICIPANT #4

Sample P4-A: Participant #4 responding to a few questions

International Phonetic Alphabet

Written Breton

salyd dit pjɛk (NAME) eo nøze bɛmã e selãn uz da hulen:u ag e klaskin ɛspõn ø... djuz aɛ gvɛl:ã. nøze gulɛn ynãn pju ut øs peleh ut da skwɛk pɛsɛkt miʃɛk pøɛs. nøze pju ðn... (NAME) e va ãno, gãnãd ðn e nãðnet a bɛm:ã ðn stydiɛk, bedn... bez zo be gãnin ɛk skwazjadɛn evid obɛk øn doktoɛlɛs nøze labuãn waɛ al len:egɛs ø... len:egɛs kevɛkjet vez lavãkɛt labuãn waɛ tɛstɛn:o øz aɛ gɛnãmzɛk... a pɛz a ɛãn ɛk fin eo kɛvɛkjã ø tɛstɛnɔw øm... øz ãn evel ɛp ma:ɛ med e jezɔw a... disɛvɛl a skɛivɛd e lɛxju disɛvɛl. nøze pɛz a ɛãn ɛk ma:ɛ mã eo skɛivã (fɛ) va zɛzɛn nøze... emãðn e kɛɛjs ø ãn el blwavɛs

Salud dit Pierre, (NAME) eo, neuze bremañ e sellan ouzh da c'houlennou hag e klaskin respont euh... diouzh ar gwellañ. Neuze, goulenn unan: piv out, eus pelec'h out, da skouer, peseurt micher peus? Neuze piv on... (NAME) eo va anv, ganet on e Naoned ha bremañ on studier, bed 'n... bez zo bet ganin ur skoaziadenn evit ober un doktorelezh neuze e labouran war al lennegezh euh... lennegezh keñveriet 'vez lavaret... labouran war testennoù eus ar grenn-amzer... ha pezh a ran er fin eo keñveriañ euh testennoù eum... eus an hevelep mare met e yezhoù ah... disheñvel ha skrivet e lec'hioù disheñvel. Neuze pezh a ran er mare-mañ eo skrivañ, fiñ, va zezenn neuze... emaon e kreiz euh an eil bloavezh

a nøze kevɛkjãn ø tɛstɛnɔw ø... øs ãn enislãndɛk pe ãn ɛn nɔkɛk vez lavãkɛd ive ø øs ã: aɛ xɛngɛmbɛkɛk ag øz a xɛnɔlɛk. sety. ø... penoz e... ne ke fal dija. ejl gulɛn, penoz eh øs desked bɛzðnɛg gãn pju e kãmzɛs bɛzðnɛg a peguls. nøze desked møɛs bɛzðnɛk ø... ɛm zi ɛag va zad nøɛs desked bɛzðnɛg a ɔk ø... ma vwɛn gãnet, øm... nøze va jez vãm fɛ va jestad eo, kãmz a ɛãn dɛɛjstɔl galɛk gãn va

ha neuze e keñverian euh testennoù euh... eus an hennislandeg pe an hennorek 'vez lavaret ivez, euh eus... ar c'hrenngembraeg hag eus ar c'hrennc'halleg. Setu. Euh... penaos eo... n'eo ket fall dija. Eil goulenn, penaos ec'h eus desket brezhoneg, gant piv e komzez brezhoneg, ha pegoulz? Neuze, desket meus brezhoneg euh... em zi rak va zad neus desket brezhoneg a-raok euh... ma voen ganet, eum... neuze va yezh-vamm, fiñ, ma yezh-tad eo, komz a ran dreist-holl galleg gant va

mām, i dōs desket kulskude... uspen deg
vlwas so, met ne ked es kem:ā nōze kōmzān
gān va zad dkejstol a gān kenejled din ø gude
ø nōze bed ðn εk skol ø εk skol diwān e
nāðnet e guenet ag e kaεs ø... gude ne mōs
ki ken dalhet κε war stydju ak bkezðnek me
labuket mōs

krōet mōs gān mīrðnet æk gelawen āvet
nidjat a zo æk gelawen lenegel a nōze e
kōmzān gān øk bekn øz va xenejle e
bkezðnek. øm... gān ty:d o labukad endko dak
bkezðneg ø... tkombež da, da gōms... en øn
dwake keoljek gā... gā... gā øn nebøt tyd
memes tka bkezðnek... sety. ø... nōze e
kōmzān a lavarfen en øn dwake keoljek a
walx nōze(κ) war lekx ket e gu:zut petka e o
kōms da skwek ε make mā emāðn e kembke
nōze e velān ty:d a gōmz bkezðnek, a en dale
skvivān e... e vān fjat gān va xεken nōze em
bes tko da, da skvivān e bkezðnek, ag e
labu:βān evid va xelawen nōze... em bes tko
memes tka da len, dān nebøtān da len
bkezðnek bemde. marteze ked da gōms øm...
else lakōm ak make mān e, ne ked ak... ak
memes tka. ø pa vezān e bkejs em bes tko
ø... a hekves e peleh emāðn, kağ mak...
bezān o chōm e brest e vezān o... sety... al leh
ma stydi:ān... ne gejān ke dke ket ø... us tyt...
a gōm bkezðnek... e... emāðn e vezān o... o
labukad gān va imboxjo a nōze ne... ne ke ø
ket

mamm, he deus desket koulskoude...
ouzhpenn dek vloaz 'zo, met n'eo ket aes
kemmañ. Neuze, e komzan gant va zad
dreist-holl a gant keneiled din, euh goude
euh, neuze bet on er skol euh er skol Diwan e
Naoned, e Gwened, hag e Karaez euh...
goude n'em eus ket ken dalc'het re war
studioù ar brezhoneg met labourer meus.

krōet 'meus gant mignoned euh ur gelaouenn
anvet Nidiad a zo ur gelaouenn lennegel ha
neuze e komzan gant ur bern va c'heneiled e
brezhoneg. Eum... gant tud o labourat en-dro
d'ar brezhoneg euh... tro 'm bez da, da
gomz... en un doare reoliek gant... gant... gant
un nebeut tud memes tra e brezhoneg... setu.
Euh... neuze e komzan, a lavarfen, en un
doare reoliek a-walc'h, neuze war-lerc'h ret
eo gouzout petra eo o komz da skouer, er
mare-mañ emañ e Kembre neuze e welan
tud a gomz brezhoneg, ha hent all e skrivan
e... e ran tchat gant va c'herent neuze em bez
tro da, da skrivañ e brezhoneg, hag e labouran
evit va c'helaouenn neuze... em bez tro
memes tra da lenn, d'an nebeutañ da lenn
brezhoneg bemdez. Marteze ket da gomz
eum... evel-se, lakomp, er mare-mañ eo, n'eo
ket ar... ar memes tra. Euh, pa vezan e Breizh
em bez tro eum... a-hervez e pelec'h emañ,
rag mar bezan o chom e Brest e vezan o...
setu... al lec'h ma studian... ne gejan ke dre
ret euh... ouzh tud... a gomz brezhoneg... e...
emaon e vezan o... o labourat gant va
imbourc'hioù ha neuze... n'eo ket ret

a hendal pa vezñn e nãñnet pez a zo marteze djaxi:nek awalx, amã e velñn va zyt a nøze e komzñn gãnto. sety vid ak bkwzñnek. penoz e ak vy:ez dit bkwem:ã petka pøs gked e pad ak zizyn da skwex... ja, ma ø... øn tãm ø... ne ked gwal entñnys... djuz ak savbwen ø... djuz ak savbwen diaves. emãñn en aberæstwiθ e kwejs ø bko gembke, bed ñn eno abawe... ø, øk miz bkwem:ã, a nøze emãñn eno evid obek imboxjow diwarben øn desten gkengembkaek ø... emãñn o studiã. a zo øn istak øs bkw:zel tkozã, tkoad e kembkaek wakdko ak pevæzekvet kãvet, betek a... adskrivet betek ãn... twiwævwet kãvet (...)... nøze e tkemenãn ãn dejs o... el levkaweg vkoadel, sety dke vka:s pez a kãn, a hendal e... ken labourkã gãn nidjat ag e kavãn a wefu tkø dæ, dobek sñnekæs vak sñnekñn øn tãm ive

ø petka al ø... wa ma ãn dibensizynmã em øs gwelad mijñned din a zo o stydiã e... stydjekjñn ðm ol e bkwest, met in wa e... e dæ.i, en iwækwzñn a døet din beteg aberæstwiθ, a nøze ñn øs tkemened ã... an dibensizyn a ge:vket. a endal nøs ke kals tkaw dørys da gñntã ø vak... labuk zo gãnin dwejstøl a ke kalz ãmzæk evid distãnã me dke ma pliz din kals pez a kãn... ne ked ne ked æk gydæn evidñn (...) sety. (...) nøze a ja bed ñn en islãnd nøze penoz e bet... ø... marteze amãn e halãn kãmz øn tãm myjox ø

a hent all pa vezan e Naoned pez a zo marteze diac'hinek a-walc'h, amañ e welan va zud ha neuze e komzan ganto. Setu 'vit ar brezhoneg. Penaos eo ar vuhez dit bremañ, petra peus graet e-pad ar sizhun da skouer? (...) Ya, ma euh... un tamm euh... n'eo ket gwall entanus... diouzh ar savboent euh... diouzh ar savboent diavaez. Emaon en Aberystwyth e kreiz euh bro Gembre, bet on eno abaoe... euh, ur miz bremañ, ha neuze emaon eno evit ober imboure'hioù diwarbenn un destenn grenn-gembraeg euh... emaon o studiañ... a zo un istor eus brezel Troja, troet e kembraeg war-dro ar pevarzekvet kantved, betek a... adskrivet betek an... triwec'hvet kantved (...) neuze e tremenan an deiz o euh... el levraoueg vroadel, setu dre vras pez a ran, a hent all e... ken labouran gant Nidiad hag e kavan a-wechoù tro da, d'ober sonerezh rak soner on un tamm ivez

euh petra all euh... ba, ma, an dibenn-sizhun-mañ em eus gwelet mignoned din a zo o studiañ e... studierion omp oll e Brest, met int oa e... e Derry, en Iwerzhon ha deuet din betek Aberystwyth, ha neuze on eus tremenet an... an dibenn-sizhun a-gevret. A hent all n'eus ket kals traoù deurus da gontañ euh rak... labour zo ganin dreist-holl ha ket kalz amzer evit distanañ met dre ma plij din kalz pezh a ran... n'eo ket ur gudenn evidon setu. (...) Neuze, a ya, bet on en Island neuze penaos eo bet... euh... marteze amañ e c'hallan komz un tamm muioc'h eus

va byes... eget ma mæs gæd beteken, øm...
 kroget mœz dober stydiu war leneges ag war
 soznæk, gæd mæs byñ a byñ war ø... em øs
 gæet byñ stydiu war bæzðnek ðæ skvi:t me
 se wa ðæjstøl evit kœwd ãn diplom øm...
 byñ ive ø stydiu war ak pœæðekœies me se
 wa øn tãm warxostes. pez mæs gæet ðæjstøl
 zo ø... leneges, leneges këvækjed ðæjstøl, a
 nøze ekyet e nejl blwaves mastœk em øs
 kroget da vezã ðœjjet ðæjstøl ø... gãn ø...
 lenegez ak gæenãmzœk

a nøze mæs... kroget dober leneges kevækjet
 ak gæenãmzœk. pez a zo ðiez a walx ag e... e
 bœo hal nøs ke kals tyd a gðms trœ ebed al
 diwar gust ak gal:ek, øm... pe marteze gal:ek
 ag alamñneg evid ak gelenækjðn gosũ ø me
 gvi:k e gal:ek soznæk a jezu al, ne ked ãnat tãm
 ebet, nøze e wa trœw dober, e wa kals trœw
 dober amã, øm... a sðjed mæs e fele ðin
 trœmen ãmzœk øn tãm en ðiaves øz ak vœo ag
 islãnd am ðœkje evid œk bækn, evid œk bækn
 abegu, ø, øn abeg zo, eo, øk ø... eo bœw ãn
 ejl eo pel, ãn trœde o ðœz øl ljãm uz ak je:s, a
 zo... a zo ðibœæg a walx, a zo ak ben:ik. ag a,
 pez a zo... ðœks trœ a (†)fit ak jezo øm... ak
 fet ak ljãm zo ak jez e... en islãnt zo o ðœs ðœk
 maœ ma war ãn nãðntekvet kãnvet ba pedo
 a ak vœoadelœkies ag ak vœomãntelœkies e... en
 økœpa, o ðœs ðivi:zet kœi da... zistœĩ...

va buhez... eget ma 'm eus graet betek-henn
 eum... kroget meus d'ober studioù war
 lennegezh hag war saozneg, graet meus buan-
 ha-buan war euh... em eus graet buan studioù
 war brezhoneg dre skrid met se oa dreist-holl
 evit kaout an diplom eum... buan ivez euh
 studioù war ar prederouriezh met se oa un
 tamm war ar c'hostez. Pezh meus graet
 dreist-holl zo euh... lennegezh, lennegezh
 keñveriet dreist-holl, ha neuze erruet en eil
 bloavezh master em eus kroget da vezañ
 deuriet dreist-holl euh... gant euh...
 lennegezh ar grenn-amzer

ha neuze meus... kroget d'ober lennegezh
 keñveriet ar grenn-amzer. Pez a zo ðiaes a-
 walc'h hag e... e Bro-C'hall n'eus ket kalz tud
 a gomz tra ebet all diwar-goust ar galleg,
 eum... pe marteze galleg hag alamaneg evit ar
 gelennerion goshañ. Euh, met gwir eo galleg,
 saozneg ha yezhoù all, n'eo ket anat tamm
 ebet, neuze e oa traoù d'ober, e oa kalz traoù
 d'ober amañ, eum... ha soñjet meus e felle ðin
 tremen amzer un tamm en ðiavaez eus ar vro,
 hag Island am deurie evit ur bern, evit ur bern
 abegoù, euh, un abeg zo, eo, ur euh... eo brav,
 an eil, eo pell, an trede o deus ul liamm ouzh
 ar yezh, a zo... a zo ðibarrek a-walc'h a zo ar
 bennik. Hag a, pezh a zo... deurus-tre a-fet ar
 yezhoù eum... a-fet al liamm zo ar yezh e...
 en Island zo o deus d'ar mare ma, war an
 naontekvet kantved pa, p'edo ar
 vroadelouriezh hag ar romantelouriezh e... en
 Europa, o deus divizet kreñ da... zistreiñ...

dal lennegez ar gʁenāmzɛk a wa pʁil en islānt...

a da... arveñ testenu koz evit sevel gɛkju neves. ag evel ma klevɛs syk a walx, e kñ gñ ɔk bɛkɛn gɛkju neves... ne kñ ke gñ ɔk bɛkɛn gɛkju... ɔz ar gal:eg a gal... ɔ... labukad e nidjat a zo... zo ɔk skipaʁik a... o dɔs ken labukad epat pel gñ pɛdɛk ag ɔ gendax da genlabukat gñ pɛdɛk... a dām zɔʃ, ɔm... dɛ mew ar bɛzɔnek ɔk jes keltjek e... esɔx obɛk gñ gɛkju keltjek ag e ne ke gñ gɛkju gal:ek, pezh da dalves ket eo ket pɛkad ar jes pendabɛn ag zɔs ɔk bɛkɛn gɛkju gal:eg a zo ɔk fɔks penoz ar jes, ɔ... gɛkju latin ive, me, pezh a wa dɔkys ebaks ɔ pezh a kɛ islād eo o dɔs ɔm... o dɔz izined ɔn dwakɛ dobɛk a wa disɛvel djuz pezh a zo be gɛd da skwɛk e... nuzɔn ke me da skwɛk en nɔkgeek a zo ɔk jez ānavɛzān ɔn tām ive, o dɔs int pe dāneg ive o dɔs kemɛkɛk gɛkju fɔks pegemɛn ɔz ar, ɔz ar latin ɔz ar kɛsjāneg agal

a me gav me, evid abegu a halfɛn displegā ɔ... da gɛvɛk ɔ... ɔl lɛxwezadɛn al e halfɛn displegā dit va sav bweɲ diwakɛbɛn ān dɛase. nɔze setu. a nɔze sety me et da islānt ɔ em enskrivɛd ɔn en ɔn ejl kɔklyn mastɛk, sety an ejl wa a dɛmɛnɛn, a wa ānvet vaɁkɪŋ æn mædi:vɔʔ nɔ:s stɔdi:z, nɔze ɔ... stydiu ɔm... vikiŋ a nɔkɛk ɔz ar

d'al lennegezh ar grenn-amzer a oa puilh en Island...

ha da... arverañ testennoù kozh evit sevel gerioù nevez. Hag evel ma klevɛz sur a-walc'h, e ran gant ur bern gerioù nevez... ne ran ket gant ur bern gerioù... eus ar galleg hag all... euh... labourat e Nidiad zo... zo ur skipailhig a... o deus ken labouret e-pad pell gant Preder hag a gendalc'h da genlabourat gant Preder... ha d'am soñj, eum... dre m'eo ar brezhoneg, ur yezh keltiek eo... aesoc'h ober gant gerioù keltiek hag eo, neke gant gerioù gallek, pezh na dalvez ket eo ret puraat ar yezh penn-da-benn hag ez eus ur bern gerioù galleg a zo ur forzh penaos ar yezh, euh... gerioù latin ivez, met, pezh a oa deurus P3-Barzh euh pezh a rae Island eo o deus eum... o deus ijinet un doare d'ober a oa disheñvel diouzh pezh a zo bet graet da skouer e... n'ouzon ket met da skouer en norveeg a zo ur yezh a anavezan un tamm ivez, o deus int, pe daneg ivez o deus kemeret gerioù forzh pegement eus ar, eus ar latin, eus ar gresianeg hag all

ha me gav me, evit abegoù a c'hallfen displegañ euh... da geñver euh... ul lerc'hwezadenn all e c'hallfen displegañ dit, va sav boent diwar-benn an dra-se. Neuze setu. Ha neuze setu me aet da Island, euh... em enskrivet on en un eil Raklun master, setu an eil oa a dremenɛn, a oa anvet Viking and Mediaeval Norse Studies, neuze euh... studioù eum... viking ha norrek eus ar

грендмзек, a nøze møs desket hen nokek, istor al lenegéz ø isländ a skändinavja ek grenдmзек, ag em øs labuket ø... (...) møs kendalhet da labukat war doden:u a leneges këvekjet... oh obeк liām:o etke øm... lenegéz hal:ek ak грендмзек leneges nokek a leneges ø sozneg ak грендмзек ive. sety øm... nøze plizet tke ðn bet gån islánt, lakðm gүik e ø... æк vko a zo braw tke, ø... a zo biån tke ive ag a zo... ag a zo iskis kenã, evidðm... ak øm... jen e ãn atlântel zo jen, екх zo, epad æк... loden vkas øz ak blwaves, øm...

grennamzer, ha neuze meus desket hennorreg, istor al lennegezh euh Island ha Skandinavia er grenn-amzer, hag em eus labouret euh... (...) meus kendalc'het da labourat war dodennoù al lennegezh keñveriet... oc'h ober liammoù etre eum... lennegezh c'hallek ar grenn-amzer, lennegezh norrek ha lennegezh euh saoznek ar grenn-amzer ivez. Setu eum... neuze plijet-tre on bet gant Island, lakomp gwir eo euh... ur vro a zo brav-tre, euh... a zo bihan-tre ivez hag a zo... hag a zo iskiz kenan, evidomp... hag eum... yen eo, an Atlantel zo yen, erc'h zo, e-pad eur... lodenn vras eus ar bloavezh, eum...

dy e ves kals pad ak guã, me gved, etke kekzy a xwevkek e vez pedek ækves æ dejs, gulu dejs, nøze ked e bezã øn tãm ø... sety ked e... ked e kakut pez a kes med ø... øn tãm øn dwake ejl ãnes eo evidðn бкем:ã. nøze by øк bekn tkaw ãm befe dak kebef uz ãn dwake ma vev ãn isländis kag wån ked ø... wån ke sotpitol gån ãn dwake ma vevðn, me dån nebotã ø... æк bekn tkaw zo ljãmet uz ãn dow vlwaves se møs tremen eno. nøze ne møs ket tremenet dow vwavez rik me kentox æк blwavez ãntek a pem mis møs tremeed en noke, e stekn ak vestries se. sety sety sety evid ak pwen ø... lavak din a mad e dit, a mak

du e vez kalz pad ar goañv, me gred, etre Kerzu ha C'hwevrer e vez peder eurvezh euh deiz, gouloù-deiz, neuze ret eo bezañ un tamm... setu ret eo... ret eo karout pezh a rez met euh... un tamm un doare eil Annez eo evidon bremañ. Neuze (ez eus?) ur bern traoù am befe d'ar rebech ouzh an doare ma vev an Islandiz rak oan ket euh... oan ket sot-pitilh gant an doare ma vevont, met d'an nebeutañ euh... ur bern traoù zo liammet ouzh an daou vloavezh-se 'meus tremen eno. Neuze n'em eus ket tremenet daou vloavezh rik met kentoc'h ur bloazhvezh hanter ha pemp miz 'meus tremet en Norge, e stern ar vestriezh-se. Setu setu setu! evit ar poent euh... lavar din ha mat eo dit, ha mar

fel dit kaut myjox a dkaw diwakben ø... va byes nuzðn ked ø... gwal

fell dit kaout muioc'h a draoù diwar-benn euh... va buhez n'ouzon ket euh... gwall

zøkyz e, me maκ fɛl dit, a, maκ degaz dit myjɔx a xulen:u, ø... kyden ebet. sety. ken a xentã	zeurus eo, met mar fell dit, ah!, mar degas dit muioc'h a c'houlennou, euh... kudenn ebet. Setu. Ken ar c'hentañ
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Sample P4-B: Participant #4 singing *Ar soudarded a zo gwisket e ruz*

International Phonetic Alphabet

Lyrics in Breton

aκ zudaκdɛd a zo gɥiskɛd e ɾy
din dilin dã o lin dilin dã
aκ zudaκdɛd a zo gɥiskɛd e ɾy
aκ velejɔn gɥiskɛd e du

Ar soudarded a zo gwisket e ruz
Din dilin da o din dilin da
Ar soudarded a zo gwisket e ruz
Ar veleion gwisket e du

gɥelã sudaκd a wej en aκme
din dilin dã o lin dilin dã
gɥelã sudaκd a wej en aκme
sudaκd aκ fyκ aκ fyκ e we

Gwellañ soudard a oa en arme
Din dilin da o din dilin da
Gwellañ soudard a oa en arme
Soudard Ar Fur, Ar Fur e oa

ɛj a laκe de gamalat
din dilin dã o din dilin dã
ɛ a laκe de gamalat
gɾedãn ked e vaκvin ɛɾvat

Eñ a lâre d'e gamalad
Din dilin da o din dilin da
Eñ a lâre d'e gamalad
'Gredan ket e varvin ervat

med ma vaκvãn me kɾejz aκ bɾezɛl
din dilin dã o din dilin dã
ma vaκvãn me kɾejz aκ bɾezɛl
intelit me e douaκ sãntɛl

Med ma varvan me 'kreiz ar brezel
Din dilin da o din dilin da
Ma varvan me 'kreiz ar brezel
Intelit me e douar santel

a ma vaκvãn me e ti ma sat
din dilin dã o din dilin dã
ma vaκvãn me e ti ma sat
intelit me e buκ fɾizak

Ma varvan me e ti ma zad
Din dilin da o din dilin da
Ma varvan-me e ti ma zad
Intelit me e bourk vBrizak

e buκ vɾizak kɾejz aκ beκɛt
din dilin dã o din dilin dã

E bourk vBrizak 'kreiz ar vered
Din dilin da o din dilin da

e burk vʁizak kʁejz ak beket
æz zapin gwe zo be plāntet

E bourk vBrizak 'kreiz ar vered
Ur sapin gwez zo bet plantet

æz zapin gwe zo be plāntet
din dilin dā o din dilin dā
æz zapin gwe zo be plāntet
zāmez deljen i døs māṅket

Ur sapin gwez zo bet plantet
Din dilin da o din dilin da
Ur sapin gwez zo bet plantet
James delienn n'he deus manket

med ak blwa mā ē zo kwezet
din dilin dā o din dilin dā
med ak blwa mā ē zo kwezet
sudaṛd ak fyk a zo maṛvet

Met ar bloaz-man eñ zo kouezhet
Din dilin da o din dilin da
Met ar bloaz-man eñ zo kouezhet
Soudard Ar Fur a zo marvet

komās ə ʁe ān dwaṛ da xlebjā
din dilin dā o din dilin dā
komās ə ʁe ān dwaṛ da xlebjā
gān ak vʁetōned o welā

Komañs a rae an douar da c'hlebiañ
Din dilin da o din dilin da
Komañs a rae an douar da c'hlebiañ
Gant ar Vretoned o ouelañ

ak zudaṛded a zo gʁisket e ʁy
din dilin dā o lin dilin dā
ak zudaṛded a zo gʁisket e ʁy
ak velejōn gʁisket e dy

Ar soudarded a zo gwisket e ruz
Din dilin da o din dilin da
Ar soudarded a zo gwisket e ruz
Ar veleion gwisket e du

Sample P4-C: Participant #4 singing *Plaver*

International Phonetic Alphabet

te nij a iz dān eəl abask a sedek
o plavā gān ān avel ahed ān āmzɛk
o tʁøzi gweledvao melen ʁyz a glas
o kedā us pʁado a moʁjo biān a bʁas

emawd dindān ān eəl en wabl afrika
kumolen ebet tʁuz ebet gulo pep tʁa

Lyrics in Breton

Te 'nij a-is d'an heol, habask ha seder
O plavañ gant an avel a-hed an amzer
O treuziñ gweledvaoù melen, ruz ha glas
O kejañ ouzh pradoù ha morioù, bihan ha
bras

Emaout dindan an heol, en oabl Afrika
Koumoulenn ebet, trouz ebet, goullo pep tra

ñn avel as kaz etkezeg ñn noks guen a jen

mñn a kes di peogwir ew se da hien

e kre ñn oabl adkøz ak bet

etke ñn duak ag ak steket

o vezã kasøt gñn ñn avel hepmiken

o vñn a zeu o vñn a glejs

pa ve glaw ha pa ve erk

o vñn vakeøn dibowez ataw ø be pket

menel a kez difiv en nek efel øen delven

dugød gñn dñn avel hekvez ak make

(o ...) a ys dak xumul pa vez anezo

pe o tiskenn wak dy ñn duak diafo

øk hevñdik gude øn al ag adake

øl gwado a menezjo ak bet foks pefini vent

hekzel a kez da zebwi pe da evã

metjo ez o kusked en wabl ep eñnã

e kkez ñn oabl adkøz ak bet

etke ñn duak ag ak steket

o vezã kasøt gñn ñn avel epmiken

o vñn a zeu o vñn a glejs

pa ve glaw ha pa ve ex

o vñn vakeøn dibowez ataw bepket

bepket

a na gøl ked ãmzek o kñntken wak ak menes

lez ak pevak avel das kas pel døek vro estken

te nij a iz dñn eøl abask a sidøk

o plavã gñn ñn avel ahead ñn ãmzek

o tkøzi gweledvao melen byz a glas

An avel a 'z kas etrezek an norzh gwenn ha
yen

Mont a rez di peogwir eo se da hent

E kreiz an oabl, a-dreuz ar bed

Etre an douar hag ar stered

O vezañ kaset gant an avel hepmuiken

O vont a-zehou, o vont a-gleiz

Pa ve glav ha pa ve erc'h

O vont war-eeun dibaouez, atav ha bepred

Menel a rez difiñv en nec'h evel un delwenn

Douget gant an avel hervez ar mare

O pignat a-us d'ar c'houmoul pa vez anezho

Pe o tiskenn war-du an douar diafo

Ur c'hevandir goude un all hag adarre

Holl goadoù ha menezioù ar bed, forzh pefini

e vent

Herzel a rez da zebriñ pe da evañ

Met chom 'rez o kousket en oabl hep ehanañ

E kreiz an oabl, a-dreuz ar bed

Etre an douar hag ar stered

O vezañ kaset gant an avel hepmuiken

O vont a-zehou, o vont a-gleiz

Pa ve glav ha pa ve erc'h

O vont war-eeun dibaouez, atav ha bepred

Ha na goll ket amzer o kantren war ar menez

Lez ar pevar avel da 'z kas pell d'ur vro estren

Te 'nij a-is d'an heol, habask ha seder

O plavañ gant an avel a-hed an amzer

O treuziñ gweledvaoù melen, ruz ha glas

o kedã us pɔado a moɔjo biãñ a bɔas

O kejañ ouzh pradoù ha morioù, bihan ha bras

e kɔez ãñ oabl adɔz aɔ bet

E kreiz an oabl, a-dreuz ar bed

etɔe ãñ duak ag aɔ steket

Etre an douar hag ar stered

o vezã kasat gãñ ãñ avel epmiken

O vezañ kaset gant an avel hepuiken

o vɔñ a zeu o vɔñ a glejs

O vont a-zehou, o vont a-gleiz

pa ve glaw ha pa ve ex

Pa ve glav ha pa ve erc'h

o vɔñ vakeon dibowez ataw bepɔet

O vont war-eeun dibaouez, atav ha bepred

et

a na gɔl ked ãmzek o kãntɔen wak aɔ menes

Ha na goll ket amzer o kantren war ar menez

lez aɔ pevak avel das kas pel dæɔ vɔo estɔen

Lez ar pevar avel da 'z kas pell d'ur vro estren

en

a na gɔl ked ãmzek o kãntɔen wak aɔ menes

Ha na goll ket amzer o kantren war ar menez

lez aɔ pevak avel das kas pel dæɔ vɔo estɔen

Lez ar pevar avel da 'z kas pell d'ur vro estren

en