

”AND FOR THIS GIFT I FEEL #BLESSED”

Authenticity in the Covers of Leo Moracchioli and Robyn Adele Anderson

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In this thesis, I study the authenticity of cover songs and artists, focusing on two case examples, Leo Moracchioli and Robyn Adele Anderson. These two are artists who rework popular songs into different genres, in Moracchioli's case primarily into metal and Anderson's into jazz genres, especially popular during the first half of the 20th century. This is why I will study their authenticity in relation to these genres. Since both of these artists primarily work and market themselves and their music on YouTube as well as other social media platforms, where they offer not only the covers and music videos made for them but also vlogs, I will also look at how they represent the notions of authenticity upheld in the context of internet and especially social media. Therefore, the objective of this study is to find out, via the method of close-reading, how do these two artists perform authenticity a) as cover artists, b) as representatives of their particular genre and musical tradition and c) as internet personalities or "influencers".

The concept "authenticity" is understood here as both referring to something that is considered to be real or accurate as opposed to being fake or forgery, and, in accordance with the ideas put forward during romanticism, describing a faithfulness to the "the true self". Due to not being written by their performer, cover songs, particularly in the romantic view, are often seen as inauthentic by default. However, a cover can also be authentic if it gives some insight to the personal history of its performer or demonstrate their creativity by commenting on the "original" version of the song. In the music genres and traditions discussed in this study authenticity is defined by how well their conventions and defining ideas are followed and how they are, on the other hand, also adapted for personal expression and creativity. In the context of social media on the other hand authenticity is mainly achieved by establishing a strong, intimate connection to one's audience and avoiding and downplaying commerciality and professionalism in favor of more amateur aesthetic.

In the cases of the two artists, this authenticity is expressed by not only following the conventions of their genres but also commenting on and modifying them as well as the songs covered. While looking at the two artists' activities on social media, one can see how they also value the notions of authenticity upheld in this context. Here, both the artists, despite presenting themselves as very talented and knowledgeable individuals, also strive to convey themselves as approachable and identifiable people via the conscious employment of an amateurish aesthetic. The fact that musicians like them as well as their fans are very invested in both the practice of covering and the culture of social media, serves to prove that these both are phenomena in need of additional study.

Keywords: cover, authenticity, metal, revivalism, social media, YouTube, influencer

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Tutkin työssäni cover-kappaleiden ja niitä esittävien artistien autenttisuutta keskittyen kahteen tapausesimerkkiin, Leo Moracchioliin ja Robyn Adele Andersoniin. Nämä kaksi ovat artisteja, jotka muokkaavat suosittuja kappaleita eri genreihin, Moracchioli pääasiassa metalliin ja Anderson puolestaan erityisesti 1900-luvun ensimmäisellä puoliskolla suosittuihin jazz-genreihin. Tämän vuoksi tarkastelen heidän autenttisuuttaan suhteessa näihin genreihin. Koska kyseiset artistit työskentelevät ja markkinoivat itseään YouTube -sivustolla sekä myös muilla sosiaalisen median alustoilla tarjoten covereidensa sekä niille tekemiensä musiikkivideoiden lisäksi myös videoblogeja, tarkastelen myös sitä, miten he ilmentävät internetissä ja erityisesti sosiaalisessa mediassa ylläpidettyjä käsityksiä autenttisuudesta. Näin ollen tutkimuksen tavoitteena on, lähilukua metodina käyttäen, selvittää, miten nämä kaksi artistia ilmentävät autenttisuutta a) cover-artisteinä, b) genrensä ja musiikkitraditionsa edustajina sekä c) sosiaalisen median vaikuttajina.

Tässä yhteydessä autenttisuuden käsite viittaa sekä johonkin, joka nähdään ”aitona” eli vastakohtaisena väärennökselle tai virheelliselle kuvaukselle, että johonkin, joka ilmaisee, romantiikan ajalta peräisin olevien käsitysten mukaisesti, uskollisuutta ”todelliselle itselle”. Koska cover kappaleet eivät ole esittäjiensä säveltämiä, niitä pidetään, etenkin romanttisessa katsannossa, luonnostaan epäautenttisenä. Cover voi kuitenkin olla myös autenttinen, mikäli se kertoo jotakin esittäjänsä henkilöhistoriasta tai demonstroi tämän luovuutta kommentoimalla ”alkuperäistä” teosta. Tässä käsiteltävien musiikkitraditioiden ja genrejen tapauksessa autenttisuutta määritetään sen suhteen, kuinka hyvin näiden genrejen ja traditioiden konventioita ja keskeisiä ideoita seurataan ja kuinka niitä toisaalta sovelletaan myös henkilökohtaiseen ja luovaan ilmaisuun. Sosiaalisen median kontekstissa autenttisuutta ilmaistaan puolestaan luomalla vahva ja intiimi yhteys yleisöön sekä välttämällä ja vähättelemällä omaa kaupallistumistaan sekä ammattitaitoaan suosimalla amatöörimäistä estetiikkaa.

Tässä tarkastellun kahden artistin tapauksessa tätä autenttisuutta ilmaistaan paitsi noudattamalla heidän omien genrejensä konventioita, myös muokkaamalla ja kommentoimalla niitä. Tarkasteltaessa heidän toimintaansa sosiaalisessa mediassa voi huomata, kuinka heille ovat tärkeitä myös tässä kontekstissa ylläpidetyt autenttisuuden määreet. Huolimatta lahjakkuudestaan sekä asiantuntijuudestaan kumpikin näistä artisteista pyrkii välittämään itsestään lähestyttävän ja samaistuttavan kuvan suosimalla amatöörimäistä estetiikkaa. Se, kuinka heidän kaltaisensa muusikot ja heidän faninsa suhtautuvat intohimoisesti niin covereihin kuin sosiaaliseen median kulttuuriin, kertoo, että näitä aiheita on syytä tutkia myös tulevaisuudessa.

Avainsanat: cover, autenttisuus, metalli, revivalismi, sosiaalinen media, YouTube, sosiaalisen median vaikuttaja

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1. INTRODUCTION

1.1. Covers, Authenticity and the Activities of Moracchioli and Anderson

Covers have been an integral phenomenon to popular music at least since the 1960s. On the surface, the definition of a cover song seems fairly simple: it is a recording of a song that has been originally written as well as recorded or performed by someone else. (E.g. Magnus et al. 2013: 368; Davis 2016: 116.) The historical significance of this phenomenon can be seen in the fact that they have, for example, helped to combat racial segregation in music as white artists covering songs by African-American ones resulted in these songs getting larger audiences (Cusic 2016: 227). It is in the current cultural landscape, however, where covers can be argued to be a particularly relevant subject of study, since seems that they have become particularly widespread and popular. This, along with a wide variety of radio stations focused on playing "oldies" as well as films, tv-shows and clothing designs of the past being remade and drawn inspiration from seen as symptomatic of popular culture's current obsession with its own past (Reynolds 2011: xii—xvii).

In practice, this popularity can be seen for example in the way the practice, although originating in rock, has now spread to other genres (Solis 2010: 312). Certain artists can, in fact, make a living by performing covers and many can even name their favorite cover bands and albums (Mosser 2008). In the center of this particular study are two such artists, Leo Moracchioli and Robyn Adele Anderson, the former a Norwegian studio technician and musician and the later a singer, actress and a pin-up model from New York. What is particularly interesting about these two is that, not only do they cover existing songs, they do so by fitting the song from one genre to another and therefore doing what media scholar George Plasketes (2016: 28) refers to as "genre bends".

In Moracchioli's case, the genre in which these songs are covered in, apart from a few acoustic renditions, is metal. Anderson, on the other hand, like her former band

Scott Bradley's Postmodern Jukebox (henceforth PMJ), bends modern and classic pop songs into jazz and, more specifically, to the subgenres most popular in the early and mid-20th century such as swing. Some of Anderson's covers also work the covered songs into other genres popular during that time period such as bluegrass, motown and doo wop. Therefore she could be considered a revivalist.

In revivalism (Reynolds 2011: 272) as well as in rock (Solis 2010: 301) and, by extension in metal, (see Weinstein 2000: 11) there is a strong strive towards authenticity. This is a concept and a quality that is most often understood in two ways. It can refer to something that is synonymous with originality opposed to being fake. For example, a painting can be considered authentic as opposed to being a forgery. The concept is also used to describe someone that is "true to themselves", expressing their genuine feelings and desires stemming from their inner, private "core" in a sincere manner. (Dibben 2009: 317; Titon 2012: 228.) The latter meaning is one that came to be during the age of romanticism (Guinon 2004: 51). This romantic notion of authenticity is one that is particularly prevalent in the culture of rock and metal (Solis 2010: 301; Walser 1993: 11) whereas many revivalists draw more equally on both meanings of authenticity (Titon 2012: 228).

Since the concept of cover songs and the practice of covering is very much linked to rock since that is where this particular versioning practice has originated, authenticity is also very central to the discussion about it (Solis 2010: 301). This is true despite the fact that covers are songs made by someone other than the one performing them and thus, arguably, are not the expression of creativity, originality and genuine expression of emotion that an authentic performance should be (Cusic 2016: 224; Mosser 2008; Weinstein 2016: 243). Also, as covering can be financially very beneficial to an artist since it can provide them with a song that is already proven to be a hit (Cusic 2016: 226; Mosser 2008) it can be seen as commercially motivated. Therefore it can be argued to contradict to authenticity which is often seen as the polar opposite of commercial success (e.g. Vance 2011: 55). These are the reasons why, this study is focused on assessing the authenticity of the two artists.

What can also be seen as adding to this study is that both Moracchioli and Anderson, like many other current musicians, mostly market themselves via social media and particularly YouTube (see Tingen 2017). In Moracchioli's case this is done by recording a cover, filming a rather conventional, although lighthearted music video for it and then uploading it to YouTube on his channel named Frog Leap Studios (see Moracchioli 2021a). Since starting this practice of making metal covers of popular songs in 2013, he has uploaded new cover and a music video every week and, every few weeks, compiled these covers into albums of ten songs to be sold on popular music sharing sites (Kornelis 2018).

Like Moracchioli, Anderson also publishes and markets her covers in the form of YouTube videos although her videos, published on her eponymous YouTube channel, are not published as often as Moracchioli's and they are not music videos in the same sense, but rather, seemingly live performances filmed on one take (see Anderson 2021a). In addition to their YouTube channels, these artists also market themselves on their own websites (Moracchioli 2021b; Anderson 2021b) and many internet social media sites such as Facebook (Moracchioli 2021c; Anderson 2021c) and Instagram (Moracchioli 2021d; Anderson 2021d). Like many musicians reliant on YouTube, (Tingen 2017) they also use the crow-funding site Patreon to gain financial support from their fans (see Moracchioli 2021e; Anderson 2021e).

In addition to offering music in their sites they also engage in other activities typical in social media sites such as video blogging or "vlogging" (Giles 2018: 111). In Moracchioli's case this can be seen in his YouTube channel, for example, in the form of his "Frog Vlogs" (Moracchioli 2021a). For Anderson, this same function is done by filming or live streaming videos on her Facebook page (Anderson 2021c). What makes this particularly relevant for this particular study is that these kinds of activities have their own qualifications of authenticity (e.g. Abidin 2018: 85) which will also be looked at in this study.

1.2. Question of Study

What I strive to find out in this study, then, is how do Leo Moracchioli and Robyn Adele Anderson convey authenticity a) as cover artists, b) as representatives of their particular genre and musical tradition and c) as internet personalities or "influencers". In other words, the question I will try to determine the base on which the two artists, their covers and their social media activities are to be considered as authentic. As apparent from the following chapters and particularly chapter 3, the definition of the concept of authenticity varies a bit depending the context. This is why I have chosen to look at the authenticity of artists and their covers from three different contexts.

Even though the notion of authenticity has slightly different meanings in the context of covering, metal, revivalism and social media, there are also some similarities. In every one of these contexts, authenticity seems to be associated with creativity, personal expression, and, somewhat paradoxically, also the following of certain, pre-determined conventions. For example, even if covers are often considered inherently inauthentic due to not being written by their performer, they can be considered authentic if they add something to the song, offer a comment on previous recordings or give insight to the musical influences and personal history of the covering artist (Miller 2016: 234; Cusic 2016: 228; Lenig 2016: 128). There are also some covers, often referred to as "mimic covers" (Magnus et al. 2013: 363) or "reduplication covers" (Mosser 2008), whose authenticity is based on how well they manage to duplicate the song's "original" version. As for the genre of metal, authenticity is not only, as mentioned above, understood in terms of romantic self-expression but also by following what sociologist Deena Weinstein (2000: 21) calls "the code" of heavy metal and gaining what sociologist Keith Kahn-Harris (2007: 121), in reference to ethnomusicologist Sarah Thornton (1995: 11) calls "subcultural capital".

These concepts, elaborated in chapter 3, describe the knowledge that one must have in order to be considered authentic within the genre and also the musical and

extramusical traits that must be included in the artists performance in order for them demonstrate this knowledge. Therefore, even if, in the context of metal and in the tradition of covering, as in revivalism there is a particular emphasis on the romantic notions when it comes to the concept of authenticity, a certain amount of weight is also put on the other meaning of the concept, i.e. accuracy. The same can be also said about the culture of social media since it, too, highly values "genuine" self-expression, often seen as the lure of internet celebrities over more traditional ones (Giles 2018: 120). Yet, there are still rather well-established notions regarding what are considered as authentic practices, especially in regards to commerciality (ibid. 139) which suggests that authenticity in terms of accuracy is also important in this context.

Perhaps the biggest differences that the three traditions dealt with here have in terms of how authenticity is regarded is how much weight is put on which aspect of the term and how authenticity is demonstrated in practice. For example, in the genre of metal, a high level of virtuosity and skill is considered as authentic (e.g. Weinstein 2000: 24) whereas in the culture of social media, authenticity requires a certain level of fumbling amateurishness (e.g. Giles 2018: 137). This is why, in this study the three different contexts in which authenticity as well as how the two artists convey it are looked at are so explicitly separated.

1.3. Different Types of Covers and their Relationship to Authenticity

Even if the above-mentioned definition of a cover is relatively straightforward, there are multiple considerable complications to this definition. This can be seen in how, for example recordings of classical pieces or most jazz recordings are typically not seen as covers in spite of being new recordings of previously performed or recorded music (Solis 2010: 298). Therefore, at least according to musicologist Gabriel Solis (ibid) before identifying a recording or a performance as a cover, one must first establish that the "original" performance from which the cover performance is drawn from is a recording and that it is collectively accepted as a cover. This can, in the

view of Solis (2010: 299) be excluding many re-recordings of songs including what he, in reference to Michael Coyle, calls "hijacked hits". These are white re-recordings of songs originally by African-American artists since, in the early and mid-1950s when this was common, there was not as much focus on the artist as on the song. Thus the cultural conventions of rock and consequently the concept as well as logic of cover songs had not yet been established in the way it has been understood from the 1960s onwards.

While Solis's tentative and narrow definitions of the concept of a cover song helps to define the term in a more logical way, they are not without problems. The biggest issue in Solis's definition is his stipulation that the "original" version of the cover song must be recorded as sometimes the "originality" of a particular performance or a recording can be debatable. This is particularly apparent in situations where an artist can be seen to cover themselves, a paradoxical situation in which, according to musicologist Kurt Mosser (2008), is made possible by the above-mentioned, most basic definition of a cover. Such a situation can be seen occurring in an example given by Solis (2010: 311) himself as he recounts the story of a song called "Take The Long Way Home", a song which Tom Waits wrote and recorded for a relatively obscure film but which Norah Jones later recorded on an album thus making it her own song. The song was later on published on another album by its original composer and then heard and labelled by many as a Norah Jones cover. This is perhaps why many scholars invested in the study of cover songs seem to try their best to avoid using the term "original" when referring to the song or recordings being covered and instead opt for terms like "canonical version" (Magnus et al. 2013: 364) or "base version" (Mosser 2008).

Then again, a recording or a performance like Jones's "Take The Long Way Home" could also be considered as a cover if one looks at the concept as Christyn Magnus, P. D. Magnus and Christy Mag Uidhir (2013) do. According to their classification of different types of covers, Jones's performance of the song could be seen as what they call a "transformative cover". This type of cover song is, similar to what Mosser

(2008) calls "major interpretation", is one that manages to surpass its "original" in terms of knowledgeability and become a canonical version of sorts. A typical example of this given by Mosser (2008) as well as Magnus and colleagues is Aretha Franklin's cover of Otis Redding's "Respect". (Magnus et al. 2013: 365–366).

At the other end of the spectrum of covers is what Magnus et al. (2013: 362–363) call "mimic covers" and Mosser (2008) calls "reduplication covers". These types of covers strive to sound as similar as possible to the canonical track and are typically performed by so called tribute or cover bands. Therefore they can be seen as striving towards the kind of authenticity that is defined by accuracy rather than sincerity of expression. These kinds of covers are rarely recorded and are mostly performed live, functioning as a surrogate performance of sorts for a performance of the version which is regarded as the canonical or base version of the song and artist. This contradicts Solis's (2010: 298) definition of covers which seems to provide that a cover version, like its base version must also be recorded in order to be considered as covers. In spite of this Magnus et al. (2013: 363) still view recordings to be essential for covers and particularly mimic covers as they are to be assessed based on how well they manage to duplicate their base recording.

Between these two extremes are also "renditions" (Magnus et al. 2013: 363—365) or "minor interpretations" (Mosser 2008). These types of covers strive to honor the base track and are therefore very recognizable as a cover but also allow the performer of the cover to express their own musicianship (ibid; Magnus et al. 2013: 363). Therefore, they, like mimic covers, strive to establish authenticity although in this case it is the romantic kind. These kind of covers not only express the musicianship and thus the creativity of the covering artist as they demonstrate their ability to present previously recorded songs as new ones (see Solis 2010: 301). They also provide their potential audience with a very specific reference point as to what their influences are and what kind of music can consequently be expected of them (Cusic 2016: 226; Mosser 2008).

Moreover, the choice of song being covered can also benefit one's image of sincerity and thus authenticity by giving away information on the artist not only as a professional with influences, but also as a private person with personal interests and preferences (see Richardson 2011: 354). Interestingly, this effect, found arguably notable in both transformative covers and renditions can also work to authenticate the songs themselves. This is the case for example with Graham Parker's cover of the Jackson Five's "I Want You Back" as Parker's adult voice signals better the kind of experience lacking in the vocal expression of the pre-adolescent Michael Jackson but needed to convey the story of a failed love affair (Miller 2016: 234). This can be, in turn, be taken advantage of by the artists responsible of the canonical version. This has been done by, for example, Bob Dylan by taking elements from other artists' covers of his own songs, such as the well-known Jimi Hendrix cover of "All Along the Watchtower" into his own live performances of them, thus giving a whole new relevance and meaning to his title as "the Voice of a Generation" (Metcalf 2016: 187).

Cover songs and their reliance to their base recordings seems to be a somewhat popular subject among scholars. For example, Joshua S. Dunchan (2016: 193, 195) has referred to a covering practice he calls "microcovering", which is, arguably similarly to the making of mimic covers, a covering practice that refers to a specific recording of a song and demands very specific attention to detail. He also stresses the recorded nature of the base recordings of covers since he separates "covers" from "versions", the former referencing a particular performance or recording of a song while the latter is simply a new iteration of the song (Duncan 2016: 192). This is similar to what Don Cusic (2016: 226) refers to as the difference between covers and cover records. In his view, covers are the performances and recordings of songs that have been recorded before and cover records are re-recordings of a specific recording made precisely the same as the one before, only with different musicians. It must be noted however that even though there are many different concepts and classifications of cover songs and covering, it would appear that, considering this particular study the most useful, albeit yet to be discussed, concepts still come from Mosser as well

as Magnus, Magnus and Uidhir. This is due to the fact that most of the cover songs to be discussed here could be characterized as what they call "referential covers" (see Magnus et al. 2013: 367—368) or "send-ups" (Mosser 2008).

These are the type of covers that, in addition to being a recreation of their base version by a different artist, also offer some kind of commentary to it. This is done by making certain, noticeable changes to the instrumentation and often also in the lyrics, albeit not in the same way or to the same effect than in the parody covers of, for example, "Weird" Al Yankovic also discussed by Mosser (2008), so that the result is an ironic and often humorous interpretation of the song. Often, as in the case of Sid Vicious covering Frank Sinatra's "My Way", an example used by both Mosser (ibid) and Magnus et al. (2013: 368), these types of covers can be done by artists representing a different musical context and genre than that of the artist being covered. This is the class of covers that many of the covers discussed in this study can be seen belonging to. In such cases, the changes in lyrics and instrumentation often result in the songs being representative of a different genre from their base version. This is why this very common type of cover is sometimes referred to as a "genre bend" (Plasketes 2016: 28). The changing of a genre and consequently the cultural context of the song and particularly its lyrics and put them up for reflection (Mosser 2008). This is similar to how the usage of pre-existing songs as a part of a film or television scores can bring new meanings to the songs used and thus, at least according to Greg Metcalf (2016: 184), the songs function as covers regardless of whether or not they are in fact covers.

The fact that covering can give songs meanings brings to attention more specifically the act and the practice of performing a cover which, as apparent from from the start of this chapter, has, although arguably having its beginnings in the 1950s, been done more or less in its current form since the rock of the 1960s (Solis 2010: 298). This is why Solis (2010: 303) does not recognize new versions of old songs done in the context of blues and jazz as covers even if they fit the more basic definition of being a song previously recorded or performed by someone else. On the same basis he also

differentiates between jazz versions of popular music and covers. (Ibid: 314.) This practice has, however, evolved through the years as now there are not only cover songs but also many albums and entire bands which are dedicated to covers (Mosser 2009). This sophistication and evolution of the cover could also be one of the reasons why, as Solis (2010: 289) points out, the practice and mentality of covers has since been applied to genres it has not originally been associated with such as jazz and blues. After all, in these two genres, as well as in rap, the usage of old music is typically done according to the tradition of "signifying" in which pre-existing music taken from another context is used to comment on it or to convey coded messages (Solis 2010: 312; Charlton 2008 [1990]: 288).

Whatever case may be regarding the question of whether or not, for example, jazz versions of pop songs should be considered as covers, it could be argued that both the practice of covering songs as in rock and the versioning practices in blues and jazz are, in some ways, related. After all, rock, blues, and jazz are all genres derived from an African-American musical tradition. Thus, even if covering in itself is foreign to many African-American genres and in the case of hip hop, even treated with explicit hostility, (see Hein 2020: 13, 18) they can be seen as a part of this tradition's long standing habit of using previously existing music as a basis for creation. This is a trait that can be found, not only in the covers done by rock and sometimes pop musicians but also in the act of "sampling" common among rappers. (Solis 2010: 313.)

What differentiates the rock cover from other types of music based on earlier compositions and recordings is the exceptionally high significance given to the base recording being covered. In the tradition of rock, covers are often used to tell something about the artist performing them such as their influences and the place they hope to take within the history of their genre (Lenig 2016: 127—128) as well as the historical links they perceive between different artists and genres (Solis 2010: 300; Hillier 2018: 69). Therefore covers can also be seen as linked to authenticity, another concept very central to rock (Solis 2010: 301) and also other forms of

popular music and culture (see e.g. Richardson 2011: 243; Abidin 2018: 7). This is something I will discuss in more detail in chapter 3.

1.4. Structure

Prior to a more detailed and specific discussion of authenticity, there will be chapter 2 in which introduce and describe the activities of Moracchioli and Anderson as well as my methods for studying them. The most important of these is the close reading of their YouTube music videos and other material posted on various forms of the two artists's social media. In this chapter I will also discuss the potential challenges relating to this study, particularly as it relies strongly on YouTube and other social media sites, which has many benefits, such as its easy accessibility to a vast amount of material, including both the covers and their canonical versions. A crucial potential problem here is however that material is very much disorganized and varying in quality and reliability. (McDowell 2015: 261.) Following this discussion of methodology will be the aforementioned chapter 3. In this chapter, I will discuss the concept of authenticity as they relate to the musical and cultural phenomena or subcultures being dealt in this study i.e. metal, revivalism, and social media.

When discussing authenticity in metal, I will rely strongly on Weinstein's Weinstein (2000: 21–22) aforementioned "code" of heavy metal. This code contains three "dimensions", i.e. the sonic, visual and verbal, which can be seen as defining the basic, common features of the otherwise extremely diverse genre of metal. Therefore, in terms of metal, I will be assessing authenticity based on how well this code is followed. Another measurement of authenticity used in this study particularly with respect to metal and also mentioned above is what Sarah Thornton (1995: 11), in an adaptation of Pierre Bordieau's concept of "cultural capital" refers to as "subcultural capital". This is a concept that has later on been adapted into metal and broadened by Keith Kahn-Harris (2007: 121). In order to better relate these notions into this particular study I will also discuss how covering fits into metal's notions of authenticity.

As for authenticity and revivalism, discussed are the notions of authenticity in revivalist movements that aim to restore and preserve certain musical traditions. Such movements have been studied for example by ethnomusicologists Tamara Livingston and Jeff Todd Titon. According to Livingston (1999: 69) these kinds of movements are characterized by a strong revivalist ideology and are therefore very concerned with authenticity. Also discussed is the kind of revivalism that has been studied by media scholar Simon Reynolds (2011: xv—xvi) can be seen to characterize not only popular music but popular culture at large and the meanings that the concept of authenticity has with respect to this phenomenon.

Furthermore, as this study deals with artists that earn their living via posting their music as well as other material in social media platforms and could therefore be characterized as "influencers" (Abidin 2018: 72), I will also discuss the notions and ideals of authenticity upheld in social media and among influencers.. Finally, by using close reading I will look at how all of these notions of authenticity are adopted and upheld in the work of Moracchioli and Anderson in particular.

2. METHODOLOGY: CLOSE READING LEO MORACCHIOLI'S AND ROBYN ADELE ANDERSON'S MUSIC AND ACTIVITIES FROM 2013 TO 2019

As mentioned before, the two examples through which the above mentioned issues of authenticity in covers, genres and the culture of influencers are looked at in this study are Leo Moracchioli and Robyn Adele Anderson. The reason I chose to study these two in particular is that both of them are artists focused on not only covers but covers that work the songs into completely other musical traditions, in Moracchioli's case metal and in Anderson's case revivalism of early 20th century popular music. Also, in addition to making these covers, they can both be seen as establishing themselves as influencers since, in addition to marketing their music primarily with music videos posted on YouTube as well as other social media, they also post vlogs, recounting about themselves and their lives in the vein of many influencers and particularly those referred to as "YouTubers" (see Giles 2018: 108–109). Thus, as explained elsewhere in this study, all of the activities they take part in, musically and otherwise, are ones in which authenticity is central. This can create very interesting tensions when one relates them to the issues of covers and authenticity.

To narrow down the amount of data to be analyzed, I chose to look at the two artist's activities starting from the year 2013 up until 2019. I chose this particular timespan as it seems that these are the years during which they have best established themselves as artists and influencers, gathering most of their very large following. This can be seen particularly well in the case of Moracchioli who, although having had his YouTube channel up since 2006 for the purpose of promoting his bands and himself as a musician and working full-time as a musician and a studio engineer since 2011, published his first metal rendition of a pop song, Lady Gaga's "Pokerface" in 2013. With this song and its music video he gained his first million views, later on deciding to publish a new cover song every week. (Moracchioli 2021a; Kornelis 2018; Tingen 2017.) Eventually after years of recording his many covers as music videos for YouTube, in 2018, he also started the band Frog Leap,

occasionally performing his covers live with other musicians. The reason 2019 can be regarded as a particularly significant year and even an end to a certain era of his career and thus a suitable ending point to this study however is that this is the year Moracchioli sold his house and studio and built himself a bigger one. Additionally, in early 2020, he announced having divorced his wife Stine, who had appeared on his videos relatively often. (Moracchioli 2021a.)

Similarly, the span of 2013 to 2019 can also be seen as very significant for Anderson since she, although publishing her first covers and videos as a solo artist in 2015, has done very similar YouTube videos jazz and country covers and as a member of PMJ since 2013, also performing live shows with them and, since 2017, also by herself (Anderson 2021a; 2021c; Blanchet 2019). Even though the changes in her career and personal life might not have been quite as dramatic as Moracchioli's, 2019 is also a particularly good ending point for this study also in relation to her career. This is due to the fact that, since the start of the Covid-19 pandemic and in accordance with social distancing, her videos are no longer recorded on one take in a studio but instead, as a composite where every member of her band is filmed performing at their home, creating a mosaic image and thus considerably changing the graphic look of her videos. (See Anderson 2021a.)

Since the covers and other material studied here is mostly presented in the form of audiovisual performances and, as covers can, by definition, be seen as referring to other performances, the most fitting primary method, or technique (see Richardson 2016: 133), for this study is close reading (Richardson 2011: 9). This means that, in the following chapters, the videos and other materials used will be watched and analyzed very carefully, relating them, through metonymies, i.e. first looking to larger cultural and discursive contexts (Brummett 2019: 8, 103). Therefore, this close reading could be characterized as ecological (Richardson 2016: 112). This relating to a larger context is exactly why I strive to study not only the cover songs themselves, but also the music videos made for them as well as Moracchioli's and Anderson's internet presence in its entirety, including, vlogs, photos, livestreams and homepages

in accordance with the above mentioned time frame from 2013 to 2019. Furthermore, while studying the covers themselves, I have been comparing them to the canonical recordings of the songs as well as earlier covers, as one should while analyzing covers. After all, in order to fully understand and appreciate a cover, one must be familiar with not only the cover and its canonical recorder but also other covers of the same recording. (Weinstein 2016: 246.)

Thus, the internet and particularly YouTube works both as the environment in which this study takes place and also as a very useful tool for it. Among its other aspects, the internet and especially sites such as YouTube are an easily accessible archive containing not only the covers done by Moracchioli and Anderson but also material originating from elsewhere such as the covered song's canonical recordings, other covers of them and all kinds of audiovisual material potentially useful for the study (McDowell 2015: 261; Reynolds 2011: 56). However, using YouTube as a tool for an academic study is not, at least in general, without its problems. For one, YouTube videos tend to have a certain lack of debt as they, particularly in the case of videos not originating from the site, are very much taken out of context. Also, as far as archives go, it can come across as very disorganized, since it is constantly being added to. Typical of many internet sites, the quality of its materials also tends to vary dramatically. (McDowell 2015: 261.) Moreover, although YouTube might be able to provide a longer lifespan for most music than physical formats (see Galloway 2020: 249) some videos could get taken down from the site due to being perceived as copyright infringements (Ballard 2015: 18).

Fortunately, though, many of these issues are ones that do not, in particular, consider the videos of Moracchioli or Anderson. Since these artists are active in very specific and verified YouTube channels and other social media accounts, their music and videos are relatively easy to find as they are largely organized in different playlists in their channels (see Anderson 2021a; Moracchioli 2021a). Therefore, the close reading done in this study is, in practice, largely done by watching through these

playlists while making notes. As the videos are made by more or less the same people with the same equipment, their quality is also rather consistent.

Sometimes relying solely on playlists for all of the material might not be wise as they are mostly made by humans, presumably the artists themselves, rather than an algorithm and are therefore susceptible to human error and missing a few videos. Therefore, it is important to close read the channels themselves, that is to say, go through them as carefully as possible especially in regards to the time frame of 2013 to 2019. Sometimes some of the videos such as Moracchioli's cover of Survivor's "Eye of the Tiger" as well as some the videos dealing with him or his music made by other users, collected in the playlist titled "Other youtubers on Frog Leap Studios stuff!" (henceforth "Other YouTubers" playlist) (see Moracchioli 2021a) have, at least momentarily, been taken down from the channels or the sites. The odds of the covers completely disappearing from YouTube are low as they have been licensed using services such as Sounddrop. Should this happen, however the covers are also available for purchase in digital and, in Anderson's case in physical formats such as cds via many sites, mainly the artists official webpages (see Moracchioli 2021b; Anderson 2021b) or their sites on their pages on the crowd-funding site Patreon (see Moracchioli 2021e; Anderson 2021e).

Most of the issues mentioned above are, then, more relevant when using YouTube to try and make comparisons between the covers and their canonical recordings as well as other covers of the same song, while potentially also discovering some other references used in the covers of Moracchioli and Anderson. This is why, in this study, it is particularly important to be as familiar as possible with the canonical recordings of the songs being covered by the two as well as as others, not only in terms of their structure but also in terms of their history and cultural meanings as it makes it easier to apply source criticism to their presentations on YouTube.

In order to gain this familiarity, one must familiarize oneself with popular culture. Arguably, the comments posted under Moracchioli and Anderson's videos as well as

other YouTube incarnations the songs covered by them could, and sometimes have, also proven helpful in gaining this familiarity. These comments also provide interesting insights as to how Moracchioli and Anderson's covers are received and thus help to determine, whether or not they are to be considered authentic in the eyes of the communities they are aimed at. Therefore it could be argued that, in addition to close reading, the methodological arsenal of this study also contains internet ethnography (see Hein 2020: 6). The reliability of these comments especially as sources for gaining information on the history of the songs being covered is, of course, highly questionable since they can be posted by practically anyone. This is why academic studies defining and discussing the genres and traditions represented by both the covers and personas of Moracchioli and Anderson as well as those represented by the canonical versions of the songs being covered need to be referred to and discussed in this study.

This explains why the following chapter is so invested in describing and discussing not only the concept of authenticity but also covers, metal music, musical revivalism and the culture of social media i.e. all the genres and traditions relevant to this study. As for the next two chapters, I will proceed to apply these definitions and discussions to the work of Moracchioli and Anderson, starting with the analyses of how the conventions and authenticity of heavy metal relates to the music and videos of Moracchioli and then moving on to discussing the authenticity of Anderson in relation to the authenticity of popular music revivalism.

3. AUTHENTICITY IN PRACTICES OF POPULAR CULTURE

3.1. Metal and Authenticity

As the genre of metal is, alongside punk, hardrock and hardcore, a genre connected to the tradition of rock, its ideas of authenticity are similarly very romantic and held in high esteem (Solis 2010: 301). In metal although undoubtedly also in other genres and subcultures, authenticity can be assessed and studied via the aforementioned concept of subcultural capital. According to sociologist Keith Khan-Harris (2007: 121), this capital can be divided into "mundane" and "transgressive". Mundane subcultural capital is capital that is acquired by actively participating in and contributing to the many practices, institutions and communities such as concerts, radio shows and fan forums that keep the genre and its community, or "scene" as Kahn-Harris (2007: 7) calls it, going and demonstrated by a high level of knowledge considering its intricacies (ibid: 122). Transgressive subcultural capital on the other hand is demonstrated by a strive towards individualism in the form of criticism and elitism not only towards other genres but also towards those forms of the genre which are considered inauthentic due to, for example, being overly commercial or lacking in depth (Ibid: 128, 136).

This sort of resistance to mainstream culture and commercialism, associated often with the authenticity of rock, is particularly highlighted in metal (Walser 1993: 16). This can be seen not only in the way artists express disinterest in commercial success (Weinstein 2000: 154) or scene members participating in the criticizing commercially successful artists but also in the way the metal scene functions mostly on altruistic ideal and any possible financial gain accumulating from activities contributing to the metal scene are only accepted as by products (Khan-Harris 2007: 125–126).

One of the most visible ways to demonstrate and possibly gain as well as analyze, subcultural capital and thus authenticity in metal can be achieved by following what "the code of Heavy Metal" (Weinstein 2000: 21–22). This code forms the basic

conventions of the genre. Weinstein (2000: 22) divides this code into three dimensions, the first of which is the sonic dimension. As apparent in the moniker, this dimension has to do with the musical elements characteristic of metal such as the mentality of power expressed in the high volume, the significance of the electric guitar and its solo and an expectation of technical proficiency similar to blues-rock and psychedelic rock (Walser 1993: 41—42, 66).

Part of the sonic dimension is also the make-up of the heavy metal band which, much like earlier rock bands, consists of bass, guitar, drums, vocals, and the occasional keyboard, although unlike in most earlier rock bands, in metal bands the drum kit tends to be more elaborate (Weinstein 2000: 22–25). What Weinstein (2000: 26—27) regards as particularly significant in relation to authenticity in this make-up are the vocals since she argues that the exceptionally powerful voice, backed up not only by electronics but also by vocal techniques that are physically very demanding, such as different types of screams or less than pure-toned operatic voices, conveys a very genuine emotion and thus can be considered authentic.

The second dimension of the heavy metal code, namely the visual dimension, can, like all of these dimensions according to Weinstein (2000: 27), be traced to the countercultures of the 1960s and thus back to rock. This is due to the fact that in addition to stylized band logos and album covers that identify bands, this dimension also encompasses the particular dress code of the bands and their fans. This dress code is not only inspired by the "uniforms" of the youth cultures of the 1950s and the 1960s such as the leather but also by the aspiration of the late 1960s and early 1970s musicians to present themselves as ordinary as possible by wearing "street clothes" such as t-shirts and jeans, thus expressing their authenticity. (Weinstein 2000: 29.)

Weinstein's (2000: 31) third, verbal dimension, comprised of band names, lyrics, and song and album titles also draw from the 1950s and 1960s, although possibly not as much as the other two dimensions. For example many of the lyrical themes that Weinstein (2000: 35–37) calls "dionysian" such as songs celebrating rock'n'roll or

the hedonistic lifestyle commonly associated with it can be strongly linked to a larger tradition of blues and rock. Another common group of lyrical themes that Weinstein (2000: 38) has dubbed "themes of chaos", includes themes such as satanism and violence. According to Weinstein (2000: 39), this is also connected to blues but a common inspiration for these is religious and philosophical imagery. 1960s influence can, at least according to Weinstein (2000: 32), be noted in the naming of bands since, in the vein of 1960s rock bands, metal bands are often named collectively rather than after a particular member. Even bands built around a single, well-established member, such as Ronnie James Dio or Ozzy Osbourne, tend to opt for using the last name of this member as a collective name rather than marketing themselves as a solo artist and their band (ibid: 33). A rather interesting and somewhat recent anomaly or variation of this common in extreme metal is the phenomenon of the so-called "one-person band". These bands, such as Burzum, consist of only one person who writes, plays and records all of their songs themselves but are in spite of this represented as a band rather than a solo artist. (Kahn-Harris 2007: 85.)

The surfacing and popularity of these kinds of bands can be seen as another evidence of the heightened significance of personal creativity in the authenticity of metal. Based on this one could perhaps make an assumption that there would be a tendency in metal to see covering as a sign of the lack of creativity and thus inauthentic. Contrary to this assumption, covering is very much yet another tradition that metal has adopted from rock'n'roll and rock of the 1950s and 1960s as demonstrated, among other examples by Quiet Riot's album *Metal Health* being propelled to fame by the song "Cum on Feel the Noise" originally by Slade (Brunner 2006: 4).

Then again, this is hardly surprising given exactly how much relevance is given in metal to knowledge concerning the genre since that is, as discussed above, the main component of mundane subcultural capital and therefore important to authenticity. This is particularly where covers come in handy as they can be used to demonstrate knowledge of genre and tradition and thus can be used to establish oneself as an

authentic artist as well as an authentic member of the metal community (Hillier 2018: 61). It could even be argued in the case of metal as well as rock, covers are paramount to the survival of the genre since, at least for many metal bands, cover songs have provided many bands with a starting point for their careers, albeit they have eventually had to resort to making their own songs as prolonged covering has a tendency to lead to what is considered as a dead end (Weinstein 2000: 74).

This desire to demonstrate one's knowledge of the history of the genre can be seen in the fact that the function of many metal covers seems to be to point out the connections that different bands and songs have to the tradition of metal. This can be seen in how many influential metal bands such as Motörhead started by playing covering songs by psychedelic and progressive rock bands like Hawkwind, Uriah Heep or Pink Floyd, establishing "family ties" with other genres (Weinstein 2000: 17). It could be argued, however, that perhaps Motörhead's covering of Hawkwind was motivated more by the personal history their vocalist and bassist Ian "Lemmy" Kilmister had with the band as their former bassist than the desire to make connections between the two bands' sound. Also, way of demonstrating "the family ties" of genres via covers is not exclusive to metal as the covering of blues acts like Howlin' Wolf has long been very common with rock bands aiming to revive the blues such as the Rolling Stones or the Grateful Dead (Charlton 2008 [1990]: 18—19).

In addition to covering psychedelic and progressive rock, other bands who are generally called symphonic metal, such as Nightwish or Epica also cover or at least take influence from western classical pieces (Hillier 2018: 66). It should be noted, of course, that the question of whether or not the performing of western classical music could be considered as covering since there is generally no performance or recording that could be considered as the original or canonical version (Solis 2010: 298). That many current symphonic metal bands bring classical music to the context of metal either in the form of covers or original songs is hardly very surprising given that many rock and later metal bands have taken influence from it since the "art rock" of

the 1960s (Walser 1993: 61) and especially many influential metal guitarists of the 1980s such as Randy Rhoads were very much inspired by classical music and its theory (ibid: 72–73).

Unlike in the art rock of the 1960s or the classical music inspired metal of the 1980s, however, in contemporary symphonic metal the classical elements are not necessarily appropriated for traditional rock band instruments. Instead, the band often performs, either on the recording or live alongside a full orchestra or a part of it. (Hillier 2018: 68.) This is not, however to be confused with another, currently popular practice of well-established metal and rock bands like Metallica being accompanied by a philharmonic orchestra since the focus there is very much on the band whereas in the case of symphonic metal bands collaborating with a philharmonic orchestra to create a cover of a classical or an original song, the focus acknowledgment and respect of musicianship is more evenly distributed between the band and the orchestra (ibid: 68—69). An argument could however be made that the band tends, even in these sorts of examples, to be the one gaining more of that respect than the orchestra as the collaboration projects are usually sold with the band's name rather than the orchestra's.

Still, it seems that the classical elements and those who provide them are, in any case, generally more respected than the pop songs which are also often covered by metal bands. Unlike covers of classical music, these covers seem to be, as typical of rock covers of popular, radio-friendly songs (see Magnus et al. 2013: 368; Mosser 2008) be qualified as referential covers or send-ups as they typically, in addition to being modified to fit a different genre, have somewhat of an ironic or mocking attitude towards their originals. According to musicologist John Richardson (2011: 171), the purpose of rock and metal covers of popular songs is to take a strong stand on behalf of the authenticity of their genre by countering the supposed fakery of pop with it but, ironically, they often end-up exposing similar fakery in their own genre. One of the arguments I try to make in this particular study however is that even though many metal covers of pop songs almost inevitably contain some level of

irony either directed at oneself, the original or the pop song being covered, it does not necessarily mean that the artist making the cover is critical towards the original. Before making this or any other arguments on metal covers, I will discuss authenticity in regards to two more cultural phenomena, i.e. popular music revivalism, which is the tradition that I see Anderson's music a part of, as well culture of the internet and shed light on the methodology of this study.

3.2. Popular Music Revivalism and Authenticity

Music revivals are, as defined by ethnomusicologist Tamara Livingston (1999: 68) social movements which strive to restore and preserve a certain type of musical tradition that is either gone or fading to history. Typical examples of these seems to be the folk music revival happening in the United States in the 1950s and 1960s (Titon 2012: 227) and the turn-of-the-century nationalism inspired collecting and recording medieval and earlier folk songs in Britain and elsewhere (Dell 2019: 440). According to Livingston (1999: 69) these movements are characterized by a small or an individual core group of revivalists, specific informants such as source musicians or old recordings based on which the tradition is being revived, a revivalist discourse and ideology, the organizing of different activities such as festivals and competitions, a group of followers forming the revivalist community and the interest of institutions, be they commercial or not.

It could be argued however, that the act of reviving different musical traditions has evolved past specific movements since music and particularly popular music has had a growing fascination towards its own past. At that time this was very much apparent not only in the growing popularity of covers and reunions but also in the popularity of hip-hop and its sampling practices. (Plasketes 2016: 12.) This fascination with the past of popular culture seems to have been taken to a whole other level in the 2000s as, at least the first decade of the millennium, was very much dominated by cultural retrospection as new artists revived past musical traditions and genres. During this time many artists and bands of past eras also became active to perform nostalgia

tours, possibly relaunching their careers or at least being commemorated via biographical literature or film. (Reynolds 2011: xi.) Notable is also that by the 2000s, this fascination with past trends is not focused solely on music but popular culture as a whole which can be seen in the countless remakes of iconic movies and tv-shows (ibid: xv—xvi). Therefore it seems that the ideology of revivalism has transcended to the point in where it is not present in only a few subcultures but also in mainstream culture. This rise in revivalism can largely be explained by the advent of the Internet and particularly sites such as YouTube functioning as an easy-to-access archive providing a steady stream of informants to many different revival movements (ibid. 56).

It should be noted however that the fascination with the past is not per se a new phenomenon nor one that has always been focused on music or even audiovisual media. After all, throughout history there have been many cultural movements such as the Renaissance, the Gothic movement or the above mentioned turn-of-the-century nationalists who have idolized a certain point in the past for inspiration and referred to it for inspiration. What sets the revivalism of the late 1900s and the 2000s apart from these historical movements however is, according to media scholar Simon Reynolds (2011: xiii—xiv), that the periods which they refer to are a part of their immediate history instead of a long gone historical era and thus, for modern revivalists the point of reference is very much a part of living, and perhaps even personal memory.

This modern, now rather ubiquitous, strand of revivalism which Reynolds (2011: xii) mainly discusses through the concept of "retro", meaning the self-conscious fetishization of the musical and aesthetic styles of a certain period, could perhaps be argued to have started in the late 1920s. This was the era in which the term "vintage", originally used in the context of wines was first adapted to refer to old clothes, cars and furniture and after briefly re-appearing in the 1950s, and later on diversifying was finally embedded for good in the public discourse by the end of the 1970s (Le Zotte 2017: 123). Nowadays, it can also be seen when discussing revivalist music

and media representations, as demonstrated by the titles of some of the videos discussed later in this study.

This can be seen as somewhat fitting as, according to the concepts retro, which, refers more to the reviving of old musical traditions and vintage which seems to refer to more material aspects of revivalism such as clothing can be seen as related. The two concepts represent two sides of the same coin, that is, the rapid and constant change in fashion and popular culture. In both the cases of retro and vintage, i.e. in music and clothing fashions, the pressure for change, the emergence of the new, and the disregarding of the old in favor of the new is high even though the old might not yet, despite the loss of its symbolic value be physically worn-out enough to be disregarded. This symbolic value can, in some cases, be reacquired as clothes circulate as flea market items and donations. Music on the other hand can be argued never to lose its value quite as dramatically as clothing since, even though certain musical styles fall out of fashion, in the eyes of popular culture, outdated music styles rarely become quite as unappealing as outdated clothing styles. (Reynolds 2011: 195–196.)

When discussing revivalism and authenticity, it could be argued that in this the concept should, unlike in the context of other cultural phenomena discussed and to be discussed in this chapter, perhaps not be understood in the romantic way, that is, as an expression of individuality and sincerity of emotion. In this particular context the concept should perhaps be defined in the other way mentioned in the start of this chapter, that is as something that separates the original from the fake or forgery. After all, one of the central aims of most revivalist movements and attitudes seems to be to replicate the styles and behaviors of their referred periods as accurately as possible. This can be seen, for example in the way some music revival movements reject the use of electrically amplified instruments to establish "historical accuracy" (Livingston 1999: 69).

Then again, revivalist movements and the fascination with retro and vintage could also be seen striving to authenticity also in the romantic sense of the word since the driving force behind them is often the will to stand in opposition from the current mainstream culture and to separate oneself from it (Livingston 1999: 66; Le Zotte 2017: 123). After all, many, if not all revivalist movements can be seen as fueled by ideas drawn from romanticism. For example, the insistent use of acoustic instrumentation in the 1960s folk revival could be seen as less to do with historical accuracy and more about folk music being associated with an idealized agrarian, pre-industrial and pre-electric past (Richardson 2011: 241).

This can be seen, for example, in what Reynolds (2011: 205) calls "time-warp cultists". These are youth that have adopted the mannerisms, tastes, rituals and slangs of a youth culture that has already been deemed extinct. For examples of this Reynolds (2011: 202–203) refers to his college-era friends as examples who, being students in the early 1980s, copied the appearances, styles and habits of 1960s youth cultures, especially hippies and mods. Reynolds (2011: 205–206) explains this sort of behavior as an attachment to a specific sound no longer made and the notion that modern music is missing something that can only be found in the music of the past, be it purity and innocence or roughness and rowdiness.

The same kind of mentality can also be found in aspects of revivalism not directly related to music since old or non-fashionable clothes are also often seen as a revolutionary act as, for example, second-hand shops were and are typically seen as a counterforce to capitalist obsolescence (Le Zotte 2017: 51). Consequently, second-hand clothes have often been worn by bohemians, leftists and other members of countercultures as a sign of elite tastes or protest (Ibid: 123—125). Similarly, music revivals have also been used to take political stands and thus demonstrate authenticity in the romantic sense of the word, especially during the folk revival of the 1960s (Titon 2012: 228). Therefore it could be argued that, in many ways, most examples of music revivalism are similar to genres related to rock such as metal in that much like metal and rock, (e.g. Walser 1993: 16) they and consequently their

notions of authenticity are rooted in protest. Thus authenticity in revivalist music and practices could be, at least to some extent, be understood and evaluated in a way similar to that of authenticity of rock and its related genres i.e. in the romantic sense of the concept.

What also speaks for the use of the romantic understanding of the concept of authenticity even in the case of revivalist movements is that, even though revivalist movements are grounded in historical fidelity as well as this notion of authenticity (Livingston 1999: 66), it is, perhaps, not very fair to assess the authenticity of revivalist movements solely in terms of their historical accuracy and similarity. This is largely due to the many issues facing the recreation of historical genres and cultures. The most prominent of these issues undoubtedly lie on their reliance on informants which are typically more complicated and nuanced than given credit for, rendering the revivalist version of the tradition oversimplified (Sánchez-Arche 2007: 143). This is, at least according to Livingston (1999: 75—76), more of a problem for those seeking to revive traditions that predate recordings since recordings are often regarded as an authoritative source in revivalist movements. This can additionally complicate the authenticity of a revivalist movement as they can have an anti-technology sentiment but also be reliant on technology (Livingston 1999: 80).

Another issue is that revivalist practices rooted in nostalgia tend to have anachronistic traits as they regard the past culture from the cultural context of another one (see Reynolds 2011: 284). Also problematic in assessing authenticity as understood as historical accuracy in revivalist movements is that, according to literary scholar Beth Blum (2010: 150) there is, at least for those invested in revivalism, no such thing as "real vintage", only "vintage reproduction". What this means is that practically anything that is authentic in terms of historical accuracy must be reproduced to be accessed and therefore can never be truly authentic. The argument that authenticity in the context of revivalist movements should be seen the romantic way, i.e. in terms of sincerity of emotion and self-expression rather than in terms of historical accuracy is, however not only supported by the many problems in

issues concerning the assessing of historical accuracy in revivalist movements but also by Livingston's (1999: 68) point that revivalist movements should not be seen only as imitations but also as valuable in their own right. This, as well as other reasons discussed later is why I chose to view the authenticity of Robyn Adele Anderson, who I consider as revivalist of sorts, mostly in the romantic sense of the word. Before shifting my attention to either Anderson or Moracchioli, however I will be discussing authenticity in the internet, a medium and a culture very central to both of them.

3.3. Authenticity in Social Media

Within the span of the 21st century the Internet has evolved from being simply a vast archive of information into a platform for a complex and unique culture and marketing. This development is often illustrated by referring to "Web 2.0" or the participatory internet as opposed to "Web 1.0" or the consultative internet. Since the advent of platforms meant for selling and consuming material and immaterial goods such as Spotify and Airbnb, some have also started to refer to a "Web 3.0" or the datafied internet. (Nowak 2019: 145—146). Particularly relevant, however, at least for this study are the developments that formed Web 2.0. This phase in the evolution of the Internet is characterized by its users being able to produce a considerable amount of its content. (Ray 2011: 196.) This has not only laid the foundations of social media (Jung 2014: 55) but also, somewhat in consequence of these foundations given birth to a new largely self-made form of celebrity native to the internet, originated in the late 1990s from blogs and the so-called "camgirls". They are young women who broadcasted their daily routines on the internet using webcams and currently resides in and is facilitated by social media. (Abidin 2018: 3, 9—11.)

When analyzing central and highly respected figures native to the internet, two concepts are most often used to describe them. In the advent of this phenomenon and its study, the term used for these people was "micro-celebrity" which simply refers to

people that have gained a sizable following by performing on the internet by, for example, broadcasting their life through a webcam (ibid: 11–12). Since this term was coined and a tradition of studying these internet activities emerged, however, the activities and the culture studied have become increasingly sophisticated. The activities of microcelebrities have become accessible, doable and studied all over the world and the phenomenon has also created so-called "micro-microcelebrities" who gain their internet popularity as the children of microcelebrities. (Ibid: 12–13.)

Moreover, some of these microcelebrities have even managed to make a profession out of their internet performances as they have succeeded to brand themselves with their social media activities. They can also influence consumer behavior with and earn considerable amounts of income by including advertising and product placement in their content. Hence, these professionals are usually referred to as "influencers", a term originally used in business studies in reference to marketing strategy that targets key individuals in communities who are able to influence a large group of potential customers for the benefit of the marketer (Ibid: 72).

That vocabulary taken from business studies is being used in the context of internet celebrity could be seen as somewhat fitting. The activities of these influencers as well as their sponsoring has, in fact, developed into an industry with its own management agencies and freelancers. (Ibid: 75—78.) Therefore a successful career as an influencer and celebrity gained on the internet does not only translate to fame in a limited appeal online platform or community but it can also, despite originating online, rival and possibly surpass that of more "traditional" celebrities. This can be seen in the way the activities of some influencers are not only making waves across many internet sites and social media platforms but other media as well. (ibid: 14–16.) This can also explain why many of these traditional celebrities as well as other public figures have adopted strategies from influencers and embraced the possibilities of social media by for example directly communicating with their public thus gaining authenticity similar to that of the influencers (Giles 2018: 92). This has led to a point

where distinguishing between an influencer and a traditional celebrity has become difficult (Abidin 2018: 17).

As the culture of internet celebrity has become this intricate, it has also developed its own notions of authenticity. Much like in the above-discussed rock and its relative genres, authenticity is seen as vital also on the internet and especially social media. After all, ever since the days of the camgirls, the intimacy and personal communication between the influencer and their audience, often lacking in more traditional relationships between celebrities and their audience as well as the usage of the influencers bedroom as a creative space and the "realness" this conveys has been considered to be the appeal of internet celebrities as opposed to more traditional ones. (Giles 2018: 71). In other words, they are to be considered as more ordinary and therefore authentic than celebrities established by other media besides the internet. This is why many, in spite of having accumulated enough fame online and possibly elsewhere to be considered celebrities, shun this characterization of themselves and would rather portray themselves as enthusiastic amateurs than experts or professionals. (Ibid: 120, 150.)

In addition to seemingly direct and sincere communication with the audience, the difference to conventional celebrities and hence authenticity of influencers and other internet celebrities is conveyed with something called "calibrated amateurism". This refers to the way influencers strive to create an intentionally amateur aesthetic in their content as a leveling effect (Abidin 2018: 91–92). This amateur aesthetic is established by not editing out mistakes such as Freudian slips in the video's final edit as well as very casual or "chattering" rhetoric, typical of, for example, radio hosts and coming across as spontaneous. Also, a good strategy of conveying authenticity is speech and acts that convey emotion, such as tearing up and swearing. In this way they can also combat suspicions of acting and censorship, two things often considered as a threat to the authenticity of influencers. (Giles 2018: 137–138, 140.) Since this authenticity is conveyed through an aesthetic of amateurism, a more potent threat for it is commercialization and, consequently professionalism (ibid: 138). This

is why, in spite often discussing and reviewing different products in so-called "advertorials" (see Abidin 2018: 76), many influencers explicitly deny getting paid for them and take a deliberately suspicious and critical stance towards these products, sometimes spiced with humor (Giles 2018: 143, 145).

Another, perhaps the most obvious sign of authenticity on the internet and especially social media is the "verified" -sign found in the social media profiles of celebrities and other public figures in order to distinguish their profiles from what could well be a myriad of fake ones, indicating that these figures themselves uses, or at least has sanctioned the usage of the profile (Giles 2018: 40, 55). This could be considered paradoxical given the emphasis on ordinariness, amateurism and an aversion to both commercialism, and a conventional model of celebrity that characterize authenticity in the internet, especially as this verified marking can be found not only in the profiles of conventional celebrities but also in those of successful influencers. Then again, the concept of authenticity is perhaps in this case, again, better understood not in the romantic sense of the concept but in the sense of being an opposite of fake or forgery. This label can also be found on the profiles of both Moracchioli and Anderson, thus indicating their authenticity as influencers. This, as well as other aspects of their authenticity is what will be discussed in more detail in the following two chapters.

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4. AUTHENTICITY OF MODERN HEAVY METAL IN LEO MORACCHIOLI'S COVERS OF POPULAR SONGS

4.1. Leo Moracchioli as a Cover Artist

The YouTube channel Frog Leap Studios, ran by the Norwegian musician Leo Moracchioli initially started in 2006 in order to promote his musical endeavors such as different bands. From 2011 he has made a living by making recordings and music videos for local bands as well as giving acoustic performances located in his home area. Since the unexpectedly large success of a metal rendition of Lady Gaga's "Pokerface" and its music video, posted on the channel in 2013, it has gradually grown into an operation where such metal renditions of popular music are published on a weekly basis. The popularity of the channel, as demonstrated currently by its 4.7 million subscribers (see Moracchioli 2021a), rivals that of the most well-known metal bands such as Metallica and Slayer. (Kornelis 2018; Moracchioli 2021a.) Thus Moracchioli has, arguably, established himself as a legitimate metal act and a phenomenon worth of study.

On the surface, the pattern of Moracchioli's videos and consequently his popularity seems rather simple. He takes a well-known current or classic pop song and brings it in the context of heavy metal, not only by performing it using the standard heavy metal instrumentation mentioned in chapter 3, i.e. drums, guitars, bass, vocals and possibly keyboard. He also changes the song sonically to fit the genre characteristics of metal. Therefore, in accordance with the conventions of metal, (see Walser 1993: xi) the instrumentation in Moracchioli's renditions of these songs is often considerably heavier, more aggressive, louder, and more complex than in the canonical recordings.

As far as differences between the instrumentation of Moracchioli's covers and their canonical recordings is considered, a particularly notable trait in these covers in comparison to their canonical versions is the heightened hardness and complexity of

the guitar. This is, of course, hardly surprising given that the intense distortion and virtuosity of the guitar is one of the most commonly recognized characteristics of metal (see *Ibid*; Weinstein 2000: 12; Kahn-Harris 2007: 31). The guitar, in Moracchioli's versions is not only more prevalent, louder, heavier or more distorted than in the canonical recordings but also more complex as Moracchioli typically has additional chords or even riffs as well as guitar solos in his renditions. Additionally, when covering songs that have a particularly distinct and therefore famous hook or a riff such as Europe's "Final Countdown" or Gorillaz's "Feel Good Inc.", he tends to play the riff with a guitar even if it is played with a keyboard or a bass in the canonical recording. What is more, in the case of the Gorillaz cover he has not only transformed the initial bass riff into a guitar riff but also, starting from its third measure, variates it with two high chords so that the guitar is also doubling the vocals as they sing the phrase "feel good". (Moracchioli 2021a.)

This particular cover also works to demonstrate the difference between Moracchioli's vocals and those of most of the canonical recordings. At the point where the varied riff starts, the vocals are no longer a breathy falsetto mimicking those of Gorillaz's vocalist Damon Albarn in the canonical version, but a low, aggressive and highly distorted scream typical of extreme metal. What can also be seen as a characteristic to extreme metal in Moracchioli's covers is that these covers are often tuned noticeably lower than their canonical recordings since downtuning is also a very common practice in this genre. (Kahn-Harris 2007: 32.)

As explained in chapter 3, the tradition of covering is nothing new in metal and the covering of previous metal and hard rock is, in fact, a very common way to establish one's authenticity as the choosing of particular songs to cover demonstrates knowledge of the genre's history which is, especially in metal, particularly important in terms of cultural capital and authenticity (Kahn-Harris 2007: 136). As also mentioned in chapter 3, covering pop song in the metal or a rock style often contains a sentiment of irony and mockery directed towards the canonical recording. Often they contain an attempt to counter the perceived fakery of pop with the authenticity

of rock (Richardson 2011: 171). Metal and rock covers could therefore be categorized as reflective covers or send ups. This ironic or mocking sentiment that can often be perceived in Moracchioli's covers as they often contain added humorous elements that could be argued to come across as mocking. These elements include, for example, the usage of instruments typically considered childish such as different types of shakers and whistles.

A cover of Moracchioli's that could be seen as particularly reflective is that of Nicki Minaj's "Anaconda". What makes this cover stand out from the rest is that it seems to draw considerably large amount of attention to the sample of Sir Mix-A-Lot's "Baby Got Back" as, in Moracchioli's version replaces the second verse of Minaj's song with the first verse of "Baby Got Back" (Moracchioli 2021a). This could be understood as a criticism of the sampling practices of hip hop and dance music by giving more prevalence to the recording sampled in the canonical recording draw attention to the fact of the samples existence and origin.

Interestingly, in the video description of the cover's music video adding both Minaj and sir Mix-A-lot are credited as the ones performing the canonical version in a way similar to the way both Robin Thicke and Marvin Gaye are, in the video description both credited as the original performers in Moracchioli's cover of "Blurred Lines" (Moracchioli 2021a) in which case this is to be understood as an acknowledgment of the accusations that Thicke plagiarized the song from Gaye. Therefore, in the case of "Anaconda" Moracchioli can be seen as attesting that both Minaj and Sir Mix-A-Lot are to be seen equally as authors or, at least performers of the canonical recording. By drawing particular attention to the sample, Moracchioli's cover could be seen as taking a stand for values of authenticity upheld in rock and consequently in metal since, in the context of rock, the practice of sampling is seen as highly inauthentic and discourgeable (Reynolds 2011: 316).

It could be also that, much like in many other cases in which a white musician covers a hip hop song by an African-American artist (Hein 2020: 3), the lyrics are often

changed to better fit the mouths and ears of white people. This is supported by the fact that, in terms of lyrics, the second verse of "Anaconda" could be argued to be much more crass than the first one. It contains multiple lines referring more explicitly into sexual acts and drug selling, such as "dick bigger than a tower I aint talking 'bout Eiffel" or "I let him hit it 'cause he slang cocaine" as well as also feature the word "nigga" which renders them very much problematic and awkward for a white male artist such as Moracchioli to interpret. This is especially true when the sexual references are dealt with from a female perspective.

Replacing the problematic second verse with the first verse of "Baby Got Back" could, then, be seen as a choice of personal comfort, since those lyrics, despite also being sexually overt and having racial undertones, are relatively innocent and light in comparison to "Anaconda's" drug references. Moreover, they are presented from a male point of view. Additionally, they are probably more familiar to Moracchioli who was born in the 1970s, grew up in the 1990s (Moracchioli 2021a) and can, thus, be suspected to be more familiar with the sample than the song and artist using it.

Conversely, it could be argued that the first verse of "Anaconda" contains phrases that work particularly well with Moracchioli's metal style such as "gun in my purse bitch I came dressed to kill". This phrase could be argued to fit the dark yet empowering discourse of metal (e.g. Kahn-Harris 2007: 34) and might, at least partly explain why Moracchioli has chosen to cover "Anaconda" in the first place. Funnily enough, this line is, in Moracchioli's version, accentuated with the emergence of a full band and growling vocals whereas earlier in the recording there is only one guitar and faint drums as well as tense vocals. This serves to prove Erik Steinskog's (2016: 145) claim that covers question the songs meaning and the identity of the "I" in a song as they turn what could, Minaj's version, be interpreted a phrase illustrating feminine empowerment to one illustrating very much a masculine one.

Therefore, like the canonical version as well as many other hip hop songs (Charlton 2008 [1990]: 288) could also, quite interestingly, be considered as an example of

signifying. After all, much like the hidden meanings of emancipation within the seemingly religious songs sang by African-American slaves, the phrase is also taken from one context and moved to another, only in this case the "master trope" is that of gansta rap and the "slave trope" (see Gates 1983: 686) that of metal. This can be seen as supporting the notion that the cover is meant as a critique of hip hop and its sampling practices since its own means are used against it.

In addition to the usage of childlike instruments the irony or mockery present in Moracchioli's covers can also be seen in the music videos made for them as they occasionally parody the music videos done for the canonical recordings. Two prominent examples of this are the covers for Sia's "Elastic Heart", the video of which features Moracchioli dancing in an empty gym hall with his daughter Mikaela, clumsily imitating the performance of Shia LeBouf and Maddie Ziegler in Sia's original music video as well Coldplay's "Yellow" where Moracchioli is seen moving in slow-motion on a dark beach while the camera is continuously fixed to a close-up on his singing face in way very similar to the original video. The only difference to this original video, in addition to his exaggerated cheeriness is that he is wearing a blond wig and seemingly reading the lyrics of a paper as he runs, which frames the concept of the original video in a ridiculous light. In these videos in general, the using of wigs in order to imitate and parody the visual look of the original artist seems to be a recurring theme.

Some more indirect reference to the canonical version and its cultural relevance can also be found in some of the videos since, for example, in the video made for the cover of Blue Öyster Cult's "Don't Fear the Reaper" where Moracchioli's wife is seen playing the cowbell with an exaggerated look of boredom (Moracchioli 2021a). This can be seen not only as commentary in the song itself but also a reference to the famous "More Cowbell" sketch featuring the song and originally performed on the American tv-show "Saturday Night Live" and also often referenced in the comment section of this, as well as other YouTube incarnations of the song.

It should be noted, however, that, even if the majority of Moracchioli's covers could be classified as send-ups, neither the cover themselves nor the music videos are always mocking but can also be understood as tributes. Moracchioli has done, for example multiple metal covers of songs by the South-African hip hop group Die Antwood which he is a fan of and calls "the most metal band that isn't metal" (Moracchioli 2021a). Also, many music videos for Moracchioli's covers can be argued not to mock their canonical versions but understanding and relaying their message in a different and, arguably very creative way. The music video for the above mentioned cover of Gorillaz's "Feel Good inc.", for example, features Moracchioli running through a shopping mall while playing his guitar and wearing full-body rabbit suit, a stunt that could be seen a satirizing consumerism in a way similar to how the canonical version and Gorillaz in general (see Richardson 2011: 229). Moracchioli only does this in a more humorous and absurd way as the appearance of a rabbit-costumed man playing a guitar in a shopping mall is something that can be seen as something that exceeds expectations and collides two discourses together, creating humor (Gray 2006: 106).

Adding to this satire of commercialism and, at least in the eyes of music video scholar Mathias Bonde Korsgaard (2017: 186) also to the videos authenticity is that it is at least seemingly, filmed, unlike most of Moracchioli's videos since the surprised reactions of the passing shoppers heightens the absurdity of the video. This fact can be gathered not only from the surprised reactions of the shoppers and is confirmed by a "making off" video where Moracchioli recounts the process of recording the music video. Another nod to the original video and the ideology behind Gorillaz that can also be found in the video is that the character of the rabbit, much like the animated members of Gorillaz, (Richardson 2011: 210) is given certain physical attributes of the "actual" musician behind it, Moracchioli's case the distinctly braided beard.

4.2. Moracchioli's Demonstration of Personal Creativity

As the music videos as well as the usage of non-conventional instruments slide-whistles, shakers and horns, as well as banjos suggest, Moracchioli's covers also exhibit a fair amount of creativity. The purpose of this usage of unconventional instrumentation and music videos is clearly not solely intent to mock or carnevalize purposes but are often also used to demonstrate creativity and thus further authenticate his artistry (see Mosser 2008). This is particularly apparent in instrumental breaks in the covers. During these breaks it is extremely common for Moracchioli to extend a moment where there is an instrumental break such as a guitar solo or, if the canonical recording does not have one, create one. Typically these sections, sometimes referred to by Moracchioli's audience as "Leo Moments" (Moracchioli 2021a; 2021c), occur near the end of the song, most often following the second chorus.

During these breaks Moracchioli breaks away significantly from the form of the canonical version which is done most often by an additional, hard-driving and therefore more metal-like (see Walser 1993: xi) riff as well as the occasional guitar solo. Often this section also contains elements not typically considered as characteristic of metal such as the aforementioned shakers, banjos and horns. Often they also contain wordless vocals i.e. vocalizing, scat or other, seemingly improvisational vocal trickery such as Moracchioli tapping his throat lightly while singing to produce a sound somewhat reminiscent of a vocoder or autotune. Sometimes this section is also used to demonstrate the new guitars and other interesting instruments and technological innovations at his disposal such as the two apps used in his cover of Survivor's "Eye of the Tiger", one of which simulates vinyl scratching and another that functions as a guitar effect. (see Moracchioli 2021a.) Also, they could be occasionally be interpreted as containing intertextual references as, for example, the banjo solo in Moracchioli's cover of Snoop Dog's "Gin and Juice" could be a reference to another, arguably more well-known, send-up cover (see Mosser 2008) of the same song by the alternative country band The Gourds.

The main function of these sections, as stated by Moracchioli (2021a) himself says in a vlog titled "Telling the truth!" largely function as a way for him to express his creativity, thus eliminating the need to perform original music. In a way Moracchioli could be seen as approaching the act of covering a song not with the mentality of a rock musician making a cover but rather that of a jazz musician using an existing popular composition as a "vehicle" for improvisation and the exercising of creativity (see Solis 2010: 306—307). To see him as a jazz musician of sorts is also fitting given his past as a part of an experimentative duo (see Moracchioli 2021a) and many of his covers also contain jazz elements such as wordless vocals or scat (Tirro 1993 [1977]: 247). It is worth noting however that the harsh, grunting style of scat employed is perhaps more related to the percussive style of many nu metal vocalist such as Korn's Jonathan Davis, rather than that of, for example, Louis Armstrong or Ella Fitzgerald. Through the creativity that Moracchioli exhibits in these sections can also be seen as gaining the authenticity and legitimacy that is commonly not granted for cover artists but reserved for musicians making their original music (Cusic 2016: 224).

The same can also be said by the "outros" which Moracchioli has at the end of his videos since he markets his music, his YouTube channel, and his site on the crowd funding service Patreon (see Moracchioli 2021e) via short songs. Also, at the end of those cover videos which he has a collators such as Hannah Bolton and Rabbea Massaad in the cover of Toto's "Africa" or Mary Spender in the cover of Dire Straights's "Sultans of Swing", their YouTube channels or bands are also advertised. Throughout the years of Moracchioli making his videos, they have gradually evolved from him simply playing acoustic guitar and singing in his workspace to full-fledged, albeit short music videos. These videos could therefore be characterized, following Koorsgard (2017: 179–180) as "alternative length" music videos and more specifically, as blips since they are considerably shorter than more traditional music videos.

In addition to marketing his music and activities, they also parody multiple different genres and artists through their visual style and music as well as lyrics. In the video for the cover of The Bloodhound Gang's "The Bad Touch", for example, the jingle is done particularly in reference to the Ramones. This can be seen from its intense and simple melody and monotone vocals, a very widely panned stereo image where the guitar is panned all the way to the left and bass all the way to the right. It also has a visual style reminiscent of the 1970s and the 1980s. The lyrics of this particular song such as "I wanna run to the hills and look at your stuff on YouTube", can also be seen as a reference to The Ramones to some extent while simultaneously marketing the videos. (Moracchioli 2021a.) Thus this could indeed be understood as a parody of The Ramones since it works both in the level of style and lyrics but also in the meaning (see Metcalf 2016: 183) as it trivializes the Ramones and their authenticity to something commercial. The fact that makes these "outro" songs and, arguably all of Moracchioli's music and videos particularly comical is that they defy expectations and logic (see Tervo&Riidanpää 2016: 618) by creating a strong and very unexpected contrast between the high intensity of the music video itself and its subsequent, lighthearted jingle.

What also makes them particularly comical is that they tend to often come across as improvisatory due to the rather simple melodies and also clumsy, absurd, and self-referential lyrics such as "I don't know what to sing anymore" or "thank you for checking out my video / this certainly rhymes with cheerio" (ibid). What is particularly interesting in these jingles, or "outros" as Moracchioli (ibid) himself calls them, is that, in addition to parodying pop or punk, they also occasionally parody metal. A prominent example of this is the "black metal outro" featured in the video for the cover of Radiohead's "Creep" (ibid). Here Moracchioli is seen, in black and white and close-up flaying frantically in front of the camera while singing and talking in Norwegian with a high-pitched growl over an intense guitar and bass as well as drums playing a simple and fast rhythm typical of extreme metal, commonly referred to as "blast beat" (Kahn-Harris 2007: 31–32). This reflects an interesting relationship between Moracchioli and metal which I will next turn my attention to.

4.3. Moracchioli's Authenticity as a Metal Fan and Artist

In addition to making ironic covers, or as Mosser (2008) would say, send-ups, of pop songs, Moracchioli can also be seen as engaging in the practice of establishing family ties of metal via covers since he has also covered many songs that are considered as heavy metal or hard rock classics. These include Stephenwolf's "Born to Be Wild", Deep Purple's "Highway Star" and Motörhead's "Ace of Spades", the latter of which was motivated by Lemmy Kilmister's passing in 2015. (see Moracchioli 2021a.) Moreover, he can often be seen doing cameos in videos of other popular YouTuber musicians such as Jared Dines or Rob Scallion, especially if they are making covers of metal songs, in which case he typically fills in the position of vocalist.

Collaborating with other metal musicians is common for Moracchioli even in his own videos since they occasionally feature contributions of not only other YouTuber musicians but also musicians that are relatively well-established by traditional media. Such occasions are, for example Bon Jovi guitarist Phil X's solo in the cover of Katy Perry's "I Kissed a Girl" and Drowning Pool's guitarist C.J. Pierce playing in the cover of Michael Jackson's "Thriller" while also singing the words pronounced by Vincent Price in the canonical version (Moracchioli 2021a).

These sort of notable cameos can be seen as working to further establish Moracchioli as a legitimate and successful metal artist. His covers of metal songs on the other hand, are, if done in collaboration with someone, without exception done with another musician who has established themselves on YouTube and thus, despite having sizable followings, could be seen as relatively niche (see Giles 2018: 9). By this way Moracchioli could be argued to reach legitimacy and therefore authenticity both in terms of the underground and the mainstream. By associating with well-known musicians as an equal, or perhaps even more skilled colleague can be seen as demonstrating commercial success while working with the relatively niche community of YouTube originated metal and rock musicians demonstrates a

disinterest in such a success. This, of course, is an attitude that, particularly in metal, is regarded as a token of authenticity (Weinstein 2000: 154; Kahn-Harris 2007: 125–126).

What can also be considered as legitimating Moracchioli as a metal artist is the fact that his covers, although first published in YouTube are also compiled into and marketed as downloadable albums (see Moracchioli 2021a: 2021b), since the format of albums is highly valued in metal (Kahn-Harris 2007: 92). Speaking for his legitimacy is also the fact that his covers are, as mentioned in the previous chapter, officially licensed and are also covered themselves as well as used in other YouTube videos as background music which one can see in the aforementioned "Other YouTubers" playlist (See Moracchioli 2021a).

Despite these occasional collaborations, in general, Moracchioli seems to have a strong sense of authorship as he takes pride in the fact that the vast majority of his activities and especially the recording of the covers and the videos are done by himself. This can be seen in the way he mentions it in multiple of his vlogs and is also willing to share his expertise in many vlogs and other videos discussing his process of recording. Sometimes, he also pokes fun at this fact as, for example, in the cover of Sweet's "Ballroom Blitz", the canonical version's spoken part in which the vocalist Brian Connolly asks each of the band members if they are ready is replaced by Moracchioli asking the question from "Leo" and answering it himself. In the music video for this cover this part is illustrated by Moracchioli asking the question from behind his studio computer wearing a white shirt and glasses and then answering it from the studio itself, each time with a different instrument, representing a different "Leos". (Moracchioli 2021a.) He seems however, at least compared to Anderson somewhat reluctant to present himself as a solo artist as he, albeit, usually including the words "metal cover by Leo Moracchioli" in the title of his videos (see Moracchioli 2021a), does not operate in Social media using his own name but instead uses the "Frog Leap Studios" brand name, which evokes a larger institution.

This can be seen as sort of an example of the "one person band" mentioned in chapter 3.

In spite of this he, in accordance with the values adopted to metal from the 1960s rock (Weinstein 2000: 32) also clearly holds the notion of the band as collective effort in high regard. In the live performances of his covers, he neither represents himself as a solo artist, nor through the Frog Leap Studios enterprise but as a vocalist of a band called Frog Leap. This mentality is apparent, for example, from the taped live performance of his cover of "Africa" by Toto where Moracchioli is heard ending their show by saying "we are Frog Leap and we'll see you next time" (Moracchioli 2021a) thereby referring to the band as a collective which he is just another member. The band and its forming can also be seen as illustrative of how rock and, consequently, metal has a high emphasis on live performances (Richardson 2011: 244). This can be seen particularly in the vlogs and livestreams published prior to the band's forming since in those Moracchioli, while discussing the idea of performing his covers live, is troubled by the thought of having to rely much on backing tracks due to the large amount of different instruments and tunings used in the song. This issue was eventually overcome, as explained, for example in the vlog "My Shuriken/Helix Live Guitar Set up" with the Shuriken guitar and the Helix pedal board which make possible the changing of tunings and timbres at the push of a button, thus enabling the live performance of Moracchioli's covers and the forming of his band. (Moracchioli 2021a.)

Much like other covers done by Moracchioli, his covers of metal songs are also, mostly very hard-driving and heavy compared to their canonical recordings, mostly due to them being tuned lower and mix being particularly full with many additional tracks, mostly done by guitar and vocals. These traits are very characteristic to Moracchioli's covers in general but in the case of these particular covers, they function as a modernization of these heavy metal and hard rock classics thus establishing a link between 1960s and 1970s hard rock and heavy metal and current

extreme metal, thus functioning in a similar way in which covers of progressive and psychedelic rock functioned for early heavy metal bands (see Weinstein 2000: 17).

Some of these covers are also songs that could be viewed as particularly influential for his own musicianship such as Rage Against the Machine's "Killing in the Name Of" and "Know Your Enemy" as well as Pantera's "5 minutes Alone" and an acoustic cover of "Walk". He also often mentions these two bands as being particularly significant to his personal history since, in many of his videos such as, he recounts being introduced to metal at the age of 14 via Rage Against the Machine and also often claims Pantera as his favorite band. (Moracchioli 2021a.) This is something that seems to come up relatively often since, in addition to his regular, weekly covers, his channel also features videos of his Pantera tribute band Trendkill.

This might also explain why, unlike most of his covers, the cover of "5 Minutes Alone" is a vocal performance done using the backing track of the canonical version rather than having Moracchioli play it himself. An interesting video demonstrating both Moracchioli's fondness for Pantera and strive to authenticity is a vlog titled "The Ultimate Dimebag Guitar" where he presents his purchase of a Dean guitar, similar to that used by Pantera guitarist, "Dimebag" Darrel Abbott, while periodically playing famous riffs by the band dressed as Abbot, complete with a black wig and pink dye on his beard. In this video Moracchioli not only explains how and why he acquired the guitar but also goes to significant lengths to decorate the guitar in the same way as Abbot as he not only draws on the guitar with a marker but also reconstructs a sticker found on Abbot's guitar with photoshop and printing on sticker paper (Moracchioli 2021a). Therefore he can be seen very explicitly striving to have as authentic an experience as possible of playing his idols instrument despite not actually being able to play it.

As for Rage Against the Machine, many of his videos and particularly those where he presents and reviews new gear such as guitars and amplifiers he often plays their songs seemingly spontaneously and, in his covers there are also nods to the band

even if they are not explicitly covered. A prominent example of this is a lyrical change in his cover of The Chainsmokers' "Closer", where the line "play that Blink-182 song" is changed into "play that Rage Against the Machine song". This could, however be argued to be no more significant than any other lyrical change which he, as well as many other cover artists occasionally do in order to fit the lyrics of the canonical version in the context of a different genre and artist (Magnus et al. 2013: 363). After all, he often tends to do some minor lyrical changes to better fit the context of the cover. Often he, for example, changes the word "boy" into "girl" when performing a song made famous by a female artist such as Meghan Trainor's "All About that Bass" or Carly Rae Jepsen's "Call Me Maybe". He is also known to turn pop songs into a celebration of his music by turning the phrase "little bit of rock music" found in Abba's "Dancing Queen" into "little bit of metal music" and singing "Frog Leap Studios tonight" instead of "Johnny B. Goode tonight" when covering Chuck Berry's "Johnny B. Goode". (Moracchioli 2021a.)

What is significant about this particular mention of Rage Against the Machine however is that the phrase is followed by the sound of a guitar pedal similar to that which Rage Against the Machines guitarist Tom Morello often uses, as demonstrated, for example, by the guitar solo of "Killing in the Name of". Interestingly similar nods to other metal artists can also be found elsewhere in the covers and particularly in the solos and additional riffs. This can be seen, for example, in the solo of the "Dancing Queen" cover contains a passing reference to the main riff of AC/DC's "Thunderstruck" and his cover of Dolly Parton's "Jolene" to Sepultura's "Roots Bloody Roots" (see Moracchioli 2021a).

By referring to artists who have been influential and inspirational to him personally, Moracchioli could be seen as drawing from telling his own life-story thus constructing a "personal narrative" (Hawkins&Richardson 2007: 606–607) through his covers. Through these references to his supposed personal favorites, he can be seen as constructing this narrative in a way that reinforces his authenticity, since it gives the audience a chance to genuinely identify and connect with the audience,

which is considered very characteristic of metal (Weinstein 2000: 227). Gaining this sort of authenticity could be seen as very important but possibly somewhat difficult for him since covering pop songs could be seen as a sign of interest in them (see Richardson 2007: 254). Moreover, he also admits in a livestream video (see Moracchioli 2021a) that he does not listen to metal very much in his spare time but , instead, is more into progressive music such as the Aristocrats and Queens of the Stone Age as well as the aforementioned Die Antwood. Thus he reveals himself to be an omnivore i.e. someone who enjoys multiple different musical traditions and simultaneously a part of many subcultures.

This, of course, could be seen as going against the authenticity of metal as it typically calls for a strong level of commitment to its subculture especially on behalf of the artists performing it (Weinstein 2000: 60), even if, as argued by Kahn-Harris (2007: 19) subcultures have an enduring quality regardless of the existence of the omnivore. However, omnivorousness could also be argued to be a sign of authenticity as it typically correlates with a high level of education (Warde et al. 2007: 148) which can, in turn, be seen as an indication of commitment. Particularly in Moracchioli's case, his interest in progressive music beyond the genre of metal could be seen as an indication of him being willing to perfect his own performance of metal.

In addition to sharing his musical preferences and influences, Moracchioli also shares other biographical material in his videos. This could be seen as affecting his authenticity by providing an access to the "real" person behind his musician persona (Dibben 2009: 331) is the discussion of his nationality and family. For example, the fact that he is Norwegian, which can be seen as an authenticating factor in metal due to the high reputation and significance the Scandinavians and especially Norwegians have in the genre (see Kahn-Harris 2007:115) is often brought up in his videos and especially in the vlogs as they often feature landscape shots from his surroundings as well as him discussing aspects of Norwegian culture and language.

Sometimes this nationality can also be used for humor and irony. For example, in the videos for the covers of Coolio's "Gangsta's Paradise" and Shakira's "Waka Waka", his nationality is highlighted in order to illustrate the distance between the song's subject matter and him performing it. In the former's case, this is done by waving a miniature Norwegian flag and the showing of a postcard image and in the latter's case by performing on top of a snowy hill. This contradiction is perhaps even more apparent in "Waka Waka" as the comical distance is also highlighted by the appearance of poorly edited stock photos of a palm tree and African animals such as an elephant while Moracchioli himself chants the word "Africa" (Moracchioli 2021a). Perhaps this could also be seen as signifying of sorts since particularly in the case of the "Gansta's Paradise" cover, much like in the aforementioned cover of Nicki Minaj's Anacond the narratives of rap and gansta rap in particular are parodied in a way similar to how white narratives are often parodied in more traditional examples of signifying (see Gates 1983: 693).

As for the inclusion of his wife and daughter in many of his music videos and vlogs, it can also, albeit going against the notion of metal being the music of rebellious adolescents and a source of concern for parents (e.g. Charlton 2008 [1990]: 218), it works to demonstrate his genuine passion and commitment, therefore reaffirming an authenticity (see Guinon 2004: 158) that has not waned even as he has moved way past his adolescence. This also, partly explains the usage of childlike instruments and also the occasional covering of children's songs such as "Twinkle Twinkle, Little Star" since it works to built an image of Moracchioli fitting to the popular narrative comparing rock fans to Peter Pan's "Lost Boys" who never grow up (Reynolds 2011: 296).

Moracchioli's satirical take on metal can, however, go beyond childlike instruments and laugh at his nationality. This is apparent not only in the outro songs but also in the way he occasionally covers metal songs as acoustic covers. A particularly good example of this is the cover of Slipknot's "Duality" in which he uses not only acoustic guitars and percussions but also shakers, a French horn, a slide whistle and a

horn. The comical effect in this cover is largely due to the slide-whistle signal added to replace the ending high squeal and the lowering two notes in the ends of the percussive, morse-like guitar riff and also used in the bridge. Another comic touch is the French horn playing static notes on backbeat during the verse. Parody is also very much present in the visual dimension of the video since Moracchioli is seen wearing overalls and multiple different masks and occasionally also a long black wig. Thus he is mimicking the visual appearance of Slipknot although in his case, largely due to Moracchioli's cheerful and hyperactive behavior as well as the masks looking much cheaper, more festive and childish than those of Slipknot-the effect of the look is more comical than distressing as in the case of Slipknot. This comical effect of Moracchioli's masks is also furthered by the visual image of Moracchioli squeezing the nose of his clown mask while a loud honk of a novelty horn is heard following the phrase "you cannot kill what you did not create".

Therefore the video is clearly to be understood as a parody since its humor is reliant on recognition and cultural knowledge (see Gray 2006: 2) of metal and particularly Slipknot. Thus, it can also work to reinforce the authenticity of Moracchioli as well as his audience since it demonstrates their knowledge of the genre and therefore subcultural capital (Kahn-Harris 2007: 136). This is perhaps why this satirical humor directed at the conventions of metal, such as the above mentioned jingle is very common within metal at large (ibid: 148–149). This could also explain why acoustically performed send-up covers, such as the above mentioned Gourds cover of "Gin and Juice" or the rock and metal covers of the Finnish bluegrass band Steve 'n' Seagulls are relatively popular. Arguably, many of Moracchioli's acoustic covers of metal songs share a similarity with those of Steve 'n' Seagulls, as demonstrated by the strong, almost country-like backbeat in the aforementioned Slipknot cover or the usage of a banjo in his acoustic cover of Metallica's "Enter Sandman" (Moracchioli 2021a).

Also, much like in the case of Steve 'n' Seagulls, the acoustic instrumentation makes the lyrics more distinguishable than in the canonical tracks, which is particularly

apparent in Moracchioli's cover of Pantera's "Fucking Hostile". What mostly sets Moracchioli's acoustic covers apart from other such renditions is that they are often not completely acoustic but, instead tend to have some "plugged-in" instruments as well, usually guitar or bass. Moreover, in the case of the covers of "Duality" and "Walk" the vocals, unlike in the case of most acoustic covers of metal and rock are not significantly different from the canonical version. Therefore it could be argued that many of these covers seem to play with the distinction of acoustic and electric performances. This is particularly apparent in the cover of "Fucking Hostile" as its cheerful melody, soft vocal delivery, strong backbeat done with a cowbell and additional, lowering keyboard melody seem to exaggerate the conventions of an acoustic performance almost to the point of parody and then, with a short caesura and a cowbell introduce an electric and intense guitar solo, nearly identical to the one in the canonical version. This contrast is also illustrated in the cover's music video, as in the acoustic parts i.e. the verse and the chorus, Moracchioli is seen wearing a white button-up shirt, black tie and eye glasses as the camera is very stable, videoing each of the instruments in its turn. In the solo, however, he is dressed in his Abbot costume i.e. a black t-shirt, jeans, a black wig and his beard dyed pink while playing his Dean guitar in front of rapidly changing camera angles and a different, darker lighting. (Moracchioli 2021a.)

Therefore this video, as well as other acoustic covers by Moracchioli, could be seen as a parody of sorts aimed at the tradition of "unplugged" (Scotto 2016: 191) performances of metal and rock songs. Consequently, this could be seen as questioning our notion of authenticity since acoustic, unamplified performances are, ever since the 1960s folk revival often considered as authentic due to its association with the agrarian past (see Richardson 2011: 241). Then again, in metal, it can be argued to be inauthentic as it is virtually impossible to integrate the loudness and distortion vital to metal (Weinstein 2000: 19—20, 23) into an acoustic performance although distortion can be suggested even in acoustic performances (Scotto 2016: 135).

A reflection of acoustic performances of metal can be seen as taking place particularly in the music video in the aforementioned cover of "Walk". This video, done together with YouTuber and Chrome Division guitarist Mr. Damage, features him sitting on a computer, searching the song on YouTube with the terms "Walk METAL". Shortly, he finds a fictitious video posted by the Frog Leap Studios channel titled "Walk (SUPERMETAL VERSION)". In this video within video, Moracchioli himself is first seen pondering between his Dean guitar and an acoustic guitar and, to the surprise and confusion of Mr. Damage, choosing the acoustic one. As the song itself starts and progresses, this bewilderment slowly turns into excitement as Mr. Damage goes from giving confused and displeased looks to his computer screen and the headbanging, air drumming and finally picking up his own electric guitar and playing a solo as Moracchioli, in his video is, in turn, is confused by the solo as he is seemingly unable to locate the source of its sound and annoyed as it cuts off his own acoustic solo (Moracchioli 2021a). Thus, through the character of Mr. Damage, the video can not only be seen as problematizing the relationship of acoustic and electric performances of metal songs but also making a case for the authenticity and acceptance of the latter.

The difficulty of reaching validation of a larger community seems to be recurring theme in Moracchioli's music videos since the motif of the bored, confused or even hostile reactor is one that appears in many of Moracchioli's videos, albeit, in many other cases their feelings do not change as radically as Mr. Damage's. For example, in the videos for the cover of Beyonce's "Baby Boy" and Adele's "Hello" this role is filled, much like in the case of "Walk" by the artist collaborating with Moracchioli as, in the former, the singer and YouTuber Lillian Rinaldo is first baffled and then bored by his guitar solo and additional riffs and in the latter, the guitarist and YouTuber Pete Cottrell is seen solving a Rubick's cube and reading a comic book while listening to Moracchioli's performance on the phone, waiting for his own solo. Sometimes, as in the case of the shoppers in the "Feel Good inc." music video or disgruntled security guards in the video for the cover of George Michael's "Careless

Whisper”, these reactions can also come from unsuspecting and spontaneous participants.

This motif can be seen as playing into Moracchioli’s authenticity as a metal artist since by presenting himself as an oddity or a nuisance especially in the eyes of people such as Rinaldo and as well as anonymous shoppers and security personnel who are assumed to not be particularly invested in the metal subculture paints him very much as a representative of the ”proud pariah” formed metal fans and artists (Weinstein 2000: 138). This focus on people’s reactions could also be interpreted as a commentary and reflection on Moracchioli’s reliance on social media as it operates on people's reactions. This is particularly apparent in the ”Walk” video as it deals with the medium of YouTube through metafiction. Therefore I now turn my attention to Moracchioli’s presence and authenticity as an influencer and an internet phenomenon.

4.4. Moracchioli’s Authenticity as an Influencer

Since many of Moracchioli’s covers and particularly their videos are parodic by nature and could therefore be seen as “video ideographs”, it is extremely fitting that he uses YouTube in particular as a medium for the primary medium of their distribution given its ideal aptitude for sharing video ideographs (Ballard 2016: 16–17). This explains why, in addition to demonstrating a passion and as a musician, Moracchioli also demonstrates one for filming YouTube videos. This can be seen in the fact that he owns many different cameras, camera accessories as well as drones, which he presents in many of his vlogs. This passion for filming is most clearly directed at YouTube as he has, after years of working with different local bands from his home studio recording music as well as music videos for them, he has gradually ceased working as a studio producer in favor of his activities on YouTube and other social media. (Moracchioli 2021a.)

This preference for personal authorship over the working with other bands and artists can be seen from the vlog titled "Rocking With My Daughter!" where he explains how he, despite often working, and being described as a studio producer, mostly considers himself to be a musician and an artist and also discusses his decision to stop working with bands. In addition to passion and personal preference, this decision to prioritize the YouTube actives in favor of working with bands is also as Moracchioli himself admits in the vlog "The 40 000 subscribers dance!" is motivated by the lack of time for studio work as well as the vast popularity of his videos. This popularity has also translated into considerable amount of revenue via money gained from YouTube's advertising, his personal Patreon site (Moracchioli 2021e) and the selling of his music in, which is demonstrated by the fact that he has been able to build a house with it (Kornelis 2018).

In addition to making money from his social media endeavors which, as mentioned in chapter 3.3., is a defining characteristic of influencers, he also clearly identifies as one. This can be seen in the way he demonstrates cultural capital and thus authenticity by covering and referring to songs that have become memes (Ballard 2016: 18) such as Buckwheat Boyz's "Peanut Butter Jelly Time" He also participates in many activities and challenges popular among influencers such as the 60 minute song challenge popular among YouTuber musicians such as Rob Scallion or Andre Hyang. In this challenge the objective is to write and record a song in the span of an hour. In the jingle at the end of the music video for his cover of LMFAO's "Sexy and I Know It" he is also seen doing the "cinnamon challenge" i.e. eating a spoonful of cinnamon in front of the camera, in slow motion.

Additionally, he also participates in the YouTube practice of making what Korsgaard (2017:175–176) classifies "Remake or remix music videos", not only by parodying the videos for the canonical recordings of the songs he covers but also by editing his video for the cover of Adele's "Hello" into a "music video without music"(see *ibid*: 10). Moreover, he often, as in the vlog "CHOOSING AMPS & ORANGES", for example, admits to being influenced by other YouTubers, particularly the vlogger

Casey Neistat. Neistat's influence can be seen in Moracchioli's vlogs. This can be seen for example in the way he alternates between handheld and stationary camera, and occasionally wears sunglasses while addressing the camera in order to give the impression of looking directly at the viewer despite looking at the camera as apparent in the aforementioned vlog. (Moracchioli 2021a.)

The income gained by Moracchioli is hardly surprising given that he is particularly skilled at advertising. This can be seen not only in the jingles advertising his music as well as the music of the artists he collaborates with or the short clips, images and links of his music videos posted on the Frog Leap Studios Facebook and Instagram pages to notify the publishing of a new cover (see Moracchioli 2021c; 2021d) but also in his vlogs where he reviews and advertises different products mostly aimed at musicians and especially guitarists, such as guitar pedals, guitars, microphones and recording programs. Many of these products are also prominently displayed in the videos for his covers.

Moreover, both his vlogs and his covers also have certain repeated elements such as the initial graphic coupled with Moracchioli whispering the channel's name and also the usage of phrase "See you later" at the end of each video as a catchphrase of sorts. A telling sign on the significance of these phrases is that they are also parodied or made light of. This is apparent in the video titled "Feel Good Inc - Tribute to Frog Leap Studios" by the user "Rockzilla" where a graphic and whispering sound similar to his videos is made for "catnip studios" as well a Moracchioli's own vlog video "WE ARE MOVING! (and new album release!)" where his wife, while she is asked for a suggestion on what the coupon code for a sale on his personal shop should be, laughing, suggests "see you later". (Moracchioli 2021a.) What can also be seen as telling of his vast knowhow and, as mentioned in the previous chapter, adding to his authenticity as an influencer is that the YouTube channel is labelled as verified.

Despite being very competent and comfortable with this sort of advertising and branding, he can also be seen downplaying his commerciality. This is apparent not

only in his efforts to market himself but also for example in the fact that he is sponsored by Chapman guitars, Moracchioli, much like many influencers (Giles 2018: 138) seems very vary of coming across as commercialized. This can be seen especially in the way he, in multiple videos, explicitly denies having paid to make his channel seem more popular or getting paid to advertise certain products. On some occasions, as in the vlog "TUESDAY (How I record a metal cover part 2)" he admits that he, like many influencers (Abidin 2017: 79), receives free products from companies in exchange for reviews and visibility and is therefore to be considered as sponsored but is also adamant that his reviews are honest and that he does not promote anything he cannot recommend to others. This is demonstrated in the same video by the tentatively negative review for a guitar tuning device sent to him for free. (Moracchioli 2021a.)

These sort of disclaimers and a critical, and therefore seemingly objective attitude towards the products reviewed is, of course, a common strategy of demonstrating authenticity among influencers (Giles 2018: 143). Sometimes he also makes light of his own marketing habits, as in the vlog "NEW STUDIO/HOUSE UPDATE! (and my new album is out)" where he jokingly refers to the announcing of his 21st album as "shameless self-promotion." (Moracchioli 2021a.)

Thus, like many other influencers and particularly YouTubers (Giles 2018: 35, 120) he strives to come across as an ordinary person as opposed to a celebrity. This can be best seen in the way he explicitly expresses disdain for celebrity by, for example, replying to a comment posted on his cover of Katy Perry's "Roar" wondering about him not being "crazy famous" with "I don't want to be crazy famous" (Moracchioli 2021a). This disdain for fame is, among other things, often motivated by him having a family as he commonly attributes his disinterest in touring with the Frog Leap band (Moracchioli 2021a). As mentioned in the previous subsection, this family, including his wife Stine and daughter Mikaela, is often seen and also often referenced in the videos. Therefore it could be argued that Moracchioli is branding himself as what media scholar Crystal Abidin (2017: 13) refers to as "family influencer" i.e.

influencers that involve their families within their activities or, is knowingly or not, training his daughter and wife to be influencers by making them into "micro-micro celebrities".

The including of his family in the videos and especially the way they are often referred to by their first names when they are not present, as if they were acquaintances of the viewer functions to strengthen the kind of seemingly close and intimate, or parasocial relationship vital to the authenticity of YouTubers and often conveyed by addressing the viewer in a direct and familiarizing way with expressions such as "you" or "you guys" and also by interacting with them through the comments (Giles 2018: 134). The employment of these strategies can, in Moracchioli's case in particular, be seen not only in a familiarizing way of talking but also in a very active acknowledgment of the comments posted on his video. In addition to occasionally replying to these comments directly in the comment section, they, at least allegedly, have a very direct effect on his content since he regularly invites his viewers to post their suggestions on what songs he should cover on the comment section and often uses his vlogs to reply to comments posted on previous videos (Moracchioli 2021a). Often, as apparent from many videos in the "Other YouTubers" playlist (ibid), he can be seen posting encouraging comments on the videos of those inspired by him and also, as, for example in the case of the 13-year-old Malesian drummer Nur Amira Syahira's video of herself drumming to his "Waka Waka" cover, also promoting them by linking them to, for example, the Frog Leap Studios Facebook page (See Moracchioli 2021c).

Occasionally Moracchioli is also seen striving to extend this parasocial relationship beyond online communication since many of his vlogs feature him opening and verbally replying to mail sent for him by not only by companies interested in sponsorship and collaborations but also fan mails sent by viewers. Often he can also be seen encouraging live meetings as he typically, prior to traveling abroad, to for example Germany or Britain, announces his plans on a vlog in the hopes of meeting some of his viewers. In the vlog "Epic Norway!", he also states that he, unlike many

YouTubers, is fine with his fans visiting him at his home since it does not occur very often due to him living in a secluded area. This is demonstrated in a very concrete way in the vlog "Rocking with My Wife!" with the introduction of a young German man named Christoph who, according to Moracchioli, suddenly knocked on his door while he was editing the video. (Moracchioli 2021a.)

To encourage musical and audiovisual creativity within his followers seems to, in fact, be a central objective for Moracchioli. This is apparent not only in the encouraging comments and the promoting of other YouTubers particularly but also in the way he engages them by giving away recording gear and software, giving advice on playing, recording, and marketing music as well as videos and also provides backing tracks of his covers for guitarists and vocalists in his Patreon site (Moracchioli 2021a; 2021e). Moreover, he occasionally invites them as in the vlog "Wanna be in my music video?" to film and send material to be used in a music video for his covers. This particular plea eventually resulted in the music video for his cover of Scatman John's "Scatman". (Moracchioli 2021a.)

A common way for Moracchioli to include his viewers as directly to the creative process is also to have them make some of the outros at the end of his videos. These "fan made outros" include, as instructed by Moracchioli in the vlog "WANNA BE IN MY VIDEO?", not to be confused with the aforementioned "Wanna be in my music video?" vlog, are one minute long, contain instructions on how to buy Moracchioli's music and, typically, also includes a promotion for the YouTube activities of the person who has made the jingle. Moreover, in the vlog "WANNA SING WITH US ONSTAGE?" he also announces a signing competition for his followers in order to find a singer for the cover of "Eye of the Tiger" for a Frog Leap performance in Madrid since the band's drummer, Trulls Haugen, typically tasked with the singing of this song in the bands performances is not available the weekend in question. (Moracchioli 2021a.)

Through this habit of teaching and encouraging others, Moracchioli represents himself as an expert and an authority of sorts. This can be seen particularly in the way he constantly uses very advanced vocabulary, especially while talking about things relating to recording or audio technology in his vlogs such as "Speaker Heaven!" where he presents and reviews new speakers sent for his studio. In some of his vlogs, such as "Sunday Morning Singing" he also reviews CDs sent to him by viewers looking to get feedback on their own music. These reviews often focus on production values, which is something Moracchioli seems to be particularly keen on, given the fact that most of his covers have, as mentioned above, about 50 tracks and, as mentioned in the vlog "TUESDAY (How I record a metal cover part 2)", are recorded one phrase at a time. (Moracchioli 2021a.)

Many Moracchioli's vlogs, then, meant as instructional videos and could therefore be argued to fall to the genre of "tutorials" (Giles 2018: 115). Like many of these tutorials (ibid: 116), they contain a paradox or at least a risk to Moracchioli's authenticity as an influencer as he presents himself as an expert but also simultaneously as an "ordinary" person in accordance with the authenticity of the internet. This paradox is particularly well apparent in the vlog, "MAKING MY CUSTOM GUITAR!" where Moracchioli, with the help of his family and friends, builds himself an electric guitar. In this video, he often points out that he has never built a guitar before and apologizes for those of his viewers who might be more knowledgeable than him and pointing out his mistakes such as using the wrong sort of sandpaper or not wearing the right protective gear for certain parts of the work such as spray painting while, at the same time also explaining each step of the building process and also giving advice (Moracchioli 2021a).

Like many often YouTubers (Abidin 2018: 91) he could also, then, be seen engaging in calibrated amateurism as the mistakes in his productions are often highlighted. This is very apparent in many his vlogs since, despite often being relatively well edited, the mistakes or slips of the tongue are not cut out but often, in fact drawn attention to by showing many different cuts of the same scene or, most often, by

adding text to the video which corrects or makes light of the mistake. The same can sometimes also be found in Moracchioli's music and particularly in the end jingles added to the covers as, for example, in the outro song of his cover for Camila Cabello's "Havana", there is a line where he states "I tried to make some Cuban outro music but this is not it". Also, in many of the videos describing the making of certain of his covers and music videos such as the "behind the video" vlog for the "Feel Good Inc" cover often deal extensively with the mistakes or the difficulties in the making of these videos, in this case by recounting how the song turned out to be longer than the planned video, resulting in an improvised ending. (Moracchioli 2021a.)

This focus on mistakes could be interpreted as motivated by a will to give the viewer moments of transparency which demonstrate the video's realism and authenticity as opposed to a more polished and therefore fake production (Giles 2018: 136–137). Noteworthy is also how some of his mistakes can and are attributed to him being Norwegian and thus communicating in a foreign language as he himself often belittles his own English skills (Moracchioli 2021a). Thus, he can also be seen as benefiting from his mistakes as this establishes him as an exotic internet celebrity (see Abidin 2018: 23) and also, thanks to the cultural significance of the nordic countries and particularly Norway has in metal, adds to his authenticity as a metal artist especially in the eyes of his mostly American following (see Kornelis 2018). These slight errors, coupled with otherwise very high production values establish Moracchioli as not only professional and legitimate but also an approachable, identifiable, genuine and therefore authentic artist. Similar, although in some ways rather different strategies are also used by Robyn Adele Anderson, to whom I will now turn my attention to.

5. AUTHENTICITY IN THE VINTAGE COVERS OF ROBYN ADELE ANDERSON

5.1. Robyn Adele Anderson's Authenticity as a Musician

The fundamental traits that seem to characterize the musicianship of Robyn Adele Anderson and her covers musical self-presentation are to present her ideas of the history of popular music and culture, especially with regards to genres such as jazz, doo-wop, Motown and country. Thus she works in prematurely American genres surfacing and gaining popularity in the early and mid-20th century. In addition to this, her repertoire also includes songs sung in Spanish such as Shakira's "Suerte" and Daddy Yankee's "Gasolina". By this way she represents herself as a musical and cultural cosmopolite, who is capable of working in the context of many languages and cultures.

Moreover, Anderson's representation as an artist and particularly her choices of songs to cover have arguably been significantly affected by her personal history as both a fan of music and a musician since many of the songs she covers, such as Jojo's "Leave (Get Out)", Evanescence's "Bring Me To Life" or Green Day's "Basket Case" are hits of the late 1990s and early 2000s. As such, they could very well be selected to be covered on the grounds of Anderson herself, as a millennial currently in her early 30s, having a personal connection to these songs originally published in what could be considered as her formative childhood and adolescent years. This much is confirmed by, among other statements, a Facebook post of hers, featuring the Youtube video of the aforementioned Evanescence cover and a text stating her relative certainty that "this is the song that made me want to go goth in middle school" (Anderson 2021c).

More than her formative years it seems however that her musicianship is very much being defined and molded by PMJ which she used to be a part of and still occasionally performs live shows with (Anderson 2021b) and which she, in a quite

interesting way, is trying to both distance herself from and liken herself to. This can be seen in not only in the way that both PMJ and Anderson work in a very similar concept of re-imagining modern pop and rock songs as jazz, doo-wop, or other genres of early and mid-1900s but also in the way her covers are presented in YouTube in the very same matter as those of PMJ's. In both of these cases, the videos made of them are live, or at least seemingly live, one-take recordings in a studio or studio-like environment. Her band and the spaces in which these videos are recorded, however, are usually somewhat smaller than those of PMJ, albeit not significantly at least compared to those with which they performed when Anderson herself was still a recording member of them.

Much like in the case of PMJ's videos, Anderson's videos have titles that not only state the song and their original artist but also the historical genre or period that the rendition is imitating. For example, her cover of My Chemical Romance's "I'm Not Ok (I promise)" is described in the title of its YouTube music video as "a 1960s Motown cover". As with PMJ, these descriptions can also be more obscure and based on sonic and intertextual rather than historical associations. Such obscure descriptions can be for example calling her version of System Of a Down's "Toxicity" a "Pirate Anthem Cover", The Police's "Every Breath You Take" a "Creepy Halloween Waltz Cover" or Beyoncé's "Crazy In Love" a "1920s Great Gatsby Cover". The most concrete example of her creating contacts with PMJ is that she occasionally collaborates with other musicians associated with the projects such as Von Smith. (Anderson 2021a.)

How Anderson can be seen as distancing herself from PMJ and bringing her own artistic personality to the front is not only by prioritizing the music of her own youth but also by labeling some of her cover videos simply as "Cover by Robyn Adele Anderson" (Anderson 2021a) without any PMJ-like specifications as to what period or style she is being influenced by. By including the words "by Robyn Adele Anderson", as well as naming her channel based on her own name she also brands herself a solo artist. This suggests that she, like Moracchioli, has a very strong sense

of authorship, even if she, unlike Moracchioli, relies repeatedly on other musicians. This is something that unintentionally works to illustrate the significance that bands and other such collectives have in the authenticity of metal and rock as opposed to jazz where the focus of fame and authenticity seems to be more on certain exceptional individuals. Like Moracchioli's channel, however, her channel is also verified, proving her authenticity as an influencer and an internet celebrity.

What can also be seen as an attempt to separate herself from PMJ is that, in some cases, particularly in the case of her cover of Blink-182's "What's My Age Again?", Anderson seems to divert from the aim of "genre bending" (Plasketes 2016: 28) song a historical genre. Occasionally, she opts for more conventional covering, albeit with her more or less typical, vintage instrumentation, that is, a piano, upright bass, drums, trumpet and trombone, and sometimes a guitar. This, as she explains in a Facebook live video with regards to "What's My Age Again?", is due to her wanting to make "a modern cover of a modern song" (Anderson 2021c). Unlike PMJ, she also has jazz standards in her repertoire, one of which, "It Don't Mean A Thing (If It Ain't Got That Swing)", she also has a personal connection with as she remembers performing in her middle school choir, making it the first jazz standard she has ever performed (ibid). Unlike PMJ, she also does covers of songs, such as Amy Winehouse's "Valerie", that are jazz to begin with, and, thus, do not need to be changed significantly to fit her style of performing.

What also could be argued as making her perhaps more knowledgeable of and therefore more connected to the tradition of jazz and thus also more authentic than PMJ in terms of the genre is that she has also covered songs that already have, rather successfully, been genre bended into jazz. Such songs include Nirvana's "Smells Like Teen Spirit", Beyonce's "Crazy in Love" and the Christmas carol "God Rest Ye Merry Gentlemen". In the case of the latter two she also readily admits being inspired by Emeli Sandé's and the Brian Ferry Orchestra's version of "Crazy In Love" from the soundtrack of the movie *The Great Gatsby* as well as Barenaked Ladies's version of "God Rest Ye Merry Gentlemen", which, like Anderson's version

of the song, is a mash-up with "We Three Kings" (Anderson 2021a; 2021c). Consequently, these two versions are very similar to those from which they gained their inspiration, apart from slight changes in instrumentation since Anderson's version of "God Rest Ye Merry Gentlemen" has an oboe and a piano playing the rhythm and the melody rather than the guitar and her version of "Crazy in Love" is also more piano-oriented than that of Sandé and the Brian Ferry Orchestra and also contains a dramatic horn fanfare in the start, not featured in Sandé's version.

As for her cover of "Smells Like Teen Spirit", the connection to Paul Anka's rather well-known swing version of the song is not explicitly stated although, her cover, much like Paul Anka's, is labelled as a swing cover, and are very similar in terms of tempo and phrasing. It could be argued however that Anderson's version is perhaps more faithful to Nirvana's canonical track. This is true even if Paul Anka's version follows the conventions of swing more accurately as Anderson's vocals do not take as many liberties with the melody or lyrics as Anka does even though the vocal melodies of the two versions are altered in a similar way when in comparison to Nirvana's canonical track. Anderson's version, like her versions of "Crazy in Love" and "God Rest Ye Merry Gentlemen", can also be considered somewhat more intimate than the more well-known Paul Anka version since it is more driven by a silent piano than the loud brass section of Anka's version and her band is smaller all together. Therefore, even if the covers are inspired by, or even mimicking other covers, they still seem to have a personal touch in them.

As apparent from the personal song choices and influences from PMJ as well as other jazz renditions she herself enjoys, Anderson, much like Moracchioli, uses her personal narrative to construct herself as an authentic artist. Like in the case of Moracchioli as well as many other cover artists (Weinstein 2016: 248–249), she is using covers to demonstrate her personal preferences. The way Anderson constructs her personal narrative and also her artist persona (Hansen 2015: 3; Dibben 2009: 317) and links it to the covers is perhaps done a bit more blatantly and carefully than Moracchioli. Unlike Moracchioli, who shares relatively vague recollections on how

he discovered bands such as Rage Against the Machine or Pantera, usually prompted by a specific question either from an interviewer or a question from his viewers in videos such as "Spontaneous Q&A Live Stream!" (Moracchioli 2021a), she tells, through her Facebook posts, very specific memories relating to the specific songs which she covers. Therefore, even though she does not, for example, feature her family in her videos in the way Moracchioli does, her performances can also work to support Nicola Dibben's (2009: 328) argument that the performance of an artist reveals something about the person behind them. Perhaps Anderson's performances could, in fact, be argued to be an even better demonstration of this those of Moracchioli. After all. Anderson's case the biographical information is distributed in the songs themselves whereas one learns about Moracchioli's life not via his music but his vlogs.

However, even if Anderson, more than Moracchioli, constructs her personal narrative specifically through stories relating to the songs she covers, however, she does not share aspects of her personal life quite as much as him. For example, unlike in Moracchioli's case, Anderson's family, although often referenced, is not physically present in any of her videos, be they cover videos on YouTube or vlog -like live videos on Facebook. Therefore it could be argued, in terms used by Kai Arne Hansen (2015: 3) in reference to Simon Frith, that, while Moracchioli's self-presentation and the narrative of the self is largely focused on his development as a person i.e. a human being behind his artist "persona", Anderson's narrative is more focused on the development this persona itself since she recounts, through these covers, the influences that shaped her as an artist.

The way in which Anderson shares her personal musical history through her song choices suggests that, despite engaging in the reviving of historical genres, authenticity in her case is to be understood and assessed more in the romantic sense of the concept of being "true" to oneself rather than in the way in which it is understood as synonymous of accuracy or opposite to forgery (Titon 2012: 228). Following this strain of authenticity, she can be seen as expressing her "true"

emotions through her music and using her covers to convey stories of personal musical history. Therefore, even though she mostly works in the genre of jazz and is thus to be considered a jazz singer, she has a strong and openly stated background in rock which can be argued to have effected her way of thinking about and presenting her music and herself.

In a way, despite being seemingly farther away from the tradition of rock than Moracchioli, she could, however, be argued to be more in tune with this notion of authenticity since her song choices unlike those of Moracchioli, are motivated by personal reasons rather than following suggestions from the audience as Moracchioli does. This is not to say that she does not take in suggestions at all but, unlike Moracchioli who puts into consideration more or less everything suggested to him, mainly in the YouTube comment section, she keeps this as a privilege of a selected few i.e. those who contribute to her covers financially. At the time of writing this study, those who pay 20 dollars a video can participate to a vote deciding the next song to be covered by her. Those paying 500 dollars a video receive, for themselves an audio-recording of her covering a song of their choice with a three-piece-band and those who contribute 1,000 dollars, get to decide the next song to be covered by a full band and made into a music video on there YouTube channel. (See Anderson 2021e.)

Therefore she could perhaps be considered as being more "true to herself" and thus more authentic than him. Then again, this difference could also be attributed to the difference in the two artist's genres, since in metal, the connection and interaction with the audience is expected to be more direct and familiar than in jazz, in which the artist is expected to be more distant (Weinstein 2000: 227). Due to this difference it could be argued, then that there is also a possibility to assess her authenticity in the other sense of the concept, that is to say in terms of how well the conventions of early and mid-20th century popular music are followed even if that might be considered as somewhat debatable. After all, many musicians seeking to revive

musical traditions of bygone eras tend to strive for authenticity in both senses of the word.

While the instrumentation, soundscape, and the visual representation of Anderson and her band might often be considered as authentic either in terms of the historical accuracy or the established conventions of their defined genre, they do also contain elements that contradict with the genre, style or period that they are seen to imitate. Thus they remind the listener that, despite the musical arrangements of the song being performed and the visual representation of the performance, the song, and its performance are a lot more recent than they might try to come across as. This can be seen in the fact that in addition to using traditional jazz and swing elements and instruments such as upright bass, clarinet, piano, trombone and trumpet (Tirro 1993 [1977]: 120–122, 244) in many of her covers also feature instruments and sounds that are not typical in traditional jazz such as a theremin as in her cover of Beastie Boys's "Intergalactic" or beatboxing as in her cover of Missy Elliot's "Work it".

Some of the arrangements contain more or less conscious anachronisms and current references. For example, Anderson's cover of Gorillaz's "Clint Eastwood" since, in spite of being covered in the style that could with, for example its piercing trumpet and stylized final chorus be characterized as swing (Tirro 1993 [1977]: 231) and therefore be temporarily located in the 1930s or 1940s, contains a reference to James Bond films. In this cover, the chord progression of the end of the chorus and the last part of the verse is modified so that it becomes similar to the chord progression characteristic to the James Bond main theme as well as other music used in the films of the franchise and therefore known as the "Bond idiom" (see Claydon 2014: 108).

This motif can first be heard at the end of the chorus, first played by the piano, backed up by the drums and then, in its second measure doubled by a trombone and trumpet. Later, in the end of the verse, the theme returns as the trumpet and the trombone now play it first while the piano backs them up with percussively played notes. Thus the last part of the verse has been converted into a prechorus of sorts,

raising tension towards the chorus itself by not only the usage of the Bond idiom but also as a rapidly rising and ultimately belted end of the phrase. Due to this usage of the idiom, the cover is marketed on YouTube as a "1940s/James Bond cover" (Anderson 2021a).

Therefore, she could be argued to add yet another intertextual level to the song that already contains influences from, for example, reggae, punk, hip hop, dub, and contemporary dance music, while also referring to science fiction, westerns anime and suspense (Richardson 2011: 218). In addition to the arrangements, anachronisms can also be found in the instrumentations and in the videos showing them since, even if the visual representation of her video performances strives to come across as historically accurate with the performers wearing clothes corresponding to the genre or period they are imitating, the pianist is often seen playing a modern keyboard rather than an acoustic piano albeit in styles reminiscent of early 1900s ragtime pianists (See e.g. Tirro 1993 [1977]: 25—28).

5.2. Anderson's Covers as Contemporary Reflections of Past Styles

Due to the conscious deviations and anachronisms from the conventions of the genres they are seen as representing and reconstructing, Anderson and her band could be argued as presenting themselves as contemporary critics and more than historical revivalists even if this criticism is arguably more subtle than the parodic endeavors of Moracchioli. One example of a reflective or a critical attitude towards the song or perhaps to the whole practice of doing the kind of covers she does is the common practice of winking at the end of her YouTube video performances (see Anderson 2021a). In addition to having eroticized, flirty meanings especially when done by someone whose self-presentation is heavily influenced by pin-up imagery, this gesture can also be interpreted as a sign of postmodern irony and camp, signaling the viewer of the awareness of the constructed nature of the pseudo-historical performance. This is supported by the fact that the the same visual image has also been used before to signal a similar kind of campy aesthetic and attitude, most

notably by Britney Spears as observed by musicologists John Richardson and Stan Hawkins (2007: 612) in their analyses of the music video for her song "Toxic".

This same kind of mentality can also be seen in her way of doing "covers of covers" such as the above-mentioned "Crazy in Love" since those are often regarded as taking a critical stand towards the song and particularly its canonical recording, questioning its "originality" (Steinskog 2016: 140). The fact that Anderson is, more or less consciously and unapologetically, looking at her representative historical genres through a current, anachronistic scope can be seen especially well in the way she seems to consider even her iterations of jazz stands as "covers" of for example Ella Fitzgerald or Judy Garland (Anderson 2021a; Anderson 2021c). Even though in jazz there is a different tradition of performing pre-existent music that has, only since the emergence of the term "cover" in the 1950s, been often lumped together with the tradition of covers (Solis 2010: 314).

A very clear example of the reflective approach that Anderson has to both the songs she covers and the styles she covers them in can be found in her approach to lyrics since even though the tone of Anderson's covers might be considerably different from their canonical recordings, the lyrics are often not changed. This creates an interesting tension since very graphic way that many taboo subjects such as sexuality is dealt with in current pop and rock lyrics contradict with the upbeat sensibilities and the practices of signifying with which scandalous subjects such as sexuality is dealt with in the popular music of the early and mid-1900s. This was a time when record companies were extremely vary of the type of lyrical content they would publish, particularly to a white market. (See Tirro 1993 [1977]: 49.) This can, perhaps, also be seen as something that Anderson does in order to separate herself from PMJ, who often "sanitize" the lyrics of the songs they cover, fitting them to the conventions of turn-of-the-century jazz.

In some of Anderson's covers, this contradiction is acknowledged and dealt with by changing, censoring or "cleaning up" the lyrics to make them more corresponding to

the genre change. In her cover of Green Day's "Basket Case", for example, the words "sex" and "whore" are replaced with the words "love" and "score". Similarly, in her cover of Panic! At The Disco's "I Write Sins Not Tragedies", the line "What a shame the poor groom's bride is a whore" is cut short with a caesura just before the final word and, in the video Anderson can be seen turning her head slightly to the right away from the microphone and putting her raised index finger in front of her mouth. (Anderson 2021a.)

It is worth noting however that in both of these cases it is very possible, as is sometimes the case with rendition covers (Magnus et al. 2013: 363; Davis 2016: 125), that the original lyrics are changed not only to fit the genre of the cover artist but also their personal and cultural background. In both of these cases, the lyrical changes can, in fact, be confirmed to be Anderson's personal choices rather than dictated by context as she explains on the Facebook post of her "Basket Case" cover that she changed the lyrics to the song as she did not feel comfortable with the narrative in all accounts (Anderson 2021c). In the case of "I Write Sins Not Tragedies" which she implies to have been one of her favorite songs in her youth, (Anderson 2021c) the silencing gesture in the recorded performance could be interpreted, along with Anderson's red outfit, as a reference or an homage to the original music video. In this video Panic! At The Disco's vocalist, Brendon Urie is seen doing a similar gesture at this part and also wearing a formal red outfit. As this particular gesture is copied from the artist performing the canonical version of the song she can also be seen as demonstrating knowledge hitting at her personal fondness of the song. Therefore, this gesture could perhaps be considered as an example of how certain movements can be regarded as expressing the authentic, inner self (Dibben 2009: 322).

Moreover, Anderson's occasional lyrical changes are not always meant to make her covers more authentic in terms of historical accuracy. In fact, some of these changes can actually have an opposite motivation since they can be used to remind that the covers are, indeed, made in the context of the 2010s. This can be seen particularly in

Anderson's cover of Nirvana's "Smells Like Teen Spirit" since instead of the line "And for this gift I feel blessed" she sings "And for this gift I feel #blessed" (Anderson 2021a). Therefore, even though she molds the song to fit the conventions to 1940s swing she simultaneously brings the song from the 1990s to the 2010s as this lyrical change can be seen as an "upgrade" of sorts to the nihilist irony apparent in the line, bringing it to the context of 2010s internet culture. Changes in lyrics can thus be argued to be motivated by a desire to comment on the song's message rather than a desire to make them fit the genre or tradition in question.

The desire to comment on the songs is very much present also in those of Anderson's covers that have not gone through any lyrical modifications. In fact, it seems that in many of her covers, the contradiction between current pop lyricism and historical methods of expression is done on purpose to evoke an absurdly humorous and possibly parodic dimension. Therefore it seems that the covers in which the lyrics are changed or censored in accordance with the style aimed for could be considered as the exception that proves the rule, that is to say, something that is meant to draw particular attention to the contradiction. The use of this contradiction could be argued to not only be absurdly humorous but also to enable a critical standpoint on the canonical version or the society in which it was conceived. For example, the above mentioned "Bring Me To Life", that has very dark and depressing lyrics delivered through to a very uplifting swing arrangement, thus making it comical and also uncanny, could be interpreted as a commentary on the discourse about depression where the condition and its symptoms are often either not taken seriously or hidden under a cheery demeanor. Therefore, even if the argument could be made that these covers might, as covers often tend to do (Weinstein 2016: 249) change the mood and the meaning of their songs, they still do not water down the message despite some of them being seemingly more lighthearted than their canonical version.

A good example of Anderson's usage of her covers as a commentary on canonical versions of different songs and their cultural context without resorting to significant lyric changes is her cover of Black Eyed Peas's "My Humps". The cover seems to

subject the song to feminist critique and irony. In the cover, lyrics that could be considered rather sexist such as "whatcha gonna do with all that ass, all that inside them jeans" are delivered by, not only Anderson herself but also Vanessa Dunleavy and Darcy Wright in the style of 1920s girl groups. The absurdity of these words is also highlighted not only by the fact that instead of being delivered by a hyper-masculine rapper, they are sung in unison by three, very feminine women who are putting particular emphasis on by articulating them as "all of that ass" rather than "all that ass" as Black Eyed Peas's Will.i.am does. A visual element adding to the irony of this delivery is also the descriptive dance choreography. Moreover, the rather modest, acoustic accompaniment puts the vocals, and consequently, the lyrics more in the forefront so that they are easier to be analyzed critically. Thus, she can be seen as engaging in a practice of signifying in a way similar to Moracchioli, even if in her case the parody is perhaps more confrontational as it is more politically charged.

Similarly feminist undertones and signifying can also be found in her cover of "Part of Your World", a song taken from Disney's *Little Mermaid*, since in the arguably feminist-sounding phrase "Brave young women sick of swimming ready to stand" is underlined by silence from the instruments. Also, many of Anderson's song choices seem to be characterized and motivated, or at least encouraged by them having a message of female empowerment. This can be seen particularly well in the way she recounts the the making of her cover for Missy Elliot's "Work It" as she, after learning the lyrics and discovering the song is a feminist anthem, comments on this fact as "cool" (Anderson 2021c). This is fitting, as vintage styles belonging to a bygone era have, particularly in the context of clothing, been often used by feminists and other countercultural movements to demonstrate their self-expression and resistance to current mainstream, consumerism, conformity and constantly changing fashions (Reynolds 2011: 193; Le Zotte 2017: 168).

Thus, when applying the classification of covers by Christyn Magnus, P.D. Magnus and Christy Mag Uidhir (Magnus et al. 2013: 367) many of her covers could, contrary to what they would perhaps appear, be classified as reflective covers rather

than renditions, or as Kurt Mosser (2008) would say, send-ups rather than major interpretations. This can also be, to some extent, seen as reflective of Anderson's attitude towards the political capabilities of music since she considers it important to deal with controversial topics and covers many politically charged songs such as System of a Down's "BYOB" whose message she personally agrees with, albeit being wary of angering people (Anderson 2021c).

Perhaps the fear of angering people is why the political implications of her covers, be they derived from the canonical version or not, are somewhat veiled at least when compared to the canonical version as is the case in the aforementioned "BYOB" cover where the frustration and chaotic anger of the canonical version is expressed in a rather apathetic but sarcastic way. It is audible especially in the form of the flat, muted trombone, particularly nasal vocals and a slow tempo, which, in the chorus, conflicts interestingly with the energetic drumroll. This creates an image of an unenthusiastic, tired and disgruntled soldier disregarding their given march rhythm. This way of working with and reworking of lyrics and their meanings can be seen as playing into Anderson's authenticity since it demonstrates creative, independent and critical thinking and the ability to convey one's emotions, even if in relation to a song originally written by, and for, someone else. These two traits and especially creativity are very important for authenticity particularly in the romantic way of thinking that is commonly applied in popular music (Cusic 2016: 228; Guinon 2004: 76).

5.3. Anderson's Authenticity in Terms of Social Media

Since Anderson, much like Moracchioli, is an artist who promotes and markets herself almost exclusively on social media and could, since she is earning most of her income via her internet activities, be characterized not only as a musician but also as an influencer, a celebrity native to the internet (Abidin 2018: 1). Therefore it is worth looking at how her authenticity as a musician is shaped by the notions of authenticity upheld in the culture of the internet.

Much like Moracchioli and many other social media-oriented musicians like him, (Tingen 2017) Anderson publishes her music mainly in the form of the kind of PMJ-influenced videos described above on YouTube and is reliant on the crowd-funding site Patreon for the funding of these actions. This is why, much like in the case of Moracchioli, (2021a) these videos contain, not only the performance of the cover itself but also a shot of her advertising her Patreon site and some the benefits one can receive from supporting her via these platforms such as discounts on merchandise and song downloads, access to behind-the-scenes footage (Anderson 2021a; 2021e). In addition to providing funding for her career, the Patreon site also has a very direct effect on her music since those of her contributors or "patrons". Those of them who have paid 20, 500 or 1000 dollars can, depending on the amount, either enter a poll in which the next song to be covered is chosen or directly request a song to be covered either as a minute-long video, an audio recording or a full YouTube video (Anderson 2021d).

This tactic of marketing could be seen as something that, in comparison to more traditional artists marketed by record companies, enhances the authenticity of both Anderson and Moracchioli. It demonstrates a personal and therefore genuine effort on marketing and consequently makes their material come across as more authentic due to a "do-it-yourself" mentality which is often associated with the concept of authenticity (Ray 2011, 194). This mentality can also be seen in the fact that, much like Moracchioli, (2021a) Anderson (2021c) has also expressed disdain for making physical albums although it seems that she, unlike Moracchioli, has since turned around on this issue as CDs and vinyl albums are now available in her merchandise shop (Anderson 2021b). What also plays particularly to Anderson's authenticity as opposed to Moracchioli is that, unlike Moracchioli's videos which are to be considered as music videos in a very traditional sense, Anderson's videos are, as mentioned, recorded live performances filmed in one take. This can be seen as more concrete evidence of the musicians' actual, although mediated presence and skills than traditional music videos and could, therefore, be considered more authentic (Korsgaard 2017, 186).

Unlike Moracchioli (2021a) however, she does not offer vlogs, tutorials or other content not directly related to her music on her YouTube channel. In this respect, she is more active in her other social media pages, especially her Facebook page where she advertises her merchandise, music, and concerts as well as other projects such as her involvement in immersive theater productions. As apparent from above, she also often posts her music videos in the page along with additional information on them such as their current number of views and explanations as to why she has chosen a particular song to be covered as well as spoken thank you videos for those contributing five dollars to her Patreon site. In addition to this, her Facebook page contains many videos, usually done as a livestream, in which she makes announcements about her upcoming concerts, covers, and other projects and provides snippets and behind-the-scenes content on her performances, either with PMJ or her solo projects. These videos are usually filmed while traveling or performing with PMJ or her solo project or and sometimes even as she goes about her daily life and chores, eating cereal and signing pin-up calendars ordered from her merchandise shop or having fun with her friends and colleagues. (Anderson 2021c.)

These videos are, in some ways, very similar to the "Frog Vlogs" published on YouTube by Moracchioli (2021a) as they offer a very intimate outlook to Anderson's personal life and musical career as she publishes live streams herself. Since these videos, much like her music videos, are constructed as live performances happening on the spot, they could be considered more spontaneous and thus authentic than Moracchioli's vlogs as they are unedited. This spontaneous feel created by the liveness of the video can often be seen in the way she reacts and replies to the comments and often seems to be struggling with the video. For example, in a livestream she filmed from the backstage of a PMJ concert, (Anderson 2021c) she holds her phone sideways to get a wider frame on the video, only resulting in a sideways image as the screen-tipping feature on her phone does not work while filming a live stream video. Later on in the same video she, unsuccessfully, attempts to balance the phone on top of a piano before she goes on to perform the final song of the concert, resulting in the phone falling face down and videoing its scratched lid

for several minutes. In another video of herself signing pin-up calendars, (Anderson 2021c) she confirms this spontaneity by stating that the video was not particularly planned. This is later on illustrated by the fact she has to charge her laptop in the middle of filming. In the same video she also explicitly expresses her aim for authenticity as she states that the video is meant as a proof that she is signing the calendars personally.

What is interesting about this video as well as others like it is that it, similarly to the Frog Vlogs in the case of Moracchioli, (2021a) seems to present Anderson more strongly an influencer than merely a musician who is active on social media and reliant on it in terms of marketing. Similarly to many YouTubers and other social media personalities (Giles 2018: 136) she is shown in the very mundane space, sitting on the floor in front of her couch while talking in a very spontaneous, chattering fashion wearing regular, modern-day clothes. As demonstrated by a comment on this Facebook video that she also acknowledges, this is a relatively stark contrast to the way she represents herself on YouTube since in these videos she is dressed very immaculately, usually reflecting the period or style that the arrangement is meant to imitate. This is also the case in the concluding sections of these videos in which she advertises her YouTube channel and Patreon site since here she is generally very well dressed. This contradiction is however softened by the fact that within these advertisements there are those in which she seems to make mistakes and not be confident in her words which also plays into her authenticity as an influencer (See Giles 2018: 136–137).

Much like in the case of Moracchioli and many other influencers (Giles 2018: 136) these types of mistakes are left in to distinguish Anderson from more traditional celebrities and establish authenticity. This is also why she often tends to point out her own mistakes in performing. This can be seen not only in the form of the occasional "bloopers" at the end of her music videos but also in how she points out mistakes in her live performances. For example, in the video recorded during PMJ live

performance she enters the stage from the wrong entrance, resulting in running into the previous singer and explains the situation later in the video (Anderson 2021c).

Much like Moracchioli, then, Anderson could also be seen as engaging in calibrated amateurism. This could be argued to explain the mistakes of the Facebook videos. In this case, however, it might not be as conscious, or at least not as obvious as in the vlogs and other videos by Moracchioli or in advertisements at the end of her own music videos since, unlike those videos, the ones on her Facebook page are often broadcast live and therefore are not and cannot be edited. Therefore, it seems that the point of the Facebook videos is to provide a view to Anderson as an authentic person as opposed to the YouTube videos which portray her as an elegant and distant albeit approachable artist. Then again, even though many of these videos are filmed at her home, her friend's home or while traveling or seemingly on a whim while going about her daily life, many of them are also filmed before, during or after occasions such as performances, photoshoots or more or less formal celebrations. Naturally, on such occasions her appearance is often particularly presentable with make-up and formal clothing. This is often stated very openly in these videos so it becomes rather clear that even though Anderson might be presented as very ordinary and relatable, she is still to be considered as a successful artist. In this respect it seems that even though her live streams might be considered less edited and therefore more authentic than Moracchioli's vlogs, it seems that the presentation of Anderson and her surroundings are still taken into account, making her apparent amateurism somewhat of the calibrated variety.

Be that as it may, the marketing strategy employed by Anderson seems to be to use YouTube channel as a lure for potential fans whereas the Facebook page is meant for those already familiar with her work. This is supported by the fact that this is the medium she has chosen to thank her Patreon contributors by name. It seems that these are the people that Anderson seems most vested in creating the kind of parasocial relationship that is typical to those particularly well-established on social media (Giles 2018: 134).

This can be seen not only in the regularly posted videos thanking them but also in the way she refers to them as her "Patreon family" and expresses disdain for the term "patron" and also wishes that she would be able to personally meet all of them. (Anderson 2021c). In some cases, this relationship can also be argued to go beyond parasocial as she recognizes familiar names such as her stepmother within the list of names and also within the people follow her livestreams. One way in which this relationship can be seen as going beyond parasocial is that she used to interact with her patrons regularly. However, she has later had to give up this practice in favor of making personalized videos on an app called Cameo due to having too busy a schedule. (Ibid.) Thus, her relationship with her fans has gradually become less interactive as she has gained popularity and gone from social to parasocial, making her more clearly a celebrity of sorts.

In addition to being directly funded by her fans and interacting with them to the best of her resources and schedule, Anderson also demonstrates a considerable amount of knowledge about the culture of the internet and social media that could be considered as cultural or subcultural capital and therefore could also be seen as playing into her credibility and authenticity as an artist active on social media (Kahn-Harris 2007: 213; Abidin 2018: 22). This is apparent in her Instagram page (Anderson 2021d) for example where she participates in different campaigns and challenges such as "Throwback Thursday" in which one publishes old photos or videos of oneself as well as "Fanart Friday" in which one posts drawings of famous people and characters, only in Anderson's case these are made by other people and of her.

A particularly good example of Anderson demonstrating her cultural capital with regards to the internet is her humor which is demonstrated by the way she has posted her cover of *NSYNC's "It's Gonna Be Me" on the 30th of April 2017, thus participating in the joke often seen in the comment section of the YouTube incarnations of the canonical version based on the word "me" being articulated as "may". That the timing of this post is indeed conscious, tongue-in-cheek

participation to the joke rather than a happy accident can be seen in the fact that the video's title names the song as "It's Gonna Be Me (May)" (Anderson 2021a).

Another way in which Anderson demonstrates cultural capital and consequently authenticity in the context of social media in the guise of humor is by referring to popular internet memes. She, for example, mocks her own appearance while promoting one of her performances via a Facebook video with the caption stating that she is "channeling her inner 'overly attached girlfriend' face" (Anderson 2021c). This is a joke based on the similarity between her own facial expression in the start of the video and that of YouTuber Laina Morris in the now famous picture of her. One particular internet meme she also refers to is the "Cash me outside" meme which she uses to promote her concerts as in the Facebook post "Cash my show at Feinstein's/54 Below! How bout dah!" (ibid). This meme is also referenced in the above-mentioned video recorded during a PMJ live performance where she entertains one of the band's other singers and also the video's viewers by doing an impression of Shakira singing the meme's titular phrase resulting in the two discussing her similarity to the Shakira as well as the girl of the meme. Although this habit of laughing at oneself is by no means unheard of in the culture of jazz, (Tirro 1993 [1977]: 186) this particular kind of humor is to be looked at in terms of the culture of social media and its notions of authenticity. In this culture, the pointing out of one's own flaws and mistakes is essential for the kind of amateur aesthetic and the impression of being an ordinary, flawed citizen instead of a celebrity that is particularly important for the authenticity of internet celebrities (Giles 2018: 136, 145).

Despite this self-irony, it is still very much apparent that Anderson is trying to give as good an impression of herself as possible. As mentioned above this can be seen not only in the way she tends to document herself at moments when she, often seemingly coincidentally, appears as her most presentable but also in the way she likes to demonstrate her fluency in other languages than her native English even outside the context of music by translating some of her announcements in Spanish. Like many

other internet celebrities (Abidin 2018: 50) she also demonstrates a social consciousness by using her fame to promote charitable causes such as Bandcamp's 2017 fundraiser for the nonprofit organization Transgender Law Center as well as Homeless Outreach Program for Education (HOPE), a program which is targeted for homeless youths and which Anderson's sister also is active in (Anderson 2021c). This is something that separates her from Moracchioli (2021a), since he, despite supporting Doctors Without Borders and, when asked about the subject during a live stream condemning far-right notions in metal (see Kahn-Harris 2007: 41) for example by calling Varg Vikernes "an idiot" and racism "not cool", largely steers clear of political content both in his covers and other videos. Anderson, on the other hand, is as illustrated by, for example the above mentioned System of a Down cover and, more recently, her very vocal support of the Black Lives Matter -movement as apparent from her Facebook and Instagram account (Anderson 2021c: 2021d) is somewhat more open to expressing her political views.

5.4. Representations of Ethnicity and Nationality in Anderson's Covers and Activities

A recurring motive in Anderson's covers as well as her Facebook live videos is a fascination with cultures and languages. This can be seen in the way she, in addition, to singing songs in English, also does many songs in other languages, most often Spanish. Typically, when covering songs whose canonical track is performed, and well-established, in both English and Spanish, such as Ricky Martin's "Living La Vida Loca" or Shakira's "Suerte/Whenever, Wherever", she typically chooses to use the Spanish lyrics rather than singing in her mother tongue. A particularly interesting demonstration of this fascination is also her version of the musical tune "A Whole New World" from Disney's 1992 animated musical film *Aladdin* which she performs as a bilingual duet with Adam Bastien. The parts of the musical's titular male character are sang by Bastien in English while Anderson herself takes the parts attributed in the film to Princess Jasmine and delivers them in Arabic. (Anderson 2021a.)

These types of covers are particularly interesting with regards to authenticity as they could be seen not only as a demonstration of Anderson's exceptional language skills but also as an attempt to point out and remedy issues concerning cultural appropriation by the western culture. For example, by choosing to perform "A Whole New World" in Arabic and also with vaguely Arabic, or at least "exotic" sounding instrumentation (see Bellman 2011: 424), Anderson could be seen as attempting to remind the listener that, even though the canonical version is not particularly Arabic in its expression, it is still supposedly performed by Arabic characters in an Arabic context. In a way, then by singing in Arabic or Spanish and trying to include or highlight elements from these musical cultures while covering songs that represent Arabic or Latin cultures as seen through a Eurocentric lens, Anderson tries to create a version of these songs that are more authentic than the canonical version thus, in a way a, trying to "give back" what has been appropriated for a long time (ibid: 417).

While these covers and particularly the cover of "A Whole New World" does manage to provoke critical thoughts about orientalism they could, too, be described as orientalist. As mentioned before, the sonic elements that signify the non-westerness of these covers are rather vague. This can be argued to be reflective of a rather orientalist line of thought since orientalism tends to not be particularly concerned with the subtleties of those cultures and traits it deems to be exotic (Scott 1998: 312). This vagueness is also referred in a textual level since many of these types of covers and particularly covers sung in Spanish such as those of Shakira's "Suerte" and Daddy Yankee's "Gasolina", are only labeled as "Latin" and "Caribbean" (Anderson 2021a) without more of distinguishing genre description.

In addition to orientalism, some of her covers could also be accused of cultural appropriation since they use the cultural knowledge and expression of culturally marginalized groups probably without permission (see Howard 2020: 69). These issues are particularly relevant in the instances where she genre bends currently popular songs into genres that are strongly associated with certain ethnicities and nationalities. This accusation particularly relevant given that many of these genres

are often seen as "oriental" or exotic from a western point of view (Szeman 2009: 99; Charlton 2008 [1990]: 94–95, 243). These types of covers include a reggae version of Justin Bieber's "Love Yourself", "Motown covers" of R. Kelly's "Ignition Remix" and Joe's "I Wanna Know" as well as a "Gypsy Jazz Cover" of Eminem's "Lose Yourself". This is a practice that she has, probably inherited from PMJ since, with them for example, she has done a Klezmer cover of Jason Derulo's "Talk Dirty to Me" in which the Spanish lyrics of the canonical recording are replaced by Yiddish and a Yiddish rap of sorts is also added. (Anderson 2021a.)

Moreover, many of these kinds of covers as well as her other covers are of rap songs, which is problematic in itself considering that covering is very often frowned upon in hip hop, particularly if done by a white artist with a song performed by an African-American one (Hein 2020: 2). It is notable, however, that most covers of hip hop songs Anderson has done during her solo career have been by white rappers such as Kid Rock or the aforementioned Eminem. This might explain why there are not as many lyrical changes as there often are when African-American rappers are covered by white artists (see Hein 2020: 3), although in the aforementioned cover of Missy Elliot's "Work It", some slang words are slightly modified. Also in the bluegrass version of Nicki Minaj's "Anaconda" she has done with PMJ, the phrase "country ass nigga" is changed to "country man" (Anderson 2021a).

However, even if Anderson is not as active to change the lyrics of her covers as some of those who cover rap songs, she seems to share their attitude towards the songs. Much like these artists, (Hein 2020: 3) she seems to assess her song choices based on their musical value rather than the ideas embedded to them by society. This can be seen especially well in a Facebook post where she motivates her choice to cover R. Kelly's "Bump 'n' Grind", as suggested by a patron, with liking the song and its "silly" lyrics despite acknowledging the controversy surrounding Kelly's personal indiscretions by calling him a "horrible person" (Anderson 2021c). Therefore, it is relatively safe to say that this mentality could also be applied to the potentially

problematic covers such as the Gypsy jazz rendition of "Lose Yourself" which would explain why she is not particularly conflicted by them.

A demonstration of fluency in many languages and interest in multiple cultures could also be seen as one of the most blatant and interesting strategies used by Anderson to put her best self forward on social media. This desire to impress with her language skills is particularly apparent in the ending of her video for the "Gasolina" cover, she does this ending advertisement in Spanish while, at first, jokingly pretending to not be fluent by searching words and pronouncing with a strong American accent and then suddenly, revealing her fluency and surprising the viewer, thus also questioning the stereotypes possibly upheld by them about her capabilities as a white American female vocalist. Moreover, Anderson speaking Spanish also reaffirms her and her cover's authenticity as it demonstrates that she is not only capable of singing the song but also of understanding its message (Miller 2016: 233).

What most clearly paints this interest in different cultures and fluency in different languages and especially Spanish as a strategy of social media that they are most often demonstrated in her Facebook live streams where they are also a common topic of discussion. Her preoccupation with different languages can, for example, be seen in the above-mentioned periodically released thank you videos directed at her Patreon contributors as she is very mindful of the correct pronunciation of foreign-sounding names and invites emails and messages directing to correct pronunciation. The demonstration of fluency in many languages can also be seen as a counter argument for potential accusations of cultural appropriation or orientalism, since it can be seen as a sign of having an understanding of the intricacies and nuances of certain cultures deep enough to educate and represent them accurately (Howard 2020: 70). This view could be taken particularly in the case of the "Whole New World" cover since she has a Bachelor's degree in the language (see Brenton 2019) which she also brings up in a Facebook post about the cover (see Anderson 2021c).

Therefore, despite the potential problems with covering songs in the style of marginalized ethnicities and nationalities, these kinds of covers could be seen as benefiting these cultures. For example, her "Motown covers" of modern r'n'b and hip hop songs can be seen, like many examples of genre bends (Solis 2010: 300), to illustrate a historical link between Motown and current African-American music. By this way they can potentially raise the cultural prestige of both current African-American music in the eyes of previous generations and also that of Motown in the eyes of more recent ones. Similarly, the covering of mainstream songs within a relatively marginal genre such as doing a "Gypsy jazz" version of an Eminem song could also be seen as potentially raising awareness of this genre and culture.

These covers, as well as the cover of "A Whole New World" can also be seen as an example of signifying as they present the tropes and notions held by white culture from the point of view of more marginalized cultures, thereby questioning and criticizing the image which "the master's trope" provides of them (Gates 1983: 686). Therefore, these particular covers can be argued to prove Derek B. Scott's (1998: 328) argument that in spite of all of its issues, orientalism can be used for good as it helps us to draw attention and emphasis with those cultures different from and marginalized by the West, even if the attention it gives them is often condescending or patronizing by nature.

In addition to coming off as a demonstration of Anderson's fascination with the intricacies foreign languages, this preoccupation with the pronunciation of her contributors' names can be seen as a sign of particular, genuine consideration of her loyal fans which can also play into her authenticity. The same goes for her frequent use of Spanish as she translates many of the announcements she makes on her Facebook videos and also replies to comments in Spanish. This too could be considered as an act of consideration as she, at least based on the comments of her videos, has a sizable following in Central-America and works also, as an artist active in America, in a cultural setting with a considerable Spanish-speaking minority.

Also, her use of foreign languages might work to distance her personality from the viewer and give it a sense of exoticism, often benefited from other internet celebrities (Abidin 2018: 22—25). This might be the case since, most of her fans and herself being American, she is not able to use her nationality as a distancing factor as effectively as the Norwegian Moracchioli (See Moracchioli 2021a). Much like Moracchioli as well as other influencers using YouTube as their primary platform of expression, (see Giles 2018: 127) Anderson can, however, be seen as demonstrating her nationality to her benefit. This can be seen in the way she celebrates the 4th of July by publishing a 1940s style cover of Miley Cyrus's "Party in the USA" the video of which features a choreography ending with a military salute when the word "USA" is sung and also in her speech patterns as she quite often uses American slang words like "y'all" even as written (See Anderson 2021c). This can work to establish a sense of exoticism for her non-American followers but for most of them, as they are American, this might provide an impression of familiarity, relatability and security as well as presents Anderson as a patriot. Openly displaying her nationality also plays into her authenticity as a musician since she works in genres that have traditionally been strongly associated with the United States such as bluegrass, jazz, and swing (Tirro 1993 [1977]: xvii, 137, 278).

Perhaps Anderson's covers, like many examples of revivalism (Titon 2012: 233) should therefore be read as an expression of nostalgia that can also be argued to have nationalist undertones. They are to be taken as modern reflections of the "golden days" of the United States and its music, particularly jazz since most of her covers refer to the jazz of 1920s to 1940s, a time period during which the genre went through its highest peak of proliferation and mainstream popularity with the emergence of swing (Tirro 1993 [1977]: 209–211; 421–422). However, as this reflection happens through the medium of current popular music, the nostalgia apparent in this reflection not necessarily limited to a nationalist discourse since her covers of songs from her youth and also of songs from, for example the 1980s for example such as Daryl Hall & John Oats's "Maneater" are tapping into the memories of herself and her peers as well as the collective memory of an earlier generation.

Therefore, the objective of her covers is to simultaneously evoke nostalgia across multiple generations, including that of her own, her parents and also her grandparents. Through her reggae, Motown and Gypsy jazz covers this attempt could possibly also be seen as attempting to across multiple ethnicities. Thus she, like Moracchioli, can be defined as a cultural omnivore. Fitting to the characteristics of cultural omnivorousness, (Chan 2019: 794) her fascination for many different genres and cultures goes beyond enjoying many different genres of music. Like in the case of Moracchioli, this omnivorousness can be seen as inauthentic since commitment to genre is something that has also been valued in jazz as well as metal (Tirro 1993 [1977]: 292). As in the case of Moracchioli however this omnivorousness can be seen as an indication of education, knowledge and personal commitment by proving her familiarity with all the music cultures she represents.

In spite of capitalizing on music and styles of bygone eras Anderson, like many other revivalists and nostalgics (Reynolds 2011: 361; Titon 2012: 233), she is very much able to present herself, paradoxically, as current and forward-thinking by benefiting from and referring to current technology and mediums as well as adding modern elements to a performance style which currently comes across as archaic. This creates an interesting, postmodern fusion of the imagery of the early 1900s, the late 1900s and the 2010s. This can probably be best summed up by the aforementioned line "And for this gift I feel #blessed", a line that, much like Anderson's musicianship, originates from the 1990s, is delivered in the style of the 1940s and is modified to be particularly relevant in the 2010s.

6. CONCLUSION

The purpose of this study has been to look at how two different artists, Leo Moracchioli and Robyn Adele Anderson, express and represent their authenticity a) as cover artists, b) as representatives of their particular genre and musical tradition and c) as internet personalities or "influencers". As both of these artists focus primarily on covers, they could be argued to be inherently inauthentic since authenticity is typically reserved for those expressing their "genuine" emotions and creativity. Here, a case is made however that covering is not necessarily inauthentic since authenticity generally requires a demonstration of the knowledge of a history of their representative genre.

In cases like these, covers can, then, also be used to gain authenticity. Moreover, they can also work to present the covering artist's personal preferences, influences, and genuine and therefore authentic passions, thus also making them more relatable to an audience. Also, despite being originally written and recorded by someone else, they can also demonstrate creativity as they work to show that the covering artist is able to present an existing song as a new, and currently relevant one. Therefore, in order to express their authenticity as cover artists, Moracchioli and Anderson must showcase their ability to bring new meanings and dimensions to the songs being covered and telling personal stories through them. Thus, these two artists convey their authenticity as cover artists not only by "genre bending" the songs they cover, in Moracchioli's case into metal and Anderson's into turn-of-the century jazz, but also by bringing personal meanings to them.

In Moracchioli's case, authenticity as a cover artist is conveyed by adding a section to the songs where he deviates from the structure of the canonical version and plays, for example, guitar riffs or solos of his own creation and also demonstrations of different sort of equipment he has in his disposal. The canonical versions are also subjected to critical commentary via the music videos filmed for his covers in which he can often be seen parodying the canonical version's music video or performer.

Sometimes they also make light of his own position in relation to the message of the song. In addition to the added riffs and solos, Moracchioli's creativity is also demonstrated via the jingles or "outros" at the end of his videos i.e. short, seemingly improvisatory song or music videos in which he markets his music and also, occasionally makes fun of various forms of popular music and culture. Also, he often involves his family in his covers and especially the music videos, which, in addition to occasionally covering songs by artists he himself has found particularly influential, could also be seen as him expressing his personality and thus authenticity through the covers. Similar strategies are also employed in the case of Anderson as she mainly selects songs that are particularly important to her personally and also comments on some of the songs by changing not only their genre but also their lyrics. Like Moracchioli, she also makes music videos of her songs but in her case they are, at least seemingly, live performances filmed on one take with a static camera, thereby making them arguably more authentic than those of Moracchioli.

As for authenticity with regard to genre and musical tradition, the personal creativity demonstrated by Moracchioli also works to establish him as authentic in regards to the genre of metal. The fact that he performs and records the covers and his videos by himself while still representing himself as a larger entity through the Frog Leap Studios brand echoes the practice of the one-person band popular and authentic in the context of modern heavy metal. In spite of this, he also follows a more traditional strain of metal authenticity, in which collectivity is valued as he performs his covers live with the collectively named band Frog Leap. His authenticity as a metal fan and an artist could, however be seen as questioned by the interest in other genres which is apparent from not only from the covers but also explicit statements. Moracchioli can be seen countering this by occasionally taking a break from covering pop songs in favor of covering quintessential metal bands such as Motörhead or Pantera. He also does this by performing with rather well-established metal musicians thereby as a legitimate artist.

Interestingly, some of Moracchioli's covers of metal songs as well as the outros at the end of his videos seem to have a satirical attitude towards metal which can also be seen in the jingles or outros at the end of his videos as well as the use of instruments not often associated with metal. Then again, this satire could also be seen as a demonstration of this knowledge. Also contributing to Moracchioli's authenticity is him being Norwegian due to the significance that the Nordic countries and Norway in particular have in metal.

In Anderson's case, authenticity in regards to genre could be considered somewhat similar despite her working in the context of a different genre and tradition, that is to say, revivalist jazz. For example she, like Moracchioli, is at most times, committed relatively well to the musical and visual characteristics of her genre but occasionally uses elements and instruments not typically heard in it such as a theremin or a beatboxer. Moreover she, too, comments on the songs although perhaps more subtly than Moracchioli as this commentary is not notable from, for example a music video but rather from slight lyrical changes and the choice of covering songs, the lyrics of which, when performed by her in her signature, vintage style, become ironic. This can be seen exceptionally well in the cases where she performs covers in other languages than English since they could be seen as critical of orientalism, despite also perhaps being guilty of it themselves. However, like Moracchioli, she does not necessarily always use her methods to question or mock the message in the songs she covers but to express it in a different way. In her work there is also a very strong presence of a personal narrative since many of her song choices are motivated by a personal connection to the canonical version. This is why her authenticity is first and foremost to be understood in the romantic notion most often used in rock and metal rather than in terms of historical accuracy as is often the case with revivalist genres.

In terms of their internet celebrity, the two artists represent their authenticity establishing a direct contact their fans sharing their personal experiences as well as through their music and music videos as well as other videos such as vlogs. In Moracchioli's case the notions of authenticity upheld amongst influencers is seen

presented particularly in his "Frog Vlogs". In them, he demonstrates a vast knowledge of the culture of social media with for example its "challenges" and also expertise concerning not only music but also video recording technology, an expertise that he is also happy to share with his audience. In spite of this there is also an aim to downplay this professionalism by explicitly denying the usage of sponsors and engaging calibrated amateurism as dictated by the notions of authenticity upheld by influencers. These values can also be seen at play in Anderson's social media performance as she also offers a vlog-like videos especially on her Facebook page. Much like Moracchioli, she also aims to establish a direct contact with her audience. Perhaps her videos could actually be considered as more authentic and committed to calibrated amateurism than those of Moracchioli's as they are typically broadcasted live and with very little editing. For both Anderson and Moracchioli, these vlogs can also work to authenticate them in terms of their genres as Moracchioli uses them to establish a direct connection to the metal community and Anderson counters potential accusations of cultural appropriation as she often demonstrates fluency in multiple languages, thereby authenticating her non-English covers.

All in all, despite focusing mainly on covers, both Anderson and Moracchioli manage to represent themselves authentically both as cover artists and as artists representative of their genre. Despite their significant online success, they have also managed to represent themselves as authentic in the context of social media by coming across as very approachable. That the kind of artists who rely on both the nostalgia evoked by genres of one past generation and on the songwriting of another, still manages to come across as extremely original could be considered as very emblematic of current popular culture and its preoccupation with its own past (Reynolds 2011: xii—xiii).

Similarly, the fact that these artists have been able to gather a very large following despite falling under the radar of many record companies and media outlets thanks to online communications are telling that within the internet and particularly social media there is an intricate culture and which musicians are also a considerably large

part of. The presence of this intricate culture and the musician's presence in it can be seen in how the musicians, despite using the internet and social media mostly as a means to market themselves, tend to follow cultural conventions and, for example, notions of authenticity established in the context of social media. Therefore, it can be argued that both the practice of covering and the actions of musicians in social media should also be studied in the future if current music culture and industry is to be understood.

Potentially interesting topics for such studies might be, for example, the effects of covers on their canonical version, its reception and, consequently, its status in popular culture. This question could be seen as particularly relevant given that this study, in spite of taking place in the context of the participatory culture of social media, does not delve too much in the reception of covers. Also, as this study does not focus very much on the techniques employed in the genre bending of songs, it could be worth asking, what are the techniques that artists like Moracchioli and Anderson employ in the arrangement of their covers in order to adapt them into another genre and what are the qualities that the songs must possess in order to be adapted.

This phenomenon of musicians using YouTube and other social media as a platform for both creation and marketing has become a very widespread (see Tingen 2017). Perhaps, then, future studies should be focused more solely on the authenticity of musicians active on social media and how they convey the notions of authenticity upheld in that context. This is a question that has become particularly relevant in the wake of the Covid-19 pandemic as social media has become increasingly important to popular culture due to social distancing protocols. This can also be seen in the activities of Moracchioli and Anderson although covers and other videos posted during the pandemic are not included in this study. Therefore, a relevant question for an additional study on this subject could be, how has the pandemic affected the activities of artists like Moracchioli and Anderson. On the whole, covers and musicianship in social media are issues worth studying for years to come.

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