

Re-peat, please!

Individual Paper

RE-tro: revivalism, performance (practice), (re)creation, historiography

Presentation with a Listening Component (Performance)

In Jazz, it has been a common practice to take an existing chord progression and compose an original melody to it (i.e.: 317 East 32nd Street, Lennie Tristano based on Out of Nowhere) or to create an arrangement of a Jazz standard (i.e.: Pensativa, Claire Fisher, arranged by Freddie Hubbard for the Jazz Messengers). However, without a definitive original to refer back to this practice has become an accepted norm. But what happens when the arrangement is a remix of an established cover song?

Taking the idea of a song's first recording and made popular by someone, and then re-interpreted by somebody else allows for a constant comparison, a transformation from what has preceded it – a renewal, looking forward and listening backward thinking of it as a cover version which is something of a very personal account toward hearing something else. One would find material from the past, hyphenate his/her name onto theirs and rewrite the music as they wanted to hear it, emphasizing its more contemporary possibilities, replacing its "style", its harmonic content, its melody with their own. And yet, as regards a cover song and its remix, one cannot help but continue to reference the original simultaneously even as the new version is sounding.

My proposal would involve a presentation (performance) toward listening to the original versions of music by the Beatles, Eric Clapton and Bjork followed by a performance of re-imagined versions. How does the original affect our listening of the remix, who gets to make what music, who speaks or sings?