# Steps towards a phonology for conversation: the use of non-modal voice quality in the management of turn-taking.

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#### Aims

- To show that non-modal voice quality in Finnish is one of a set of phonetic parameters normatively deployed to mark out transition relevance places (TRPs) in turns at talk
- To consider the implications of interactional data for phonological theory

#### 1. Turn [+TRP] followed by turn transition

```
(1) Voix bulgares
                                                         \{C-\}\{W--\}
                1\rightarrow
                         onks
                                  sulle tuttu
                                                     täm{mö}{nen}h
                         is-QCLI 2SG-ALL familiar this-kind
                         have you heard of them
70
        С
                2<del>></del>
                         ei o
                         NEG be
                         no
(2) Kaksi kitaraa
        Р
21
                1\rightarrow
                                                   mikä teidäm: } (0.5)
                         ↑v:oitteko {<u>ker</u>toa
                         can-2PL-QCLI tell-1INF what 2PL-GEN
                         can you tell us what your
                                    {C,p----}
22
                1\rightarrow
                         toivek:app{aleenne on}=
                         request-2PLPOS
                         request is
                                           {f----}
23
                2\rightarrow
                         =öö se on:fi .hh {nimenomaan} hö Viljo (.) Westerisen
                                            especially
                                                              Name
                                                                           Name-GEN
                         it is in fact "Two Guitars"
24
                                                      \{H, 1--\}
                2\rightarrow
                         (.) soittama .hh kaksi ki{taraa}
                              play-3INF
                                             two
                                                         quitar-PAR
                         played by Viljo Westerinen
(3) Voix bulgares
12
        Ρ
                                                         {H----}
                1\rightarrow
                         jab¹ kerrotko
                                              toivomuks{estasi}
                         and tell-2SG-QCLI request-ELA-2SGPOS
                         and will you tell us about your request
                2<del>-></del>
13
        С
                               mä- tää on <u>bulgarialainen nais</u>kuoro
                         well- I- this is Bulgarian
                                                               women's choir
                         well- I- this is a Bulgarian women's choir
```

```
(4) Pelimannipoika
                                        -----{C----}
               1\rightarrow
                       {olitteko
                                      koskaan mukana <u>kei</u>k{oilla}h
                                                 along gig-PL-ALL
                       be-PST-2PL-QCLI ever
                       did you ever go along to the gigs
81
               2\rightarrow
                       no kyl:lä
                                      tiätys[ti ] oon
                                                           ollu
                                                                   jonkun verran
                       PRT certainly of course be-1SG be-PPC to some extent
                       oh yes of course I did sometimes
(5) Voix bulgares
       С
                                                                  {B-} {H----}
                       [ja <u>min</u>kä
                                      niminen] kappale nyt tul{ee} {sitten}hh
                       and what-GEN named
                                                 piece now come-3SG then
                       and what's the name of the piece that's coming now then
2
                       (1.4)
3
                                              todellakin yr[ittää [(* *)[tämä]
       Ρ
                       hh pitääkö
                                     mun
                          must-QCLI 1SG-GEN really-CLI try-1INF
                       do I really have to try ((and say)) this
4
       P2
                                                                    [he he[he ] hehe]
                                                            [he
5
       C
                                                                    [no j-[j- ] .hh ]
                       £↑o□le ↑hy□vä£
6
                       please
                       go ahead
7
       Ρ
               \rightarrow
                       staro bulgarski hronik{i}
                       Name Name
                                        Name
                       ((Bulgarian name of the track))
8
       С
                           {C}{H----}
                       kiit{o}{ks[ia ]}
                       thank you
                                         {C---}
                                  [ora]t{orio}
                       ((name continued?))
10
                       (0.3)
11
       С
                       .hjoo
                       CLI
                       .right
```

### 2. Turn [+TRP] but speakership retained

#### 2.1. Rhythm and tempo

#### (6) Pelimannipoika

```
1 P \{C-\}
1 \rightarrow mikäs siihen liitt\{yy\} (.)
what 3SG-ILL connect-3SG
what is connected to that [choice]
```

```
2
                                                  {C----}
                  1<del>)</del>
                           mitä:p (.) mitä t{u[lee mieleen}]
                                          what come-3SG mind-ILL
                           what- what comes to mind
         С
                 2<del>-></del>
3
                                                                  <u>sii</u>]hen-
                                                    [no
                                                                  3SG-ILL
                                                     PRT
                           well it's-
                  2\rightarrow
                                                    <u>sel</u>laasta ettäp<sup>¬</sup>mh
4
                           <u>sii</u>hen liittyy
                           3SG-ILL connect-3SG such-PAR COMP
                           it's connected to the fact that
                 2<del> ></del>
                                     ?edesmennyt ↑mieheni
5
                           mun
                                                                        on
                                                                                 sen
                           1SG-GEN decease-PPC husband-1SGPOS be-3SG 3SG-GEN
                           my deceased husband
6
                           <u>so</u>vittanu
                           adapt-PPC
                           adapted it
```

Fig. 1. Rhythmic organisation of (6)

```
*----525-----*
*--275--*--250--*
mikäs siihen liittyy mitäp mitä

*---400---*----425-----*
*-----*
mitäp (.) mitä tul[ee [mieleen [no [siihen]
```

#### 2.2. Intonation (cf. Routarinne 2003 on rising intonation in Finnish)

```
(7) Leikkarit
16
       Р
                                                {all----} 165Hz
                                                                               184Hz {C-}
                \rightarrow
                                     te ?itse {mahdollisesti} soittaneet leikkar{ei}s?
                        be-\textit{2PL-QCLI 2PL self possible-ADV} \quad play-\textit{PPC-PL Name-pl-INE}
                        have you yourself perhaps played in Leikkarit
17
                            155Hz
                                                            175Hz {B--}
                        tai <u>tun</u>netteko
                                            henkilökohtaisesti[k:{aan}]?
                        or know-2PL-QCLI personal-ADV-CLI
                        or do you know (them) personally at all
18
                                                                 [no
                                                                        t]unnen
                                                                 PRT
                                                                        know-1SG
                        yes I do
19
                        tunnen
                                  kylläh näitäh
                                                        soittajiah
                        know-1SG PRT
                                         these-PL-PAR musician-PL-PAR
                        yes I do know these musicians
```

#### 3. Turn [-TRP] and speakership retained

#### (8) PP88.II.1

M has called F. The turn in 1. 1-3 presents the 'reason for the call' (cf. Couper-Kuhlen 2001); prerequest (1.1-2) + request (1.3).

pitkään ?aikaan 1 М ↑kuule m:ä en oo käynyt listen I NEG-1SG be visit-PPC long-ILL time-ILL listen I haven't come for a long time 2 <u>po</u>stiani katsomassa, post-PAR-1SG look-INF3-INE to look at my post 3 mä tulisin nyt h (0.2)[sopiik{o} I come-COND-1SG now be convenient-3SG-OCLI I would (like to) come now is it convenient 4 F [joo PRT right (0.3){C--} .h >tota nyt< heti {vai} PRT now immediately or ehm right now or what/right now you m ean?  $\rightarrow$ ↑no ↑mä lähden täältä 6 М Töö:löstä, PRT I leave-1SG here-ABL Place-ELA well I'm coming from Töölö {C--}{H---} 7 >ni mä oon kymmenen minuutin< k{ulu}{ttuu} so I am ten minute-GEN pass-PPPC so I'll be (there) in ten minutes F .hhh joo PRT right

#### 4. Turn [-TRP] followed by turn transition

## 4.1. Competitive incoming (cf. French & Local 1983)

#### (9) Koirajuoruja 1A2.SG124.27;36-42

(Irja and Arja are dog breeders. Irja has phoned Arja to ask her advice on what to do about her dog's eye, which doesn't look quite healthy.)

```
1 I se on niinku toi toine sil[mä on] it is like this other eye is it's like the other eye is
```

2	Α	$\rightarrow$	[OOTA MÄ] wait I
			wait, I'm
3			vien ton paska (.) jutun take-1SG this-GEN shit thingy-GE going to take this shit thingy
4	A		[tonne ku se haisee nii] there-ILL PRT it smell bad-3SG so over there `cos it smells so bad
5	I		[ ehh he he he .hh ]
6	Α		täs[sä tää. ] here-INE this in here
7	I		[n(h)o(h) joo .hh]h PRT PRT oh right

# 4.2. Collaborative completion

(10) C	Catalonia	
5	P	{C} mitäs Joensuuhun k{uuluu} how are things in Joensuu
		non the things in vocasium
6	С	{C-} {C} {C-} {no} kiitos ?ihanhan täss{ä on rau}hallinen {hə} well thanks, it's quite a peaceful
7		{C} {ilta ja vä}häh (.) oli viime ?yö kylymä evening here and last night was a bit cold
8		{C} t{äällä Itä-Suomessa ja} .HH here Eastern Finland-INE and here in Eastern Finland and
9		{f
10	₽ →	{H-} jay - kerrankin vappuna paist{oi} and time-GEN-CLI May Day-ESS shine-PST-3SG and once again the sun shone on May Day
11	С	{C} ja kerrankin vappuna paist{oi niin} and time-GEN-CLI May Day-ESS shine-PST-3SG PRT and once again the sun shone on May Day, yes

#### **Conclusions**

- The analysis of mundane talk provides evidence of a range of phenomena which cannot easily be replicated in e.g. monologue or read speech, since the design of talk is sensitive to interactional tasks. In this light, units established on the basis of introspection, reading, etc. are probably parasitic on and a subset of the kinds of structures found in conversation, the primordial site for talk.
- NMVQ marks out transition relevance and is turn-final. It seems not to be straightforwardly related to L%, since it can co-occur with H%. Not all T% boundaries are marked with NMVQ, so 'intonation phrase' is not the domain of NMVQ.
- Turns at talk are spaces in which speakers can accomplish interactional tasks. They are projectable as complete syntactically, pragmatically and prosodically. Turn-taking is managed, in part, through the manipulation of phonetic parameters.
- Phonological structure is only one part of the meaning-making system, and needs to be related to other levels (cf. Firth's 1957 'context of situation' and 'congruent level analysis'). The analysis of everyday talk should be sensitive to the actions projected in turns at talk, and relate these to the linguistic resources used in accomplishing interactional tasks.

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