MUSICAL BORROWING

in *Las cuatro estaciones porteñas*

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J.N. Andrews Honors Program
Undergraduate Research Scholarship
Earhart Emerging Scholar Award

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QUOTATION

Stylistic differences between quote and host
Similarities between quote and original source

“

”

RESEARCH TOPIC

How is Desyatnikov using the Vivaldi quotations in his new arrangement?

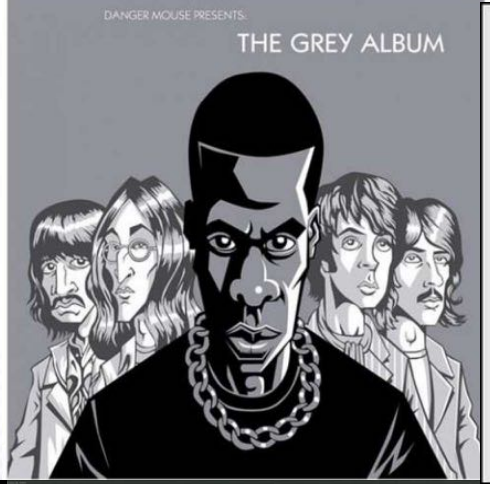
“

THE FIELD OF MUSICAL BORROWING

Quotation
Arrangement
Parody
Mashup

TENDJIZ
COMMONASM
COMMON & NAS MEET SOVIET SOUL JAZZ

MASHED
MALCOLM MCLAREN VS FRANZ FERDINAND/BLONDIE VS THE DOORS
PEGGY LEE VS IGGY POP/DURAN DURAN VS HELIX
MOUSSE T VS THE DANDY WARHOLS AND MANY MORE...


DANGER MOUSE PRESENTS:
THE GREY ALBUM

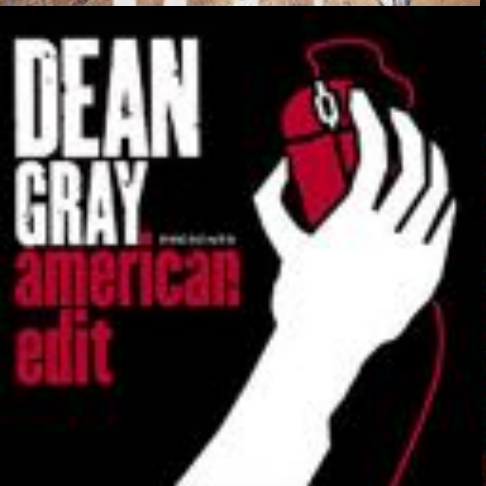
BEASTIE BOYS
Max Tannone
BEASTIE BOYS - DOUBLECHECK YOUR HEAD

JAY-Z
LINKIN PARK
COLLISION COURSE

DUB KWELI
PRODUCED BY MAX TANNONE

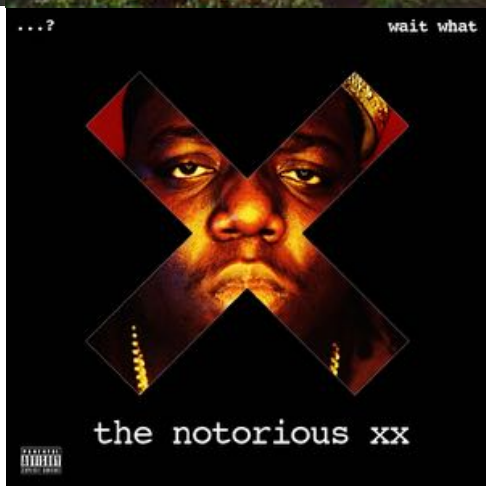
JAYDIOHEAD JAY-Z X RADIOHEAD

The Beachles
Sgt. Petsounds
BEACHLES


DEAN GRAY
american edit

NEIL CICIEREGA
MOUTH SOUNDS
FEATURING
Modest Mussorgsky
Modest Mouse
Dave Matthews and His Band
Sir Mix-A-Lot
Fred Newman
Talking Heads
Will Smith
Nirvana
Michael Jackson
Jesse Frederick
Alanis Morissette
Paul McCartney
John Lennon
The Black Eyed Peas
Edwin Birdsong
Daft Punk
Kanye West
Toy Zonder
Huey Lewis and His News
Dámaso Pérez Prado
Lou Bega
Santana
Bob Thomas
The Smashing Pumpkins
Loverboy
Enya
...AND MORE

gnarls BIGGIE


...?
wait what
the notorious xx

”

MEANINGS

of mashup

Dominance (Cook 1998, Vallee 2013)
Genre blurring/clash (McLeod 2005)
Expression of youth experience (Serazio 2008)
Death of traditional authorship (Gunkel 2008)
and more ...

“

”

GOAL

Describe Desyatnikov’s borrowing techniques and *connect* these compositional methods to interpretive meanings

“

”

THESIS

Different borrowing techniques carry different interpretive meanings

“

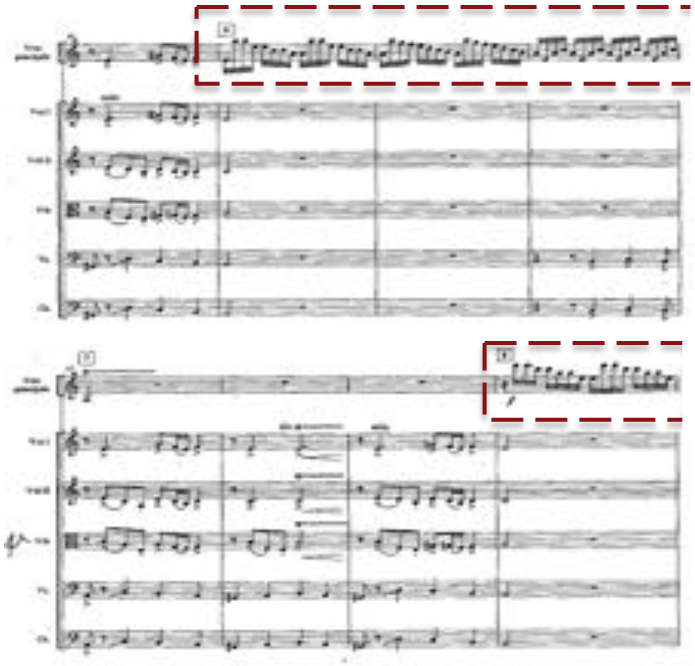
METHODOLOGY

- Compare original Piazzolla quintet with Desyatnikov's arrangement and locate quotations from Vivaldi's *Four Seasons* within the arrangement
- Identify changes to content and context of quotation
- Determine whether Desyatnikov maintains or transforms the quote's identity, based on the treatment of content and context
- Determine high or low contrast value
- Investigate interpretive meanings based on categories of identity and contrast value, drawing on proposed meanings discussed, but not quantified, in the quotation and mashup literature
- Classify quotes in interpretive model of musical interaction

LOCATE QUOTES

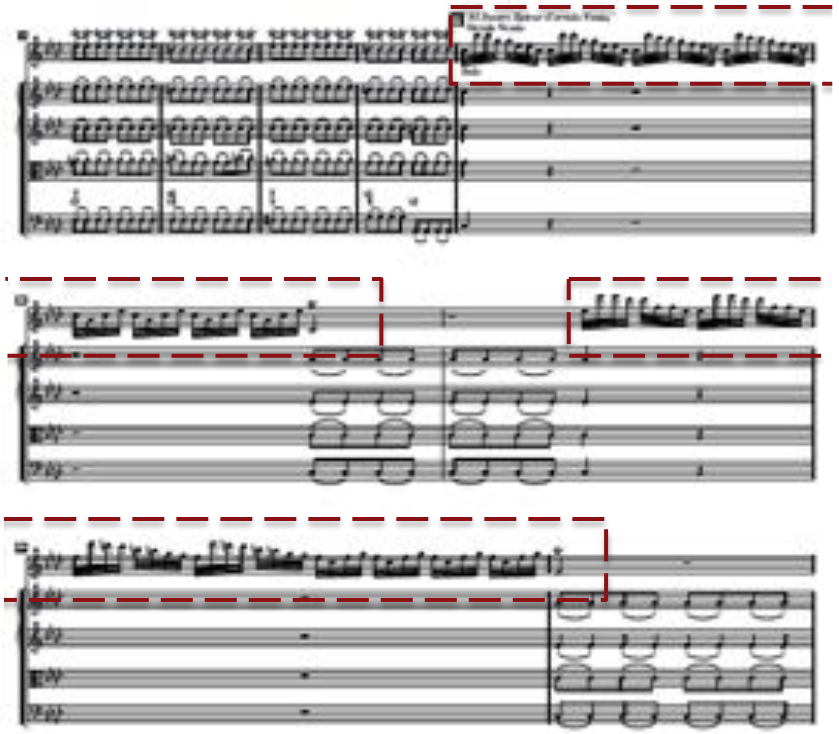
ARRANGEMENT

L. Desyatnikov, *Verano Porteño,* m. 44-47, 50-53



QUOTATION SOURCE

A. Vivaldi, *L'inverno*, I. Allegro non molto, m. 12-16



IDENTIFY CHANGES

to quotations based on

”

CONTENT

Meter
Rhythm
Melody
Dynamic Level
Tempo
Harmony

CONTEXT

Formal Location
Local Dramatic Effect
Texture
Instrumentation

“

”

DETERMINE

whether identity *is*

MAINTAINED

Same content and/or context

TRANSFORMED

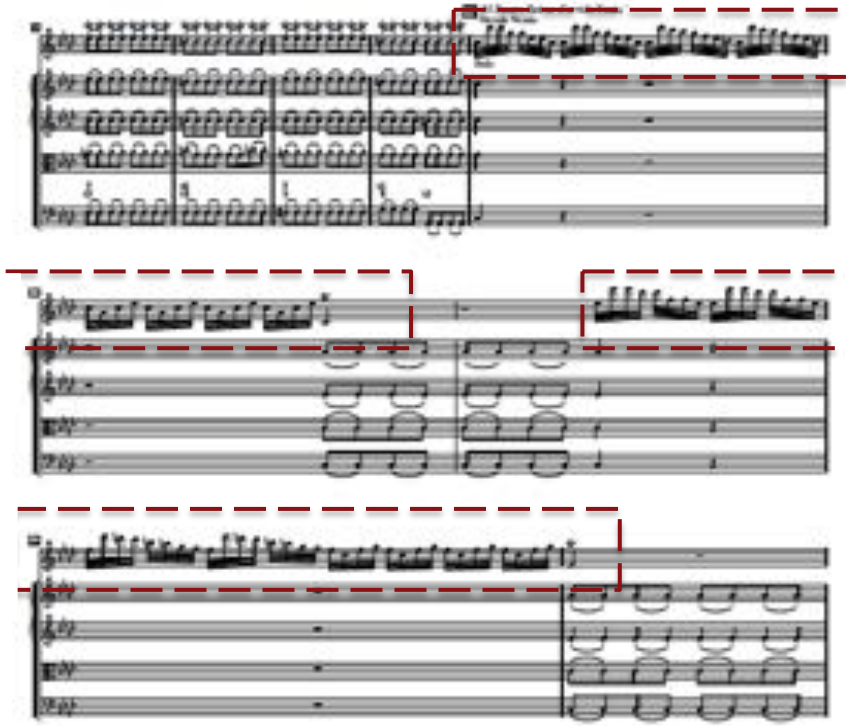
Different content and/or context

“

MAINTAINED IDENTITY

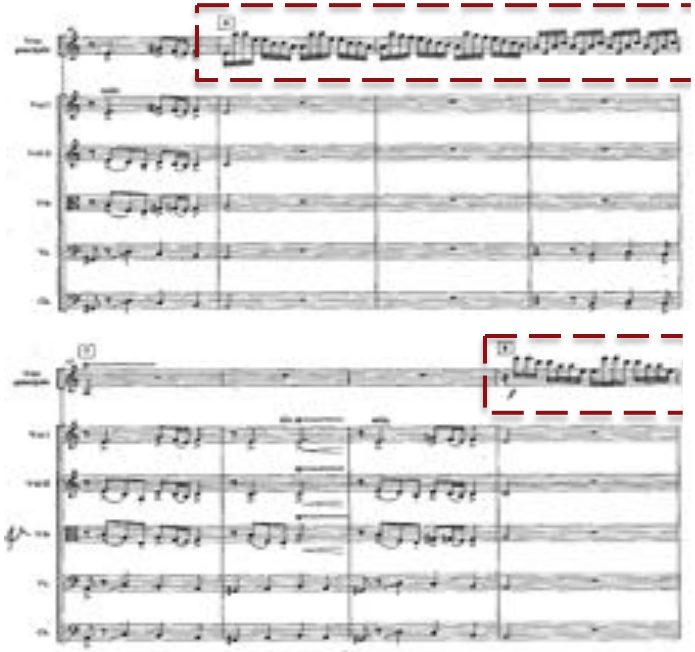
QUOTATION SOURCE

A. Vivaldi, *L'inverno*, I. Allegro non molto, m. 12-16



ARRANGEMENT

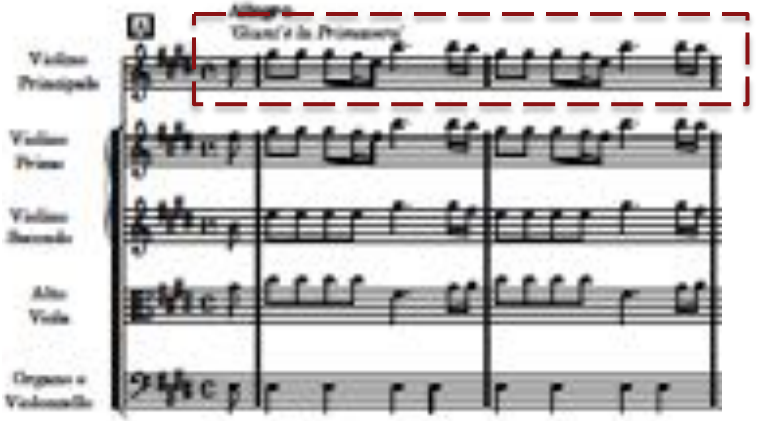
L. Desyatnikov, *Verano Porteño,* m. 44-47, 50-53



TRANSFORMED IDENTITY

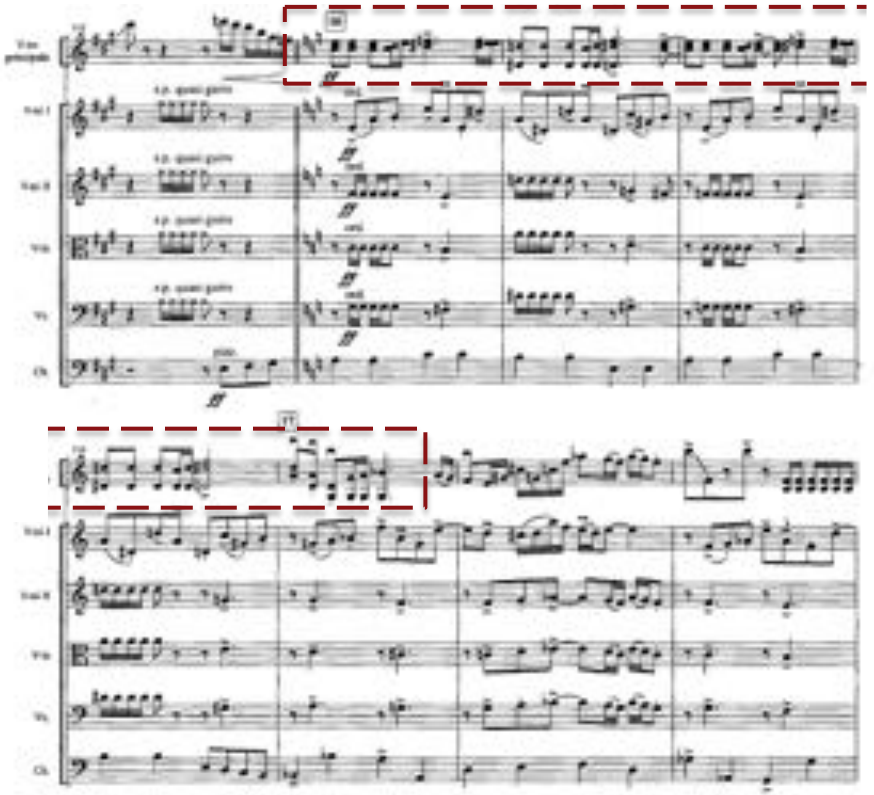
QUOTATION SOURCE

A. Vivaldi, *La Primavera*, I. Allegro, m. 1-2



ARRANGEMENT

L. Desyatnikov, *Otoño Porteño,* m. 113-116



”

DETERMINE

whether contrast value *is*

HIGH

Sounds *different* than surrounding Piazzolla

LOW

Sounds *similar* to surrounding Piazzolla

“

INVESTIGATE INTERPRETIVE MEANINGS

Dominance

Genre Blurring/Overlap

INTERPRETIVE MODEL

Maintained identity High contrast value	Transformed identity High contrast value	Maintained identity Low contrast value	Transformed identity Low contrast value

INTERPRETIVE MODEL

Maintained identity High contrast value *Interruption by Vivaldi*	Transformed identity High contrast value	Maintained identity Low contrast value	Transformed identity Low contrast value

INTERPRETIVE MODEL

Maintained identity High contrast value *Interruption by Vivaldi*	Transformed identity High contrast value	Maintained identity Low contrast value	Transformed identity Low contrast value *Influence by Piazzolla*

INTERPRETIVE MODEL

Maintained identity High contrast value *Interruption by Vivaldi*	Transformed identity High contrast value *Contest between Piazzolla and Vivaldi*	Maintained identity Low contrast value	Transformed identity Low contrast value *Influence by Piazzolla*

INTERPRETIVE MODEL

Maintained identity High contrast value *Interruption by Vivaldi*	Transformed identity High contrast value *Contest between Piazzolla and Vivaldi*	Maintained identity Low contrast value *Congruence between Piazzolla and Vivaldi*	Transformed identity Low contrast value *Influence by Piazzolla*

RESULTS

Interruption by Vivaldi	*Contest between Piazzolla and Vivaldi*	*Congruence between Piazzolla and Vivaldi*	*Influence by Piazzolla*
4 quotes (27%)	6 quotes (40%)	1 quote (7%)	4 quotes (27%)

INTERFACE

of Interpretive Model and Mashup Meanings

Dominance of *Vivaldi*	Both in *Contest* (Partial Dominance of Vivaldi)	Both in *Congruence* (Partial Dominance of Piazzolla)	Dominance of *Piazzolla*

QUOTATION STYLES

by dominance

Verano (Summer)	Otoño (Fall)	Invierno (Winter)	Primavera (Spring)
1 Vivaldi	1 Piazzolla	1 Vivaldi	1 Piazzolla
2 Piazzolla	2 Piazzolla	2 Contest	2 Contest
3 Vivaldi	3 Vivaldi	3 Contest	3 Contest
		4 Contest	4 Contest
		5 Congruence	

CONCLUSIONS

Shifting dominance by varying quotation technique

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FURTHER RESEARCH

Apply this methodology to pop mashups
Connect music theory models to musicology
Borrowing between pop and classical sources

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QUESTIONS

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WayAnne Watson
Senior Violin Recital
Sunday, April 12
7:30 PM
Howard Performing Arts Center
Edgar Pérez, piano