

In the mainstream music industry, a singer's image –the identity they express to the public – is a pivotal factor in their career, portrayed through many mediums other than their recorded music (e.g. television, magazine or radio interviews and live performances). Although studies have examined singing pronunciation (Trudgill 1983, Prince 1987, 1988, Brooks 1995, Carlsson 2001, Gibbons 2005) and others have examined performance speech (Schilling-Estes 1997, Johnstone and Mattson Bean 1997; Coupland 2001), there have been few analyses of the range of styles available to a performer (Rowe & Preston 2004). Such a study would provide insights into the possible effects of music industry influences, the differing effects of performance on speech and singing as well as the expression of other aspects of a singer's identity.

This paper is a case study of one New Zealand singer/songwriter. Anika Moa was the first New Zealand artist to be signed directly to a major American record label, and as is the case of most New Zealand singer/songwriters she has been influenced by American performers. Notwithstanding this influence, Anika Moa identifies strongly with New Zealand, and with her Maori identity. She is a second language speaker of Maori who uses this aspect of her linguistic repertoire in parts of her second CD.

The present study examines singing and speech in a variety of styles (e.g. CDs, performances at live shows, formal interviews, and chats with a close friend). Sixteen variables are analysed quantitatively and qualitatively. These include those associated with American English (post-vocalic r, the vowels in lexical items HOT and DANCE, and Southern American monophthong [a] for /ai/); those associated with mainstream New Zealand English (the raised vowels in the DRESS and TRAP lexical sets, and the centralised vowel in the KIT lexical set); incipient but stigmatised features of NZE ([f] and [v] for TH and DH, the wide diphthong in the GOAT lexical set); a new and vigorous global change (l-vocalization); and three Maori English (ME) discourse features (final tag "eh", 2nd person plural "yous", and use of kinship terms).

The findings show salient variables (e.g. post-vocalic r, the unrounded HOT vowel, the fronted BATH and KIT vowels) appear, to various degrees, in music but are usually absent in speech; stigmatized variables such as f/v for TH/DH occur in performance speech and conversation but not in singing in live performances or on CD; while vigorous global changes appear in both. Other variables, such as those associated with ME, have different functions in different styles of speech. For example, features associated with ME occur in informal conversations where the topic is not on Anika as a performer. This use contrasts with ME in the live performances where these discourse features are used to reflect a jovial Maori persona (e.g. wha-what yous laughin' at?). The overall findings show differences between performance speech and singing style, and illustrate how salience and linguistic capital play a role in the way artists select amongst linguistic variables.