

APPENDIX

1. OPENING FRAME MARKERS

No	Code	Utterance	DMs	Gender	Explanation
1	OFM1F	A: okay wait (OFM) I was going to ask you..."	Okay	Female	This utterance signals that the speaker is about to initiate a new conversational direction — specifically, to ask a question. It helps regain the floor and alerts the listener to shift their attention, functioning as a clear boundary between segments.
2	OFM2F	A: "Okay (OFM), I want to get your take on some very American things as a Brit..."	Okay	Female	Used at the start of a new idea or subtopic, "Okay" functions to cue the listener that the speaker is moving into a new line of questioning.

					It helps structure the discourse by framing the transition to a discussion about American culture.
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2. CLOSING FRAME MARKERS

No	Code	Utterance	DMs	Gender	Explanation
1	CFM1F	A: “Okay (CFM), don’t take off your shoes keep your shoes on.”	Okay	Female	Functions as a closing frame marker by and transitioning to a directive.
2	CFM2F	A: “...no, I thought you said a ball salmon, then okay (CFM).”	Then okay	Female	Signals the wrap-up of a humorous misunderstanding, indicating readiness to move on. It helps close the digression and guide the conversation forward.
3	CFM3M	E: “...it's like the thing that I look forward to think all year, what am I going to get there's always a movie prop auction around that time and I choose one	And yeah	Male	Used to conclude a personal narrative, marking the end of a thought and

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		thing and yeah (CFM).”			signaling the speaker’s move toward closure or topic shift.
4	CFM4M	E: “...I was like I'll just wait to watch them with my kids but yeah (CFM), I've never never seen the Wizard.”	But yeah	Male	Closes a personal reflection on watching movies. It functions as a subtle cue that the speaker has finished their point and is opening space for a shift or
5	CFM5M	E: “...and my security guard went to go and wipe all the um CCT, well he told me he wiped it you might have might have kept it for blackmail late later on down the line but yeah (CFM).”	But yeah	Male	Ends a short anecdote, returning from a digression to the main point. It signals narrative completion and helps maintain flow.
6	CFM6M	E: “...and in the end I just gifted it to her and I just went I'm just going to put this on just for you and you can you can name it what you want to name it and like Yeah, so that I think is her favorite and yeah	And yeah	Male	Wraps up a story about gifting a song. It acts as a narrative closure marker, emphasizing the main

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		(CFM) it just exists because of her basically.”			takeaway.
7	CFM7M	E: “...and so I had heard that story hanging out with him and his wife and I came home and told Cherry that and yeah (CFM) I think it kind of was born out of that.”	And yeah	Male	Used to transition from a background story to the main point about songwriting inspiration. It indicates the story’s end.
8	CFM8M	E: “...so I'm very very careful that everything that I make I have I have to be confident enough to sing it for forever and also if even if you've sung a song 2,000 times it's always different every time you play it with the the crowds so yeah (CFM) I'm not really sick of playing anything really.”	So yeah	Male	Concludes an explanation about performance experiences. It reaffirms the speaker’s point while signaling conversational closure.
9	CFM9M	E: “...so you know you can listen to an artist's songs and be like well they only really they’re either like, they either love someone really much they hate someone but those are the times that you write songs that actually feel something you know? So um so yeah (CFM) I’ve	So yeah	Male	Used after reflecting on songwriting emotions. It marks the end of the explanation and implies a move to the next part of the conversation.

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		definitely had I wouldn't even say arguments conversations ..."			
10	CFM10M	E: "... I mean obviously there's like breakups of people you just don't speak to anymore but yeah (CFM) there's Yeah. I feel like I have a good enough relationship with my exes that yeah."	But yeah	Male	Wraps up a reflection on past relationships, indicating the speaker's completion of a personal thought.
11	CFM11M	E: "...obviously like I have a crew but my crew were like 50-year-old BS so there's only so much uh bonding you can do I think and I got intensely lonely and burnt out and yeah (CFM)...I'd kind of just got out of a relationship I was on tour for god knows how long and it just felt really I was sort of like unless I do this it I will always regret it, so I just sort of jumped in and yeah (CFM) best decision I think I've made."	And yeah	Male	Each instance marks the conclusion of emotional disclosures, allowing the speaker to summarize and transition smoothly.
12	CFM12M	E: "Coincidentally same writer as Moana, so yeah (CFM) it's all in Manuel Miranda."	So yeah	Male	Closes a brief comment about a film writer, acting as a casual marker of topic closure.

No	Code	Utterance	DMs	Gender	Explanation
13	CFM13M	E: "...Um but it's more about just putting them out and letting people hear some of the record before it's out um rather than what I've done before is just like here's my first single here's the album and yeah (CFM)."	And yeah	Male	Concludes a contrast between music release strategies, functioning as a closing remark to summarize and finish the thought.
14	CFM14M	E: "...and then the first stadium, and it's always bit, but I guess there's something to do with the uh Irish heritage...but yeah (CFM) I love I I love Boston..."	but	Male	But signals a closing frame marker by shifting from elaboration to a final personal comment, helping to wrap up the point while adding a nuanced reflection.

3. FILLERS

No	Code	Utterance	DMs	Gender	Explanation
1	F1F	A: "...a musician never is sitting in the seat at 9:00 a.m. like (F) I've never had a musician."	Like	Female	The filler like signals hesitation and provides time to plan speech. Brinton (1996) classifies this as a filler

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					that manages discourse flow and reduces directness, supporting informal interaction.
2	F2M	E: "Thank you, um (F), thank you so much...um (F), I'm honestly an early riser..."	Um	Male	Um functions as a hesitation marker, allowing the speaker to think. Brinton notes such fillers help maintain the speaker's turn and preserve fluency in informal conversation.
3	F3M	E: "So, um (F) yeah I was up, I was up at about 6:30 this morning."	Um	Male	Um is used to hold the speaker's turn while organizing thoughts. According to Brinton, it marks hesitation and supports smooth discourse flow in spontaneous speech.

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4	F4F	A: “Oh wow, so you could get like (F), do you get a little like (F) loopy, like (F) are you going to get like (F) weird, funny or are you going to like (F) fall asleep on?”	Like	Female	Repeated uses of like soften the tone and maintain speaker engagement. Brinton identifies such usage as a filler that supports informal, shared discourse.
5	F5F	A: “That is one of my favorite places ever I went to college there, so Boston to me is like (F)...”	Like	Female	Like delays the next idea, giving time to plan. Brinton explains it functions as a filler to aid cognitive processing and maintain fluency.
6	F6F	A: “...and I remember being in Boston and be like (F) “This is the greatest fucking place,”..., like (F) everyone just goes so fucking hard.”	Like	Female	Like introduces internal thought and adds vividness to storytelling. Brinton describes this use as a discourse management strategy typical of

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					filler.
7	F7M	E: "...it definitely has like (F) a a vibe about it that every time I've gone to Boston like (F) it's always been the first place for me like (F) the first biggest theater I played...and we basically did a trad jam of, it was like (F) a set but it was like (F) with an Irish trad band um..."	Like	Male	Like functions as a softener and narrative aid. Brinton's framework includes such fillers as tools for reducing assertiveness and maintaining fluency.
8	F8M	E: "...but I guess there's something to do with the uh (F) Irish heritage..."	Uh	Male	Uh signals a brief hesitation for thought. Brinton classifies this as a hesitation marker commonly used in spontaneous speech.
9	F9M	E: "...I love Boston, last night was fun we did, it was obviously St 77atrick's Day, and um (F) I flew the the folk band that played with me on Gway Girl...and we basically did a trad jam of it was like a set but it was like with an Irish trad band um	Um	Male	Um acts as a turn-holding device, aiding in narrative flow. Brinton states this type of filler helps maintain speech

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		(F)..."			continuity.
10	F10F	A: "And was that where you were like (F) running on top of the bar singing?"	Like	Female	Like introduces a paraphrased or hypothetical scenario. Brinton notes that such fillers soften questions and enhance relatability.
11	F11M	E: "Yeah, I've been around, I kind of (F), this whole entering into this album campaign..."	Kind of	Male	Kind of functions as a hedge that reduces speaker commitment. Brinton includes such mitigators as filler markers in casual discourse.
12	F12M	E: "...I was just like (F) I don't want to do anything that I've done before..., it like (F) way more fun than like (F) organizing a like (F) proper gig that's ticketed..."	Like	Male	Like is used repeatedly to signal internal thought and maintain fluency. Brinton sees such usage as typical of fillers in informal contexts.
13	F13F	A: "That's fun though that you're at a place in	Like	Female	Like introduces

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		your career where you're even interested in doing those type of things cuz I feel like (F) the bigger people get they're like (F) "no I don't need to go do random shit like that."			subjective and hypothetical speech. Brinton states such fillers soften tone and create vivid, relatable discourse.
14	F14M	E: "Oh no it's the, That's I feel like (F), that's when you actually connect with people...like (F), even when I was on tour in the States last time...which is obviously like (F) a really really amazing thing to do...I'm like (F) you wouldn't eat a burger breakfast lunch and dinner every single day so it's nice having."	Like	Male	Like acts as a hedge and thought organizer. Brinton explains it helps in structuring personal reflections and softening statements.
15	F15M	E: "...uh (F) I like the balance of having all of it like even when I was on tour in the States last time..."	Uh	Male	Uh allows the speaker to think while preserving speech flow. Brinton categorizes it as a typical hesitation marker in informal talk.

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16	F16M	E: "...and feeling like (F) 'that's what I I lived in I lived in Nashville for a couple of years,'..., I've lived in LA like (F) on and off ..., um like (F) if that makes sense like (F), you go to whenever I travel the world...and I feel like (F) going to a baseball game and having a hot dog...I'm like (F) this feels American, I think like (F) a rodeo is that for me like get getting into the swing of that would be fun, like (F) I would love I spoke to my um promoter and I was like (F) do they do tours of rodeos,...even if it's like (F) for four weeks just do it."	Like	Male	Like introduces internal speech and hedges meaning, while um allows for planning. Brinton describes both as discourse fillers in casual speech.
17	F17M	E: "...um (F) if that makes sense like you go to whenever I travel the world I'll try and do things that are feel cultural...I would love I spoke to my um (F) promoter..."	Um	Male	Um marks pauses for thought, and like softens ideas. Brinton's framework classifies both as filler markers that aid conversational flow.
18	F18M	E: "...from living in Nashville you can't just like (F) dip your toe	Like	Male	Like softens a metaphor and reduces

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		in...”			assertiveness . Brinton notes that fillers like this help make speech more informal and relatable.
19	F19F	A: “Do you have like (F) a good twang? Like (F) could you pull it off.”	Like	Female	Like is a hedge used to express approximation. Brinton includes this as a filler that adds tentativeness to speech.
20	F20M	E: “...but, um (F) yeah, so I wouldn’t have a twang, um (F), but I’ve made I’ve made country songs in the past...”	Um	Male	Um functions as a pause filler, while <i>feel like</i> marks subjective reflection. Brinton notes both as filler strategies in spoken discourse.
21	F21M	E: “...but I’ve made I’ve made country songs in the past they’ve just never come out I feel like (F) I have to I I have to do it properly properly...”	Like	Male	Feel like introduces personal opinion with tentativeness. Brinton identifies this as a filler marker that reduces

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					speaker assertiveness .
22	F22F	E: "...Nashville is like (F) my favorite city in in the States ...it's always been like (F) my end goal, would be like (F) I'm going to move to Nashville...it's like (F) a it's a genre you have to really respect..."	Like	Male	Like marks hesitation and softens personal opinion. Brinton states this filler supports casual, speculative discourse.
23	F23M	E: "...it's like a it's a genre you have to really respect, and um (F) it's not just uh dip in and out."	Um	Male	Um provides thinking time between ideas. Brinton describes it as a tool for maintaining fluency in spontaneous conversation.
24	F24F	A: "Um (F), okay, the Super Bowl."	Um	Female	Um marks hesitation before a topic shift. Brinton views it as a typical filler used to organize thought and manage transitions.
25	F25F	E: "...don't think English artists are like (F), I mean there are	Like	Male	Like introduces examples

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		some...but me going up there and being like (F), here's the A team and here's perfect, I just like (F), no one wants to see that, whereas if there was a show with a lot of that like (F), say like (F), if it was Beyonce's show and she had all the kind of bells and whistles..."			and paraphrased thought. Brinton's framework includes this filler as a tool for narrative softening and approximation.
26	F26M	A: "What, what if it's like (F), a spotlight."	Like	Female	Like introduces a hypothetical, softening the suggestion. Brinton classifies it as a filler that makes speech more tentative and casual.
27	F27F	E: "For 15 minutes, you know (F), I would definitely go on and do it with with someone...I just you know (F), like, you you got horses for courses..."	You know	Male	You know engages the listener, and <i>like</i> adds informality. Brinton identifies both as fillers that promote shared understanding and fluency.
28	F28M	E: "...I don't think my uh (F) set, lends itself to that..."	Uh	Male	Uh serves as a pause for thought and

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					reorganization. Brinton includes it among hesitation markers that support fluent speech.
29	F29M	E: "...I don't know I just you know like (F) you you got horses for courses, you got to do what like (F) suits you."	Like	Male	Like softens assertiveness and aids idea expression. Brinton sees such hedges as fillers that make speech more approachable.
30	F30M	A: "...I really appreciate the self-awareness, like (F), most people would be like (F) 'Call me whenever and put me in.' You're like (F) you know I don't know if I've got that side of the things where I'm like (F) going out and outfit changes."	Like	Female	Like is used to introduce paraphrased thought and internal speech. Brinton highlights this as a filler that adds informality and relatability.
31	F31F	A: "...You're like, you know (F), I don't know if I've got that side of the things where I'm like going out and outfit changes."	You know	Female	You know functions to engage the listener and imply shared understanding. Brinton describes it

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					as a filler that promotes interpersonal connection in discourse.
32	F32F	E: "...Cuz it's with a loot pedal and you have to build the things doesn't really lend itself to the Super Bowl, 'hey hang on guys cuz I just got to set this up for 2 minutes' you know (F), it doesn't really."	You know	Male	You know acts as a filler to engage the listener and imply shared understanding. Brinton categorizes it as a filler because it maintains conversational flow and allows the speaker to hold the floor while formulating thoughts.
33	F33M	A: "And also, like (F), you saying like (F), and I come out and I'm singing like (F) 18 like (F) everyone just starts sobbing in the audience and is like (F) getting in their feels and then..."	Like	Female	Like serves as a hesitation and approximation marker, softening the delivery and mimicking speech. Brinton classifies "like" as a filler because it conveys

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					informality and helps organize spontaneous discourse.
34	F34F	A: "I wanted you to feel like (F) you can really like (F), you could take off your shoes..."	Like	Female	Like functions as a softener and approximator . According to Brinton, such fillers reduce the force of statements and make them sound more tentative or open-ended.
35	F35F	A: "Um (F), ranch dressing."	Um	Female	Um is a hesitation marker that signals the speaker is thinking. Brinton includes "um" among fillers that help speakers maintain control of the conversation and plan their speech.
36	F36F	E: "...when I lived in Nashville um (F) and then I got really fat..."	Um	Male	Um allows the speaker to pause and structure

No	Code	Utterance	DMs	Gender	Explanation
					thoughts mid-sentence. Brinton identifies such hesitation markers as fillers that contribute to fluency and coherence.
37	F37M	E: "...Nashville is like (F) my favorite city in in the States ...it's always been like (F) my end goal, would be like (F) I'm going to move to Nashville...it's like (F) a it's a genre you have to really respect..."	Like	Male	Like is used repetitively to introduce opinions and approximate ideas. Brinton views "like" as a filler that softens assertions and enhances casual storytelling.
38	F38M	E: "...so I've kind of (F) like eased off the ranch dressing a bit..."	Kind of	Male	Kind of is a hedging filler that makes the speaker's claim less definite. Brinton defines it as a device used to express non-commitment and reduce assertiveness.

No	Code	Utterance	DMs	Gender	Explanation
39	F39M	E: "...so I've kind of like (F) eased off the ranch dressing a bit, I'm more of a like balsamic vinegar boy."	Like	Male	Like approximates ideas and expresses informality. Brinton categorizes this usage as a filler that supports relaxed, spontaneous expression.
40	F40M	E: "...where I say 'water' and they're like (F) 'what? What?' Oh water, water."	Like	Male	Like introduces quoted speech and dramatizes interaction. Brinton lists such functions under fillers that add vividness and mimicry to spoken discourse.
41	F41M	E: "Yeah, you know (F), we, we have a cider where I'm from in in Suffolk..."	You know	Male	You know implies shared background knowledge. Brinton categorizes it as a filler that maintains listener involvement and fluency.

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42	F42M	E: "...we have a cider where I'm from in in Suffolk that's like (F) it's like (F) the number one cider in in the UK...and I was saying that to a friend and he was like (F) 'y'all have a cider Asples?'"	Like	Male	Like softens and approximates descriptions and introduces quoted speech. Brinton includes this as a multifunctional filler enhancing expressiveness.
43	F43M	E: "Asples, it's like (F) a, it's well it's a it's a side it's like (F) a oh you guys would call it a hard cider."	Like	Male	Like introduces comparisons and approximates explanations. Brinton sees this as a filler that helps bridge meaning and clarify ideas.
44	F44M	E: "Asples, its like a, it's well (F) it's a it's a side it's like a oh you guys would call it a hard cider."	Well	Male	Well softens or prefaces elaboration. Brinton includes it as a filler that introduces explanations or transitions in speech.
45	F45M	E: "Chicken wings but the chicken wings are like (F) the size of my	Like	Male	Like exaggerates and

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		fist and when you see the chicken wings in England they're like (F) you know actual chicken wings they're quite like (F) meager...but here it's like (F) you're literally eating steroids."			compares, adding emotional intensity. Brinton categorizes it as a filler that dramatizes casual speech.
46	F46M	E: "...when you see the chicken wings in England they're like you know (F) actual chicken wings they're quite like meager and, you know (F), but here it's like you're literally eating steroids."	You know	Male	You know helps involve the listener and softens the message. Brinton classifies it as a filler that contributes to interactional coherence.
47	F47M	A: "They're pumping them with all that shit and then we're like (F) eating it and acting like (F) nothing."	Like	Female	Like reflects internal thought and mimics behavior. Brinton defines it as a filler used for expressing social or emotional nuance.
48	F48F	A: "Um (F), okay, the best American fast food chain in your opinion."	Um	Female	Um pauses the conversation while the

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					speaker prepares a question. Brinton explains this as a filler maintaining fluency and control.
49	F49F	E: “Yes, I’ve had I’ve had In-N-Out I do like In-N-Out um (F) but I feel like there needs to be a wide wide lens view on a fast food restaurant...”	Um	Male	Um gives the speaker time to structure their opinion. Brinton notes it as a filler for managing spontaneous expression.
50	F50M	E: “...but I feel like (F) there needs to be a wide wide lens view on a fast food restaurant...”	Like	Male	Feel like hedges the speaker’s statement, making it subjective. Brinton categorizes it as a filler that softens assertions.
51	F51M	E: “...I’m honestly an early riser like (F) I’m an early riser...but I have two very young girls at home, so, like (F) I’m up at 5:30 every morning.”	Like	Male	Like manages pauses and reflects casual opinion. Brinton includes it as a filler that organizes informal speech.

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52	F52M	E: “Um (F), but, yeah KFC KFC fries. Um (F) bucket I actually made both kids the night before we stayed at my manager’s house...”	Um	Male	Um is used to plan the speaker’s next words. Brinton lists it as a filler supporting the natural rhythm of dialogue.
53	F53M	E: “...the night before we had a big family bucket that was like (F) our initiate big family bucket...”	Like	Male	Like approximates an idea, making it less forceful. Brinton defines this as a filler that adds vagueness or flexibility in speech.
54	F54M	E: “...the night before we had a big family bucket that was like our initiate big family bucket and a bottle of Dominus, you know? Dominus uh (F) red wine from Nappa.”	Uh	Male	Uh signals hesitation and information retrieval. Brinton sees this as a classic filler in unrehearsed speech.
55	F55M	E: “Like (F), really nice wine with a family bucket.”	Like	Male	Like introduces a casual evaluation. Brinton categorizes it as a filler helping

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					express attitudes informally.
56	F56M	A: “That is like (F), so high low, you’re like eating KFC and then you’re like drinking your nice wine, you’re like (F) this is life.”	Like	Female	Like structures imagined reactions and casual commentary. Brinton defines this as a filler that organizes informal storytelling.
57	F57F	E: “...we went to Disneyland they weren’t like (F), I, they just weren’t fucking with it and it was sort of like (F), you I wanted I wanted to sort of see them go “wow” but they were just sort of like (F) I don’t know yeah.”	Like	Male	Like softens and expresses emotional uncertainty. Brinton identifies it as a filler enhancing relatability and rhythm.
58	F58M	E: “...they just weren’t fucking with it and it was sort of (F) like, you I wanted I wanted to sort of (F) see them go “wow” but they were just sort of like I don’t know yeah.”	Sort of	Male	Sort of hedges a statement, implying non-commitment. Brinton classifies this as a filler that expresses emotional nuance and tentativeness.

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59	F59M	A: "I think it's there is no one that's like (F) that was fine it's either like (F) "ehh" or I'm getting married there."	Like	Male	Like generalizes and mimics responses. Brinton lists it as a filler that enriches storytelling and listener engagement.
60	F60F	E: "...I think like (F) I find anything in life it has to be those extremities that's what I feel about my music...people that really hate me or really love me there's no kind of like (F) passive "eh" and I think that middle bit is what you have to avoid that like (F) it's, it's all right like (F) you have to be like (F) fanatical about something or like (F) I don't like that thing."	Like	Male	Like organizes ideas and expresses strong emotional stances. Brinton includes such use under fillers that enhance expression and rhythm.
61	F61M	E: "...is, I either have people that really hate me or really love me there's no kind of (F) like passive 'eh'..."	Kind of	Male	Kind of hedges and softens the claim. Brinton defines it as a filler allowing speakers to present less assertive opinions.
62	F62M	A: "So, you would rather someone be like	Like	Female	The filler like is used

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		(F) “fucked” Ed Sheeran rather than be like (F) “he’s all right.”			to introduce quoted or imagined speech. Brinton identifies this as a feature of informal spoken discourse, contributing to spontaneity and personal expression.
63	F63F	E: “I don’t know, I think that sometimes overexposure goes into it, like (F), songs being on the radio too much...I don’t like (F), necessarily fit the social norm of what a pop star should like, look like, or act like...I don’t know if that like (F), rubs people up the wrong way...I feel like (F) people are like (F) why like (F) ‘why has that happened?’...”	Like	Male	Repeated use of like reflects internal dialogue and helps manage hesitation. Brinton notes its role in creating a casual tone and supporting the flow of speech.
64	F64M	E: “...I don’t know if that like rubs people up the wrong way that um (F) that I do look like their brother...I feel like people are like why like why has that happened um (F) and maybe that annoys them...”	Um	Male	The filler um signals hesitation and allows the speaker to organize thoughts. Brinton categorizes it as a marker

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					that maintains fluency in spontaneous interaction.
65	F65M	E: "...and I think you kind of (F) I've sort of like slipped into that as well..."	Kind of	Male	Kind of softens the speaker's stance, indicating uncertainty or approximation. Brinton views it as a hedging device common in casual conversation.
66	F66M	E: "...I've sort of (F) like slipped into that as well..."	Sort of	Male	Sort of introduces tentativeness, showing the speaker's unwillingness to be too definitive. Brinton includes it among fillers that help speakers express nuance.
67	F67M	E: "...I think you kind of I've sort of like (F) slipped into that as well especially like (F) because of the uh the era that I came up in	Like	Male	like helps manage pacing and introduce elaboration. Brinton

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		was you know Justin Bieber was massive...”			explains it supports informal rhythm and expressive communication.
68	F68M	E: “...I’ve sort of like slipped into that as well especially like because of the uh (F) the era that I came up in was you know Justin Bieber was massive...”	Uh	Male	Uh marks hesitation and provides the speaker time to think. Brinton identifies it as a natural component of real-time, unplanned talk.
69	F69M	E: “...especially like because of the uh the era that I came up in was you know (F) Justin Bieber was massive...”	You know	Male	You know engages the listener and checks for understanding. Brinton includes it as a filler that maintains interpersonal connection in conversation.
70	F70M	E: “Well (F), I just don’t, I don’t look like that as a like you...”	Well	Male	Well frames a response, indicating a transition or soft disagreement. Brinton highlights its pragmatic function in

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					managing discourse structure.
71	F71M	E: "...It's like (F) dressing a mannequin...so I feel like (F) I always have to stay true to like who I am...and my gigs were just full of people that you know it was like (F) ripped jeans baggy you know?...I might like (F) have segued into that now..."	Like	Male	Like introduces hypothetical or vivid imagery, softening the delivery. Brinton considers it a common filler used to enhance expressiveness.
72	F72M	E: "...It's like dressing a mannequin that just doesn't need to be dressed like that you know (F)...and my gigs were just full of people that you know (F) it was like ripped jeans baggy you know?..."	You know	Male	You know involves the listener by presuming shared knowledge. Brinton emphasizes its interactive and relational purpose in discourse.
73	F73M	E: "...I always have to stay true to like who I am and also my fan base from the beginning started out kind of (F) Miss Fissy like me..."	Kind of	Male	Kind of hedges the statement, making it less assertive. Brinton recognizes it as a mitigator in spoken

No	Code	Utterance	DMs	Gender	Explanation
					interaction.
74	F74M	E: "...and my gigs were just full of people that you know it was like ripped jeans baggy you know? Converse big shirts uh (F) rather than were getting glammed up to go out to the gig..."	Uh	Male	Uh gives the speaker time to think and avoids abrupt pauses. Brinton classifies it as a spontaneous speech feature used for fluency.
75	F75M	A: "Yes I do remember the like (F) Tumblr era photos of you...but then I get what you're saying like (F) I couldn't have seen you in like (F) a purple leather get up with like (F) a backwards hat and like (F), yeah yeah yeah I think it's good that you stay."	Like	Female	Like introduces casual examples or clarifications . According to Brinton, it contributes to informality and softens delivery.
76	F76F	E: "And, actually (F), leather trousers you could reuse them on both..."	Actually	Male	Actually signals a shift or correction. Brinton includes it among fillers that highlight contrast or add emphasis.
77	F77M	E: "...um (F) I did a Christmas I do a Christmas party every year with my best	Um	Male	Um denotes hesitation and helps maintain

No	Code	Utterance	DMs	Gender	Explanation
		friends I dressed up as Edward Scissor Hands, so I was like full leather.”			conversation al control. Brinton sees it as typical in unscripted, natural speech.
78	F78M	E: “...I dressed up as Edward Scissor Hands, so I was like (F) full leather.”	Like	Male	Like emphasizes and adds color to the description. Brinton explains it enhances vividness and relatability in speech.
79	F79M	E: “Uh (F), I had to take off the jacket after about 10 minutes...”	Uh	Male	Uh creates a pause for thought organization. Brinton identifies it as part of the natural rhythm of informal spoken discourse.
80	F80M	E: “...cuz I was like (F) I am hot and bear in mind this is December in England when it’s freezing and I was still roasting.”	Like	Male	Like reflects inner speech and conveys emotional response. Brinton sees it as contributing to

No	Code	Utterance	DMs	Gender	Explanation
					spontaneity and a personal tone.
81	F81M	A: "Okay, um (F) can we talk about your home in England..."	Um	Female	Um is used while the speaker processes their thoughts. Brinton emphasizes its role in turn management and conversational fluency.
82	F82F	E: "I think like (F) there was a local pub that I would always go to...so I don't know you could never really get to the point where you're actually like (F) blowing off steam and proper drunk...um so there was a dilapidated barn on my land, so I was like (F) we could just turn it into a pub, so I I bought an old pub off eBay, like (F) the kind of uh the counter and the whatever."	Like	Male	Like here introduces ideas casually and approximates meaning. Brinton considers it a marker of personal reflection and informal tone.
83	F83M	E: "...and uh (F) I still do go to it but there's you can never really let loose the way that you used to be able to as in my teenage years you	Uh	Male	Uh signals uncertainty or word-searching. Brinton categorizes it

No	Code	Utterance	DMs	Gender	Explanation
		know?...so I I bought an old pub off eBay like the kind of uh (F) the counter and the whatever.”			as a normal feature of unscripted speech.
84	F84M	E: “...You go to a pub to blow off steam and I think it sort of (F) turned into everyone always knew that I went to this place...”	Sort of	Male	Sort of softens the statement and indicates approximation. Brinton includes it among fillers used to lessen assertiveness.
85	F85M	E: “...so I don’t know you could never really get to the point where you’re actually like blowing off steam and proper drunk because you have to kind of (F) keep an eye out on anything you know?...”	Kind of	Male	Kind of shows speaker hesitation or vagueness. Brinton views it as a hedge that allows flexibility in expression.
86	F86M	E: “...Anything could happen um (F) so there was a dilapidated barn on my land, so I was like we could just turn it into a pub...”	Um	Male	Um signals cognitive processing and fills silence. Brinton notes its importance in sustaining conversational flow.
87	F87M	E: “It was on eBay yeah it’s on eBay it was	Sort of	Male	Sort of hedges and

No	Code	Utterance	DMs	Gender	Explanation
		just an old pub that had sort of (F) taken the sort of shelving and counter and stuff...”			downplays certainty. Brinton categorizes it as a typical informal filler that reflects speaker subjectivity.
88	F88M	E: “...um (F) and then I got all the plumbing wiring I don’t really even know the pipes put in uh and it’s sort of like it’s a room for memorabilia...”	Um	Male	Um again signals thinking time and maintains the pace. Brinton recognizes it as part of spontaneous speech patterns.
89	F89M	E: “...um and then I got all the plumbing wiring I don’t really even know the pipes put in uh (F) and it’s sort of like it’s a room for memorabilia...”	Uh	Male	Uh introduces a pause, helping the speaker search for words. Brinton explains it helps avoid interruption and maintain speech continuity.
90	F90M	E: “...um and then I got all the plumbing wiring I don’t really even know the pipes put in uh and it’s sort of like (F) it’s a room for	Like	Male	Like indicates casual elaboration or emphasis. Brinton

No	Code	Utterance	DMs	Gender	Explanation
		memorabilia. I think Cherry was like (F) eventually those there was so much shit in the house that actually just having it all in one play like (F), even just like (F), meeting this football player and having a shirt signed and having it on the wall like (F) it's better having it there than in the bedroom you know."			highlights its role in approximating meaning and adding expressiveness.
91	F91M	A: "Absolutely she's like (F) "take all of your shit" and put it in the pub."	Like	Female	Like introduces informal quoted speech. Brinton sees this as typical of relaxed, conversational storytelling.
92	F92F	E: "It's all It's basically (F) I have, cuz there's like a tunnel to it..."	Basically	Male	Basically summarizes or simplifies an explanation. Brinton includes it as a discourse filler that emphasizes clarity and core meaning.

No	Code	Utterance	DMs	Gender	Explanation
93	F93M	E: "...cuz there's like (F) a tunnel to it, um and in the tunnel there's I've built like (F) a a a listening room and there's a cinema and that's kind of my I'd say it's less of like (F) a man cave and more of a man catacombs um."	Like	Male	The filler like is used to approximate or soften the description. According to Brinton, it functions in informal spoken discourse to add spontaneity and reflect internal thought.
94	F94M	E: "It's all It's basically, I have, cuz there's like a tunnel to it, um (F) and in the tunnel there's I've built like a a a listening room and there's a cinema and that's kind of my I'd say it's less of like a man cave and more of a man catacombs um (F)."	Um	Male	The filler um is used as a hesitation marker, indicating the speaker's need for thinking time. Brinton identifies it as a feature of spontaneous speech that helps maintain the flow of conversation.
95	F95M	E: "...there's, I've built like a a a listening room and there's a cinema and that's kind of (F) my I'd say it's less of like a man cave and	Kind of	Male	The phrase kind of is used to soften statements and show

No	Code	Utterance	DMs	Gender	Explanation
		more of a man catacombs um.”			approximation. It serves as a hedging device in informal speech, reducing the forcefulness of the statement.
96	F96M	A: “I love that for you cherry’s like (F) go and be gone and like (F) do your thing.”	Like	Female	The filler like conveys an emotional or spontaneous reaction. Brinton notes it as a marker of informal conversation that expresses personal feelings or thoughts.
97	F97F	E: “Cuz I collect um (F) movie props too so I’ve got like all of that there.”	Um	Male	The filler um signals hesitation or thinking time. It is a common feature of informal speech that allows the speaker to pause without losing the listener’s attention.

No	Code	Utterance	DMs	Gender	Explanation
98	F98M	E: “Cuz I collect um movie props too so I’ve got like (F) all of that there.”	Like	Male	The filler like approximates or softens statements, adding an informal tone. Brinton describes it as a discourse marker reflecting internal speech or thought.
99	F99M	E: “Uh (F) I’m a huge Hook fan, so I bought uh (F) Robin Williams’s Pan costume...”	Uh	Male	The filler uh is used to indicate hesitation or uncertainty. It provides the speaker with time to formulate their next idea, typical of spontaneous conversation.
100	F100M	E: “...I have done on props before like (F) I bought C3PO that was not cheap.”	Like	Male	The filler like emphasizes or approximates a point. According to Brinton, it adds a casual, conversation

No	Code	Utterance	DMs	Gender	Explanation
					al tone and reflects personal expression.
101	F101M	E: "...I'll just buy one prop a year and for my birthday instead like (F) it's like (F) the thing that I look forward to think all year..."	Like	Male	The filler like signals internal thought or approximation. It adds informality and spontaneity, characteristics common in everyday spoken discourse.
102	F102M	A: "Is there anything out there that you're like (F) I've got my eye on this."	Like	Female	The filler like marks approximation and personal engagement. It is a typical feature of informal speech that adds spontaneity to dialogue.
103	F103F	E: "Uh (F), yeah, cuz the auction's coming up, I'm trying to get the George Clooney Batman costume..."	Uh	Male	The filler uh signals hesitation and allows the speaker time to process their thoughts. Brinton identifies it

No	Code	Utterance	DMs	Gender	Explanation
					as typical in informal, spontaneous speech.
104	F104M	E: "...but that was my first Batman film that I saw, so I have a real like (F) um draw to that movie, I bought the um Alysia Silverstone Batwoman costume from that, so it would be like (F) a matching."	Like	Male	The filler like indicates personal reflection or approximation. It softens statements and adds a spontaneous, informal quality to conversation.
105	F105M	E: "...cuz everyone doesn't like the Batman and Robin film, but that was my first Batman film that I saw, so I have a real like um (F) draw to that movie, I bought the um (F) Alysia Silverstone Batwoman costume from that, so it would be like a matching."	Um	Male	The filler um marks hesitation, giving the speaker time to organize thoughts. It is a common feature of informal, conversational speech.
106	F106M	E: "...my main hobby outside of music is movies that's like (F), the the only I do like (F), I do music...when I'm not like (F), doing home family stuff and then if I've got spare moments I watch movies so it's those are like (F) my two passions."	Like	Male	The filler like functions as a discourse marker that conveys the speaker's perspective. According to Brinton, it adds spontaneity and

No	Code	Utterance	DMs	Gender	Explanation
					informality to the conversation.
107	F107F	E: “Uh (F) “Good Fellas”, “Cool Runnings”...uh (F) I watch still watch it every single year...”	Uh	Male	The filler uh marks hesitation or thinking time, helping the speaker maintain an informal and natural speech flow.
108	F108M	E: “Uh “Good Fellas”, “Cool Runnings” and this this would be like (F), I don’t know if everyone would see this...”	Like	Male	The filler like serves as a hedging device, softening statements and reflecting personal thought or approximation.
109	F109M	E: “...it’s kind of (F) humorous heartwarming, it’s not like the Hollywood ending...”	Kind of	Male	The phrase kind of softens statements by indicating approximation or uncertainty. It adds a casual tone common in informal speech.
110	F110M	E: “...it’s not like (F) the Hollywood ending where I’m not going to	Like	Male	The filler like marks personal

No	Code	Utterance	DMs	Gender	Explanation
		ruin it for you but it's like (F) it's a really perfect movie."			expression and spontaneous speech, commonly used in informal conversations.
111	F111M	A: "...Um (F), so we're going for the Batman costume."	Um	Female	The filler um signals hesitation and provides a pause for the speaker to gather thoughts, supporting a natural flow in speech.
112	F112M	E: "...it's history it's like (F) you know someone bought the um uh um red slippers Dorothy's red slippers but they spent like (F), I think they spent like 25 mil on them."	Like	Male	The filler like softens or approximates statements. It adds an informal and reflective quality typical of spontaneous speech.
113	F113F	E: "...it's history it's like you know (F) someone bought the um uh um red slippers Dorothy's red slippers..."	You know	Male	The phrase you know seeks listener agreement or understanding. It reinforces shared knowledge

No	Code	Utterance	DMs	Gender	Explanation
					and adds an interactive, informal element.
114	F114M	E: "...it's like you know someone bought the um (F), uh, um (F) red slippers Dorothy's red slippers..."	Um	Male	The filler um marks hesitation and thinking time, helping the speaker pause naturally in conversation.
115	F115M	E: "...it's like you know someone bought the um, uh (F), um red slippers Dorothy's red slippers..."	Uh	Male	The filler uh indicates hesitation and uncertainty, allowing the speaker to organize thoughts during spontaneous speech.
116	F116M	E: "...as soon as I had kids there were certain films that I was planning on seeing I was like (F) I'll just wait to watch them with my kids but yeah..."	Like	Male	The filler like signals approximation or personal perspective, adding an informal, conversational tone.
117	F117M	E: "I'm kind of (F) ashamed about it."	Kind of	Male	The phrase kind of softens statements, expressing uncertainty or

No	Code	Utterance	DMs	Gender	Explanation
					approximation. It is a typical hedging device in casual speech.
118	F118M	A: "...um (F) does your pub have a name?"	Um	Female	The filler um is a hesitation marker signaling a brief pause to organize thoughts, common in informal speech.
119	F119F	E: "...cuz they both um (F), yeah I think I wanted to sort of immortalize their maiden names..."	Um	Male	The filler um signals hesitation and helps maintain conversational flow during pauses for thought.
120	F120M	E: "...I wanted to sort of (F) immortalize their maiden names...getting married and having daughters it's sort of (F) like I want to preserve it's kind of weird...and I sort of (F) wanted to preserve my mom's maiden name and my wife's mom's maiden name in something that was	Sort of	Male	The phrase sort of softens statements and indicates approximation, expressing vagueness or uncertainty in informal speech.

No	Code	Utterance	DMs	Gender	Explanation
		permanent.”			
121	F121F	E: “...I feel like (F) even more getting married and having daughters it’s sort of like (F) I want to preserve it’s kind of weird like (F) the old tradition of taking names away and having names...”	Like	Male	The filler like reflects internal thought or personal perspective, adding casualness and spontaneity to speech.
122	F122M	E: “...it’s sort of like I want to preserve it’s kind of (F) weird like the old tradition of taking names away...”	Kind of	Male	The phrase kind of softens statements by indicating approximation or uncertainty, contributing to a relaxed tone.
123	F123M	E: “...I want to preserve it’s kind of weird like the old tradition of taking names away and having names there you know (F), our daughters have both of our last names...”	You know	Male	The phrase you know functions as a conversational filler to seek agreement or emphasize shared understanding.
124	F124M	A: “...Because do you know how many men and their like (F) toxic masculinity can’t handle the concept of	Like	Female	The filler like emphasizes or approximates

No	Code	Utterance	DMs	Gender	Explanation
		like (F) ‘What do you mean you’re not going to take my last name?’...”			points, adding informality and spontaneity typical of casual conversation.
125	F125M	E: “...that’s the only thing that I knew like (F), my mom had my dad’s name...I think you have to like (F), you can’t just be born and just believe things you have to kind of experience...”	Like	Male	The filler like reflects personal expression and internal thought, marking informal and spontaneous speech.
126	F126M	E: “...and you know (F), I come from a very large Irish Catholic family, Sharon was the the name...”	You know	Male	The phrase you know seeks listener confirmation or agreement, enhancing interaction in informal conversation.
127	F127M	E: “...I think you have to like you can’t just be born and just believe things you have to kind of (F) experience...”	Kind of	Male	The phrase kind of softens statements to indicate approximation or uncertainty, common in casual discourse.
128	F128F	A: “...um (F) sorry I’m obsessed with this pub	Um	Female	The filler um marks

No	Code	Utterance	DMs	Gender	Explanation
		idea, um (F) can you explain to me how many people like are you throwing ragers in this thing?"			hesitation, signaling the speaker is pausing to think or prepare to speak further.
129	F129M	A: "...um can you explain to me how many people like (F) are you throwing ragers in this thing?"	Like	Female	The filler like introduces approximation or internal thought, marking casual and spontaneous speech.
130	F130M	E: "...it should be like (F) five people, I think that's like (F) or like 12 five to 12 people is a really good night...and then after the Christmas carols everyone comes in for like (F) mold wine and minced pies and stuff. That's like (F) we can hold 40 or 50 people, but it's like (F) a creme space in that."	Like	Male	The filler like marks approximation and softens statements, adding a conversational and informal tone.
131	F131M	E: "No, we do, I do, you know (F) it's I I know it sounds weird to like sort of build an infrastructure on your property where you don't have to leave it..."	You know	Male	The phrase you know used to engage the listener and signal shared understanding or common ground. It

No	Code	Utterance	DMs	Gender	Explanation
					helps to build rapport and create a sense of connection between speaker and audience.
132	F132F	E: "...you know it's I I know it sounds weird to like (F) sort of build an infrastructure on your property where you don't have to leave it, but I feel like (F) so much that I want there's certain moments you just want to spend with your family and not have someone filming you while you're doing it, especially like (F) whether it's something like that at Christmas or whether..."	Like	Male	The filler like emphasizes a casual and relaxed tone in speech. It acts as a softener that makes statements feel less direct and more spontaneous.
133	F133M	E: "...you know it's I I know it sounds weird to like sort of (F) build an infrastructure on your property where you don't have to leave it..."	Sort of	Male	The phrase sort of functions as a hedge, softening the certainty of a statement. It introduces an element of approximation or tentativeness, suggesting that the speaker is

No	Code	Utterance	DMs	Gender	Explanation
					not fully committed to the statement or is expressing something inexact or tentative.
134	F134M	E: "...especially like whether it's something like that at Christmas or whether it's uh (F) memorial or, there's just certain like intimate moments you want to have like that."	Uh	Male	The hesitation marker uh signals that the speaker is pausing to think or search for the right word or phrase. It allows the speaker to organize their thoughts without losing the floor in conversation.
135	F135M	A: "...but you're like (F), I'm just going to take matters into my own hands and I now have the resources and the funds that I'm going to like (F), build this thing, so that I can like (F), go to my pub and I can go to the chapel."	Like	Female	Like acts as a filler to mark internal thought processes or emotional reflection. It softens the tone of the statement and contributes to a more

No	Code	Utterance	DMs	Gender	Explanation
					informal and personal conversational style.
136	F136M	E: “But I I let other people enjoy like (F) my security guy got married in my chapel and that was like (F) really lovely really really lovely...”	Like	Male	Like serves as a discourse marker that conveys an informal tone and expresses the speaker’s feelings toward an event. It adds emotional emphasis and helps to create a relaxed, conversational atmosphere.
137	F137M	E: “...my main hobby outside of music is movies that’s like (F), the the only I do like (F), I do music...when I’m not like (F), doing home family stuff and then if I’ve got spare moments I watch movies so it’s those are like (F) my two passions.”	Like	Male	Like is used as a discourse marker to signal the speaker’s personal perspective and to inject spontaneity into the conversation. It reflects an informal style, helping to make the speech sound

No	Code	Utterance	DMs	Gender	Explanation
					more natural and relatable.
138	F138M	A: "...Um (f), which celebrity would you like to invite to the Garden Pub?"	Um	Female	Um introduces a slight pause, which often reflects the speaker's hesitation or uncertainty. It allows time for the speaker to think before continuing, especially when formulating a question or searching for the right words.
139	F139F	E: "Uh (F), I had a glimpse of what a night with Post Malone...I actually bought him a uh (F) um I found this company that do the huge vinyl dinosaurs..."	Uh	Male	Uh marks a hesitation point as the speaker begins to tell a story or recall details. It signals a brief pause in speech as the speaker organizes thoughts or recollects information.
140	F140F	E: "Uh, I had a glimpse of what a night with Post Malone would be like (F) with um we	Like	Male	Like is used here to offer a vivid comparison,

No	Code	Utterance	DMs	Gender	Explanation
		hung out in New York at Global Citizen Festival...the huge vinyl dinosaurs that you get at zoos, you know the ones that are like (F) the size of buildings.”			emphasizing the size or scale of an object in storytelling. It serves as an emphatic device that enhances informal, conversational narrative.
141	F141M	E: “Uh, I had a glimpse of what a night with Post Malone would be like with um (F) we hung out in New York at Global Citizen Festival. I actually bought him a uh um (F) I found this company that do the huge vinyl dinosaurs...”	Um	Male	Um provides a momentary pause during narration, helping the speaker maintain fluency while planning the next part of the story. It signals that the speaker is still thinking but intends to continue.
142	F142F	E: “...I found this company that do the huge vinyl dinosaurs that you get at zoos, you know (F) the ones that are like the size of buildings.”	You know	Male	You know functions to create familiarity with the listener, assuming shared knowledge about the topic. It adds

No	Code	Utterance	DMs	Gender	Explanation
					a conversational tone by making the speaker's assumptions explicit and drawing the listener into the experience.
143	F143F	E: "So, I sent him a T-Rex cuz we were sort of (F) joking about it..."	Sort of	Male	Sort of introduces a slight degree of uncertainty or ambiguity, softening the statement. It can also signal downplaying or tentative description, which is common in informal speech.
144	F144M	E: "...he was just like (F) 'yeah yeah send me one whenever I live here.'...so he's just going to be like (F) 'What the fuck?' But I feel like (F) because I hung out with him for that amount of time..."	Like	Male	Like marks emphasis and casualness, highlighting the speaker's feelings or attitudes about an event. It makes the conversation more personal and

No	Code	Utterance	DMs	Gender	Explanation
					spontaneous, typical of informal spoken discourse.
145	F145M	A: “No, Post Malone is like one of those people... you’re immediately like (F), I need 19 more hours with you this isn’t enough.”	Like	Female	Like is used for emphasizing the appeal or impact of a person or situation. It conveys the speaker’s emotional connection or admiration in a casual manner.
146	F146M	A: “He is. What is the most embarrassing thing you can recall of just like (F) a drunken night whether you’re with your friends or you’re out or..?”	Like	Female	Like softens the framing of a question, making it more casual and conversational. It mimics natural speech patterns and invites a relaxed, informal response.
147	F147M	E: “...I was playing a city in Europe this is like (F) 2018 2019...”	Like	Male	Like is used to soften the introduction of a story or anecdote. It signals that what follows

No	Code	Utterance	DMs	Gender	Explanation
					is conversational and somewhat informal, helping to ease the listener into the narrative.
148	F148M	E: "...and we sort of (F) started drinking espresso not espresso, what are they called cafe patron?"	Sort of	Male	Sort of is used to express uncertainty or an approximate recollection, softening the speaker's memory or description. It reflects the informal and tentative nature of spoken storytelling.
149	F149M	E: "And then, I went to bed and uh (F) I got up in the middle of the night to have a pee uh (F) and I was sleeping naked and I walked out uh (F) to have a pee...and uh (F) there was like room ser someone had had room service and I went to go and get the uh (F) napkin and I put the napkin on clicked uh (F) the lift went down	Uh	Male	Uh serves as a hesitation marker during storytelling, signaling a pause for reflection or mental organization. It helps the speaker maintain fluency while

No	Code	Utterance	DMs	Gender	Explanation
		to the lobby...”			recalling a complex or detailed event.
150	F150F	E: “...I’m in the corridor naked no key, it’s like (F) 4:00 a.m and I’m like (F) ‘Oh my god what am I going to do?’...and as I look around it’s like (F), CCTV CCTV and I’m like (F) “woo this is not good’ and uh there was like (F) room ser someone had had room service...bear in mind it’s like (F) 4:00 a.m, there’s like (F) people working in the hotel...I was like (F) ‘please can you let me back in my room and please can you not tell anyone about this?’...”	Like	Male	Like adds a comic or exaggerated quality to the story, making it more relatable and entertaining. It functions as a discourse marker that conveys informality and emotional engagement.
151	F151F	E: “And I’m kind of (F) looking around...I’ll just kind of (F) walk with this thing...”	Kind of	Male	Kind of softens the speaker’s recollection by indicating uncertainty or ambiguity. It makes the narrative feel more tentative and less absolute, which is typical in casual speech.

No	Code	Utterance	DMs	Gender	Explanation
152	F152M	E: "...and my security guard went to go and wipe all the um (F) CCT, well he told me he wiped it you might have might have kept it for blackmail late later on down the line but yeah um (F)."	Um	Male	Um signals hesitation before providing an explanation or elaboration. It functions as a conversational pause, allowing the speaker to organize thoughts and manage the flow of information.
153	F153M	E: "It was very much sort of (F) like you could see their eyes widen and be like you're me going 'please just don't ask don't tell anyone.'"	Sort of	Male	Sort of softens the description of a reaction or event, suggesting the speaker's memory is vague or approximate. It reflects the speaker's tentative stance in recounting past experiences.
154	F154M	E: "It was very much sort of like (F) you could see their eyes widen and be like (F) you're me going 'please just don't ask	Like	Male	Like emphasizes the speaker's emotional state during a narrative,

No	Code	Utterance	DMs	Gender	Explanation
		don't tell anyone.”			making the story more engaging and personal. It enhances the conversational tone and helps convey feelings.
155	F155M	A: “Just the thought of also like (F) you walking down and 4:00 a.m those people are probably like (F), so not paying attention to what’s going on and they’re like (F), half asleep and then just like (F), Ed Sheeran walks into the lobby naked.”	Like	Female	Like highlights the absurdity or surprise of a scenario, making it more vivid and relatable. It captures the emotional impact and helps the listener visualize the scene.
156	F156M	A: “Did you wake up in the morning and like (F), fully comprehend what you did or you did you go back to bed easily?”	Like	Female	F155M – Like The filler “like” softens the phrasing of a question, contributing to a relaxed and conversational tone. It signals interest while maintaining informality.

No	Code	Utterance	DMs	Gender	Explanation
157	F157M	E: "I went back to bed yeah cuz I was like (F) nothing's going to change the fact that that just happened you know? I messaged my security guard and I was like (F), 'Please can you wipe the footage?'"	Like	Male	Like introduces a casual reflection on past events, adding a tone of relatability and ease. It helps convey the speaker's attitude in an informal manner.
158	F158M	E: "Yeah, I was sort of (F) like nothing's going to change and also like it's a very human mistake to happen."	Sort of	Male	Sort of indicates tentative agreement or approximation, softening the forcefulness of a statement. It is often used in spoken discourse to hedge or moderate claims.
159	F159M	E: "Yeah, I was sort of like (F) nothing's going to change and also like (F), it's a very human mistake to happen."	Like	Male	Like here reflects internal speech or emotional response, adding spontaneity and informality. It marks a personal,

No	Code	Utterance	DMs	Gender	Explanation
					expressive moment in conversation.
160	F160F	A: “Every time you’re on the road you’re like (F) ‘Put something on my body.’ Just...”	Like	Female	Like is used to introduce quoted or imagined speech, marking a shift to internal thought or hypothetical dialogue. It adds dramatic or emotional emphasis to the narration.
161	F161F	E: “Well (F), I don’t, You know what I’m sober at the moment, so that’s definitely like helping the not doing stupid shit.”	Well	Male	Well functions as a discourse marker that signals hesitation or serves as a preface to further explanation. It manages conversational flow by preparing the listener for what follows.
162	F162M	E: “Well, I don’t, You know (F) what I’m sober at the moment, so that’s definitely like helping the not doing	You know	Male	You know connects the speaker with the listener, showing

No	Code	Utterance	DMs	Gender	Explanation
		stupid shit.”			shared understanding and making the talk more personal.
163	F163M	E: “Well, I don’t, You know what I’m sober at the moment, so that’s definitely like (F) helping the not doing stupid shit.”	Like	Male	Like softens the statement and creates an informal tone, helping the speaker sound less direct or rigid.
164	F164M	E: “Good, I just, you know (F), I saw the schedule for this year of album release and...”	You know	Male	You know helps the speaker engage the listener and ease into the next part of the message naturally.
165	F165F	E: “...and I was like (F) cuz I’m I’m basically I’m flying all around the world and then flying home and being dad as well and I’m like (F) I don’t want to I don’t want to then add on an extra layer of tiredness on that...”	Like	Male	Like signals internal thoughts or feelings, making the speech sound more reflective and spontaneous.
166	F166M	E: “...cuz I’m I’m basically (F) I’m flying all around the world and then flying home and being dad as well...”	Basically	Male	Basically simplifies or summarizes complex ideas, helping the speaker

No	Code	Utterance	DMs	Gender	Explanation
					organize and clarify thoughts.
167	F167M	A: "...I feel like (F) that is a underrated thing that when you're going so hard with work that you think that you need like (F) a drink at the end of the night to relax you...I've been feeling it recently where I'm like (F) I just wake up feeling like (F) fucking shit, like (F) there's got to be a different way to relax!"	Like	Female	Like adds emphasis, emotion, and helps introduce inner thoughts or examples, making speech more vivid.
168	F168M	E: "...I'll put on a movie and actually (F) that sort of does the job..."	Actually	Male	Actually adds emphasis or contrast subtly, often used to correct or highlight something without sounding harsh.
169	F169M	E: "...I'll put on a movie and actually that sort of (F) does the job..."	Sort of	Male	Sort of reduces the force of a statement, signaling uncertainty or a less-than-absolute meaning.
170	F170M	E: "...cuz you kind of (F) relax into the movie	Kind of	Male	Kind of softens the

No	Code	Utterance	DMs	Gender	Explanation
		and then by the end of it, you can just go to sleep...”			message and adds a casual, uncertain tone to make the statement sound more relaxed.
171	F171M	A: “I have the worst sleeps and even if you have like (F) one drink it still is affecting you, okay maybe maybe that’s in my future we’ll see.”	Like	Male	Like indicates approximation, helping the speaker make generalizations in a relatable, informal way.
172	F172F	E: “...cuz I used to drink every single day every single day not like (F), I’m not a spirits guy...but I’m more of like (F) a wine guy at the end of the day...and I feel like (F) that will be the time when I do start drinking to we’ll do a bottle of wine together that night rather than like (F) every single night having to have something.”	Like	Male	Like introduces comparisons and helps the speaker construct a casual, relatable identity.
173	F173M	E: “...and I’m not really I kind of (F) do beer a little bit...”	Kind of	Male	Kind of shows hesitancy or modesty, allowing the speaker to

No	Code	Utterance	DMs	Gender	Explanation
					avoid sounding too firm or definite.
174	F174M	E: "...Um (F), but now I'm not doing that..."	Um	Male	Um gives the speaker time to think and plan speech while keeping the conversation flowing.
175	F175M	E: "...I feel like (F) all the all the misconceptions that are about me...there's like (F) rumors that also like (F) really gather steam...all these things that like (F) come out and unless I actually come out and go...I think they like (F), they people love negative stories like that..."	Like	Male	Like emphasizes key ideas and introduces speculation, helping the speaker express feelings naturally.
176	F176M	E: "...so I think that um (F) there's lots of things flying about the the internet there's like rumors that also like really gather steam...and um (F) yeah I think that uh there's just I think being in the public eye there's just always always a lot of misconceptions about you..."	Um	Male	Um marks hesitation and thought processing, showing the speaker is searching for the right words.
177	F177M	E: "...I think that uh (F) there's just I think	Uh	Male	Uh is used to delay speech

No	Code	Utterance	DMs	Gender	Explanation
		being in the public eye there's just always always a lot of misconceptions about you..."			briefly, giving time to organize thoughts without breaking fluency.
178	F178M	E: "...no, um (F) I really didn't and I really struggled with it uh relationships wise...um (F) you know when someone becomes famous they change..."	Um	Male	Um signals a pause for planning or shifting ideas, helping maintain control over the conversation.
179	F179M	E: "...I really struggled with it uh (F) relationships wise...and I can be uh (F) you know a son to my mom without having to be a pop star...it's a really really fun job uh (F) to dip into you know?..."	Uh	Male	Uh delays speech slightly and reflects the speaker's effort to stay engaged while thinking.
180	F180M	E: "...in my life friendships family everything like (F) it just everything shifted...and everyone around me changed just in their way of treating me or acting or talking or like (F) leaking things or doing this or doing this...it all starts sort of like (F) shifting...and whether I am my stage name and that's me the whole	Like	Male	Like introduces examples and shows emotional shifts, making the story feel informal and authentic.

No	Code	Utterance	DMs	Gender	Explanation
		time and I'm pop star and I'm I'm this or whether there's like (F) two human beings and I can be uh you know a son to my mom without having to be a pop star or like (F) a husband without having to be a pop star and then sort of like (F) separating the two...it's really fun to be a pop star for the night and go to the Grammys and sort of be like (F) 'wow look at everyone.'...and be like (F) a regular human being..."			
181	F181M	E: "...um you know (F) when someone becomes famous they change...and I can be uh you know (F) a son to my mom without having to be a pop star or like a husband without having to be a pop star..."	You know	Male	You know appeals to shared understanding and invites agreement, fostering listener involvement.
182	F182M	E: "...and then it all starts sort of (F) like shifting...and then sort of (F) like separating the two...it's really fun to be a pop star for the night and go to the Grammys and sort of (F) be like 'wow look at everyone'..."	Sort of	Male	Sort of softens the claim and adds vagueness, making the speaker sound less absolute or forceful.
183	F183M	A: "...I think it's healthy for you to have	Like	Female	Like introduces

No	Code	Utterance	DMs	Gender	Explanation
		like (F) a good balance like (F), you're talking about being like (F), I can go work 9 to 3...I'm like (F) with my daughters and my wife and I'm having like a pretty normal life...and it was like (F), but I think you have to create that world for yourself...then you are just like (F), Ed Sheeran...you're just like (F) this pop star and you're mega famous...and it's like (F) you need to have some semblance of normalcy."			descriptive or imagined scenarios, adding a subjective, expressive tone to personal narratives.
184	F184M	E: "And honestly Cherry is the biggest grounding force like (F) anytime that anything is a little bit like (F) a little bit too Hollywood she's like (F) bro it's and it's really and especially because I grew up with her there's there's always just a a lens of Suffolk over it of just like (F) come on man like (F) I tried to build a bowling alley in our in our backyard and she was just like (F) come on man you you don't need that."	Like	Male	Like approximates or softens descriptions, reflecting attitude toward exaggeration and creating an informal tone.

No	Code	Utterance	DMs	Gender	Explanation
185	F185M	A: “She’s like (F) ‘the chapel and the pub are enough’. Are you good at bowling?”	Like	Female	Like functions as a quotative, introducing direct speech or paraphrasing in conversational storytelling.
186	F186M	E: “...and it being like (F), you know the Richy Rich house where there’s literally McDonald’s in the. Have you seen Richie Rich?”	Like	Male	Like introduces examples or comparisons, helping create vivid mental images for listeners.
187	F187M	A: “...Um (f), which celebrity would you like to invite to the Garden Pub?”	Um	Female	Um signals a pause for thought, indicating hesitation or uncertainty before asking a question.
188	F188F	A: “Yes, but like (F) so long ago.”	Like	Female	Like adds emphasis or approximation, signaling emotional distance from a referenced time.
189	F189F	A: “You should do something with like (F), movies...”	Like	Female	Like hedges statements, softening suggestions

No	Code	Utterance	DMs	Gender	Explanation
					to make them less direct or imposing.
190	F190M	E: “Well (F), I just review movies online for myself...”	Well	Male	Well introduces explanations or justifications, often framing responses politely.
191	F191M	E: “...I have no followers on it like (F), it’s literally I’ve just logged the films I watch.”	Like	Male	Like conveys casual, spontaneous tone in self-reflective or personal expressions.
192	F192M	E: “No one reads it though it’s just for me to like (F) log it.”	Like	Male	Like acts as a filler during speech planning, allowing time to think without interrupting flow.
193	F193F	E: “Well (F), I guess they’ll find out now...”	Well	Male	Well signals mild contrast or softening when transitioning to a new thought or point.
194	F194F	E: “...um (F) I think it’s more fun for people for people to find it. I’ve people, um (F) I	Um	Male	Um marks hesitation or planning, helping

No	Code	Utterance	DMs	Gender	Explanation
		watch Gladiator 2...”			manage discourse flow while searching for words.
195	F195M	E: “...and there’s a character in it who’s like (F) the really crazy emperor that has syphilis...”	Like	Male	Like approximates or softens descriptions, reflecting informality and relatability in speech.
196	F196M	E: “I saw an interview with him where he’s like (F) Ridley Scott based his character on...”	Like	Male	Like introduces reported speech or internal thoughts, projecting imagined dialogue.
197	F197M	A: “Cuz as a movie go you’re like (F) ‘Oh my god’ like (F) they’re basing something on me. But then that character is like (F)...”	Like	Female	Repeated like marks casual storytelling and emotional emphasis, conveying immediacy and engagement.
198	F198M	E: “Character was pretty uh (F) Yeah obscene.”	Uh	Male	Uh signals brief pauses in thought, allowing speakers time to plan their speech.

No	Code	Utterance	DMs	Gender	Explanation
199	F199F	A: "Kind of (F) like crazy..."	Kind of	Female	Kind of hedges descriptions, softening assertions and expressing uncertainty or politeness.
200	F200F	A: "Kind of like (F) crazy. Okay wait would your username would we be able to find you? What is it like Ed Sheeran."	Like	Female	Like approximates meaning or softens claims, maintaining an informal and relatable tone.
201	F201M	E: "No, it's like (F) it's similar to my Instagram, it's like Teddy I think maybe it's Ted's it's Ted or Teddy something."	Like	Male	Repeated like reflects hesitation and attempts to retrieve information, functioning as an approximator .
202	F202F	A: "...What is something embarrassing that you used to care about like (F), growing up when you were younger or in your like (F), um early teens that you don't really care about anymore?"	Like	Female	Like prefaces examples or scenarios, softening interrogative s and making questions more relatable.
203	F203M	A: "...in your like um (F) early teens that you don't really care about	Um	Female	Um signals a brief hesitation or

No	Code	Utterance	DMs	Gender	Explanation
		anymore?"			planning phase. It helps the speaker maintain fluency while thinking about what to say next.
204	F204F	E: "I think it would be like (F) the older...I think that um the first like (F) five years of my career everything worked...and then the first like (F) song that didn't work or like flopped you that was like (F) a real like (F) learning curve for me...I'm like (F) those moments are going to happen...when I was like (F) 24 25 because obviously like (F) it's never fun putting a load of uh work into something...and you're like (F) this has to work ...I think at the time there was like (F) a transitional period of me...it's kind of like (F) what I'm saying about like (F) these pop-ups and stuff like that like (F) my rule for everything..."	Like	Male	Like functions as a filler and softener, reducing the force of statements while helping the speaker organize complex or emotional reflections.
205	F205F	E: "...I think that um (F) the first like five	Um	Male	Um indicates hesitation

No	Code	Utterance	DMs	Gender	Explanation
		years of my career everything worked...um (F) and I think the older I get the more I'm like those moments are going to happen...and um (F) I think my rule has just always been make music...but as long as I like it that's kind of all that matters um (F) and yeah..."			and gives the speaker time to think. It keeps the conversation flowing naturally during unscripted speech.
206	F206M	E: "...but as long as I like it that's kind of (F) all that matters...now I think that I it's kind of (F) like what I'm saying about like these pop-ups and stuff like that...and then the success or not success kind of (F) comes secondary to that."	Kind of	Male	Kind of acts as a hedge, making the statement less definite. It softens claims and introduces a more reflective or subjective tone.
207	F207F	E: "...I think at the time there was like a transitional period of me sort of (F) living with that..."	Sort of	Male	Sort of downplays certainty, offering a more tentative stance. It allows room for listener interpretation and reduces forcefulness.
208	F208F	A: "...because I feel like (F), also as a creative you have to know that sometimes	Like	Female	Like introduces an explanation or example.

No	Code	Utterance	DMs	Gender	Explanation
		you don't need extreme success to enjoy what you're doing because sometimes as long as you actually really believed in it."			It adds informality and conversational flow, making the message sound more relatable.
209	F209F	A: "...sometimes you don't need extreme success to enjoy what you're doing because sometimes as long as you actually (F) really believed in it."	Actually	Female	Actually emphasizes sincerity or contrast. It reinforces the speaker's genuine stance and can clarify or correct expectations.
210	F210M	E: "Well (F) that's the whole point..."	Well	Male	Well introduces a point or shift in thought. It functions as a softener and allows a smoother transition in discourse.
211	F211M	E: "...and I think that um (F) also it's about like realistic expectations..."	Um	Male	Um is used as a planning marker, giving the speaker time to think. It helps maintain fluency in spontaneous speech.

No	Code	Utterance	DMs	Gender	Explanation
212	F212M	E: "...and I think that um also it's about like (F) realistic expectations...and so it's just something will click something won't click something will click like (F) there's so many songs in my career that I didn't expect to do well that ended up becoming massive over time..."	Like	Male	Like introduces possibilities or examples. It contributes to a casual tone and helps express uncertainty or approximation.
213	F213M	E: "...but second and third record was so big that it's you know aiming for that every single time is just not realistic and they both happened kind of (F) by accident..."	Kind of	Male	Kind of softens the speaker's statement, implying that the outcome wasn't fully intentional. It conveys informality and reduces assertiveness.
214	F214M	E: "...uh (F) as well you have to work every single song the same as you worked all the other songs and time to sort of the rest follows."	Uh	Male	Uh signals a minor hesitation. It provides a pause for thought, aiding the speaker in organizing their message.
215	F215M	E: "...it's, you know (F), aiming for that every single time is just not realistic..."	You know	Male	You know appeals to shared understanding.

No	Code	Utterance	DMs	Gender	Explanation
					g. It seeks agreement or empathy from the listener and increases interaction.
216	F216M	E: "...uh as well you have to work every single song the same as you worked all the other songs and time to sort of (F) the rest follows."	Sort of	Male	Sort of introduces ambiguity or nuance. It makes the statement more flexible and less absolute.
217	F217F	A: "what is the song that surprised you the most that popped off that you were like (F) what the actual fucked?"	Like	Female	Like intensifies emotional expression. It adds vividness and dramatic emphasis to the speaker's reaction.
218	F218M	E: "...and I remember being like (F) 'Oh my god.'...and ended up having it's almost like (F) half a billion streams now but it's such a like (F) it's such a learning curve of just like (F) sometimes you just got to let things sit...now it's like (F) a really important song...but I remember that week being like (F) 'Oh my god.'"	Like	Male	Like functions as a filler and narrative softener. It maintains fluency and emphasizes the speaker's experiential tone.

No	Code	Utterance	DMs	Gender	Explanation
219	F219M	E: "...Uh (F) and the over time it climbed to number two and ended up having it's almost like half a billion streams..."	Uh	Male	Uh provides a brief pause for thought. It helps maintain flow in informal, spontaneous speech.
220	F220M	E: "...um (F) and I closed my set with that now it's like a really important song within my set list..."	Um	Male	Um introduces a pause for cognitive processing. It reflects a natural element of spoken interaction.
221	F221M	E: "...it's just like (F) going when I just saw it go in at 92. I was like (F) 'oh maybe I'm wrong.'"	Like	Male	Like introduces internal thoughts or reactions. It contributes to a casual, expressive tone and helps frame personal experience.
222	F222F	A: "Um (F) let's talk about your tattoos..."	Um	Female	Um is used at the start to signal a topic shift, providing the speaker a brief moment to organize their question.

No	Code	Utterance	DMs	Gender	Explanation
223	F223F	A: "...Do you have any like (F) what do you think of all of your tattoos?..."	Like	Female	Like functions as a softener, making the question sound more casual and approachable.
224	F224M	E: "...I think my left arm is my first five years of my career and my right arm is kind of (F) the next five years...and my back is kind of (F) the most recent one..."	Kind of	Male	The phrase kind of functions as a hedging device, making the speaker's description appear less rigid and more flexible.
225	F225M	E: "...I got my kids footprints like (F) the week that they were born...so my daughter's just done a little bunny rabbit for my leg and you can put like (F) the date of it it's quite nice seeing it."	Like	Male	Like is used to approximate time, making the statement feel more conversational.
226	F226M	E: "...um (F) my legs have actually started being my kids drawing books..."	Um	Male	The filler um provides a brief pause, allowing the speaker to maintain fluency while adding a new detail.

No	Code	Utterance	DMs	Gender	Explanation
227	F227M	E: "...Now she's like (F) she'll draw something and be like (F) 'Get it as a tattoo'..."	Like	Male	The discourse marker like is used to introduce a hypothetical scenario, making the statement feel more conversational.
228	F228M	E: "...but um (F) yeah I think I'm going to get one each for each of them every year."	Um	Male	The filler um is used to provide a brief pause for the speaker to plan their next words.
229	F229F	A: "...cuz I kind of see it as one tattoo it's like (F) one long story yeah beautiful."	Like	Female	Like is used to introduce a metaphor, making the description feel more relatable.
230	F230M	A: "Um (F) okay you and Taylor Swift have been friends for decades. I'm a big Swiftie, what has been your favorite memory together?"	Um	Female	The filler um signals a slight hesitation as the speaker transitions into a new question.
231	F231M	E: "That's a good one, um (F) do you know what I I have this uh I was in these court cases for like two years...so I think that period of	Um	Male	Um is used to maintain fluency as the speaker begins a complex

No	Code	Utterance	DMs	Gender	Explanation
		time um (F) and I, do you know I see her...”			answer.
232	F232M	E: “That’s a good one, um do you know what I I have this uh (F) I was in these court cases for like two years...”	Uh	Male	The filler uh is used as a brief pause, allowing the speaker to plan their thoughts.
233	F233M	E: “...there was one each year and I had to go through all my old devices to give them like (F) you know voice notes and blah blah blah...it was really like (F) nostalgic going through...when I see her I probably see her like (F) four times a year...what I said like (F) instead of catching up the whole time we have like (F) proper sit down six hour catchups and I think that that’s like (F) a really nice way to to do it but I think that period yeah 2013.”	Like	Male	Like is used to approximate duration and maintain a casual tone.
234	F234M	E: “...Well (F), there I mean it a lot longer than two years....”	Well	Male	The discourse marker well is used to slightly correct or clarify the previous statement.
235	F235M	E: “...and I had to go through all my old	You know	Male	You know is used to

No	Code	Utterance	DMs	Gender	Explanation
		devices to give them like you know (F), voice notes and blah blah blah...and I think that the period of time that I was on the Red Tour would have been you know (F), I lived in Nashville ...”			engage the listener, making the explanation more relatable.
236	F236M	E: “...and she lived in Nashville and we used to fly to and from the gigs together and do all sort sort of (F) I don’t know I literally spent almost every single day with her for about 6 months,...”	Sort of	Male	Sort of indicates uncertainty, giving the description a flexible tone.
237	F237F	A: “...Um (F), Okay which of your love songs is your wife’s favorite?”	Um	Female	The filler um is used to smoothly transition to a new question.
238	F238M	E: “Oh uh (F), it’s actually track 13 it’s the last track on this new record...”	Uh	Male	The filler uh provides a brief pause for the speaker to recall or introduce a thought.
239	F239M	E: “...she was obsessed with and she kept being like (F) ‘Is it on their album is it on the album?’ And I I was just like (F) I’d played it to lots of people and it didn’t have the same reaction as as	Like	Male	Like is used as a softener, making the sentence feel more casual and conversational.

No	Code	Utterance	DMs	Gender	Explanation
		everything else...you can name it what you want to name it and like (F) yeah, so that I think is her favorite...”			
240	F240M	E: “...so that I think is her favorite and yeah it just exists because of her basically (F).”	Basically	Male	The adverb basically is used to simplify the speaker’s statement, making it more direct.
241	F241F	A: “...That’s so nice to just be like (F) yeah I told my husband to put it on, so it’s just for me.”	Like	Female	Like is used for emphasis, making the statement sound more expressive.
242	F242M	E: “It came from I spent a bit of time working with um (F) Bono from from YouTube...”	Um	Male	Um is used to maintain fluency while the speaker organizes their thoughts.
243	F243M	E: “...and he gifted uh (F) this song called the you know the sweetest thing...”	Uh	Male	Uh is used to maintain fluency, providing a brief moment for the speaker to think.
244	F244M	E: “...and he gifted uh this song called the, you know (F), the sweetest thing...”	You know	Male	You know is used as a way to connect with

No	Code	Utterance	DMs	Gender	Explanation
					the listener and ensure understanding.
245	F245M	E: "...you can just have this song and like (F) all the proceeds go to like (F), a charity of her choice and stuff..."	Like	Male	The speaker uses like as a discourse marker to express approximation or a casual tone.
246	F246M	E: "...and yeah I think it kind of (F) was born out of that."	Kind of	Male	Kind of softens the certainty of the statement, signaling a slight hesitation or nuance.
247	F247F	A: "...Um (F) you have obviously written so many songs for huge artists..."	Um	Female	Um serves as a hesitation or a pause for the speaker to think about their answer.
248	F248M	E: "...and I do honestly believe that like (F) a song...I think it came at like (F) a pivotal point of their career...and I think same thing for like (F) I don't know Love Yourself with Justin...and it was like	Like	Male	Like is used to provide examples or comparisons in casual speech.

No	Code	Utterance	DMs	Gender	Explanation
		(F) stripped back...it was like (F) Benny's first single..."			
249	F249M	E: "...I think that it goes back to what I was saying of like (F) you have to be able to stand behind it...if you compromise yourself in music to like (F) do a certain thing like reach a certain fan base or like (F) whatever and you can't stand behind it if it if it doesn't work..."	Like	Male	Like is used for emphasis and approximation, reflecting natural, spontaneous speech.
250	F250M	E: "...if it doesn't work then you've kind of (F) failed in your mission..."	Kind of	Male	Kind of expresses a softened or uncertain stance, hedging the speaker's opinion.
251	F251M	E: "Oh my god uh (F) yeah I, do you know what that's a song called 'New Man'..."	Uh	Male	Uh signals hesitation or a brief pause before continuing.
252	F252M	E: "...and um (F) I actually haven't heard those...um (F) it's basically I don't know..."	Um	Male	Um is used to fill a pause while the speaker searches for the right words.
253	F253M	E: "...um it's basically (F) I don't know..."	Basically	Male	Basically introduces a

No	Code	Utterance	DMs	Gender	Explanation
					simplified or essential version of what the speaker is about to explain.
254	F254M	E: "...It was a 27year-old's take on that you know? Like (F) being being the ex-boyfriend..."	Like	Male	Like introduces an example or restates an idea more casually.
255	F255M	E: "...Like being being the ex-boyfriend and sort of (F) I don't know"	Sort of	Male	Sort of indicates uncertainty or a rough approximation of a feeling or idea.
256	F256M	E: "Uh (F) yeah I wrote that with uh (F) Jesse Wear actually..."	Uh	Male	Uh signals the speaker's hesitation or mental processing in real-time.
257	F257M	E: "...we had a lot of fun writing those lyrics cuz it was all just kind of (F) like throwing out stuff that we all thought was a bit like funny."	Kind of	Male	Kind of downplays the formality or rigidity of the songwriting process.
258	F258M	E: "...we had a lot of fun writing those lyrics cuz it was all just kind	Like	Male	Like emphasizes informality

No	Code	Utterance	DMs	Gender	Explanation
		of like (F) throwing out stuff that we all thought was a bit like (F) funny.”			and spontaneity in the creative process.
259	F259M	E: “...but I’m a songwriter like (F) I I always say like (F) and I’ve dated songwriters in the past as well...um you know it’s the good and good and bad and also like (F) writing songs is it is the two extremes it’s the same thing you can’t write a song about a feeling that’s like (F) yeah ‘my day was all right today’ and I’ll kind of write about it either is like (F) ‘I am the most in love that I’ve ever been’ or I am the you know most hurt or blah it’s like (F) two extremes...so you know you can listen to an artist’s songs and be like (F) well they only really they’re either like, they either love...you take the good with the because you’re going like (F) there there will be both sides you will you will get both sides you know?”	Like	Male	Like is used repeatedly to introduce feelings, comparisons, or intensify emotion.

No	Code	Utterance	DMs	Gender	Explanation
260	F260M	E: "...and it's kind of (F) one of those things that I've got to be able to take it as well as um write it...and I'll kind of (F) write about it..."	Kind of	Male	Kind of softens the speaker's claim and emphasizes a reflective or subjective tone.
261	F261M	E: "...I've got to be able to take it as well as um (F) write it and I think that um (F) you know it's the good and good and bad and also like writing songs is it is the two extremes...So um (F) so yeah I've definitely had I wouldn't even say arguments conversations um (F) and I think that because I've been a songwriter since I was 11..."	Um	Male	Um is used multiple times to mark pauses and organize a lengthy, reflective response.
262	F262M	E: "...and I think that um you know (F) it's the good and good and bad and also like writing songs...and I'll kind of write about it either is like I am the most in love that I've ever been or I am the you know (F) most hurt or blah it's like two extremes..."	You know	Male	You know invites listener empathy and reinforces shared understanding.
263	F263M	E: "...so you know you can listen to an artist's songs and be like well (F) they only	Well	Male	Well introduces a reflective or evaluative

No	Code	Utterance	DMs	Gender	Explanation
		really they're either like, they either love someone really much they hate someone but those are the times that you write songs that actually feel something you know?..."			statement with a hint of contrast or explanation.
264	F264F	A: "Would you often back in the day would you just like (F) press upload or were you ever giving people a heads up it was coming."	Like	Female	Like is used to soften the question, making it more casual and less direct.
265	F265M	E: "...I mean obviously there's like (F) breakups of people...I feel like (F) I have a good enough relationship with my exes that yeah."	Like	Male	Like appears as a filler and to indicate a casual approximation of the speaker's feelings.
266	F266F	A: "You could be like (F) 'hey a banger's coming get ready, this one slapped you want to hear it?' They're like (F) 'fuck you.'"	Like	Female	Like is used in quoted speech to introduce a paraphrased or imagined conversation.
267	F267F	A: "You're like (F) 'oh yeah 15year-old me' I've really."	Like	Female	Like introduces a quote or imagined dialogue in a playful or nostalgic tone.

No	Code	Utterance	DMs	Gender	Explanation
268	F268F	A: "I feel like (F) that's what's fun though is that you still will play those type you know what I mean like (F)."	Like	Female	Like emphasizes a continued or habitual action in a casual and expressive way.
269	F269M	E: "...I wrote when I was 15 it's like (F) there it's like (F) a kind of really nice full circle moment..."	Like	Male	Like introduces a metaphor or description, reflecting a reflective tone.
270	F270M	E: "...there it's like a kind of (F) really nice full circle moment..."	Kind of	Male	Kind of downplays the absolute nature of the description, adding subjectivity.
271	F271F	A: "Okay, um (F) 'AzyZam' 'I want to get lost in your ocean and drown' this obviously is a lyric from your new single..."	Um	Female	Um marks the beginning of a question, allowing the speaker to think while maintaining turn-taking.
272	F272M	E: "...I loved rap battles so I would there was I would be watching like (F)	Like	Male	Like functions as a discourse marker that

No	Code	Utterance	DMs	Gender	Explanation
		online...at gigs from the age of 15 as well everyone's just like (F) 'oh that song'...cuz you're singing it and like (F), this is so different to how I am now even like (F) I have lines I'm like (F) I spit fast...and I never went to Brit school and like (F) I'm singing...now on stage like (F) yeah I just don't know if I believe this anymore you know."			introduces paraphrased speech or thought. It softens the tone and makes the narrative feel more casual and relatable. It also helps maintain conversational flow during reflection.
273	F273M	E: "...and it was all about uh (F) metaphors and similes and just saying clever shit line after line and punchlines and stuff..."	Uh	Male	Uh is a filled pause that signals hesitation or a brief moment for cognitive processing. It allows the speaker to hold the conversational floor while formulating thoughts.
274	F274M	E: "...at gigs from the age of 15 as well everyone's just like 'oh that song' that it just kind of (F) stayed in..."	Kind of	Male	Kind of expresses approximation or softens assertions. It signals that the speaker is not making a

No	Code	Utterance	DMs	Gender	Explanation
					definitive claim, helping reduce the intensity of the statement.
275	F275M	E: “Um (F) I think with that song it was uh it kind of just all felt really really fun and immersive...Um (F) I don’t know it sounded good sometimes...”	Um	Male	Um serves as a hesitation marker, giving the speaker time to organize their thoughts. It also maintains conversational control and signals to listeners that the speaker is not finished.
276	F276M	E: “Um I think with that song it was uh (F) it kind of just all felt really really fun and immersive...”	Uh	Male	Uh functions as a filler that marks hesitation and thinking. It helps the speaker manage pauses naturally without losing turn in conversation.
277	F277M	E: “Um I think with that song it was uh it kind of (F) just all felt really really fun and	Kind of	Male	Kind of mitigates the force of a statement

No	Code	Utterance	DMs	Gender	Explanation
		immersive...”			and introduces subjectivity. It makes the assertion less direct, often appealing to shared understanding.
278	F278M	E: “...I think that’s where the ocean thing came from is just like (F) immersing yourself in the night that line definitely had some people in my circle being like (F) ‘do you really need to say drown?’...”	Like	Male	Like introduces reported speech and thought. It adds vividness to the anecdote and enhances listener engagement by simulating real-time recall.
279	F279M	E: “Azizam is uh (F) far and it means uh (F) my dear or my love...”	Uh	Male	Uh signals minor hesitation, allowing for speech planning. It helps maintain fluency during potentially unfamiliar or foreign-language content.

No	Code	Utterance	DMs	Gender	Explanation
280	F280M	E: “Azizam is uh far and it means uh my dear or my love um (F) the guy that I made the tune...”	Um	Male	Um marks hesitation and gives the speaker time to think. It also signals informal and spontaneous speech, especially in personal storytelling.
281	F281M	E: “...were literally in the studio we were just trying different things and he was like (F) ‘Would you ever do something Persian influenced?’...We’ve got like (F) footage of the moment where he’s like (F) I’m like (F) ‘What’s like my love in Farsy?’ And he’s like (F) ‘Oh Azizam.’ And I was like (F) ‘That’s a fucking cool word.’ And you kind of like it it really like (F) it’s a it’s a really fun song.”	Like	Male	Like is used repetitively to create a narrative rhythm and introduce direct speech or internal thought. It also builds relatability and mirrors informal spoken English.
282	F282M	E: “...and he just sort of (F) led me on this journey...”	Sort of	Male	Sort of downplays the certainty or clarity of the action. It creates a soft, non-assertive tone, allowing room for

No	Code	Utterance	DMs	Gender	Explanation
					listener interpretation .
283	F283M	E: "...And you kind of (F) like it it really like it's a it's a really fun song."	Kind of	Male	Kind of qualifies the speaker's opinion, suggesting nuance or emotional uncertainty. It helps make the expression more tentative and humble.
284	F284F	A: "...but I like hear it the way that you sing it of like (F), well I'm not even going to fucking try but like (F) how you kind of leave like a pause where you like a zum yeah..."	Like	Female	Like is used repeatedly to describe perceived actions or imagined speech. It adds immediacy and a sense of vivid retelling, often common in casual storytelling.
285	F285F	A: "...well (F) I'm not even going to fucking try..."	Well	Female	Well is a discourse marker used to transition or preface a response. It introduces the speaker's

No	Code	Utterance	DMs	Gender	Explanation
					viewpoint with a softening effect, managing tone and expectations.
286	F286F	A: "...but like how you kind of (F) leave like a pause where you like a zum yeah..."	Kind of	Female	Kind of adds vagueness to the description, suggesting approximation or emotional subtlety. It creates a conversational and non-confrontational tone.
287	F287F	A: "...Okay um (F) moving on that was embarrassing."	Um	Female	Um delays the start of a new conversational segment. It signals slight embarrassment or self-awareness, allowing the speaker to ease into a topic shift.
288	F288F	A: "...Um (F), okay can we talk about your wife though?..."	Um	Female	Um again signals hesitation before introducing a new, potentially

No	Code	Utterance	DMs	Gender	Explanation
					sensitive topic. It allows a smoother, less abrupt transition in discourse.
289	F289M	E: “Uh (F) I started employing like my best mate on tour...so there’s only so much uh (F) bonding you can do...and then we were in uh (F) New York...and I had had uh (F) you know moments with Cherry when when we were younger...”	Uh	Male	Uh marks slight hesitation and serves as a planning marker before emotionally reflective content. It gives time for cognitive preparation.
290	F290M	E: “...um (F) so I kind of went I went through um (F) periods of time on tour...and I had had uh you know moments with Cherry when when we were younger um (F) and I guess like we just kind of reconnected...”	Um	Male	Um indicates informal narration and introspection . It also marks topic elaboration and adds a layer of authenticity to emotional recall.
291	F291M	E: “...um so I kind of (F) went I went through um periods of time on tour...and I guess like we just kind of (F) reconnected...I’d kind of (F) just got out of a relationship...”	Kind of	Male	Kind of expresses emotional ambiguity and tentative action. It also makes the reflection feel more

No	Code	Utterance	DMs	Gender	Explanation
					honest and less rigid.
292	F292M	E: "...I went through um periods of time on tour like (F) I'm a solo artist and I don't have a band and I'm very much like (F) I would just tour on my obviously like (F) I have a crew but my crew were like 50-year-old...and she was she just left university she now like (F) works in tour management...and I guess like (F) we just kind of reconnected...I was sort of like (F) unless I do this it I will always regret it..."	Like	Male	Like is used to simulate direct thought or description. It reduces assertiveness and emphasizes subjectivity, fitting for personal storytelling.
293	F293M	E: "...and I had had uh you know (F) moments with Cherry when when we were younger..."	You know	Male	You know assumes shared knowledge and seeks listener agreement or understanding. It reinforces rapport and connection.
294	F294M	E: "...I was sort of (F) like unless I do this it I will always regret it, so I just sort of (F) jumped in and yeah best decision I think I've made."	Sort of	Male	Sort of reduces commitment to the stated action or feeling. It creates conversation

No	Code	Utterance	DMs	Gender	Explanation
					al humility and conveys the complexity of decision-making.
295	F295M	E: "...I think just um (F) I mean even just not being a fucking maniac with drink and drugs or smoking...I exercise now never exercised before um (F) I get up in the morning...and um (F) just in the way that I'm home more and my work schedule is based around them rather than based around me."	Um	Male	Um occurs before transitions and as part of a reflective monologue. It signals that the speaker is managing thoughts and structuring long explanations.
296	F296M	E: "...like (F) I'm it's really has changed dramatically..."	Like	Male	Like introduces a subjective evaluation or emotional reaction. It emphasizes relatability and tone softening in reflecting personal growth.
297	F297M	A: "That's incredible do you sing to them like (F), do they understand?"	Like	Female	Like is used in a question to make it more casual and friendly. It functions as a pragmatic

No	Code	Utterance	DMs	Gender	Explanation
					softener and enhances intimacy.
298	F298M	E: “Of course yeah of course it’s usually Moana like (F) it’s usually just me singing Moana yeah they like (F), I have a song on the album called Sapphire...”	Like	Male	Like is used to introduce examples or recurring behaviors. It also marks informal storytelling and helps create imagery.
299	F299M	A: “Oh absolutely. Do you just like (F) walk around the house and sing that to them?”	Like	Male	Like adds a casual and personal touch to the question. It lowers formality and aligns with a friendly interviewing tone.
300	F300M	E: “...I wasn’t like (F) straight away enamored with the songs and now those songs are my favorite songs too.”	Like	Male	Like softens the emotional tone of the admission and enhances relatability. It indicates a shift in perception or emotional engagement.
301	F301M	E: “Yep, I have a uh (F) my my idea was because the album is so broad...”	Uh	Male	Uh delays speech and helps the speaker

No	Code	Utterance	DMs	Gender	Explanation
					maintain the conversational floor. It precedes complex or abstract ideas.
302	F302M	E: "...I didn't want to just be like (F) here's the single here's the album, so they're kind of there's music coming every sort of like (F) 2 3 weeks...we've shot all these videos and I I I'm less about like (F) single moments and more about...rather than what I've done before is just like (F) here's my first single here's the album and yeah."	Like	Male	Like introduces examples and maintains the rhythm of informal speech. It also adds a subjective framing to the statement.
303	F303M	E: "...so they're kind of (F) there's music coming every sort of like 2 3 weeks, so there's Azizam now..."	Kind of	Male	Kind of weakens the assertion and signals flexibility in describing plans or timelines. It maintains conversational humility.
304	F304F	E: "...so they're kind of there's music coming every sort of (F) like 2 3 weeks, so there's Azizam now...I want people to sort of (F)	Sort of	Male	Sort of reduces certainty and adds nuance to emotional or

No	Code	Utterance	DMs	Gender	Explanation
		feel the breadth of the record...”			experiential descriptions. It softens the speaker’s stance and opens space for interpretation .
305	F305M	E: “...Um (F) but it’s more about just putting them out and letting people hear some of the record before it’s out um (F) rather than what I’ve done before is just like here’s my first single here’s the album and yeah.”	Um	Male	Um is a filler used before a contrast or elaboration. It facilitates the transition between ideas in spoken discourse.
306	F306M	E: “Uh (F) yeah it’s definitely different I think I’ve been more explorative with this with this album...”	Uh	Male	Uh delays speech while the speaker processes ideas. It contributes to a more reflective and careful tone.
307	F307M	E: “...I’ve kind of (F) had a an attitude of why the fuck not like...I released two albums that are kind of (F) well one one was the sort of main album...”	Kind of	Male	Kind of reflects a laid-back or exploratory attitude. It marks informality and emotional ambiguity, reinforcing a relaxed

No	Code	Utterance	DMs	Gender	Explanation
					conversational tone.
308	F308M	E: "...I've kind of had a an attitude of why the fuck not like (F) and not really felt like (F) I have to be in a box of being a singer songwriter of like (F) I have to do this... they were both very like (F) very depressing about quite hard-hitting subjects very muted...but I feel like (F) coming out...the whole record just has to feel like (F) fun and exciting."	Like	Male	Like is repeated to build emphasis and convey emotion. It adds texture to the storytelling and signals an informal, expressive mode of speech.
309	F309M	E: "...I made a song like Azizam with um (F) Ilia who's Persian and that's in that world and um (F) Old Phone...Um (F) I I still think they're beautiful records..."	Um	Male	Um appears before elaboration or example-giving. It allows a moment for thought and signals a shift in topic or idea.
310	F310M	E: "...I released two albums that are kind of well (F) one one was the sort of main album..."	Well	Male	Well introduces elaboration and reflects speaker self-awareness. It frames the narrative in a reflective or explanatory tone.

No	Code	Utterance	DMs	Gender	Explanation
311	F311M	E: "...one was the sort of (F) main album and one sort of (F) came off the back of it..."	Sort of	Male	Sort of indicates approximation and reduces definitiveness. It allows the speaker to express fluidity in experience or categorization.
312	F312M	E: "...Um I I still think they're beautiful records but feel like coming out of the that of having you know (F) going through grief and all of that..."	You know	Male	You know invites shared understanding or empathy. It also serves as a connective device in emotionally rich narratives.
313	F313M	E: "...um (F) and sometimes it will be a song that you you keep..."	Um	Male	Um maintains fluency in reflective storytelling. It appears as the speaker considers how to express nuanced or emotional ideas.
314	F314M	E: "...and I think if you do that year in year out	Like	Male	Like introduces a

No	Code	Utterance	DMs	Gender	Explanation
		you're left at the end of the year with like (F) 10 11 songs that are really great and then you can actually start forming an album."			hypothetical or generalized example. It reflects internal thought and informal speech, aiding listener connection.
315	F315M	A: "...but they're projects in your brain of like (F) this one was like (F) more intense, so now this needs to feel more fun and like (F) I can feel that energy from you. Um (F) okay Ed last question, what do you want your legacy in music to be?"	Like	Female	Like emphasizes feeling and attitude. It adds emotional shading and informality to the speaker's reflective statement.
316	F316F	A: "...Um (F) okay Ed last question, what do you want your legacy in music to be?"	Um	Female	Um prefaces a major topic shift. It gives the speaker time to prepare and reduces abruptness in introducing sensitive questions.
317	F317M	E: "I would love uh (F) for it to seem possible to any kid out there that just wants to pick up an acoustic guitar..."	Uh	Male	Uh delays the sentence while the speaker organizes thoughts. It

No	Code	Utterance	DMs	Gender	Explanation
					contributes to a natural tone and indicates cognitive planning.
318	F318M	E: "...Rather than feel like (F) it's an impossible thing..."	Like	Male	Like softens the claim and expresses a subjective view. It frames the thought with humility and conversational intimacy.
319	F319M	E: "...Um (F), cuz it's really not it's really not, I think that it's I couldn't sing when there's footage of me online where have you seen it?"	Um	Male	Um delays further elaboration, indicating a transition from serious to light-hearted commentary. It adds an informal tone.
320	F320M	E: "Where I can't sing um (F) I mean we could play, We could play it now."	Um	Male	Um continues the reflective tone. It precedes an offer and helps maintain narrative cohesion.
321	F321M	E: "It's bad, but then I like (F) practiced and became. You can	Like	Male	Like expresses emotional

No	Code	Utterance	DMs	Gender	Explanation
		actually (F) just find the the song online...”			development and transformation. It adds a subjective and vivid tone to the speaker’s personal growth story.
322	F322M	E: “...You can actually (F) just find the the song online yeah someone leaked all my old Eps...”	Actually	Male	Actually emphasizes the truth or reality of the statement. It signals clarification or correction and can add a slightly assertive but still casual tone.
323	F323F	E: “Yeah but it’s not like (F) it’s not professional standard...but I’m saying like (F) I didn’t know I didn’t know how to sing in tune...because I think that that’s like (F) music’s music is a thing...If they start music in any form in in poetry or singing or instruments or even like (F) work in the studio or whatever it gives you so much like (F) worth and confidence in	Like	Male	Like introduces elaboration and personal reflection. It softens assertions and creates a conversational, informal tone that invites listener engagement.

No	Code	Utterance	DMs	Gender	Explanation
		yourself as a human being...in school there's so much like (F) importance put on you must be good at this subject...I felt like (F) I was stupid...and talk to people I'm like (F) you only need one thing that you're good at and then..."			
324	F324M	E: "...Um (F) but I'm saying like I didn't know I didn't know how to sing in tune..."	Um	Male	Um marks hesitation, allowing time for the speaker to organize thoughts. It signals informal, spontaneous speech.
325	F325M	E: "...it's also for uh (F) kids that aren't good at other things who don't have a lot of self-worth or self-confidence..."	Uh	Male	Uh functions as a hesitation marker, providing a brief pause for cognitive processing during speech.
326	F326M	A: "I think that is so beautiful and I appreciate you bringing up the concept of like (F) 'kids looking at celebrities and musicians and actors and anyone in the arts' like (F) it seems like	Like	Female	Like is used repeatedly to highlight key ideas and emotions. It adds emphasis and makes the speech more

No	Code	Utterance	DMs	Gender	Explanation
		(F) this far away concept and you have made it feel like (F) achievable in a way that can be actually like (F) everyday motivating for a person being like (F) I'm one step away from my gorgeous cover going on YouTube..."			relatable and motivating.
327	F327M	A: "...and you have made it feel like achievable in a way that can be actually (F) like everyday motivating for a person..."	Actually	Female	Actually reinforces the reality or significance of the statement. It adds credibility and highlights the speaker's conviction.
328	F328M	E: "...it's not like I was on stage at Wembley Stadium being like (F) I'm learning a lot from this...even on social media about like (F) succeeding and showing you're doing well and like (F) not being in but like (F) the embarrassment of something failing or flopping...it's all about like (F) learning from failures...it's about like (F) picking yourself up after the failures and trying again rather than giving up...and even at	Like	Male	Like is used to describe personal experiences and emotional ups and downs. It creates a narrative flow and reduces formality.

No	Code	Utterance	DMs	Gender	Explanation
		the points where you fail like (F) I've done really terrible shows...it was like (F) I think like (F) 60 quid to get down there on a train...and I was like (F) you know what if I sell seven CDs I've made my money back...and in that moment like (F) 18 19 I was like (F) why am I doing this like (F) all my friends have just gone to university some of them have gone out to get jobs they're actually like (F) on their path and I feel like (F) I'm not uh achieving anything...you must have just been like (F) this is going to work.”			
329	F329M	E: “...and I think that what that shows is uh (F) actually failing at something is good...that when you have that thing that you love uh (F) that you want to do don't give yourself a plan B...uh (F) um CDs and I was like you know what if I sell seven CDs...and I feel like I'm not uh (F) achieving anything...”	Uh	Male	Uh signals hesitation and thought processing, marking moments where the speaker reflects on challenges and persistence.
330	F330M	E: “...when actually (F) all of those	Actually	Male	Actually points to a

No	Code	Utterance	DMs	Gender	Explanation
		thing...they're actually (F) like on their path..."			factual or surprising truth, used to reframe perceptions positively.
331	F331M	E: "...and that is a really important um (F) stepping stone and everyone has written songs...where it was like I think like 60 quid to get down there on a train but I had a rucksack full of back uh, um (F) CDs..."	Um	Male	Um is a filler that marks hesitation and helps maintain conversational flow during storytelling.
332	F332M	E: "...um CDs and I was like you know (F) what if I sell seven CDs I've made my money back..."	You know	Male	You know assumes shared knowledge or understanding with the listener, reinforcing connection.
333	F333M	A: "I I would sit here with you and geek out over movie cuz I'm a movie girl too like (F) I'm full movies."	Like	Female	Like is used to express enthusiasm and shared interest, softening statements and building rapport.
334	F334F	E: "...so then I went back and did like (F) Tangerine in the Florida Project and but Florida Project like (F) I haven't cried like (F)	Like	Male	Like introduces examples and emotions, making the

No	Code	Utterance	DMs	Gender	Explanation
		that at a movie for just at the end with the little girl.”			narrative vivid and informal.
335	F335F	A: “He’s so fucking talented. Um (F) thank you for taking the time i know you’re running on like 2 hours of sleep and you were fucking great, so thank you.”	Um	Female	Um marks hesitation, indicating polite or thoughtful speech, especially in compliments or gratitude.
336	F336M	A: “I, Well (F) I yes and I relate a lot to that of not having a plan B...”	Well	Female	Well prefaces agreement or acknowledgment, softening the speaker’s stance and managing turn-taking.
337	F337M	A: “...and then people whether, it was like (F) making fun of you for it or you feeling like (F) ‘why am I not doing a traditional’ like (F) I remember being...and all the girls were taking courses that were like finance and all that and I was like (F) in the film school and everyone was like (F) ‘where is that going to get you’ and a lot of times I was like (F) I don’t know...”	Like	Female	Like indicates uncertainty or reflection on social expectations, softening the critique and making it conversational.
338	F338M	A: “...like I remember being um (F) in	Um	Female	Um marks hesitation,

No	Code	Utterance	DMs	Gender	Explanation
		college...”			signaling tentative or careful expression of ideas.
339	F339M	A: “...but those feelings it, it, you know (F), in you what you actually love...”	You know	Female	You know invites listener empathy or shared understanding, adding intimacy to the statement.
340	F340M	E: “...it’s like (F), it’s it’s so easy for other people to like (F) make fun of someone...I actually think it comes from like (F) an internal thing...and it’s it’s like (F) almost a taking the piss out of you...’why the fuck would you dream about being successful?’ like (F) just do do your plan B, I think it’s like (F) almost a scary thing sometimes...until it started like (F) catching steam that suddenly people were like (F), I’m not saying like (F), all my mates...I had my one of my best friends who literally like (F) you know he’s godfather of one of my kids...when I was a	Like	Male	Like introduces reported speech or internal thoughts. It helps convey informal storytelling and emotional nuance.

No	Code	Utterance	DMs	Gender	Explanation
		teenager rung me up pretending to be Zan Lo and was like (F), Zan Lo worked on Radio One at the time and had this thing called Hottest Record in the world where he would like (F) debut a new record of an unsigned artist...they were all laughing down the phone and I was like (F) you know stuff like that.”			
341	F341F	E: “...and I I actually (F) think it comes from like an internal thing...It’s actually (F) cuz in their own head they can’t do it...”	Actually	Male	Actually emphasizes the truth of internal feelings, providing an explanatory or corrective tone.
342	F342M	E: “and they haven’t got the thing that goes you know (F) fuck it...my mates who are now my best friends and have, you know (F) have been since since school...who literally like you know (F) he’s godfather of one of my kids...And then all of you know (F) he had all of my other mates on the phone...and I was like you know (F) stuff like that.”	You know	Male	You know seeks listener alignment and connection, emphasizing shared history or understanding.

No	Code	Utterance	DMs	Gender	Explanation
343	F343F	A: "...I'm like (F) these little fuckers never came to my shows in the beginning fuck you."	Like	Female	Like is used to express frustration humorously and personally, adding an informal, relatable tone.
344	F344F	A: "...I can imagine there's so many people watching this right now that are either like (F) going to quit the job cuz...and they're like (F) 'Okay I'm just going to like not pursue it anymore and I'll just go do what like my parents had wanted me to do.' Or they're someone that is like (F) doing something in this moment that people are making fun of them for or they feel let down and they feel like (F) there's no way to actually get to what they want."	Like	Female	Like introduces hypothetical or potential situations. It softens the statement and invites listener reflection.
345	F345F	E: "...but I'd say if you're in a job that you don't love like (F) try and find something that you love you know."	Like	Male	Like is used to encourage and offer advice, creating a conversational and empathetic tone.

No	Code	Utterance	DMs	Gender	Explanation
346	F346F	A: "...Um (F), Ed this has been so fun I wish I could talk to you..."	Um	Female	Um signals hesitation, marking the end of the conversation and expressing regret informally.
347	F347F	A: "...I feel like (F), we could do one an entire podcast on just movies in general."	Like	Female	Like softens suggestions and invites agreement, maintaining an informal, friendly atmosphere.

4. TURN TAKERS

No	Code	Utterance	DMs	Gender	Explanation
1	TT1M	E: "So (TT), um yeah I was up, I was up at about 6:30 this morning."	So	Male	So signals the start of a new turn and introduces elaboration, guiding the listener into the speaker's narrative.
2	TT2F	A: "And (TT) what time did you go to bed?"	And	Female	And connects smoothly to the prior turn, encouraging continuity and maintaining the flow of

No	Code	Utterance	DMs	Gender	Explanation
					conversation.
3	TT3F	A: “Oh wow, so (TT) you could get like, do you get a little like loopy, like are you going to get like weird funny or are you going to like fall asleep on?”	So	Female	So introduces a speculative follow-up, drawing logical links and guiding the conversation forward.
4	TT4F	A: “And (TT) was that where you were like running on top of the bar singing?”	And	Female	And sustains the topic by showing interest and engagement, allowing the speaker to take the floor seamlessly.
5	TT5F	A: “Okay (TT).”	Okay	Female	Okay acknowledges the previous statement and cues a potential shift or continuation, managing turn flow.
6	TT6F	A: “Okay (TT), you living in Nashville at that time or anytime have you ever considered doing a country album?”	Okay	Female	Okay transitions into a new topic while maintaining interactional coherence and speaker control.

No	Code	Utterance	DMs	Gender	Explanation
7	TT7F	A: "So (TT) maybe you'll do it like you're later."	So	Female	So projects a possible outcome, guiding inference and helping the speaker extend the discussion.
8	TT8F	A: "And (TT) also like you saying like and I come out and I'm singing like 18 like everyone just starts sobbing in the audience and is like getting in their feels and then..."	And	Female	And adds to the narrative, holding the conversational floor and enhancing storytelling flow.
9	TT9M	E: "Right (TT) yeah I have this in restaurants where I say "water" and they're like "what? What?" Oh water, water."	Right	Male	Right affirms understanding and shifts into a related anecdote, reinforcing conversational connection.
10	TT10M	E: "Right (TT), yeah, yeah."	Right	Male	Right confirms alignment and maintains the speaker's role, keeping the interaction cooperative.
11	TT11F	A: "Okay (TT), so, you're into your balsamic vinegarette?"	Okay	Female	Okay acknowledges the previous idea

No	Code	Utterance	DMs	Gender	Explanation
					and smoothly transitions into a playful or curious follow-up.
12	TT12F	A: “So (TT), you would rather someone be like “fucked” Ed Sheeran rather than be like “he’s all right.”	So	Female	So introduces a consequence-based comment, building coherence and inviting discussion.
13	TT13M	E: “And (TT) actually leather trousers you could reuse them on both cuz you being a being a cowboy you got to have some leather there you know.”	And	Male	And continues the narrative, allowing the speaker to elaborate and retain the floor.
14	TT14M	E: “Yes, yeah, cuz (TT) I dressed up as Edward Scissor Hands for, um I did a Christmas I do a Christmas party every year with my best friends I dressed up as Edward Scissor Hands so I was like full leather.”	Cuz (because)	Male	Cuz explains prior behavior, linking actions to reasons and maintaining narrative cohesion.
15	TT15M	E: “Cuz (TT) I collect um movie props too so I’ve got like all of that there.”	Cuz (because)	Male	Cuz adds justification, helping the speaker expand on personal interests fluidly.

No	Code	Utterance	DMs	Gender	Explanation
16	TT16M	E: “Uh, yeah, cuz (TT) the auction’s coming up, I’m trying to get the George Clooney Batman costume cuz everyone doesn’t like the Batman and Robin film, but that was my first Batman film that I saw...”	Cuz (because)	Male	Cuz repeatedly introduces reasons, structuring an extended explanation and managing turn control.
17	TT17F	A: “Wait, so (TT) are you going to these auctions?”	So	Female	So signals a forthcoming question, marking the shift and encouraging clarification.
18	TT18M	E: “Yeah, but (TT) I spend a lot of time in hotel rooms my main my main hobby outside of music is movies...”	But	Male	But introduces contrast, redirecting expectations and managing topic progression.
19	TT19F	A: “Okay (TT), I’m gonna watch it.”	Okay	Female	Okay acknowledges prior input and transitions into a personal decision, subtly shifting direction.
20	TT20F	A: “Oh cuz (TT) you want to make sure you get it?”	Cuz (because)	Female	Cuz introduces a justification-seeking

No	Code	Utterance	DMs	Gender	Explanation
					question, guiding the conversation deeper into intent.
21	TT21M	E: “Yeah yeah but (TT) I think if you’re throwing a rager it should be like five people I think that’s like or like 12 five to 12 people is a really good night...”	But	Male	But introduces a contrasting opinion, signaling a subtle shift while keeping the speaker engaged.
22	TT22F	A: “Okay (TT), I thought you were saying not every week we’re doing Christmas or are you?”	Okay	Female	Okay reorients the conversation, inviting confirmation and clarifying understanding.
23	TT23M	E: “But (TT) I I let other people enjoy like my security guy got married in my chapel and that was like really lovely really really lovely, so the chapel is like it’s there.”	But	Male	But signals contrast and adds a new perspective, managing narrative shifts smoothly.
24	TT24M	E: “So (TT) I sent him a T-Rex cuz we were sort of joking about it and he was just like “Yeah yeah send me one whenever I live here”...”	So	Male	So connects actions causally, maintaining flow and guiding the listener through the story.

No	Code	Utterance	DMs	Gender	Explanation
25	TT25F	A: “Oh yeah for sure (TT) for sure (TT) so casual everyone’s done that right?”	For sure	Female	For sure emphasizes agreement and builds rapport, encouraging smooth turn exchange.
26	TT26M	E: “So (TT), I get I I get in and I’ll put on a movie and actually that sort of does the job cuz you kind of relax into the movie and then by the end of it, you can just go to sleep rather than being... “	So	Male	So introduces explanation and elaboration, helping the speaker maintain control of the turn.
27	TT27M	E: “And (TT) honestly Cherry is the biggest grounding force like anytime that anything is a little bit like a little bit too Hollywood she’s like bro it’s and it’s really and especially because I grew up with her...”	And	Male	And adds supporting detail, allowing continuation without interruption.
28	TT28F	A: “Okay (TT).”	Okay	Female	Okay serves as a minimal acknowledgment, showing listening and readiness to proceed.
29	TT29F	A: “Yes, but (TT) like so long ago.”	But	Female	But offers a qualifier, refining or correcting previous

No	Code	Utterance	DMs	Gender	Explanation
					statements to keep relevance.
30	TT30F	A: “But (TT) no one knows it’s you. What’s your username? “	But	Female	But marks contrast and sets up a new query, facilitating topic shift.
31	TT31F	A: “Cuz (TT) as a movie go you’re like “Oh my god like they’re basing something on me.” But then that character is like...”	Cuz (because)	Female	Cuz introduces reason or explanation, ensuring coherence in the speaker’s emotional response.
32	TT32M	E: “No, cuz (TT) I think that they all have their own space...”	Cuz (because)	Male	Cuz provides justification, linking ideas to support the speaker’s point.
33	TT33M	E: “No, honestly, no, and (TT) I think that it goes back to what I was saying of like you have to be able to stand behind it I think if you if you compromise yourself in music to like do a certain thing like reach a certain fan base or like whatever...”	And	Male	And connects ideas, allowing the speaker to develop their argument fluidly.
34	TT34M	E: “Okay (TT)”	Okay	Male	Okay signals acknowledgment and readiness to move

No	Code	Utterance	DMs	Gender	Explanation
					forward.
35	TT35F	A: "I'm going to give you a lyric and you're going to tell me the meaning behind it or any story. Okay (TT), 'he's got his eyebrows plucked and his assholes bleached' what are you referring to Ed?"	Okay	Female	Okay confirms understanding and cues a new segment or topic.
36	TT36M	E: "Of course yeah of course, but (TT) I'm a songwriter like I I always say like and I've dated songwriters in in the past as well..."	But	Male	But signals a contrast or additional perspective, helping maintain narrative complexity.
37	TT37F	A: "And (TT) what does Azizam mean."	And	Female	And connects to the prior turn, smoothly continuing the flow of conversation.
38	TT38M	E: "And (TT) they've got the, we went to go and see Mufasa and they love the brother song."	And	Male	And adds further information, allowing extended elaboration.
39	TT39F	A: "No, but (TT) now I'm going to Google it."	But	Female	But introduces contrast or correction, subtly shifting the topic.

No	Code	Utterance	DMs	Gender	Explanation
40	TT40M	E: “Yeah but (TT) it’s not like it’s not professional standard is it oh no that’s what I’m We can turn it off now...”	But	Male	But signals a negative contrast, helping the speaker navigate disagreement or clarification.
41	TT41M	E: “And (TT), but then not being embarrassed about that phase of your life because another thing that I found in my career is I’ve learned everything from my failures and nothing from my success...”	And	Male	And supports extended explanation, connecting ideas to build the narrative.
42	TT42F	A: “I, well, I, yes, and (TT) I relate a lot to that of not having a plan B...”	And	Female	And shows agreement and adds personal input, encouraging cooperative turn-taking.
43	TT43M	E: “Totally yeah, and (TT) I think you kind of I’ve sort of like slipped into that as well...one Direction were massive...”	And	Male	<i>And</i> functions as a turn-taker by maintaining the flow of conversation and linking the speaker’s agreement to further elaboration.

5. TOPIC SWITCHERS

No	Code	Utterance	DMs	Gender	Explanation
1	TS1F	A: “Um, okay (TS), the Super Bowl.”	Okay	Female	Okay signals a new topic clearly, marking a smooth shift and preparing the listener for a change in subject.
2	TS2M	E: “They just go and get a beer. This is so comfy here by the way (TS).”	By the way	Male	By the way introduces a new or side topic, gently shifting focus while maintaining conversational flow.
3	TS3F	A: “Um, okay (TS), the best American fast food chain in your opinion.”	Okay	Female	Okay announces the start of a different subject, helping to guide the listener through the topic transition.
4	TS4M	E: “And (TS), I think this about Burger King as well cuz I’ve never really been keen on Burger King’s burgers but their fries are always good.”	And	Male	And links to a related but distinct point, signaling a soft topic change within the

No	Code	Utterance	DMs	Gender	Explanation
					broader discussion.
5	TS5M	E: “Um, but (TS), yeah KFC KFC fries. Um bucket I actually made both kids the night before we stayed at my manager’s house and both my children the night before we had a big family bucket that was like our initiate big family bucket and a bottle of Dominus, you know? Dominus uh red wine from Nappa.”	But	Male	But introduces a contrast and redirects the discussion to a different narrative, creating a clear topical pivot.
6	TS6F	A: “Okay (TS), how do we feel about Disneyland?”	Okay	Female	Okay marks the shift from the previous discussion to a new subject, helping frame the topical boundary.
7	TS7F	A: “Okay (TS), um can we talk about your home in England you built a pub in your garden explain how why what was the inspiration.”	Okay	Female	Okay cues a change in the conversational agenda, signaling that the speaker is moving into a new subject area.
8	TS8F	A: “Now I got to watch it no spoilers. Um, so (TS) we’re going for the Batman costume.”	So	Female	So initiates a new focus, often toward consequence

No	Code	Utterance	DMs	Gender	Explanation
					or plan, smoothly guiding the conversation to the next step.
9	TS9F	A: "...Okay (TS) wait would your username would we be able to find you what is it like Ed Sheeran."	Okay	Female	Okay pauses the previous line of thought and redirects attention toward a focused, new question.
10	TS10F	A: "Um okay (TS) you and Taylor Swift have been friends for decades...?"	Okay	Female	Okay softens the transition while setting up a new inquiry, maintaining flow and clarity.
11	TS11F	A: "...Um Okay (TS) which of your love songs is your wife's favorite?"	Okay	Female	Okay indicates the end of one idea and the beginning of another, helping to smoothly navigate the discourse.
12	TS12F	A: "Okay (TS), let's break down some of your lyrics."	Okay	Female	Okay introduces a more structured part of the dialogue, signaling a move toward

No	Code	Utterance	DMs	Gender	Explanation
					deeper analysis.
13	TS13F	A: “Okay (TS), “they say I’m up and coming like I’m fucking in an elevator.”	Okay	Female	Okay shifts attention to a direct quotation or example, preparing the listener for a new focus.
14	TS14F	A: “Okay (TS) um “AzyZam I want to get lost in your ocean and drown” this obviously is a lyric from your new single. What are you talking about Ed [Laughter]?”	Okay	Female	Okay marks a topical transition, helping frame the upcoming commentary on a new song lyric.
15	TS15F	A: “...Okay (TS) um moving on that was embarrassing.”	Okay	Female	Okay provides a soft reset after an awkward moment, preparing to introduce a new topic.
16	TS16F	A: “...Um, okay (TS) can we talk about your wife though?...”	Okay	Female	Okay leads the conversation into a personal question, gently guiding the listener into a new subject area.
17	TS17M	E: “...by the way (TS) top fucking tier Disney	By the way	Male	By the way introduces a

No	Code	Utterance	DMs	Gender	Explanation
		music top tier.”			spontaneous remark related to the ongoing discussion, shifting focus fluidly.
18	TS18F	A: “...Um, okay (TS) Ed last question, what do you want your legacy in music to be?”	Okay	Female	Okay signals the final topic shift, marking a wrap-up question and helping bring the conversation to a close.

6. INFORMATION INDICATORS

No	Code	Utterance	DMs	Gender	Explanation
1	II1M	E: “...like I’m an early riser and an early bedtime, but (II) I have two very young girls at home, so, like I’m up at 5:30 every morning.”	But	Male	But signals a contrast between personal preference (early riser) and actual reason (young kids), marking a shift in the informational flow.
2	II2M	E: “...but I have two very young girls at home, so (II), like I’m up at 5:30 every morning.”	So	Male	So introduces the reason for waking early, linking cause and

No	Code	Utterance	DMs	Gender	Explanation
					effect clearly.
3	II3M	E: "...we've been in India, China, and then just did, and then UK for a bit, and then now in America, so (II), I'm my my body is all over the shop at the moment."	So	Male	So summarizes the physical effect of travel, helping explain the speaker's current state.
4	II4F	A: "That is one of my favorite places ever I went to college there, so (II) Boston to me is like..."	So	Female	So introduces personal relevance, connecting Boston to the speaker's emotional experience.
5	II5F	A: "I spent many nights on bar floors and (II) club floors."	And	Female	And adds another example, continuing the list of nightlife experiences.
6	II6F	A: "And then I went to school in Boston, and (II) I remember being in Boston and be like 'This is the greatest fucking place'..."	And	Female	And builds on previous details, expanding the memory of Boston.
7	II7M	E: "...and then the first stadium, and it's always bit, but (II) I guess there's something to do with the uh Irish heritage...but yeah I	but	Male	<i>But</i> signals a contrast, introducing a new perspective linked to Irish heritage

No	Code	Utterance	DMs	Gender	Explanation
		love II love Boston..."			before returning to the speaker's affection for Boston.
8	II8M	E: "...and then the first stadium, and (II) it's always bit, but I guess there's something to do with the uh Irish heritage...it was obviously St Patrick's Day, and (II) um I flew the the folk band t...I flew them over, and (II) they learned all my songs and (II) we basically did a trad jam of ..."	And	Male	And accumulates details, helping the speaker extend the narrative smoothly.
9	II9M	E: "...and then the first stadium, and it's always bit, but (II) I guess there's something to do with the uh Irish heritage...but yeah I love II love Boston..."	but	Male	But introduces a contrasting point, shifting focus while staying on topic.
10	II10M	E: "...and (II) for me all of that sort of stuff is so fun, it like way more fun than like organizing a like proper gig that's ticketed and (II) blah blah if you just turn up somewhere and (II) play you still play the gig but it's just chaotic and (II) fun."	And	Male	And strings together ideas, adding information in an informal, fluid way.
11	II11M	E: "...if you just turn up somewhere and	But	Male	But signals contrast to

No	Code	Utterance	DMs	Gender	Explanation
		play you still play the gig but (II) it's just chaotic and fun.”			provide new information that qualifies or revises the previous statement, indicating a shift in the speaker's perspective.
12	II12M	E: “I was doing a theater on a Friday and then a stadium on a Saturday and (II) I loved the juxtaposition of the two, and (II) I think being a performer...I'm like you wouldn't eat a burger breakfast lunch and (II) dinner every single day so it's nice having.”	And	Male	And connects two pieces of related information, expanding or adding to the narrative, serving to continue the flow of information.
13	II13M	E: “I like, do you know what I like is is culture and (II) I feel like a rodeo is is culture...I've lived in LA like on and off and (II) doing things that are so specifically American...whenever I travel the world I'll try and (II) do things that are feel cultural and (II) I feel like going to a baseball game and (II) having a hot dog feels for me as a Brit I'm like this feels American...I spoke to	And	Male	Multiple Ands here serve to sequentially add information, elaborating the speaker's cultural experiences and building the story.

No	Code	Utterance	DMs	Gender	Explanation
		my um promoter and (II) I was like do they do tours of rodeos...”			
14	II14M	E: “I think there’s Yeah, I guess so, but (II) I the, from living in Nashville you can’t just like dip your toe in if I’m going to do it I have to do it and then that’s it.”	But	Male	But introduces contrastive information, highlighting a difference or exception to the previous statement.
15	II15M	E: “I feel cuz my heritage is is sort of AngloIrish and (II) I grew up with trad music in my...I feel like I have to I I have to do it properly properly, and (II) I think when you transition to country you can’t transition back once you’re there you’re there.”	And	Male	And is used to add supplementary information about the speaker’s heritage and its influence on music style.
16	II16M	E: “...it’s the same instruments anyway, but (II), um yeah, so I wouldn’t have a twang um, but (II) I’ve made I’ve made country songs in the past...”	But	Male	But signals contrast, introducing information that contrasts with prior ideas or expectations.
17	II17M	E: “...so (II) I wouldn’t have a twang um...”	So	Male	So marks a conclusion or result based on previously presented information,

No	Code	Utterance	DMs	Gender	Explanation
					advancing the logical flow.
18	II18M	E: "I feel, cuz (II) my heritage is is sort of AngloIrish...I'd have to bring Irish trad music into country cuz (II) it's all kind it's it's the same instruments anyway..."	Cuz (because)	Male	Cuz provides explanatory information, indicating reason or cause for the statement made.
19	II19M	E: "100% and (II) Nashville is like my favorite city in in the States and (II) I would Yeah it's always been like my end goal...It's a genre you have to really respect, and (II) um it's not just uh dip in and out."	And	Male	And adds more related information to the narrative, connecting ideas smoothly.
20	II20M	E: "...I'm going to move to Nashville and trans transition to country, but (II), I, yeah I I think you just have to do it properly..."	But	Male	But introduces contrasting information that nuances the enthusiasm expressed earlier.
21	II21M	E: There was a conversation about 10 years ago to go on with someone and (II) I think that would be the only way that I would do it at the moment...there are some that have the pizzazz of Super Bowl fireworks dances blah	And	Male	And connects pieces of related information, extending the speaker's thoughts.

No	Code	Utterance	DMs	Gender	Explanation
		blah blah but me going up there and (II) being like here's the A team and (II) here's perfect, I just like no one wants to see that..."			
22	II22M	E: "...there are some that have the pizzazz of Super Bowl fireworks dances blah blah but (II) me going up there and being like here's the A team and here's perfect...and then there was a moment where we sung perfect together that makes sense to me, but (II) me I don't know I can't I can't picture myself doing it..."	But	Male	But signals contrast between preferred and alternative performance styles, adding new evaluative information.
23	II23M	E: "...I think I think Yeah just to do the Super Bowl but (II) I don't think my uh set lends itself to that..."	But	Male	But introduces contrasting information that shows hesitation or limitation, providing nuance.
24	II24M	E: "I think I could nail one song I think I could if someone brings me on I think I could do it really well for one song, but (II) I can't, I just my the catalog that I have doesn't really lend itself, have you seen	But	Male	But signals contrast between confidence and limitation, adding qualifying information.

No	Code	Utterance	DMs	Gender	Explanation
		me play as well?...”			
25	II25M	E: “...have you seen me play as well? Cuz (II) it’s with a loot pedal and you have to build the things doesn’t really lend itself to the Super Bowl...”	Cuz (because)	Male	Cuz gives causal information, explaining the reason behind a limitation.
26	II26M	E: “...Cuz it’s with a loot pedal and (II) you have to build the things doesn’t really lend itself to the Super Bowl...”	And	Male	And adds sequential information, elaborating on a previous point.
27	II27F	A: And also like you saying like and (II) I come out and (II) I’m singing like 18 like everyone just starts sobbing in the audience and (II) is like getting in their feels and then...”	And	Female	Repeated Ands build up detailed information, layering the audience’s reactions.
28	II28F	A: “...You could take off your shoes, you don’t have to take off your shoes, but (II) some people take off their shoes.”	But	Female	But contrasts a general statement with an exception, providing clarifying information.
29	II29M	E: “...and then I got really fat so (II) I’ve kind of like eased off the ranch dressing a bit...”	So	Male	And connects additional information, maintaining the informational flow.
30	II30F	A: “Okay, so (II),	So	Female	So

No	Code	Utterance	DMs	Gender	Explanation
		you're into your balsamic vinegarette?"			introduces an inference or conclusion drawn from the previous statement, moving the conversation forward.
31	II31M	E: "...it's like the number one cider in in the UK and (II) it's called asples and (II) I was saying that to a friend and he was like 'y'all have a cider Asples?'"	And	Male	And functions to add or link information, supporting the narrative flow and elaborating on the story.
32	II32M	E: "Chicken wings but (II) the chicken wings are like the size of my fist...they're quite like meager and you know but (II) here it's like you're literally eating steroid."	But	Male	But introduces a contrast to the previous idea, signaling a shift or new perspective, thereby adding clarifying information.
33	II33M	E: "Chicken wings but the chicken wings are like the size of my fist and (II) when you see the chicken wings...they're quite like meager and (II) you know but here it's like you're literally eating steroid."	And	Male	And adds descriptive detail, linking similar ideas to build narrative continuity and emphasize comparison.

No	Code	Utterance	DMs	Gender	Explanation
34	II34F	A: “They’re pumping them with all that shit and then we’re like eating it and (II) acting like nothing.”	And	Female	And connects related actions, indicating continuation and reinforcing the speaker’s critical commentary.
35	II35M	E: “Five guys, I think everywhere around around the world but (II) I’d say when I’m in America what a burger in Texas I think that that burger bangs the most in terms of all the burgers that I’ve had...”	But	Male	But contrasts personal preferences, showing shifts in opinion and highlighting exceptions.
36	II36M	E: “Yes, I’ve had I’ve had In-N-Out I do like In-N-Out um but (II) I feel like there needs to be a wide wide lens view on a fast food restaurant...”	But	Male	But introduces a qualification to the earlier positive statement, marking a nuanced or less favorable view.
37	II37M	E: “Yes, I’ve had I’ve had In-N-Out I do like In-N-Out um but I feel like there needs to be a wide wide lens view on a fast food restaurant and (II) I don’t think In-N-Out’s chips bang sorry...”	And	Male	And adds a supporting argument, expanding the explanation and reinforcing the criticism.

No	Code	Utterance	DMs	Gender	Explanation
38	II38M	E: “And, I think this about Burger King as well cuz (II) I’ve never really been keen on Burger King’s burgers...”	Cuz (because)	Male	Cuz introduces a reason or justification for the speaker’s opinion, providing causal linkage.
39	II39M	E: “...cuz I’ve never really been keen on Burger King’s burgers but (II) their fries are always good”	But	Male	But marks contrast between dislike and appreciation, offering a balanced evaluation.
40	II40M	E: “...I actually made both kids the night before we stayed at my manager’s house and (II) both my children the night before we had a big family bucket that was like our initiate big family bucket and (II) a bottle of Dominus, you know? Dominus uh red wine from Nappa.”	And	Male	And functions to add or link information, connecting multiple narrative details to maintain discourse flow and elaborate on the sequence of events.
41	II41M	E: “...they just weren’t fucking with it and (II) it was sort of like, you I wanted I wanted to sort of see them go ‘wow’ but they were just sort of like I don’t know yeah.”	And	Male	And adds emotional evaluation, linking the children’s reaction with the speaker’s disappointment to create a

No	Code	Utterance	DMs	Gender	Explanation
					coherent reflection.
42	II42M	E: "...I wanted to sort of see them go 'wow,' but (II) they were just sort of like I don't know yeah."	But	Male	But signals contrast, highlighting the difference between the speaker's expectation and the children's actual response.
43	II43M	E: "...what I feel about my music is I either have people that really hate me or really love me there's no kind of like passive 'eh' and (II) I think that middle bit is what you have to avoid that like it's, it's all right like you have to be like fanatical about something or like I don't like that thing."	And	Male	And builds cumulative statements, elaborating the speaker's philosophy on life and art by linking related ideas.
44	II44M	E: "Yeah, that's been my entire career and (II) that's how that's how you have a fan base is people, people really ride for you or they really fucking want to take you down."	And	Male	And adds supporting information, reinforcing the speaker's career experience and his approach to fanbase loyalty.
45	II45M	E: "...I think also I don't like necessarily	And	Male	And connects

No	Code	Utterance	DMs	Gender	Explanation
		fit the social norm of what a pop star should like, look like, or act like and (II) I I don't know if that like rubs people up the wrong way...I feel like people are like why like why has that happened um and (II) maybe that annoys them and then you pair that with the overexposure and (II)..."			multiple reasons explaining the speaker's public image issues, helping maintain topic continuity and elaboration.
46	II46M	E: "...One Direction were massive, and (II) I think there was always part of me that goes 'should I look like that?'..."	And	Male	And introduces additional personal admission, linking cultural pressures with the speaker's own experience.
47	II47M	E: "...I think you kind of I've sort of like slipped into that as well especially like because of (II) the uh the era that I came up in was you know Justin Bieber was massive..."	Because of	Male	Because of signals causality, explaining how cultural trends influenced the speaker's self-image.
48	II48M	E: "...It's like dressing a mannequin that just doesn't need to be dressed like that you know, so (II) I feel like I always have to stay	So	Male	So indicates an inference or conclusion, linking the speaker's

No	Code	Utterance	DMs	Gender	Explanation
		true to like who I am...”			rejection of pop star image to his authenticity and fanbase.
49	II49M	E: “...so I feel like I always have to stay true to like who I am and (II) also my fan base from the beginning started out kind of Miss Fissy like me and (II) my gigs were just full of people...now that the gigs are bigger and (II) people have got older but I found being a misfit I attracted misfits.”	And	Male	And connects elaborations about the speaker’s identity, style, and evolving audience, building a coherent narrative.
50	II50M	E: “...I might like have segued into that now that the gigs are bigger and people have got older but (II) I found being a misfit I attracted misfits.”	But	Male	But signals contrast, emphasizing divergence between audience evolution and the speaker’s core identity as a misfit.
51	II51F	A: “Yes I do remember the like Tumblr era photos of you and (II) those were cool okay...I couldn’t have seen you in like a purple leather get up with like a backwards hat and (II) like, yeah yeah yeah I think it’s	And	Female	And adds related information, reinforcing agreement and linking shared memories with current opinions.

No	Code	Utterance	DMs	Gender	Explanation
		good that you stay.”			
52	II52F	A: “...and then the year after you’re going to go right to country music and (II) you’re going to wear a cowboy hat for the rest of your career.”	And	Female	And serves to extend an imaginative scenario, building humor and engaging the listener with connected ideas.
53	II53M	E: “And, actually, leather trousers you could reuse them on both cuz (II) you being a being a cowboy you got to have some leather there you know”	Cuz (because)	Male	Cuz functions as a causal marker, giving justification for the speaker’s humorous fashion suggestion.
54	II54M	E: “Uh, I had to take off the jacket after about 10 minutes cuz (II) I was like I am hot and bear in mind this is December in England when it’s freezing and I was still roasting.”	Cuz (because)	Male	Cuz signals cause-effect, explaining why the speaker removed his jacket despite cold weather.
55	II55M	E: “Uh, I had to take off the jacket after about 10 minutes cuz I was like I am hot and (II) bear in mind this is December in England when it’s freezing and (II) I was still roasting.”	And	Male	And links contrasting details about the weather and the speaker’s feeling, adding elaboration

No	Code	Utterance	DMs	Gender	Explanation
					to the story.
56	II56M	E: "I think like there was a local pub that I would always go to and uh I still do go to it but (II) there's you can never really let loose the way that you used to be able to as in my teenage years you know?..."	But	Male	But introduces contrast, highlighting the shift in the speaker's freedom to relax at the pub compared to teenage years.
57	II57M	E: "I think like there was a local pub that I would always go to and (II) uh I still do go to it but there's you can never really let loose the way that you used to be able to as in my teenage years you know? You go to a pub to blow off steam and (II) I think it sort of turned into everyone always knew that I went to this place, so I don't know you could never really get to the point where you're actually like blowing off steam and (II) proper drunk because you have to kind of keep an eye out on anything you know? Anything could happen um so there was a dilapidated barn on my	And	Male	And adds further elaboration on changes at the pub, piling on detailed information to build the story.

No	Code	Utterance	DMs	Gender	Explanation
		land, so I was like we could just turn it into a pub, so I I bought an old pub off eBay like the kind of uh the counter and (II) the whatever.”			
58	II58M	E: “...I think it sort of turned into everyone always knew that I went to this place, so (II) I don’t know you could never really get to the point where you’re actually like blowing off steam and proper drunk...Anything could happen um so (II) there was a dilapidated barn on my land, so (II) I was like we could just turn it into a pub, so (II) I I bought an old pub off eBay like the kind of uh the counter and the whatever.”	So	Male	So introduces a conclusion, indicating the speaker’s creative solution to his changing pub experience.
59	II59M	E: “...so I don’t know you could never really get to the point where you’re actually like blowing off steam and proper drunk because (II) you have to kind of keep an eye out on anything you know?...”	Because	Male	Because signals causality, explaining the reason behind the speaker’s cautious behavior at the pub.
60	II60M	E: “It was on eBay yeah it’s on eBay it was just an old pub	And	Male	And functions to add or link

No	Code	Utterance	DMs	Gender	Explanation
		that had sort of taken the sort of shelving and (II) counter and (II) stuff...and (II) it's sort of like it's a room for memorabilia...so much shit in the house that actually just having it all in one play like even just like meeting this football player and (II) having a shirt signed and (II) having it on the wall..."			information, connecting multiple narrative details to maintain discourse flow and elaborate on the sequence of events.
61	II61M	E: "It's all It's basically, I have, cuz (II) there's like a tunnel to it..."	Cuz	Male	Cuz functions as a causal marker, offering justification for the speaker's description of the space and explaining the reasoning behind it.
62	II62M	E: "...I have, cuz there's like a tunnel to it, um and (II) in the tunnel...and (II) there's a cinema and (II) that's kind of my I'd say it's less of like a man cave and (II) more of a man catacombs um."	And	Male	And functions to continue the description by linking additional features of the space, contributing to narrative cohesion and detail.

No	Code	Utterance	DMs	Gender	Explanation
63	II63M	E: “Uh I’m a huge Hook fan, so (II) I bought uh Robin Williams’s Pan costume and Rufio’s sword and then Julia Roberts’s Tinkerbell costume, so (II) probably those two.”	So	Male	So functions to indicate a consequence, linking the speaker’s admiration for the film with the resulting action of buying props.
64	II64M	E: “Uh I’m a huge Hook fan, so I bought uh Robin Williams’s Pan costume and (II) Rufio’s sword...”	And	Male	And functions to join similar items in a list, contributing to narrative elaboration and a fuller picture of the speaker’s collection.
65	II65M	E: “No, I do it every birthday I’ll just buy one prop a year and (II) for my birthday instead...what am I going to get there’s always a movie prop auction around that time and (II) I choose one thing and yeah.”	And	Male	And functions to connect ongoing habitual actions, emphasizing the repeated nature of the speaker’s birthday tradition.
66	II66M	E: “Uh, yeah, cuz the auction’s coming up, I’m trying to get the George Clooney Batman costume cuz	Cuz (because)	Male	Cuz functions to explain the speaker’s motivation,

No	Code	Utterance	DMs	Gender	Explanation
		(II) everyone doesn't like the Batman and Robin film..."			providing causal background for his interest in acquiring the costume.
67	II67M	E: "...cuz everyone doesn't like the Batman and (II) Robin film, but that was my first Batman film that I saw..."	And	Male	And functions to add further reasoning and context, linking the speaker's auction plans with his collection goals.
68	II68M	E: "...cuz everyone doesn't like the Batman and Robin film, but (II) that was my first Batman film that I saw..."	But	Male	But functions to introduce contrast, shifting from general opinion to the speaker's personal emotional connection.
69	II69M	E: "...but that was my first Batman film that I saw, so (II) I have a real like um draw to that movie, I bought the um Alysia Silverstone Batwoman costume from that, so (II) it would be like a matching."	So	Male	So functions to express a logical conclusion, showing the outcome of the speaker's emotional attachment to the movie.
70	II70M	E: "...like I do music and (II) when I'm not doing music cuz I'm	And	Male	And functions to link two key

No	Code	Utterance	DMs	Gender	Explanation
		it's shows and (II) studio and (II) I do that pretty much like 95% of the time..."			interests, showing how the speaker's time is divided and maintaining narrative coherence.
71	II71M	E: "...the the only I do like I do music and when I'm not doing music cuz (II) I'm it's shows and studio and I do that pretty much like 95% of the time...and then if I've got spare moments I watch movies so (II) it's those are like my two passions."	Cuz (because)	Male	Cuz functions to explain the speaker's schedule, justifying the dominance of music in his daily routine.
72	II72M	E: "...and then if I've got spare moments I watch movies so (II) it's those are like my two passions."	So	Male	So functions to highlight a result, connecting the speaker's limited free time to his choice of watching movies.
73	II73M	E: "Uh "Good Fellas", "Cool Runnings" and (II) this this would be like I don't know if everyone would see this but...I watch that and (II) every single year I'm not tired of it and (II) those three films I could watch anytime any place..."	And	Male	And functions to list multiple film favorites, helping structure the speaker's thoughts and maintain narrative

No	Code	Utterance	DMs	Gender	Explanation
					flow.
74	II74M	E: "...I don't know if everyone would see this but (II) uh I watch still watch it every single year..."	But	Male	But functions to signal a shift, contrasting the speaker's admiration with potential disagreement from others.
75	II75M	E: "...it's not like the Hollywood ending where I'm not going to ruin it for you but (II) it's like it's a really really perfect movie."	But	Male	But functions to contrast genre expectations with the unique qualities of the film, drawing attention to its distinctiveness.
76	II76M	E: "...um red slippers Dorothy's red slippers but (II) they spent like I think they spent like 25 mil on them."	But	Male	But functions to introduce an unexpected detail, contrasting historical value with the surprising price.
77	II77M	E: "I have never seen The Wizard of Oz, yeah it's on my list but (II) that as soon as I had kids there were	But	Male	But functions to justify an omission, contrasting the expected

No	Code	Utterance	DMs	Gender	Explanation
		certain films that I was planning on seeing...”			viewing behavior with the speaker’s family-oriented reasoning.
78	II78F	A: “Get ready it’s, it’s a great one, but (II) look at you, you’re like ashamed.”	But	Female	But functions to mark contrast in tone, highlighting the difference between the speaker’s excitement and the listener’s reaction.
79	II79M	E: “...It’s basically my mom’s maiden name and (II) my wife’s mom’s maiden name...I feel like even more getting married and (II) having daughters...like the old tradition of taking names away and (II) having names there you know our daughters have both of our last names and (II) I sort of wanted to preserve my mom’s maiden name and (II) my wife’s mom’s maiden name in something that was permanent.”	And	Male	And functions to elaborate on family traditions, linking personal choices with values of name preservation across generations.

No	Code	Utterance	DMs	Gender	Explanation
80	II80M	E: "...and my wife's mom's maiden name cuz (II) they both um, yeah I think I wanted to sort of immortalize their maiden names..."	Cuz (because)	Male	Cuz explains the speaker's reason for combining family names, providing causal information that supports the previous statement—marking it as a causal Information Indicator.
81	II81F	A: "...Because (II) do you know how many men and their like toxic masculinity can't handle the concept of like 'What do you mean you're not going to take my last name?'..."	Because	Female	Because introduces the justification for calling the man admirable, linking it to societal norms—functioning as a causal Information Indicator.
82	II82F	A: "...Because do you know how many men and (II) their like toxic masculinity..."	And	Female	And adds more detail about toxic masculinity, extending the previous thought—making it an additive Information Indicator.

No	Code	Utterance	DMs	Gender	Explanation
83	II83M	E: “That’s how I grew up though cuz (II) that I that’s the only thing that I knew like my mom had my dad’s name...”	Cuz (because)	Male	Cuz gives the reason for the speaker’s upbringing beliefs, clarifying background—serving as a causal Information Indicator.
84	II84M	E: “...I come from a very large Irish Catholic family Sharon was the the name and (II) I think it wasn’t until getting married...like you can’t just be born and (II) just believe things you have to kind of experience and (II) be brought over and (II) now I very very much believe that that should be the case that you you should obviously keep both identities when you have children.”	And	Male	And links multiple thoughts in the speaker’s evolving perspective, elaborating his reasoning—thus, an additive Information Indicator.
85	II85M	E: “...I do we built a chapel on our on our land and (II) we do like Christmas carols there...for like mold wine and (II) minced pies and (II) stuff...”	And	Male	And adds details about holiday traditions, extending the narrative—qualifying it as an additive Information

No	Code	Utterance	DMs	Gender	Explanation
					Indicator.
86	II86M	E: "...that's like we can hold 40 or 50 people but (II) it's like a creme space in that."	But	Male	But introduces a contrast between desired guest size and actual capacity—making it a contrastive Information Indicator.
87	II87M	E: "...I know it sounds weird to like sort of build an infrastructure on your property where you don't have to leave it but (II) I feel like so much that I want there's certain moments you just want to spend with your family and not have someone filming you while you're doing it..."	But	Male	But shifts from general commentary to deeper emotional motivation—marking it as a contrastive Information Indicator.
88	II88M	E: "...that I want there's certain moments you just want to spend with your family and (II) not have someone filming you while you're doing it..."	And	Male	And connects the desire for private time with additional examples—serving as an additive Information Indicator.
89	II89F	A: "...I actually it's refreshing to hear	But	Female	But introduces a

No	Code	Utterance	DMs	Gender	Explanation
		you're like in a beautiful way, not that you can't complain about it, but (II) you're like I'm just going to take matters into my own hands..."			contrasting, positive perspective on self-reliance—making it a contrastive Information Indicator.
90	II90F	A: "...but you're like I'm just going to take matters into my own hands and (II) I now have the resources and (II) the funds that I'm going to like build this thing, so that I can like go to my pub and (II) I can go to the chapel."	And	Female	And adds more points about the speaker's resources and goals—acting as an additive Information Indicator.
91	II91F	A: "...and I now have the resources and the funds that I'm going to like build this thing, so (II) that I can like go to my pub and I can go to the chapel."	So	Female	So shows the result of the speaker's actions (building personal spaces)—making it a resultative Information Indicator.
92	II92M	E: "...my security guy got married in my chapel and (II) that was like really lovely really really lovely..."	And	Male	And adds new information about how the chapel is used—qualifying it as an additive Information Indicator.

No	Code	Utterance	DMs	Gender	Explanation
93	II93M	E: "...and that was like really lovely really really lovely, so (II) the chapel is like it's there."	So	Male	So draws a conclusion about the chapel's significance — functioning as a resultative Information Indicator.
94	II94M	E: "So, I sent him a T-Rex cuz (II) we were sort of joking about it..."	Cuz (because)	Male	Cuz gives the reason for sending the T-Rex, referencing a joke— marking it as a causal Information Indicator.
95	II95M	E: "...And (II) I've only met him once...because I hung out with him for that amount of time and (II) I can sense the kind of person he is..."	And	Male	And adds further developments in the story, continuing the narrative— an additive Information Indicator.
96	II96M	E: "...But (II) I feel like because I hung out with him for that amount of time...I think he's going to appreciate it, but (II) I think he would be the hang I'd want I'd want a couple of days hang with him."	But	Male	But introduces a contrast between uncertainty and belief in appreciation —making it a contrastive Information

No	Code	Utterance	DMs	Gender	Explanation
					Indicator.
97	II97M	E: "...But I feel like because (II) I hung out with him for that amount of time..."	Because	Male	Because provides the reasoning behind the speaker's assumption—serving as a causal Information Indicator.
98	II98M	E: "I've never said this publicly but (II) I'm going to say it..."	But	Male	But signals a shift to a more personal revelation—qualifying it as a contrastive Information Indicator.
99	II99M	E: "...my best mate was out with his mom and (II) his his sister..."	And	Male	And adds another participant to the scene, expanding the setting—acting as an additive Information Indicator.
100	II100M	E: "...I was like 'please can you let me back in my room and (II) please can you not tell anyone about this?'..."	And	Male	And connects actions happening one after another to keep the story flowing smoothly.

No	Code	Utterance	DMs	Gender	Explanation
					This fits Brinton's additive category because it adds information in sequence.
101	II101F	A: "Did you wake up in the morning and (II) like fully comprehend what you did or you did you go back to bed easily?"	And	Female	And links parts of the question to make it more detailed and clear. It's additive because it adds more to the inquiry.
102	II102M	E: "I went back to bed yeah cuz (II) I was like nothing's going to change the fact that that just happened you know?..."	Cuz (because)	Male	Cuz shows the reason why the speaker messaged the security guard. It's causal because it explains why something happened.
103	II103M	E: "Yeah, I was sort of like nothing's going to change and (II) also like it's a very human mistake to happen."	And	Male	And adds more thoughts to explain why the situation is understandable. It's additive because it builds on the

No	Code	Utterance	DMs	Gender	Explanation
					previous idea.
104	II104M	E: “Well, I don’t, You know what I’m sober at the moment, so (II) that’s definitely like helping the not doing stupid shit.”	So	Male	So shows the result of the speaker being sober. It’s resultative because it shows an effect or consequence.
105	II105M	E: “Good, I just, you know I saw the schedule for this year of album release and I was like cuz (II) I’m I’m basically I’m flying all around the world and then flying...”	Cuz (because)	Male	Cuz explains why the speaker feels tired, so shows the decision made, and and adds more benefits. These markers show cause, result, and addition, following Brinton’s categories.
106	II106M	E: “...I don’t want to then add on an extra layer of tiredness on that, so (II) I’m just going to not drink and be very focused and energized I guess.”	So	Male	So shows the logical result of the busy lifestyle causing the decision not to drink. It’s resultative because it links cause and effect.

No	Code	Utterance	DMs	Gender	Explanation
107	II107M	E: "...so I'm just going to not drink and (II) be very focused and (II) energized I guess."	And	Male	And connects the speaker's plans to be focused and energized. It's additive because it adds more information.
108	II108M	E: "So, I get I I get in and I'll put on a movie and (II) actually that sort of does the job..."	And	Male	And links steps in a routine to keep the story smooth. It's additive as it connects related actions.
109	II109M	E: "...and actually that sort of does the job cuz (II) you kind of relax into the movie and then by the end of it, you can just go to sleep rather than being cuz (II) I also find when you drink you don't ever really have a proper sleep anyway cuz (II) there's so much sugar in your body."	Cuz (because)	Male	Cuz explains why watching a movie helps sleep. It's causal because it gives a reason.
110	II110M	A: "I have the worst sleeps and (II) even if you have like one drink it still is affecting you, okay maybe maybe that's in my future we'll see."	And	Male	And connects related effects of drinking on sleep. It's additive

No	Code	Utterance	DMs	Gender	Explanation
					because it joins similar ideas.
111	II111M	E: "I'm not going to be sober for forever but (II) I've definitely changed my relationship with alcohol...I'm not really I kind of do beer a little bit but (II) I'm more of like a wine guy at the end of the day. Um but (II) now I'm not doing that me and my wife..."	But	Male	But shows contrast between past and current drinking habits. It's contrastive because it signals a change.
112	II112M	E: "I'm not going to be sober for forever but I've definitely changed my relationship with alcohol cuz (II) I used to drink every single day..."	Cuz (because)	Male	Cuz gives the reason for changing drinking habits. It's causal because it explains motivation.
113	II113M	E: "...cuz I used to drink every single day every single day not like I'm not a spirits guy and (II) I'm not really I kind of do beer a little bit...now I'm not doing that me and (II) my wife do date night once a week and (II) I feel like that will be the time when I do start drinking to..."	And	Male	And adds more personal details to the story. It's additive as it extends the information.
114	II114M	E: "I don't really know because (II) I feel like all the all the	Because	Male	Because explains why misconception

No	Code	Utterance	DMs	Gender	Explanation
		misconceptions that are about me...these things didn't actually happen people just run with it because (II) I think they like they people love negative stories ..."			ns happen. It's causal as it provides reasons.
115	II115M	E: "...all the misconceptions that are about me, people don't they're people that don't know me, so (II) I think that um there's lots of things flying about the the internet..."	So	Male	So connects the misconceptions to the spreading rumors. It's resultative showing cause and effect.
116	II116M	E: "...there's like rumors that also like really gather steam cuz (II) I think that people want to believe them..."	Cuz (because)	Male	Cuz explains why rumors gain attention. It's causal because it explains the reason.
117	II117M	E: "...cuz I think that people want to believe them there's all these things that like come out and (II) unless I actually come out and (II) go these things didn't actually happen people just run with it because I think they like they people love negative stories like that and (II) um yeah I think that uh there's just I think being in the	And	Male	And adds more conditions about how rumors spread. It's additive because it builds the explanation.

No	Code	Utterance	DMs	Gender	Explanation
		public eye there's just always always a lot of misconceptions about you..."			
118	II118M	E: "...there's just always always a lot of misconceptions about you, but (II) I think unless someone actually knows me as a person they can't pass judgment on who I am. "	But	Male	But shows contrast between what others think and the speaker's real self. It's contrastive because it signals difference.
119	II119M	E: "I this has been my life since I was 19, so (II) I think that the first 5 years 6 years of my life...and then it all starts sort of like shifting, so (II) I think at the beginning it's that transitional period..."	So	Male	So links past experiences to reflections on changes due to fame. It's resultative because it shows consequences.
120	II120M	E: "...um I really didn't and (II) I really struggled with it uh relationships wise not just romantic...like it just everything shifted and (II) I know people go um you know when someone becomes famous they change...I was exactly the same person and (II) everyone around me changed just in their way of treating	And	Male	And joins many affected areas of the speaker's life. It's additive because it accumulates details.

No	Code	Utterance	DMs	Gender	Explanation
		me...where you're just trying to work out how who you are and (II) whether I am my stage name and (II) that's me the whole time and (II) I'm pop star and (II) I'm I'm this or whether there's like two human beings and (II) I can be uh you know a son to my mom...and then sort of like separating the two and (II) I think over the last since covid really being at home and (II) separating the two and (II) knowing that it's quite it's a really really fun job...a pop star for the night and (II) go to the Grammys...be like a regular human being and (II) I think that's why I don't live in Los Angeles ..."			
121	II121M	E: "...uh relationships wise not just romantic but (II) just relationships in my life friendships family everything...they change they this but (II) genuinely I didn't for the first 3 years..."	But	Male	But shows contrast between the speaker's unchanged self and others' changed behavior. It's contrastive due to the opposing ideas.

No	Code	Utterance	DMs	Gender	Explanation
122	II122M	E: "...and I think that's why I don't live in Los Angeles cuz (II) I don't think I'd ever switch off I think I'd always just be pop star."	Cuz (because)	Male	Cuz explains why the speaker avoids living in Los Angeles. It's causal because it gives a reason.
123	II123F	A: "...and I'm like with my daughters and (II) my wife and...and then we're going to the chapel and (II) it was a full day and (II) it was like but I think you have to create that world for yourself...you're just like this pop star and (II) you're mega famous and (II) you're so rich...and (II) it's like you need to have some semblance of normalcy."	And	Female	And adds a list of normal daily activities showing a balanced life. It's additive because it extends the narrative.
124	II124F	A: "...and then we're going to the chapel and it was a full day and it was like but (II) I think you have to create that world for yourself ..."	But	Female	But contrasts the idea of balance with the need to create it actively. It's contrastive because it introduces opposition.
125	II125F	A: "...but I think you have to create that world for yourself because (II) you're	Because	Female	Because introduces a causal explanation,

No	Code	Utterance	DMs	Gender	Explanation
		right if you do just keep working then you are just like Ed Sheeran where people are thinking you're just like this pop star and you're mega famous and you're so rich..."			clarifying the reasoning behind the speaker's argument. It aligns with Brinton's classification of Information Indicators as it signals a justification or reason for a previous statement, enhancing listener understanding.
126	II126F	A: "...but I think you have to create that world for yourself because you're right if you do just keep working then (II) you are just like Ed Sheeran where people are thinking you're just like this pop star and you're mega famous and you're so rich..."	Then	Female	Then indicates a logical sequence, linking a condition to its consequence. It functions as an Information Indicator by marking the outcome of a hypothetical scenario, helping structure information flow in a conditional

No	Code	Utterance	DMs	Gender	Explanation
					argument.
127	II127M	E: "...like a little bit too Hollywood she's like bro it's and (II) it's really and (II) especially because I grew up with her...I tried to build a bowling alley in our in our backyard and (II) she was just like come on man you you don't need that."	And	Male	And functions as a continuity marker, maintaining the narrative's flow and expanding on the situation. Brinton includes and under Information Indicators when it adds to or elaborates on existing information, aiding the cohesion of discourse.
128	II128M	E: "...like a little bit too Hollywood she's like bro it's and it's really and especially because (II) I grew up with her..."	Because	Male	Because introduces a reason for the situation being described. As an Information Indicator, it provides explanatory background that supports the speaker's main point, aligning with

No	Code	Utterance	DMs	Gender	Explanation
					Brinton's view that such markers offer logical connections.
129	II129F	A: "She's like the chapel and (II) the pub are enough. Are you good at bowling?"	And	Female	And connects two spatial items (the chapel and the pub), functioning additively. In Brinton's framework, this qualifies as an Information Indicator because it contributes to the elaboration and continuity of the discourse.
130	II130M	E: "No one knows I have a letter box, but (II) I do have a letter boxed."	But	Male	But presents a contrast between common perception and the speaker's personal reality. According to Brinton, this is an Information Indicator—specifically

No	Code	Utterance	DMs	Gender	Explanation
					an adversative marker—signaling a shift or contradiction to previous discourse.
131	II131M	E: "...I watch Gladiator 2 and (II) there's a character in it who's like the really crazy emperor that has syphilis..."	And	Male	And introduces additional descriptive content, enhancing the narrative sequence. Brinton categorizes such use under Information Indicators for its additive and elaborative function.
132	II132M	E: "...there's a character in it who's like the really crazy emperor that has syphilis oh my god apparently based on me, so (II) that is my profile picture is that is that Emperor."	So	Male	So indicates a result or conclusion from previously given information. Brinton classifies so as an Information Indicator due to its inferential role in

No	Code	Utterance	DMs	Gender	Explanation
					summarizing or concluding thoughts.
133	II133M	E: "...the first like five years of my career everything worked and (II) went well and then the first like song that didn't work or like flopped you that was like a real like learning curve for me um and (II) I think the older I get the more I'm like those moments are going to happen but it's about the kind of overall catalog that you're building and (II) um I think my rule has just always been make music that I can stand behind sometimes it will work and (II) sometimes it won't but as long as I like it that's kind of all that matters um and (II) yeah I think I used to be quite embarrassed about that when I was like 24...what I'm saying about like these pop-ups and (II) stuff like that..."	And	Male	And connects reflections and experiences, ensuring narrative continuity. As an Information Indicator, it contributes to the cumulative development of ideas within Brinton's framework.
134	II134M	E: "...I think the older I get the more I'm like those moments are going to happen but	But	Male	But contrasts the expectation of success

No	Code	Utterance	DMs	Gender	Explanation
		(II) it's about the kind of overall catalog that you're building...sometimes it will work and sometimes it won't but (II) as long as I like it that's kind of all that matters..."			with a broader, more accepting mindset. In Brinton's categorization, it is an Information Indicator due to its adversative function, marking contrast or exception.
135	II135M	E: "...I think I used to be quite embarrassed about that when I was like 24 25 because (II) obviously like it's never fun putting a load of uh work into something that..."	Because	Male	Because provides a rationale for the speaker's past emotional state, making it an Information Indicator. It supports the explanatory flow of information as per Brinton's definition.
136	II136F	A: "I think that's beautiful because (II) I feel like also as a creative you have to know that sometimes you don't need extreme success to enjoy what you're	Because	Female	Because justifies the speaker's appreciation of creative satisfaction over external success. It

No	Code	Utterance	DMs	Gender	Explanation
		doing because (II) sometimes as long as you actually really believed in it.”			functions as an Information Indicator by signaling a cause or reason, aligning with Brinton’s causal category.
137	II137M	E: “...that’s the whole that’s the whole point of it and (II) I think that um also it’s about like realistic expectations I think that my second and (II) third record and (II) first to a point but (II) second and (II) third record was so big that it’s you know aiming for that every single time is just not realistic and (II) they both happened kind of by accident...you have to work every single song the same as you worked all the other songs and (II) time to sort of the rest follows.”	And	Male	And maintains the momentum of the speaker’s reflection by adding further explanation. According to Brinton, such additive use of and qualifies as an Information Indicator for its role in elaboration.
138	II138M	E: “...I think that my second and third record and first to a point but (II) second and third record was so big...”	But	Male	But contrasts the initial expectations of repeated success with the reality of accidental

No	Code	Utterance	DMs	Gender	Explanation
					achievement. Brinton classifies this usage as an adversative Information Indicator, guiding listeners through a change in perspective.
139	II139M	E: "...and they both happened kind of by accident it just clicked and so (II) it's just something will click something won't click something will click like there's so many songs in my career that I didn't expect to do well that ended up becoming massive..."	So	Male	So marks a logical conclusion drawn from the speaker's career experience. It is an inferential Information Indicator, used to show consequence or summation, consistent with Brinton's framework.
140	II140M	E: "I put out a song called Afterglow that charted at like 92 and (II) it was the first time anything that I'd put out within that 10-year period had charted outside the top 10..."	And	Male	And is used to elaborate on the song's chart performance, continuing the narrative about "Afterglow" and linking it

No	Code	Utterance	DMs	Gender	Explanation
					to its unusual charting result. Adds relevant detail to continue the thought.
141	II141M	E: "...it's almost like half a billion streams now but (II) it's such a like it's such a learning curve...it's like a really important song within my set list but (II) I remember that week being like Oh my god."	But	Male	But introduces a contrast, showing that despite a poor initial chart position, the song eventually became a success, adding an important insight. Shifts perspective to provide new information.
142	II142F	A: "Why? Cuz (II) did you not love it as much when you put?"	Cuz (because)	Female	Cuz (because) is used to seek clarification, prompting the artist to explain his feelings toward the song at the time. Introduces a reason or request for

No	Code	Utterance	DMs	Gender	Explanation
					explanation.
143	II143M	E: "...I think my left arm is my first five years of my career and (II) my right arm is kind of the next five years and then I got my chest and (II) back done and (II) my back is kind of the most recent one...so I quite I quite like that cuz they're tiny and (II) obviously they're a lot bigger now...my daughter's just done a little bunny rabbit for my leg and (II) you can put like the date of it it's quite nice seeing it."	And	Male	And links different tattoo locations and their significance, elaborating on the chronological story of his body art. Extends the narrative with more detail.
144	II144M	E: "... I got my kids footprints like the week that they were born, so (II) I quite I quite like that cuz they're tiny and obviously they're a lot bigger...started being my kids drawing books, so (II) my my daughter's just done a little bunny rabbit for my leg..."	So	Male	So signals a result or conclusion, highlighting the artist's emotional attachment to tattoos tied to his children. Provides a meaningful outcome based on prior statements.
145	II145M	E: "...I got my kids footprints like the week that they were	Cuz (because)	Male	Cuz (because) provides a

No	Code	Utterance	DMs	Gender	Explanation
		born, so I quite I quite like that cuz (II) they're tiny and obviously..."			justification for valuing tattoos of his kids' footprints — because of their small size at the time. Explains emotional reasoning.
146	II146M	E: "...Now she's like she'll draw something and be like "Get it as a tattoo." But (II) um yeah I think I'm going to get one each for each of them every year."	But	Male	But marks a shift in tone, moving from a description of the past to a new idea — the daughter's suggestion to make more tattoos. Introduces additional relevant insight.
147	II147F	A: "...Is you're either a tattoo person or you're not and (II) I yeah I think if I was going to remove I'd go completely nothing or cuz (II) I kind of see it as one tattoo it's like one long story yeah beautiful."	And	Female	And connects the idea of tattoo removal to a broader belief system, reinforcing the concept of tattoos as a unified story. Adds philosophical reflection to

No	Code	Utterance	DMs	Gender	Explanation
					the answer.
148	II148F	A: "...and I yeah I think if I was going to remove I'd go completely nothing or cuz (II) I kind of see it as one tattoo it's like one long story yeah beautiful."	Cuz (because)	Female	Cuz (because) offers a reason for seeing all tattoos as a single narrative rather than individual designs. Provides supporting rationale.
149	II149F	A: "Um okay you and (II) Taylor Swift have been friends for decades. I'm a big Swifty, what has been your favorite memory together?"	And	Female	And links the mention of Taylor Swift to the interviewer's personal excitement, showing continuity and engagement in the question. Combines fan enthusiasm with the main query.
150	II150M	E: "...I mean it a lot longer than two years but (II) there was one each year and I had to go through all my old devices to give them...and I think that	But	Male	But contrasts the deep connection and nostalgia of the artist's friendship with Taylor

No	Code	Utterance	DMs	Gender	Explanation
		that's like a really nice way to to do it but (II) I think that period yeah 2013."			Swift, emphasizing the emotional intensity of their past relationship compared to the present. Marks contrast between memory and present dynamics.
151	II151M	E: "...I mean it a lot longer than two years but there was one each year and (II) I had to go through all my old devices to give them like you know voice notes and (II) blah blah blah for the lawyers to have and (II) going through all my old texts with people that I've known for that for that long it was really like nostalgic going through and (II) I think that the period of time that I was on the Red Tour would have been you know I lived in Nashville and (II) she lived in Nashville...so I think that period of time um and (II) I do you know I see her when I see her i	And	Male	And continues to expand on the artist's close relationship with Taylor Swift, elaborating on how often they interacted and the meaningfulness of their connection during that period. Adds more descriptive information.

No	Code	Utterance	DMs	Gender	Explanation
		probably see her like four times a year and (II) we do what what I said like instead of catching up the whole time we have like proper sit down six hour catchups and (II) I think that that's like a really nice way to to do it but I think that period yeah 2013."			
152	II152M	E: "...I literally spent almost every single day with her for about 6 months, so (II) I think that period of time..."	So	Male	So leads to a conclusion about the artist's ongoing friendship with Taylor Swift, summarizing the enduring nature of their bond through regular long catch-ups. Draws a meaningful conclusion.
153	II153M	E: "Oh uh it's actually track 13 it's the last track on this new record and (II) it wasn't it was meant to be a 12 track album and (II) there was this song that from the beginning of writing it she was obsessed with...I was just like	And	Male	And introduces the story behind the gift of a song to Taylor Swift, providing additional background on how a

No	Code	Utterance	DMs	Gender	Explanation
		I'd played it to lots of people and (II) it didn't have the same reaction as as everything else...you can name it what you want to name it and (II) like Yeah, so that I think is her favorite and yeah it just exists because of her basically."			track was added to the album due to her enthusiasm. Expands with background detail.
154	II154M	E: "...and you can you can name it what you want to name it and like Yeah, so (II) that I think is her favorite and yeah it just exists because of her basically."	So	Male	So indicates the outcome of the artist's decision to gift the song to Taylor Swift, highlighting the emotional and personal motivation behind the song's release. Shows causal result.
155	II155M	E: "...so that I think is her favorite and yeah it just exists because of (II) her basically."	Because of	Male	Because of provides a reason for the song's existence, attributing it directly to Taylor Swift's influence and passion for the track. Introduces a

No	Code	Utterance	DMs	Gender	Explanation
					specific cause.
156	II156F	A: "...That's so nice to just be like yeah I told my husband to put it on, so (II) it's just for me."	So	Female	So reflects the interviewer's emotional reaction to the story, implying that the artist's thoughtful gesture had a sentimental effect. Expresses an emotional consequence.
157	II157M	E: "...you can just have this song and like all the proceeds go to like a charity of her choice and (II) stuff, and so I had heard that story hanging out with him and (II) his wife..."	And	Male	And links Bono's gesture to the artist's own inspiration, showing how stories from others influenced his behavior in a similar context. Connects related narratives.
158	II158M	E: "...you can just have this song and like all the proceeds go to like a charity of her choice and stuff, and so (II) I had heard that story hanging out with him and his wife..."	So	Male	So connects the Bono anecdote to the artist's decision to create a similar gift for his wife, illustrating

No	Code	Utterance	DMs	Gender	Explanation
					how inspiration transformed into action. Signals a motivated action.
159	II159M	E: “No, cuz I think that they all have their own space and (II) stories and (II) I do honestly believe that like a song like Little Things for One Direction does not exist in the same way if I sing it that that they sing it. I think it came at like a pivotal point of their career and (II) was what it was and (II) I think same thing for like I don’t know Love Yourself with Justin I think it came at it came after What Do You Mean and (II) Sorry and (II) it was like stripped back and (II) the perfect point I don’t think if I’d have sung it’ be the same and (II) east side with balls and (II) pleaded it was like Benny’s first single I think if I’d have released that that wouldn’t have been Yeah I think they all they all hold their own space I guess and (II) if I’d have done it maybe	And	Male	And indicates the artist’s belief that certain songs are tied to specific performers and contexts, elaborating on how those songs resonate differently when sung by others. Adds explanatory elaboration.

No	Code	Utterance	DMs	Gender	Explanation
		I wouldn't have done it properly yeah."			
160	II160M	E: "...like do a certain thing like reach a certain fan base or like whatever and (II) you can't stand behind it...I have to be confident enough to sing it for forever and (II) also if even if you've sung a song 2,000 times it's always different every time you play it with the the crowds so yeah I'm not really sick of playing anything really."	And	Male	And introduces a continuation of the artist's thoughts about standing behind his music, emphasizing the careful consideration behind each piece.
161	II161M	E: "...if it doesn't work then you've kind of failed in your mission because (II) you've made it to work..."	Because	Male	Because provides justification for the artist's cautious approach to creating music that he can support throughout his career.
162	II162M	E: "...and if it works then you have to play it for the rest of time, so (II) I'm very very careful that everything that I make I have I have to be confident enough to sing it for forever..."	So	Male	So concludes his point, indicating the logical outcome of his careful production choices—confidence and enjoyment in

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					performance.
163	II163M	E: “Oh my god uh yeah I, do you know what that’s a song called New Man and (II) um I actually haven’t heard those....It was a 27year-old’s take on that you know? Like being being the ex-boyfriend and (II) sort of I don’t know.”	And	Male	And introduces a personal reflection on the song New Man, giving insight into why it hasn’t been performed in years.
164	II164M	E: “...we had a lot of fun writing those lyrics cuz (II) it was all just kind of like throwing out stuff that we all thought was a bit like funny .”	Cuz (because)	Male	Cuz explains the fun and spontaneous nature of the songwriting process with Jessie Ware.
165	II165M	E: “Of course yeah of course but I’m a songwriter like I I always say like and (II) I’ve dated songwriters in in the past as well and (II) it’s kind of one of those things that I’ve got to be able to take it as well as um write it and (II) I think that um you know it’s the good and (II) good and (II) bad and (II) also like writing songs is it is the two extremes...that’s like yeah my day was all right today and (II) I’ll kind of write about it	And	Male	And is used multiple times to connect explanations about the dual extremes in songwriting, reflecting emotional depth and experience.

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		either is like I am the most in love that I've ever been or I am the you know most hurt or blah it's like two extremes. Those those are things that come out and (II) also those the things that connect with people...I wouldn't even say arguments conversations um and (II) I think that because I've been a songwriter since I was 11..."			
166	II166M	E: "...Those those are things that come out and also those the things that connect with people, so (II) you know you can listen to an artist's songs and be like well they only really they're either like, they either love someone really much they hate someone but those are the times that you write songs that actually feel something you know? So (II) um so yeah I've definitely had I wouldn't even say arguments conversations..."	So	Male	So transitions to the outcome of emotional songwriting, suggesting that intense feelings produce impactful songs.
167	II167M	E: "...they either love someone really much they hate someone but (II) those are the times that you write songs	But	Male	But introduces a contrast, highlighting the duality in

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		that actually feel something you know?..."			songwriting —either love or hate—which creates emotional resonance.
168	II168M	E: "...and I think that because (II) I've been a songwriter since I was 11 that anyone that I've been romantically involved with at least knows that you take the good with the because (II) you're going like there there will be both sides you will you will get both sides you know?"	Because	Male	Because offers reasoning behind the artist's romantic partners understanding the complexities of being involved with a songwriter.
169	II169M	E: "I love the fact that I close my show with a song that I wrote when I was 15 it's like there it's like a kind of really nice full circle moment cuz (II) I used to play that song to no one And now you close a stadium with it still it's the same song same setup everything."	Cuz (because)	Male	Cuz explains the significance of closing shows with a song written at age 15, emphasizing the emotional full circle journey.
170	II170M	E: "I loved rap battles i loved rap battles so (II) I would there was I would be watching like online there was a couple of like leagues in the UK...and just saying clever shit line	So	Male	So functions as an inferential discourse marker to introduce a conclusion or summarize a

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		after line and punchlines and stuff so (II) I would that was I was in a phase of writing songs where I was just trying to fit in punchlines...”			phase of his songwriting process. It signals the outcome of his interest in rap battles and metaphor-based writing.
171	II171M	E: “...there was Jump Off and (II) Don’t Flop and (II) those were the two that I would like watch as a teenager and (II) it was all about uh metaphors and (II) similes and (II) just saying clever shit line after line and (II) punchlines and (II) stuff...I was just trying to fit in punchlines and (II) when I wrote that it went down so well at gigs from the age of...singing that song as a 34 year old having written it at 15 cuz you’re singing it and (II) like, this is so different to how I am now even like I have lines I’m like I spit fast and (II) I know that all my shit’s cool I will blast and (II) I never went to Brit school and (II) like I’m singing it as a 34 year old dad	And	Male	And used repeatedly to list elements (e.g., metaphors, similes, punchlines), functioning as an additive discourse marker to expand ideas or add parallel information.

No	Code	Utterance	DMs	Gender	Explanation
		now on stage...”			
172	II172M	E: “...it’s quite weird actually, singing that song as a 34 year old having written it at 15 cuz (II) you’re singing it and like, this is so different to how I am now even like I have lines I’m like I spit fast and I know that all my shit’s cool...”	Cuz (because)	Male	Cuz (because) functions as a causal discourse marker, explaining why singing the song feels strange now.
173	II173M	E: “Um I think with that song it was uh it kind of just all felt really really fun and (II) immersive...”	And	Male	And serves as an additive marker to extend the description of the song's immersive feeling and what inspired it.
174	II174M	E: “Azizam is uh far and (II) it means uh my dear or my love...”	And	Male	And adds new background information regarding the Persian influence on the song, acting as an additive marker.
175	II175F	A: “It Well it’s funny because (II) when I was listening to it it’s awesome but I like hear it the way that you sing it of like, Well	Because	Female	Because functions as a causal discourse marker, explaining

No	Code	Utterance	DMs	Gender	Explanation
		I'm not even going to fucking try..."			why she found the song amusing or appealing based on the way it was sung.
176	II176F	A: "It Well it's funny because when I was listening to it it's awesome but (II) I like hear it the way that you sing it of like, Well I'm not even going to fucking try but (II) like how you kind of leave like a pause where you like a zum yeah. Okay um moving on that was embarrassing."	But	Female	But serves as a contrastive marker to shift from praise to her hesitation about replicating the way the song is sung.
177	II177M	E: "Uh I started employing like my best mate on tour um so (II) I kind of went I went through um periods of time on tour...I have a crew but my crew were like 50-year-old BS so (II) there's only so much uh bonding you can do...I was on tour for god knows how long and it just felt really I was sort of like unless I do this it I will always regret it, so (II) I just sort of jumped in and yeah best decision I think I've made."	So	Male	So signals a result or conclusion from a previous statement, functioning as an inferential discourse marker indicating a consequential action—jumping into the relationship.

No	Code	Utterance	DMs	Gender	Explanation
178	II178M	E: "...I would just tour on my obviously like I have a crew but (II) my crew were like 50-year-old...she now like works in tour management on my tour and stuff and has been doing it for 10 10 years but (II) she was very much I guess worried about me and just came on tour started working on tour and then we were in uh New York..."	But	Male	But functions as a contrastive discourse marker, presenting an exception or limitation to the crew dynamic on tour.
179	II179M	E: "...she now like works in tour management on my tour and (II) stuff...I had had uh you know moments with Cherry when when we were younger um and (II) I guess like we just kind of reconnected and (II) picked up where where we left off I guess and (II) it one of those things where I wasn't really expecting it to happen..."	And	Male	And used multiple times to string together narrative elements, indicating a sequence of actions and ideas, functioning as an additive marker.
180	II180M	E: "...I mean even just not being a fucking maniac with drink and (II) drugs...like I'm it's really has changed dramatically and (II) um just in the way that I'm home more and (II) my work schedule	And	Male	And is used here as a discourse marker to link additive ideas in a narrative about life changes,

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		is based around them rather than based around me.”			contributing to topic elaboration and coherence.
181	II181F	A: “Oh absolutely. Do you just like walk around the house and (II) sing that to them?”	And	Female	And functions to add an idea smoothly, maintaining the flow of conversation and inviting further elaboration.
182	II182M	E: “Yeah all All the songs actually and (II) Moana too actually...”	And	Male	And here links multiple activities (singing, watching Moana), showing additive elaboration and narrative cohesion.
183	II183M	E: “Yep, I have a uh my my idea was because (II) the album is so broad...”	Because	Male	Because introduces a causal explanation for the speaker’s choice regarding the album structure, signaling logical reasoning.

No	Code	Utterance	DMs	Gender	Explanation
184	II184M	E: "...I didn't want to just be like here's the single here's the album, so (II) they're kind of there's music coming every sort of like 2 3 weeks, so (II) there's Azizam now..."	So	Male	So indicates a result or consequence, connecting the reasoning with the action taken (releasing music gradually).
185	II185M	E: "...I'm less about like single moments and (II) more about. I want people to sort of feel the breadth of the record and (II) I'm very confident that one of the songs will work. Um but it's more about just putting them out and (II) letting people hear some of the record before..."	And	Male	Multiple uses of and link a series of elaborated thoughts, providing cohesion and reinforcing the additive nature of his statements about the album and its release.
186	II186M	E: "...I want people to sort of feel the breadth of the record and I'm very confident that one of the songs will work. Um but (II) it's more about just putting them out and letting people hear some of the record before..."	But	Male	But contrasts the current method of music release with previous approaches, signaling a shift in perspective or contradiction.
187	II187M	E: "...I've kind of had a an attitude of why the fuck not like and (II) not really felt like I	And	Male	Frequent use of and to link various ideas and

No	Code	Utterance	DMs	Gender	Explanation
		have to be in a box of being a singer songwriter...or I have to do that and (II) I I lived in India for a little bit and worked with a load of Indian musicians and (II) producers and (II) blah blah obviously I made a song like Azizam with um Ilia who's Persian and (II) that's in that world and (II) um Old Phone I think is more in a Nashville country world and (II) there's just lots of different moments on the record and (II) the the record is called Play and (II) therefore it has to be playful...I released two albums that are kind of well one one was the sort of main album and (II) one sort of came off the back of it but they were both very like very depressing about quite hard-hitting subjects very muted....you know going through grief and (II) all of that sort of stuff coming out I needed to have something that felt bright and (II) colorful and (II) playful and (II)			experiences, helping to structure a complex explanation about the creative process and themes in the album.

No	Code	Utterance	DMs	Gender	Explanation
		that's where doing St Patrick's Day playing at Tootsies in Nashville doing the uh New Orleans thing the whole record just has to feel like fun and (II) exciting."			
188	II188M	E: "...I released two albums that are kind of well one one was the sort of main album and one sort of came off the back of it but (II) they were both very like very depressing about quite hard-hitting subjects very muted. Um I I still think they're beautiful records but (II) I feel like coming out of the that of having you know going through grief and all of that sort of stuff coming out..."	But	Male	But marks a contrast between his past albums and current creative outlook, highlighting a shift in tone or purpose.
189	II189M	E: "...I think writer's block is actually fear of being shit rather than, cuz (II) I think everyone can write you have to just sit down and write but you have to accept that sometimes it's shit and it's not good enough..."	Cuz (because)	Male	Cuz introduces a causal reason behind the phenomenon of writer's block, signaling explanation and justification.
190	II190M	E: "...cuz I think everyone can write you have to just sit down and write but (II) you	But	Male	But used to show contrast. Ed is saying

No	Code	Utterance	DMs	Gender	Explanation
		have to accept that sometimes...”			writing isn’t always good, but that’s okay—sometimes it turns out bad, and that’s part of the process.
191	II191M	E: “...but you have to accept that sometimes it’s shit and (II) it’s not good enough and (II) I think that I just write and write and write sometimes it’s good sometimes it’s great um and sometimes it will be a song that you you keep and (II) I think if you do that year in year out you’re left at the end of the year with like 10 11 songs that are really great and then you can actually start forming an album.”	And	Male	And used to add more information. Ed is listing what happens when you keep writing—and sometimes you get great results.
192	II192F	A: “It’s really interesting to hear you talk about like the way that you’re approaching projects albums essentially, but (II) they’re projects in your brain of like this one was like more intense, so now this needs to feel more...”	But	Female	But used to show contrast. Alex notes that Ed’s albums feel different—but they’re also personal projects in his mind.
193	II193F	A: “...but they’re projects in your brain	So	Female	So used to show a

No	Code	Utterance	DMs	Gender	Explanation
		of like this one was like more intense, so (II) now this needs to feel more fun and like I can feel that energy from you...”			result. One album was intense, so the next one should feel more fun.
194	II194F	A: “...so now this needs to feel more fun and (II) like I can feel that energy from you...”	And	Female	Used to add more information. Alex adds that she can feel Ed’s fun energy from his current project.
195	II195M	E: “...I think the thing that’s jarring about me to people is also the thing that creates hope because (II) I am a regular dude who picked up an acoustic guitar who’s not from a major city who made it happen by going out there...”	Because	Male	Because used to give a reason. Ed says he gives people hope because he’s a regular guy who succeeded.
196	II196M	E: “...because I am a regular dude who picked up an acoustic guitar who’s not from a major city who made it happen by going out there and (II) I would love for all kids to go ‘fuck I could probably do that too.’...”	And	Male	And used to add more. Ed says he wants kids to feel inspired and believe they can do it too.
197	II197M	E: “...I would love for all kids to go “Fuck I could probably do that too.” Rather than feel like it’s an impossible	Cuz (because)	Male	Cuz used to give a reason. He says it’s not impossible

No	Code	Utterance	DMs	Gender	Explanation
		thing. Um, cuz (II) it's really not it's really not, I think that it's I couldn't sing when there's footage of me online where have you seen it?"			cuz he learned and practiced.
198	II198M	E: "...I've got an intro cuz (II) I love I love an intro here we go. It's all right you wait."	Cuz (because)	Male	Cuz used to give a reason. Ed loves starting songs with an intro cuz that's just his style.
199	II199M	E: "...We can turn it off now, um, but (II) I'm saying like I didn't know I didn't know how to sing in tune...I didn't teach myself how to play guitar but (II) I learned how to play guitar I learned how to perform I learned how to perform in front of lots of different crowds I learned how to songwrite I learned how to sing..."	But	Male	But used to show contrast. Ed couldn't sing before, but he learned by practicing.
200	II200M	E: "...I taught myself how to sing in tune by practicing, so (II) I I honestly when I go into talks at like music schools and to kids and stuff I always play that..."	So	Male	So used to show result. He learned to sing in tune so he could inspire others.
201	II201M	E: "...so I I honestly when I go into talks at	And	Male	And used to add more

No	Code	Utterance	DMs	Gender	Explanation
		like music schools and (II) to kids and (II) stuff I always play that...everyone just assumes that you're born and (II) you just they you just got it and (II) it you can teach yourself I taught well...I learned how to sing and (II) I'd love my legacy to be any kid anywhere...it gives you so much like worth and (II) confidence in yourself as a human being and (II) I think that in school there's so much like importance put on you must be good at this subject you must be good at this subject to actually be a good human being and (II) to go out in the world and achieve and (II) I just wasn't good at anything as a kid and (II) I didn't have a lot of self-worth because of that and (II) I felt like I was stupid and (II) music was I was only good at music and (II) that became my career and (II) I think when I go into schools and (II) stuff and (II) talk to people I'm like you only need one			information. Ed explains all the skills he learned one after another using and.

No	Code	Utterance	DMs	Gender	Explanation
		thing that you're good at and then that is you for life find one thing you work really hard at it then that is your career and (II) I think that that I would love for my legacy to be."			
202	II202M	E: "...when I go into talks at like music schools and to kids and stuff I always play that and go because (II) everyone just assumes that you're born and you just they you just got it...I can do that too because (II) I think that that's like music's music is a thing that it's also for uh kids that aren't good at other things who don't have a lot of self-worth or self-confidence..."	Because	Male	Because used to give a reason. He says he plays old songs to show growth because people assume success comes naturally.
203	II203M	E: "...and I just wasn't good at anything as a kid and I didn't have a lot of self-worth because of (II) that and I felt like I was stupid..."	Because of	Male	Because of used to give a reason. Ed says he felt bad about himself because of not being good at school subjects.
204	II204F	A: "I think that is so beautiful and (II) I appreciate you bringing up the concept of like "kids	And	Female	And used to add positive feedback. Alex praises Ed and

No	Code	Utterance	DMs	Gender	Explanation
		looking at celebrities and (II) musicians and (II) actors and (II) anyone in the arts” like it seems like this far away concept and (II) you have made it feel like achievable in a way that can be...I’m one step away from my gorgeous cover going on YouTube and (II) sounding like Ed and then look where you are.”			shows how his story helps make dreams feel possible.
205	II205M	E: “And, but then (II) not being embarrassed about that phase of your life...”	But then	Male	The discourse marker but then is used by a male speaker to introduce an important shift in the conversation about how people should not be embarrassed by their past. It highlights a reflection on self-acceptance.
206	II206M	E: “And, but then not being embarrassed about that phase of your life because (II) another thing that I found in my career is I’ve learned everything	Because	Male	The marker because appears three times, used by a male speaker to give logical

No	Code	Utterance	DMs	Gender	Explanation
		from my failures and nothing from my success...I think that what that shows is uh actually failing at something is good because (II) then I learned how to sing after then...it's important that when you have that thing that you love uh that you want to do don't give yourself a plan B because (II) if you have a plan B and it gets really difficult and starts failing you will always revert to the plan B and if you have plan A at all points you go this has to work..."			reasons for why failure teaches more than success. It introduces essential information that supports his argument.
207	II207M	E: "...I've learned everything from my failures and (II) nothing from my success...I learned everything on the way to there and (II) I think that what that shows is uh actually failing at something is good because then I learned how to sing after then. And (II) there's so much like importance nowadays on you just even on social media about like succeeding and (II) showing you're doing well and	And	Male	The marker and is repeated multiple times by a male speaker to add layers of explanation about his experiences with failure and personal growth. Each and links key points, showing that all the ideas are

No	Code	Utterance	DMs	Gender	Explanation
		(II) like not being in but like the embarrassment of something failing or flopping when actually all of those thing every single artist in the world has played to two people in a room and (II) sucked every single and (II) that is a really important um stepping stone and (II) everyone has written songs that have released...you can't just get bigger and (II) bigger and (II) bigger better and (II) better everything works...I had a rucks sack full of back uh um CDs and (II) I was like you know what if I sell seven CDs I've made my money back and (II) a tenner so all I need to do is sell seven CDs at this gig..."			connected and meaningful.
208	II208M	E: "...I again always say sorry to bang on about education stuff but (II) I think with with anything it's important that when you have that thing that you love...there was a show that I did in Exat where it was like I think like 60 quid to get down there on a	But	Male	The marker but is used by a male speaker to contrast the idea of feeling discouraged with the belief that persistence is necessary. It

No	Code	Utterance	DMs	Gender	Explanation
		train but (II) I had a rucks sack full of back uh um CDs...I feel like I'm not uh achieving anything and in that moment my head just went but (II) this is the only thing you can do so just keep doing it and hope it will work..."			signals a shift to a central point about resilience.
209	II209M	E: "...it's all about like learning from failures rather than just always your career just can't do this the whole time you can't just get bigger and bigger and bigger better and better everything works cuz (II) that's just not real life it's about like picking yourself up after the failures and trying again rather than giving up..."	Cuz (because)	Male	The marker cuz (a casual form of because) is used by a male speaker to explain why constant success is unrealistic. It introduces a reason to support his statement.
210	II210M	E: "...what if I sell seven CDs I've made my money back and a tenner so (II) all I need to do is sell seven CDs at this gig..."	So	Male	The marker so is used by a male speaker to conclude his previous idea about selling CDs. It points to a result or decision based on earlier information.

No	Code	Utterance	DMs	Gender	Explanation
211	II211F	A: "I I would sit here with you and geek out over movie cuz (II) I'm a movie girl too like I'm full movies."	Cuz (because)	Female	The marker cuz is used by a female speaker to give a reason why she relates to the topic of movies. It shows shared interest and introduces important supporting information.
212	II212M	E: "Of course yeah yeah yeah but (II) I hadn't really heard of Shawn Baker before then, so then I went back and did like Tangerine in the Florida Project and but (II) Florida Project like I haven't cried like that at a movie for just at the end with the little girl."	But	Male	The marker but is used twice by a male speaker to contrast his previous knowledge with a new discovery about a film. It emphasizes a turning point in the conversation.
213	II213M	E: "Of course yeah yeah yeah but I hadn't really heard of Shawn Baker before then, so then I went back and did like Tangerine in the Florida Project and (II) but Florida Project like I haven't cried like that at a movie for just at the end with the	And	Male	The marker and is used by a male speaker to add more detail about the movie he's discussing. It introduces additional

No	Code	Utterance	DMs	Gender	Explanation
		little girl.”			relevant information.
214	II214F	A: “...and (II) you were fucking great, so thank you.”	And	Female	The marker and is used by a female speaker to express admiration for the male speaker’s performance. It adds a compliment that contributes positively to the flow of the talk.
215	II215F	A: “...and you were fucking great, so (II) thank you.”	So	Female	The marker so is used by a female speaker to express gratitude. It marks a result from the previous compliment.
216	II216F	A: “...and all the girls were taking courses that were like finance and (II) all that...”	And	Female	The marker and is used by a female speaker to list the classes her peers were taking. It links examples together.
217	II217F	A: “...and a lot of times I was like I don’t	But	Female	The marker but is used

No	Code	Utterance	DMs	Gender	Explanation
		know but (II) those feelings it it you know in you what you actually love...”			by a female speaker to show contrast between what was happening around her and what she personally felt. It introduces a reflective and significant point.
218	II218M	E: “The people making fun of you as well, I because (II) that is a huge thing...people think and it’s it’s like almost a taking the piss out of you for even dreaming about it because (II) why the fuck would you dream about being successful...”	Because	Male	The marker because appears twice, used by a male speaker to explain why people sometimes mock others for dreaming big. These markers introduce reasoning and expand on his argument.
219	II219M	E: “...it’s so easy for other people to like make fun of someone for taking a risk and (II) doing something and (II) I I actually think it comes from	And	Male	The marker and is used six times by a male speaker to add layers of experience

No	Code	Utterance	DMs	Gender	Explanation
		like an internal thing...It's actually cuz in their own head they can't do it and (II) they haven't got the thing that goes you know 'fuck it i'm just going to do this fuck what other.' People think and (II) it's it's like almost a taking the piss out of you...and (II) I got mate I had none of my mates even my best friends now none of them really came to the first gig...and (II) have you know have been since since school i had my one of my best friends who..."			and observations about how people react to ambition. Each and builds on the previous idea.
220	II220M	E: "...It's actually cuz (II) in their own head they can't do it and they haven't got the thing..."	Cuz (because)	Male	The marker cuz is used by a male speaker to provide a reason why people discourage others—they are insecure themselves. It delivers a key insight.
221	II221M	E: "...I'm not saying like all my mates but (II) a large amount of my mates who are now my best friends..."	But	Male	The marker but is used by a male speaker to contrast his best friends

No	Code	Utterance	DMs	Gender	Explanation
					with other types of friends. It introduces an important differentiation.
222	II222F	A: "I that is such a beautiful message to leave this on because (II) I can imagine there's so many people watching this right now..."	Because	Female	The marker because is used by a female speaker to explain why she finds the male speaker's statement emotional and relatable. It gives supporting information.
223	II223F	A: "...going to quit the job cuz (II) they're not making enough..."	Cuz (because)	Female	The marker cuz is used by a female speaker to explain why people might leave their jobs—they're not making enough money. It introduces a practical reason.
224	II224F	A: "...Or they're someone that is like doing something in this moment that people are	And	Female	The marker and is used by a female speaker to

No	Code	Utterance	DMs	Gender	Explanation
		making fun of them for or they feel let down and (II) they feel like there's no way to actually get to what they want."			add another detail about how people feel stuck. It extends the idea of emotional struggle.
225	II225M	E: "I think it all comes down to it all comes down to enjoyment though because (II) I think if you're still enjoying what you do because (II) even though I did that exit gig..."	Because	Male	The marker because is used twice by a male speaker to support his belief that people should continue doing what they enjoy, even during hard times. It introduces reasons and elaborates on his message.
226	II226M	E: "...because even though I did that exit gig and (II) no one turned up for it... but I'd say if you're in a job that you don't love like try and (II) find something that you love you know."	And	Male	The marker and is used by a male speaker to continue describing a situation where no one showed up to his event. It adds key context.
227	II227M	E: "...I was still playing music that night rather than doing	So	Male	The marker so is used by a male

No	Code	Utterance	DMs	Gender	Explanation
		something I didn't want to want to do so (II) I think there will come difficult times in everyone's careers..."			speaker to draw a conclusion about facing difficult times. It signals a result from his earlier experience.
228	II228M	E: "...but (II) as long as you love what you do you've always got that at the end of the day but (II) I'd say if you're in a job that you don't love..."	But	Male	The marker but is used twice by a male speaker to contrast staying in a job you don't love with following your passion. It marks a turning point in the conversation.
229	II229F	A: "Yeah go go go go for your passion and (II) make it your job if you can..."	And	Female	The marker and is used by a female speaker to suggest that someone should turn their passion into a career. It adds motivational advice to the discussion.
230	II230F	A: "...I wish I could talk to you for like 10 more hours because (II) I feel like we could	Because	Female	The marker because is used by a female

No	Code	Utterance	DMs	Gender	Explanation
		do one an entire podcast on just movies in general.”			speaker to explain why she wants to talk further about movies—because she finds the conversation enjoyable. It introduces her reason and feelings.

7. SEQUENCE MARKERS

No	Code	Utterance	DMs	Gender	Explanation
1	SM1M	E: “...we’ve been in India, China, and then (SM) just did, and then (SM) UK for a bit, and then (SM) now in America...”	And then	Male	Ed Sheeran uses and then to list the countries he has visited, emphasizing the temporal order of travel. According to Brinton, this marker signals a chronological progression, helping the audience follow a sequence of events.
2	SM2F	A: “And then (SM) I went to school in	And then	Female	Alex Cooper narrates her

No	Code	Utterance	DMs	Gender	Explanation
		Boston...”			life event of attending school in Boston. And then introduces a significant turning point, fulfilling Brinton’s view of discourse markers as organizers of narrative flow.
3	SM3F	A: “...and I remember being in Boston and (SM) be like ‘this is the greatest fucking place,’...”	And	Female	The conjunction and links the location Boston to the speaker’s realization. Even though it is not and then, Brinton asserts that simple conjunctions often serve similar sequencing purposes in spoken language.
4	SM4M	E: “I was doing a theater on a Friday and then (SM) a stadium on a Saturday...”	And then	Male	Ed contrasts two performance experiences happening on

No	Code	Utterance	DMs	Gender	Explanation
					consecutive days. And then serves to highlight the temporal relationship between them, marking a change in setting and scale.
5	SM5M	E: "...I when people, I talk to people about it and (SM) they ask about doing these pop-up shows to 20 30 people..."	And	Male	The use of and connects speaking to people with the common response he receives. Brinton explains that such linking conjunctions in conversation represent natural progressions in discourse.
6	SM6M	E: "I think there's Yeah, I guess so, but I the, from living in Nashville you can't just like dip your toe in if I'm going to do it I have to do it and then (SM) that's it."	And then	Male	Here, and then concludes a decision-making narrative. It indicates finality and progression, showing that after deciding to

No	Code	Utterance	DMs	Gender	Explanation
					commit, no further deliberation is necessary.
7	SM7M	E: "...like if it was Beyonce's show and she had all the kind of bells and whistles, and then (SM) there was a moment where we sung perfect together that makes sense to me..."	And then	Male	And then links an imagined concert setup to an emotional duet moment. It structures the scene by guiding the listener step by step, as described by Brinton in narrative sequencing.
8	SM8M	E: "For 15 minutes, you know, I would definitely go on and (II) do it with with someone..."	And	Male	And links the idea of going on stage to performing with someone. This loose sequence functions well in spontaneous speech, organizing intentions in real time.
9	SM9F	A: "And also like you saying like and I come out and I'm singing like 18 like everyone just starts sobbing in	And then	Female	The marker continues a vivid emotional narrative of

No	Code	Utterance	DMs	Gender	Explanation
		the audience and is like getting in their feels and then (SM)..."			performing and evoking reactions from the audience. According to Brinton, and then here guides the listener through a sequential emotional arc.
10	SM10M	E: "I got really into ranch dressing when I lived in Nashville um and then (SM) I got really fat so..."	And then	Male	And then introduces a result or consequence—weight gain from overindulgence. Brinton acknowledges that sequence markers can also imply causality within anecdotes.
11	SM11M	E: "...I was saying that to a friend and (SM) he was like "y'all have a cider Asples."	And	Male	This and connects the speaker's statement to a friend's reaction. Brinton notes that such usage in dialogue sequences

No	Code	Utterance	DMs	Gender	Explanation
					marks turn-taking or speaker-response relationships.
12	SM12F	A: “They’re pumping them with all that shit and then (SM) we’re like eating it and acting like nothing.”	And then	Female	And then connects critique (food pumped with chemicals) to its consequence (public ignorance). It sequences two related phases in a social commentary.
13	SM13M	E: “...Boston like it’s always been the first place for me like the first biggest theater I played, then the first arena I played here, and then (SM) the first stadium...”	And then	Male	Ed details his performance milestones in Boston. And then emphasizes a linear career progression, fulfilling Brinton’s definition of sequence markers as narrative organizers.
14	SM14F	A: “That is like so high low you’re like eating KFC and then (SM) you’re like drinking your nice wine, you’re like this is life.”	And then	Female	And then contrasts two life experiences —fast food and fine

No	Code	Utterance	DMs	Gender	Explanation
					wine— highlighting their ironic juxtaposition . It sequences contrasting events to underscore life's unpredictabil ity.
15	SM15M	E: "...and maybe that annoys them and then (SM) you pair that with the overexposure and..."	And then	Male	And then links emotional annoyance to overexposure , sequencing psychologica l effects. Brinton's view of discourse markers includes this role in advancing explanation within discourse.
16	SM16F	A: "Yes I do remember the like Tumblr era photos of you and those were cool okay, I liked that side, but then (SM) I get what you're saying like I couldn't have seen you in like a purple leather get up with like a backwards hat..."	But then	Female	But then introduces a shift in opinion, acknowledgi ng another side of a previous statement. Brinton classifies such markers

No	Code	Utterance	DMs	Gender	Explanation
					as signaling contrast or change in direction in narrative flow.
17	SM17F	A: “Oh my god you’re going to come out at the Super Bowl you’re going to have a full leather get up and then (SM) the year after you’re going to go right to country music and you’re going to wear a cowboy hat for the rest of your career.”	And then	Female	This marker continues a hypothetical sequence about dramatic career changes, creating a humorous and exaggerated timeline. It serves to build a vivid, imagined narrative step by step.
18	SM18M	E: “...and then (SM) I got all the plumbing wiring I don’t really even know the pipes put in uh and it’s sort of like it’s a room for memorabilia...”	And then	Male	And then lists a stage in renovating a room. It structures the procedural narrative clearly, showing how each task builds on the previous one.
19	SM19M	E: “...and then I got all the plumbing wiring I don’t really even know the pipes put in uh and it’s sort of like	Eventually	Male	Eventually introduces a concluding stage in the story—

No	Code	Utterance	DMs	Gender	Explanation
		it's a room for memorabilia I think Cherry was like eventually (SM) those there was so much shit in the house that actually just having it all in one play..."			organizing memorabilia. Brinton describes this kind of temporal marker as guiding the listener through a process toward a final outcome.
20	SM20F	A: "Absolutely she's like 'take all of your shit' and (SM) put it in the pub."	And	female	The simple and links a command (take your stuff) to the action (put it in the pub). This functions as a sequential cue in reported speech, demonstrating conversational continuity.
21	SM21F	A: "I love that for you cherry's like go and (SM) be gone and (SM) like do your thing."	And	Female	And is used to continue the narrative about Cherry's straightforward advice, reinforcing the action of letting the

No	Code	Utterance	DMs	Gender	Explanation
					speaker do their own thing and assert independence.
22	SM22M	E: “Uh I’m a huge Hook fan, so I bought uh Robin Williams’s Pan costume and Rufio’s sword and then (SM) Julia Roberts’s Tinkerbelle costume, so probably those two.”	And then	Male	And then highlights the continuation of a list of significant purchases, showing the speaker's enthusiasm for the film.
23	SM23M	E: “...when I’m not like doing home family stuff and then (SM) if I’ve got spare moments I watch movies so it’s those are like my two passions.”	And then	Male	And then links daily routines to how the speaker spends free time, showing sequential importance of their passions.
24	SM24M	E: “...I think it wasn’t until getting married and (SM) having daughters ...”	And	Male	And connects two major life events, continuing a narrative about personal transformation.

No	Code	Utterance	DMs	Gender	Explanation
25	SM25M	E: "...we do like Christmas carols there and then (SM) after the Christmas carols everyone comes in for like mold wine and minced pies and stuff..."	And then	Male	And then continues a festive sequence, moving from caroling to a social gathering.
26	SM26M	E: "...we do like Christmas carols there and then, after (SM) the Christmas carols everyone comes in for like mold wine and minced pies and stuff..."	After	Male	After indicates temporal sequencing, signaling what follows the carol event.
27	SM27F	A: "Yeah, like sign up if you want to get married and (SM) we'll let you come by. Um, which celebrity would you like to invite to the Garden Pub?"	And	Female	And continues a hypothetical discussion about inviting celebrities, keeping the narrative going.
28	SM28M	E: "So, I sent him a T-Rex cuz we were sort of joking about it and (SM) he was just like" Yeah yeah send me one whenever I live here." And (SM) it's done and (SM) it's going to arrive and (SM) he's going to get this fucking huge T-Rex that is just going to..."	And	Male	And is used repeatedly to maintain narrative momentum and emphasize multiple events in succession.

No	Code	Utterance	DMs	Gender	Explanation
29	SM29M	E: "I've never said this publicly but I'm going to say it, I was playing a city in Europe this is like 2018 2019 and (SM) my best mate was out with his mom and his his sister and (SM) we sort of started drinking espresso not espresso what are they called cafe patron?"	And	Male	And extends the story of an evening out, marking transitions between events.
30	SM30M	E: and then (SM), I went to bed and uh I got up in the middle of the night to have a pee uh and I was sleeping naked and I walked out uh to have a pee and then (SM) I hear a door close..."	And then	Male	And then describes a humorous sequence leading to an awkward situation.
31	SM31M	E: and then I went to bed and (SM) uh I got up in the middle of the night to have a pee uh and (SM) I was sleeping naked and (SM) I walked out uh to have a pee and then I hear a door close and (SM) I open my eyes and (SM) I'm in the corridor naked no key, it's like 4:00 a.m and (SM) I'm like "Oh my god what am I going to do?" And (SM) I'm kind of looking around and (SM) as I look around it's like CCTV CCTV and (SM) I'm	And	Male	And strings together actions and reactions, emphasizing every step in a detailed, embarrassing narrative.

No	Code	Utterance	DMs	Gender	Explanation
		like “woo this is not good” and (SM) uh there was like room ser someone had had room service and (SM) I went to go and (SM) get the uh napkin and (SM) I put the napkin on...and (SM) my security guard went to go and (SM) wipe all the um CCT...”			
32	SM32F	A: “Just the thought of also like you walking down and (SM) 4:00 a.m those people are probably like so not paying attention to what’s going on and (SM) they’re like half asleep and then just like Ed Sheeran walks into the lobby naked.”	And	Female	And connects reflections on how people might react, enhancing the comic imagery.
33	SM33F	A: “...those people are probably like so not paying attention to what’s going on and they’re like half asleep and then (SM) just like Ed Sheeran walks into the lobby naked.”	And then	Female	And then adds a comedic punch to the build-up, contrasting normalcy with absurdity.
34	SM34M	E: “...I messaged my security guard and (SM) I was like “Please can you wipe the footage?”	And	Male	And links thoughts and actions in a personal anecdote, preserving the flow.

No	Code	Utterance	DMs	Gender	Explanation
35	SM35M	E: "I could do that, I definitely I then (SM) bought pajamas and I started sleeping in pajamas."	Then	Male	Then marks the result of the earlier event, indicating a behavioral change.
36	SM36M	E: "I could do that, I definitely I then bought pajamas and (SM) I started sleeping in pajamas."	And	Male	And continues a cause-effect decision in a light-hearted tone.
37	SM37M	E: "Good, I just, you know I saw the schedule for this year of album release and (SM) I was like cuz I'm I'm basically I'm flying all around the world and then flying home and (SM) being dad as well and (SM) I'm like I don't want to I don't want to then add on an extra layer of tiredness on that..."	And	Male	And shows the challenge of managing both career and parenthood in a continuous thought.
38	SM38M	E: "...and then (SM) flying home and being dad as well and (SM) I'm like I don't want to I don't want to then add on an extra layer of tiredness on that..."	And then	Male	And then further elaborates on the burdens of a busy schedule.
39	SM39M	E: "...I'm like I don't want to I don't want to then (SM) add on an extra layer of tiredness on that..."	Then	Male	Then expresses logical consequence, reflecting thoughtful consideration

No	Code	Utterance	DMs	Gender	Explanation
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40	SM40F	A: "...but then (SM) I've been feeling it recently where I'm like I just wake up feeling like fucking shit like there's got to be a different way to relax!"	But then	Female	But then introduces a contrast, showing a change in perception about alcohol and relaxation.
41	SM41M	E: "So, I get I I get in and (SM) I'll put on a movie and actually that sort of does the job cuz you kind of relax into the movie and then (SM) by the end of it, you can just go to sleep..."	And	Male	And continues the explanation of the speaker's routine, introducing the next action in a sequence that emphasizes relaxation through movies instead of more harmful coping mechanisms like drinking.
42	SM42M	E: "...cuz you kind of relax into the movie and then (SM) by the end of it, you can just go to sleep rather than being cuz I also find when you drink you don't ever really have a proper sleep anyway	And then	Male	And then shows the temporal progression of events, linking the act of relaxing with the natural

No	Code	Utterance	DMs	Gender	Explanation
		cuz there's so much sugar in your body. “			result of falling asleep, emphasizing the effectiveness of this alternative routine.
43	SM43M	E: “...or talking or like leaking things or doing this or doing this and then (SM) and then (SM) you start changing and you become a paranoid fucker and then (SM) it all starts sort of like shifting, so I think at the beginning it's that transitional period...and then (SM) sort of like separating the two and I think over the last since covid really being at home and separating the two and knowing that it's quite it's a really really fun job uh to dip into you know...”	And then	Male	And then indicates a series of psychological transitions experienced by the speaker, moving from instability and paranoia to eventual acceptance and boundary-setting between personal and professional life.
44	SM44M	E: “...and (SM) you become a paranoid fucker and then it all starts sort of like shifting...go to the Grammys and (SM) sort of be like ‘Wow look at everyone.’ But then it's important to	And	Male	And extends the speaker's reflection on the emotional effects of fame, showing how surreal

No	Code	Utterance	DMs	Gender	Explanation
		be able to go home and (SM) be like a regular human being...”			experiences are followed by a necessary return to normalcy, emphasizing the duality of a public and private identity.
45	SM45M	E: “...But then (SM) it’s important to be able to go home and be like a regular human being...”	But then	Male	But then introduces a contrast between the excitement of public events and the importance of grounding oneself in ordinary life, underlining the speaker’s need for balance.
46	SM46F	A: “...and then (SM) I go home and I’m like with my daughters and my wife and I’m having like a pretty normal life and then (SM) I’m going to the pub in my backyard and then (SM) we’re going to the lake and then (SM) we’re going to the chapel...you’re so rich and then (SM) it gets to people’s	And then	Female	And then chains together a series of simple, domestic activities that depict a grounded lifestyle, demonstrating the speaker’s emphasis on

No	Code	Utterance	DMs	Gender	Explanation
		heads and it's like you need to have some semblance of normalcy."			maintaining normalcy despite wealth and fame.
47	SM47F	A: "...and then I go home and (SM) I'm like with my daughters and my wife and (SM) I'm having like a pretty normal life..."	And	Female	And maintains the smooth narrative flow of daily life, reinforcing the speaker's point about cherishing familial time as a way to stay connected to reality.
48	SM48M	E: "...I think she just wants to doesn't want our kids growing up and (SM) it being like you know the Richy Rich house where there's literally McDonald's in the. Have you seen Richie Rich?"	And	Male	And introduces a comparison scenario that highlights the speaker's concern with raising children in a grounded environment, contrasting with an over-the-top wealthy lifestyle.
49	SM49F	A: "Cuz as a movie go you're like Oh my god like they're basing something on me. But then (SM) that	But then	Female	But then presents a humorous contrast between

No	Code	Utterance	DMs	Gender	Explanation
		character is like...”			being flattered by media representation and the reality of being misrepresented, highlighting the complexities of fame.
50	SM50M	E: “...and then (SM) the first like song that didn’t work or like flopped you that was like a real like learning curve for me...and then (SM) you put it out there on the line and you’re like this has to work and then (SM) when it doesn’t I think at the time there was like a transitional period of me sort of living with that...I just have to really enjoy it and then (SM) the success or not success kind of comes secondary to that.”	And then	Male	And then links multiple key moments in the speaker’s career journey, from early failures to personal growth, emphasizing a maturing outlook that values process over outcomes.
51	SM51M	E: “...and (SM) you’re like this has to work and then when it doesn’t I think at the time there was like a transitional period of me sort of living with that and (SM) now I	And	Male	And continues the explanation of how the speaker finds comfort in watching movies

No	Code	Utterance	DMs	Gender	Explanation
		think that I it's kind of like what I'm saying about like these pop-ups and stuff..."			instead of drinking, presenting an alternative method of relaxation.
52	SM52M	E: "...and (SM) I remember being like 'oh my god.' Uh and then over time it climbed to number two and (SM) ended up having it's almost like half a billion streams now...and (SM) I closed my set with that now it's like a really important song within my set list but I remember that week being like Oh my god."	And	Male	And then highlights the transition from watching a movie to naturally falling asleep, reinforcing the idea of a healthier bedtime routine.
53	SM53M	E: "...and then (SM) over time it climbed to number two and ended up having it's almost like half a billion streams now...and then (SM) they find their audience..."	And then	Male	And then describes a transition in the speaker's life from struggling with fame to finding a healthier separation between their public and private identities.
54	SM54M	E: "They've all got stories really, I think my left arm is my first five years of my career and my right arm is kind of the next five	And then	Male	And continues the speaker's reflection on fame, highlighting

No	Code	Utterance	DMs	Gender	Explanation
		years and then (SM) I got my chest and back done...”			the importance of maintaining a separate identity outside of their celebrity persona.
55	SM55M	E: “Sort of that. Yeah sort of that. Now she’s like she’ll draw something and (SM) be like “Get it as a tattoo.” But um yeah I think I’m going to get one each for each of them every year.”	And	Male	But then contrasts the fun of being a pop star with the importance of maintaining a normal, private life, emphasizing a balanced perspective.
56	SM56M	E: “...and (SM) we used to fly to and (SM) from the gigs together and (SM) do all sort of I don’t know I literally spent almost every single day with her for about 6 months,...”	And	Male	And then connects a series of normal, everyday activities that the speaker uses to maintain balance in their life, reinforcing the importance of normalcy despite fame.

No	Code	Utterance	DMs	Gender	Explanation
57	SM57M	E: "...and (SM) she kept being like "Is it on their album is it on the album?" And (SM) I I was just like I'd played it to lots of people and it didn't have the same reaction as as everything else and (SM) in the end I just gifted it to her and (SM) I just went I'm just going to put this on just for you and (SM) you can you can name it what you want to name it..."	And	Male	And maintains the narrative flow, describing how the speaker balances their pop star persona with a regular family life.
58	SM58M	E: "It came from I spent a bit of time working with um Bono from from YouTube and (SM) he gifted uh this song...and (SM) like all the proceeds go to like a charity of her choice and stuff, and so I had heard that story hanging out with him and his wife and (SM) I came home and (SM) told Cherry that and yeah I think it kind of was born out of that."	And	Male	And continues a discussion about family life and parenting, presenting a contrast between fame and providing a normal childhood for their kids.
59	SM59M	E: "...I think he forgot her birthday and then (SM) he wrote a song for her and then (SM) just said you can just have this song..."	And then	Male	But then introduces a humorous contrast between a character inspired by

No	Code	Utterance	DMs	Gender	Explanation
					the speaker's fame and the reality of being seen as an exaggerated version of themselves.
60	SM60M	E: "...if it doesn't work then (SM) you've kind of failed in your mission because you've made it to work and if it works then (SM) you have to play it for the rest of time..."	Then	Male	And then highlights the shift from initial success in the music industry to a mature understanding of handling both successes and failures over time.
61	SM61F	A: "I'm going to give you a lyric and (SM) you're going to tell me the meaning behind it or any story. Okay, 'he's got his eyebrows plucked and his assholes bleached' what are you referring to Ed?"	And	Female	And marks a continuation in instructions, smoothly transitioning from the setup to the main task in a playful interview segment.
62	SM62M	E: "...so you know you can listen to an artist's songs and (SM) be like well they only really they're either like, they either love someone really much	And	Male	And links the general observation about artists to a deeper insight about emotional

No	Code	Utterance	DMs	Gender	Explanation
		they hate someone but those are the times that you write songs that actually feel something you know? ...”			songwriting, maintaining coherence.
63	SM63M	E: “...cuz I used to play that song to no one and (SM) now you close a stadium with it still it’s the same song same setup everything.”	And	Male	And indicates a contrast and a sequential shift from past obscurity to present success, highlighting transformation.
64	SM64M	E: “Azizam is uh far and it means uh my dear or my love um the guy that I made the tune with Ilia is Persian and (SM) we were literally in the studio we were just trying different things and (SM) he was like “Would you ever do something Persian influenced?” and (SM) he just sort of led me on this journey. We’ve got like footage of the moment where he’s like I’m like “What’s like my love in Farsy?” And (SM) he’s like “Oh Azizam.” And (SM) I was like “That’s a fucking cool word.” And (SM) you	And	Male	And links the setting to a moment of inspiration, creating narrative continuity in the story behind a song’s origin.

No	Code	Utterance	DMs	Gender	Explanation
		kind of like it it really like it's a it's a really fun song."			
65	SM65F	A: "They're amazing they're so good. Um okay can we talk about your wife though? You guys met in high school and then (SM) you didn't start dating until much later how did you reconnect?"	And then	Female	And then signals a chronological progression from high school to reconnection later in life.
66	SM66M	E: "Uh I started employing like my best mate on tour um so I kind of went I went through um periods of time on tour like I'm a solo artist and (SM) I don't have a band and (SM) I'm very much like I would just tour on my obviously like I have a crew but my crew were like 50-year-old BS so there's only so much uh bonding you can do I think and (SM) I got intensely lonely and (SM) burnt out and yeah. I remember I spoke to my mate she's she grew up opposite me Lauren and (SM) she was she just left university she now like works in tour management on my tour and stuff and (SM) has been doing it	And	Male	And maintains narrative flow, describing the isolation of solo touring.

No	Code	Utterance	DMs	Gender	Explanation
		for 10 10 years but she was very much I guess worried about me and (SM) just came on tour started working on tour and then (SM) we were in uh New York and (SM) her sister was living with Cherry and (SM) I had had uh you know moments with Cherry...I was on tour for god knows how long and (SM) it just felt really I was sort of like unless I do this it I will always regret it...”			
67	SM67M	E: “...started working on tour and then (SM) we were in uh New York and her sister was living with Cherry...”	And then	Male	And then shows the next event in a narrative, continuing a personal anecdote.
68	SM68M	E: “Yeah all All the songs actually and Moana too actually. When I went to go and (SM) see it I wasn’t like straight away enamored with the songs and (SM) now those songs are my favorite songs too.”	And	Male	And presents a temporal contrast and evolution of opinion, maintaining fluency in personal storytelling.
69	SM69M	E: “And they’ve got the, we went to go and (SM) see Mufasa and (SM) they love the brother song.”	And	Male	And links activities and thoughts, structuring casual storytelling about family

No	Code	Utterance	DMs	Gender	Explanation
					entertainment.
70	SM70M	E: "...there's a song called Old Phone that comes out in a couple of weeks and then (SM) after that there's another song that come and we've shot all these videos and I I I'm less about like single moments and more about..."	And then	Male	And then marks a planned sequential release of songs, denoting chronological structure.
71	SM71M	E: "...there's a song called Old Phone that comes out in a couple of weeks and then (SM) after that (SM) there's another song that come and we've shot all these videos and I I I'm less about like single moments and more about..."	After that	Male	After that is a temporal marker clearly indicating the next event in a planned sequence.
72	SM72M	E: "...there's another song that come and (SM) we've shot all these videos and (SM) I I I'm less about like single moments and more about..."	And	Male	And continues listing related promotional activities, ensuring smooth flow.
73	SM73M	E: "...I lived in India for a little bit and (SM) worked with a load of Indian musicians and producers and blah blah blah..."	And	Male	And adds another activity to a previous one, elaborating on experience abroad.

No	Code	Utterance	DMs	Gender	Explanation
74	SM74M	E: "...cuz I think everyone can write you have to just sit down and (SM) write but you have to accept that sometimes it's shit and it's not good enough and I think that I just write and (SM) write and (SM) write sometimes it's good sometimes it's great um and (SM) sometimes it will be a song that you you keep and I think if you do that year in year out you're left at the end of the year with like 10 11 songs that are really great and then (SM) you can actually start forming an album."	And	Male	Repeated and shows emphasis and progression in writing efforts, while and then marks the culmination of those efforts.
75	SM75M	E: "...you're left at the end of the year with like 10 11 songs that are really great and then (SM) you can actually start forming an album."	And then	Male	And then marks the final step after a long process of songwriting, showing logical progression.
76	SM76M	E: "It's bad, but then (SM) I like practiced..."	But then	Male	But then signals contrast and improvement after an initial negative assessment.

No	Code	Utterance	DMs	Gender	Explanation
77	SM77M	E: "It's bad, but then I like practiced and (SM) became you can actually just find the the song online..."	And	Male	And continues the narrative from learning to public sharing of music.
78	SM78M	E: "...I didn't know how to sing in tune and then (SM) I taught myself how to sing in tune by practicing...and then (SM) that is you for life find one thing you work really hard at it then that is your career and I think that that I would love for my legacy to be."	And then	Male	And then indicates personal development through practice, marking progress in learning.
79	SM79M	E: "...when I go into talks at like music schools and to kids and stuff I always play that and (SM) go because everyone just assumes that you're born and you just they you just got it...you must be good at this subject to actually be a good human being and to go out in the world and (SM) achieve..."	And	Male	And links the action (playing the song) to the intended message or reaction, ensuring narrative flow.
80	SM80M	E: "...] you're good at and then that is you for life find one thing you work really hard at it then (SM) that is your career and I think that	Then	Male	Then shows the result or conclusion of a condition, emphasizing outcome and

No	Code	Utterance	DMs	Gender	Explanation
		that I would love for my legacy to be.”			future potential.
81	SM81M	A: “...and sounding like Ed and then (SM) look where you are.”	And then	Female	And then links the idea of sounding like Ed to the resulting success, showing progression from effort to outcome.
82	SM82M	E: “...I think that what that shows is uh actually failing at something is good because then (SM) I learned how to sing after then...”	Then	Male	Then signals the next important event following failure, emphasizing learning as a consequence of the experience.
83	SM83M	E: “...I think that what that shows is uh actually failing at something is good because then I learned how to sing after then (SM)...”	After then	Male	After then reinforces the temporal sequence, highlighting what happened following a previous event.
84	SM84M	E: “...picking yourself up after (SM) the failures and trying again rather than giving up...”	After	Male	After marks the time following failure, emphasizing resilience and

No	Code	Utterance	DMs	Gender	Explanation
					persistence.
85	SM85M	E: "...picking yourself up after the failures and (SM) trying again rather than giving up...if you have a plan B and (SM) it gets really difficult and (SM) starts failing you will always revert to the plan B and (SM) if you have plan A at all points you go this has to work and (SM) even at the points where you fail like I've done really terrible shows...and (SM) I got to the gig no one turned up i waited too long to see if people had turned up and then I missed my train home and (SM) had to sleep at the train station and (SM) in that moment like 18 19 I was like why am I doing this like all my friends have just gone to university some of them have gone out to get jobs they're actually like on their path and (SM) I feel like I'm not uh achieving anything and (SM) in that moment my head just went but	And	Male	Multiple and markers here add information in a continuous flow, building a complex explanation about commitment to plan A versus having a fallback plan B.

No	Code	Utterance	DMs	Gender	Explanation
		this is the only thing you can do so just keep doing it and (SM) hope it will work and (SM) I think that in that moment had I had a plan B I would have gone cool i'll just I'll go and (SM) do I'll go and (SM) do that now you must find that though i mean you're hugely successful you must have just been like "This is going to work.""			
86	SM86M	E: "...and then (SM) I missed my train home and had to sleep at the train station ..."	And then	Male	And then sequences the unfortunate event after the prior context, highlighting a temporal progression in the narrative.
87	SM87F	A: "I I would sit here with you and (SM) geek out over movie cuz I'm a movie girl too like I'm full movies."	And	Female	And introduces additional related information smoothly, adding to the speaker's description of herself.
88	SM88M	E: "Of course yeah yeah yeah but I hadn't really heard of Shawn	So then	Male	So then signals a consequence

No	Code	Utterance	DMs	Gender	Explanation
		Baker before then, so then (SM) I went back and did like Tangerine in the Florida Project...”			or next step in the speaker’s story, indicating a change of action based on previous information.
89	SM89M	E: “Of course yeah yeah yeah but I hadn’t really heard of Shawn Baker before then, so then I went back and (SM) did like Tangerine in the Florida Project and but Florida Project like I haven’t cried like that at a movie for just at the end with the little girl.”	And	Male	And adds to the narrative by linking what the speaker did next in a continuous storytelling style.
90	SM90F	A: “I, well, I, yes and I relate a lot to that of not having a plan B and then (SM) people whether it was like making fun of you...”	And then	Female	And then connects the concept of no plan B with others’ reactions, showing a sequence of cause and effect.
91	SM91F	A: “I remember being um in college and (SM) all the girls were taking courses...and (SM) I was like in the film school and (SM) everyone was like ‘where is that going to get you’ and (SM) a lot	And	Female	Multiple uses of and connect ideas fluidly, maintaining a casual conversational tone and sequencing

No	Code	Utterance	DMs	Gender	Explanation
		of times I was like I don't know..."			experiences.
92	SM92M	E: "...when I was a teenager rung me up pretending to be Zan Lo and (SM) was like 'Zan Lo worked on Radio One at the time and had this thing called Hottest Record in the world where he would like debut a new record of an unsigned artist' and (SM) he rung me up pretending to be Zay Low. And then all of you know he had all of my other mates on the phone and (SM) they were all laughing down the phone and (SM) I was like you know stuff like that."	And	Male	And links the prank call event with additional background information, contributing to a narrative chain.
93	SM93M	E: "...and he rung me up pretending to be Zay Low. And then (SM) all of you know he had all of my other mates on the phone."	And then	Male	And then indicates the next event after the prank call, emphasizing a chronological sequence and social interaction.
94	SM94M	E: "And then (SM) four years later guess what I'm hottest record in the world on Zane Low."	And then	Male	And then introduces a significant event occurring

No	Code	Utterance	DMs	Gender	Explanation
					after a time gap, highlighting progression and success.
95	SM95F	A: "...and (SM) they hate it and (SM) they're like 'okay I'm just going to like not pursue it anymore and I'll just go do what like my parents had wanted me to do.'..."	And	Female	Multiple and markers add related points sequentially, illustrating reactions and decisions in a connected, flowing manner.
96	SM96M	E: "...I've gone to Boston like it's always been the first place for me like the first biggest theater I played, then (SM) the first arena I played here..."	Then	Male	Then marks a sequence in the narrative, showing chronological order.

8. REPAIR MARKERS

No	Code	Utterance	DMs	Gender	Explanation
1	RM1M	E: "No (RM), that was in Nashville, that was in Nashville."	No	Male	The word no is used to correct a previous statement, showing that the speaker made an error and is now providing the accurate

No	Code	Utterance	DMs	Gender	Explanation
					information.
2	RM2M	E: "I don't think I've had this conversation before, don't think English artists are like I mean (RM) there are some that have the pizzazz of Super Bowl fireworks dances blah blah blah but me going up there and being like here's the A team and here's perfect I just like no one wants to see that, whereas if there was a show with a lot of that like say like if it was Beyonce's show and she had all the kind of bells and whistles..."	I mean	Male	I mean is used to clarify or rephrase what was just said, helping the speaker explain their point more clearly.
3	RM3F	A: "Oh my god, I thought you said a bamic, I thought you said a ball sack, no (RM) I thought you said a ball salmon, then okay."	No	Female	No is used as a self-correction, signaling that the speaker realized a mistake and wants to revise their response.
4	RM4M	E: "Maybe when I'm, Maybe (RM) the Super Bowl, maybe (RM) that's when I debut it."	Maybe	Male	Maybe is used to express uncertainty, indicating that the speaker is

No	Code	Utterance	DMs	Gender	Explanation
					unsure about what might happen.
5	RM5M	E: no (RM), no (RM), no (RM), not on those not on those I have done on props before like I bought C3PO that was not cheap.”	No	Male	No is used firmly to reject a previous idea or misunderstanding, emphasizing the speaker's disagreement .
6	RM6M	E: “No (RM), I do it every birthday I’ll just buy one prop a year and for my birthday instead like it’s like the thing that I look forward to think all year, what am I going to get there’s always a movie prop auction around that time and I choose one thing and yeah.”	No	Male	The word no functions to introduce a correction, allowing the speaker to explain what they actually meant.
7	RM7M	E: “Yeah, but I spend a lot of time in hotel rooms my main my main hobby outside of music is movies that’s like the the only I do like I do music and when I’m not doing music cuz I’m it’s shows and studio and I do that pretty much like (RM) 95% of the time when I’m not like	Like	Male	Like is used as an approximator , helping the speaker give a rough estimate rather than an exact figure.

No	Code	Utterance	DMs	Gender	Explanation
		doing home family stuff and then if I've got spare moments I watch movies so it's those are like my two passions."			
8	RM8F	A: "Yeah, no (RM) I think that's beautiful, um sorry I'm obsessed with this pub idea, um can you explain to me how many people like are you throwing ragers in this thing?"	No	Female	No is used to politely disagree or adjust a previous assumption in the conversation.
9	RM9M	E: "Yeah yeah but I think if you're throwing a rager it should be like five people I think that's like or like (RM) 12 five to 12 people is a really good night. I do we built a chapel on our on our land and we do like Christmas carols there and then after (SM) the Christmas carols everyone comes in for like mold wine and minced pies and stuff that's like we can hold 40 or 50 people but it's like a creme space in that."	Like	Male	Like is used to offer an example or estimate, giving the listener a general idea of what the speaker means.
10	RM10M	E: "No (RM), we do, I do, you know it's I I know it sounds weird to like sort of build an infrastructure on your	No	Male	No serves to correct a misunderstanding and provide

No	Code	Utterance	DMs	Gender	Explanation
		property where you don't have to leave it but I feel like so much that I want there's certain moments you just want to spend with your family and not have someone filming you while you're doing it especially like whether it's something like that at Christmas or whether it's uh memorial or, there's just certain like intimate moments you want to have like that."			clarification on the speaker's viewpoint.
11	RM11F	A: No (RM) , Post Malone is like one of those people that when you're in a room with him even if you're in a room for with him for like a couple minutes you're immediately like I need 19 more hours with you this isn't enough."	No	Female	The marker no is used to emphasize strong agreement or enthusiasm rather than literal denial.
12	RM12M	E: "I, this has been my life since I was 19, so I think that the first 5 years 6 years of my life, no (RM) um I really didn't..."	No	Male	No is used as a hesitation device while the speaker gathers their thoughts, signaling a correction or pause.
13	RM13M	E: "No (RM), it's like it's similar to my Instagram it's like	No	Male	The speaker uses no to directly

No	Code	Utterance	DMs	Gender	Explanation
		Teddy I think maybe it's Ted's it's Ted or Teddy something."			correct false information given by someone else.
14	RM14M	E: "I think it would be like the older that I've got in the music industry I think that um the first like five years of my career everything worked and went well and then the first like song that didn't work or like (RM) flopped you that was like a real like learning curve for me..."	Like	Male	Like is used to describe a situation in a non-literal way, showing approximation or personal impression.
15	RM15M	E: "I put out a song called Afterglow that charted at like (RM) 92..."	Like	Male	Like indicates an estimated value, reflecting the speaker's uncertainty or imprecise memory.
16	RM16M	E: "No (RM), I loved it it's just like going when I just saw it go in at 92 I was like Oh maybe I'm wrong."	No	Male	No is used to contrast a positive opinion with a negative outcome, showing a shift in focus.
17	RM17M	E: "That's a good one um do you know what i I have this uh I was in	I mean	Male	I mean is used to provide

No	Code	Utterance	DMs	Gender	Explanation
		these court cases for like two years. Well there I mean (RM) it a lot longer than two years but there was one each year...”			additional context or to clarify a previous statement about a complex topic.
18	RM18M	E: “No, cuz I think that they all have their own space and stories and I do honestly believe that like a song like (RM) Little Things for One Direction..”	Like	Male	Like is used to make a comparison, helping the speaker explain their feelings or experiences more vividly.
19	RM19M	E: “That’s like history though, it’s history it’s like you know someone bought the um, uh, um red slippers Dorothy’s red slippers but they spent like I think they spent like (RM) 25 mil on them.”	Like	Male	Like functions to give a rough numerical estimate, showing that the speaker is not being exact.
20	RM20M	E: “Yeah I’ve always given people heads up unless I haven’t been in touch with them anymore. I mean (RM) obviously there’s like breakups of people you just don’t speak to anymore but yeah there’s Yeah. I feel like I have a good enough relationship with my exes that yeah.”	I mean	Male	I mean helps the speaker clarify or expand upon their thoughts about relationships.

No	Code	Utterance	DMs	Gender	Explanation
21	RM21M	E: "I loved rap battles i loved rap battles so I would there was I would be watching like online there was a couple of like (RM) leagues in the UK..."	Like	Male	Like serves as an approximator , indicating that the speaker is guessing or estimating.
22	RM22M	E: "Uh, I started employing like (RM) my best mate on tour..."	Like	Male	The word like is used to illustrate a scenario or example that supports the speaker's point.
23	RM23M	E: "Very dramatically actually very dramatically. I think just um, I mean (RM) even just not being a fucking maniac with drink and drugs or smoking or you know?..."	I mean	Male	I mean introduces a clearer explanation or correction to the previous comment.
24	RM24M	E: "Very dramatically actually very dramatically. I think just um I mean even just not being a fucking maniac with drink and drugs or smoking or you know? I exercise now never exercised before um I get up in the morning rather I used to sleep till like (RM) 400 p.m. like I'm it's really has changed dramatically	Like	Male	Like is used to give an approximate idea of the speaker's past habits, rather than an exact detail.

No	Code	Utterance	DMs	Gender	Explanation
		and um (F) just in the way that I'm home more and my work schedule is based around them rather than based around me."			
25	RM25M	E: "Where I can't sing um, I mean (RM) we could play, We could play it now."	I mean	Male	I mean is used to add or revise an idea in the conversation, often to make it clearer.
26	RM26M	E: "Yeah but it's not like it's not professional standard is it oh no that's what I'm We can turn it off now. Um but I'm saying like I didn't know I didn't know how to sing in tune and then I taught myself how to sing in tune by practicing, so I I honestly when I go into talks at like (RM) music schools..."	Like	Male	Like is used to give a non-specific example that supports the speaker's point.
27	RM27M	E: "...and I think that in that moment had I had a plan B I would have gone cool i'll just I'll go and do I'll go and do that now you must find that though i mean (RM) you're hugely successful you must have just been	I mean	Male	I mean signals that the speaker is providing clarification or elaboration on their previous thought.

No	Code	Utterance	DMs	Gender	Explanation
		like this is going to work.”			
28	RM28F	A: “I know we could do it again maybe (RM) I’ll see you again.”	Maybe	Female	Maybe expresses uncertainty, suggesting that the outcome is possible but not definite.
29	RM29F	A: “...Um thank you for taking the time I know you’re running on like (RM) 2 hours of sleep...”	Like	Female	Like is used to estimate a number, showing that the speaker is not being precise.
30	RM30F	A: “...and all the girls were taking courses that were like (RM) finance and all that...”	Like	Female	Like introduces general examples to help describe the content of a course or topic.
31	RM31M	E: “I don’t, I mean (RM) one my mate Zack real one Zach always came to the shows”	I mean	Male	I mean functions to explain or revise what was just said, making the statement clearer.
32	RM32F	A: “...Um, Ed this has been so fun I wish I could talk to you for like (RM) 10 more hours...”	Like	Male	Like gives a rough time estimate, suggesting that the speaker is

No	Code	Utterance	DMs	Gender	Explanation
					not sure of the exact duration.
33	RM33F	A: “So maybe you’ll do it, like (RM) you’re later.”	Like	Female	Like is used to suggest a possible situation, expressing a speculative idea.
34	RM34F	A: “No, Post Malone is like one of those people...if you’re in a room for with him for like (RM) a couple minutes	Like	Female	Like helps describe an event in general terms without being specific.
35	RM35M	E: “That’s a good one, um do you know what I I have this uh I was in these court cases for like (RM) two years.	Like	Male	Like functions as an approximator , indicating that the speaker is describing a close but not exact idea.
36	RM36M	E: “...if you compromise yourself in music to like do a certain thing like (RM) reach a certain fan base or like whatever	Like	Male	Like is used to provide an illustrative example to explain the speaker’s thoughts more clearly.
37	RM37M	E: “...I made a song like (RM) Azizam with um Ilia...”	Like	Male	Like is used to express uncertainty or to approximate

No	Code	Utterance	DMs	Gender	Explanation
					a thought, often softening the delivery of the message.
38	RM38F	A: "...I actually (RM) it's refreshing to hear, you're like in a beautiful way, not that you can't complain about it..."	Actually	Female	The word actually is used to clarify or emphasize a point, often highlighting a contrast between what might be expected and what is true. It can also serve to strengthen a statement by making it more definitive or assertive.



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PENGESAHAN REVISI

Judul Skripsi : Textual function of Discourse Markers : A study Of Gender
Differences in Call Her Daddy "Ed Sheeran : You Either Love
Me or Hate Me" on Youtube
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