

This article was downloaded by: 10.3.98.93

On: 16 Jan 2019

Access details: *subscription number*

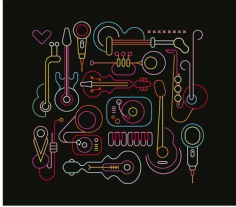
Publisher: *Routledge*

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: 5 Howick Place, London SW1P 1WG, UK



The Routledge Companion to Popular Music Analysis Expanding Approaches

Ciro Scotto, Kenneth Smith, John Brackett



Yes, the Psychedelic-Symphonic Cover, and “Every Little Thing”

Publication details

<https://www.routledgehandbooks.com/doi/10.4324/9781315544700-19>

John Covach

Published online on: 18 Oct 2018

How to cite :- John Covach. 18 Oct 2018, *Yes, the Psychedelic-Symphonic Cover, and “Every Little Thing”* from: *The Routledge Companion to Popular Music Analysis, Expanding Approaches* Routledge
Accessed on: 16 Jan 2019

<https://www.routledgehandbooks.com/doi/10.4324/9781315544700-19>

PLEASE SCROLL DOWN FOR DOCUMENT

Full terms and conditions of use: <https://www.routledgehandbooks.com/legal-notices/terms>

This Document PDF may be used for research, teaching and private study purposes. Any substantial or systematic reproductions, re-distribution, re-selling, loan or sub-licensing, systematic supply or distribution in any form to anyone is expressly forbidden.

The publisher does not give any warranty express or implied or make any representation that the contents will be complete or accurate or up to date. The publisher shall not be liable for an loss, actions, claims, proceedings, demand or costs or damages whatsoever or howsoever caused arising directly or indirectly in connection with or arising out of the use of this material.

YES, THE PSYCHEDELIC-SYMPHONIC COVER, AND “EVERY LITTLE THING”¹

John Covach

To the memory of Peter Banks and Chris Squire

The British progressive-rock band Yes is usually associated with their epic progressive rock tracks of the early and mid-1970s—pieces like “Heart of the Sunrise,” “Close to the Edge,” “The Revealing Science of God,” “The Gates of Delirium,” and “Awaken.” These sprawling tracks are often admired (or distained) for their ambitious attempts to create a kind of counter-culture art music, blending pop, rock, classical, jazz, and even country elements into a post-psychedelic style that seems to be at odds with the comparatively short pop songs of the early and mid-1960s that preceded them.² But early in their career, Yes strove for a distinctive style in covering pop songs, expanding short two-minute tunes into tracks two times longer, sometimes more. The band’s debut album from 1969 contained two such reworkings, the b-side of the group’s first single contained another, and their second album contained yet two more. In addition to those that were recorded and released, Yes performed many more of these kinds of arrangements, and these were frequently included in live performances during the early days.³

Yes’s approach to these extended versions was modeled on the reworkings of Vanilla Fudge, a New York based psychedelic band whose 1967 version of “You Keep Me Hangin’ On” expands the three-minute original by The Supremes into a seven-minute musical journey.⁴ Elsewhere I have called the approach pioneered by Vanilla Fudge the “psychedelic-symphonic cover.”⁵ The band made this kind of cover version its trademark, and recorded a long series of covers, including a concept album based on a motive drawn from the Sonny and Cher song “The Beat Goes On.” This essay will argue that the approach taken by the Vanilla Fudge became an important part of the early Yes sound, with the band in fact considering their ability to create their own trademark sound in these arrangements a point of pride. Thus, in addition to writing and arranging their original material, Yes also became accomplished masters of the psychedelic-symphonic cover. In fact, the arrangement of covers in the band’s early days becomes an important model they will use in the creation of the epic original tracks of the years that follow. A comparison of The Supremes version of “You Keep Me Hangin’ On” with the Vanilla Fudge cover of it will provide a sense of how the prototypical psychedelic-symphonic cover works. We will then compare Yes’s cover of

“Every Little Thing” with The Beatles original, noting not only the changes introduced, but also comparing Yes’s approach to arranging with that of Vanilla Fudge. Before turning to these specific cases, however, it will be useful to take a moment to consider what we typically mean in a broad and historical sense when we use the term “cover version.”

Cover Versions and Intertextuality

In general use, a “cover version” usually refers to a recording of a song made subsequent to the first recording and by a different artist or group.⁶ As one surveys the early history of rock music going back to the early days of the 1950s, however, it is worth asking whether or not “cover” is, strictly speaking, the correct term to use for some of these tracks.⁷ Until the mid to late 1960s, the song was the main unit of trade in popular music and individual recorded versions of a song mostly did not define its contemporary or future interpretation. If we compare Elvis Presley’s 1954 Sun Records version of “That’s All Right (Mama)” with the 1949 version by Arthur Cradup, for instance, or Elvis’s version of that single’s b-side, “Blue Moon of Kentucky,” with Bill Monroe’s 1946 recording, we are hearing two versions of a song that might have been recorded by any number of other artists as well.⁸ The term “cover” as we usually use it, however, implies that a listener is expected to know the original recording and to interpret the cover in relation to it.⁹ In these early days of rock music—and more generally in pop music—artists recorded a song with an eye toward putting their own distinctive mark on it, but not really with much concern for the other recordings that might have existed previously or contemporaneously. Strictly speaking, we should probably call such recordings “versions,” not “covers” because of this difference in musical practice.¹⁰

There was, of course, some controversy over covers/versions in the second half of the 1950s, arising out of the practice of white artists recording songs originally recorded by black artists. The best distinction in that discussion is between versions and what we might call “copies.” Copies are those versions that recreate another version so closely that they could be confused with it, and many were released on the market expressively to take advantage of sales that might otherwise have gone to the original artists. The idea, for instance, that “Sh-Boom”—a very black sounding record as recorded by The Chords—could sell better if closely copied by a band called The Crew Cuts, seems to be clearly engaged with issues of race in America during the 1950s. Ironically, the versions by artists such as Bill Haley (“Shake, Rattle and Roll”) and Pat Boone (“Ain’t That A Shame”) could never be considered copies, while most of the recorded versions by The Beatles (“You Really Got A Hold on Me,” “Please Mr. Postman”) come pretty close to being copies. To further complicate the issues of race, Fats Domino’s “Blueberry Hill” is his version of a song that had been a hit in the 1940s for Glenn Miller.¹¹

Having drawn a distinction among recorded versions of the same song in the 1950s and early 1960s—and having mostly rejected the term “cover” for those versions and as well as for copies—let us now consider what we mean when we say “cover.” Since at least the 1970s, any band or artist doing a version of a previously released song could expect that the listener would know the original. Even if a band covered an obscure track—a b-side or album track or a hit from an earlier era—the expectation is still that something important may be understood by comparing the cover with the original. And this means that intertextuality is at the heart of current notion of “cover.”¹² We hold the two musical texts in our ear simultaneously and compare the differences.¹³ We expect the differences are intentional and constitute part of the aesthetic meaning of the subsequent version. This is how an artist

makes a statement by doing a cover instead of original material; and according to most ideas of rock authenticity, an artist is essentially prohibited from doing a cover if no new interpretive angle is present.¹⁴

As we will soon see, the cover versions considered in this essay are thoroughly intertextual. A big part of what makes them clever, interesting, psychedelic, and even symphonic is the ways in which they rework the original recording. This strategy for displaying compositional—or at least arranging—prowess by transforming simple material into more complex music is familiar to us historically from classical music and jazz. A composer writing a series of variations on a popular theme is almost always choosing the theme to show all the things the composer can do with it—coaxing spectacular music from the most everyday of sources. In such pieces, it is not just a matter of hearing the material present at any given moment, it is a matter of knowing where it comes from and being aware of how it is being transformed.

If, as argued above, the idea of cover does not readily apply to early rock music, when *does* the idea of the cover, as opposed to a version or copy, start to become a part of rock musical culture? As mentioned a moment ago, The Beatles recorded a lot of versions of previously recorded songs in the first part of their career; and in addition, as Walter Everett has shown, the band performed far more of these than they ever recorded.¹⁵ If the officially released tracks and BBC recordings are our guide, we can suppose that most of The Beatles versions are close to being copies—so much so, in fact, that the band themselves couldn't imagine that American listeners would care much about them.¹⁶ Interestingly, no matter how closely the Beatles duplicate the notes, rhythms, and idiosyncrasies of the originals, they always sound like The Beatles. The Rolling Stones versions of previously recorded songs are not so much copies as versions, perhaps suggesting that no matter how much they might have admired the original artists, Mick, Keith, and Brian just could not help sounding like themselves.¹⁷ Nevertheless, none of The Beatles or Stones copies or versions are very intertextual; indeed, many fans did not know the originals nor would they have sought them out. As late as the fall of 1965, one can still see the traditional pop-music practice of versions present in rock music: The Byrds' follow-up to their breakthrough hit "Mr. Tambourine Man" was "All I Really Want To Do." But the Byrds version of this Bob Dylan song was knocked off the charts by a version by Cher, produced by Sonny Bono. It was not a copy (it has its own approach) nor is it a cover (its meaning does not depend on knowledge of The Byrds track).

The more artists began to experiment in the studio, the more recordings—and particular recordings of songs—became the important point of reference.¹⁸ Maybe we could cite *Sgt. Pepper's Lonely Hearts Club Band* as being an album filled with songs that could not exist as versions—at least not in rock culture. But of course, Jimi Hendrix did perform the album's title track and Joe Cocker's version of "With a Little Help from My Friends" is a classic in its own right. The Hendrix cover is clearly intertextual but the Cocker version is so distinctive as to make intertextuality a very minor concern.¹⁹ Intertextual covers become securely established in rock culture by the early 1970s, but versions in the earlier sense continued in mainstream pop; "My Way" and "New York, New York," for instance, are two songs often performed and recorded by various mainstream pop artists in the rock era. It is not likely that most fans hear either song as a cover in the sense defined here. These are simply versions—part of a show business practice that goes back generations. One way to view the possibilities discussed above is consider all recordings "versions." There are, according to this definition, two special instances of versions: "copies," which do not require knowledge of

another version but nevertheless duplicate another recording to a significant degree; and “covers,” which depend on knowledge of a previous recording to achieve their fullest aesthetic impact and attempt to add a new interpretive angle to the song.

Vanilla Fudge and the “Psychedelic-Symphonic Cover”

We now turn to “You Keep Me Hangin’ On.” As shown in Figure 19.1a, The Supremes original clocks in at just under three minutes. The song is in contrasting verse-chorus form, beginning with an introduction followed by chorus-verse pairs and a final chorus and fade.²⁰ The Supremes original is in $A\flat$, with the chorus sections featuring a rhythmic pedal point played by the guitar on $E\flat$ sounding against the chord succession $I - v - \flat VII - \flat VI$. The bass guitar moves from $A\flat$ over the tonic to $G\flat$ over the minor dominant, creating a first inversion chord. The bass then sounds $D\flat$ over the $\flat VII$ triad in the keyboard, creating a six-four chord that is enriched by the continuing $E\flat$ pedal in the guitar. The arrival of the $\flat VI$ chord is also enriched by the sound of the guitar’s $E\flat$, as the bass moves toward the fifth scale-degree on its way back to tonic to repeat the progression. The verses move to the flat mediant (B), and the resulting progression resembles the common double plagal motion ($\flat VII - IV - I$), except that here the voicing of the first chord is more like a tonic sus4 dominant 7 chord (see the chord succession marked with the asterisk). The first and third time, this verse ends with a move to the dominant of $A\flat$ to return to the chorus (see the chord succession marked with the double asterisks). The second time is the exception, where the chord succession jumps right to the tonic of $A\flat$ (marked as “surprise move” in Figure 19.1a). Two additional noteworthy features are the use of probably improvised percussion instruments during the verses (recall the two wooden boards used percussively in the introduction of The Supremes’ “Where Did Our Love Go”); as well as how much this recording relies on Diana Ross’s convincing vocal performance to overcome the repetition.

The fundamental idea of the psychedelic-symphonic cover is to take a familiar song and expand it into an epic. Figure 19.1b gives us an idea of how Vanilla Fudge accomplishes this.²¹ Note that the original song is flanked by a long introduction, and then a return to that introduction to end the track: the intro divides up into five sections, the last three of which return. The song itself, beginning at about 2:24, does not include the full form of the original, and this is partly because the band takes the song at a markedly slower tempo; in terms of elapsed time, this abbreviated version is actually longer than the entire Supremes original. Interestingly, Vanilla Fudge not only changes the key of the song from $A\flat$ to E, but transposes it to E minor while also altering the chord succession in the choruses. Gone is the harmonic richness of the guitar pedal and bass line engaging with the chords in the keyboard. The band now plays unmistakable root-position chords. The verse employs the double-plagal move barely withheld in the original, while changing the chord succession at the end of the verse. The alteration at the end of verse 2 is retained (marked as “surprise move” in Figure 19.1a), but is also harmonically changed.

A key feature of the Vanilla Fudge cover is the way it focuses in on two important features of the original and develops them. The first of these is the melodic line $\hat{1}-\flat\hat{7}-\hat{2}-\hat{1}$, which is first heard in the keyboard part of the introduction in the original (see Intro 4 at 1:19 in Figure 19.1b). The altered chord succession of the choruses in the Vanilla Fudge version is a reharmonization of this line, which is made clear from the way it is presented within the introduction. The second key feature that gets developed is the rhythmic guitar pedal point in the original (see 0:00–0:08 in Figure 19.1a), which becomes an insistent and at times

19.1a The Supremes original, released October 1966 (Motown), us1 uk8, prod. Brian Holland, Lamont Dozier

Rich harmonic interaction of pedal point in guitar with keyboard chords and bass movement
Layered lyrics at end, percussion in verses, Diana Ross keeps repetitive material fresh

0:00-0:08	Introduction , 4 mm, Eb pedal over verse harmonic succession. (A _b)
0:08-0:30	Chorus , 12 mm., 4 + 4 + 4
0:30-0:53	Verse 1 , 12 mm., 4* + 4* + 4**, first 4 mm. repeated
0:53-1:15	Chorus , 12 mm., as before
1:15-1:34	Verse 2 , 10 mm., 4* + 4* + 2, surprise move back the A _b
1:34-2:04	Chorus , 16 mm., 4 + 4 + 4 + 4
2:04-2:27	Verse 3 , 12 mm., as verse 1
2:27-2:56	Chorus , 16 mm., 4 + 4 + 4 + 4 w/layered lyrics, fade out

Chorus = A_b: I | v⁶ | ♭VII₄ | ♭VI || (all over E_b pedal in guitar)

Verse = B: I^{us4-♭7} | I^{us4-♭7} | IV | I || * B:V | V | V⁷/A_b | V⁷/A_b | || **

19.1b Vanilla Fudge cover, released on Vanilla Fudge, August 1967 (Atco), us6 uk31, prod. Shadow Morton

Single edit released June 1967, us67 uk18; then July 1968, us6

Focuses on scale-degree $\hat{1} - \flat 7 - \hat{2} - \hat{1}$ and rhythmic pedal
Changes key from original A_b to e minor, and changes original harmonic progressions, in chorus esp.
Much slower, elaborate arrangement adds more drama and contrast, “blue-eyed soul”

0:00-0:40	Intro1 , 4 + 4 mm. snare (6/8), held organ chord, dom pedal in E
0:40-1:05	Intro2 , static raga rock jam on tonic
1:05-1:19	Intro3 , 8 mm. (4/4), rhythmic tonic pedal
1:19-1:43	Intro4 , freely, organ introduces basic progression
1:43-2:24	Intro5 , 24 mm., 8 + 8 + / 8 + 4, basic progression, full band
2:24-2:58	Chorus , 12 mm., 4 + 4 + 4, note harmonic change
2:58-3:36	Verse 1 , 14 mm., 4* + 4* + 4 + 2, rhythmic figure added at end
3:36-4:09	Chorus , 12 mm., 4 + 4 + 4, as before
4:09-4:39	Verse 2 , 11 mm., 4 + 4 + 3, surprise reinterpreted, vocal + rhythmic figure
4:39-5:12	Chorus , 12 mm., 4 + 4 + 4
5:12-5:33	Coda , 8 mm., 2 + 2 + 2 + 2, repeats em: I ♭VII
5:33-5:55	Intro3 , 8 mm. as before, tonic tonic pedal
5:55-6:19	Intro4 , freely, organ introduces basic progression, as before
6:19-7:10	Intro5 , 30 mm., 8 + 8 + / 8 + 7, basic progression full band, extended

Chorus = e minor: i | ♭VII | v | VI | |

Verse = G: ♭VII | ♭VII | IV | I (V/iii) | | * G: iii | iii | em:V | i | | **

Figure 19.1 Form in “You Keep Me Hangin’ On,” words and music by Holland-Dozier-Holland

climactic figure (see Intro 3 at 1:05 in Figure 19.1b), eventually played by the entire band (see 2:18 ff.).

While a more extended comparison of these two tracks would yield many more fascinating details, these two brief analyses at least ground two important observations. First, the Vanilla Fudge cover is thoroughly intertextual; the original is the theme upon which the cover is the variation, we hold both in our ear at the same time, and the success of the cover depends on impressing the listener with the dramatic musical transformation. Secondly, the transformation takes some features of the original as its point of departure, ignoring or suppressing other features as a limited number of elements are developed. Here these features are the melodic line and the rhythmic pedal, while the richness of the original texture and harmony in the original are ignored. The cover is psychedelic in that it creates a kind of musical trip, filled with contrasts; it is symphonic because of those same contrasts (which gesture toward classical music), but also because of the organic principle that governs the structure. As a young band developing their own approach, Yes picked up on these features of Vanilla Fudge's music and crafted them into their own approach. Yes's cover of The Beatles' "Every Little Thing" provides a representative example.

Yes Covers and "Every Little Thing"

Before we take an analytical look at "Every Little Thing," it will be useful to briefly survey the early Yes cover versions. In his autobiography, Yes guitarist Peter Banks remarks that the band took great pride in their cover versions. He also reveals that the band tried doing covers of Vanilla Fudge songs, but that these turned out sounding too much like Vanilla Fudge. He states quite clearly that the band believed they could take any song and put their distinctive stylistic mark on it: "I do think the Vanilla Fudge was a big influence on us, because we decided that the band could play anything—any material we liked—and put our thumbprint on it and make it sound fresh—make it sound like Yes."²² Figure 19.2 provides a list of recorded covers as well as known but unrecorded covers that the band performed or rehearsed; these total at least eighteen, testifying to the band's dedication to covers during its early years. Figure 19.3 compares the length of the originals to the Yes recorded covers, as well as the keys of each. In almost every instance, the Yes cover at least doubles the length of the original, and in every case at least significantly exceeds the length of the original.²³

The Beatles recorded "Every Little Thing" in September 1964; it is a Paul McCartney song that he hoped would be the band's next single. When John Lennon's "I Feel Fine" was selected as the single, however, "Every Little Thing" was relegated to being an album track.²⁴ It is an interesting song in a number of ways and shows that The Beatles were feeling their way toward a new, more musically ambitious direction, perhaps under the influence of the meeting with Bob Dylan in New York a few weeks earlier.²⁵ Figure 19.4 sketches the melodic/harmonic structure of the verse, which consists of six-bars divided up into three two-bar phrases in 4/4. The first two phrases emphasize beats one and two in their respective second bars, perhaps a little awkwardly. The third 2-bar phrase breaks into a 4/2 feel, creating a nice rhythmic shift and led by the stepwise descent of the piano/bass at the end of each verse. As Walter Everett has pointed out, the parallel fifths in the first 2-bar phrase are a distinctive feature that is subsequently picked up in the chorus.²⁶

Figure 19.4 also shows the melodic/harmonic structure of chorus, which places strong emphasis on the move from I to $bVII$ and back. The parallel fifths are now present in the

Yes (Atlantic, 1969), prod. Paul Clay and Yes

“I See You” (Jim McGuinn–David Crosby)
The Byrds, *Fifth Dimension* (Columbia, 1966)

“Every Little Thing” (Lennon–McCartney)
The Beatles, *Beatles For Sale* (Parlophone, 1964); *Beatles VI* (Capitol, 1965)

Single (1969), b-side to “Sweetness”

“Something’s Coming” (Leonard Bernstein–Stephen Sondheim)
Broadway debut, 1957; West End, 1958; original cast album, 1957; film, 1961
Buddy Rich, Swingin’ New Big Band (Pacific Jazz, 1966)

Time and a Word (Atlantic 1970), prod. Tony Colton

“No Opportunity Necessary, No Experience Needed” (Richie Havens)
Richie Havens, *Something Else Again* (Verve, 1968)

“Everydays” (Stephen Stills)
Buffalo Springfield, *Buffalo Springfield Again* (Atco, 1967)

The New Age of Atlantic (Atlantic, 1972), Yes track prod. Eddie Offord

“America” (Paul Simon)
Simon and Garfunkel, *Bookends* (Columbia, 1968)

Live only (1971)

“It’s Love” (Eddie Brigadi–Felix Cavaliere)
The Young Rascals (Atlantic, 1967), b-side to “A Girl Like You”

Live only (1976)

“I’m Down” (Lennon–McCartney)
The Beatles, b-side to “Help!” (Parlophone/Capitol, 1965)

Unrecorded

“Eleanor Rigby” (Beatles)	“In the Midnight Hour” (Wilson Pickett)
“I’m Only Sleeping” (Beatles)	“Paper Cup” (Fifth Dimension)
“Carpet Man” (Fifth Dimension)	“You Keep Me Hangin’ On” (Supremes)
“Heaven Is in Your Mind” (Traffic)	“I Can Hear the Grass Grow” (The Move)
“a few” by Simon and Garfunkel	“Dear Mr. Fantasy” (Traffic)
	“Eight Miles High” (The Byrds)

Figure 19.2 Yes covers and sources

vocals, and the whole tone motion from I to \flat VII is reinforced by the guitar. Finally, the move to \flat VII is highlighted by the use of tympani, giving the piece a somewhat symphonic dimension. Turning to Figure 19.5a, we can see that “Every Little Thing” is in contrasting verse–chorus form. After a very brief intro we get two verses and a chorus, plus two more verses and a chorus. This is followed by a Chet Atkins–tinged guitar solo and then a sung chorus. Finally the song ends with a coda that refers back to the introduction.

The Yes cover focuses in on three features of The Beatles’ original: the emphasis on beats one and two in the verses, and parallel fifths and tympani in the chorus. The form of the

“I See You”	The Byrds (a): 2:39	Yes (d): 6:53
“Every Little Thing”	The Beatles (A): 2:05	Yes (A): 5:47
“Something’s Coming”	Cast album (C): 2:35	Yes: (G) 7:10 (starts in E, ends in F)
“No Opportunity Necessary, No Experience Needed”	Richie Havens (d): 3:02	Yes (e): 4:53
“Everydays”	Buffalo Springfield (c): 2:43	Yes (d): 6:12
“America”	Simon and Garfunkel (D): 3:36	Yes (A): 10:33

Figure 19.3 Timing and key comparisons (studio versions)

The image shows a piano accompaniment score for the song "Every Little Thing" in D major. It is divided into two sections: "Verse" and "Chorus".

Verse: The melody is in the right hand, and the bass line is in the left hand. Chord diagrams are provided below the bass line: I, IV V, I, ♭VII IV, ii, V⁶, I.

Chorus: The melody continues in the right hand. Chord diagrams are provided below the bass line: I, ♭VII.

Figure 19.4 Verse and chorus of “Every Little Thing”

Yes cover is shown in Figure 19.5b. The introduction consists of two subsections (Intro 1 and Intro 2); both subsections are partly improvisational, with changes within and between subsections cued by designated guitar licks. Note, for instance, the lick at 1:32 that cues the arrival of the main melody, drawn from the verse of the song (see Intro 2 at 1:43). Note as well the quotation of the guitar line from The Beatles’ “Day Tripper,” inserted as the music transitions toward the first sung verse. The song proper starts at 2:05 as the verse places greatly increased emphasis on the beats one and two in the Beatles original, creating a much more dramatic gesture. Notice the way Yes recasts the verse and chorus: the six-bar verses are now stretched to eight bars, though one 2/4 bar is mixed in with the normative 4/4. At 2:31 the chorus introduces parallel fifths in stop time (introducing rests between the chords), developing both the fifths in The Beatles’ original and the rhythmic figure established by the tympani in The Beatles’ original.

The Yes approach to expanding “Every Little Thing” is somewhat different from the one we saw from Vanilla Fudge above. While Vanilla Fudge adds a lengthy introduction and a lengthy partial reprise of the introduction on either side of the song proper, the Yes version starts with a lengthy introduction but then creates length through the instrumental interludes that are inserted between the double-verse-plus-chorus subsections at 2:45 and 4:12.

Yes, the Psychedelic-Symphonic Cover, and “Every Little Thing”

19.5a Beatles version, (contrasting verse–chorus)

0:00–0:03	Intro , 2 mm., guitar plays melodic hook
0:03–0:15	Verse 1 , 6 mm., 2 + 2 + 2, interesting rhythmic shifts
0:15–0:27	Verse 2 , 6 mm.
0:27–0:42	Chorus , 8 mm., 4 + 4, emphasis on 5ths, bVII, tympani
0:42–0:54	Verse 3 , 6 mm., as before
0:54–1:06	Verse 4 , 6 mm.
1:06–1:21	Chorus , 8 mm., as before
1:21–1:33	Instrumental Verse , 6 mm., guitar takes melody, country influence
1:33–1:48	Chorus , 8 mm., as before
1:48–1:59	Coda , 6 mm., 2 + 2 + 2 to fade out

19.5b Yes version, (contrasting verse–chorus form, w/ extended intro, coda, and inserted interludes)

0:00–1:43	Intro1 , 63 mm., phrase length varies, cued by set guitar licks, <i>varies in performance</i>
1:43–2:05	Intro2 , 12 mm., melody introduced, “Day Tripper” quoted
2:05–2:18	Verse 1 , 8 mm., with 1 bar of 2/4, emphasis on rhythmic shift
2:18–2:31	Verse 2 , 8 mm. as verse 1
2:31–2:45	Chorus , 8 mm., use of stop-time parallel 5ths, whole step apart, last bar elided
2:45–2:51	Interlude 1 , 4 mm., first bar elided, <i>may be expanded in performance</i>
2:51–3:03	Verse 3 , 8 mm., as before
3:03–3:16	Verse 4 , 8 mm., as before
3:16–3:32	Chorus , 9 mm., 1 bar added to prepare next section (2 bars w/ elision)
3:32–3:44	Instrumental verse , 8 mm., guitar takes melody
3:44–3:59	Instrumental verse , 9 mm., guitar harmony added, bar added after first phrase
3:59–4:12	Chorus , 8 mm., last bar elided as before
4:12–4:25	Interlude 2 , 8 mm., first bar elided as before, <i>may be expanded</i>
4:25–4:39	Verse 3 , 8 mm., as before, repeats lyrics from earlier
4:39–4:50	Verse 4 , 8 mm., as before, repeats lyrics from earlier
4:50–5:06	Chorus , 9 mm., 1 bar added to prepare next section (2 bars w/ elision)
5:06–5:28	Coda1 , 13 mm., as in original, melody in gtr., with dramatic expansion at end 2 + 2 + 2 + 2 + 5 (fermata effect)
5:28–5:39	Coda2 , 7 mm., 1 st 3 bars of verse, 4 th bar truncated to 1 beat, 2 bars of triplets, “stinger” ending.

Figure 19.5 Form in “Every Little Thing,” words and music by Lennon and McCartney

The guitar solo in the Yes cover is doubled from the original, and the coda is more elaborate as well. In a live setting, the introduction and interludes were highly improvisational and could vary from performance to performance.²⁷ The two available live BBC recordings are each different from the studio version in this regard, and it is easy to imagine that performed versions for which the band that did not have to worry about the time limitations of a radio broadcast were longer yet and perhaps more varied.

We can get some idea from this brief comparison of these recordings of “You Keep Me Hangin’ On” and “Every Little Thing” that Yes not only learned from Vanilla Fudge’s approach, but also extended it somewhat as well. A more detailed look at this and the other Yes covers would further reinforce this observation, culminating in a veritable high water mark in the psychedelic-symphonic cover, the Yes cover of Paul Simon’s “America.” After the departure of Peter Banks from the band following the second album, Yes only recorded this one additional cover. “America” dates back to the band’s earlier days but was recorded in 1972 (with guitarist Steve Howe and keyboard player Rick Wakeman) for a sampler album Atlantic Records assembled; as a result, this track never appeared on a Yes studio album.²⁸ Ironically, by the time this masterful symphonic-psychedelic cover was recorded, the band had moved on from rearranging the music of others.

Beginning with *The Yes Album* of 1970, Yes began to focus exclusively on original pieces. In a sense, however, the covers did not disappear; elsewhere I have argued that the band’s experience arranging covers played a crucial role in how they arranged their original works. In almost all the extended epic tracks of the 1970s, a relatively simple song serves as the basis for these long, complex pieces of Yes music.²⁹ At the heart of “Heart of the Sunrise,” for instance, is a song not unlike the ones the band covered during its early years. This suggests that the early Yes covers are much more central to the development of the band than has so far been realized.

If Yes’s psychedelic symphonic covers were thoroughly intertextual—a way of showcasing their performing and arranging virtuosity—the arrangements of their original tracks were only intertextual in the broadest sense. While the music from the band’s 1970s albums often refers to other styles (mostly classical and secondarily jazz), it infrequently refers to other pieces.³⁰ Covers remained a part of 1970s rock generally, however; and a list of memorable covers during that decade would certainly include Beck, Bogert, and Appice’s cover of Stevie Wonder’s “Superstition” from 1974 (Bogert and Appice had been members of Vanilla Fudge, while Beck had played on the 1972 original recording). John Lennon’s 1975 collection of relatively faithful 1950s and early 1960s covers, *Rock and Roll*, harkens back to his early days in The Beatles, while most of The Rolling Stones’ albums from the 1970s included at least one cover, perhaps most notably their 1974 cover of the Temptations’ “Ain’t Too Proud to Beg.” Perhaps the clearest echo of the psychedelic symphonic cover in the second half of the 1970s is Manfred Mann’s 1976 cover of Bruce Springsteen’s “Blinded by the Light.” While the Springsteen original remains squarely within a driving rhythm and blues style, the Manfred Mann version features dramatic contrasts employing changes in texture and tempo, creating a musical journey resembling those of the Vanilla Fudge and Yes covers discussed here.³¹

As suggested above, any consideration of the aesthetic status of versions, copies, and covers in rock music history and culture directly leads to issues of authorship and authenticity. As Gabriel Solis has pointed out, rock differs from other styles—blues, classical, jazz, folk—in its relationship to multiple performances of a single work. Solis writes: “Though essentially every musical style involves the production of versions of pieces of music by performers, the versioning practice of ‘covering’ a song is endemic to rock.”³² Further, the role covers play in an artist’s or band’s career can indeed be a matter of careful consideration. According to Will Straw,

In a circular process, the body of a performer’s work endows that performer’s personality with a unity, just as the presumption of that unity gives meaning and

coherence to the body of work. The sense of a unity allows compositions by the performer to coexist (on albums and in performances) alongside cover versions of songs by others, the cover versions chosen according to affinities about which the former compositions have taught us.³³

In the context of rock performances and recording, it is not always clear who should be considered the "author," even when songwriting and performance credits are provided on the label.³⁴ Influenced by the discussions of the "auteur" in film music studies, some rock scholars have applied this idea to pop music. In an exploration of the relationship between stars and auteurs in pop, for instance, Roy Shuker summarizes the role of the auteur in pop: "The concept of auteur stands at the pinnacle of a pantheon of performers and their work, a hierarchical approach used by fans, critics, and musicians to organize their view of the historical development of popular music and the contemporary status of its performers. Auteurs enjoy respect for their professional performance, especially their ability to transcend the traditional aesthetic forms in which they work."³⁵

Versions, covers, and copies can provide a useful lens for engaging these and other important topics in rock scholarship. A more detailed consideration of these issues, however, lies well beyond the scope of this essay.

Notes

- 1 Earlier versions of this chapter were presented in 2013 at the Popular Music Analysis Conference (PopMAC), University of Liverpool, the University of North Texas Graduate Symposium, and the Music Department Lecture Series at SUNY Fredonia.
- 2 For a discussion of 1970s progressive rock in the context of what I term the "hippie aesthetic," see my "The Hippie Aesthetic: Cultural Positioning and Musical Ambition in Early Progressive Rock," in *Composition and Experimentation in British Rock 1966–1976*, a special issue of *Philomusica Online* (2007); reprinted in *The Ashgate Library of Essays on Popular Music: Rock*, ed. Mark Spicer (Ashgate Publishing, 2012). For a history of progressive rock, see Ed Macan, *Rockin' the Classics: English Progressive Rock and the Counterculture* (New York: Oxford University Press, 1997); Bill Martin, *Listening to the Future: The Time of Progressive Rock* (Chicago, IL: Open Court, 1998); Paul Stump, *The Music's All That Matters*, rev. ed. (Chelmsford, Essex: Harbour Books, 2010); Will Romano, *Mountains Come Out of the Sky: An Illustrated History of Prog Rock* (Milwaukee, WI: Backbeat Books, 2010); Paul Hegarty and Martin Halliwell, *Beyond and Before: Progressive Rock Since the 1960s* (London: Continuum, 2011); and Stephen Lambe, *Citizens of Hope and Glory: The Story of Progressive Rock* (Gloucestershire: Amberley, 2011).
- 3 Original Yes guitarist Peter Banks discusses these cover versions in his autobiography, *Beyond and Before: The Formative Years of Yes* (Bentonville, AR: Golden Treasures Publishing, 2001). Most writing on Yes devotes very little attention to these covers, focusing instead on the band's original compositions. See Dan Hedges, *Yes: The Authorized Biography* (London: Sidgwick and Jackson, 1981); David Wilkinson, *Yes: Perpetual Change* (London: Plexus, 2001); Chris Welch, *Close to the Edge: The Story of Yes*, updated ed. (London: Omnibus Press, 2008); Martin Popoff, *Time and a Word: The Yes Story* (London: Soundcheck Books, 2016); and Will Romano, *Close to the Edge: How Yes's Masterpiece Defined Prog Rock* (Milwaukee, WI: Backbeat Books, 2017). The exception is Bill Martin's *Music of Yes: Structure and Vision in Progressive Rock* (Chicago: Open Court Press, 1996). Martin devotes significant discussion to the early covers, though he often finds them wanting. He remarks, for instance, that "Every Little Thing" is "probably the least successful of the covers" (p. 11).
- 4 I explore this Vanilla Fudge track, as well as the band's 1967 debut album, in my "Vanilla Fudge and the Psychedelic-Symphonic Cover Version," a paper presented at the EMP Pop Conference (EMP Museum, Seattle, WA) in spring 2016. As it turns out, many New York area club bands

- were performing dramatic covers circa 1966, including the Vagrants, one of guitarist Leslie West's first groups. "You Keep Me Hangin' On" became a hit in the summer of 1967 on both sides of the Atlantic, making the single and the debut album (containing all covers) influential in the UK.
- 5 John Covach, *What's That Sound? An Introduction to Rock and Its History* (New York: W.W. Norton and Co., 2006).
 - 6 George Plasketes provides an even broader definition: "Covering—one artist recording or performing another composer's song—has always been an attribute of popular music." See his "Like a Version: Cover Songs and the Tribute Trend in Popular Music," *Studies in Popular Culture* 15/1 (1992): 1–18.
 - 7 For discussion of this point, see Deena Weinstein, "The History of Rock's Pasts through Covers," in *Mapping the Beat: Popular Music and Contemporary Theory*, ed. Andrew Herman, John M. Sloop, and Thomas Swiss (Malden, MA: Blackwell, 1998), 137–52; Don Cusic, "In Defense of Cover Versions," *Popular Music and Society* 28/2 (2005): 171–77; and Michael Coyle, "Hijacked Hits and Antic Authenticity: Cover Songs, Race, and Postwar Marketing," in *Rock over the Edge: Transformations in Popular Music Culture*, ed. Roger Beebe, Denise Fullbrook, and Ben Saunders. (Durham, NC: Duke University Press, 2002), 133–58.
 - 8 In popular music for decades before the mid 1960s, a particular song might be recorded by several artists, in some cases with different versions competing with one another on the charts. B. Lee Cooper provides a useful overview of this situation in his "Charting Cultural Change, 1953–57: Song Assimilation Through Cover Recording," in *Play It Again: Cover Songs in Popular Music*, ed. George Plasketes (Surrey: Ashgate, 2010), 43–76.
 - 9 Gabriel Solis offers the following definition, which is somewhat more limited: "a cover is a new version of a song in which the original version is a recording, and for which musicians and listeners have a particular set of ideas about authenticity, authorship, and the ontological status of both original and cover versions." See his "I Did It My Way: Rock and the Logic of Covers," *Popular Music and Society* 33/3 (2010): 297–318.
 - 10 See Albin Zak's discussion of this distinction in his *I Don't Sound Like Nobody: Remaking Music in 1950s America* (Ann Arbor, MI: University of Michigan Press, 2010), 130–39. As I make this point about terminology, I am also obliged to admit that I use "cover" to mean "version" in my own textbook, *What's That Sound?* Nevertheless, the distinction is important for the topic at hand in this chapter.
 - 11 Though "Sh-Boom" is often cited as a prime example of a "copy," the two records sound different and one would not likely be confused for the other. Albin Zak raises this point in his discussion, and especially focuses on another classic instance: Georgia Gibbs' 1955 copy of LaVern Baker's "Tweedle Dee" (1954): "Gibbs' 'Tweedle Dee' largely copied Baker's arrangement, right down to the cowbell part, but her delivery was that of a seasoned pop trouper, a pro since her teenage years in the 1930s, with a solid grounding in pop standards. Baker's lusty growl became, in Gibbs' version, a light cheerful bounce" (p. 138). If Zak's discussion casts doubt on whether copies can ever really be so similar as to be confused with one another, Ian Inglis chronicles the British label Embassy, which developed a significant catalog of sound-alike releases. See his "Embassy Records: Covering the Market, Marketing the Cover," *Popular Music and Society* 28/2 (2005): 163–70.
 - 12 Serge Lacasse explores cover versions in a wide-ranging discussion of intertextuality in pop music in his "Intertextuality and Hypertextuality in Recorded Popular Music," in *The Musical Work*, ed. Michael Talbot (Liverpool: Liverpool University Press, 2000), 35–58.
 - 13 Deena Weinstein refers to this as "stereophony." See her "Appreciating Cover Songs: Stereophony," in *Play It Again: Cover Songs in Popular Music*, ed. George Plasketes (Surrey: Ashgate, 2010), 243–51.
 - 14 For discussion of the many dimensions of this aspect of cover versions, see Sheldon Schiffer, "The Cover Song as Historiography, Marker of Ideological Transformation," in *Play It Again: Cover Songs in Popular Music*, ed. George Plasketes (Surrey: Ashgate, 2010), 77–107; and Dai Griffiths, "Cover Versions and the Sound of Identity in Motion," in *Popular Music Studies*, ed. David Hesmondhalgh and Keith Negus (London: Arnold, 2002), 51–64.
 - 15 Walter Everett, *The Beatles as Musicians: The Quarry Men through Rubber Soul*. (New York: Oxford University Press, 2001).

- 16 John Lennon remarked (likely circa 1964): “I hate singing ‘Twist and Shout’ when there’s a colored artist on the bill. It doesn’t seem right, you know. It seems to be their music and I feel sort of embarrassed. Makes me curl up ... They can do these songs much better than us.” See Ray Coleman, *Lennon* (New York: McGraw-Hill, 1984), 244; also cited in William J. Dowlding, *Beatlessongs* (New York: Fireside, 1989), 40.
- 17 The Stones’ debut single, “Come On” (released in the UK in June 1963), is their version of Chuck Berry’s 1961 original. The Stones increase the tempo and change the feel, add harmonica to replace Berry’s guitar bursts, and incorporate a modulation not found in Berry’s recording. Keith Richards admits, “It’s very different from Chuck Berry’s version; it’s very Beatle-ized, in fact.” See Keith Richards, *Life* (New York: Little, Brown and Company, 2010), 130. The b-side of the same single is The Stones’ up-tempo version of Muddy Waters’ 1955 Chess single, “I Want To Be Loved” (written by Willie Dixon).
- 18 Weinstein, “The History of Rock Through Covers,” advances a similar interpretation.
- 19 For a detailed consideration of a similar instance from the late 1960s that emphasizes the nature of the transformations that may arise between versions of a song, see Victoria Malawey, “Find Out What It Means to Me’: Aretha Franklin’s Gendered Re-Authoring of Otis Redding’s ‘Respect,’” *Popular Music* 33/2 (2014): 185–207.
- 20 Throughout the analyses that follow, I will employ the terms first introduced in my “Form in Rock Music: A Primer,” in *Engaging Music: Essays in Music Analysis*, ed. D. Stein (New York: Oxford University Press, 2005), 65–76.
- 21 Vanilla Fudge drummer Carmine Appice discusses how the band developed their various covers in his *Stick It! My Life of Sex, Drums, and Rock ‘n’ Roll* (Chicago, IL: Chicago Review Press, 2016). See also keyboardist Mark Stein’s account of the band’s approach in his *You Keep Me Hangin’ On: The Raging Story of Rock Music’s Golden Age* (Lightning Source, 2012). Both Appice and Stein agree that “You Keep Me Hangin’ On” was recorded in one take, in mono, just as the band had been rehearsing it before meeting producer Shadow Morton, who produced this session but had little to no input on the arrangement.
- 22 Banks, *Beyond and Before*: 39.
- 23 There are perhaps some stylistic surprises in the list of recorded covers. The cover of Richie Havens’ “No Opportunity Necessary, No Experience Needed” (the one recorded cover that does not double the length of the original) features two direct and extended quotations from Jerome Moross’s score to *The Big Country*, a 1958 film starring Gregory Peck, Jean Simmons, and Charlton Heston. The band turns to Broadway for their cover of Leonard Bernstein and Stephen Sondheim’s “Something’s Coming,” though Banks admits that Yes based part of their cover on an arrangement that Buddy Rich’s band had recently released: “Ours was quite a blatant rip-off of that arrangement.” See Banks, *Beyond and Before*: 39.
- 24 According to McCartney: “‘Every Little Thing,’ like most of the stuff I did, was my attempt at the next single ... I thought it was quite good but it became an album filler rather than the great almighty single.” Barry Miles, *Paul McCartney: Many Years from Now* (New York: Henry Holt, 1997), 174. See also Mark Lewisohn, *The Complete Beatles Recoding Sessions* (London: Hamlyn, 1988), 49.
- 25 The Beatles had known Dylan’s songwriting for several months before they met him at the Delmonico Hotel in New York on 28 August 1964. For McCartney’s account of this first meeting with Dylan, see Miles, *Paul McCartney*, pp. 187–89. Kenneth Womack believes it was “a momentous event, to say the least, because of its far-reaching effects upon the group’s evolving approach to their art.” See his *Long and Winding Roads: The Evolving Artistry of the Beatles* (New York: Continuum, 2007), 92–93.
- 26 Everett, *The Beatles as Musicians*: 258.
- 27 Speaking in 1984, Yes bassist Chris Squire remarked:

When we were in New York a couple of weeks ago, I turned on the hotel radio, when we got back from Madison Square Garden to help me wind down. It was right in the middle of some guitar passage and I didn’t actually know what it was. I was listening to the sound of the guitar, bass, and drums, thinking “This sounds really good.” I didn’t realize who it was until the next line when Jon Anderson’s voice

came in “When I’m walking beside her ...” It was us! ... I listened to the rest of the track and was amazed at how good it sounded. It had quite a lot of magic about it. We obviously did something right.

Quoted in Tim Morse, *Yesstories: Yes in Their Own Words* (New York: St. Martin’s, 1996), 14.

- 28 This 1972 album, *The New Age of Atlantic*, also included the Led Zeppelin original “Hey, Hey, What Can I Do,” which also never appeared on any of that band’s studio albums. An edited version of “America” was released as a single in the summer of 1972, while “Hey, Hey” had been previously released as the b-side of “The Immigrant Song” in 1970.
- 29 “Yes’s ‘Heart of the Sunrise’: Textural Stratification and Formal Fragmentation,” paper presented at the annual conference of the Society for Music Theory, Charlotte, NC., fall 2013.
- 30 The most important exceptions to this generalization occur on *Tales from Topographic Oceans*, where references to *Close to the Edge* may be found. For a fuller discussion of the relationship between Yes music and classical music styles, see my “Yes, ‘Close to the Edge,’ and the Boundaries of Rock,” in *Understanding Rock*, John Covach and Graeme Boone, eds. (New York: Oxford University Press, 1997), 3–31.
- 31 The Manfred Mann cover is longer than the Springsteen original, but not to the same extent as discussed in the examples above: the Springsteen original clocks in at just over five minutes while the cover extends to a little more than seven minutes. For a detailed analysis of the Manfred Mann track, see Peter Mercer-Taylor, “‘The Calliope Crashed to the Ground’ Linear and Cyclic Time in Manfred Mann’s Earth Band’s ‘Blinded by the Light,’” *Music Theory Spectrum* 35/2 (2013): 147–65. Manfred Mann had enjoyed chart success with a cover of Dylan’s “Mighty Quinn” in 1968—that is, during about the same time as Vanilla Fudge and Yes were arranging covers. Manfred Mann also recorded two other Springsteen covers from the same album as “Blinded by the Light” (*Greetings from Asbury Park, N.J.*): “Spirits in the Night” (1975) and “For You” (1980).
- 32 Solis, “I Did It My Way:” 299.
- 33 Will Straw, “Authorship,” in *Key Terms in Popular Music and Culture*, Bruce Horner and Thomas Swiss, eds. (Malden, MA: Blackwell), 202.
- 34 Straw remarks that it is often the performer who is viewed as the author: “Typically, however, we evaluate a musical recording or concert as the output of a single individual or group,” adding later that “The precise input of composers, producers, engineers, and back-up musicians is, most of the time, unclear to us.” See Straw, “Authorship,” 200. For a consideration of these and other issues in Led Zeppelin’s music, see Dave Headlam, “Does the Song Remain the Same? Issues in Authorship and Identification in the Music of Led Zeppelin,” in *Concert Music, Rock, and Jazz Since 1945*, ed. Elizabeth West Marvin and Richard Hermann (Rochester, NY: University of Rochester Press, 1995), 313–63.
- 35 Roy Shuker, *Understanding Popular Music Culture*, 4th ed. (London: Routledge, 2013), 61.