Evolving, Rewriting, and Masking Orphic Performance

Autobiographical Authorship in Popular Music

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Date: 14-06-2025

Wordcount: 10.610

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ABSTRACT

This research explores the use of *orphic performance*, a new concept in the performance studies field, introduced by Ross Cole; who defines his approach as an "ecological history of music."[1] Cole proposes a framework to address the interpretation of a songwriter's personal life; which according to him, the performance studies approach is too quick to overlook.[2] He uses the concept of *orphic performance* to explain the influence of artists' personal lives on their music; the part of the character-persona-person trinity that is often underexposed.[3] *Orphic performance* addresses the ambiguity of truth that is necessary to translate a personal experience into song.[4] By doing this, Cole delves into the autobiographical aspects of artists' music, or what Allen Moore would categorize as first person authenticity.[5]

I will examine notions of autobiographical writing and its authenticity through the process of *orphic performance* and test its usefulness to the field by adding additional classifications to the concept, to determine whether Cole has succeeded in filling the theoretical gap he aims to close. To explain how autobiographical instances are authentic and contextualize them, I use Moore's typology of authenticity.

The new direction for performance studies Cole proposes, is exciting but open-ended. He proposes a new framework to examine the artist's person, a part of performance studies that has lacked structured examination so far. However, the boundaries of the model are vague and demand more exploration. Cole is unclear regarding the impact of *orphic performance* after a song is written. Can songs change meaning when placed in different contexts or interpreted by different artists? In Cole's case study of Vic Chesnutt, it becomes apparent that different

[1] Cole's work on *orphic performance* is built on the performance studies approach. Think of academics like Simon Firth, Philip Auslander, Nicholas Cook, and many more.
Ross Cole, "Popular Song and the Poetics of Experience," *Journal of the Royal Musical Association* 146, no. 1 (May 2021): 81–116, https://doi.org/10.1017/rma.2020.25; Faculty of AHC, "Dr Ross Cole | School of Music | University of Leeds," accessed May 5, 2025, https://ahc.leeds.ac.uk/music/staff/4281/dr-ross-cole.
Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford University Press, 2014), https://doi.org/10.1093/acprof:oso/9780199357406.001.0001; Philip Auslander, *In Concert: Performing Musical Persona* (Ann Arbor, MI: University of Michigan Press, 2021), https://doi.org/10.3998/mpub.10182371; Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 3rd ed. (London: Routledge, 2022), https://doi.org/10.4324/9781003031314; Simon Frith, *Performing Rites: On the Value of Popular Music*, 1. Harvard Univ. Press paperback ed (Cambridge, Mass: Harvard University Press, 1998).
[2] Cole, "Popular Song and the Poetics of Experience," 83–88.
[3] Ibid.
[4] Ibid., 91.
[5] Allan Moore, "Authenticity as Authentication," *Popular Music* 21, no. 2 (May 2002): 209–23, https://doi.org/10.1017/S0261143002002131.

contexts or different performances might open the door to changing interpretations.[6] My thesis aims to extend the scope of *orphic performance* –by making alterations and additions– and reconnecting it with the broader performance studies discourse, to show whether it holds up when problematizing musical authenticity of more complicated examples.

To illustrate the scope of use of *orphic performance*, I will use three case studies. First, I will explore how U2's "Kite" refers to Bono's (Paul Hewson) personal life in a live context.[7] For this, I will use performances from the year his father passed away.[8]

Following the examination of live *orphic performance,* I will delve into *orphic performance* in covers. Something I will refer to as *orphic rewriting*. To show how an artist can attribute new autobiographical meaning to a song, I will analyze Johnny Cash's cover of 'Hurt' by Nine Inch Nails.[9]

Lastly, I will examine what happens when autobiographical lyricism is misleading, due to the masking of autobiographical elements (*orphic masking)*. Have A Nice Life's "Big Gloom" will serve as a case study for this inverse relationship.[10]

[6] Cole, "Popular Song and the Poetics of Experience," 94–99.
[7] U2, "Kite," in *All That You Can't Leave Behind* (Island Records, 2000).
[8] U2VEVO, "U2 - Kite (Live from the FleetCenter, Boston, MA, USA / 2001)," October 2020, https://www.youtube.com/watch?v=0D8z_YSJqhw. *U2, Kite, Live from Slane Castle*, 2008, https://www.youtube.com/watch?v=9uXitB-FfOQ.
[9] Johnny Cash, "Hurt," in *American IV: The Man Comes Around* (American Recording Company, 2002); Nine Inch Nails, "Hurt," in *The Downward Spiral* (Interscope Records, 1994).
[10] Have A Nice Life, "Big Gloom," in *Deathconsciousness* (The Flenser, 2008).

INTRODUCTION

Artists' performances and their personal background are extremely important to many fans. The audience's interest in this is reflected, for example, in magazines that have written about musicians and their private lives for decades, even centuries. For many years, people have been speculating about musicians' private lives, think of the stories about Beethoven's deafness. Speculations and gossip have since moved to the organized press (like in magazines), have found their way to television, eventually to the internet on message boards, and now to social media. The music of artists like Taylor Swift is increasingly interpreted against the background of their private lives.[1] It's safe to say lively fan discussion seems universal to popular music. Don't you scroll down to read the comments underneath videos of live performances of your favorite artists to read fan discussions? It is only logical, then, that musicologists also engage in these discussions, or at least acknowledge these practices in the academic debate.

When discussing music, fans can have vivid conversations about the authenticity of artists. They ask questions like whether the artist performing the song wrote the song themselves, if they had many co-writers, or even whether they have really 'lived a song'.[2] Even in my own musical bubble, people discuss musicians' authenticity; not only in lyrics but also considering styles. When a great bass player starts playing in a genre they have no affiliation with, this is looked upon quite negatively.

I must admit, I also have always been interested in the stories behind songs. When an artist adds references to their own life (or what seems to be an authentic experience), this does add an extra layer to a song. Perhaps it is simply the *transphonographic* information, which can be explored by us (the audiences), that piques our interest.[3] Still, the personal relation an artist has with a song adds a different layer than an intertextual one.[4]

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[1] On social media and forums, there are endless discussions on what Swift's lyrics mean. You can see an example of this on reddit. "Interpretations of Songs! : R/TaylorSwift," accessed May 2, 2025, https://www.reddit.com/r/TaylorSwift/comments/14iwfmj/interpretations_of_songs/?rdt=61845.

[2] Take for example, Rick Beato's discussion on the number of songwriters on Coldplay's song "We Pray". "It Took 15 People To Write THIS Song? - YouTube," accessed May 20, 2025, https://www.youtube.com/.

[3] Serge Lacasse, "Toward a Model of Transphonography," in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, Tracking Pop (Ann Arbor: University of Michigan Press, 2018), 9–60.

[4] Examples on intertextuality and intertextuality in music include:
Michael Riffaterre, "Intertextuality vs. Hypertextuality," *New Literary History* 25, no. 4 (1994): 779, https://doi.org/10.2307/469373; Serge Lacasse and Lori Burns, eds., *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, Tracking Pop (Ann Arbor: University of Michigan Press, 2018); Serge Lacasse, "Intertextuality and Hypertextuality in Recorded Popular Music," in *The Musical Work: Reality or Invention?*, ed. Michael Talbot (Liverpool University Press, 2000), 35–58, https://doi.org/10.5949/liverpool/9780853238256.003.0003; Graham Allen, *Intertextuality*, 3rd ed. (London: Routledge, 2021), https://doi.org/10.4324/9781003223795; Robert S. Hatten, "The Place of Intertextuality in Music Studies," *The American Journal of Semiotics* 3, no. 4 (1985): 69–82, https://doi.org/10.5840/ajs1985345.

If you are interested in the relation between the artist's life and their music, Ross Cole's framework on authenticity and autobiographical writing as presented in *Popular Song and the Poetics of Experience* makes for an exhilarating development in the performance studies field.[5] Cole is a lecturer in popular music at the University of Leeds and describes his approach as "an 'ecological history of music', one that insistently cuts across disciplinary boundaries."[6] Cole's framework, one that I will be making use of in this thesis, deals with the poetic analysis of authenticity and autobiography in popular music's songwriting. It provides a way to interpret autobiographical writing while keeping the artist in sight. He does this with the concept of *orphic performance*, which stands for the action of a songwriter reflectively looking back on their experiences in order to write a song. He presents the phenomenon of changing the reality of the past in songs as a necessary action for it to make poetic sense. By using this lens, autobiographical expressions do not become inauthentic when an artist plays around with the truth.

However, how this might reflect in a performance of a different nature, has so far not been explicitly discussed by Cole. This is assuming the performer stays the same person. Here I want to raise the question whether autobiographical instances can be found when covering a song, and if this can fit in Cole's framework. Ultimately, what I want to answer is how the aspect of biographical writing and authenticity in song gets altered when a song is transformed. For example, during a live performance of an artist, when covering a piece of music, or when being dishonest about the nature of biographical presence.

Through Cole's different case studies, it becomes apparent that there are multiple ways to perform *orphic performance*. The three descriptions he gives are: *autobiography as epitaph*, *autobiography and the particular*, and *autobiography as testimony*. I believe we can assign more types of *orphism* to different instances. By examining the possibility of the use of multiple forms of *orphic performance,* I want to attempt to further broaden the scope of Cole's model. I will examine notions of autobiographical writing and its authenticity through the process of *orphic performance* and test its usefulness to the field by adding additional classifications to the concept, to determine whether Cole has succeeded in filling the theoretical gap he aims to close. Throughout this research, I argue *orphic performance* doesn't end after the song is written. To differentiate these different *orphic instances* (moments of orphic action; the

[5] Ross Cole, "Popular Song and the Poetics of Experience," *Journal of the Royal Musical Association* 146, no. 1 (May 2021): 81–116, https://doi.org/10.1017/rma.2020.25.
[6] Faculty of AHC, "Dr Ross Cole | School of Music | University of Leeds," accessed May 5, 2025, https://ahc.leeds.ac.uk/music/staff/4281/dr-ross-cole.

reflexive autobiographical action of writing song) and give a practical way to organize and discuss them, I will create three subcategories of *orphic performance*: *orphic evolvement*, *orphic rewriting*, and *orphic masking*. To be able to do this, I will present three case studies.

Starting with U2's song "Kite" from the band's ninth studio album *All You Can't Leave Behind*, I will illustrate how the influence of personal events through live performances can change the meaning of the song, leading to *orphic evolvement*. To do this, I will explore how U2's "Kite" refers to Bono's (Paul Hewson) personal life.[7] The song is often attributed to the singer's complicated relationship with his father, which is why I will include one of the band's performances in 2001 (the year Bono's father passed away) in the interpretation of the song.[8]

Secondly, I will delve into an instance of *orphic performance* in covers. Something I will refer to as *orphic rewriting*. To show how an artist can attribute new meaning to a song, I will analyze Johnny Cash's cover of 'Hurt' by Nine Inch Nails. The song was originally meant as a coda to Nine Inch Nails' concept album *The Downward Spiral* and became an anthem to the descent of Cash's fame. The case study displays how a song can become autobiographical to its new performer.

Finally, I will examine what happens when autobiographical lyricism is misleading; not in the manner Cole describes (bending the truth to fit song structure), but in reverse: masking the truth to hide autobiographical elements (*orphic masking)*. Have a Nice Life's "Big Gloom" will serve as a case study for this inverse relationship.[9] The band does this throughout their debut album, *Deathconsciousness*, the album that includes "Big Gloom".[10] They do this by constructing a web of intertextuality that hides the personal background of their songs.

[7] U2, "Kite," in *All That You Can't Leave Behind* (Island Records, 2000).
[8] U2VEVO, "U2 - Kite (Live from the FleetCenter, Boston, MA, USA / 2001)," October 2020, https://www.youtube.com/watch?v=0D8z_YSJqhw.
[9] Have A Nice Life, "Big Gloom," in *Deathconsciousness* (The Flenser, 2008).
[10] Have A Nice Life, *Deathconsciousness* (The Flenser, 2008).

THEORETICAL FRAMEWORK

All the theories that I will be drawing from in my thesis are part of what Derek B. Scott calls the *relativistic outlook* that has been developing since the 80s.[11] The point of departure for the specific framework I will be using is Cole's article "Popular Song and the Poetics of Experience".[12] In this article, he argues that songwriters can perform autobiographical expression. He addresses this through their lyrics but also through transtextual relations. Cole's work, although derived from the performance studies approach, branches out from it by focusing more on songwriters and their personal lives. According to Cole, the performance studies approach is too quick to pass over the songwriter's personal life.[13] Cole's framework offers to fill this gap, giving us a more complete picture of musical performance.

The Performance Studies Approach

Although Cole steps away from the performance study approach, this field is still critical as a basis for his work. Three especially influential academics in performance studies in musicology are Simon Frith, Philip Auslander, and Nicholas Cook.[14]

Frith discusses our dependence on text when valuing music in his book *Performing Rites: On the Value of Popular Music*.[15] He also addresses the importance of the listeners when talking about popular music performance. In his rhetoric, he explicitly showcases a change

[11] Derek B. Scott, "General Editor's Preface," in *Song Means: Analysing and Interpreting Recorded Popular Song*, by Allan F. Moore, Ashgate Popular and Folk Music Series (London New York: Routledge, 2016), xiii, https://doi.org/10.4324/9781315609898.
[12] Ross Cole, "Popular Song and the Poetics of Experience," *Journal of the Royal Musical Association* 146, no. 1 (May 2021): 81–116, https://doi.org/10.1017/rma.2020.25.
[13] Ibid., 83–88.
[14] These writers are part of a larger discourse of (musical) performance studies. Auslander's idea of persona is built on that of Peter Johnson. Theories like Ervin Goffman's framing theory are also important to understand underlying approaches to the field. The concept of acting as a part of music was also not first coined by any of these authors, as William Rothstein already uses the analogy. And also, Fred Maus thinks about music and its narrative.
Peter Johnson, "The Legacy of Recordings," in *Musical Performance*, ed. John Rink, 1st ed. (Cambridge University Press, 2002), 197–212, https://doi.org/10.1017/CBO9780511811739.015. Erving Goffman, *Frame Analysis: An Essay on the Organization of Experience*, Northeastern University Press ed (Boston: Northeastern University Press, 1986). William Rothstein, "Analysis and the Act of Performance," in *The Practice of Performance*, ed. John Rink, 1st ed. (Cambridge University Press, 1995), 217–40, https://doi.org/10.1017/CBO9780511552366.011. Fred Everett Maus, "Music As Narrative," *Indiana Theory Review* 12 (1991): 1–34.
[15] Simon Frith, *Performing Rites: On the Value of Popular Music* (Harvard University Press, 1998).

from looking solely at the music to acknowledging the performative element of music. The goal of this change is to level (on the academic side) with popular music in being non-elitist.[16]

Frith's framework, however, seems to lack much interest in the author. This becomes apparent when describing soundtracks in his chapter Where Do Sounds Come From?" where he jokingly relates to the writers of the scores as "sorcerers."[17] Adding to his disregard for songwriters is his pursuit of objectivity. Firth argues there is "something objectively in the music."[18] In Cole's framework, this sense of objectivity is not present; instead, relations are much more subjective, leading to a more open interpretation. Next to Frith's idea of meaning being less flexible, he also gives the listener (which he finds important to acknowledge) little agency in the process of creating meaning.[19]

Auslander takes a more specific position on viewing music as a performance, looking at "musicians as performers". In his book *In Concert: Performing Musical Personae,* he explores the performer and how their music can be valued by their performance.[20] To connect the 'real person' behind an artist and the music they are performing, he uses the concept of *personae* as an intermediary identity.[21] According to him, this concept can be imposed on a wide variety of genres.[22] Since he focuses on performers, there is room to discuss the *personalism* embedded in music (and its performances).[23]

Auslander takes this idea of 'musicians as performers' from Cook, who pioneered this point of view when analyzing musicians performing musical scores in his book *Beyond the Score: Music as Performance*.[24] Cook's turn to looking at performance is what Auslander then takes into the realm of popular music.

What Auslander brings to the table is a practical way of analyzing musical identity. In this methodology, we can split this person (the performer) into three different parts:

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[16] Simon Frith, "Songs as Texts," in *Performing Rites: On the Value of Popular Music* (Harvard University Press, 1998), 177.
[17] Simon Frith, "Where Do Sounds Come From," in *Performing Rites: On the Value of Popular Music* (Harvard University Press, 1998), 122.
[18] Simon Frith, "The Value Problem in Cultural Studies," in *Performing Rites: On the Value of Popular Music* (Harvard University Press, 1998), 4.
[19] Philip Auslander, "Introduction: Genre, Frame, Persona," in *In Concert: Performing Musical Persona* (University of Michigan Press, 2021), 1.
[20] Philip Auslander, *In Concert: Performing Musical Persona* (University of Michigan Press, 2021), https://doi.org/10.3998/mpub.10182371.
[21] Philip Auslander, "Musical Personae," in *In Concert: Performing Musical Persona* (University of Michigan Press, 2021), 87–128.
[22] Ibid., 89.
[23] Ibid., 89–90.
[24] Nicholas Cook, *Beyond the Score: Music as Performance* (Oxford University Press, 2014), https://doi.org/10.1093/acprof:oso/9780199357406.001.0001.

person (the real person), *persona* (as performer), and character (and the specific song content). This model has become the standard for performance studies in musicology. The character of a song, which had already been a vivid point of discussion, could now be joined by discussion of a performer's *persona*. Unfortunately, the person behind the *persona* is not an actively discussed point in this methodology since this 'real person' can never really be known by us spectators. Although the model gives a clear-cut way to interpret performers' actions, it portrays them in a world of theatrics and make-believe. This is where Cole's framework comes in to save the life of the author from disappearing within their *personae*.

Like Auslander, Allan Moore pays attention to the performer as well as the audience.[25] One of the ways he does this is by taking Auslander's work and elaborating on it. In the chapter on persona in his book *Song Means: Analysing and Interpreting Recorded Popular Song,* he presents a concrete way of analyzing the relations between an artist's persona and the audience.[26] He again starts with three levels on the artist's side: *performer* (instead of person)*, persona,* and *protagonist* (instead of character).[27] To set the expectations of a persona, Moore has devised three questions.[28] Does the persona appear to be realistic or fictional? Is the situation or narrative of the track realistic or fictional? Lastly, he asks: Is the singer personally involved in the situation, or is he acting as an observer? To further analyze the narrative of a song, he asks two more questions: what is the temporality, and what is the timespan of the song?[29] These questions lead him to a standard *persona* for popular song: having a realistic persona, in an everyday situation, having an involved stance, being in the present time, and dealing with the exploration of the moment. He calls this "the 'bedrock' position of the persona."[30]

Moore also differentiates in distancing between the *persona* and listener.[31] For this, he uses two concepts: the distance between the *persona* and listener (*proxemics*) and the stance of the listener. Edward T. Hall's concept of *proxemics* analyzes these distances with four

[25] Allan Moore, *Song Means: Analysing and Interpreting Recorded Popular Song*, Ashgate Popular and Folk Music Series (London New York: Routledge, 2016), https://doi.org/10.4324/9781315609898; Allan Moore, "Authenticity as Authentication," *Popular Music* 21, no. 2 (May 2002): 209–23, https://doi.org/10.1017/S0261143002002131; Allan Moore, ed., *Analyzing Popular Music* (Cambridge New York: Cambridge University Press, 2003).
[26] Moore, "Persona," 179–214.
[27] Ibid., 181.
[28] I will shorten the questions somewhat, to not go into unnessary detail.
Ibid., 182.
[29] Ibid., 183.
[30] Ibid.
[31] Ibid., 185–186.

categories: social, public, private, and intimate.[32] The categories are affected by the production choices on recordings; think of vocal placement, production effects like reverb, and the arrangements. The different stances he identifies for the listener are those of the *protagonist* (identifying with the singing voice), *observer* (watching from a distance), and the *antagonist* (imagining themselves as the one being addressed). At last, Moore looks at the persona's relation with the musical (or 'personic') environment.[33] Dividing this relation into five possible positions: *inert*, *quiescent*, *active*, *interventionist*, and *oppositional*. Although Moore gives an extensive toolset to analyze the *persona* of a performer, he doesn't delve into the aspect of authenticity in this chapter.

In Moore's book, *Analyzing Popular Music,* the chapter "From Lyric to Anti-Lyric," written by Dai Griffiths, we catch a glimpse of a more personal outlook on song.[34] Griffiths, in this chapter, comments on the analysis of song lyrics, giving a structured method to classify lyrics. Griffiths wants to move away from treating lyrics like poetry and argues for a more serious attention to lyrics.[35] He manages to present a set of characteristics and features that can be attributed to lyrics, but there is one key concept that stands out. Griffiths makes a distinction between what he calls lyric and anti-lyric.[36] Here, lyrics are typically more poetic, melodic, and emotionally expressive. Its counterpart, anti-lyric instead, is more prosaic, ironic, more fragmented, and less compliant with coherence. The sentiment Griffiths presents is very intriguing and also very specific in its use case. His toolset for the (anti-)lyric analysis is a treasure for those interested in pure lyrical analysis, but it does not delve into authenticity specifically. So, although Griffiths' terminology is useful in describing lyrical work, it can't in itself be used to argue for a song(writer)'s authenticity.

Authenticity

In Moore's earlier article *Authenticity as Authentication*, he does look at the authenticity aspects of popular music. He again examines the connection between performer and audience, this time by making a typology of authenticity. He separates first, second, and third person

[32] Edward Twitchell Hall, *The Hidden Dimension*, Repr, Anchor Books (New York: Doubleday, 1990), 110–119; Moore, "Persona," 186–187.
[33] Allan Moore, "Persona," in *Song Means: Analysing and Interpreting Recorded Popular Song*, Ashgate Popular and Folk Music Series (London New York: Routledge, 2016), 186–219, https://doi.org/10.4324/9781315609898.
[34] Dai Griffiths, "From Lyric to Anti-Lyric: Analyzing the Words in Pop Song," in *Analyzing Popular Music*, ed. Allan Moore (Cambridge New York: Cambridge University Press, 2003), 39–59.
[35] Ibid., 39–41.
[36] Ibid., 42.

authenticity.[37] First person authenticity –of great interest to me– is strongly connected to the autobiographical aspect. It relates to the performer's expression of themselves and their emotions.[38] This type of authenticity relies on the perception of sincerity and unmediated expression. When an artist introduces a song, telling which experience in their own life the song is about, they are tapping into first person authenticity. Second person authenticity is more about the listener than the artist.[39] It regards the ability of music to resonate with the listener's personal life and identity. You can think of the Beastie Boys' "Fight For Your Right", in which the band employs lyrics like "you wake up late for school, man, you don't wanna go" to relate to their targeted audience (the youth).[40] Third person authenticity is a step back even further, as it regards the representation of ideas by the performer.[41] Does the performer accurately represent the ideas or emotions of the song they are playing or the tradition they are refering to? This, for example, is relevant to covers or to music that relies heavily on its genre style (think of country musicians).

In his argument, Moore states that authenticity doesn't reside in the music itself. Instead, authenticity is interpreted by the listeners and judged depending on values like sincerity, originality, or connection to tradition, which in turn depend on "who is being authenticated."[42]

Another of Moore's notions that I find very useful is that the business of authenticity is a business of interpretation. We (both as academics and everyday audience members) are always performing a reading of the artists' intent, the music, and their authenticity. Moore advocates for shifting academic focus away from the intentions of performers to the interpretations of listeners.[43] This move would leave it necessary to analyze every particular example with a particular group in mind. Although I do agree that different audience groups have their own values to judge authenticity, I don't agree that it is necessary to always take this into account. Of course, when speaking of a subculture, you must take the values of that specific group into account, but imposing a set of values when there is no particular focus on an audience group has a blinding effect. Judging Joy Division's authenticity solely with the value

[37] Allan Moore, "Authenticity as Authentication," *Popular Music* 21, no. 2 (May 2002): 209–23, https://doi.org/10.1017/S0261143002002131.
[38] Allan Moore, "Authenticity as Authentication," *Popular Music* 21, no. 2 (May 2002): 211–214.
[39] Ibid., 218–220.
[40] Beastie Boys, "Fight For Your Right," in *Licensed To Ill* (Def Jam Recordings, 1986).
[41] Moore, "Authenticity as Authentication," 214–218.
[42] Ibid., 209.
[43] Ibid., 221.

set of new wave punks is like looking at them through a keyhole compared to their larger audience.

Instead, I will use Moore's typology of authenticity to explain the tools employed by artists to convey authenticity, leaving all possible instances on the table. I am aware that different listeners will be convinced by different instances of authenticity, but I am not aiming to impose which possible instance of authenticity might address whom. I aim to apply a more open use of authenticity. This contains Moore's typology but does not start by excluding possible audiences. Instead, I start with a general interpretation of the authenticity and zoom in on specific audience groups where necessary. This way, I hope to leave room to explore the full web of authentic and autobiographical relations.

Orphic Performance

As I mentioned before, Cole sheds light on the role of the songwriter and their personal life with his framework. "He regards songwriting to be a form of public self-reading, and so an autobiographical process."[44] In this process, artists are often not completely truthful in retelling their experiences. "This lack of 'honesty' and 'authenticity' –bending the truth, you could call it– is a necessary action in the making of songs. This process he calls *orphic performance*."[45]

Cole takes the term *orphic performance* from Joseph Roach's article "Performance: The Blunders of Orpheus".[46] This article covers performance and performance studies. In it, he suggests the concept of *orphic* as a poetic action imitating the plot of the mythical figure Orpheus; "moving forward while glancing back –recapitulates the risky act of performance itself…".[47] Roach relates the concept of *orphic* or *orphism* to the action taken in poetic arts that are meant to be spoken out loud, relating it to music like hip-hop specifically.[48] Orphism, ultimately, is the way art tries to imitate real life; it explains how the lines between art and reality get blurred.[49] This attention to the poetic dimension is exactly what Cole points out as a lacking in the performance studies approach. "A healthy inside of Roach is his recognition of how elusive our ways of art making are, and by extension, our theories on their

[44] Quote from: Joris Ras, "Autobiographical Authorship in Popular Music: A Songwriter's Persona" (Paper, Utrecht Univeristy, 2024), 1. Information from Cole, "Popular Song and the Poetics of Experience," 82.
[45] Quote from: Ras, "Autobiographical Authorship in Popular Music.," 1. Information from Cole, "Popular Song and the Poetics of Experience," 91.
[46] Joseph Roach, "Performance: The Blunders of Orpheus," *PMLA/Publications of the Modern Language Association of America* 125, no. 4 (October 2010): 1078–86, https://doi.org/10.1632/pmla.2010.125.4.1078.
[47] Ibid., 1078.
[48] Ibid., 1078.
[49] Ibid., 1078-1079.

interpretation.[50] *Orphic performance* thus is the active looking back while writing a song, Cole looks for to create the relation to songwriters' lives."[51]

Cole uses three case studies to demonstrate the process of *orphic performance*. To show how he uses *orphic performance*, I want to briefly present two of them. The case study on the artist Sun Kill Moon contains an especially clear example of actively changing the past to fit a song's narrative.[52] In the song "Truck Driver," Mark Kozelek (the man behind Sun Kil Moon) presents a seemingly literal retelling of a tragic story from his life, singing the following:

> I was probably five at their home in Navarre
> My cousin's friend was in the yard playing guitar
> We all gathered round, listened to her play and sing
> And I fell into a trance and knew that one day I'd do the same thing
> [...]
> And after the funeral out there in Navarre
> They all gathered round when I picked up a guitar
> They fell into a trance as I sang and I played
> And outside the frogs croaked and the mantises prayed.[53]

However, as Cole discovers, the songwriter admits in an interview that this is not a straight retelling at all:

> Things didn't happen exactly like that. What actually happened was, after my uncle's funeral, my mother and I were in a car accident, and an ambulance was called. The car was totaled, but we were okay. That's the beauty of songwriting. I was able to replace that memory with a better one: the memory of me playing guitar for my cousins on a separate occasion [...] The beauty of poetry is being able to express, and to alter, where it feels appropriate.[54]

In this example, it is very clear how songwriters can bend the truth without necessarily being inauthentic in presenting themselves through song. This paradoxical relation is solved by the

[50] Roach, "Performance: The Blunders of Orpheus," 1081.
[51] Ras, "Autobiographical Authorship in Popular Music.," 2.
[52] Cole, "Popular Song and the Poetics of Experience," 100-105.
[53] Sun Kil Moon, "Truck Driver," in *Benji* (Caldo Verde Records, 2014). Lyrics as written out it Cole, "Popular Song and the Poetics of Experience," 102-103.
[54] Quote as written in: Cole, "Popular Song and the Poetics of Experience," 103. Original interview: Jaan Uhelszki, "Mark Kozelek Talks about the New Sun Kil Moon Album Benji with Jaan Uhelszki," *Caldo Verde Records* (blog), January 31, 2014, https://www.caldoverderecords.com/interviewJaanKozelek.html.

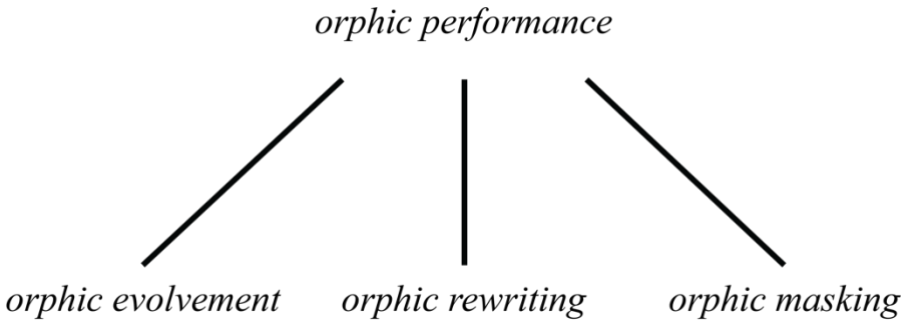
concept of *orphic performance*, by stating that this action is merely necessary to make 'life' fit in a song at all.

The use of other texts in interpreting songs makes Cole's method especially attractive. The use of interviews can unlock an abundance of information, not available from analyzing 'just the music'. Cole even goes as far as to include the audience in the interpretation of the meaning created by this process. This becomes apparent in his case study of Vic Chesnutt, an artist who was seriously injured in a car accident.[55] In this example, he presents how the passing of the songwriter changes the meaning of one of his songs, titling this autobiography as epitaph. In the song "Flirted With You All My Life," Chesnutt sings about the passing of his mother due to cancer. He sings about his own 'flirting' with death but always concludes: "*Oh, death / clearly / I'm not ready*."[56] Even though Chesnutt states not to be ready for death, Cole remarks that this message is overshadowed by his suicide on Christmas Day 2009 at age 45. All of a sudden, a sentence about his mother, "*Lord Jesus, please I'm ready,*" could just as well be about Chesnutt himself, as Cole points out.[57] This action unequivocally changes the meaning of the song for anyone conscious of his passing to the song.

Cole, at this point, includes the spectator. He acknowledges that the song has been made with certain intentions by the author, but that audiences will also ascribe their own meaning to it, from the context available to them after the release of a song. As you have read earlier in this chapter, many scholars from the performance studies approach concern themselves with the relation between the performer and their audience. Like them, Cole does not focus only on 'the music or performance itself,' but he keeps the custom of giving the audience agency intact. This is important since any examination of an artist's work includes interpretation; there is no art without an audience.

[55] Cole, "Popular Song and the Poetics of Experience," 94-99.
[56] Lyrics from: "Vic Chesnutt – Flirted With You All My Life," Genius, 2009, https://genius.com/Vic-chesnutt-flirted-with-you-all-my-life-lyrics.
[57] Ibid.; Cole, "Popular Song and the Poetics of Experience," 98.

In my thesis, I will be using Cole's concept of *orphic performance* and extending its use by adding three subcategories of *orphic performance*: *orphic* evolvement, *orphic rewriting*, and *orphic masking*. These differentiate between the nature of the *orphic* action taken by the performer. By broadening the practical use of Cole's framework, I want to examine its usefulness when analyzing authenticity and autobiographical writing/performance in popular song. I have to point out that I strongly believe *orphic performance* shouldn't be used in a vacuum. In this thesis, I will be using the rhetoric of Moore's typography of authenticity, and I am of the opinion that other models like Auslander's or Moore's *personae* analysis can be used and be useful in arguments about *orphic performance*.



'Live'

It would be negligent of the field to ignore the role of media in performance and not to acknowledge it. After all, audiences carry their phones to performances to make pictures and videos, artist often film and release their own concert films as well, and studio sessions formats like KEXP and Tiny Desk are influential. The role YouTube still plays in the mediation of music is one that should not be underestimated. We often rely on many of these sources and thus have to accept their mediated nature. Many of Cole's sources are mediated, although this isn't explicitly mentioned. Although Cole does acknowledge the role of media in *orphic performance* and audience's interpretation of songs, he does not explicitly state its larger influences on *orphic performance*. This doesn't mean other scholars within the field of performance studies have not handled the role of mediation in music more extensively. In his book "Liveness," Philip Auslander wanted to move past the clichés of *liveness*.[58]

Auslander gives a clear picture of how mediated our world has become. He states that according to the *Survey of Public Participation in the Arts* (SPPA), already in 2004, 60% of

[58] Philip Auslander, "Introduction," in *Liveness: Performance in a Mediatized Culture*, 3rd ed. (London: Routledge, 2022), 2, https://doi.org/10.4324/9781003031314.

American adults went to movies but only 22.3% went to the theatre, with the average adult watching 2.9 hours of television per day.[59] This trend has only increased in the last twenty years with the rise of streaming services. According to Auslander, the competitiveness of the cultural environment has led to live performances now often incorporating mediatization.[60] He makes a point of the presence of screens at live performances, mediatizing the event. These events are then often further mediatized to be watched in the future, for example, on streaming services. Even the audio of live performances can be discussed due to the use of backing tracks in 'live' performances, creating an audio experience not represented on stage.

When performing an analysis with Cole's framework – or according to the performance studies approach for that matter – we are usually relying on prerecorded, mediated, live footage. As Auslander clarifies, the audience has become accustomed to the mediatization through its dominance.[61] It has become the 'natural' way of viewing 'live'. I don't want to argue we can remedy this, or that it is necessarily a problem; this way of musical performances has been ingrained in our experience with live. I do want to stress that it remains important to stay aware of our mediated perception. Like in most academic writing, the musical works I will be analyzing will be mediated in various forms.

In the following three case studies, I will be using the alteration of *orphic performance*, I presented earlier. I will be presenting the subcategories of *orphic evolvement*, *orphic rewriting*, and *orphic masking,* each with its corresponding case study. To substantiate the autobiographical instances in each of the case studies, I will be using Moore's typology of authenticity. Throughout all this, I want to make use of both live and mediated sources, taking into account the complicated relationship of mediation in modern-day musical viewing.

My analysis and addition to Cole's framework is part of the larger performance studies discourse and can be seen as a study on Auslander's person, of the character-persona-person trifecta. My research at large draws from the existing performance studies field, while adding to a part of its larger analysis.

[59] Philip Auslander, "Live Performance in a Mediatized Culture," in *Liveness: Performance in a Mediatized Culture*, 3rd ed. (London: Routledge, 2022), 43, https://doi.org/10.4324/9781003031314.
[60] Ibid., 44.
[61] Ibid., 54.

CASE STUDY 1: KITE, ORPHIC EVEOLVEMENT

Live performance is mercilessly connected to a specific moment. The music does not only change because it is performed live. The current state of the artist's life influences their performance. To illustrate the influence an artist's life has, I first want to draw attention to two renditions of the song "Kite" by U2.[62] The song that was originally inspired by U2's singer Bono playing with a kite with his daughters, during the band's Elevation Tour, turned into an homage to the singer's dying father.[63] I will be analyzing two renditions from the Elevation Tour through the lens of Cole's framework. The first performance was recorded at the FleetCenter in Boston on the 6th of June in 2001.[64] At that point, Bono's father was terminally ill. In August 2001, he passed away, and on the 24th, he was buried.[65] The week after, on the 1st of September, U2 played one of their biggest shows at Slane Castle.[66] During the tour, the singer repeatedly dedicated the song to his father (Bob Hewson), cementing the connection between the song and his father. This makes an impact on how the audience perceives the singer's implicated meaning changes, when performing the song after Bob Hewson's passing; something I want to classify as *orphic evolvement*.

The version of "Kite" in Boston already shows a hint of what the song might mean and might come to mean to Bono. He introduces the song, explaining what or who it could be about, saying: "This song is about letting go of somebody you don't want to let go of. It could be a lover… could be father, it could be child, it could be a friend." For any observer knowing that at that moment his father was in the hospital suffering from cancer, it is easy to perceive an emphasis on 'father'.[67] We get a hint of an autobiographical meaning in the song; Bono's introduction on stage shows that there could be some first person authenticity to the song, as he connects the song to personal relations. Because he does not explicitly connect these relations to his own life, it is largely up to the audience to interpret what the singer means. For now, he mostly stays within the bounds of second person authenticity. Bono sets up the song

[62] U2, "Kite," in *All That You Can't Leave Behind* (Island Records, 2000).
[63] "Kite van U2: Rouwende Bono brengt een eerbetoon | Lied," May 17, 2025, https://ikmisje.eo.nl/artikel/kite-u2-bono-brengt-eerbetoon; The Hot Press Newsdesk, "Bob Hewson 1925-2001," Hotpress, accessed May 20, 2025, https://www.hotpress.com/music/bob-hewson-1925-2001-1496375.
[64] *U2 - Kite (Live From The FleetCenter, Boston, MA, USA / 2001)*, 2020, https://www.youtube.com/watch?v=0D8z_YSJqhw.
[65] FRI, 24 Aug, and 2001 - 08:16, "Bono's Father to Be Buried," Irish Examiner, August 24, 2001, https://www.irishexaminer.com/news/arid-30021712.html.
[66] *U2, Kite, Live from Slane Castle*, 2008, https://www.youtube.com/watch?v=9uXitB-FfOQ.
[67] Bono, *Surrender: 40 Songs, One Story* (London, UK: Hutchinson, 2022).

in a way that it can be easily relatable to the audience (second person authenticity) while telling them it does have a specific meaning to him, without making this explicit (the implication of first person authenticity).

When introducing "Kite" at Slane Castle later that same year, Bono tells a more personal story.[68] He tells the crowd an anecdote about his and Edge's (the guitarist of U2) fathers roaming the streets of New York. He follows this up by saying: "This is Kite, this is for Bob Hewson." Together with the anecdote and his statement dedicating the song to his father, Bono drags the song from second person authenticity into the realm of first person authenticity. He reveals his own personal relation he has with the song by telling this anecdote and and dedicating the song to his father (not by grandly stating the song is for him but calling his name out, a reference less obvious), Bono creates a bigger perception of sincerity with the audience; there are no theatrics, just a simple story. Adding to this, Bono actively changes the song to reflect the change in meaning. To reference his father, who, according to him, was a great lover of opera and used to sing it himself, he changes the lyric "the last of the rockstars" to "the last of the opera stars;" an imitation of 'real life,' implying the song's new meaning.[69] What was still open to interpretation in the Boston version finds confirmation at Slane Castle: "Kite" is now a farewell to Bono's father.

Bono might not have initially written the lyrics of this song about his father, but through the act of looking back upon the experience of losing his father, the meaning of the song changes. The words he wrote for another occasion now fit better as an ode to his father. Like in the example of Vic Chesnutt in Cole's article, the meaning of a song has changed due to events in the real world.[70] The song was first written using *orphic performance,* and *orphic performance* changed its meaning. Like in Vic Chesnutt's case, "Kite" considers someone passing. Cole titles this *autobiography as epitaph* and is a clear example of how *orphic performance* does not end with the finishing of a song; it does not even end with a life.

Here I want to insert that although Cole calls the type of *orphic performance* in Vic Chesnutt's music as *autobiography as epitaph*, which covers the load of that specific instance well, it does not lend itself very well to a more universal use. Adding to this, the term is not specifically meant to be used as a categorization of *orphism*. Because of this, I want to instead add a subcategory of *orphic performance* that I call *orphic evolvement* to categorize both

[68] *U2, Kite, Live from Slane Castle*, 2008, https://www.youtube.com/watch?v=9uXitB-FfOQ.
[69] Ibid., timecode: 5:37; Bono, *Surrender: 40 Songs, One Story* (London, UK: Hutchinson, 2022).
[70] Cole, "Popular Song and the Poetics of Experience," 94-99.

instances of *orphic performance*. Although the meaning of the music evolves, the autobiography it belongs to does not change completely, and the necessity of being influenced by others or events gives *orphic evolvement* an aspect of passiveness. Hence, the lack of a verb in this category's name. Cole's description of *autobiography as epitaph* does not have to become obsolete and can still be used as a descriptive term, explaining how a type of *orphism* is reached.

Lastly, I want to point out that this development in meaning also includes the presence of the audience. When looking in the comments section of the Slane Castle performance on YouTube, many viewers have started relating the song to the passing of their lost ones [see figure 1–3].[71] Giving the song first person authenticity has also aided in making the song even more relatable to fans. By establashing the song's first person authenticity and making the meaning explicit, the manner in which the audience relates with the song changes. Both the meaning of the song and the way audience resonates with it become more focused (as is seen in the comments shown in figure 1–3). First and second person authenticity, in the case of "Kite," go hand in hand and evolve together.

@willfade7994 7 jaar geleden
This song makes me think of my Dad. Cancer took my Dad too. I cry every time I hear the song and this Slane Castle concert is one of my most favorite of U2's concerts. RIP to all our fathers in Heaven. 🙏

@bminturn 5 jaar geleden
I lost my father to cancer 4 months ago. There wasn't a lot of time between diagnosis and the end - September 2018 to February 2019. So things were a blur. All of his sons and daughters were with him in his den when he passed. I've always liked this song, but it has a physical affect on me when I listen to it now. A lot of sorrow for sure, but also this undergirding of faith that things will be OK after all.

@downingbethune8758 3 jaar geleden
I softly sang this song to my mother when she was in hospice care. The lyrics, especially "I want you to know that you don't need me anymore" and "I know that this is not goodbye" still make me cry every time I hear them. Many thanks to U2 for helping me get through.

Figure 1, 2, 3. From YouTube comment section of U2, Kite, Live from Slane Castle, 2008, https://www.youtube.com/watch?v=9uXitB-FfOQ.

[71] Comments from: *U2, Kite, Live from Slane Castle*, 2008, https://www.youtube.com/watch?v=9uXitB-FfOQ.

CASE STUDY 2: HURT, ORHPIC REWRITING

Johnny Cash's version of the song "Hurt" has been a massive success since its release in 2002.[72] Nowadays, the song has over 680 million plays on Spotify, the music video has more than 300 million plays on YouTube, and every once in a while you get surprised by it on the radio.[73] The song has become synonymous with Cash's legacy as his most popular song. However, to many people's surprise, it is a cover song. Trent Reznor from Nine Inch Nails wrote "Hurt" as a closer to the band's second studio album in 1994. The song was originally meant as a coda to Nine Inch Nails' concept album *The Downward Spiral* but became an anthem to the descent and resurrection of Cash's fame.

Cash's cover of "Hurt" does not just develop the meaning of a song from personal events, like it does with U2's "Kite". In the case of "Kite," we see meaning change due to an event in Bono's life, but it is still part of the story of his life. It is his autobiography we are to behold. In the case of "Hurt," the meaning changes completely, relating to a different person's life. The lyrics are imposed on Cash's autobiography, rewriting the complete meaning of the song, while keeping the topics of the song the same. It is clear that there is a form of *orphic performance* at play here, but of a different nature. This subcategory of *orphic performance* I call *orphic rewriting*.

There is an aspect of action by the artist in changing the autobiographical aspect in the case of "Hurt", making it an active rewriting. In the case of "Kite," the change in meaning is led by an event and simply evolves the *orphic* nature of the song without adding rather than rewriting.

The Original

Nine Inch Nails' 1994 album *The Downward Spiral* brings listeners along for the character's downward spiral. The album has a clear beginning and end with "Hurt" as a reflective closing piece to the story. Reznor describes "Hurt" as "it feels like somebody kind of walking around the rubble, having a chance to maybe feel a reflection."[74]

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[72] "Nine Inch Nails - Hurt," *Song Exploder: How Music Gets Made* (Netflix, 2020), https://www.netflix.com/watch/81025980?trackId=268410292&tctx=0%2C0%2Cefc00814-775c-4447-ad67-eeab0cba4c92-314504000%2Cefc00814-775c-4447-ad67-eeab0cba4c92-314504000%7C2%2C%2C%2C%2C%2C80992997%2CVideo%3A81025980%2CdetailsPageEpisodePlayButton.

[73] The statistics are from 12-06-2025.

[74] "Nine Inch Nails - Hurt," *Song Exploder: How Music Gets Made* (Netflix, 2020), timecode: 00:75.

"Hurt" as coda to *The Downward Spiral* deals with topics of pain and regret. Due to the song's lyrics rarely going into specific actions, it is easy for audiences to relate to the story told. The crudely negative lyrics are worded in an uncomplicated manner and without adornments, giving the song a second person authenticity.

One might argue since this is a song from a concept album, it is hard to regard the songs as autobiographical. "Hurt" might be authentic to the character described in the album, the style, and the story of the album, but it's hard to see this as autobiographic. This describes third person authenticity, being authentic to a concept rather than someone, rather than first person authenticity. It is easy to find both second and third person authenticity but to discover if the song is first person authentic one has to dig deeper. When stepping outside of 'just the music' and look at interviews, you quickly discover "Hurt" might be a lot more personal to Reznor than it is initially portrayed. The true nature of its *orphic performance* is masked.

From both Reznor and the people working with him, we get hints of a closer connection to Nine Inch Nails' music, and especially regarding "Hurt." Mixing engineer Alan Moulder mentions how he believes Reznor showed a vulnerable side of himself.[75] The song does not only reflect the story of the album but also Reznor's life around that time. Eventually stating "I Don't know if people realize how important the lyrics are to him. […] The lyrics to him. Are obviously the reason for the track."[76] Reznor describes Nine Inch Nails music as "naked emotion."[77] For it to be 'naked honesty', there has to be a degree of honesty to it. Out of many statements like these, it becomes clear that there must be at least some of Reznor's personal feelings or experiences woven into the song. There is a clean first person authenticity to Nine Inch Nails' "Hurt". From the interviews with both Reznor and others, it turns out *The Downward Spiral* is more than 'just a concept album.' Even albums with an elaborate storyline, presenting a character different than the artist themselves, can contain autobiographical information, as is the case with "Hurt." Thus, the arguement that "Hurt" can't be autobiographical because it is part of a concept album does not stand.

Reznor makes use of different recording and production techniques to strengthen the authenticity of "Hurt". His singing technique plays into the intimate *proxemic* zone, by whispering the vocals of the verse. In doing this he manages to make the first person authentic

[75] "Nine Inch Nails - Hurt," *Song Exploder: How Music Gets Made* (Netflix, 2020), timecode: 7:75.
[76] Ibid., timecode: 08:16.
[77] Ibid., timecode: 03:28.

aspect of "Hurt" even stronger. When moving into the chorus he moves into a more social *proxemic* zone placing his *persona* more in the environment than directly speaking to the listener. At the same time the constant noises in the background set *quiescent* relation of the *personic environment*, clarifying to the audience what to feel, so to make it easier to understand the angst of a young man struggling as genuine. Even the elements of distortion in the acoustic guitars and unusual delay in the chorus add to the authenticity of a disturbed but honest cry for help.

In the Netflix documentary *Song Exploder,* Reznor mentions how the song was an afterthought. The album's story had already been written and recorded when the frontman thought to write the song as a coda, looking back upon the concept album's story.[78] It wasn't part of the album's original story. Unlike the other songs on *The Downward Spiral* "Hurt" is less extravagant; its instrumentational is more acoustic, and the singing is more of a whisper compared to the screaming in the previous thirteen songs. It's more personal. Although Reznor refrains from sharing anything of his specific intent in the lyrics, he does let audiences in regarding his experience with life during that time. The artist had feelings of a loss of self, being confronted by having to be a performer, a frontman even. He felt unequipped to deal with the strain of this new public life.[79]

> "I realized that the story I had kind of written about someone self-destructing was… I was doing all those things."[80]

The Downward Spiral functioned as an outlet for the – at the time – troubled Rezner, presenting it like an anastatic: "In the context of that album, I was exploring ways to make pain go away."[81] After releasing *The Downward Spiral*, Rezner saw himself in the destructive narrative he had written, realizing how he had fallen into addiction. He hadn't written the story about himself, but he had already written his own story.

[78] "Nine Inch Nails - Hurt," *Song Exploder: How Music Gets Made* (Netflix, 2020), timecode: 05:04.
[79] Ibid., timecode: 09:40.
[80] Ibid., timecode:18:23.
[81] Ibid., timecode:18:00.

A new life

The versions of Nine Inch Nails and Johnny Cash are in a strong contrast to each other. Cash changes the instrumentation, the key, and the chords. The singer even changes a lyric.[82] Where Reznor was inspired by the sound design of David Lynch films –to make audiences feel more tension through the use of sounds like static– Cash makes use of his classic country sound, featuring simple clean recording of acoustic instruments.[83]

When watching the music video of Johnny Cash's cover, you can immediately see a change of mood. The noises and warped guitars have been traded for a clean acoustic guitar, that Cash is known for. By changing the instrumentation and removing the jarring dissonance in the first chord of the progression Nine Inch Nails plays, Cash immediately manages to set the song in his country universe, adhering to its style norms. He also changes the line "I wear this crown of shit" to "I wear this crown of thorns," presumable to fit his classier image.[84] This all combines to Cash setting up the third person authenticity of the song by adhering to the style standards that are expected of him as a larger-than-life country persona.

By employing the style the well-known musician is recognized by, Cash retains his characteristic honest image and sets up the third person authenticity of the song. As stated before, the lyrics of "Hurt" don't contain unnecessary adornments, and instead have a 'say it as it is' approach. Cash sings about the pain and regret presented in an honest way. This guarantees the second person authenticity in the cover version of the song. It could be argued that the first person authenticity of Cash's performance can be heard in his vocals. His dejected tone and the audible age of the once mighty baritone voice connects the song to him as a person. However, the connection to Cash's personal life is most visible when looking at the accompanying music video of the song.

The music video, that comes with Cash's cover, adds additional meaning to the song.[85] The video is of course a mediated experience, not carrying the same authenticity the live experience has. The director of Cash's videoclip (Mark Romanek), instead of trying to emulate liveness in the video (imagine videos of bands playing the song troughout a music video) chose to make use of archival footage of Cash. By disconnecting with liveness and the source of the instruments from time to time, he instead manages to forge a stronger bond between the song and Cash. The video shows the 70-year-old singer in 'The House of Cash,' the singer's

[82] You can find the lyrics to both versions in attachment 2.
[83] "Nine Inch Nails – Hurt," *Song Exploder,* timecode: 12:20.
[84] See attachment 2 to view the lyrics of both versions of "Hurt" side by side.
[85] *Johnny Cash - Hurt*, 2019, https://www.youtube.com/watch?v=8AHCfZTRGiI.

museum, which by that time had closed down. The video is filled with imagery portraying the strain life has had on Cash. The first shot of the video shows an image of the Greek god Atlas in the House of Cash.[86] An image that in the context of the song can be interpreted as a metaphor of the weight the old country star carries on his back at his old age. Cash plays an acoustic guitar with his own signature on it and is wearing the type of clothes he would have worn on stage. [87] However, he is not on stage. Instead he looks old and frail, even trembling at times.[88] Framing the great country star, like the guitar, as if he is now a piece in his museum. The house is filled with food as if the singer is expecting guests, but (except for his wife) he is alone.[89]

Everyone I know goes away in the end.[90]

The video is interlaced with old footage of Cash, showing him as a young man. All in all, his aging becomes painfully apparent throughout the video. We get to see images of Cash at his old age next those of him in the past, visualizing how he is looking back (in the lyrics) on his life. All the images of Cash in different phases of his life, juxtaposed to each other, build a strong connection between Cash's life and the lyrics of "Hurt". Although Cash has not written the song himself, it appears completely authentic to him, as an honest telling of his feelings at that time. This makes for a clear case for first person authenticity in Cash's cover. The song has become autobiographical.

Reznor himself also commented on the cover, calling it "another life" for the song.[91] Although hesitant at first when the song "reared up again," it comforted him in a time he was unsure of his ability as an artist.[92] "Hurt" now belonged to the life of a true larger-than-life persona (Cash), changing its meaning, leading Reznor to say: "It was not my song anymore."[93] Through *orphic rewriting,* Cash has claimed the song for himself, leaving two different universes of "Hurt," Reznor's and Cash's.

[86] See figure 4.
[87] See figure 5.
[88] *Johnny Cash - Hurt*, timecode: 3:11.
[89] See figure 6.
[90] See the lyrics in attachment 2.
[91] "Nine Inch Nails - Hurt," *Song Exploder: How Music Gets Made* (Netflix, 2020), timecode: 18:36
[92] Ibid., timecode: 19:42.
[93] *The Greatest Cover Song of All Time?*, 2022, timecode: 7:40, https://www.youtube.com/watch?v=2Z9pB4yI-BQ.

Next to the orphic rewriting Cash has done, *autobiography as epitaph* plays an additional role. In the music video, we see both Cash and his wife. June Carter Cash passed away in May 2003, only three Months after the recording of the music video for "Hurt." In September 2003, Johnny Cash passed away as well.

The study of "Hurt" has shown how it is possible to shift the story of a song from one person's autobiography to another, therefore changing the autobiographical meaning of the song. This process of *orphic rewriting* demands a strong argument of authenticity from the artist adapting the song. In the case of "Hurt," Johnny Cash has managed to change a young man's internal struggle to an old man's epitaph. By adjusting all forms of authenticity (first, second, and third person), contained within the song, to relate to him; Cash has made "Hurt" his story.

Figure 4, 5, 6. Screenshots from music video of "Hurt". Johnny Cash - Hurt, 2019, https://www.youtube.com/watch?v=8AHCfZTRGiI. Timecodes: 0:01, 0:10, 2:27.

CASE STUDY 3: HAVE A NICE LIFE'S ORPHIC MASKING

The autobiographical aspect of Have a Nice Life's (HaNL) "The Big Gloom" has a different nature than "Kite" but is similar to Nine Inch Nails' "Hurt". It is skewed due to the misleading background of the project.[94] In 2008, the band released their debut album, *deathconsciousness*.[95] Like *The Downward Spiral,* this is a concept album. The album started as a passion project of duo Dan Barret and Tim Mecuga, who were not expecting any degree of success; it slowly but surely grew out to be a staple album in the alternative music scene.[96] The 82-minute album is defined by a mysterious and dark atmosphere, fitting with the band's self-proclaimed genre tag of "mixing gloomy ambience with bits of droning shoegaze and an industrial strain of post-punk."[97] After *deathconsciousness,* the band has released two more albums, and the band is still active.

Deathconsciousness is a peculiar album because of its complicated relationship with intertextuality.[98] I will give a summary of the album's background since it is important to understand the relationship with the song "The Big Gloom" has regarding authorship and authenticity in the larger concept of the album. The case of autobiography in "The Big Gloom" applies to most of the album, since the album's topics carry on throughout its entirety. However, for the purpose of presenting this special case or *orphic performance*, examining one song from the album within its contexts is clear enough.

Deathconsciousness employs a vast web of intertextual –or as Serge Lacasse would call it, *transphonographic* references– references to both catch listeners' attention and confuse them.[99] *Deathconsciousness* is a concept album that comes with a great amount of 'lore'. The artwork features the painting *The Death of Marat* by Jacques-Louis David, and the album comes with a booklet or zine.[100] This booklet, eponymously titled after the album, tells a

[94] Have a Nice Life, "The Big Gloom," in *Deathconsciousness* (The Flenser, 2008).
[95] Have a Nice Life, *Deathconsciousness* (The Flenser, 2008).
[96] Patrick Lyons, "Have a Nice Life On Their Anxiety-Driven Third Album, 'Sea of Worry,'" Bandcamp Daily, November 11, 2019, https://daily.bandcamp.com/features/have-a-nice-life-sea-of-worry-interview.
[97] Have a Nice Life, "Spotify Have a Nice Life About Page," Spotify, accessed May 16, 2025, https://open.spotify.com/.
[98] Joris Ras, "Deathconsciousness, Een Intertextueel Web: Een Analyse En Interpretatie van Het Spel Dat Have A Nice Life Speelt Met Intertekstualiteit" (Bachelor thesis, Universiteit Utrecht, 2023).
[99] In my bachelor's thesis, I made use of Lacasse's model of transphonography to qualify the different uses of musical intertextuality employed by Have a Nice Life.
Serge Lacasse, "Toward a Model of Transphonography," in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, Tracking Pop (Ann Arbor: University of Michigan Press, 2018), 9–60.
[100] Jacques-Louis David, *The Death of Marat*, 1793, Oil on canvas, 162 cm x 128 cm, 1793; Have a Nice Life, *Deathconsciousness (Booklet)* (The Flenser, 2008).

fictional history of the cult of Antiochus. For the first few years after the album's release, the artists stated the booklet was written by an undisclosed theology professor and that they had based the storytelling of *deathconsciousness* on the stories of this (in hindsight fictional) cult. Both texts even share sentences once in a while.[101] However, in a later interview with Barret and Mecuga, it becomes apparent the booklet was written by them.[102] They even go as far as to state much of the material on the album was already written, completely changing the order in which the texts would have been written, making the musical contents of *deathconsciousness* the source for the booklet. Since the release of *deathconsciousness,* the members of HaNL on occasion expressed themselves regarding the actual topics of the album, which, instead of giving a dark retelling of a cult's history, often feature very personal events.

Usually, artists go through great lengths to make their music more relatable. HaNL has done the opposite with *deathconsciousness* and "The Big Gloom". They are seemingly uninterested in first and second person authenticity, acting as if they are only authentic to the concept of the album, its characters, and its history. Still, listeners managed to relate to the songs on *deathconsciousness* through the sheer dark mood of the music. The 'lore' of it all simply giving them a story to escape in, as it does for Barret and Mecuga. By its extreme negativism when describing the world, the album carries second person authenticity for listeners struggling with mental health issues, loss, or simply 'the weight of it all'. Like Reznor initially did with *The Downward Spiral,* Barret and Mecuga hide themselves behind conceptualism. However, when push comes to shove, they all have to admit there is more of themselves in the songs. These misleading relationships with autobiography and first person authenticity I call *orphic masking*. This subcategory of *orphic performance* references the hiding of an artist's involvement with the topics, feelings, or events described in a song.

Even though the *deathconsiousness'* makers don't like to admit it, they are much more personally involved with the songs than at first glance. Fans have taken it upon themselves to look for hints from the artists themselves and go about their own interpretation. You can see this, for example, on the Genius page of "The Big Gloom."[103] Here, users have collected both statements from Barret and Mecuga and added their own ideas of what the song's lyrics mean and references.

[101] I have listed these instances in 4.
[102] John Hill, "Have a Nice Life's 'Deathconsciousness' Is the Next Greatest Album of All Time," *VICE* (blog), November 24, 2014, https://www.vice.com/en/article/have-a-nice-life-deathconsciousness-retrospective/.
[103] "Have a Nice Life – The Big Gloom Lyrics | Genius Lyrics," accessed May 17, 2025, https://genius.com/4086589.

In a Reddit post (on the bands subreddit), Barrat reveals the lyrics "Slipping in and out of an ice bath / No warmth, no life without / it's too much" are depicting depression and a reference to the movie *Jacob's Ladder*.[104] In the second half of the verse, Barrett sings about the bathtub, calling it "an ocean ringed with tile." The following lines are interpreted by some listeners as being about suicide in that 'ocean ringed with' tile [see figure 7].

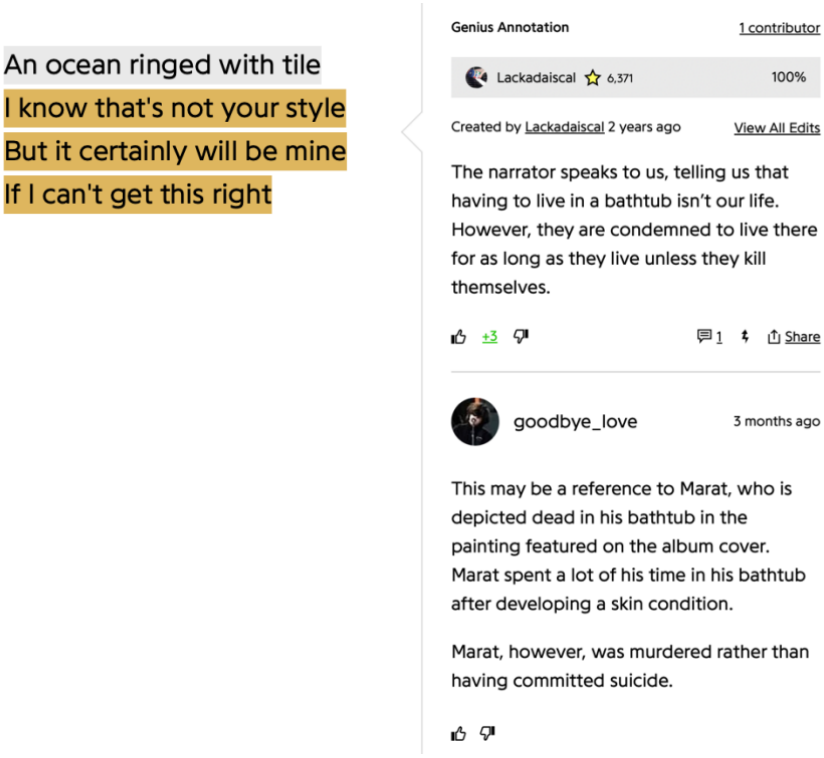

Figure 7. Annotation made by a fan from: "Have a Nice Life – The Big Gloom Lyrics," Genius, accessed May 17, 2025, https://genius.com/4086589?.

In the chorus, the lyrics are no longer descriptive, leaving only a simple call from Barret: "Please, please, please release me." For listeners who have read the accompanying *deathconsciousness* booklet, this passage should be familiar, since the same words feature in a passage spoken by the main character, Antiochus.[105] The passage is a retelling of the cult leader Antiochus' answer to the question of a (by others dismissed) crimpled boy, who wants to know "what happens when we die."[106] Antiochus has a bleak response to this question, saying things like: "that death is like a deep sleep, but it is not peaceful, and it is not restful," or "there is no

[104] Lyrics as in attachment 3; *Jacob's Ladder*, Drama, Horror, Mystery (Carolco Pictures, 1990); "DAN BARRETT AMA - Post Your Questions Here. : R/HaveANiceLife," accessed May 17, 2025, https://www.reddit.com/r/HaveANiceLife/comments/axqk28/comment/eigjwkw/.
[105] Have a Nice Life, *Deathconsciousness (Booklet)* (The Flenser, 2008), 19.
[106] Have a Nice Life, *Deathconsciousness (Booklet)* (The Flenser, 2008), 16.

god in death! / you will not see him, you will not find him. / god is deathless." [107] After a long passage on the horrors of death, Antiochus concludes:[108]

> *and you may cry out*
> *please, please, please release me*
> *…*
> *but there will never be any reply*
> *as there was never any cry to reply to.*
> *…*
> *Death is Truth*
> *and Truth is Death.*

There are many ways to interpret the link between the lyrics of "The Big Gloom" and the passage from the booklet, but there is always a certain confusion in the origin of the text. HaNL has created a circularity within their *deathconsciousness* universe, leaving anyone who enters it to ponder upon the 'truth' of –not as much whether it is authentic but– how it is authentic. They have masked what is the beginning and the end in their storytelling. This creates a stronger third person authenticity in strengthening the storytelling and the overall concept of the album. However, it diminishes the first and second person authenticity for those who have not done a deep dive into the background of *deathconsciousness*.

Whether "The Big Gloom" is authentic in the first person depends on who you believe to be the character of the song, if that is HaNL's Barrat (or Mecuga as they are collaborators) or Antiochus. But perhaps, in the case of "The Big Gloom it doesn't matter. Adhering to HaNL's third person authenticity, the track is covered in distortion and reverb, camouflaging the exact identity of sounds. There is no music video for the song, and even the cover that depicts *The Death of Marat* ends at Marat's torso, leaving the whole album, in essence, faceless.[109] Perhaps "The Big Gloom" is first person authentic to Dan Barrat, perhaps it is to Antiochus, or even to his followers described in the booklet.

[107] Ibid., 17–18.
[108] Ibid., 19.
[109] Have a Nice Life, *Deathconsciousness* (The Flenser, 2008); Jacques-Louis David, *The Death of Marat*, 1793, Oil on canvas, 162 cm x 128 cm, 1793.

Whichever way you look at it, “The Big Gloom” covers strong and real feelings of dread, giving it a first person authenticity. If the lyrics also relate to a specific ‘real world’ happening (more than the reference Barrat has talked about) is unknown. The story does not have to tell about specific memories, yet the whole song is set (and honestly even sounds like it is) in a bathroom. So perhaps the autobiographical nature of the song is more literal than expected. Either way, the authenticity of this song is left purposely vague, leaving the audience guessing about the first person authentic elements, while giving more space to second person authenticity.

This is the strength of *orphic masking*. It leaves us guessing, while at the same time drawing us in even more. By focusing on the storyworld instead of specific personal experiences, the artist strengthens the third person authenticity. They also initially weaken the second person authenticity by making the story less relatable, and the first person authenticity since the song seemingly does not relate to the artists themselves. However, as the name *orphic masking* implies, there is more to be discovered. Through interviews, autobiographical instances can be discovered in HaNL’s “The Big Gloom” and a web of intertextuality unfolds. The song’s deeper relation with the Barrat’s real feelings and experiences creates strong first person authenticity. The extreme feelings of dread covered in the song do not get described in music too often also draw in an audience, that otherwise would not be able to relate to the music. Taking this as well as the rich ‘lore’ of *deathconsciousness* into consideration, there is a strong case for second person authenticity as well. By the act of *orphic masking,* HaNL creates a deeper relation with the songs and the audience, while at the same time weeding out casual listeners and clichés.

CONCLUSION

Throughout my thesis, I have shown there is a lot of potential in deploying Cole's *orphic performance* framework. I extended Cole's concept with three subcategories of *orphic performance*: *orphic evolvement*, *orphic rewriting*, and *orphic masking*. Next, I applied these subcategories using three case studies which differ from each other in order to turn the theory and framework into practice.

In my first case study of "Kite," I have shown how through *orphic evolvement* an event or the context of a performance can drastically change the meaning and autobiographical nature of music.[110] The loss of Bono's father in conjunction with the performances of the band in Boston and at Slane Castle fully changed the perception of the song.[111] The autobiographical meaning of "Kite" shifts while still being part of the same autobiography.

In my second case study, "Hurt," I have shown a more drastic *orphic* action.[112] By Johnny Cash's action of covering the song, he imposes the lyrics on his own life instead of Trent Reznor's, who originally wrote the lyrics. Next to simply covering the song, Cash's music video amplifies in creating a new meaning for "Hurt".[113] The *orphic rewriting* Cash performs completely shifts the song's meaning and its autobiographical context.

In my last case study, "The Big Gloom," it has become clear *orphic performance* sometimes operates in the shadows.[114] Not every artist wants their life presented out in the open. In Have a Nice Life's case, this meant constructing an alternative (fictional) context for their album *Deathconsciousness*.[115] Through *orphic masking,* they both create autobiographical writing while also hiding it away from plain sight. The purposeful dishonesty reflects how personal the song "The Big Gloom" is without making it obvious. Perhaps their masking does not have to fool those who deeply care for the music, but protects them from spilling their insides on listeners only passing by.

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[110] U2, "Kite," in *All That You Can't Leave Behind* (Island Records, 2000).
[111] *U2 - Kite (Live From The FleetCenter, Boston, MA, USA / 2001)*, 2020, https://www.youtube.com/watch?v=0D8z_YSJqhw; *U2, Kite, Live from Slane Castle*, 2008, https://www.youtube.com/watch?v=9uXitB-FfOQ.
[112] Johnny Cash, "Hurt," in *American IV: The Man Comes Around* (American Recording Company, 2002); Nine Inch Nails, "Hurt," in *The Downward Spiral* (Interscope Records, 1994).
[113] *Johnny Cash - Hurt*, 2019, https://www.youtube.com/watch?v=8AHCfZTRGiI.
[114] Have a Nice Life, "The Big Gloom," in *Deathconsciousness* (The Flenser, 2008).
[115] Have a Nice Life, *Deathconsciousness* (The Flenser, 2008).

I want to note that not every instance of *orphic performance* has to fall into one of the subcategories. Straightforward *orphic performance* has not all of a sudden disappeared. An example of this is The Cure's "And Nothing Is Forever."[116] The song's lyrics are straightforward: "Promise you'll be with me in the end / Say we'll be together and that you won't forget / However far away / You will remember me in time." Singer Robert Smith seems to be referring to someone who has passed away. Something Smith confirms in an interview.[117] Smith admits here that the song is meant as a small reconciliation for not being able to fulfill his promise to someone ill that he would be on their side until the end.[118] The song tells a personal, sincere story giving it its autobiographical nature. Yet the singer has looked back upon the event and has decided not to touch upon too many specifics, instead making it more universal. This makes the song more relatable to the audience and gives it, next to its first person authenticity, a strong second person authentic element. By establishing the autobiographical nature of a song, a degree of realism is implied. Turning the song into 'something that could actually happen,' it becomes more relatable to the audience. This than means artists don't need to use vague language so the audience can put themselves in the position of the protagonist. Instead, the mere fact that the artist experienced the story as protagonist gives the audience a way to relate to a song, while also leaving the artist free to explore more specific language.

Applying my three sub-categories as additional typologies for *orphic performance* has added practicality to the analysis of an artist's person (as in Auslander's model). It will make it easier to start using *orphic performance* within performance studies as well as in conjunction with other frameworks from other fields. I see potential for the *orphic performance* to be used in the field of performance studies, but also in the connection with models outside of performance studies.

Orphic performance could, for example, be used together with music video analysis, like with Nicholas Cook's models of multimedia.[119] For example, when looking at the music video of David Bowie's "Lazarus," you could comment on its enabling similarities and their complementation, while also commenting on the autobiographic aspects of the song and

[116] The Cure, "And Nothing Is Forever," in *Songs Of A Lost World* (Polydor Records, 2024).
[117] *Robert Smith (from The Cure) Talks About Each of The Songs of A Lost World*, 2024, https://www.youtube.com/watch?v=JK3C3mY_URk.
[118] Ibid., timecode: 2:52.
[119] Nicholas Cook, "Models of Multimedia," in *Analysing Musical Multimedia*, Reprinted (Oxford: Oxford Univ. Press, 2004), 98–129.

video.[120] The moment of the song's release –only a month before his passing– changes the meaning from Bowie writing a song simply looking back upon his life and career, into the artist's eulogy.

My research has shown how there is a multitude of ways to employ authenticity to evoke a sense of autobiographical storytelling in popular music. With my typology of *orphic* performance, I have shown, throughout my case studies, how there are vastly different ways autobiographical storytelling can be employed. The interplay between the artist's life, their and their music's authenticity, and the audience needs to be considered if musicologists want to create a complete picture of the way music is performed. Cole's *Orphic performance* can be used to analyse part of this puzzle by examining how an artist's personal life influences their music. My typology of *orphic performance* gives a practical way to interact with the concept while also acknowledging the ever-changing meaning of music.

I hope Cole's framework will be getting much more attention and use in the future since *orphic performance* is a promising tool in providing the missing piece of 'person' interpretation in performance studies picture. The typology I have constructed will make using *orphic performance* in a constant manner, improving the concept's ease of use. It does however still remain that *orphic performance* needs a lot more exploration to discover its full potential. Although advancing, it still needs to be tested more in practical applications. Like other theories from the performance studies field, the concept will develop over time. So, I would like to see more musicologists use *orphic performance* as part of their performance studies approach. I want to encourage others to further enrich this framework and perhaps (if useful) even add more subcategories to the *orphic performance* typology.

Each case study I presented has illustrated a type of *orphic performance* and clarifies it, to be used in the future. Throughout my thesis, I have acknowledged the role of mediation in modern musical performance by adding information from live footage, online discussion, and different kinds of interviews to the analysis of the songs' autobiographical nature. This helps to take the continual negotiation between artist, audience, and context into account and has made the framework more dynamic. It has given the ability to examine how autobiographical work is shaped, both by the present context as well as past intent. *Orphic performance* is not a closed act; instead, it is an ongoing process that continues to evolve, be rewritten, or even masked.

[120] *David Bowie - Lazarus (Video)*, 2016, https://www.youtube.com/watch?v=y-JqH1M4Ya8.

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ATTACHMENT 1

Full lyrics of “Kite” by U2:

Something is about to give
I can feel it coming
I think I know what it means
I'm not afraid to die
I'm not afraid to live
And when I'm flat on my back
I hope to feel like I did

And hardness, it sets in
You need some protection
The thinner the skin

I want you to know
That you don't need me anymore
I want you to know
You don't need anyone or anything at all

Who's to say where the wind will take you?
Who's to say what it is will break you?
I don't know which way the wind will blow
Who's to know when the time's come around?
Don't want to see you cry
I know that this is not goodbye

In summer, I can taste the salt in the sea
There's a kite blowing out of control on a breeze
I wonder what's gonna happen to you
You wonder what has happened to me

I'm a man, I'm not a child
A man who sees
The shadow behind your eyes

Who's to say where the wind will take you?
Who's to say what it is will break you?
I don't know where the wind will blow
Who's to know when the time's come around
Don't want to see you cry
I know that this is not goodbye

Did I waste it?
Not so much I couldn't taste it
Life should be fragrant
Rooftop to the basement
The last of the rockstars
When hip-hop drove the big cars
In the time when new media
Was the big idea
That was the big idea

Lyrics from:
"U2 > Discography > Lyrics > Kite," U2.com, accessed June 9, 2025, https://www.u2.com/lyrics/74.

ATTACHMENT 2

“Hurt” by Nine Inch Nails

I hurt myself today
To see if I still feel
I focus on the pain
The only thing that's real
The needle tears a hole
The old familiar sting
Try to kill it all away
But I remember everything

What have I become?
My sweetest friend
Everyone I know
Goes away in the end
You could have it all
My empire of dirt
I will let you down
I will make you hurt

I wear this crown of shit
Upon my liar's chair
Full of broken thoughts
I cannot repair
Beneath the stains of time
The feelings disappear
You are someone else
I am still right here

“Hurt” by Johnny Cash

I hurt myself today
To see if I still feel
I focus on the pain
The only thing that's real
The needle tears a hole
The old familiar sting
Try to kill it all away
But I remember everything

What have I become
My sweetest friend?
Everyone I know
Goes away in the end
And you could have it all
My empire of dirt
I will let you down
I will make you hurt

I wear this crown of thorns
Upon my liar's chair
Full of broken thoughts
I cannot repair
Beneath the stains of time
The feelings disappear
You are someone else
I am still right here

What have I become?
My sweetest friend
Everyone I know
Goes away in the end

And you could have it all
My empire of dirt
I will let you down
I will make you hurt

If I could start again
A million miles away
I would keep myself
I would find a way

Lyrics from:
"Nine Inch Nails – Hurt Lyrics," Genius, accessed June 9, 2025, https://genius.com/Nine-inch-nails-hurt-lyrics.

What have I become
My sweetest friend?
Everyone I know
Goes away in the end

And you could have it all
My empire of dirt
I will let you down
I will make you hurt

If I could start again
A million miles away
I would keep myself
I would find a way

Lyrics from:
"Johnny Cash – Hurt Lyrics," Genius, accessed June 9, 2025, https://genius.com/Johnny-cash-hurt-lyrics.

ATTACHMENT 3

Lyrics of "Big Gloom" as printed in the *deathconsciousness* booklet:

THE BIG GLOOM

Slipping in and out of an ice bath
no warmth, no life without
it's too much
my arms, my legs are wood
unconscious trees
with roots deep in the ground
we will all be out, soon
an ocean ringed with tile
I know that's not your style
but it certainly will be mine
If I can't get this right
so, please
please
please release me
Can you hear my faintest breath, is it amplified
the number that I've become, will you put inside
I've got a message that I must relay
no, I can't delay it one more day (it's not going well)
it is desperate, can you relate
can you please, please relate? (I'm not holding up)
I am trapped, I'm stuck here (On this bathroom floor)
And I don't have much more hope or pride
No air, No food (But I'm sure that I'm still alive)
No, I can't say that I'm still alive
just open up your eyes, you dead ones (all ashes on the floor)
I will never need you more
just open up your eyes
you dead ones

ATTACHMENT 4

List of reverences made between the *deathconsciousness* album and booklet, made by me.

Nr	Text in *deathconsciousness* booklet	p.	Song
1	"Clothes…torn"	15	Bloodhail
2	"Gnash our teeth, … it lasts as long as it possibly can"	18	Bloodhail
3	"Please, please, please release me"	19	The Big Gloom
4	"Stairs" / "arrow head"	33	Bloodhail
5	"Hunter" / "sharpened stone"	33	Hunter
6	"The hunter does us all a great service / and we have done so much to deserve it"	34	Hunter
7	Section about steps	35	Bloodhail
8	"Stair" / "Arrowheads arrowheads arrowheads"	36	Bloodhail
9	"The plow that broke the plains"	37	[LP1 name]
10	"There is no food"	42	There is No Food