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Andrews University

Honors Thesis

Musical Borrowing in *Las Cuatro Estaciones Porteñas*: Piazzolla, Desyatnikov, Vivaldi

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March 30, 2015

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Abstract

Leonid Desyatnikov arranged Astor Piazzolla's *Las Cuatro Estaciones Porteñas* for violin and string orchestra, interspersing quotations from Vivaldi's *Four Seasons* throughout the new work.

My score-based analysis of the arrangement investigates Desyatnikov's borrowing practice and connects his compositional techniques to musicological meanings. In addition to identifying levels of contrast value between the quotation and the surrounding arrangement, I examine alterations to the original content and context of the quotations and determine whether Desyatnikov maintains or transforms the quotations' identities. I combine identity and contrast value into an interpretive model of musical interaction, providing a more nuanced exploration of musical dominance.

Introduction

Born in 1921, Argentinian composer Astor Piazzolla revolutionized the tango genre. By introducing elements from classical music and jazz, including counterpoint and the electric guitar, he pioneered the new style of *nuevo tango*.¹ In addition, Piazzolla downsized the traditional *orquesta típica* (large tango orchestra) to smaller chamber ensembles, expanded the harmonic palette of tango, and, most significantly, moved the genre from the ballroom to the concert hall.²

In August 1965, Piazzolla composed *Verano Porteño* (Summer in Buenos Aires) as part of incidental music for the play *Melenita de oro*.³ Later, he composed three more pieces based on each of the remaining seasons and combined all four pieces into a suite. Writing the cycle for his tango quintet (piano, bandoneón, violin, electric guitar and double bass), Piazzolla combines stylistic features of traditional tango (*tresillo* and *bordoneo* rhythms,⁴ minor mode, repeated notes in melodies) with influences from the American songbook (strophic song forms, chordal textures, jazz sonorities) and Baroque classical music (contrapuntal textures, cadenzas, extended pedal passages).

Commissioned by violinist Gidon Kremer, Russian composer Leonid Desyatnikov arranged the suite for solo violin and string orchestra in 1999. In addition to simply altering the music to fit the required instrumentation, Desyatnikov also incorporated in his arrangement quotations from Vivaldi's *Four Seasons* that do not appear in Piazzolla's original. Perhaps because Piazzolla and

¹ Kuri, "Agony of the Genre and Power of the Name: The Constitution of Piazzolla's Aesthetics," *Tango, Bandoneón, Piazzolla*, 2000, accessed April 14, 2014, <http://www.piazzolla.org/nyplaque/ny-kuri-english.html>.

² María Susana Azzi and Simon Collier, *Le Grand Tango: The Life and Music of Astor Piazzolla* (New York: Oxford University Press, 2000), 57; Martín Kutnowski. "Instrumental Rubato and Phrase Structure in Astor Piazzolla's Music," *Latin American Music review/Revista De Música Latinoamericana* 23, no. 1 (2002): 106.

³ Azzi and Collier, *Le Grand Tango*, 90.

⁴ Peter Arthur Clemente. "The Structural and Cyclical Organization of Astor Piazzolla's *Las Cuatro Estaciones Portenas*." (PhD diss., University of Hartford, 2012), 68.

Tresillo rhythms are 3 + 3 + 2 patterns. *Bordoneo* rhythms are "simple chordal arpeggiations[s] in a guitar-like fashion with accents on the first, fourth, and seventh eighth notes" (Clemente, 61).

Vivaldi composed their pieces based on the seasons in different hemispheres, Desyatnikov quoted the opposite Vivaldi season in each of the pieces, referencing, for example, Vivaldi's *L'inverno* (Winter) in his arrangement of Piazzolla's *Verano Porteño* (Summer).

My research focuses on the role of musical borrowing, or quotation, within Desyatnikov's arrangement. I locate the Vivaldi quotations and analyze their function and interpretive meaning, exploring the idea of Desyatnikov's work as a staged conversation between these three unique voices: Piazzolla, Desyatnikov, and Vivaldi. In the words of Kremer, the premiere soloist of the arrangement:

It is Desyatnikov's achievement to make Piazzolla speak directly to Vivaldi, and in such a way also Vivaldi to Piazzolla, because using certain quotations of Vivaldi in the context of the score helps to build bridges between these two different geniuses, two different cycles, two different worlds, making them a unit, a unity, giving them full exposure of the vitality, not just on its own but in the dialogue, making this dialogue possible.⁵

In the past, scholarship on Astor Piazzolla has focused primarily on social and cultural analyses of the context of his music, as opposed to the text-based approach I will be using. Allan W. Atlas notes:

Although biographical, anecdotal, sociological-anthropological, and aesthetic matters certainly have an important place in Piazzolla research (as does the journalistic approach that has prevailed so far), it is time to stop concentrating on them exclusively. Rather, the music itself—piece by piece, genre by genre, period by period—must begin to share center stage.⁶

Though Atlas made this comment over a decade ago, in my review of current literature on Piazzolla, I found much of the analyses still characterized by this same “journalistic approach” described in his

⁵ “Eight Seasons,” Nonesuch Records, last modified 2015, accessed March 29, 2015, <http://www.nonesuch.com/albums/eight-seasons>.

⁶ Allan W. Atlas. “Astor Piazzolla: Tangos, Funerals, and ‘Blue Notes,’” in *Essays on Music and Culture in Honor of Herbert Kellman*, ed. Barbara Haggh (Paris: Minerve, 2001), 547-548.

article.⁷ My project's focus on the scores of the Piazzolla original and arrangement, as well as the Vivaldi quotations, allows me to connect the texts of the three works with a method not often applied to the improvisatory style of the tango genre. Thus, my text-based study counters the common ethnomusicological approach that discusses Piazzolla's music as a cultural artifact without analyzing the structure and aesthetics of his music.

Scholarly Context

Desyatnikov's quotations from Vivaldi draw on centuries of historical precedent in musical borrowing. Documented beginning in the Middle Ages, composers ranging from Bach to Bartók have quoted, parodied, and referenced sources from virtually all styles and genres of music.⁸ More recently, popular music has given rise to mashup and digital sampling, where two or more pre-recorded pop songs are digitally superimposed, or "mashed" together, as one track. In this suite of pieces, Desyatnikov quotes frequently from only one source (Vivaldi's *Four Seasons*) in his arrangement of another, as opposed to quoting from many sources or using a few scattered quotations. Because of this structure, his new work functions as scored version of a mashup of the Piazzolla and Vivaldi *Four Seasons*.⁹

Mashup analysts have proposed a plethora of cultural meanings for this new type of musical borrowing, alternately painting mashup as a battle between the recycled works for dominance, a commentary on the contemporary youth experience, a signifier of the death of traditional authorship, a blurring of traditional genre distinction, a critique of postmodern capitalism and

⁷ See Cannata 2005; Azzi 2002; Link 2009; Drago 2008; González 2008; Corrado 2005. The 2008 publication of *Estudios sobre la obra de Astor Piazzolla*, a compilation of essays analyzing the work of Piazzolla, is a notable exception to this trend.

⁸ J. Peter Burkholder, "Borrowing," *Grove Music Online, Oxford Music Online*, accessed March 18, 2015. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52918>.

⁹ I use the working definition of mashup proposed by Christine Boone in "Mashing: Toward a Typology of Recycled Music," *Music theory online* 19, no. 3 (2013), <http://search.proquest.com/docview/1449782515?accountid=8313>.

more.¹⁰ To my knowledge, however, no author in the context of mashup literature has connected specific borrowing techniques to specific interpretive meanings.

I offer a more precise definition of the interaction between the two pieces in the arrangement by creating a methodology that bridges theoretical analysis of the score to the specific musicological meanings of dominance. In this way, my work builds on the nuanced categories of musical borrowing developed by J. Peter Burkholder in his study of Charles Ives' uses of existing music.¹¹ In addition, my model draws on Nicholas Cook's contest and complementation models of multimedia in its exploration of the arrangement as a conversation between Piazzolla and Vivaldi. Finally, because Desyatnikov is the one mediating this dialogue, my work demonstrates how he showcases his virtuosity as a composer through manipulation of the quotations.¹²

Methodology

First, I compared the original Piazzolla pieces with the Desyatnikov versions. This comparative analysis revealed differences in instrumentation (the bandoneón solo lines were often given to the solo violin), rhythm, pitch register, and layering of parts, in addition to obvious similarities in melodic and rhythmic ideas. Desyatnikov also adds imitative writing and cadenzas for the violin and cello. Despite these changes to the original, however, Desyatnikov keeps the spirit of Piazzolla's *nuevo tango* by incorporating written out improvisations to the melody lines and special effects like the *látigo* (whip) in the solo violin.¹³

¹⁰ See, respectively, Vallee 2013, Serazio 2008, Gunkel 2008, McLeod 2005, McAvan 2006.

¹¹ J. Peter Burkholder, *All Made of Tune: Charles Ives and the Uses of Musical Borrowing* (New Haven, CT: Yale University Press 1995), 3-4.

¹² I repurpose this concept of virtuosity from jazz scholarship, including Cartwright 2008 and Berrett 1992.

¹³ *Látigo* is “playing a fast ascending glissando on the E string with an upbow.” [Kacey Quin Link, “Culturally Identifying the Performance Practices of Astor Piazzolla's Second Quinteto.” (Master's thesis, University of Miami, 2009), 78.]

The most significant digression from the score of the Piazzolla quintet, however, is the presence of the Vivaldi quotations. I defined quotation using Jeannette Bicknell's analogy of musical quotations and verbal quotations with sources not explicitly referenced by the speaker.¹⁴ Drawing on Bicknell's observations, I determined whether a passage was a quotation from the Vivaldi based on stylistic differences between the Piazzolla and Vivaldi and similarities between melodic lines within passages found in the arrangement and in the Vivaldi. I identified the Vivaldi quotations—both their locations (measure numbers) within the Desyatnikov arrangement and their original locations within Vivaldi's *Four Seasons*.

After locating the quotations, I identified changes to the content and context of the quotations from their original position in the Vivaldi. I defined content as tempo, key, dynamic level, melodic contour, meter, rhythmic profile, and harmony. Since my study is a text-based analysis, I based my comparison of content differences only on the written musical instructions of the Vivaldi and Desyatnikov scores, not taking into account possible interpretive alterations of content elements by specific performers.

I defined context as formal location, local dramatic effect, instrumentation, and texture. To identify changes to formal location, I referenced form diagrams of Piazzolla's original suite created by Peter Clemente.¹⁵ Then, I compared the formal function of the quotes in the Desyatnikov arrangement and the Vivaldi, referencing form diagrams of the Vivaldi violin concertos created by Werner Braun.¹⁶ Since I compared formal location between pieces in non-identical genres, I used a definition of ritornello and episode that was less attentive to shifts in tonal centers and more concerned with textural contrast and motivic elements as signals of movement from one section to

¹⁴ Jeannette Bicknell, "The Problem of Reference in Musical Quotation: A Phenomenological Approach," *The Journal of Aesthetics and Art Criticism* 59, no. 2 (2001): 185.

¹⁵ Clemente, 12-14.

¹⁶ Antonio Vivaldi and Werner Braun. *Concerti Grossi Op. 8 Nr. 1-4: "Die Jahreszeiten"* (München: Wilhelm Fink, 1975), 18, 20, 24, 27, 28, 31, 34, 36.

the next. In this way, I compare ritornellos and episodes in the Vivaldi to analogous passages in the Piazzolla that are “compact, motivically decisive, and usually tonally stable” and “expansive, figurative and modulating,” respectively.¹⁷ Turning to the characteristics of contextual identity, I define local dramatic effect as the musical impact of the quotation on the surrounding material and texture as vertical layering of the separate parts.¹⁸

Then, based on changes in content and context, I determined whether Desyatnikov maintains or transforms the identities of the quotations. Quotes with preserved content and context maintained their identity and quotes with altered content and context transformed their identity. When content and context conflicted (i.e., content preserved and context altered), I compared the predominance of specific musical elements within the two categories to determine whether Desyatnikov maintained or transforms the overall identity of the quotation. Though differences within the elements of content and context provide added nuance in understanding the music, I chose to combine my discussion of musical elements into the overall category of identity since, in performance, both content and context project simultaneously to the listener. Identity describes how both factors work together to create a combined musical effect.

Next, I assigned high or low contrast value, or the degree to which the quotation differs from its surrounding material in the arrangement. I identified dissimilarity based on differences in stylistic features and texture between the quote and the Piazzolla. In this research, high contrast value is analogous to the listener’s recognition that quotation has occurred, through detection of

¹⁷ Chappell White. *From Vivaldi to Viotti: A History of the Early Classical Violin Concerto*. (Philadelphia, PA: Gordon and Breach, 1992), 7.

¹⁸ “Texture.” *Grove Music Online. Oxford Music Online*, accessed March 29, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27758>.

stylistic or textural discontinuities in the music. Low contrast value quotes are more subtle and difficult to identify.

Then, I investigated interpretive meanings of the four categories of quotation types based on identity (maintained or transformed) and contrast value (high or low). To do this, I drew on proposed meanings discussed, but not musically defined, in the quotation and mashup musicology literature. Specifically, I looked at the issue of dominance in the interaction of two pieces and connected it to the borrowing techniques I define using the categories of identity and contrast value. Finally, I classified all the quotes in an interpretive model of musical interaction.

Table 1: Interpretive Model of Musical Interaction

Maintained identity High contrast value <i>Interruption by Vivaldi</i>	Transformed identity High contrast value <i>Contest between Vivaldi and Piazzolla</i> <i>(suggests Vivaldi's dominance)</i>	Maintained identity Low contrast value <i>Congruence between Vivaldi and Piazzolla</i> <i>(suggests Piazzolla's dominance)</i>	Transformed identity Low contrast value <i>Influence by Piazzolla</i>
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My study views the site of borrowing, or the quotation, as a liminal space, alienated from the rest of the piece due to the overt presence of foreign musical material. Contrast value is the degree of distinction from the rest of the piece, or the boundary delineating the borrowed space, and identity is the degree to which the quote retains its original features, or the character filling the borrowed space. Because contrast value does not demand prior knowledge of the intruding quote's original character, as required in determining identity, and because contrast value is what establishes or blurs the edge of the borrowed territory, it is more important than identity as a signal of dominance.

I took high contrast value and maintained identity as signs of interruption by the Vivaldi, since the Vivaldi shows its dominance by asserting distinction with the Piazzolla and keeping its original character. Low contrast value and transformed identity signify influence by the Piazzolla,

since the Piazzolla has absorbed the Vivaldi into its host texture by reducing dissimilarity with surrounding material and altering its original character. In this way, the model paints the Vivaldi as an agent of contrast and stylistic preservation and the Piazzolla as an agent of non-contrast and stylistic change.

When Desyatnikov transforms the quotation's identity, signaling the dominance of the Piazzolla, yet uses high contrast value between the quote and arrangement, signaling the dominance of the Vivaldi, this creates contest between the two pieces, similar to Nicholas Cook's contest model of multimedia.¹⁹ Cook describes contest in multimedia as an instance when "different media are... vying for the same terrain, each attempting to impose its own characteristics upon the other."²⁰ This category is also similar to the "power struggle" of intertextual references described by Mickey Vallee in his examination of the media contingencies of mashup.²¹ Because my model prioritizes contrast value and casts the Vivaldi as a force for difference, contest also suggests the partial dominance of the Vivaldi due to the high contrast value.

When Desyatnikov maintains the Vivaldi quotation's identity, signaling the dominance of the Vivaldi, yet uses low contrast value between the quote and the arrangement, signaling the dominance of the Piazzolla, he creates congruence between the two pieces. Because the Piazzolla is a force for similarity between the host and quote, congruence suggests the partial dominance of the Piazzolla. This category is similar to Cook's complementation model of multimedia, where "the difference between the constituent media of an [instance of multimedia] is recognized... but at the same time the conflict between them... is avoided because each is assigned a separate role."²² Unlike Cook's model of complementation, however, in this model conflict is avoided because of the lack of

¹⁹ Nicholas Cook, *Analysing Musical Multimedia* (Oxford: Clarendon Press, 1998), 99.

²⁰ *Ibid.*, 103.

²¹ Mickey Vallee, "The Media Contingencies of Generation Mashup: A Žižekian Critique," *Popular Music and Society* 36, no. 1 (2013): 85.

²² Cook, *Analysing*, 104.

distinction between the quote and the surrounding material and because the quote's identity is maintained. This type of quotation also describes genre overlap, or blurring, where the distinction between musical styles and cultures are apparently obscured when composers highlight similar elements from contrasting genres.²³

Analysis

For most of the 15 added quotes, Desyatnikov minimizes drastic melody, rhythm, and tempo alterations to the quotations, leading to similar contents. The local dramatic effects and formal locations of his quotations, however, often contrast with the functions of the original Vivaldi passage, leading to altered contexts. He usually places quotes in transition or coda section, and most of the quotes have high contrast value with the surrounding Piazzolla material. He also layers the Vivaldi into the texture of the Piazzolla both vertically (6 quotes, 40%) and horizontally (9 quotes, 60%).

²³ See McLeod 2005, Serazio 2008, Brøvig-Hannsen and Harkins 2012.

Season	Location			Identity			Contrast Value
	Desyatnikov	Vivaldi		Content	Context	Overall	
<i>Verano Porteño</i> (<i>Summer</i>)	m. 44-47, m. 50-53	<i>L'inverno</i> , I. Allegro non molto	m. 12-16	Same	Similar	Maintained	High
	m. 129-136	<i>L'inverno</i> , I. Allegro non molto	m. 22-23	New	Different	Transformed	Low
	m. 161-166	<i>L'inverno</i> , I. Allegro non molto	m. 60-62	Same	Similar	Maintained	High
<i>Otoño Porteño</i> (<i>Autumn</i>)	m. 62-65	<i>La Primavera</i> , I. Allegro	m. 22-25	Same	Different	Transformed	Low
	m. 81-83	<i>La Primavera</i> , I. Allegro	m. 59-62	Same	Different	Transformed	Low
	m. 113-116	<i>La Primavera</i> , I. Allegro	m. 1-2	Same	Different	Transformed	Low
<i>Invierno Porteño</i> (<i>Winter</i>)	m. 44-47	<i>L'estate</i> , III. Presto	m. 38-40	Same	Different	Maintained	High
	m. 48-54	<i>L'estate</i> , III. Presto	m. 41-48	Same	Different	Transformed	High
	m. 87-95	<i>L'estate</i> , III. Presto	m. 12-20	Same	Different	Transformed	High
	m. 103	<i>L'estate</i> , III. Presto	m. 1-2	Same	Different	Transformed	High
	m. 126-130	<i>L'inverno</i> , II. Largo	m. 1-2	Same	Different	Maintained	Low
<i>Primavera Porteño</i> (<i>Spring</i>)	m. 24-25	<i>L'autunno</i> , I. Allegro	m. 37-38	Same	Different	Transformed	Low
	m. 110-115	<i>L'inverno</i> , I. Allegro non molto	m. 54	New	Different	Transformed	High
	m. 133-134, m. 149-150	<i>L'autunno</i> , III. Allegro	m. 1-2	Same	Different	Transformed	High
	m. 153-157	<i>La Primavera</i> , I. Allegro	m. 1-3	Same	Different	Transformed	High

Analysis of Quote 1: Example of Interruption

Figure 1: Quote 1 in Original Context: *L'inverno*, I. Allegro non molto, m. 12-16

-Al-Severo Spirar d'orrido Vento,-
Orrido Vento

Solo

12

13

15

Figure 2: Quote 1 in Desyatnikov's Arrangement: *Verano Porteño*, m. 44-53

The musical score is divided into three systems, each enclosed in a dashed box. The first system (measures 44-46) features a V-no principale part with a complex rhythmic pattern, while the other instruments play a steady accompaniment. The second system (measures 47-50) shows the V-no principale part with a tremolo effect, and the V-ni I part with a 'div.' (divisi) instruction. The third system (measures 51-53) features a 'ritenuto poco a poco' instruction and a 'pp' (pianissimo) dynamic marking for the V-ni I and V-ni II parts.

In this passage, Desyatnikov maintains the quote's identity, using it in a similar context to its placement in the original Vivaldi and keeping the same musical content (see Figure 1 and 2). The quote has a high contrast value due to textural contrast and stylistic incongruity with the surrounding Piazzolla material. The high contrast value and maintenance of identity combine to produce an effect of interruption by the Vivaldi, implying temporary dominance.

In this situation, Desyatnikov also creates an instance of musical irony using the juxtaposition of the two opposing styles (nuevo tango and Baroque classical music). The jagged interruption of the quote is humorous on its own because of its unexpected nature and its obvious melodic and rhythmic contrast with the surrounding musical material. However, for the listener familiar with this movement of Vivaldi's *Winter*, the quote's contextual congruency with the interruptive circumstances of the original passage and Desyatnikov's exaggeration of the surprising quality of the quote's interruption add more layers of irony.²⁴

Analysis of Quote 6: Example of Influence

Figure 3: Quote 6 in Original Context: *La primavera*, I. Allegro, m. 1-2

The image shows a musical score for the beginning of Vivaldi's *La primavera*, I. Allegro, measures 1-2. The score is for Violino Principale, Violino Primo, Violino Secondo, Alto Viola, and Organo e Violoncello. The key signature is D major (two sharps) and the time signature is common time (C). A dashed box highlights the first two measures of the Violino Principale part, which is the quote 'Giunt'è la Primavera'.

²⁴ In the original Vivaldi, the quote is the beginning of the first solo episode, interrupting the orchestra's tutti ritornello. Because of the returning nature of the ritornello form, the entrance of the solo violin line is more predictable.

Figure 4: Quote 6 in Desyatnikov's Arrangement: *Otoño Porteño*, m. 113-116

This quote is transformed due to significant alterations in context (formal location and local dramatic function) and some changes in content (rhythmic profile, harmony) (see Figure 3 and 4). Although the melodic contour, meter, dynamic level, and tempo are not substantially reworked, the quote's identity is primarily obscured by the harmonies of the solo violin's double stops, added on to the Vivaldi melody line.

This quote has low contrast value with the Piazzolla, due to Desyatnikov's harmonic alterations of the Vivaldi passage. The transformed identity and low contrast value create a moment of dominance for the Piazzolla.

Analysis of Quote 9: Example of Contest

Figure 5: Quote 9 in Original Context: *L'estate*, III. Presto, m. 12-20

This block contains the first system of musical notation, measures 133 through 137. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

This block contains the second system of musical notation, measures 138 through 142. It continues the vocal and piano parts from the previous system. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the bass line.

Figure 6: Quote 9 in Desyatnikov's Arrangement: *Invierno Porteño*, m. 87-95

This block contains a different musical score, measures 87 through 95. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

88 12

V-no principale

ff

V-ni I

f

V-ni II

f

V-cl

f

V-c

f

Cb

f

91

V-no principale

V-ni I

V-ni II

V-cl

V-c

Cb

94 13

più mosso

V-no principale

V-ni I

V-ni II

V-cl

V-c

Cb

s. p. quasi giuro

div.

div.

In this example, Desyatnikov transforms the quote's identity, because he changes the local dramatic effect by turning the tutti passage into an accompaniment (see Figure 5 and 6). Also, the 3/4 meter clashes with the simple quadruple meter of the Piazzolla material. Despite the preserved melody, rhythm and tempo, the destabilized meter and changed local dramatic function, alter the original character of the quote.

This quote has high contrast value, due to clashing meters with the Piazzolla and because the quotation is placed in the accompaniment over the more prominent Piazzolla solo line. Together, the transformed identity and high contrast value create contest with the Piazzolla.

Analysis of Quote 11: Example of Congruence

Figure 7: Quote 11 in Original Context: *L'inverno*, II. Largo, m. 1-2

The musical score for Figure 7 consists of five staves. The top staff is for the violin, marked 'Solo' and 'La Pioggia'. The middle two staves are for the piano right hand, marked 'Pizzicati f' and 'La Pioggia'. The bottom two staves are for the piano left hand, marked 'p con l'arco' and 'sempre p'. The score is in 3/4 time and has a key signature of two flats. A dashed rectangular box encloses the entire score. A fermata is placed over the first measure of the piano part, and a '7' is written below the second measure of the piano part.

Figure 8: Quote 11 in Desyatnikov's Arrangement: *Invierno Porteño*, m. 126-130

The image displays a musical score for measures 126-130 of 'Invierno Porteño' by Desyatnikov. The score is presented in two systems, each enclosed in a dashed rectangular box. The first system (measures 126-130) features a single melodic line with a *pizz.* (pizzicato) marking and a *sub. f* (subito forte) dynamic. The second system (measures 131-135) is a full orchestral arrangement with multiple staves. It includes a *tutti* marking and a *pizz.* marking. The score concludes with an *arco* (arco) marking and a *p* (piano) dynamic. The notation includes various rhythmic values, accidentals, and articulation marks.

Overall, this quotation maintains its identity, due to shared local dramatic function (subdued, pizzicato accompaniment with lyrical violin solo) and motivic elements (see Figure 7 and 8). This quote has low contrast value, because Desyatnikov places it in between two Piazzolla lines that share similar melodic contour and rhythmic patterns. The dynamic level and tempo are also unchanged, emphasizing the sense of continuity and flow with the Vivaldi and Piazzolla material. The maintained identity and low contrast value produce congruence with the Piazzolla.

In this quote, Desyatnikov uses motivic similarity to create an overlap between the two opposing styles of Piazzolla’s nuevo tango and Vivaldi’s classical Baroque.²⁵ Since this is the only instance of genre overlap in the cycle, this makes it less likely that Desyatnikov is using his quotations to consistently point out the similarities between the two styles.

Overall

Based on my theoretical model, 4 (27%) of the quotes had maintained identity and high contrast value, showing interruption by the Vivaldi. 5 quotes (33%) had transformed identity and high contrast value, showing a contest between the dominance of the Piazzolla (transformed quotation identity) and the dominance of the Vivaldi (high contrast value). 5 quotes (33%) had transformed identity and low contrast value, showing influence by the Piazzolla. Only 1 quote (7%) had maintained identity and low contrast value, signaling congruence between the two pieces.

Table 2: Results of Theoretical Model

<i>Vivaldi Dominant</i> 27% (4)	<i>Contest</i> 33% (5)	<i>Congruence</i> 7% (1)	<i>Piazzolla Dominant</i> 33% (5)
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²⁵ Burkholder, *All Made of Tunes*, 76.

In the case of mashup, collage and other forms of musical borrowing, confrontations between the intruding quote and the host are never entirely balanced. In contest, the borrowed material disrupts the texture of the host through high contrast value, but the borrowed material's dominance is tempered by the host's influence on its identity. In congruence, the host absorbs the borrowed material into its texture through low contrast value, but the borrowed material retains its original character, which tempers the host's dominance.

Table 3: Flow of Musical Interaction Over Cycle

<i>Verano Porteño</i>	<i>Otoño Porteño</i>	<i>Invierno Porteño</i>	<i>Primavera Porteño</i>
1. Vivaldi Dominant	1. Piazzolla Dominant	1. Vivaldi Dominant	1. Piazzolla Dominant
2. Piazzolla Dominant	2. Piazzolla Dominant	2. Contest	2. Contest
3. Vivaldi Dominant	3. Vivaldi Dominant	3. Contest	3. Contest
		4. Contest	4. Contest
		5. Congruence	

In the flow of musical interaction over the four pieces in the cycle, dominance shifts back and forth between the Vivaldi and the Piazzolla in the first two seasons, then moves toward a final eruption in contest by the final season.²⁶ This flux of contest shows the conversational aspect of Desyatnikov's arrangement and places both the Piazzolla and the Vivaldi in opposition, yet on the same plane, as equals: neither shows overwhelming dominance. Overall, Desyatnikov's variation in borrowing techniques results in a musical dialogue between equals, as the quotations flow between interruption, contest and influence. As Kremer alluded in his comment on the cycle, the genius of Desyatnikov's work is the way he makes Piazzolla and Vivaldi speak to each other, bringing the two pieces into a conversation only possible within the timeless context of a mashup arrangement.

²⁶ I use the order of the seasons suggested by the score and recorded by Kremer in his *Eight Seasons* CD.

Desyatnikov's manipulations of his borrowing technique reveal his role as a mediator between the two pieces, since he is the one staging this debate and pitting the two works in contest. His variation in quotation types, as evidenced by the presence of quotations in all four categories, showcases his virtuosity as a composer. In carving out a place for the Vivaldi in his arrangement of the Piazzolla, Desyatnikov also inserts his own voice as the architect of the conversation.

In conclusion, this methodology could be applied to mashup and collage in both pop and classical music. I connect musicological meanings to musical interactions through a score-based analysis, but this method could easily be adapted for digital sampling or other timbral quotations in mashup recordings. By classifying quotations in a theoretical framework of musical interaction, this methodology permits more nuances in discussions of shifts in dominance and hegemony within the context of a single piece.

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Appendix A: Quote Analyses

Verano Porteño | 31

Otoño Porteño | 43

Invierno Porteño | 54

Primavera Porteño | 76

Piazzolla/Desyatnikov *Verano Porteño* m. 44-47, m. 50-53
 Vivaldi *L'inverno* m. 12-16
 I. Allegro non molto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro non molto	Allegro
	Key	c minor, relative minor of the dominant	a minor, same key as previous passage
	Dynamic Level	Forte	Forte
	Melodic Contour	Immediately before the quote, the descending melodic contour of the strings suggests a resolution on the C of the solo violin. In the passage, the solo violin plays arpeggiated chords and descending scales.	In the passage, the solo violin plays arpeggiated chords and descending scales. Desyatnikov extends the arpeggios at the end of the motives so that the half note trill lands on the downbeat instead of the third beat.
	Meter	4/4	4/4
	Rhythmic Profile	32nd notes (4x duration of previous passage note value)	16th notes (4x duration of previous passage note value)
	Harmony	i	i
Context	Formal Location	1st solo episode	Both quotations are located in the A section of <i>Verano Porteño</i> and occur during the transition between A and B.
	Local Dramatic Effect	The quotation is the climax of the anticipation built up by the first ritornello. It is not entirely unexpected, but does interrupt the tutti texture with the soloist's material, as it begins on an elision from the previous ritornello.	This quotation serves as a final statement of virtuosity before the close of the A section. It completely changes the texture from a subdued tutti vamp to the fast, high energy of rushing sixteenths.
	Instrumentation	This passage is the opening solo violin episode. It is also unaccompanied by the	The solo violin plays this quotation, unaccompanied by the orchestra. The violin

		orchestra, with identical melodic material as the Piazzolla, in a different key.	plays rushing sixteenth notes and arpeggio passages. The quotes contrast with the previous tutti repetitions of the primary theme before and after the quotation. It is performed at forte, with detached articulation.
	Texture	Solo violin, unaccompanied	Solo violin, unaccompanied
Identity	Content	Same	
	Context	Similar	
	Overall	Desyatnikov maintains the quotation's identity, because it provokes similar interruptive effects. In the Vivaldi, the quote interrupts the opening ritornello. In the Desyatnikov, the quote interrupts the repetition of the primary theme. In the Vivaldi, the quote is the first solo violin passage. In the Desyatnikov, this quotation is not the first solo violin passage, but it is the first time that the violin plays unaccompanied by the orchestra. In both passages, the previous tutti sections build up tension. In the Vivaldi, this comes from the descending melodic contour and the trills in the first violin. In the Desyatnikov, this is from the two repetitions of the accented and syncopated primary theme, including the dissonant trills in the first violin part.	
Contrast Value	High	This quote has high contrast value , because of its textural contrast and stylistic differences (rhythm, melodic contour, harmony) with the surrounding Piazzolla.	

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

1 *'Al Severo Spirar d'orrido Vento,'*
Orrido Vento

Solo

13

15

Verano Porteño, m. 44-47

Musical score for measures 44-47 of Verano Porteño. The score is written for a piano and features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and rests. The score is divided into two systems: the first system covers measures 44-46, and the second system covers measures 47-47. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

m. 50-53

Musical score for measures 50-53 of Verano Porteño. The score is written for a piano and features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The left hand provides a steady accompaniment with quarter notes and rests. The score is divided into two systems: the first system covers measures 50-52, and the second system covers measures 53-53. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes dynamic markings: *f* (forte) at the beginning of measure 50, and *pp* (pianissimo) starting at measure 53. A *ritenuto poco a poco* (ritardando) instruction is present at the end of measure 53. The score is marked with a *ritenuto poco a poco* instruction at the end of measure 53.

Piazzolla/Desyatnikov *Verano Porteño* m. 129-136
 Vivaldi *L'inverno* m. 22-23
 I. Allegro non molto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro non molto	Allegro
	Key	C major	f minor, modulation from previous key of a minor
	Dynamic Level	Forte	Subito piano
	Melodic Contour	Descending	Piazzolla melody in the solo violin is arpeggiated figures; Vivaldi quotation descending by half step, half steps in Violin II contrast with octaves and fifths in Cello, Viola, Violin I (m. 130, 134, 136)
	Meter	4/4	4/4
	Rhythmic Profile	32nd notes and 16th notes	The violin plays a combination of dactyl and anapest rhythms. The orchestra plays the Vivaldi rhythm. The double bass plays a <i>bordoneo</i> rhythm in the bass line. ²⁷
	Harmony	Circle of fifths progression	fm9-G7-Gb7-f
Context	Formal Location	This quotation is part of the second ritornello.	This quotation is located in the A' section.
	Local Dramatic Effect	This quote is a sequential consequent of opening ritornello, illustrating the act of stamping one's feet as consequence of cold. ²⁸ It contrasts with the immediately preceding melodic material due to the sudden dynamic change from mf to f.	It is an accompaniment part, played by the string orchestra while the solo violin plays the original Piazzolla melodic line. It is not a focal point for listeners, because of the placement of the quoted material in the orchestra's accompaniment at a subito-

²⁷ Clemente, 61.

²⁸ Paul Everett, *Vivaldi: The Four Seasons and Other Concertos, Op. 8* (Cambridge: Cambridge University Press, 1996), 88.

			piano dynamic level. The lower volume and the accompanying nature of the quotation muddle the clarity of the Vivaldi melodic material. The quote contrasts with the preceding melodic material, because of a sudden dynamic change from mezzo forte (in the solo violin) to subito piano.
	Instrumentation	The orchestra and soloist play in unison.	In the original Piazzolla, the bandoneón and violin share the melody line, with syncopated accompaniment by the piano, electric guitar, and bass. In the Desyatnikov, only the solo violin has the Piazzolla melody, which is an embellishment of the primary theme and begins a cadenza-like final passage for the solo violin. The orchestral violins, violas and cellos play the Vivaldi quotation as the accompaniment.
	Texture	Tutti	Solo violin and orchestral accompaniment
Identity	Content	New	
	Context	Different	
	Overall	This quote's identity is transformed , because the textural context of the quote changes from a forte, tutti ritornello to a subito-piano accompaniment of the solo violin, which plays the Piazzolla melody. In addition, Desyatnikov makes the tutti Vivaldi line into a softer, orchestral accompaniment and changes the harmonic contour from a circle of fifths progression to descending minor seconds (fm9-G7-Gb7-f).	
Contrast Value	Low	The quote has low contrast value because the rhythmic profile of the Vivaldi accompaniment lines up with the Piazzolla melody in the solo violin and Desyatnikov	

		places the quote in the accompaniment at subito piano.	
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L'inverno, I. Allegro non molto, m. 22-23

22 | C |

Correre, e Batter li Piedi per il freddo

Correre e batter li piedi ogni momento

Correr e batter piedi per il freddo

Correr e Batter dè piedi ogni momento

Batter dè piedi per il freddo

$\frac{6}{3}$

Verano Porteño, m. 129-136

The musical score is arranged in two systems. The first system covers measures 129 to 132, and the second system covers measures 133 to 136. The instruments are V-no principale, V-ni I, V-ni II, V-le, Vc., and Cb. The key signature is B-flat major (two flats). The time signature is 4/4. The V-no principale part features a melodic line with slurs and accents, starting with a *sub.p* dynamic. The V-ni I and V-ni II parts play rhythmic patterns, with V-ni I also marked *sub.p* and *unis.* The V-le and Vc. parts provide harmonic support with chords and moving lines. The Cb. part plays a steady bass line with accents. The second system begins at measure 133, where the V-no principale part continues its melodic development with slurs and accents.

Piazzolla/Desyatnikov *Verano Porteño* m. 161-166
 Vivaldi *L'inverno* m. 60-62
 I. Allegro non molto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro non molto	Allegro, with poco ritardando at m. 166
	Key	C major - passage modulation to f minor at m. 59	f minor
	Dynamic Level	Forte	Forte, terraced and sudden increase from preceding passage
	Melodic Contour	Repeating notes, chordal	Repeating notes, chordal
	Meter	4/4	4/4
	Rhythmic Profile	Same rhythmic motive as second ritornello	
	Harmony	i-vii ^{o6/5} -V-i-vii ^{o6/5} -V-i	i-vii ^{o6/5} -V-[i + Tone cluster]-ii ^{o7} -V-i
Context	Formal Location	Final tutti ritornello	This quotation is located in the A' section.
	Local Dramatic Effect	This quote is also a cadential passage, with a repeated i-vii ^{o6/5} -V-i harmonic pattern that clearly marks the end of the movement. The previous solo violin passage contrasts with the quote, as the music moves from delicate tremolo to forceful détaché.	This is a coda passage, followed by a tag from the primary theme that ends the piece. It is a tutti statement after the previous cadenza sequence for the solo violin. This quote creates a cadential feeling, which we expect, based on the passage immediately preceding, but the straight rhythm is a clear contrast to the syncopated cadenza passage and the repeat of the motive from the primary theme from the previous passage. It is surprising due to these stylistic contrasts. In addition, Desyatnikov changes the harmony at m. 164.
	Instrumentation	The quoted material is the ending of the final ritornello, played in unison by the soloist and orchestra.	Played in unison by orchestra and soloist

	Texture	Tutti	Tutti
Identity	Content	Same	
	Context	Similar	
	Overall	Overall, this quote maintains its identity despite harmonic alterations, because of the shared formal and local dramatic functions and the unchanged rhythmic profile and melodic contour of the original and quoted passage.	
Contrast Value	High	This quote has high contrast value . The sudden interpolation between the Piazzolla and the Vivaldi coda creates a rhetorical break, or a break in musical flow and textural continuity, and the lack of continuousness in the transfer of musical material boosts tension between the two sources.	

L'inverno, I. Allegro non molto, m. 60-62

First system of musical notation, measures 60-62. It consists of five staves. The top four staves are for the right hand, and the bottom staff is for the left hand. The music features a complex rhythmic pattern with many sixteenth notes. A fingering number '6' is written above the left hand staff in measure 61, and a '5' is written below it in the same measure.

Second system of musical notation, measures 61-62. It consists of five staves. The top four staves are for the right hand, and the bottom staff is for the left hand. The music continues with the same complex rhythmic pattern. A box containing the number '61' is placed at the beginning of the first staff. A fingering number '3' is written below the left hand staff in measure 61, and a '6' is written above it in measure 62. A '5' is written below the left hand staff in measure 62.

Verano Porteño, m. 161-166

The image displays a musical score for the piece "Verano Porteño" by Astor Piazzolla, specifically measures 161 through 166. The score is arranged in six staves, each representing a different instrument. The instruments are labeled on the left side of the staves: V-no principale (Violin), V-ni I (Violin I), V-ni II (Violin II), V-le (Viola), Vc. (Violoncello), and Cb. (Contrabajo). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The V-no principale part features a melodic line with eighth-note patterns. The V-ni I and V-ni II parts play a rhythmic accompaniment of eighth notes. The V-le part plays a steady eighth-note accompaniment. The Vc. and Cb. parts play a rhythmic accompaniment of eighth notes, with the Cb. part providing a bass line. The score is divided into three measures by vertical bar lines.

164 **poco rit.**

V-no principale

V-ni I div.

V-ni II div.

V-le div.

Ve. div.

Cb.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

div.

unis.

Piazzolla/Desyatnikov *Otoño Porteño* m. 62-65
 Vivaldi *La Primavera* m. 22-25
 I. Allegro

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro	Allegro
	Key	E major	d minor
	Dynamic Level	Piano	Forte
	Melodic Contour	Trilled G alternates between parts, slurred sixteenth note solos alternate	Five notes trilled, descending by half step, repeated;
	Meter	4/4, simple quadruple	4/4, simple quadruple
	Rhythmic Profile	Quarter notes, sixteenth notes	Syncopated dotted quarter notes
	Harmony	I ⁶	i-ii ^{o6/5} -V ⁷ -i-ii ^{o6/5} -V ⁷
Context	Formal Location	First solo episode	A' section
	Local Dramatic Effect	This is a trio between the three solo violins. It has a very light and delicate character. It is in the middle of the concertino episode, and is continuous within its local context.	This quote is a transition section in the middle of the piece. It begins with a chromatic sixteenth-note anacrusis, characteristic of Piazzolla, in the bass and is followed by a cello solo, taken from the bandoneón line.
	Instrumentation	Trio of solo violin, solo 1st violin, and solo 2nd violin	Solo violin adds Vivaldi trills to the electric guitar line an octave up, violins play bandoneón and piano right hand line
	Texture	Concertino - small group of soloists	Solo and accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	Overall, Desyatnikov transforms this quote's identity through contrasting melodic contour, texture, and instrumentation.	

Contrast Value	Low	The quote has low contrast value with the Piazzolla, since it matches the rhythmic profile and harmonies of the Piazzolla accompaniment.	
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La Primavera, I. Allegro, m. 22-25

Musical score for measures 22-24. The score consists of five staves. The top staff contains a melodic line with eighth-note runs and accents. The second staff contains a similar melodic line with accents. The third staff contains a bass line with accents. The fourth and fifth staves are empty, indicating that the piano accompaniment is not written for these measures.

Musical score for measure 25. The score consists of four staves. The first staff is a single melodic line with an accent. The second and third staves are a grand staff (treble and alto clefs) with a piano accompaniment. The fourth staff is a bass staff with a piano accompaniment. The key signature is three sharps (F#, C#, G#).

Otoño Porteño, m. 62-65

62 9

V-no principale

V-ni I div.

V-ni II div.

V-le

Vc.

Cb. div.

pizz.

pizz.

The musical score consists of six staves. The top staff is for the Violino principale (V-no principale) in treble clef, starting at measure 62 with a first ending bracketed and numbered '9'. It features a melodic line with slurs and accents. The second and third staves are for the Violini I and II divisions (V-ni I div. and V-ni II div.) in treble clef, playing a rhythmic accompaniment of eighth notes. The fourth staff is for the Viola (V-le) in alto clef, playing a melodic line with slurs and accents. The fifth and sixth staves are for the Violoncello (Vc.) and Contrabasso (Cb. div.) in bass clef, both playing a bass line with slurs and accents, and marked 'pizz.' (pizzicato).

Piazzolla/Desyatnikov *Otoño Porteño* m. 81-83
 Vivaldi *La Primavera* m. 59-62
 I. Allegro

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro	Rubato section, ritenuto at m. 82, ritenuto ancora at m. 83
	Key	C# minor	C# minor
	Dynamic Level	Forte	Mezzo-forte, decrescendo at m. 82
	Melodic Contour	Ascending by half-step	Ascending by half-step
	Meter	4/4, simple quadruple	4/4, simple quadruple
	Rhythmic Profile	Linked staccato eighth notes	Linked staccato eighth notes
	Harmony	i	n/a
Context	Formal Location	Beginning of fourth solo/concertino episode	End of solo violin cadenza, transition to restatement of secondary theme
	Local Dramatic Effect	This is the opening of the concertino texture, where the three solo violins imitate bird songs with trills. The ascending chromatic scale leads to a climax on the trilled C# in m. 61. It provides a delicate contrast with the previous tutti section, representing thunder and lightning.	This is the end of the solo violin cadenza, a statement of the violinist's virtuosity and the transition to the restatement of the secondary theme. It is more subdued than the previous, technically demanding cadenza material and helps to introduce the more lyrical character of the next section.
	Instrumentation	Solo plays melody, solo cello plays sustained C#	Solo violin plays Vivaldi quotation
	Texture	Solo violin and accompaniment (very bare)	Solo, unaccompanied
Identity	Content	Same	
	Context	Different	
	Overall	The quote is transformed due to differences in formal location, local dramatic function, tempo and dynamic level. Though the two	

		transformed and original passages share the same key, melodic contour, rhythmic profile, articulation, and meter, the quote's identity is shadowed by its out-of-context placement at the end of the solo violin cadenza, its brevity, and its similarity with the Piazzolla passage that it precedes.	
Contrast Value	Low	The quote has low contrast value with the Piazzolla, because it comes at the end of the solo violin cadenza and fits the character of the transition from the cadenza to the slow section.	

La Primavera, I. Allegro, m. 59-62

'Indi tacendo questi, gl'Augelletti Tornan' di nuovo al lor canoro incanto:'

Canto d' Vcelli

59

Solo

Canto d' Vcelli

Solo

Tasto Solo

Otoño Porteño, m. 81-83

V-no
principale

81

mf

ritenuto

ritenuto ancora

Piazzolla/Desyatnikov *Otoño Porteño* m. 113-116
 Vivaldi *La Primavera* m. 1-2
 I. Allegro

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro	Allegro
	Key	E major	a minor
	Dynamic Level	Forte	Fortissimo
	Melodic Contour	Embellishment of ascending tonic triad	Dissonant chords in solo, keeps contour but compresses intervals and adds non-chord tones
	Meter	4/4 simple quadruple meter	4/4 simple quadruple meter
	Rhythmic Profile	Eighth note duplet, dactyl dotted quarter note, sixteenth note duplet	Syncopated, walking bass in quarter notes, adds ties to Vivaldi harmony in m. 115-116
	Harmony	I	i-i ⁶ -V/V-V ⁷ -i- i ⁶ -V/V-V ⁷
Context	Formal Location	first ritornello	coda section
	Local Dramatic Effect	This is the opening tutti statement of the primary theme, and the first part of the entire four season cycle. It is very loud and buoyant, setting the tone for the rest of the work.	This passage is introduced by a sixteenth note quadruplet and eighth note <i>col legno/ lija</i> (sandpaper) in the orchestra. The solo violin enters with a descending sixteenth note line that crescendos into the Vivaldi quotation. It fits into the rest of the piece, since it introduces the coda/cadenza section for the violin. Also, the duet with the first violin, along with the dissonant harmonies, sounds like a Piazzollaesque counterpoint passage.
	Instrumentation	Orchestra and soloist play primary theme in unison	Bandoneón solo (countermelody to primary theme) from m. 9-16 replaces original Piazzolla accompaniment, keeps only bass line from original,
	Texture	Tutti	Duet between first violin and solo with

			accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	The quote is transformed due to alterations in context (formal location and local dramatic function, harmony). Although the melodic contour, rhythmic profile, meter, dynamic level, and tempo are not substantially reworked, the quote's identity is primarily obscured by the harmonies of the solo violin's double stops, added on to the Vivaldi melody line.	
Contrast Value	Low	This quote has low contrast value with the Piazzolla, due to Desyatnikov's harmonic alterations to the Vivaldi passage.	

La Primavera, I. Allegro, m. 1-2

Allegro

'Giunt'è la Primavera'

A

The image displays a musical score for the first movement of 'La Primavera' by Antonio Vivaldi. The score is for measures 1 and 2, marked 'Allegro'. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score is arranged in five staves:

- Violino Principale:** The top staff, featuring a melodic line with eighth and sixteenth notes.
- Violino Primo:** The second staff, mirroring the Violino Principale part.
- Violino Secondo:** The third staff, mirroring the Violino Primo part.
- Alto Viola:** The fourth staff, providing a harmonic support with a similar melodic contour.
- Organo e Violoncello:** The bottom staff, providing a bass line with a steady eighth-note accompaniment.

Each staff begins with a treble clef (except for the Alto Viola which has a bass clef) and a key signature of three sharps. The music is in common time. A box containing the letter 'A' is positioned above the first measure of the Violino Principale staff. The score is divided into two measures by a vertical bar line.

Otoño Porteño, m. 113-116

The musical score for 'Otoño Porteño' measures 113-116 is presented in a system of six staves. The first five staves are grouped together, and the sixth staff is positioned below them. The score begins at measure 113, indicated by a boxed '113' above the first staff. The key signature is one sharp (F#), and the time signature is 3/4. The first five staves are marked with a forte dynamic (*ff*) and the instruction 'ord.' (ordinando). The first staff contains a complex rhythmic pattern with many beamed notes and accents. The second staff features a melodic line with slurs and accents. The third and fourth staves contain dense rhythmic accompaniment with many beamed notes. The fifth staff has a melodic line with slurs and accents. The sixth staff is a simple bass line with quarter notes. Measure 116 is marked with '116' above the first staff and shows a continuation of the melodic and rhythmic patterns from the previous measures.

Piazzolla/Desyatnikov *Invierno Porteño* m. 44-47
 Vivaldi *L'estate* m. 38-40
 III. Presto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Presto	Allegro
	Key	D minor	Piazzolla – G pedal, Vivaldi quote – D minor
	Dynamic Level	Forte	Forte
	Melodic Contour	Ascending D minor scale in violins	Half steps and “archetypal repeated notes beginning on anacrusis beats” ²⁹ in Piazzolla, ascending D minor scales in solo
	Meter	3/4	4/4
	Rhythmic Profile	16th notes	Piazzolla accompaniment in eighth note tresillo rhythm (3+3+2), Vivaldi sixteenth notes
	Harmony	I	Fadd9 (Piazzolla, original), D minor scale in solo
Context	Formal Location	First ritornello	Transition from section A to A’
	Local Dramatic Function	This is a transition from the end of first ritornello to beginning of the first solo episode. The solo, first and second violins play ascending D minor scales that climax into the first solo episode.	This is the beginning of a transition from the A section to the A’ section. In this case, the phrase also climaxes into a violin solo, but this solo is also part of the transition, so the passage does not lead directly to the A’ section.
	Instrumentation	All violins (solo + 1st + 2nd) play in unison	Solo violin plays Vivaldi quotation, orchestra plays original Piazzolla tutti material, [in original Piazzolla, violin provides rhythm hitting the bow on the string - no melody]

²⁹ Clemente, 21.

	Texture	Tutti	Solo + accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	Overall, this quotation maintains its identity, because it shares the same tempo, rhythm, key, dynamic level and formal function as the original Vivaldi passage. Though the meter in the Vivaldi (3/4) is different from the Piazzolla (4/4), Desyatnikov deliberately chooses a hemiola passage, so the melody is in duple meter and aligns with the Piazzolla meter.	
Contrast Value	High	This quotation has high contrast value , because Desyatnikov interrupts the flow of the ascending scales in m. 44, creating to a sense of fragmentation. In addition, the downbeats of the Vivaldi sixteenth notes clash and destabilize the <i>tresillo</i> accents in the Piazzolla accompaniment.	

L'estate, III. Presto, m. 38-40

38

Solo

Invierno Porteño, m. 44-47

The image displays a musical score for measures 44-47 of the piece "Invierno Porteño". The score is arranged in two main systems. The left system contains the orchestral parts, and the right system contains the solo violin part.

Orchestral Parts (Left System):

- Violino principale (V-no principale):** Features a melodic line with eighth-note patterns and rests.
- Violini I (V-ni I div.):** Provides harmonic support with eighth-note chords.
- Violini II (V-ni II div.):** Provides harmonic support with eighth-note chords.
- Viola (V-la div.):** Provides harmonic support with eighth-note chords.
- Violoncello (V-c div.):** Provides harmonic support with eighth-note chords.
- Contrabbasso (Cb.):** Provides harmonic support with eighth-note chords.

Solo Violin Part (Right System):

- Violino principale (V-no principale):** Starts at measure 47 with a melodic line in treble clef, marked with a forte (*f*) dynamic.

The score includes various musical notations such as stems, beams, slurs, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4.

Piazzolla/Desyatnikov *Invierno Porteño* m. 48-54
 Vivaldi *L'estate* m. 41-48
 III. Presto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Presto	Allegro, ritenuto at m. 53
	Key	d minor	Piazzolla – G pedal, Vivaldi quote – D minor
	Dynamic Level	Forte	Forte, diminuendo at m. 51
	Melodic Contour	Solo violin arpeggios, stagnant orchestral accompaniment	Half steps and “archetypal repeated notes beginning on anacrusis beats” ³⁰ in Piazzolla, tonic arpeggios in solo
	Meter	3/4	4/4
	Rhythmic Profile	Sixteenth notes in solo violin, quarter notes in accompaniment	Sixteenth notes in solo, tresillo eighth notes in accompaniment, violins play syncopated figure + anapest from original piano line
	Harmony	i	Fadd9 in Piazzolla accompaniment, i in d minor in solo
Context	Formal Location	First solo episode	Transition from section A to A’
	Local Dramatic Function	This is the beginning of the first solo episode. The soloist plays fast arpeggios accompanied by muted quarter notes in the orchestra, showcasing the soloist's virtuosity.	This is the middle to the end of the transition from section A to A’. Beginning at m. 51, the soloist and orchestra do a diminuendo until they reach pp in m. 53. Here, the soloist ends the Vivaldi quotation abruptly with a ritenuto in m. 53, signally the beginning of the andante moderato at section A’.
	Instrumentation	Solo violin and orchestra	Solo violin plays Vivaldi quotation, violins play syncopated figure then tied whole notes; viola, cello and bass play tresillo

³⁰ Clemente, 21.

			accompaniment; In original Piazzolla, the violin is percussion only.
	Texture	Solo + accompaniment	Solo + accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	The quote's identity is transformed , because of the changed formal function (first solo episode in the Vivaldi and transition in the Desyatnikov), altered local dramatic function (tempo altered with added ritenuto, dynamic level altered with added diminuendo), and the clashing meters (3/4 in Vivaldi quotation, 4/4 in Piazzolla accompaniment).	
Contrast Value	High	This quote has high contrast value , because Desyatnikov has changed the formal function from a solo episode to a transition section. In the Vivaldi, this material is the beginning of the first solo episode and the transition material does not begin until after the quoted passage is over. The musical material is identical in the solo violin part, but the melodic grouping of three quarter notes from the 3/4 time of the Vivaldi quotation clashes with the simple quadruple meter of the Piazzolla accompaniment. Also, the diminuendo and ritenuto added in m. 51-53 emphasize the feeling of transition to the next section, which clashes with the local dramatic effect of the Vivaldi.	

L'estate, III. Presto, m. 41-48

First system of musical notation for measures 41-48. It consists of a single melodic line in the upper voice and three staves for the piano accompaniment. The piano part is marked with a piano (*p*) dynamic. The melodic line features a series of eighth-note patterns, with a key signature change to one flat (B-flat) in the second measure.

Second system of musical notation for measures 41-48. It includes a melodic line starting at measure 43, marked with a square box containing the number 43. The piano accompaniment is spread across four staves (treble and bass clefs). The piano part features a rhythmic pattern of quarter notes and rests, with a key signature of one flat. The melodic line continues with eighth-note patterns, including a sharp sign (#) in the fifth measure.

Invierno Porteño, m. 48-54

A musical score for the piece "Invierno Porteño" (Winter of Buenos Aires), measures 48-54. The score is written for a string quartet and consists of ten staves. The top staff is the first violin, followed by the second violin, the two violas, and the two violas playing in unison. The bottom staff is the double bass. The music is in a 3/4 time signature and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature has one flat (B-flat). The score is divided into three measures. The first measure contains measures 48-50, the second measure contains measures 51-52, and the third measure contains measures 53-54. The music is characterized by a driving, rhythmic melody in the upper staves and a steady, rhythmic accompaniment in the lower staves.

7

ritenuto

V-no principale

51

dim.

quasi eco

p

V-ni I div.

dim.

pp

V-ni II div.

sf

V-le div.

dim.

ppp

pp

Vc. div.

dim.

pp

dim.

pp

Cb.

ppizz.

Piazzolla/Desyatnikov *Invierno Porteño* m. 87-95
 Vivaldi *L'estate* m. 12-20
 III. Presto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Presto	Più mosso, con energico
	Key	g minor	c minor
	Dynamic Level	Forte	Forte
	Melodic Contour	Descending g minor scales in violins, stationary viola, cello	Descending c minor scales in violins and violas
	Meter	3/4	4/4
	Rhythmic Profile	Homorhythmic sixteenth notes, eighth notes in cello	Eighth note tresillo accompaniment and “tresillo patterns with sustained notes” ³¹ , sixteenth notes in violins and viola, viola sixteenth note accompaniment accented into tresillo pattern
	Harmony	i-iv-bVI-i	i-i6-iv-iv ⁶ -bIV ⁶ -V/III-III ⁶
Context	Formal Location	First ritornello	Anacrusis and opening of A” (final) section
	Local Dramatic Effect	This is the beginning of a series of rapid, descending scales that create drama and excitement in this movement, illustrating the hail on the crops. The violins trade off scales and the rest of the orchestra accompanies with sixteenth notes. This is a forte, tutti section.	The Vivaldi quotation heightens the dramatic quality of the primary theme restatement and adds texture to the sound. However, the transfer of the scales that accent the downbeat in 3/4 to the simple quadruple meter of the Piazzolla creates a rhythmic clash with the tresillo rhythm of the Piazzolla melody and accompaniment.
	Instrumentation	Unison, melody alternates between first and second violins	Piazzolla melody from violin and bandoneón played by solo violin, Vivaldi accompaniment in violins and viola,

³¹ Clemente, 21.

			Piazzolla accompaniment in cello and bass
	Texture	Tutti	Solo + accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	Overall, Desyatnikov transforms the quote's identity, because he changes the local dramatic effect by turning the tutti passage into an accompaniment. Also, the 3/4 meter clashes with the simple quadruple meter of the Piazzolla material. Despite the preserved melody, rhythm and tempo, the destabilized meter and the changed local dramatic function, transform the identity of the quote.	
Contrast Value	High	This quote has high contrast value , due to clashing meters and because the quotation is placed in the accompaniment over the more prominent Piazzolla solo line.	
Meaning	Contest		

L'estate, III. Presto, m. 12-20

The image displays a musical score for the third movement of 'L'estate', marked 'Presto'. The score is arranged in two systems. The first system (measures 12-13) features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a right hand with a steady eighth-note accompaniment and a left hand with a rhythmic pattern of eighth notes. The second system (measures 14-20) is a grand staff with three staves: a vocal line, a right-hand piano part, and a left-hand piano part. The vocal line begins at measure 13, marked with a box containing the number '13'. The piano accompaniment continues with the same rhythmic patterns, with the right hand providing harmonic support and the left hand maintaining a consistent bass line. The key signature is one flat (B-flat), and the time signature is 2/4.

18

Invierno Porteño, m. 87-95

88 **12**

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

ff

f

f

f

f

91

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

94 **13** *più mosso*

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

s.p. quasi guiro

div.

div.

Piazzolla/Desyatnikov *Invierno Porteño* m. 103
 Vivaldi *L'estate* m. 1-2
 III. Presto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Presto	Più mosso
	Key	g minor	g minor
	Dynamic Level	Forte	Subito forte
	Melodic Contour	3/4	4/4
	Meter	g pedal, descending	g pedal descending
	Rhythmic Profile	Sixteenth notes	Syncopated quarter notes and eighth note accompaniment in 2nd violin, viola, cello and bass
	Harmony	i	Four note chromatic descent to g minor triad
Context	Formal Location	First ritornello	End of transition to solo violin cadenza in section A"
	Local Dramatic Effect	This is the opening of the first ritornello where the orchestra and soloist establish the tonic key of g minor in a dramatic, forte, and unison statement.	This is the end of the transition from the primary theme restatement to the solo violin cadenza. It gives a cadential feeling of finality. The quotation is extremely surprising due to the subito forte and changes in texture from the syncopated tango rhythms to the Vivaldi sixteenth notes.
	Instrumentation	Orchestra plays melody in unison	1st and solo violin play Vivaldi line, orchestral accompaniment in Piazzolla line, D changes P from straight quarter notes to syncopated notes (piano and electric guitar)
	Texture	Tutti	Tutti
Identity	Content	Same	

	Context	Different	
	Overall	The quote's identity is transformed , because Desyatnikov changes the context (formal and local dramatic functions), which overrides external content similarities with the original Vivaldi passage.	
Contrast Value	High	This quote has high contrast value and is extremely surprising due to the subito-forte dynamic contrast and the change in texture from syncopated tango rhythms to sixteenth notes.	

L'estate, III. Presto, m. 1-2

Tempo impetuoso d' Estate

Violino
Principale

Tempo impetuoso d' Estate

Violino
Primo

Tempo impetuoso d' Estate

Violino
Secondo

Tempo impetuoso d' Estate

Alto
Viola

Tempo impetuoso d' Estate

Organo e
Violoncello

Invierno Porteño, m. 103

The musical score for measure 103 of *Invierno Porteño* consists of six staves. The top two staves are for woodwinds, with the first staff marked *sub. ff* and *ord.* The next two staves are for strings, both marked *sub. ff*. The bottom two staves are for piano and/or celesta, both marked *sub. ff*. The score shows a complex rhythmic pattern with many sixteenth notes and a dynamic of *sub. ff* throughout.

Piazzolla/Desyatnikov *Invierno Porteño* m. 126-130
 Vivaldi *L'inverno* m. 1-2
 II. Largo

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Largo	Andante moderato
	Key	E-flat major	E-flat major
	Dynamic Level	Forte, in violins and solo, and piano in viola and cello	Subito forte in all parts
	Melodic Contour	Melody of chord tones, embellished by simple passing tones “one-bar phrases...wide melodic leaps,” song without words ³²	Melody of chord tones with simple passing tone embellishment, sequence down by third
	Meter	Simple quadruple, 4/4	Simple quadruple, 4/4
	Rhythmic Profile	Dactyl and eighth note groups	Dactyl and eighth note groups
	Harmony	I-V-V ⁷ -I	I-V-vi-iii-IV-I-ii-V ⁷ -I
Context	Formal Location	Beginning of A section (of AB form)	Coda, end of A” section
	Local Dramatic Effect	This is the opening of the second movement. It is a “static scene” of sitting by the fire during the rain. The pizzicato is the rain outside.	This is part of the subdued close of the piece. It is sandwiched in the middle of two Piazzolla melodic lines that are very similar, with lyrical violin melodies and pizzicato accompaniment.
	Instrumentation	The solo violin plays primary theme for <i>Largo</i> . The violins accompany in broken pizzicato chords. The viola plays sustained, tied whole notes. The cello plays eighth notes.	The solo violin plays the melody of the Vivaldi quotation. The violins accompany in broken pizzicato chords. The viola plays whole notes. The cello and bass play eighth notes.
	Texture	Solo and accompaniment (pizzicato)	Solo and accompaniment
Identity	Content	Same	

³² Everett, 65.

	Context	Different	
	Overall	Overall, this quotation maintains its identity, due to shared local dramatic function (subdued, pizzicato accompaniment with lyrical violin solo) and motivic elements.	
Contrast Value	Low	This quote has low contrast value, because it's placed in between two Piazzolla lines that share similar melodic contour and rhythmic patterns. The dynamic level and tempo are also unchanged, emphasizing the sense of continuity and flow with the Vivaldi and Piazzolla material.	

L'inverno, II. Largo, m. 1-2

Solo
La Pioggia

Pizzicati f
La Pioggia

Pizzicati f

p con l'arco

sempre p

7

Detailed description: This musical score is for the second movement of 'L'inverno', 'Largo', measures 1-2. It features a solo voice part and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The voice part (top staff) begins with a melodic line, including a fermata on the first measure. The piano accompaniment consists of five staves: two treble clefs (upper right and lower right) and three bass clefs (middle, lower middle, and bottom). The upper right treble staff has a 'Pizzicati f' instruction. The lower right treble staff also has a 'Pizzicati f' instruction. The middle bass staff has a 'p con l'arco' instruction. The bottom bass staff has a 'sempre p' instruction. A fermata is placed over the first measure of the middle bass staff. A '7' is written below the bottom bass staff in the second measure.

Invierno Porteño, m. 126-130

pizz.
sub. f

tutti
pizz.
sub. f

tutti
pizz.
sub. f

tutti
be

sub. f
tutti
pizz.

sub. f

pizz.
sub. f

pizz.
sub. f

128

arco
p

Piazzolla/Desyatnikov *Primavera Porteño* m. 24-25
 Vivaldi *L'autunno,* m. 37-38
 I. Allegro

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro	Allegro, poco ritenuto at m. 25
	Key	F major	Descending chromatic transition on Eb
	Dynamics	Forte	Piano, crescendo at m. 24 and decrescendo at m. 25
	Melodic Contour	Descending scales, sequence down by step (F major scale)	Descending scales, sequence down by half-step
	Meter	4/4, simple quadruple	4/4, simple quadruple
	Rhythmic Profile	Sixteenth note, 32nd note run, eighth note duplet	Sixteenth note, 32nd note run, eighth note duplet
	Harmony	I-vi-vii ^{o6} -V-vi ⁶ -IV-V ⁶ -iii	D-flat+ – C+ – c- changed from Piazzolla's C#+ to c- ending chord at m. 25
Context	Formal Location	Second solo episode	End of primary theme, A (first) section
	Local Dramatic Function	This is the middle of the second solo episode and is an F major sequence that establishes the tonic key and the virtuosity of the soloist.	This is a cadential passage. The Vivaldi quotation ends the opening statement of the primary theme and overlays the closing two bars of the violins and violas. It is cut short by Piazzolla's ascending half-step motive.
	Instrumentation	Solo violin and cello	Solo violin, Vivaldi quotation added on the ending note
	Texture	Solo violin and cello	Solo and accompaniment
Identity	Content	Same	
	Context	Different	

	Overall	This quote is transformed , due to the altered formal location (middle of second solo episode to end of primary theme in A section) and local dramatic functions (establishes tonic key to cadential passage). Though the melodic contour and rhythm are intact, the added ritenuto, descending chromatic harmony, and dynamic level changes (forte to piano with crescendo and decrescendo) create contrast with the content of the original Vivaldi. The quote's identity is mainly obscured due to its unexpected formal location and brief duration. Overall, this quote is transformed, due to contrasting formal and local dramatic functions, harmony, and tempo.	
Contrast Value	Low	This quote has low contrast value with the Piazzolla, partially due to its chromatic melodic contour, but mainly because it is the coda of a fugue-like passage that was full of many lines embellished by chromatic sixteenth notes. The quote continues the improvised quality of the previous passage, so it does not stand out as a break in the host texture.	

L'autunno, I. Allegro, m. 37-38



Primavera Porteño, m. 24-25

poco ritenuto **a tempo**

V-no principale

V-ni I

V-ni II

V-le

Vc.

Cb.

tutti ord.

p

ff

tutti ord.

ff

tutti ord.

ff

Piazzolla/Desyatnikov *Primavera Porteño* m. 110-115
 Vivaldi *L'inverno*, m. 54
 I. Allegro non molto

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro non molto	Allegro
	Key	C major	g minor
	Dynamic Level	Piano	Fortissimo
	Melodic Contour	Ascending four notes and descending four notes	Chromatic scales in solo, chords in accompaniment
	Meter	4/4 - simple quadruple	4/4 - simple quadruple
	Rhythmic Profile	Eighth note tremolo in violins and eighth notes in viola	Tresillo accompaniment, tremolo eighth notes in Vivaldi quote
	Harmony	I-IV ^{6/4} -I-IV ^{6/4} -I	i ^{#4} -V ^{6/#5} -E ^{6/#4}
Context	Formal Location	Second solo episode	A' section
	Local Dramatic Function	The quote is the transition to the final ritornello. The piano dynamic level contrasts with the next section, which is forte.	This quote is in the middle of the A' section, before the transition section. The dynamic is marked fortissimo, but since the melodic line is in the violin's lower register, so it is softer than the previous passage.
	Instrumentation	Solo violin plays double stop tremolo, violins and viola accompany	Solo violin plays double stop tremolo (Vivaldi quote), replacing the glissandi in the electric guitar and violin from original Piazzolla, accompaniment in orchestra
	Texture	"4 strings" ³³ - solo, violins, viola	Solo and accompaniment
Identity	Content	New	
	Context	Different	

³³ Vivaldi and Braun, 34.

	Overall	Overall, this quote's identity is transformed due to altered content (chromatic melodic contour, changed dynamic level) and context (tresillo accompaniment of the Desyatnikov). More specifically, the original and quoted passages have different formal functions (transition/non-transition). Also, Desyatnikov has altered the dynamic levels (piano/fortissimo), harmony, key, and melodic contour. The dissonant chords placed in tresillo rhythms within the Piazzolla accompaniment also change the dramatic effect of the quote by introducing accents in an otherwise uniform solo violin texture.	
Contrast Value	Low	This quote has low contrast value with the rest of the Piazzolla, since it is layered over the accompaniment without a clear link to the vertical sonorities or the tresillo rhythm in the orchestra. The chromatic sixteenth quavers in the solo violin line are also not continuous with the surrounding material, as the passage is interpolated between melodic lines in higher octaves with different rhythmic patterns.	

L'inverno, I. Allegro non molto, m. 54

The musical score for *L'inverno*, I. Allegro non molto, m. 54, is presented on five staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with eighth notes and a bass line with a whole note. The second staff is a single treble clef staff with a melodic line of eighth notes. The third staff is a single treble clef staff with a melodic line of eighth notes. The fourth staff is a single treble clef staff with a melodic line of eighth notes, each with a slur. The fifth staff is a single treble clef staff with a whole note.

Primavera Porteño, m. 110-115

The musical score is divided into two systems. The first system (measures 110-112) shows the piano accompaniment with a melody in the right hand and chords in the left hand. The second system (measures 112-115) introduces a solo violin part. The piano accompaniment continues with a steady rhythmic pattern. The solo violin part features a melodic line with some rests, marked 'solo' and 'altri'. The piano part includes markings for 'non div.' and 'marcato'.

Piazzolla/Desyatnikov *Primavera Porteño* m. 133-134, m. 149-150
 Vivaldi *L'autunno*, m. 1-2
 III. Allegro

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro	Allegro
	Key	F major	G minor
	Dynamic Level	(Forte)	Fortissimo
	Melodic Contour	Alternation between root and fifth of tonic triad	Alternation between octave interval of tonic
	Meter	3/8, simple triple	4/4, simple quadruple
	Rhythmic Profile	Dotted sixteenth and 32nd note, two eighths	Dotted sixteenth and 32nd note, two eighths
	Harmony	I	I (with F#/motivic minor second)
Context	Formal Location	First ritornello	A'' section (ending cadenza)
	Local Dramatic Function	This is the hunting motive, played in unison by the orchestra. It sets the lively, energetic tone for the rest of the piece.	This is the final cadenza for the solo violin. It is an embellishment of the tonic triad from G major, with some added chromaticism. It serves as the final statement of the soloist's virtuosity.
	Instrumentation	Orchestra and soloist play opening motive	Solo violin plays cadenza based on motive from Vivaldi
	Texture	Tutti	Solo and accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	This quotation is transformed , because its their contrasting formal functions (first ritornello/ending cadenza), local dramatic functions (loud, energetic opening theme/virtuosity of soloist), texture	

		<p>(tutti/solo), meter (3/8 and 4/4), and key. The quote has an identical rhythmic profile, harmony, dynamic level and tempo as the original, although meter and key are both changed, so the content is preserved. Ultimately, however, this quote is different than its original passage, because of its altered context.</p>	
Contrast Value	High	<p>The quote has high contrast value, since it is the beginning of a cadenza passage for the solo violin and contrasts with the texture (full orchestra), rhythm, motivic elements, and melody of the previous phrase.</p>	

L'autunno, III. Allegro, m. 1-2

La Caccia

Violino
Principale

La Caccia

Violino
Primo

La Caccia

Violino
Secondo

La Caccia

Alto
Viola

La Caccia

Organo e
Violoncello

Primavera Porteño, m. 133-134, m. 149-150

The image displays a musical score for the piece "Primavera Porteño". It is divided into two systems of staves. The first system on the left contains measures 133 and 134, while the second system on the right contains measures 149 and 150. The score is written for a piano and includes a vocal line. The vocal line is in the uppermost staff of each system, written in a soprano clef with a treble clef. The piano accompaniment consists of five staves: a grand staff (treble and bass clefs) and three additional staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The notation includes various articulation marks such as accents and slurs.

Piazzolla/Desyatnikov *Primavera Porteño* m. 153-157
 Vivaldi *La Primavera* m. 1-3
 I. Allegro

Comparative Analysis		Vivaldi	Piazzolla/Desyatnikov
Content	Tempo	Allegro	<i>meno mosso, quasi lontano</i> (“less choppy, almost distant”)
	Key	E major	E major and G minor
	Dynamic Level	Forte	Pianissimo
	Melodic Contour	Embellishment of ascending tonic triad	Identical to Vivaldi in 1st Violin II, chords in 3rd and 4th Violin II
	Meter	4/4, simple quadruple meter	4/4, simple quadruple meter
	Rhythmic Profile	Eighth note duplet, dactyl dotted quarter note, sixteenth note duplet	Identical to Vivaldi in 1st Violin II, tresillo chords in 3rd and 4th Violin II
	Harmony	I-IV-ii ^{6/5} -V	I-IV-ii ^{6/5}
Context	Formal Location	First ritornello	Final coda
	Local Dramatic Function	This is the opening tutti statement of the primary theme, and the first part of the entire four season cycle. It is very loud and buoyant, setting the tone for the rest of the work.	This is the closing coda for this piece. The quote functions as a quiet, distant echo as the rest of the orchestra sustains the final G.
	Instrumentation	Orchestra and soloist play primary theme in unison	Solo violin, violin 1, viola, cello and bass sustain G, violin 2 plays Spring theme and tresillo chords
	Texture	Tutti	Violin melody with drone accompaniment
Identity	Content	Same	
	Context	Different	
	Overall	This quote is transformed , because of the change in formal function (opening theme to ending coda) and local dramatic function (loud and boisterous opening to distant	

		echo). Though the melody, harmony and rhythm are intact, the change in dynamic level from forte to pianissimo, combined with the contextual alterations, outweighs the similarities between the musical material in the original Vivaldi passage. The quote's identity is transformed mainly due to changes in texture and dynamic level that contribute to its altered local dramatic function.	
Contrast Value	High	This quote has high contrast value with the Piazzolla, since it is an interpolation added on as a final coda. The rhythmic pattern, melody, and key are not continuous with the preceding musical material.	

La Primavera, I. Allegro, m. 1-3

Allegro
'Giunt'è la Primavera'

A

Violino
Principale

Violino
Primo

Violino
Secondo

Alto
Viola

Organo e
Violoncello

p

p

p

p

p

6
5

p

Primavera Porteño, m. 153-157

V-no principale

V-ni I

V-ni II
div. in 4

V-le

Vc.

Cb.

poco

pp

meno mosso, quasi lontano

molto rit.

molto