

Covers, a Research-Creation Seminar

From the middle ages to the present, musicians of all kinds have regularly performed covers as part of their creative endeavours, with the new versions of existing works involving re-interpretations of material derived from oral traditions, scores, or recordings. One could argue that this activity stems from the rhetorical concept *inventio*, the finding of subject matter in the work of others, and the seminar will set this notion within a research-creation framework to explore the practices associated with covering songs and instrumental music.

Consideration of three broad fields – popular music, historically-informed classical performance, and modern classical performance – will allow students from diverse backgrounds to find a home in the work of the seminar. Early in the term, participants will give a presentation on a recorded cover of their choice and then undertake a cover project of their own. These projects may be based in either popular or classical music, and research into musical styles and/or performance practices will precede the creation of the cover (song or instrumental work). The resulting artifact may be a recording or a “live” performance presented to the class (for grading purposes, the in-class performances will be videotaped).

Requirements

- one presentation to the seminar – an investigation of a recorded cover of the participant’s choice
- throughout the term, regular reports on and/or discussions of the progress on each project
- a cover project, culminating in a recording or a “live” in-class performance

Grading

- 40% for the term work (presentation and subsequent discussions of progress on the project)
- 60% for the submitted project (for “live” performances, the videotape will constitute the submission)