Covers, a Research-Creation Seminar

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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.

A 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 artefact may be a recording or a “live” performance presented to the class (which 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% on the term work (presentation and subsequent discussions of progress on the project)
- 60% on the submitted project