

MAPPING THE SOLO SINGER'S STAGE PERSONA

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Background

There is a new interest emerging in psychological investigations related to how music impacts on the listener and performer in terms of self-identity. Music has been found to regulate mood and have cognitive therapeutic benefits. However, additionally, it has been recently proposed (Davidson, 1997; 2002) that the skills involved in performance are such that they employ specific strategies and require specific preparation. With this in mind, the current paper will pursue the following aims:

Aims

- i) To investigate the personal style/self-belief of professional singers from three different Western musical sub-cultures: jazz, pop and classical;
- ii) To investigate stage behaviours in terms of musical expressiveness and communication, non-verbal communication and broader social performer-audience interactions;
- iii) To develop a theoretical position regarding the solo singer's 'persona' based on the evidence above.

Methods employed

Aim i) will be addressed in semi-structured interviews and analysed through Interpretative Phenomenological Analysis (see Smith, 1995);

Aim ii) will be addressed using video analysis techniques such as those used by Davidson (2002);

Results and Conclusions

These will be presented at the conference based on evidence from 30 singers. They will be reported in the form of video examples, text content analysis and will be demonstrated finally as the theoretical model (Aim iii).