MUSICAL BORROWING
in *Las cuatro estaciones porteñas*

WAYANNE WATSON
Prof. Trina Thompson | Department of Music
Andrews University
J.N. Andrews Honors Program
Undergraduate Research Scholarship
Earhart Emerging Scholar Award
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
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.
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

<table>
<thead>
<tr>
<th>Maintained identity</th>
<th>Transformed identity</th>
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<tbody>
<tr>
<td>High contrast value</td>
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*Interruption by Vivaldi*

*Influence by Piazzolla*
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<td><em>Contest between Piazzolla and Vivaldi</em></td>
<td><em>Congruence between Piazzolla and Vivaldi</em></td>
<td><em>Influence by Piazzolla</em></td>
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<tr>
<td><strong>Interruption by Vivaldi</strong></td>
<td>![Image]</td>
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<tr>
<td>4 quotes (27%)</td>
<td>![Image]</td>
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<tr>
<td><strong>Contest between Piazzolla and Vivaldi</strong></td>
<td>![Image]</td>
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<td>6 quotes (40%)</td>
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<td><strong>Congruence between Piazzolla and Vivaldi</strong></td>
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<td>1 quote (7%)</td>
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<td>![Image]</td>
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### 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*

<table>
<thead>
<tr>
<th>Verano (Summer)</th>
<th>Otoño (Fall)</th>
<th>Invierno (Winter)</th>
<th>Primavera (Spring)</th>
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<tbody>
<tr>
<td>1 Vivaldi</td>
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<td>2 Piazzolla</td>
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<td>2 Contest</td>
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<td>5 Congruence</td>
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CONCLUSIONS

Shifting dominance by varying quotation technique
FURTHER RESEARCH

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


ACKNOWLEDGEMENTS

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James White Library
Office of Research and Creative Scholarship
QUESTIONS
WayAnne Watson
Senior Violin Recital

Sunday, April 12
7:30 PM
Howard Performing Arts Center

Edgar Pérez, piano