

Cover Songs in Modern Culture

A Live Cover Concert as a Musicological Phenomenon

Elena Alexandrovna Blagova



Master's Thesis in Musicology

Department of Musicology

University of Oslo

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Abstract

The quantity of cover songs on today's music market rises questions about its "quality". The meaning of the term covering in general and in particular, the demand for more or less covering in modern culture through the perception of the modern society and the cover trend itself are the "qualities" of the event, which were investigated in this thesis. To research such problems a live cover concert was made and 24 people from the audience were interviewed right after the concert as part of this case study. To maximize the comprehension of the results, the repertoire of the performances included 10 cover songs from various periods and genres of pop and rock music. The interviews were meant to reveal and develop the relationship between the remaking process and the contemporary world. People were asked about a definition of a cover song, the relevance of comparison, the interpretation, which touched them the most, and a kind of impression they got within the concert. Although the expectation was such that people would prefer music pieces of their own generation, the interviewed have demonstrated surprising views and, moreover, independent thinking. Thus, the majority of the respondents liked a recent dance hit "Cake By the Ocean" despite the fact that most of them were middle-aged or older. Furthermore, the influence of gender was observed too. Men showed both ironical and analytical approach in describing their points of view, however women were more emotional and expressive. The analysis of the audience's answers led to the understanding of the modern culture through the phenomenon of covering.

Note to Readers

This master's thesis consists of 2 parts: theoretical and practical. The theoretical part can be found further. The practical part is a concert of my band Cover Garden, which took place on 25.08.2017 at *Bakgården* in *Sandvika, Bærum* as a part of *Sandvika By Fest [Sandvika Town Festival]*. The members of the band are introduced in appendix 3.

The concert was recorded, edited and downloaded on *YouTube*. The link follows below.

<https://youtu.be/pSYwaKsVQQs>

Acknowledgements

The master's thesis *Cover Songs in Modern Culture: A Live Concert as a Musicological Phenomenon* completes my second year at the Department of Musicology at the University of Oslo. These last few months have been quite challenging, but rewarding — it was very stressful in the beginning, but got more and more pleasant with editing. My favorite routine of writing was when my thoughts were “landing” on the screen intensely and freely, just like an idea of a new song comes to a songwriter in the middle of the night. At that moment I was feeling my relevance to the world of academic research. The idea of sharing my unique experience with the readers, made me focus both on the process and the result.

The road to the master's level education was not easy for me not only because it demanded taking complicated language tests both in Norwegian and English, but also because it took me almost 10 years to adapt to a new culture and a different system of education after I moved to Oslo from Moscow in 2008. Not to make the acknowledgements an “immigrant's novel”, I want to admit that, compared to the other master's students of UiO, I had a very different experience and background, which gave me a lot of advantages and, perhaps, disadvantages too. The political situation in Russian has changed dramatically since I have moved to Norway, so I cannot stop myself from writing that I hope the ideological conflict between Russia and Western Europe is not going to influence the judgment of my thesis. I'm proud to say that I have chosen a non-political theme, which is relevant both in the West and in the East. There is a significant boom of cover songs everywhere in the world nowadays. So, the subject I'm writing about is very international. I consider myself a cosmopolite, as I have lived in Russia, USA, Norway and Spain. So, I'm a kind of a “Sponge Bob”, absorbing new languages and cultures and trying to get the best out of them. Today I speak Russian, English, Norwegian and Spanish, which gives me more understanding of the perception of the covering phenomenon in different countries and the ways of music making in different languages.

I am really happy to say that I actually got to the end on time, but, frankly speaking, this would not happen without my supporting team. Some people deserve special thanks. Firstly, I want to thank my mother for her support and prays for my health, as the doctor recommended me to cancel the practical component of my thesis, the concert, right before the event, due to my ill health. I also want to thank *Diakonhjemmet* Hospital in Oslo for saving my life. My 9-year-old son supported me all the way with his beautiful smile and greetings every time I sang or did something on the stage. I want him to be proud of his mother and this master's thesis is something I dedicate to him. I thank Mons Thyness for his great help to find UiO students for my project. He was always very kind and patient. And, of course, my great appreciation goes to my fantastic vocal trainer Tracee Meyn for making me technically ready for my practical part. She was sitting and listening bravely to my concert with a long soundcheck and technical problems, giving her precious comments afterword.

I'm very grateful to the best musicians of Oslo and *Bærum*: Philip, Laszlo, Maximo, Sunniva, Lars and Eirik! This challenging concert wouldn't be such a pleasure without you, we wouldn't have succeed without our rehearsals at the university and constant practice at home. I would also like to thank my 24 interviewees, who patiently answered the questions and gave me a lot of useful information. My extra thanks go to the video operator Alexander Dementiev and the video's editor - a professional sound engineer of *Det Norske Teatret* Igor Zamarajev. And thank you, *YouTube* for giving me an opportunity to share my video with the world! Lastly, and mostly importantly, I would like to thank my supervisor Kyle Devine for his constructive emails and meetings. I appreciate his critique even more than praises, as it always pushed me further in my progress. And, of course, my appreciation goes directly to the Department of Musicology for making this journey to the Norwegian master's degree happen. You encourage new projects in musicology!

Oslo, April 2018

Elena Alexandrovna Blagova

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Chapter 1. Introduction

*The word is about, there's something evolving,
whatever may come, the world keeps revolving
They say the next big thing is here,
that the revolution's near,
but to me it seems quite clear
that it's all just a little bit of history repeating*

(Alex Gifford, "History Repeating", 1997, originally performed by Propellerheads featuring Shirley Bassey)

According to a website <http://mentalfloss.com/>, there is a rating of "10 of the Most Covered Songs in Music History" (Conradt, 2017, n.p.). The songs' list follows below.

1. "Yesterday" by The Beatles. It is the most covered song in history, which was interpreted by more than 2200 artists (Conradt, 2017, n.p.).
2. "(I Can't Get No) Satisfaction" by The Rolling Stones.
3. "Eleanor Rigby" by The Beatles, which was covered by 131 artists (Conradt, 2017, n.p.).
4. "Cry Me a River", originally sung by Julie London in 1955.
5. "And I Love Her" by The Beatles.
6. "Summertime" from the opera *Porgy and Bess* (1935), originally performed by Abbie Mitchell.
7. "Imagine", written and sung by John Lennon.
8. "Over the Rainbow", originally performed by Judy Garland.
9. "Blackbird", originally performed by The Beatles.
10. "The Look of Love", written by Burt Bacharach and originally sung by Dusty Springfield for the first *Casino Royale's* soundtrack in 1967.

Such rating demonstrates that modern music, permanently progressing, however replicates, reinterprets and rethinks the past. Covering is also being practiced world-wide on the cover-embracing, cover-celebrating talent TV shows like *The Voice*, *Britain's Got Talent*, *Idol* and *X-Factor*. Thus, popular Norwegian channels *TV2* and *TV Norge* have been broadcasting the franchises of the twin formats since 2003. So, it has already been more than 15 years of “cover fever” on TV in Norway as in the rest of the world. Moreover, in 2016 *Nordic World AS* created a domestic hybrid project of high technology and social media — *The Stream*, which put a reality contest show on the next level as it collaborated with online music streaming. In that case the streaming, not the judges, dictated who got eliminated and who won the show. It might have been the most honest format on modern television now, where the opinion of the audience really matters. The American TV channel *NBC* bought the Norwegian format despite of an already existing, however, short-lived, talent show *Rising Star* on *ABC* (O’Connel, 2016, n.p.). This means that the influence of online music steaming is enormous nowadays and the voice of the crowd is more accepted and heard with constantly developing technology.

Being a practicing cover singer, I often think about music in a context of the process that relates artists and the audience. How do we communicate within music tools? Do we share the same interests? Is it actually true that the distance between the musicians and the masses is constantly getting shorter? Do we have similar experiences while listening to a cover version or not? The collection of facts, which brings interaction between cover songs and the audience into light, is a wide research topic as it has an obvious connection with the historical, cultural and social processes.

This master’s thesis is going to refer to the central topics in music analysis and social musicology, taking into consideration different views and perspectives. The musicological context of the term “cover song” will be explained below, however, the selection of synonyms has to be clarified in this part. Further cover versions can be called remakes, interpretations, reinterpretations or just covers. In this research paper individual artist/-s or band/-s, which make covers, can be named musicker/-s, interpreter/-s, cover maker/-s, remaker/-s, covering artist/-s or cover band/-s. The process of making covers can be called covering or covering process. The primer

version, which is being covered, is an equivalent of the original version or a word “original”.

This case study is going to be concentrated on making, performing and perception of cover songs. At first glance, a simple definition of a cover song means a song, which has been performed before. However, academic researchers give a deeper explanation of a cover version in a musicological context. Thus, Solis describes cover as a quintessential product of our set of reactions and the ways of thinking about it.

I would begin with a tentative definition: a cover is a new version of a song in which the original version is a recording, and for which musicians and listeners have a particular set of ideas about authenticity, authorship, and the ontological status of both original and cover versions.

(Solis, 2010, p. 298)

Solis makes an important statement about covering. “My own thoughts on the relationship between versioning and genre are most useful when thinking about the ways musicians and audiences think of performances and recordings, in general and in particular” (Solis, 2010, p. 316). Hence, the connection between covers and the modern world can be best examined by “diving” into the process of covering, making a relevant music product and experiencing the reaction of the audience on it. Therefore the practical component of my master’s thesis was a live cover concert of my band Cover Garden and interviews of the audience afterwards (see appendix 2 and appendix 3).

Simply speaking, the process of remaking consists of an eternal musical circle of listening and performance, performance and listening. Hence, all parts of the music’s creation and the music’s perception are the ways of *musicking*. Small writes that the word *musicking* “does not appear in any English dictionary, but it is too useful and conceptual tool to lie unused” (Small, 1998, p. 9). He proposes a definition of a term. “To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing” (Small, 1998, p. 9). So, covers and their relationship with the audience are a part of *musicking* too. Hagen mentions social processes, being

influenced by musicking and vice versa. “Musicking confirms, challenges, molds, establishes and endorses notions of identity and sociality” (Hagen, 2015, p. 82) and “musicking expresses itself through ‘mediated music system’, that ‘extends, differentiates and personalizes the lifeworld” (Hagen, 2015, p. 83). Hence, individual *musickers* influence society, and the society influences individual *musickers*.

Musicking can give a unique understanding of the contemporary world within many sources of it: music as a set of sounds, music records, live concerts, musicals, videoclips, music programs on radio and TV, literature about music, online audio and video streaming services like *YouTube*, *Spotify*, *Pandora*, *Apple Music*, *Deezer*, *Vine* etc. For instance, “the *YouTube*’s prince” Justin Bieber is one of the most significant examples of getting famous from posting videos of cover versions online.

After his mother posted YouTube clips of her boy performing, Bieber went from an unknown, untrained singer to a budding superstar with a big-time record deal with Usher within two years. Bieber went on to become the first solo artist to have four singles enter the Top 40 before the release of a debut album.

(The Biography.com website, 2018, n.p.)

Bieber became one of the pioneers, who showed the road to stardom to many young and unknown YouTubers. And a new generation of cover celebrities like Madilyn Bailey, Conor Maynard and Shawn Mendes, who are going to replace popular remakers of these days, is yet to come.

When it comes to posting cover versions on *YouTube*, the question of copyright arises. Normally all song material, covered by someone else and published with a commercial purpose, has to be licensed if it’s not from 1922 or earlier. However, a live performance of the band Cover Garden as many other cover bands is not considered to be a publication. Moreover, the video streaming service has already got agreements with many artists, “that allow their songs to be used in exchange for a portion of the ad revenue generated on YouTube” (Haskins, 2014, n.p.). Nevertheless, the issue of posting cover versions without a license on the video platform remains controversial.

Some copyright owners don't mind YouTube covers—they increase a song's exposure and may introduce a new audience to the songwriters' or original performer's music. If songs are posted by fans, a band isn't likely to risk alienating them by taking down their videos. Other copyright owners object to unlicensed use of their work. A few years ago, Prince famously had YouTube remove a video that showed a toddler dancing to one of his songs. (Haskins, 2014, n.p.)

A 47-minute-clip of Cover Garden's live concert was posted on 1.12.2017 on *YouTube* and since then I have had no copyright issues with the video platform's management. This means we haven't violated the songs' authorship. Moreover, the songwriters are listed in the video's description.

1.1. Research questions

Although covering as a process is not a new thing, it is a debated music term. Thus, Hawkins refers to Mosser, writing that covering as an understudied musicological phenomenon and that there is a demand for deeper studies and rotation.

As Mosser sees it, cover songs have been reliant on the artist's intention in much of the research undertaken in cover songs hitherto. Redefining the term "cover song", as "systematically ambiguous", Mosser goes on to suggest the need for identifying a range of different types of cover songs along a continuum.

(Mosser, 2008, referred to by Hawkins, 2009, p.178)

The researcher develops his thinking with questioning the intentions of an interpreter and the ways of judging the interpretation. "Accordingly, this raises the question of why an artist chooses to copy another's song, and what kind of assumptions might be drawn for evaluating this. Which returns us to the main point: how does the cover song mask the artist's intentions, and where might the origins of this be located?" (Hawkins, 2009, p.178). Furthermore, covering in a context of musicking is "taken for granted" by the

audience. “While musicking actively steers the listener’s attentional modifications and generates meaningful music experiences, it is also taken for granted as a natural part of the user’s lived everyday experience. It has become so normal that it manifests meaning without further explanation” (Schutz, 1967, referred to by Hagen, 2015, p. 77).

Taking into consideration the fact of randomness of remaking these days, this master’s thesis is not concentrated on *why* people listen and make covers. What really interests me is *how* they perceive them and what they *feel* while listening and making interpretations. This brings me to the studies of the roots of *musicking* phenomenon, sociological perspectives in a context of *age*, *gender* and, in some cases, *occupation*. To spotlight the situation with people’s choices and social constructivism in general, it is necessary to make a classification of covers in modern culture and observe what the interpreters have to offer the crowd today. It is also interesting to compare the perception of covering from the outside (by “outside” I mean the audience) and from the inside (by “inside” I mean the band Cover Garden). Such observation is sending me back again to the problem of musicking, making it a quintessential topic of my dissertation. However, asking *how* does not mean to never ask *why* or *what for*. One of the following subchapters will cover the educational meaning of the remaking process, which is a part of musicking too. Thus, assembling the puzzle of my research design, it turns out that the main question of my thesis is how people perceive live cover events and what hides behind their perception. I will also argue that the perception of covers depends on sex and age. But what the integral element of such relationship is — yet to be discovered.

In order to continue the exploration of these questions and themes, one needs to have a clear and distinct understanding of certain theoretical terms, and of how they are used in academic studies. The next section presents researchers’ discourse and terminology, which are applied in my thesis. It also describes the situation in today’s cover market and makes a short excursion into the history of covering since the middle of the 20th century.

1.2. Cover song today and yesterday

Cover song today

Cover songs surround us. We cannot escape them: every time we want to find a song on YouTube, there will be plenty of cover versions on it, both professional and amateur. Sometimes it is even difficult to find the original one, as the search results in hundreds of versions of the same song, made by different people. The interpreters often change the style, production and the words in such a way that you can barely recognize the original song.

Fast growing streaming services like *Spotify*, *WiMP*, *Pandora*, *Apple Music*, *Deezer* offer a great selection of cover songs too. Popular remakes from “The Real Book” and “The Great American Songbook”, acoustic and unplugged versions of *The Billboard* hits, remixes and mashups — are some examples of the musical material, covered by new artists everyday. “The definition of a cover song is one that has been recorded before” (Cusic, referred to by Solis, 2010, p. 298) and “...by this definition any new version of a piece in the standard Western classical repertoire would be a cover, since, after all, it has been recorded before; likewise most jazz recordings would be covers. The fact of previous recording is necessary, but not sufficient” (Solis, 2010, p. 298).

Many pop careers in show-business started from covers (Justin Bieber, Shawn Mendes, Carrie Underwood etc.). At the same time, experienced singers also adapt the hits of the younger generation and make them their own (for example, Aretha Franklin made a cover of Adele’s song “Rolling in the Deep”, Shirley Bassey made a cover of Pink’s song “Get the Party Started”). It’s time to identify the phenomenon of covering in the modern culture. Cover songs are interpretations, performances and recordings of music, composed by other artists, where songs can become everything from reconstruction to considerable transformation, as the “musicians are not responsible for the original version” (Shuker, 2013, p. 90). It also can be seen as analysis, perception

and sharing of the musical experience among the artists and through the commitment between the artist and the audience.

The cover phenomenon in pop music can be viewed as a postmodern manifestation of rampant recontextualization in music and artists revisit, reinterpret and re-examine a significant cross section of musical styles, periods, genres, individual records and other artists and their catalogs of work. Covering also embraces cultural, commercial and creative contexts.

(Plasketes, 2010, p. 2)

The cover songs' segment is significant in mass media nowadays. Television even seems to have a certain repertoire of covers, used on different shows (mentioned earlier *The Voice*, *X-Factor*, *Idol* etc.), where the "contestants are among the sing-along, star-making, microphone machinery that comprises the collective karaoke craze of additional cover fragments and fallout" (Plasketes, 2010, pp.1-2). Traditionally, the repertoire of all contest shows is well-established songs, known for years. It can be anything from country classics like "Whiskey Lullaby", jazz standards like "Summertime", classical pop ballads of Whitney Houston and Celine Dion for powerful voices and, of course, the surprising songs of the one of the judges. Interestingly, some covers from *The Voice* are seasonally trending like the hits from *The Billboard*. For example, a song "What About Us", released in August 2017 by Pink, has already been performed on the show by several contestants in both Europe and United States. And as an addition to the TV broadcasting, it is possible to download or stream the contestants' covers online (for instance, the American *Voice* has an agreement with *Apple Music*). There is a certain cover tradition, which is being built in front of our eyes. Thus, the 80's hit "Alone", originally released by the Heart in 1987, became a world-wide cover classic after the pioneer of *American Idol* Carrie Underwood actually made it classical by her famous performance of 2004. Covers and television have a successful tandem: remakes make higher ratings for the TV-channels, which serves the songs' longevity by advertising them on prime time. This causes a rise in the popularity of cover bands and cover singers, reflecting the need of reinterpretation of somebody

else's musical material and making something new and memorable out of it. There is a certain difference between recording new music and making cover versions in a fame context. Cover bands sometimes become more popular than the bands with the original repertoire. Are we so poor in ideas or is it a market's demand? The income from the record business decreased since the rise of free downloading, that is why live music field is so big. According to Frith, "in the United Kingdom during 2008, for example, the revenue of the live music business exceeded that of the recording industry" (Frith 2010, 2013, referred to by Shepherd-Devine, 2015, p.13), as he monitored the "booming live music sector and decreasing record industry" (Frith, 2007, referred to by Shepherd-Devine, 2015, p.13). Despite streaming and downloading services like *Spotify*, *Deezer*, *Apple Music* and *iTunes*, which are slowly converting the practice of listening to music for free into buying music online, live concerts still lead in 2017. For example, a Canadian artist Shawn Mendes has made 25 million dollars for his "Illuminate" tour in 2017 (Barton, 2017, n.p.). However, to get a minimal monthly payment from *Spotify* for an unsigned artist you need 180,000 plays as the service pays out \$0.007 per stream (Sanchez, 2017, n.p.). The signed ones need less plays to achieve the same minimal amount of payment, but it is still very low. That is why an American singer Taylor Swift left *Spotify* in 2014. However, she rejoined it in 2017 because "Spotify is simply too large and far too important these days to ignore, no matter what an artist looking to be No. 1 feels about their financial ethos" (McIntyre, 2017, n.p.). Hence, online streaming is one the most powerful sources of musicking nowadays. In case of pop stars like Justin Bieber and Shawn Mendes, it seems that the shortest way to the ears of the audience in the modern culture is a cover, recorded and, using a smart system of tagging, posted on the most popular video streaming services like *Vine* and *YouTube*. For example, "Mendes began posting clips on *Vine* from his home in Canada, starting with a cover of Justin Bieber's "As Long as You Love Me" (Associated Press, 2014, n.p.). There is an obvious connection between popularity, commercial success and quantity of likes and views, as individual artists can roughly make \$2000 for 1 million views of their video.

The commercialization of cover music makes it look controversial for some researchers, as the musical value of it is fading compared to the social meaning. Solis claims the difference between the original record and a cover is in the way musicians

and listeners perceive them. “I would begin with a tentative definition: a cover is a new version of a song in which the original version is a recording, and for which musicians and listeners have a particular set of ideas about authenticity, authorship, and the ontological status of both original and cover versions” (Solis, 2010, p.298).

With the rise of covering there have always been defenders and critics of remaking process. The defenders of the cover versions state that the covering practice helps achievements like experience and fame of the interpreters and keeps the tradition and the “historical content” (Plasketes, 2010, p.2). It also gives work and income to the live music entertainment sector. However, the critics claim covering delays the development of new music and raises questions about “authenticity, ownership and originality” (Plasketes, 2010, p.2). It leads to a comprehension, in which cover phenomenon consists of many mosaic elements, including ideas, performance, authenticity and connection with the previous versions. Thus, Solis even offers an idea of a kind of artificial intelligence, shared between the original creator and the interpreter.

A cover is not simply any new version of an older song for which the original was a recording. Rather, a cover is a particular kind of version: a new recording or performance of an older song that exists in the memories of musicians and audiences because of a strong, previous recorded version, and for which authority and authenticity are understood to be shared by the original performer and the covering performer.

(Solis, 2010, p.315)

Cover song yesterday

The researchers’ view on the development of covering changed throughout the decades. Solis claims covering as a specific musicological event was founded in 1950 or ’60s in rock, which spread on other styles of music. “Covers are not simply new iterations of old songs, but a versioning practice that came into being in the 1950s or

'60s in rock, though it can thereafter be heard in other genres. The precise nature of this kind of version is not obvious, but will emerge with close consideration" (Solis, 2010, p. 298). However, Shuker mentions "standards", which "were the staples of singers' repertoire for most of the 1940s and 1950s" (Shuker, 2013, p. 91). He writes about the commercial aspect in the development of cover songs: "Reflecting industry competition and as part of marketing strategy, record companies would release their artists' cover versions of hits from their competitors" (Shuker, 2013, p. 91). Both Shuker and Plasketes also name racial discrimination as a reason for covering in 1950s. "In the 1950s, white singers covered the original rock'n'roll recordings by black artists, often sanitizing them in the process (e.g. Pat Boone's cover of Little Richard's 'Tutti Frutti'), in an effort by record companies to capitalize on the ethnic divide in American radio" (Shuker, 2013, p.91).

During the 1950s, suspicions of prejudice, plagiarism, and profit from financial exploitation accompanied the wide spread practice of covering songs. Black artists struggling to be heard faced isolation from the major labels—Decca, Columbia, RCA, Victor, and Capitol—unless they adopted a white-oriented singing style similar to that of Nat King Cole's. As a result, many of their songs were recorded into an 'appropriate sound' by white performers such as Pat Boone, Bill Haley, and Elvis Presley.

(Plasketes, 2005, p.2)

Moreover, Solis formulates rock patterns of covering through mentioning Weinstein's point of view. "Deena Weinstein has noted that covers are 'peculiar to rock music', but I wish to go further: I purpose that rock is not just a music that happens to involve the practice of playing new versions of old songs, but one that is defined by a very specific set of ideas about approaches to playing new versions of old songs (Weinstein, referred to by Solis, 2010, p.298). Thus, covers are peculiar to country and pop music, too. Although hip hop, for example, is ideologically not a cover genre, it is based on sampling (sampling will be briefly discussed in chapter 2).

Shuker writes about the commercial success of covers in the late 1980s, because of the "fresh generation of listeners and a new market for a recycled

song” (Shuker, 2013, p.91). “Though there was a marked expansion in sheer number of covers in the 1980s and beyond, they are constitutive of the tradition through its whole history” (Solis, 2010, p.315). Plasketes observed the situation in the cover market over the last twenty five years. “By the mid-1990s, cover compilations and multi-artist tribute records saturated the marketplace to the point that they transcended trendy and became established as a viable subgenre (...). Ten years after, tributaries continue to flow and cover variations abound” (Plasketes, 2010, p.1). According to the researches, the development of covering had different dynamics through the decades, the musicians’ and the audience’s interest for making and listening to covers experienced the waves of rising and falling. This is caused by the historical, cultural, economical and demographical reasons.

1.3. Method - a live cover concert and an interview

There were many ways of getting closer to the goals of my research. Qualitative method was one of the most effective alternatives in this case. To make my experiment come alive, I have chosen to do a practical component of my master’s thesis. Therefore, I gathered a cover band Cover Garden, mostly consisting of the students of the University of Oslo and *Ruud videregående skole [Ruud High School]* and made a 47-minute live cover concert within *Sandvika By Fest [Sandvika Town Festival]* on 25.08.2017 in *Sandvika, Bærum*. The repertoire of the event with the songwriters’ names and the original release’s years is listed below.

1. “Think” (Aretha Franklin/Teddy White, 1968)
2. Mashup “Turn Me One & Shape of You” (“Turn Me One” (Arnold Hennings/ Michael Keith/ Kevin Lyttle/Quinnes Parker/Raeon Primus/Marvin Scandruck/Courtney Sills, 2003), “Shape of You” (Ed Sheeran/Steve Mac/Johnny McDaid/Kandi Burruss/Tameka Cottle/Kevin Briggs, 2017)
3. “Alone” (Billy Steinberg/Tom Kelly, 1982)
4. “Lover, Come Back to Me” (Sigmund Romberg/Oscar Hammerstein, 1928)

5. "One Woman Man" (Toby Gad/John Stephens, 2017)
6. "Be Mine" (Cesar Laurent de Rumel/Dorian Lauduique/Gabriella West, 2016)
7. "When You Tell Me that You Love Me" (Albert Hammond/John Bettie, 1991)
8. "Long Train Running" (Tom Johnson, 1973)
9. "Roxanne" (Sting, 1978)
10. "Cake By the Ocean" (Robin Fredriksson/Mattias Larsson/Joe Jonas/Justin Tranter, 2015)

Right after the concert I interviewed 24 people from the audience to analyze their immediate reactions. I asked them 8 questions (see appendix 2). The choice of my method is, mostly, practical as I'm a practicing cover artist. I could also post my concert on *YouTube* and wait for the comments to appear. However, asking people's opinions in real time was more realistic and more helpful because this gave me immediate and unplanned feedback. Comments, anonymously given on Internet, are often not concentrated on music and are difficult to structure. However, I recorded the concert, downloaded it on YouTube on 1.12.2017 and left the comment zone opened. I also asked my *Facebook* friends to comment on concert.

Writing about music, culture and society, there are several ways of research design. Based on the methodological principles of Kvale & Brinkmann (2009), qualitative interview is a relevant method of academic analysis for such case study. Interviewing demands good communication skills and good ethical sense. I received an approval from *NSD [Norwegian Centre for Research Data]* for my project on 04.09.2017 (see appendix 1). An interview can become an excellent way to make a portrait of reality of the exact moment, which reflects social constructivism. An honest conversation may show an interviewee from a new, unexpected side, which may change or influence the perception of the interview's topic for all participating figures: the interviewee, the interviewer and the reader.

1.4. Synopsis and overview

My choice of making a live cover concert and interviewing the audience afterwards is not a coincidence. It naturally shows what people think about covers here and now. Hence, the method reflects the title of my master's thesis *Cover Songs in Modern Culture: A Live Cover Concert as a Musicological Event*. The selection of songs, performed by the band Cover Garden, was planned to become a mosaic, made from different genres and periods of pop and rock music of 20th and 21st century to offer more stylistic and periodic alternatives to the audience. The qualitative method of research brings many interesting topics into light. Such as: the relationship between the artist and the audience, the glance on the musicological phenomenon of covering from "outside", the perception of cover music in a context of age, gender and occupation, the artist's and the audience's perspectives on performing skills and even the cultural depth of both sides. The choice of the songs looks quite chaotic in the beginning, however, it helps getting a broader picture of modern reality.

The following chapters tell about the practical and methodological parts of my thesis. They spotlight the idea of the concert, the choice of the particular songs and the experience I was having through the concert and the interviews. Chapter 2 tells about the classification of cover songs and a live cover band in a context of musicking. Chapter 3 examines the audience's perception of the concert, such as age and gender perspectives and the ways covering reflects the modern society. The conclusion part connects the practical and theoretical parts and answers my research questions about the presence and perception of cover songs in modern culture.

Chapter 2. Musicking “under cover”

*The newspapers shout a new style is growing,
but it don't know if it's coming or going,
there is fashion, there is fad
some is good, some is bad
and the joke is rather sad,
that its all just a little bit of history repeating*

(Alex Gifford, “History Repeating”, 1997, originally performed by Propellerheads featuring Shirley Bassey)

2.1. Musicking and *samspill [ensemble]*

As discussed in chapter 1, musicking is all sorts of music making and music processes. Small writes that musicking means to “perform” or to “make music” (Small, 1998, p. 9). However, for this case study I will refer to a Norwegian scholar, as I’m writing about musicking and *samspill [ensemble]*. For example, Hagen uses a wide range of different literature about musicking in her work, she extends the previous researches on the event in a context of music steaming services.

By converting Small (1998) and Schutz’s (1967) theories into frameworks highlighting music streaming as *individual musicking*, I can frame the experiences and practices associated with music-steaming services as taken-for-granted processes of relational meaning making that closely accompany users in their everyday lives. I reached this understanding by exploring the ways in which users perceive and act upon the streaming technology, and by exploring the various roles of the music in the everyday.

(Hagen, 2015, p. 95)

Bauman's point of view on musicking is also reflected in the Hagen's research.

The notion of musicking is supported by Bauman's observation that the casting of members of society as individuals is a trademark of the contemporary modernity (Bauman, 2000). It happens through people's daily re-enacted activities, through which they are also "forming society out of their life actions while pursuing strategies plausible and feasible within the socially woven web of their dependencies".

(Bauman, 2000, referred to by Hagen 2015, p. 96)

Hagen also writes about the critique on the earlier views on musicking: "As an early contribution to the study of music as part of everyday construction of meaning (DeNora, 2000), and of music as social life (Turino, 2008), musicking has been critiqued for being too readily adapted to any cause (Hesmondhalgh, 2013)" (Hagen, 2015, p. 33). However, she agrees with the Small's definition of musicking, she writes about "enlarging" of musicking in the Small's research: "He even enlarges musicking to encompass all of the doings that facilitate a performance, such as selling concert tickets or working as a roadie or stage manager — activities that' are all contributing to the nature of the event that is a musical performance" (Small, 1998, referred to by Hagen 2015, p. 73). She writes about the social meaning in the context of the Small's work: "In this, musicking is fundamentally social and becomes relationally meaningful 'whether active or passive, whether we like the way it is being done or not, whether we consider it constructive or destructive, sympathetic or antipathetic'" (Small, 1998, referred to by Hagen, 2015, p. 73). Further Hagen writes that the Small's work follows the Schutz's research: "Small's musicking as subjective and socially meaningful music activity resonates with Schutz's theorisation of social actions as subjectivity meaningful behavior" (Schutz, 1967, referred to by Hagen, 2015, p. 74).

Hagen mentions the "bridge" between art and society in the Small's research: "It is worth reiterating that musicking is not a new phenomenon but a longtime part of a fundamental social relationship between art and society" (Small, 1998, referred to by Hagen, 2015, pp. 97-98). The importance of the social aspects in the Small's research

is reflected in Hagen's work too: "Small usefully engages the larger relationships that appear in the wake of these social actions as well - patterns that connect us to ourselves, to other people, and to the natural and even supernatural world" (Small, 1998, referred to by Hagen, 2015, p.74). Small's understanding of musicking is deeply connected with the Hagen's perception of live music performances and the Norwegian term *samspill*. However, the individual aspects of musicking take central part in the Hagen's research: "Individual musicking is enabled by the music's ability to 'work' on the listener through properties and expressions that trigger the listener's attention. And it is mobile and taken-for-granted technology that enables this to happen variously throughout the unfolding of the everyday" (Hagen, 2015, p. 95). Hagen identifies the individual experience of musicking within the meaning a performer or a listener puts in his or her act. Using previous research, Hagen formulates her own point of view on musicking.

Musicking realized in the complex interplay between the properties of the music, the capacity of the technology, the meaning-making processes of the individual, and the host of everyday contexts - the role of music is individual, manifold, variously functional and variously aesthetic, and throughly present in the user's everyday life though with varied emotional, attentional and affective intensity.

(Hagen, 2015, p. 80)

Samspill is hard to translate into English, saving the same meaning. "Playing together" is too shallow to explain such deep phenomenon. It is not just consuming music collectively, it is also a way of *musikalsk opplevelse* [*percieving, experiencing music*]. When I asked the Norwegian students of UiO to play covers for my master's project, everybody was positive to the idea of *samspill* itself, as it is an important part of the Norwegian tradition. Such leads to the "uncovering" of the covering phenomenon within the tools of *samspill*. I agree both with Small and Hagen, who underline the collective meaning of musicking. Indeed, playing and rehearsing all together, we can understand more about music, modern culture and, mostly important, ourselves.

To find out if there is something specifically Norwegian about *samspill*, I decided to ask Norwegian musicians, who performed together with me on my concert (see appendix 3).

Q. What is your opinion on *samspill*? Could you please explain what it means for you as for a musician? Is there anything specifically Norwegian in it?

Eirik, guitarist, 21: I have never thought about *samspill* as a Norwegian phenomenon, but when I think about it, the name means something more inclusive than just to call it, for instance, a “band”. Personally for me *samspill* has always been a very important part of both my musical and personal development. I was learning to cooperate with other people, to find my role in a band or, especially, how to communicate with other musicians and create thoughts and ideas. I don’t know if it is something specifically Norwegian in *samspill*, but, as I have told you, the name itself has got some positive qualities, which perhaps influence people’s communication in a *samspill*-situation in a positive way.

Sunniva, pianist/keyboardist, 24: *Samspill* always happens if there are several musicians playing together. The thing, which fascinates me the most about playing in ensemble, is how the quality of *samspill* strongly depends on the quality of the relationship between the musicians. In this case trust means much more than many people think. I haven’t thought that it is something specific Norwegian in playing music together. *Samspill* can be found in all cultures, despite of it is translated into other words and concepts on the other languages.

Philip, singer, 19: Music today is impossible without *samspill*, both musically and socially. *Samspill* within art make people to realize their new creative ways of communication and produce artwork.

Lars, guitarist, 22: I think *samspill* is something which makes a difference between live and played music. Live music will always be perceived better than “played” music. The chemistry, which is found when people play together, and the mix of spontaneity and planned things, make my musical experience very special when I’m in it. The Norwegian *samspill* has got enough characteristics because of our strong jazz tradition. People are not afraid to go above classical band setup and to play within, for example, 2 brass instruments, a bass and drums, or only a bass saxophone and a vocal to create unique *samspill*.

Lars’ answer leads to an understanding of the importance of “strong jazz tradition” in Norway. But I wish to go further. The Norwegian *samspill* culture is deeply connected to the spiritualism of the instrument’s sound. The following subchapter discusses such topic in greater detail.

2.2. Cover band in modern culture.

Writing my master's thesis about cover songs in modern culture, everything about cover music and the phenomenon of covering touches the area of my interests. As discussed in the introduction, we hear remakes daily from various sources of mass media. YouTube professional and amateur videos, tribute records, sessions and concerts, Christmas albums of the new and well-known artists, the most talent and late night shows like *The Voice* and *Jimmy Kimmel Late Night Show*, corporate and private parties like weddings and birthdays — almost every live music event creates a need for a cover band. Cover band is a band, which performs somebody else's musical material and normally, but not mandatorily, consists of a pianist or a keyboardist, a guitarist, a bassist, a drummer and a vocalist, as the most pop and rock music hits are written and arranged for these types of instruments and a vocalist. Being an immigrant for more than 10 years, I find it relevant to add some strokes to the portrait of a cover band in modern culture by a short description of the remarking market in Russia (Moscow), Spain (the south of Gran Canaria) and Norway (Oslo). The selection of these places is based on my personal experience of traveling and living there.

Russia (Moscow)

The composition of a cover band, including musical instruments and members can vary in different countries. For example, in Russia many professional cover bands have two or more singers, often a man and a woman, to be able to follow the gender specification of the songs, present a wider choice of repertoire and, in some cases, sound closer to the original. Moreover, different occasions dictate different repertoire and orientation to cover bands. These days in some places in Moscow the tendency is getting a cover band, according to the event's agenda: there are different bands for "welcome drink", bands for "positive mood" and bands for dancing. And they all sing remakes. There is also a certain fashion for a style changing on the cover market in Russia. The trend is not a band, which plays songs from different music periods and

genres, it's a particular style of music a cover band chooses, for example, ska, reggae, blues or electro-pop. It practically means that any song will be performed in ska, reggae, blues or electro-pop. This is also seen on various American *YouTube* channels like Postmodern Jukebox, where, for example, a Police's 80's rock song "Roxanne" is transformed into a "vintage '50s rock'n'roll cover".

Today every cover collective in Russia makes a professional 5-10 minutes promo video with the most representative, "catchy" cover versions and make them free to watch and download on different web-sites or seen on steaming services. Some cover bands even have dancers to make it look more like a show. Besides, the American Postmodern Jukebox also adds tap dancers to some of their videos. Cover bands with a good budget use all possible technical innovations to make the sound better, for example, they use electronic effects, record their own instrumental and vocal playbacks to make the sound thicker and fuller live. All it makes bands more expensive and prestigious for corporate events and banquets.

There are also professional collaborations between Russian cover musicians and the musicians from other countries in the places of Russian tourism. For instance, in the south of France, trios of a violin, a cello and a vocalist often take place. The repertoire can be the same, but the environment and the time of the year dictate a different look, modify the instrumental kit and change the sound of the group. The music is often preferred to be "light" and live on the sea-side, by contrast, the sound of a megapolis like Moscow is preferably synthetic, electronic and full of playbacks.

Spain (Gran Canaria)

In touristic Spain the remakes' market is huge and can offer all kinds of cover artists. However, places like Gran Canaria have specific features. There are a lot of retired people from Scandinavia and Northern Europe, who spend their winters on the island. Thus, generally speaking, the repertoire is very oriented on pensioners. The majority of cover bands and artists perform the old hits of Elvis Presley, Tom Jones and Engelbert Humperdinck. There are also many night spots for gay people on the island.

Such market offers various Drag Queen shows and parody performances, and they all involve covering. Characteristically, due to the economical reasons, many live music places on Gran Canaria can't afford a whole band every day, they engage a singer and a guitarist, a singer and a pianist or a guitarist, who sings and plays simultaneously. However, a live cover band is always a headliner of the program on all the important events like the New Year's Eve celebration at a big Canarian hotel. For example, one of the biggest resorts on the island *Anfi Del Mar* invites the same rock cover band on the New Year's Eve every year for a decade. The collective performs popular compositions of the bands like Cold Play, Bruno Mars, the Police and Zucchero. According to my experience as a cover singer, the tradition for having a "house" cover band is more peculiar for British or Irish pubs, owned by British or Irish immigrants on the south of Gran Canaria. On a contrary, the Norwegian evening spots like *Buster Bar* and *Den Norske Klubben [The Norwegian Club]*, often arrange performances of a Norwegian *trubadur [troubadour]*, who plays guitar and sings. The troubadour culture is very significant for Spain too, where guitar is more than an instrument, it is a national symbol. The duets are also a popular way of singing remakes on Gran Canaria. For example, a typical Spanish music duet (a male guitarist and a female singer) performs "quiet" versions of the famous songs at a hotel in the evenings during dinners. The repertoire can include both new and old hits. Characteristically, all songs in this case are "lounged", lightened, comparing to the originals, which makes them more appropriate for the occasion. It can sound controversial, but Spanish singers often sing in English in Spain. Such is quite understandable in a touristic place like Gran Canaria. However, it is not the main factor. The songs' ratings and the popularity on *YouTube* influence the selection of repertoire of many modern cover artists. The global situation is such as if a song in English is on the top of the chart, the whole world makes a cover on it. The globalization of music is caused by the economic globalization. Thus, American "cultural imperialism" (Negus, 1996, p.172), which caused "cultural dependency" (Mohammadi, 1995, Reeves, 1993, referred to by Negus, 1996, p.171), is an international phenomenon, which is relevant in Spain too.

So, for example, Coca Cola, sake or claret replaces local drinks; hamburgers, pasta or tofu replace the traditional food of specific localities; jeans, T-shirts, trainers or business suits replace local clothing styles and the sound of Janet Jackson, Phil Collins or Luciano Pavarotti have a detrimental impact on local musical practices.

(Negus, 1996, p.172)

Generally, entertainment business on Gran Canaria is less oriented on music, but more focused on making a good show. That is why the performance is often about looking and moving like Elvis Presley, and not really sounding like him. For example, a colleague of mine, who was working as an Elvis's double for years on the island, claimed he always did it his way. Being an Elvis's double visually, he said it was always his voice and his versions of the songs. This can lead to an understanding that versioning is a tool of personalization of cover songs even in the case of visual copying.

Norway (Oslo)

The situation is slightly different in Norway. According to my Norwegian "cover colleagues", it is less random to observe a collective playing remakes differently or with a change of style. Furthermore, by contrast to Moscow, in Oslo the usage of the sound effects and extra tracks is caused by the economical reasons just like on Gran Canaria. It is easy to do the math. The musicians will get more if the group excludes, for example, a keyboardist and a second guitarist. This can let the band run the concert with a vocalist, guitarist, bassist and a drummer, and it will still sound like 7 people. A Norwegian cover band often functions as a *husets band* [house band], which practically means that the band plays with more artists during the evening and it is a band for other artists, too. House bands are also a part of *samspill* tradition in Norway. Thus, there are a lot of open microphones in Oslo these days. The "open mic" is a free art space, where anybody can perform anything he or she wants. It can be a theatrical scene, a stand up monologue or a song. In case of an original material, singers normally accompany themselves with a guitar or a piano. But in case of covering, which practically happens more often, the house band participates. The house band is paid for

its job. Working as a house band musician requires good technical skills and musical purview. And again, it is a significant example of the Norwegian *samspill* culture. Hence, improvisation, playing together as one team, getting results out of the collective process — all these things characterize Norway as good as *brunost* [brown cheese].

Interestingly, the Norwegians can pay much attention to the quality of sound and *samspill* itself. As I have learned from my personal experience, this comes firstly from an instrumental tradition of the Norwegian church, where each mess is supported instrumentally by an organist. Secondly, there are lots of brass bands in Norway. Thus, it is impossible to imagine a school parade without a local brass band on the National Day on 17th of May. Thirdly, every other working collective in the country creates an amateur band or a choir, consisting of the colleagues and often having a professional leader, who gets paid for the work. Such orchestras or bands are patronized by the government or the management of the company and often perform on various concerts and festivals. This musical tradition provokes not just the development of communication and friendship among the colleagues, but certainly keeps and continues *samspill* culture. For me, being settled in Norway for 10 years, this is a new fascinating fact because I come from an Orthodox a cappella tradition, which excludes instruments at the church. Furthermore, Russian schools usually do not have local orchestras or bands, so it is not something I grew up with. Moore suggests to “become fluent in other languages” in order to have wider information from the international sources (Moore, 2006, p.58). The situation with *samspill* and instrumental tradition on Gran Canaria, where I live now, is similar to the situation in Norway. Characteristically, here on the island I sing jazz with a local amateur big band, led by a professional Spanish conductor. The band consists of Spanish, German, British and Norwegian amateur musicians, and the band often performs on different events and occasions. The international environment on Gran Canaria creates good opportunities for the exchange of musical ideas and the participation in various music projects both on the island and in the rest of Europe. The importance of *samspill* tradition is hard to underrate, it truly unites and gathers people wherever they live.

2.3. The classification of cover songs in modern culture

To develop a theme of the phenomenon of covering in modern culture, which explains the selection of the repertoire of the band Cover Garden, it is necessary to look what music has to offer today. As covers became a certain marker of our postmodern culture, it can be helpful to make them sorted. The following brief classification is based on practical observation, watching and listening to the video and audio music streaming and my professional experience as a cover singer. The examples of covers, supporting my classification, are popular songs which had big international success. This is made on purpose, for a better visualization.

1) Covers of songs of the previous generations, made by younger artists

It is the biggest and the most common group as such remakes are made by many young and unknown artists as a starting point of their career. The classical examples are the most covers heard on *The Voice* as it's a show for ambitious, however, undiscovered artists. It is so-called "classical cover repertoire". This category also includes most remakes of jazz standards like "Body and Soul", reinterpreted by Tony Bennett and Amy Winehouse as an example of collaboration between a younger and an older star. Most songs I have chosen for my concert are covers of this type as our band Cover Garden is new and unestablished.

2) Covers of the younger generation, made by older artists

The examples are "Rolling In the Deep" (originally recorded by Adele in 2011), covered by Aretha Franklin in 2016, "Get this Party Started" (originally recorded by Pink in 2001), covered by Shirley Bassey in 2007 and "Take Me to Church" by Hozier from 2013, performed by Annie Lennox together with Hozier on 2015's *Grammy Awards*. There were no examples of this type of covers in my concert because the participants of my practical part are young and unknown artists, covering the established artists.

3) “Selfie” cover

This is a very unique type of a remake, where within the process of covering the original artist is involved or remains the same. However, the song can be slightly changed and the collaboration with another singer(s) can be added. The example of such type is Ed Sheeran’s song “Perfect”. After a huge success of this composition in 2017, he recorded it as 2 separate, differently arranged duets, one together with Beyoncé, which is called “Perfect Duet”, and “Perfect Symphony” together with an Italian tenor Andrea Bocelli. Both cover versions came out before Christmas 2017 and were successful both in charts and on *YouTube*.

4) Pop covers, made out of rock songs

The examples of such type are “Smells Like Teen Spirit”, originally recorded by Nirvana in 1991, covered by Tori Amos in 1992, and “I Love Rock’n’Roll”, written and recorded by Alan Merrill and the Arrows in 1975, covered as rock version by Joan Jett and the Blackhearts in 1982, and as pop version by Britney Spears in 2002. The song “Alone”, which became a part of our concert, is also an example of a cover with a long remake’s history. The original power ballad belongs to the hard rock band the Heart and was released in 1987. Since then it was covered by various artists, including *American Idol*’s contestants Carrie Underwood in 2004 and Alison Iraheta in 2009, and by famous Canadian diva Celine Dion in 2008, who was blamed by the critics for trying to “snatch” from the remakes of Iraheta and Underwood. My choice of “Alone” is not a coincidence as it is a representative cover piece for me. It is “cover classics”. Furthermore, within almost 2 decades of the popularity of *American Idol*, the song was performed by almost every female contestant on the show. It looked like a sort of a competition to be able to interpret better than Iraheta and Underwood. Through the numerous successful remakes it became a truly classical cover, which for younger generation is now separated from the original performer. However, the popularity of the Underwood’s

version of “Alone” united both singers, Ann Wilson from the Heart and Underwood, on the same stage to perform the famous song in 2007.

4) Rock covers, made out of pop songs

It is a very interesting type of cover songs, deeply connected with our postmodern culture. The bright examples are a synth pop “Sweat Dreams”, originally recorded by Eurythmics in 1983 and transformed into hard rock by Marilyn Manson in 1996, and another synth pop song “Big in Japan”, originally released by Alphaville in 1984 and covered in alternative rock by Guano Apes in 2000. These days *Youtube* offers videos of thousands of professional cover rock bands playing pop songs in rock. I can name 2 punk and rock covers of Ed Sheeran’s song “Shape of You” by the band Fame on Fire and Our Last Night in 2017. And the both bands have millions of views on *YouTube*. I also chose to cover Ed Sheeran’s song, but as a mashup as such approach of covering of Sheeran’s song personalizes me as a remaker.

5) Jazz-stylized covers, made out of the pop or rock hits

There are a lot of examples of such transformation among smooth jazz artists and the professional cover bands on the audio and video streaming services. The tendency to convert pop and rock songs into jazz versions is deeply connected with retro-fashion and a demand for lounge, laid-back music, which requires relevant repertoire without smashing level of sound. It is meant not just to become a background music for drinking and talking, but to serve relaxation and chill out. A significant example of such stylization in modern culture is a female singer from Argentina Karen Souza, who made famous jazz versions of the songs like “Creep”, originally released by Radiohead in 1992, “Get Lucky”, originally released by Daft Punk in 2013, and “Every Breath You Take”, originally released by The Police in 1983.

6) “Vintage” covering (the names of the covers are taken from *YouTube*)

Many musicians have recently made an extraordinary movement in converting pop and rock songs into jazz songs within *YouTube*. For example, an American musical collective Postmodern Jukebox makes new videos of the rearranged pop hits on their homonymous *Youtube* channel since 2011. Their music and videos are stylized in one of the decades of 20th century and the title often contains a word “vintage”. Thus, Britney Spears’ dance-pop hit “Toxic” is transformed into a slow, swingy “vintage ’30s torch song”, Police’s rock song “Roxanne” into a danceable “vintage ’50s rock’n’roll cover” and Lady Gaga’s electro-pop “Bad Romance” into a “vintage ’20s Gatsby Style remake”, featuring a tap dancer. The project gathers, rethinks and reconstructs musicians’ imagination of the aesthetics and genres of 20th century. Moreover, the 2013’s movie *The Great Gatsby* with Leonardo DiCaprio attracted even more interest to such type of music as the film’s soundtrack had vintage-stylized covers like Beyoncé’s song “Crazy in Love”, made by Emeli Sande & The Bryan Ferry Orchestra. Although the clothes and the furniture in the movie replicated the style of the ’20s, the music was not taken from that period, it was rearranged like it could have been made in the ’20s, but brought from the 2000s and served as a bridge from the past to the present. Thus, the covering phenomenon can be seen as a postmodern time machine, which brings modern people into the previous epochs, but not vice versa. In my concert I’ve also tried to make a slightly different jazz cover out of George Michael’s version of “Roxanne”. Basically, I’ve made a cover on a cover. Besides, I wanted to give an honor to the memory of a great talent, who unfortunately passed away too soon. And for me it is also a bridge between Sting, George Michael, me and the audience.

7) Instrumental covers, made out of songs

The examples are various *YouTube* individual instrumentalists, bands, small and big orchestras like a string group Apocalyptica, which plays Metallica on four cellos and The Vitamin String Quartet, which covers today’s hits of Sia and Hozier also within

strings. Smooth jazz covers, made out of pop hits, can be also attached to the instrumental method of remaking.

8) Conceptual artistic covers

Those are cover songs, which are a part of the repertoire of an art cover band and less often of an event cover band. A British pianist and a singer Jamie Cullum, who performs on various jazz festivals, is an example of a conceptual artistic cover maker. I would also name a Swedish band “Dirty Loops”, which transforms pop songs into “music for art sake” and the Bottom 40 band from USA, which does reharmonization of the famous hits and creates a sophisticated sound. Another example of a truly artistic cover song can be Björk’s remake “It’s Oh So Quiet” from 1995, originally performed by Horst Winter in 1948 in German. Bjork’s version also became an example of a cover, which becomes as successful as the original. Tori Amos is another example of a creative interpreter.

9) Mashup

It is a practice of mixing of 2 or more songs, normally by overlaying the vocal track of one of the songs on the instrumental track of the other. I used this music tool to mix the older hit of Kevin Lyttle “Turn Me on” from 2004 and the recent Ed Sheeran’s song “Shape of You” from 2017. Mashup in my case was a way of sharing my music ideas with the audience and combining 2 songs, which have similar style, mood, message and harmony.

10) Remixing

Remixing is a practice, which changes the parts of original music material in order to create a new piece. The changes can be stylistic or rhythmical, when, for instance, a ballad is being transformed into a dancing song. Most stars of the 1990s

added the remixes to their music albums as bonuses or released them separately. Interestingly, an American pop diva Mariah Carey was one of the first pop artists who re-recorded her voice line for the remix. The significant remixes of the previous decades are, for example, “The Sun Is Shining (Radio De Luxe Edit)” by Bob Marley vs. Funkstar De Luxe from 1999, “A Little Less Conversation (JXL Radio Edit Remix)” by Elvis Presley vs. JXL from 2002 and “Apologize (Timbaland Remix)” by Timbaland feat. OneRepublic from 2007. Timbaland’s hip hop version of “Apologize” became much more financially successful than the original song of the pop rock band OneRepublic. It became 4 times platinum in USA. The similar story happened with the remixes of Mariah Carey’s song “My All” and Tony Braxton’s song “Unbreak My Heart”, which were as popular as the originals. Although remixing is not mainstream anymore, the modern culture also has examples of successful remixing. “The Prayer in C (Robert Schultz Remix)” by Lilly Wood and thePrick and Robert Schultz from 2014 became also more famous than the original version. Characteristically, the original was released 4 years earlier, however, the remix gave an international fame to the song.

11) Sampling or music borrowing

Global DeeJays’ track “The Sound of San Fransisco” from 2004, based on Scott McKenzie’s song “San Francisco” from 1967 is a good example of postmodern recontextualization. The composition of the Global DeeJays is a work on its own, it is a very hippie-nostalgic, however, very 2000s’ music piece. The McKenzie’s song is sampled and used only as a chorus between the beat and the female’s speaking voice. Such can be seen as a way of connecting different historical periods and music genres. Another examples of sampling and music borrowing are “Prince Igor” by Warren G and Sissel Kyrkjebø from 1997, Kanye West’s featuring Jamie Foxx hip hop hit “Gold Digger” from 2004, which also contains sampled fragments of Ray Charles’s song “I Got a Woman”, and Robbie Williams’ “Party Like a Russian” from 2016.

12) Covering within the gender's switch

Many remakes were “sex-changed” through the history of covering. Thus, Tori Amos made a lot of cover versions from the men’s repertoire. “Red Rain”, “Smells Like Teen Spirit”, the covers on David Bowie are among many transformed, rethought remakes of Amos. The tribute bands like AC/DShe and Mandonna can also be a part of this section as their cover method is based on the gender’s switch. Furthermore, this technic is quite popular these days. Interestingly, a modern cover maker Madilyn Bailey has got 5 million subscribers on YouTube and does covers on Ed Sheeran, Shawn Mendez and Rag’n’Bone Man.

13) Covers, made out of folk songs or songs of indistinct author

The example of this type of covering is “Where Did You Sleep Last Night”, performed by Nirvana in 1994. Internet says the song has got unknown origins, taking roots from the 1870s. The first recognizable recoded version of the song was released by Lead Belly in 1944. Another example of such covering can be a traditional folk song “The House of Rising Sun”, sometimes also called “Rising Sun Blues”. A significant cover version was made by a British rock band the Animals in 1964.

14) Tributes

It is a practice of performing somebody else’s original repertoire, for example, an album’s release, made by a tribute band. The first significant tribute act of the second half of the 20th century was The Buggs, a ’60s’ band from New Jersey, who were copying not just The Beatles’s songs and style, but The Beatles’ looks. Since then the concept of a tribute band has changed dramatically. Thus, AC/DShe is all-female AC/DC tribute band from San Fransisco, created in 1997. They play the songs of the “Bon-era”, recorded by the first vocalist of AC/DC Bon Scott. The group even has a female guitarist, who wears school uniform and plays guitar laying on the floor just like Angus

Young. On the contrary, there is a all-man tribute band Mandonna, which covers Madonna's songs. They also copy cone bras, feathers and the choreography of the "material girl". Furthermore, there are some tribute bands of the same sex, however, different looks. Those are, for instance, Mini Kiss, where little people play covers on Kiss, and a band Misfats, which plays the songs of the American punk band Misfits. As it comes out of the name, Misfats' members mean that the main difference between them and the original band is weight. A short-lived Nudist Priest was a tribute band of Judas Priest. Every concert they performed naked, just wearing cowboy hats and leather bracelets. The named examples can illustrate the moving of the concept and the context on the performative side. The performance as an act and the ability to amuse and amaze are the most important in this case.

15) Covering or tributing in a creative and fun way, which combines the repertoire of two or more bands

This type of modern remaking utilizes musical material in a significantly postmodern way. As for the artistic remakers like Jamie Cullum, so and for those cover bands somebody else's songs are just "bricks" to build their own music piece. The example of such covering type is a tribute band Tragedy, which combines late Bee Gees with a glam rock band Beyond. As a performance it means a lot of glitter, sequins and mustache together with wigs, leather and blood. As music, it is disco hits, played within the guitar riffs and a doubled barrel. Unlike the other bands from the previous group of covers, the musicians of Tragedy also concentrate them on the quality of music. Among other bands, using the same method of covering, there is a band Beatallica, which plays The Beatles' melodies within the sounding-like-the voice of James Hatfield and a relevant heavy instrumental. Characteristically, the texts are mixed too. Thus, "All You Need is Love" becomes "All You Need is Blood", "Abbey Road" becomes "Abbey Load" and "Hey Jude" is transformed into "Hey Dude". There is also a famous band Dread Zeppelin, which plays the songs of Led Zeppelin in dab step. The lead singer is a person, dressed like Elvis. Dread Zeppelin also plays covers of The

Yardbirds, Bob Marley and Elvis Presley. The British jokers Gabba plays a mix of ABBA and Ramones. It sounds more like punk than disco. The names of the songs are also transformed in a funny way: “Hey Ho Disco”, “She’s My Kind of Geek”, “Surfing Queen”, “Gimme Gimme Gimme (Shock Treatment at Midnite)”. Richard Cheese & Lounge Against the Machine is another representative of this genre, who, for example, plays Slipknot in a style of Frank Sinatra, and the repertoire of Welcome to the Jungle in the style of Dean Martine. This band is also related to the jazz cover’s approach, but in a clown’s style. Moreover, there is a tribute band Mac Sabbath, which plays the repertoire of Black Sabbath in the clown’s costumes. The soloist is dressed like Ronald McDonald. The musicians call their style of music “drive through metal”. There is also a band Galactic Empire, which plays covers on the soundtrack from Star Wars in progressive metal. The idea of such remake project seems very nostalgic and comic at the same time. As a conclusion, nostalgia, pastiche, taking life in an unserious way, playing with music in “patchwork style” are something that describes and unites all bands of this type of covering method.

16) A cappella covers

These are remakes, made within human voices only. Sometimes the voices are also recorded and simultaneously overlaid on each other by specific technical equipment like a vocal processor. The tradition of a cappella singing is as old as the human history, however, the modern reading of it is highly-technological, as these days one singer can sound like an orchestra. A cappella approach often collaborates with beatboxing technic, which substitutes various instruments. The examples of such covering are singers like Mike Tompkins, Jared Halley, Peter Hallens and a cappella collectives like Pentatonix and The Filharmonic.

2.4. The educational, commercial and practical meaning of covering

Almost every professional or amateur band nowadays starts its career from covers. Remaking is a great educational source. Playing the world's masterpieces, younger musicians can develop similar music skills or even go further. Thus, twenty years ago, when the famous electronic, partly sampled, man-made "Diva Song" from *The Fifth Element* was released, nobody could sing it live. Now there are some adults and even children from *The Voice* who can manage to sing it well. This example demonstrates that the keys to such processes are the evolution of music and the ways of performance. Many young and unknown artists, specially singers, think it is better to copy a song as close as possible to the original, as it makes them believe in themselves. Through the mechanism of identification with the experienced artists they are getting closer to their idol, which for them psychologically means they are getting closer to perfection. It is a good stimulation of the professional progress in the beginning. "Interpretations of the original recording aside, covers have provided a training ground for musicians and have often served as a form of homage to the original artists. Playing and recording covers is a way for artists to authenticate themselves with their audience, through identification with respected original artists" (Shuker, 2013, p. 91). Hagen, referring to Cope, Kalantzis and Riddle, also writes about the importance of the social contexts like the age in the process of musicking. She studies the educational role of musicking in the lives of young people.

Musicking has been described as a form of literacy that can enhance young people's learning skills (Cope and Kalantzis 2009), and that links to the lifeworld of young people (Riddle 2014). Riddle considers musicking to be an important part of the multimodal, hybrid and intertextual experience that aligns with the "nature of instant messaging", [which] allows young people to enact performative and multiple enactments of their own self, adapting to the roles and relationships required of them in different social contexts.

(Riddle, 2014, referred to by Hagen 2015, p. 33)

Besides, covers are a good educational source for artists, singing their own songs only. If young musicians, specially students' bands, just perform such repertoire, it may limit their professional spectrum in the future. Many young bands risk to become the hostages of their own talent this way. To develop technical and performative skills, most musicians add covers to their playlist. And it's important both to listen and to play. The experienced instrumentalists and vocalists have a lot to learn from, students can borrow the best from the music library to make themselves well-trained musicians and reach another level, which makes it an excellent source of educational "upgrade". Writing about young singers in particular, music and careers of such music stars as Frank Sinatra, Dean Martin, Tom Jones, Joe Dolan, Ian Gillan, Robert Plant, Ella Fitzgerald, Sarah Vaughn, Billie Holiday and many others become a source of inspiration, motivation and stimulation of creativity for the students when they do their covers with some "modern twist". Retro melodies, harmonies, lyrics represent big opportunities for analyzing, learning vocal techniques and developing vocal range.

To find out the reasons behind helping with my project in a context of *samspill*, I have asked the musicians of Cover Garden why they agreed to play with me (for the musicians' biographies see appendix 3).

Q. Why did you agree to play in my project? What do you think about playing covers?

Eirik, guitarist, 21: I agreed because it sounded like an interesting project and because I wanted to play. I'm totally ok with cover music.

Lars, guitarist, 22: I agreed to play in Sandvika because I thought it could be a good concert, and it could be fun to be with. I think playing covers can be very exciting, because you can do your own versions of songs.

Laszlo, bassist, 47: I like to play cover songs as I have played them for many years. I honestly hoped it would be a longer project.

Maximo, drummer, 50: I agreed because I looked at it as on a challenge to play with educated musicians....And I am 50 [laughter].

Sunniva, pianist/keyboardist, 24: I agreed because it was a good chance to get to know new musicians and to get a chance to play. It is also interesting to deal with songs, which already exist in a context of the notes and records to rehearse within. I think it is fun to play cover

music. It is pleasant to work with songs' material, which is made by someone else, and to make your own twists of it.

In addition to the educational benefits of singing covers of the masters of the previous generations there are also several commercial and practical advantages of such process. Often retro, sung by young people, set them immediately apart and draws much attention. It may sound controversial, but sometimes it is much easier for a youngster to be noticed if he or she sings the repertoire of Tom Jones or Billie Holiday, than if he or she would work in the Shawn Mendes's or Taylor Swift's style. As an example, an 11-year-old Norwegian sensation Angelina Jordan got noticed on *Norske Talenter [Norway's Got Talent]* in 2014 at the age of 7 with a Billie Holiday's song "Gloomy Sunday". Thus, some comments under the *YouTube* videos of the little star are worth citing: "Oh boy reincarnation of Amy Winehouse!" (*YouTube* user Suzy Hager), "Amy Winehouse, Billie Holliday, Dinah Washington...I'm pretty sure Angelina can't be reincarnated from all three..." (*YouTube* user derrick howlett) and "If you wouldn't see the picture you would say it's a grown woman singing and one with some years experience in jazz clubs...the girl is amazing and she's got jazz brain" (*YouTube* user les cox). Another plus for a new artist's promotion is that retro songs are usually unknown for the young audience and the sound of a retro song as something new and innovative for young people. Besides, good melodies are always in demand. Retro covers, sung by a starlet, attract broader audience in terms of age, gender, social and financial status. This creates numerous commercial opportunities such as entertainment at anniversaries, conferences, corporate parties, public events, etc. Moreover, in many cases it is easier to sell retro comparing to contemporary pop music, specially if the artist performs without a live band. Interestingly, according to my colleagues's experience and my working as a cover artist, an older song with a playback is perceived by the audience as a full-grade performance, while modern pop with playbacks is perceived just as karaoke. On the top of it, retro covers, performed by a young artist, make the exposure to broad international audience much easier and more efficient.

The practical benefit of making a retro cover is that it builds shorter and less expensive path to the market. In this case there is less need in costly work at the sound

recording studio and spending money for songwriters. Besides, from my personal experience as a vocal teacher, covering is very practical from all sides. Apart from the educational meaning of remaking process, in event of training in a class and at home there are many high quality playback tracks available on various websites and streaming services nowadays. However, it wasn't like this before. The previous generations of students and musicians, who played instruments and sang, had to either rehearse all the time live with the rest of the band or, later, with the development of record industry and the digitalization of music, had to buy each playback track from a studio, which used to be expensive. Another advantage of "retro covering" these days is that it makes it easier to work live with session instrumentalist, orchestras, musical collectives and house bands as cover classics is usually well-known for most experienced musicians and easily fundable on different Internet sources like websites with notes, records' downloading and audio-video streaming services. Characteristically, the YouTube's "karaoke" videos became a significant marker of our modern culture as such made the process of covering accessible for the whole world.

To educe the educational value of a cover and to observe the development of such in a period of one year, I asked my younger colleague, singer and the participant of my project's concert Philip his opinion about cover songs and the reasons behind covering a couple of months before the show and a couple of weeks before I finished working on my dissertation.

Q (April, 2017). Could you please tell me why you sing covers?

Philip: Covering songs is a good way to demonstrate your professional development. You can be creative your own way around an already known song. At the same time you are in a challenging position as you are compared to the big artists out there. Personally I don't plan to be known as a performer of cover songs later in the future, but it is a good way to promote yourself in a short term. Initially many people don't really accept or don't always have high expectations for a young new artist singing cover songs. But they usually quickly change their opinion if you sing that song extraordinary well or in a new creative way. It shows results of what you have achieved with your voice, and basically, you're making a new version of that song. However, performing cover songs is a big risk. It depends on how much you really work on

them, and how much you sing them your way. People compare your performance to the original work from the very first line of the song. Performing an own written song and a cover song is two totally different ways to be judged by the audience. It shows two various ways of your performance. To make it simple, when it's written by you, it's about *what* you perform, the text, the melody, the structure of the song. While when it's a covered song, it's about *how* you perform, how your style fits in the song compared to the original artist. My personal strategy with cover songs is performing them much better and more impressive than the original. I believe that's the way you can break through with covers. Don't forget that classical musicians play only "covers". Why then pop vocalists can't ?

Q (April 2018). What do you think about covers now, a year after I interviewed you before the concert? What has happened in your life since then? Has your opinion changed in any way?

Philip: After successful completion of the Berkeley Summer Programs last year I made a decision to apply to the Berkeley College of Music for full time undergraduate studies in 2018. Currently I write music and songs myself. Three new tracks will be published within a couple of months. My long-term goal is to Live my Dream, which is to have my whole life filled with music. For me it means to work with music, to create good music and spread it, to make other people happy with my music band performance and to create work places in the world of music and thus helping others to live by music. I still think that covers are very important for my development though I focus more on my own music. Singing covers helps me to find my style, to exercise, to develop my vocal range. I am sure that covers will always be a part of my repertoire...hopefully not a significant one though.

As it is seen from the Philip's answer, his opinion on covering has changed with time. He obviously doesn't want to be rejected by the audience by singing his own songs only, although the performer doesn't want to be known just by cover making. Characteristically, the same kind of processes have already been noticed by the academic researchers. Negus mentioned an eternal duel between recognition and rejection in every musician's life.

Musicians live with the constant desire for recognition and the constant threat of rejection. From the earliest days of stepping out on stage in a pub, club or community event (and hoping that people will stay, listen or dance and not leave the room or retreat to the bar) to

the hours spent playing recordings to friends and to people within the music business, and then waiting for response to that first radio play, musicians' lives are balanced on an axis of recognition-rejection. There is much more than any simple dichotomy between art and commerce involved here; music is about communication first and making money second (certainly for most people playing music in the world at any one moment). This is, of course, directly connected to the fulfillment-frustration axis. Playing within the conventions of a genre may bring fulfillment and recognition; breaking the conventions of a genre may lead to rejection and no obvious new synthesis; but breaking the conventions may also lead to fulfillment and recognition. It is an uncertain and unpredictable world, but one opinion at least appears to be safer than the other.

(Negus, 1999, p.182)

Furthermore, Toynbee argued with Adorno, who "saw the energy of the market and its action on musicians as demonic" (Adorno 1978, referred to by Toynbee, 2000, p. 7). Toynbee noticed a deep, though controversial connection between financial and moral satisfaction: "The intense desire for money is also a desire to be adored. Indeed to be a star-commodity (people buy you) is to be invested with a magical fullness of being which is a tragic illusion and a rightfully utopian dream at one and the same time. Anyway, the money imperative constitutes only one drive. The urge to autonomy, to be free from the economic system is just as important, perhaps even more so" (Toynbee, 2000, pp.7-8).

Musicians, just like other people, make a choice every day. If you do not want to "die young" as a creative human being, a musician with your own ideas and ideals, it's important to keep up with your dream: make, record and perform your own music. Nobody argues with the importance of covering in the beginning of the professional career. However, playing covers should not become a final destination, it better serves as a part-time public train on the way to authentic music.

Chapter 3. Cover as a mirror of the modern culture

*Some people don't dance, if they don't know who's singing,
why ask your head, it's your hips that are swinging
life's for us to enjoy
woman, man, girl and boy,
feel the pain, feel the joy
aside set the little bits of history repeating...*

(Alex Gifford, "History Repeating", 1997, originally performed by Propellerheads featuring Shirley Bassey)

As discussed in the introduction, the qualitative research design can give a deeper understanding of what people think about themselves and the world around. This can lead to some conclusions about our society. My goal is to see how and if gender, age and occupation influence the answers on my questions. To make this project work I interviewed 24 people right after the concert. I asked them all the same 8 questions and some clarifying questions in addition to those 8 (see appendix 2). No personal data was collected during the interview. Further down each interviewee is marked as Person 1, Person 2, Person 3 etc. or just P.1, P.2, P.3 etc. The gender, age and occupation of the interviewed are kept in brackets (for example, P.1(gender/occupation/age)), where distinct. All answers were received in Norwegian, taped on a voice recorder, transcribed and then translated into the English language. The voice tape will be deleted at the end of the project.

3.1. What is a cover song?

The first question I set after asking about the age and the occupation of the interviewee was the question about a definition of a cover song.

Q. Could you please explain what a cover song means?

P.2 (man/senior/68): Cover song? Hmm..It is a song for me which fathoms the artist and gets some atmosphere around the artist.

P.4 (woman/waiter/25): For me...hmm.. it means you “cover” a song, you sing somebody else’s song your way.

P.5 (man/sound technician/33): It’s a good question. Hmm.. A recreation of a song which other have performed before maybe? And to play somebody else’s song and set your own mark on it?

P.6 (woman/producer/45): Those are songs that have had success, which people get to know again.

P.10 (woman/office manager/60): I have no idea...I’m 60. [laughter] Have no idea what *kobbler* or cover is.

P.12 (man/entrepreneur/47): It is a song, which was written of somebody earlier and became a remix later.

P.13 (woman/retired/52): Hmm, when you make your own version of an already established and famous song.

P.14 (man/general manager/51): It is when you sing a song which has been played before. A copy in a way.

The answers of 16 out of 24 interviewed, which is ~ 66,67% out of 100%, educated, that despite of differences in gender, age and occupation, the absolute generality of people had an understanding of what cover song was. Furthermore, the majority of the interviewees completed each other’s explanations by demonstrating both similarity and individualism of their thinking. A less amount, ~ 33,34%, 8 out of 24 interviewed, couldn’t formulate their thoughts or didn’t know what to say. Such quantity means that most people are familiar with the definition and the derivatives of the word “covering” and can keep a conversation about it. Interestingly, both sound technicians

(P.5 and P.7) mentioned “personal mark” of a cover version, “own way” of making it, and the producer (P.6) described a cover in a context of success. Further in a subchapter “Emotional, Analytical impression or both?” I want to make an analysis on if and how occupation influenced people’s answers.

3.2. Old songs versus new songs?

It’s not a secret that we often believe that older people, who in this thesis are nominally marked as 60+, tend to like older songs. This is deeply connected with a feeling of nostalgia, with the years of youth, strong health, experiencing new things in the beginning of life and seeing everything in “pink glasses”. The songs, just like time machine, can bring memories about the first love, the last day at school, the wedding day, the birth of the first child etc. However, some songs can also bring negative thoughts. Such pieces can remind psychological crisis, painful break ups, divorces, the deaths of the relatives and even wars.

Q. Which songs did you like the most: the songs from the modern pop charts or the older songs from the 20th century?

P.2 (man/senior/68): [laughter] I’m so old, so I like the older songs more.

On the contrary with older people, it is considered that younger people (nominally 18-40) like new songs. Is it true in case of this research? What about people of middle age (nominally 45-60)? What is their interactions with the world of remakes? There were 17 people out of 24 interviewed, who gave information about their age. Moreover, from those 17 there were 4 older people, which is ~ 23,5%, 7 younger people, which is ~ 41,2%, and 6 people of middle age, which is ~ 35,3% out of 100%. Interestingly, more than a half, 58,33%, 14 out of 24 interviewed, who answered the questions about the cover song’s meaning, said they preferred older songs. However only 6 people, which is 25%, claimed they liked the songs from the modern pop charts. Only 3 people, 12,5%, said they liked both, the new and the old ones simultaneously. As a matter of

fact, 3 answers were quite remarkable, as some younger people said they preferred older songs too. Such can lead to an understanding that cover versions of the older songs are preferable by the audience in case of this study.

Q. Which songs did you like the most, the songs from the modern pop chart or the older songs from the 20th century?

P.4 (woman/waiter/25): I like the older songs.

P.9 (man/works at a construction company/37): Hmm...The older songs.

P.17 (woman/singer and songwriter/32): The older songs from the 20th century.

The opposite situation was observed, when older people, despite of their choice of the older music material, chose a new song as a song they liked best.

Q. Which song touched you the most and why?

P.1(woman/senior/68): I don't remember. But I liked the last song {"Cake by the Ocean"}.

P.3 (woman/waiter/67): Hmm...It's a little bit difficult to say because I couldn't hear all songs well, [pause] yes, it was "Shape of You" [laughter].

P.10 (woman/office manager/60): I liked all the songs, they were all swinging in my mind. I liked the songs which had swing and tempo in them, not the slow ones. I liked one song. The song with the word "crazy" in it. Hmm...I don't remember...{"Cake by the Ocean"}.

P.22 (man): I'm so old...you know...The last song maybe, but it's not like this song touched me, but tore me down. It was "Cake by the Ocean".

Furthermore, several middle-aged interviewees also chose a "new song" as their favorite one.

Q. Which song touched you the most and why?

P.6 (woman/producer/45): I don't remember, but I have it on my *Instagram*.

Q. Was it slow or more fast, disco?

P.6: I think it was more disco in my mind.

Q. Then "Cake by the ocean"?

P.6: [laughter] Yeah, that song!

Q. Which song touched you the most and why?

P.13 (woman/retired/52): Hmm...[pause] "Touched" is a difficult word, but I think the last {"Cake by the Ocean"} was the coolest. You sang well all together.

P.14 (man/general manager/51): Hmm...You began with a very strong song, but then you had a ballad after, was it Tracy Chapman? Was it her? Which was #2? {"Shape of You/Turn me On"}. Oh, that was better than the first one. #2!

Interestingly, both Person 14 and Person 6 said they preferred new songs.

Q. Which songs did you like the most: the songs from the modern pop charts or the older songs?

P.14 (man/general manager/51): It was #2. From the modern pop charts. Yes.

P.6 (woman/producer/45): Hmm...I believe the new ones.

And, not to forget to mention, some younger people chose older songs as their favorites.

Q. Which song touched you the most and why?

P.8 (man/works at an engineering company/37): [laughter] Now I'm excited. It has to be the Heart's song {"Alone"}. The Heart's song I liked the most.

P.9 (man/works at a construction company/37): I liked the Heart's song {"Alone"}. Because it was more life around it with the best sound.

P.16 (woman/adviser at a university/36): The first, where the singer was in red dress {"When You Tell Me that You Love Me"}.

P.17 (woman/singer and songwriter/32): The duet "When You Tell Me that You Love Me", because it was full of quality.

Characteristically, both young men remembered the name of the original band, which made the song famous in the '80s. They didn't mention either Allison Iraheta or Carrie Underwood, who made the songs popular again in the 2000s. This can lead to a thought that Norwegian people know and like the '80s music, and the information about the original band is kept and preserved for the next generations too. Moreover, Person

23 mentioned the word “atmosphere” in a context of covers of the older songs, which puts the reasons for such choice into light.

This subchapter breaks the stereotype that age always plays its role in interaction between people and music. It surely does, however, for many people the music itself and its musical qualities are more important than interdependence of music and age. Interestingly, the most of the middle-aged people named “Cake By the Ocean” as the song they preferred among others. This effect was observed because it was the last song of the show. The ways of serving the repertoire to the audience play central role in the show’s planning and organizing. Normally, but not mandatorily, bands and independent singers save the most difficult, hymnal or the most danceable song for last for the crowd to remember and have a great impression from the concert. The plan of the band Cover Garden in this context was to leave an easy and summary flavor from the show, that is why the dance hit “Cake By the Ocean” was picked as a very last song of the show.

3.3. Women or men?

The influence of gender on the relationship between covers and the audience is another interesting theme to research. Are there any differences in men’s and women’s choice of the song, which “touched” them the most? Some people say that women like lyrical and romantic songs more than men. Is such correct? Out of 24 interviewed there were 11 women, which is ~ 45,8%, and 13 men, which is ~ 54,2%. The song, which took the first place in the audience’s top list became the last cover of the show — “Cake By the Ocean”. 7 people out of 24 preferred the song among others, where 5 interviewed were women and only 2 — men. The second place was shared between a ballad “When You Tell Me that You Love Me”, which was chosen by 2 women and a cover on a rock hit “Alone”, which was liked by 2 men. The remakes on Sting’s “Roxanne”, John Legend’s “One Woman Man” and a mashup of “Turn Me On”/“Shape of You” were also named as “touching” songs by both genders.

The men's answers:

Q. How did you like the concert?

P.5 (man/sound technician/33): Is it a scale? From 1 to 77 its 77 [laughter].

P.7 (man/sound engineer/39) : I liked it very much. [laughter] 8!!! On the scale from 1 to 10.

P.8 (man/works at an engineering company/37): Dice 6.

P.9 (man/works at a construction company/37): 4 out of 6.

P.15 (man, 57, works in sales): Yeah...Is it a scale? In general, I think it was diverse and nice.

Do I have to speak specially about you? Or your group?

Q. Which song touched you the most and why?

P.8 (man/works at an engineering company/37): [laughter] Now I'm excited. It has to be the Heart's song {"Alone"}. The Heart's song I liked the most.

P.9 (man/works at a construction company/37): I liked the Heart's song {"Alone"}. Because it was more life around it with the best sound.

P.12 (man/entrepreneur/47): Hmm...It is difficult, hmm...the last was cool, and...hmm...when there were both of you, both you and him..hmm...was well-completed, it was good enough, you both have good voices and it was...hmm...catchy. Well-done! [smile]...We were sitting and waiting for "Beauty and the Beast" [laughter].

P.24 (man): I'm thinking...*Fifty Shades of Grey* {"One Woman Man" is from *Fifty Shades Darker's* soundtrack} , it was a bit sexual.

The women's answers:

Q. How did you like the concert?

P.16 (woman/adviser at a university/36): I liked the concert very much! Very good combination of songs!

P.17 (woman/singer and songwriter/32): It was a good concert, a good sound. I really liked the idea of the concert and I liked all songs.

P.23 (woman): Very good! It was music you could jump a little bit and enjoy yourself with. So, very good!

Q. Which song touched you the most and why?

P.16 (woman/adviser at a university/36): The first where the singer was in a red dress {"When You Tell Me that You Love Me"}.

P.19 (woman): I can say immediately "Roxanne", I'm really weak for the George Michael's version, it was quite near his version, and I think she {the singer} sang fantastically.

P.23 (woman): "One Woman Man", "Be Mine", we are on a date tonight, so it was very romantic.

As it comes out of the interviews, the women's comments on the concert were more positive and emotional than the men's. Some of the ladies were describing their feelings and even the details of the costumes. For instance, Person 16 mentioned a "red dress" of the singer in addition to her favorite song. However, the men's comments were more pragmatic and mathematically structured than the women's. Thus, both Person 6 and 12 (men) mentioned the problems with the sound and commented the quality of the music the band played. Interestingly, 6 men out of 13, which is more than a half, suggested using numbers or scales in the show's rating. The men's answers were also less serious than the women's answers, they demonstrated more of the reactions like pastiche and irony (Person 12, talking about "Beauty and the Beast").

Moreover, the choice of the songs, which "touched" men and women was quite different too. 2 women simultaneously chose a lyrical pop ballad "When You Tell Me that You Love Me" and 2 men — a hard rock ballad "Alone". Such exemplifies the influence of gender on our behavior's patterns like selecting a particular song out of 10 covers of various periods and genres. Characteristically, the same choice of the song was commented differently by a man and a woman. The remake of "Roxanne" was called "sexual" by Person 24 (man) and "romantic" by Person 23 (woman). The woman even told the interviewer she was on a date, because this was important to her.

3.4. To compare or not to compare?

Studying the phenomenon of covering, the question of comparison arises. Do people compare a cover and the original? What is the mechanism of such? The

interviews' results educed that the majority of the interviewed, 15 out of 24, which is 62,5% out of 100%, do compare covers to originals. On the contrary, for 7 out of 24, which is ~ 29,17%, such comparison was not relevant. 2 out of 24, which is ~ 8,34% found it difficult to answer this question.

Comparison matters:

Q. When listening to a cover song, do you compare it to the original version?

P.4: Yes, often I do it, the questions is how much it was changed.

P.12: Yes, you do it automatically. Hmm..therefore you need a reference, and then something is built up on the top of that, hmm...and you compare a metal set.

P.22: Compare always to the original. But if it's unusual, it will be special. Also, you can be unusual, of course, and it can blow the original away, hmm...you can do it better than the original.

Comparison does not matter:

Q. When listening to a cover song, do you compare it to the original version?

P.10: It was a little bit different from the original that song with "crazy" in it. No, I don't compare as long as the rhythm is in the place.

P.15: No, I didn't compare it to the original, but I think it was a good version of the original, to say so.

Person 5 said the comparison happens only if the listener is familiar with the original, which is important for understanding of the covering phenomenon. Person 12 called it a "reference". This may lead to a fascinating conclusion. Covers can show the cultural depth of an artist. Cover is connected to the original by the reference, specially if the original was a big hit. Covering artists live with being compared all the time, specially if the song is very recognizable. Another question is if the song is recognizable or not, if you can see the original in it or not. Person 4 claimed it was important how a remake changes the original. Person 22 said that the interpreter can "blow the original away". For a further understanding of the mechanism of comparison and referencing, it is necessary to study covering in a context of emotional and analytical impression.

3.5. Emotional, analytical impression or both?

To structure the audience's opinions on the perception of cover songs, it is easier to divide them into 3 groups: an emotional, an analytical, which is based on how good it was performed, the instrumental solos etc., and a mixed impression group. Is it possible to experience only analytical impression without emotional and vice versa? What is the influence of gender on it? To answer those questions it is necessary to begin with the statistics. 8 people out of 24 interviewed, which is ~ 33,34%, said they experienced only emotional impression. Characteristically, 6 of them were women, and only 2 — men. On a contrary, the analytical impression was registered by 11 people out of 24 interviewed, which is ~ 45,84%, where 8 persons were men and only 3 — women. Mixed impression, where both analysis and emotions matter, was observed in 5 people out of 24 interviewed, which is ~ 20,84%. There were 3 women and only one man, who admitted such.

Emotional impression:

Q. When listening to a cover song, are you more occupied of how good it was performed, of the instrumental solos, musical structure or is your perception based on your emotions?

P.4 (woman): For me it's all about how you "tell" me this particular song, it doesn't have to be the same rhythm or...hmm..but it's important how you tell me, "meat" me with this song.

P.10 (woman): I base my impression on my feelings and emotions.

Analytical impression:

Q. When listening to a cover song, are you more occupied of how good it was performed, of the instrumental solos, musical structure or is your perception based on your emotions?

P.22 (man): It's the musical structure which counts. I'm strict. I know many musician on a high level.

P.7 (man/sound engineer/39): Do I have to choose one of the alternatives? When listening to a cover song, I'm more occupied if the artist which is performing it, does something personal out of it and tries not to copy the original.

Q. But what is the most important for you: the first emotional impression or do you analyze the songs? How does it function for you?

P.7: Then it will be musical analysis.

Q. So you begin to analyze?

P.7: Yes, I do.

“Everything is important”:

Q. When listening to a cover song, are you more occupied of how good it was performed, of the instrumental solos, musical structure or is your perception based on your emotions?

P.20 (man): I cannot answer, hmm...I think all the factors matter.

P.17 (woman): Everything is important, the picture is very important for me, how it looks and how it sounds. The music and the voice give emotions.

As it comes out of this subchapter, women tend to register emotional impression more often than men. However, men had a tendency to answer the questions from a critical point of view, specifically if they worked with music. Both sound engineer and sound technician couldn't separate themselves from their occupation, which leads to an understanding of difference between interviewing amateurs and professionals. An amateur has got more freedom to express his or her feelings, however, a professional has got the knowledge for musical analysis. Those two paradigms of emotional and analytical analysis of covering complete the perception of the phenomenon from different sides. And there is always a place for an emotional impression if you are a professional too. For example, Person 6, which is a producer, said the emotional impression was the most important for her.

Chapter 4. Conclusions

Talent borrows, genius steals!

(Oscar Wilde)

Covering process can be seen as a dialog between the original performer and the interpreter. Sometimes the interpreter has even stronger “arguments” than the original composer and “defeats” the primary version. For example, Bob Dylan is said to have stopped performing “All Along the Watchtower” after Hendrix did it. At the same time, there are songs that are nearly impossible to cover, because it is nearly impossible to come close to the original level of performance or sing them better than the original singer. Nobody wants to look bad compared to famous vocalists. Is it realistic to compete with the technical skills or charisma of Rachelle Ferrell, James Brown or Freddy Mercury? Although such point of view is arguable, it is not only hard to reach the level of the singers like Ferrell, it is nearly impossible to imagine a cover on a rap piece of Eminem or Kanye West, as hip hop ideologically is against covering. So, some music genres are suitable for making remakes, some — not. However, in case of covering Freddy Mercury there is an example of Adam Lambert, who is a new lead singer of the Queen. I guess the active Queen’s members made Lambert a part of the band not just because he is a famous guy from *American Idol*, but because his voice, personality and style are appropriate for the Queen’s music. So, in this context it means that the interpreter’s artistic image is also important for interpretation. It’s a question of correct proportions of talent, relevance and music taste.

Today’s cover song trend relates pop music to the classical concept of a composer and a performer, where the composer creates and the performer interprets. If we see covering in such a light, there will be no issues of the misuse of somebody else’s repertoire as long as the original writer keeps the authorship. But, similarly to cover transformations, the concept composer-performer is being transformed with

history. The understanding of authorship is being moved to the area of postmodernism and conceptual art, where all world's achievements are shared and can be used as a motive for a personalized creation. For instance, the last fashion show of Dolce&Gabbana showed a lot of sacred, religious symbols being part of women's dresses and accessories. This is an example of remaking, borrowing of ideas under the cover of a designer's provocation. They used something that had been used before, but in another way. So, maybe we are experiencing an epic comeback of covering, but in a new postmodern meaning, where everything from a religious symbol to a song can become a starting point for making a piece of art. The evolution of covers reflects the reality and this reality (if we like it or not) is that we all (musicians) in different stages of our career sing or play songs and instrumentals, which were written by another person.

However, it is always a choice of the interpreter to copy a music piece, to play it according to the author's will or to make it a personalized masterpiece with a little bit of Ed Sheeran's flavor. The epigraph to this chapter says "talent borrows, genius steals". This certainly applies to the phenomenon of covering. If you manage to be an independent cover maker, to provide your own ideas and thoughts, without sacrificing your own personality, it can truly become a cultural and decade-representing marker like Whitney Houston's biggest 1992 pop hit "I Will Always Love You", which was originally performed by a country diva Dolly Parton in 1974. The cover became Houston's signature's song. Ten years ago, a similar story happened to the song "If I Were a Boy", originally performed by BC Jean in 2008, which became not just the most successful Beyoncé's hit from her 2008's album *Sasha Fierce*, but nearly an international hymn of feminism. Beyoncé's voice, good melody and personal, touching lyrics are three magical components in this case. And like for most of us Whitney Houston means "I Will Always Love You", "If I Were a Boy" means Beyoncé. So, it is not enough to say that artists should not be afraid of challenging themselves and playing with the styles of original songs and their arrangements. It is also good practice to change gender when covering. Thus, Tori Amos' version of "Smells Like Teen's Spirit" is an example of the stylistic and conceptual cover transformation, which gave a new life to the famous Nirvana's song.

Speaking about my live cover concert with the band Cover Garden, our intentions were far from singing better than Aretha Franklin, playing greater than Ed Sheeran or the band Heart. My goal was to have a musical conversation with the audience, to make them feel what I feel about those songs and ask for their opinion, both verbal and non-verbal. My artistic nature desired to be appreciated with the applause, however, my academic research was focused on the audience's opinion and getting answers to my interview's questions. The reaction of the crowd was very interesting to study. It was similar, different, pleasant, surprising and challenging at the same time. Through the interviews, I found out fascinating facts about modern culture, which will hopefully inspire my readers.

To understand the phenomenon of covering completely, it is important to speak the language of covering. Through the remaking, singers activate their performing, composing and critiquing skills. Making cover versions, we (singers, musicians) "play" with the audience's memory, making people a part of the creative process. The success of a cover version depends on the match of associations between the interpreter and the listener, which identifies covering with improvisation. Musicians use associations and references just like academic researchers. Citing previous musical ideas, we may find something breathtaking and yet undiscovered. The mission of covering is not just to reconstruct or to compete with the original version, but to rethink and recontext the cultural paradigm through a modern perspective.

The theory of history repeating is as old as history itself. However, in each period history is repeated in its own way, depending on our knowledge and understanding of it. Hence, I can conclude that just like in the process of consuming recycled paper, plastic and somebody else's songs, we repeat history. Furthermore, within repeating, we learn from it. Just as we try not to pollute our planet with plastic waste through recycling, we also use and rethink the experience of the previous generations, researchers and musicians, possibly putting another context in it. As an example, fifty years ago nobody would ever imagine men could use sneakers with a classic suit. These days it is a reality. Classical elegance is being rejected without denying the whole picture of it. So, my theory is that progress is a must of the modern world, however, covering, in a global meaning, is an important partner of progress. George Santayana once said that "those

who fail to learn from the past are doomed to repeat it". So, cover songs in a context of history repeating is a question of *what* we choose to repeat and *how* we perceive it at a particular moment of time.

Another consequence, which can be drawn out of the process of making cover songs, is that we live in a nostalgic reality, where all people from a school child to a senior have not only their own memories of the past, but their own picture of their past. Furthermore, our modern world is a giant supermarket, which has got everything to please everybody. Pop lovers can enjoy pop covers or just any kind of genre, covered in pop, on the contrary, art music lovers can also listen to, perhaps, more sophisticated remakes, performed at various art festivals. The truth is that we all have nostalgia and the memory of the previous generations. That is why when we hear a cover of the song "San Francisco", we immediately connect it to the happy and careless hippy times. Moreover, when we hear a cover of a jazz standard, it might bring us to thoughts about the aesthetics of art-deco, Al Capone or *The Great Gatsby*. One of my interviewees called it a reference.

The problem of the modern world is that we don't have enough time to digest all the information we get nowadays. The time is running too fast. We don't have capacity to get enough of everything, to consume what every period keeps bringing to us. This demands a repeat. We repeat and by repeating learn our own history better.

One more significant and important fact is the decline of the record industry after the rise of music downloading and streaming. The modern show-business is more about performance rather than a record. It can be easily seen at the *Grammy Awards* of the last couple of years, which are primarily focused on making a spectacular show. The TV talent programs are also about performance, not a record. The visual albums of Beyoncé and other singers are also examples of the preference for performance. We don't care anymore about buying the whole album, we just stream the songs we like or watch the covers of the songs we like. So, the combination of nostalgic, history repeating tendencies and the leading live music sector creates a fascinating phenomenon of cover songs in modern culture.

My experience with making, recording and downloading my concert on *YouTube* educed that contemporary culture and communication with the audience are getting

more liberal within all sources of technology and social media these days. We don't need to stand in the line to the biggest producers anymore, we can become our own producers and musickers. It is amazing how technology conveniences our lives. Unlike Elvis Presley, who had to come to a professional studio to record a song for his mother, today's youngsters can do all production on a laptop without leaving their room. That is why it is significant that performing covers on *YouTube* and *Vine* has made Justin Bieber and Shawn Mendes famous.

My research mainly refers to the studies of Plasketes, Solis and Shuker. Like the author of this thesis, they seem to be "on the covers' side". However, according to Reynolds, living our modern lives, "we have this paradoxical combination of speed and standstill" and that is why the world is "missing the sensation to absolute newness" (Reynolds, 2011, p. 427). Covering musicians want to be authentic not just by remaking somebody else's material, but writing their own songs. To come out of the "cover prison" is a challenge for many young and unknown artists and those two interviews with an interval of one year that I made with my colleague Philip, spotlighted such problem. Philip wants to sing covers, but doesn't want to be linked to them in the future. Although it's a topic of another thesis.

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Daft Punk (2013), *Random Access Memories*, Daft Life/Columbia.

Dion, Celine (2007), *Taking Chances*, Columbia.

Dirty Loops (2014), *Loopified*, Verve.

DNCE (2015), *Swaay*, Republic.

Dread Zeppelin (1996), *The Song Remains Insane*, Birdcage Records.

Dylan, Bob (1967), *John Wesley Harding*, Columbia.

Eurythmics (1983), *Sweet Dreams (Are Made of This)*, RCA Records.

Fitzgerald Ella, Louis Armstrong (1958), *Porgy and Bess*, Verve.

Franklin, Aretha (1968), *Aretha Now*, Atlantic.

Franklin, Aretha (2014), *Aretha Franklin Sings the Great Diva Classics*, RCA Records.

Gabba (2001), *Life's a Gas*.

Garland, Judy (1939), *The Wizard of Oz*, Decca Records.

Global DeeJays (2004), *Network*, Superstar.

Guano Apes (2000), *Don't Give Me Names*, BMG/GUN/Supersonic Records.

Heart (1987), *Bad Animals*, Capitol.

Hendrix, Jimi (1968), *Electric Ladyland*, Track/Reprise.

Hozier (2014), *Hozier*, Rubyworks/Island/Columbia.

Houston, Whitney (2012), *I Will Always Love You: The Best of Whitney Houston*, RCA.

Hutton, Betty (1951), "It's Oh So Quiet", RCA.

Iglesias, Julio (1994), *Crazy*, Columbia Records.

Jett, Joan and the Blackhearts (1981), *I Love Rock'n Roll*, Boardwalk.

Jordan, Angelina (2017), *Angelina Jordan - The EP*.

Judas Priest (2011), *The Chosen Few*, Legacy Recordings.

Lady Gaga (2009), *The Fame Monster*, Streamline/Konlive/Cherrytree/Interscope.

Led Zeppelin (1971), *United*, Atlantic.

Legend, John (2017), *Fifty Shades Darker: Original Motion Picture Soundtrack*, Universal Studios/Republic.

Lennon, John (1971), *Imagine*, Apple.

London, Julie (1955), *Julie Is Her Name*, Liberty.

Lyttle, Kevin (2004), *Kevin Lyttle*, Atlantic.

Mac Sabbath (2017), "Pair-a-Buns".

Manson, Marilyn (1995), *Smells Like Children*, Nothing/Interscope.

Marley, Bob (1971), *Soul Revolution*, Maroon/Upsetter.

Marley, Bob vs. Funkstar De Luxe (1999), *Keep on Moving (It's Too Funky in Here)*, Club Tools.

Martin, Dean (2013), *Greatest Hits*, Capitol Records.

McKenzie, Scott (1967), *The Voice of Scott McKenzie*, Ode 13/Columbia 2757.

Mendes, Shawn (2016), *Illuminate*, Island/Universal.

Metallica (1991), *Metallica*, Elektra.

Michael, George (1999), *Songs from the Last Century*, Aegean/Virgin.

Misfits (2011), *The Devil's Rain*, Misfits.

Mula, Inva, Donizetti G./Serra E. (1997) "The Diva Dance", *Little Light of Love*, RXRA, *The Fifth Element*, Gaumont.

Nirvana (1991), *Nevermind*, DGC.

Nirvana (1994), *MTV Unplugged in New York*, DGC.

Ofenbach (2016), "Be Mine", Big Beat/Warner Music.

One Republic (2007), *Dreaming Out Loud*, Mosley/Interscope.

Our Last Night (2015), *Younger Dreams*, Epitaph.

Paisley, Brad (2003), *Mud on the Tires*, Arista Nashville.

Parton, Dolly (1974), *Jolene*, RCA Records.

Pentatonix (2018), *PTX Presents: Top Pop, Vol.1*, RCA.

Pink (2017), *Beautiful Trauma*, RCA.

Pink (2001), *Missundaztood*, Arista.

Postmodern Jukebox (2013), *Introducing Postmodern Jukebox (EP)*, Mud Hut Digital/Concord Records.

Presley, Elvis (1968), "A Little Less Conversation", RCA Records.

Presley, Elvis vs. Junkie XL (2003), *Radio JXL: A Broadcast from the Computer Hell Cabin*, Roadrunner/Universal Records.

Propellerheads (1998), *Decksanddrumsandrolockandroll*, Wall of Sound.

Radiohead (1993), *Pablo Honey*, Parlophone/Capitol.

Sande, Emeli (2013), *The Great Gatsby: Music From Baz Luhrmann's Film*, Interscope.

Schulz, Robin (2014), *Prayer*, TONSPIEL/Warner.

Sheeran, Ed (2017), *Divide*, Asylum/Atlantic.

Slipknot (1999), *Slipknot*, Roadrunner/Attic/I Am.

Souza, Karen (2011), *Essentials*, Music Brokers.

Spears, Britney (2001), *Britney*, Jive Records.

Spears, Britney (2003), *In the Zone*, Jive Records.

Springfield, Dusty (1967), *Casino Royale*, Colgems.

Streisand, Barbra (1963), *The Second Barbra Streisand Album*, Columbia.

The Animals (1964), *The Animals*, MGM.

The Arrows (1975), "I Love Rock'n'Roll", RAK Records.

The Beatles (1964), *A Hard Day's Night*, Parlophone.

The Beatles (1965), *Help!*, Parlophone.

The Beatles (1966), *Revolver*, Parlophone.

The Beatles (1968), *The Beatles*, Apple.

The Buggs (1964), *Soma 1413*, Soma Records.

The Doobie Brothers (1973), *The Captain and Me*, Warner Bros.

The Rolling Stones (1965), *Out of Our Heads*, Decca Records.

The Police (1978), *Outlandos d'Amour*, A&M-AMLH 68502.

The Police (1983), *Synchronicity*, A&M.

Timbaland (2007), *Shock Value*, Mosley/Blackground.

Tony Bennett (2011), *Duets II*, Columbia.

Warren G, Sissel Kyrkjebø (1997), *The Rhapsody Overture: Hip Hop Meets Classic*, Def Jam Recordings.

West, Kanye (2005), *Late Registration*, Roc-A-Fella/Def Jam.

Williams, Robbie (2016), *Heavy Entertainment Show*, Columbia Records.

Winter, Horst (1948), *Und jetzt ist es still [It's Oh So Quiet]*.

Wood, Lilly and the Prick (2010), *Invincible Friends*, TONSPIEL/Warner.

Appendices

Appendix 1

Confirmation from NSD

Kyle Ross Devine
Postboks 1017 Blindern
0315 OSLO

Vår dato: 04.09.2017

Vår ref: 55227 / 3 / LH

Deres dato:

Deres ref:

Tilbakemelding på melding om behandling av personopplysninger

Vi viser til melding om behandling av personopplysninger, mottatt 01.08.2017.
Meldingen gjelder prosjektet:

<i>55227</i>	<i>Cover Songs in Modern Culture</i>
<i>Behandlingsansvarlig</i>	<i>Universitetet i Oslo, ved institusjonens øverste leder</i>
<i>Daglig ansvarlig</i>	<i>Kyle Ross Devine</i>
<i>Student</i>	<i>Elena Blagova</i>

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er meldepliktig i henhold til personopplysningsloven § 31. Behandlingen tilfredsstillende kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, ombudets kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget [skjema](#). Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet

Personvernombudet har lagt ut opplysninger om prosjektet i en [offentlig database](#).

Personvernombudet vil ved prosjektets avslutning, 01.06.2018, rette en henvendelse angående status for behandlingen av personopplysninger.

Dersom noe er uklart ta gjerne kontakt over telefon.

Vennlig hilsen

Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.

Katrine Utaaker Segadal

Lise Aasen Haveraaen

Kontaktperson: Lise Aasen Haveraaen tlf: 55 58 21 19 / Lise.Haveraaen@nsd.no

Vedlegg: Prosjektvurdering

Kopi: Elena Blagova, elena.bottolfsen@yahoo.com



INFORMATION AND CONSENT

According to the notification form, participants will receive verbal information about the project and give consent to participation. In order to satisfy the requirement of informed consent of the law, the participants must be informed of the following:

- which institution is responsible
- the purpose of the project / the research question
- which methods will be used to collect personal data (interview)
- what kind of information will be collected (audio and video recordings, and photography)
- that information will be treated confidentially and who will have access to it
- that participation is voluntary and that one may withdraw at any time without stating a reason
- the expected end date of the project (01.06.2018)
- that all personal data will be anonymized or deleted when the project ends
- whether individuals will be recognisable in the final thesis/publication
- contact information of both student and supervisor

DATA COLLECTION

According to the application form, only adults (over 18 years of age) will be asked to participate in the study. We assume this is correct, and that the age of the informants will be confirmed before the data is collected. In the notification form it is stated that video recordings/photography will be used as a method for gathering data. We remind you that all individuals who are recorded and/or photographed must be informed and give their consent to this.

INFORMATION SECURITY

The Data Protection Official presupposes that the researcher follows internal routines of Universitetet i Oslo regarding data security.

END OF PROJECT AND ANONYMIZATION

Estimated end date of the project is 01.06.2018. According to the notification form all collected data will be made anonymous by this date.

Making the data anonymous entails processing it in such a way that no individuals can be recognised. This is done by:

- deleting all direct personal data (such as names/lists of reference numbers)
- deleting/rewriting indirectly identifiable data (i.e. an identifying combination of background variables, such as residence/work place, age and gender)
- deleting digital audio and video recordings, as well as photographs

Appendix 2

Interview guide

(English translation)

Research Interview Guide

Cover Songs in Modern Culture: A Life Cover Concert as a Musicological Event

About the interview

The investigation of this master's thesis includes a qualitative interview. The questions are compiled to determine the interviewed's sex, age, profession and their thoughts and views on covering in general and in a context of the particular songs from the concert. The interview is semi-structured, no personal data is collected outside of the executed interview. The interview consists of 8 questions and some additional clarifying questions where necessary.

Theme and construction

The master's thesis will explore if there is relationship between the personal preferences of the audience and their sex, age and profession. The interest of the study is to discover the fluctuations between the emotional and rational perception of covering phenomenon by different people. Do older people tend to like older songs? Do youngsters like modern songs? Does gender influence the perception of covering? Is

getting a host a good or a bad idea? The research also reflects possible similarities and contrasts between the impression of a nominal “professional” and a nominal “amateur”.

Four main themes are observed:

- 1) A definition of a cover song**
- 2) The age’s influence on perception of covering**
- 3) The gender’s influence on perception of covering**
- 4) Emotional, analytical impression or both in perception of covering**

Relevant questions

- 1. Could you please tell me your age and occupation? (1,2,3,4)**
- 2. How did you like the concert? (2)**
- 3. Could you please explain what a cover song means? (1)**
- 4. Which song touched you the most and why? (2,3,4)**
- 5. Which songs did you like the most, the songs from the modern pop chart or the older songs from the 20th century? (2)**
- 6. Was the information about the songs interesting/useful/entertaining/unusual/recognizable or wasn’t? (4)**
- 7. When listening to a cover song, do you compare it to the original version? (4)**
- 8. When listening to a cover song, are you more occupied of how good it was performed, of the instrumental solos, musical structure or is your perception based on your emotions? (4)**

The three themes are the frame of the semi-structured interview. However, new questions were asked, and not all proposed questions were included.

Appendix 3

Cover Garden (cover band)



Elena Bottolfsen (Blagova), singer/songwriter, vocalist at Cover Garden, the band's leader, the author and the interviewer of the qualitative research of the master's thesis *Cover Songs in Modern Culture: A Life Cover Concert as a Musicological Phenomenon*, 33

Elena Bottolfsen finished her bachelor as a jazz singer in Moscow, Russia in 2009. She is getting her master's education at the University of Oslo (2018). Having a long time experience as a cover artist, she gathered a band Cover Garden to research the audience's reaction on remakes. The band includes amateur musicians, the students of UiO and *Ruud* High School.

Philip Dementiev, singer/songwriter, vocalist at Cover Garden, student at *Ruud* High School, 19

After successful completion of the Berkeley Summer Program last year Philip made a decision to apply for the Berkeley College of Music for full time undergraduate studies in 2018. He currently writes music and songs. Three new tracks will be published within a couple of months.

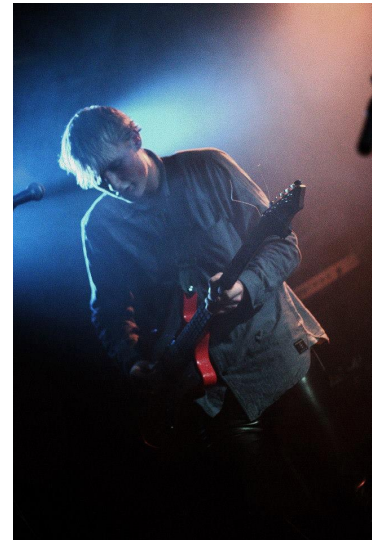


Sunniva Funderud-Flaaten, pianist/keyboardist, UiO, 24

Sunniva plays piano and synth, she likes genres like pop, rock og soul. In addition to her musical projects, she works as a music teacher, getting her bachelor at UiO (2018).

Lars Gøsta Nilsson, guitarist, former student of Ruud High School, 22

Lars started his music career in different bands of *Asker* and *Bærum*. The interest for making music and songwriting lead him to taking music education at Ruud High School, and later getting bachelor in music at UiO (2018). He's already got several studio recordings behind, as well as playing and touring with different bands and artists in Norway.



Eirik Øverby Vist, guitarist, 21

Eirik started to play piano when he was 7-8 years old. When he was 9, he started to play guitar. He played a lot of punk and rock until he became 15, then as a teenager, Eirik began to play jazz. He played very much jazz at his High School and keeps playing it now, at UiO, but also much pop, rock, r'n'b, funk etc. He is getting his bachelor at UiO (2018).

Laszlo Lehel, bassist, 47

Laszlo is from Hungary. He began to play violin at the age of 6. It took him 10 years to get his highest mark for playing it. When he turned 16, Laszlo started to play bass, he played blues, the 60's and 70's rock, jazz and a lot of latin music. He worked at the Romanian TV Orchestra for 4 years, he also played with a well-known blues guitarist and singer A.G.Weinberger, who worked with BB King in USA (2001-2007). In 2001 he came to Norway for the first time to play on *Stena Line* and at the hotels. Unfortunately, from 2005 Laszlo plays the instrument as his hobby. However, every year the bassist performs on big concerts and events. Currently he is a band's member of *Hamar Gospel Choir*.





Maximo Cortes Moreno, drummer, 50

Maximo was born in Spain, but grew up in Germany. Maximo started playing drums when he was 8 and then played both with known and unknown bands in Germany. Maximo moved to Norway in 1998. Since then he has been performing with local bands in Oslo. His preferred music genres are soul, funk and jazz.