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THE PHENOMENON OF THE VIOLIN COVER AS A CURRENT PROBLEM OF MODERN MUSICOLOGY

Abstract. the aim of the article is due to the need to identify the phenomenon of cover as an independent musical category. The range of methods involves an interpretive approach together with issues of reinterpretation. The scientific novelty of the article is determined by a thorough study of the etymology of the musical term “cover” and the coordination of all its synonyms.

Keywords: cover, classical crossover, interpretation, reinterpretation, remix, remake.

The relevance of the article is due to the need to identify the phenomenon of cover as an independent musical category, revealing natural connections and similarities with derived musical phenomena and categories. Filling the conceptual apparatus of the phenomenon of covers, we find points of intersection with the conceptual apparatus of such phenomena, which go beyond the musical art in more remote areas of cultural heritage. Research analysis of the origin of the musical term “cover” and the connection of the term with non-musical semantics has clarified new aspects in the understanding of this phenomenon. In this regard, there are a number of problems associated with the synchronization of different areas of scientific knowledge about mass culture, on the one hand, and their correlation with the phenomenon of cover – on the other. Nowadays, we have not found a scientific explanation for the etymological origin and content of individual synonyms of the cover. As a result, we have done a semantic analysis using all the languages available to us in which this category of music is currently used. The violin cover is in tune with both the experience of interpretation and the experience of reinterpretation and is a borderline genre between these two categories of musical art. Thus, on the one hand, we see

a growing interest in issues related to mass genres, and on the other – the existing lack of synthesizing scientific approaches and the lack of confirmation of theoretical concepts by methods of musicological analysis.

The phenomenon of transformation of the genre and style system in the context of modern trends in music culture in the early XX century has significantly affected violin performance. Classical features of world music culture were supplemented by a picture of the existence of modern mass genres, the showy unit of which became the cover. Cover-tradition acts as an updated linguistic manifestation. It acts as a natural phenomenon for the current state of musical culture and the modern incarnation of musical language. The cover overcomes the boundaries of academic and non-academic forms of music without losing its meaning, but giving it new activity. Cover-music, for all its isolation, corresponds to the main direction, because it shows a tendency to popularize academic music and artistic and aesthetic values that are associated with it. Then the whole system of influence is rebuilt.

Aspects of the formation and etymology of the musical term “cover” are ambiguous and are manifested in the relationship of its synonyms: cover-ver-

sion (Eng.), cover-composition (Eng.– cover-song), duplicate recorded versions (Eng.), revival (Rus.– переложение, Eng.– revival), classic crossover (Eng.), crossover (Rus.), cross cover-version (Eng.). The presence of a large number of synonyms reflects the fact that this cultural phenomenon is widespread in many cultural centers of the world. In each place, its name has its own version of pronunciation, which is justified by objectively appropriate requirements. Ukrainian scientific sources, which directly or indirectly addressed the phenomenon of cover, most often used “cover”, which is most likely justified by the focus on the abbreviated American version of the name, which is rooted in the everyday language environment of professional performers of this genre.

Research analysis of the origin of the musical term “cover” and the connection of the term with non-musical semantics clarified new aspects in understanding this phenomenon: semantics in the field of “packaging, science and technology” reflects such qualities of musical cover as extroverted presentation and focus on the visual component of violin-performing process. Hedonism and entertainment of the musical cover is revealed in the visualization of the musical-scenic process, its articulation. The “cover”, in the context of personal style, stage image of cover-artists, acquires significance and is an integral part of the image policy of cover-artists. Thus, a new concept of art is born. Actually, as the art tradition of cover, music concerns the well-being of the individual in culture. This is a new form of representation of the creative personality. The semantic qualities of a law cover also have indirect links to the music cover. The cover, written at the request of modern taste and in accordance with the style of the era, reflects the state of modern mass culture and is the guarantor of this reflection. In other words, highly professional cover-artists such as David Garrett, Edwin Marton, Asiya Ahat, present a musical product to their audience with innovative technologies and advanced world inventions. These significant cultural figures by building their own popularity are

the drivers that influence the development of culture in society at their own level. Their repertoire, at this stage of development of modern musical culture, is a litmus test of the world development of modern violin performance. All other areas of application of the word “cover” have a similarity with the musical cover on the following principle: the musical cover hides what the original can be satisfied without and, highlighting the essence, decorates it, creating a new reality. The whole cover-culture is built on the principle of such concealment and here the artistic quality of the cover is determined precisely by the extent to which the new product contains the valuable that is inherent in the original and the new that can offer a cover-artist. External imagery, posterity, accessibility – qualities without which it is difficult to achieve an emotional response in the audience of this genre. Concealment of reality, which is joined by some violinists (playing the phonogram), masking the concentration (eye contact with the audience while playing the violin) – all these are tools used by the mass genres to meet the needs of the public in a sense of lightness and ease, which the public wants to get from the creative performance process of cover-culture violinists.

Filling the conceptual apparatus of the phenomenon of cover, we want to find points of intersection with the conceptual apparatus of such phenomena that go beyond the musical art in more remote areas of cultural heritage: interpretation, reinterpretation, “remake” (from Eng. “make anew”, “update”), which is used in relation to the new production of the old plot (as noted by film critics, the already remade work, probably, it would be more correct to call remade); “pseudo-remake”; “remix” (from Eng. “mix again”) – a remaking of the original composition, which implies a different arrangement, some change in the musical text (permutation, repetition and / or adding new fragments). In such transcription as a remix, a new version of the composition may have marked differences from the original; “upgrade” – bringing “to the modern level” of “outdated”

classical text; “reinterpretation”; “transplantation of an art work”; “paraphrase” (from Greek “description”, “translation”); “evolutionary transformation”; “deconstruction”, etc.

A cover is a functional collaboration in which the combination of the art system “original” and the art system “interpretation” is the core of the new art system “cover”. This dualistic nature of the relationship between the original and the interpretation as components of the cover, reflects the essence of this phenomenon. But, at the same time, each cover can be called a reinterpretation on the grounds that the original does not take on the role of the main art system. So, for example, for perception of a cover there is no need to be acquainted with the original.

Cover-music, like reinterpretation, is created based on the musical text, regardless of how that text was interpreted before the cover was created. Performing a cover can have many interpretations, provided it is performed by live musicians at a single point in time. However, modern mass music culture, including violin cover-music, ensures the conditions of its existence and popularity by complying with the mandatory norms dictated by the conditions of popular musical socio-cultural communication. These are cover-recordings that often have a copyright license. Once the cover-composition is finished and approved, this music product will exist in a single version, no matter how many times it has been played. In modern concert practice, when performances take place under a phonogram, or under “minus” (full accompaniment recording), further musical interpretation of the cover will not be created. Therefore, we can talk about the interpretive nature of the cover in terms of the prerequisites for its creation, but the cover will not have further interpretive musical development. At the point where the cover came to the final record and received a license, speaking the language of modern music culture “released”, it appears as a phenomenon more akin to the phenomenon of reinterpretation, as the concept of musical reinterpretation focuses on creating a new

text field relative to the original text. Cover is a borderline phenomenon that combines the categories of interpretation and reinterpretation. It is a conductor, a transitional moment, the existence of which helps to trace the transition from one phenomenon to another. Of course, each violinist can perform his own cover without a recorded accompaniment, without reference to the first created version (that is, without metronomic following, which is a mandatory studio condition), for example, perform it with an orchestra live performance. Then it will be a continuation of the interpretive life of the cover, but such situations do not happen often and are, more often, the exception rather than the rule. Cover-culture is, first of all, a commercial sphere and it tends to constant repertoire renewal, rather than to reinterpretive transformations.

If we analyze the phenomenon of interpretation from the standpoint of the relations of its constituent categories, it will be the composer-performer relationship. The relationship within the phenomenon of reinterpretation is a composer-composition relationship. The essence of the relationship within the phenomenon of covers – is the relationship performer-composer-composition. More simply: interpretation – someone did the composition, reinterpretation – something was done with the composition, cover – someone did something with the composition. Yes, we see what are the similarities and differences between the three described phenomena. Focus on the category of “performer” combines the phenomenon of interpretation and cover, it emphasizes their purely performing nature. The category “composition” emphasizes the moment of creation of a new art system as a materialized result of the phenomena of reinterpretation and cover. The category “composer” in each of these three phenomena plays the function of the specified composer’s original, musical source, it is equivalent in its functions within each of the phenomena described by us. However, the category of “performer” within the described relations within the interpretation is not

equivalent to the same category within the relationship of the component details of the cover. In the cover, the performer is a co-creator, a second composer. Since the creation of the cover is focused on performing pragmatics, and the performer is the final and sole censor of the release of his musical product, it is he who dictates the conditions for creating a musical source. Among the performers there is such an expression “not written in violin” or “it is non-violin”. This is what professional violinists say, when the implementation of the musical text contributes to the inconvenient condition of the playing device during the performance of a particular musical canvas. Such situations occur when the composer is not familiar with the intricacies of performance on the instrument for which he creates his music. When a violin cover is created by a performer, he will not write “non-violin”, writing for himself. In covers, the performance principle dictates the conditions to the composer, subordinating the process of creating a composition to their own needs. This condition is a precedent to start talking about the cover-style of a cover-violinist, because each of them will have their own technological and technical means of musical expression, according to their own capabilities and tastes. Even when the original source is the same composition, each of the cover-artists will create them in their own way, because the interpretation has the right to do so.

Simulacrum, as a principle of strategies for reflecting reality in the field to which it is applied, finds its essence in the visual component of cover-culture. Modern cover-artists often use in their concert practice a way of performing under their own, and sometimes under someone else’s phonogram. This, of course, gives them the advantage that they can more skillfully focus on the visual component of their own stage style image, without minimal loss of quality of the musical-audio component. Sometimes, especially in performances that involve complex tricks or stunning acrobatic elements, the show needs a background or a musical plus, otherwise the

result may not be predictable. In the context of the issue, we see that this area of application of the musical cover requires an approved, single version of the musical-performance interpretation, even the timing of the performance. The modern show industry, TV and radio broadcasting try their best to eliminate the human factor, the surprise in musical performance, to idealize the result and get the maximum profit from it, no matter in what equivalent it comes.

The term “upgrade” has the right to be introduced into the musical cover-terminology only in relation to the type of cover, when the musical product is created by altering the original, which also belongs to the sphere of popular mass culture. For example, David Garrett recorded a stunning cover of Nirvana’s song “Smells Like Teen Spirit.”

The violin cover, like the remake, is in tune with both the experience of interpretation and the experience of reinterpretation. Their signs of kinship are found in agreement with the typology of the remake by P. S. Volkova. So we distinguish 4 types of covers:

1) re-adaptation violin cover – violin covers, which are created for modern vocal compositions from the field of mass music culture, or for music from computer video games, which are based on the original musical material. Their artistic goal is to bring a new timbre sound into a well-known composition, which is unusual and unexpected for the listener. This type of cover-music does not involve any compositional or improvisational violin skills, so it is the most common among performers. The advantage of this cover-product over the original version is that this cover is an academic version of the music product of modern mass culture. In this process, we see a movement from modern mass culture towards academic performance practice. Such covers are performed by violinists accompanied by authentic accompaniment, and their scope is applied music and entertainment, and very rarely covers of this type are made available to the general public as an independent musical product. Many of the performers of this genre are engaged in such performing activities

not for the sake of popularity or commercial gain, so they simply distribute their performances on the Internet, and their covers are available for free viewing. Accounts that are not popular among the virtual viewer-listener quickly disappear. The same artists who managed to attract the required number of subscribers, for example, on the YouTube channel, have a monetary refund for advertising, provided that the latter is placed on their account. As for May 2020, Robert Mendoza has 887,000 subscribers (read: viewers-listeners).

2) *homage violin cover* – a tribute of respect, characterized by scrupulous passage of the original source. The second type of remake by Leich has its analogue in modern violin cover-art. It is associated with the performance of covers of those violinists who spread their performance through the sale of their own musical parts. This type of cover, like the previous one, is not commercially profitable and has its own small audience of listeners and viewers. However, violinists, who are just beginning their career in the stage role of cover-artists, often start their careers with such a repertoire. A striking example of the demand for this type of violin cover is the creative start of the singer Taylor Davis. Early in her career, in the early 2010s, she performed covers of violinist Lindsay Stirling, engaging the music video genre in her own performance. The clips of Taylor Davis differed from the original clips, but the sheet music was identical. As for May 2020, YouTube channel of Taylor Davis has 2.78 million subscribers, while Lindsay Stirling's number of subscribers is 12.4 million. Taylor began to create her own cover-songs and write covers for popular songs "Game of Thrones" [7], "Pirates of the Caribbean" [5], etc.

3) *updating violin cover* – a cover close to the present day (based on the desire to modernize musical material or translate it into the language of new technologies). This type of cover actualizes the transition of the academic sphere to the sphere of modern mass culture. An example here is the performance of compositions of the academic repertoire

in a modern arrangement. We see the beginning of this trend in the works of violinist Vanessa May [8], Assia Ahhatt ("Storm" by A. Vivaldi [1]). This is a reverse movement, relative to the first point of the presented typology of the violin cover. Thus, we discovered how the cover tends to bring together both types of musical culture, because we have repeatedly noted that it is a borderline phenomenon of modern musical culture.

4) *true remake violin cover* – true cover. A cover of this type combines all the above strategies, as in the typology of remakes, but also has another important feature – in his musical material, in addition to citations, there is a new author's text. It is here, thanks to new musical material, the cover goes beyond interpretation and appears as a reinterpretation.

P. S. Volkova singles out another kind of remake, which she proposes to call "gag" (Rus – "otsebytina") – a concept that in English is usually associated with theatrical jokes and / or funny tricks. "The reference to the term "gag" seems appropriate when the author publishes a kitsch product as an art work [2, 175]. Gag (from Eng. "Gag" – a joke, a comic episode) is a comedic technique, which is based on obvious nonsense. For example, when a man carries water with a sieve during a fire, it is nonsense, but it can make people laugh. When scissors are used instead while cutting pancakes with a knife, it is nonsense, but it also makes people laugh [6, 146]. This type of cover, gag-cover, can be used to characterize humorous stage behavior and be classified as musical humor. A striking example of this genre style are the concert performances of violinist Aleksey Igudesman.

Interesting is the speed of pronunciation with such words as "gegaty, gekaty, gegakaty, gegotaty, gegavka, gegannya, gegekaty," which are synonymous with the American gag. These words are used to mean "laugh" and are synonymous with the verbs "speak", "talk" [3].

Summarizing the amount of accumulated knowledge about the analogues of the phenomenon of reinterpretation, interpretation and cover in other arts,

we can note the following. The terminological unit “cover” is very rarely used in non-musical types of culture and art. However, this is not evidence that the cover-specific type of textual reinterpretation has no analogues in culture. Each of the analogues of the name has its own scope and emphasizes its own characteristics. The comparison of the features of any of these analogues reveals the affinity and accumulation of new aspects of understanding with the phenomenon of cover. However, among the elaborated art categories related to the cover, there is a need to systematize the characteristics that provoke to study the phenomenon of covers from different angles. The fact is that the cover is a unique borderline phenomenon not only in the genre and style system and a rubicon on the border of academic and mass culture. The cover also reveals a fusion of performance and compositional interpretation.

Given all the above analogues of interpretation, reinterpretation and cover, let's understand which of them relate to its performance orientation, and which mint principles on the composer's side of the understanding of interpretation and reinterpretation:

- the simulacrum and paraphrase gravitate to the performing side of the cover;
- the composer's side of the cover reflects the commonality with the phenomena – upgrade, intertext, transcription, remix, remade, remake, pseudo-remake, imitation, forgery, variation, transplantation of an art work;
- among the common categories – interpretation, reinterpretation, gag cover, method of transformation, version, evolutionary transformation, deconstruction, free translation, reading, confrontation, transaction, transfer.

It turns out that the cover is not exclusively a performer's or composer's interpretation, there are many more common categories in it than specific composer's or performer's. The cover transforms the phenomenon of interpretation and gives it a new character in many respects. The cover, being a self-sufficient musical form, follows the tradition of

musical integrity that sounded earlier, trying, with the help of new means, to reproduce new qualities that are valuable to us in the old reading.

Cover-culture brings us back to the original principle of music creation: the authority of the composer is opposed to the authority of the performing tradition. After all, music emerged as a performing phenomenon, and the figure of the composer emerged from the figure of the performer. Nowadays, thanks to modern trends in the development of mass music cover-tradition, the figure of the performer, the performing personality, becomes very relevant. A new stratification of art arises in the musical and artistic experience in the field of the relationship between the academic and non-academic spheres. There is the emergence of professional non-academic music, which grew out of academic, and the development of professional non-academic music, which has nothing to do with academic. The cover is among all the listed musical spheres. The source of the cover-genre, the whole genre environment, is that the performer dictates the conditions of the composition, even given the fact that already written music can be used. As a result of the whole musical-performance process, the interpretive component prevails. A new concept of art is born. Just as the art tradition of cover-music concerns the well-being of the individual in culture and it is a new form of representation of the creative personality.

We define the cover as an illustrative phenomenon of modern world mass music culture of the XXI century. It turns out that the cover is a complex systemic phenomenon, it exists at different levels of artistic creativity and in different technological dimensions. Therefore, a fairly wide range of figurative and semantic means, categories and artistic and linguistic techniques are combined with the phenomenon of cover. Each of the analogues of the name has its own scope and emphasizes its own characteristics, but the comparison of the characteristics of any of these analogues reveals the affinity and accumulation of new aspects of understanding with the phenomenon of cover. According to

the comparative strategy of the directions of interpretation and reinterpretation, we come to the conclusion that the cover is a borderline phenomenon that unites these musical categories. Considering the artistic categories of remakes and violin covers

in the context of their affinity with the phenomenon of reinterpretation, we came to some certainty about the types of violin covers and found patterns of interaction of academic performance with non-academic violin arts.

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