

## MUSIC QUOTATION IN CONTEMPORARY NON-ACADEMIC ART: ASPECTS OF GENRE AND STYLE TRANSFORMATION

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**SUMMARY.** The problematic field of the article focuses on aspects of genre and style transformation of well-known musical content that is recognizable and stylistically significant. In contemporary non-academic art, the established semantics of the original source is subject to change under the influence of a new creative rethinking, the possibilities of which are only increasing in the context of the technologies of the twenty-first century. These possibilities are embodied in various visual formats: from direct citation to borrowing or processing with its variations. The relevance of this topic lies in the need to study the phenomenon of citation as such, as well as to research and systematize other means of genre and style transformation of musical material. The direct object of the study is mostly music of the so-called “light” genres, music of mass culture, due to more mobile, transparent and visual observation opportunities. The author offers a self-made classification of possible methods of borrowing someone else’s text as a means of compositional technique, as well as of individual genres: *cover*, *remake*, *borrowing*, *allusion*, *sampling*. In the context of the study of the phenomenon of “musical text”, the peculiarities of realization and perception of the artistic and integral result are traced. As a result, several types of citation that have become widespread in contemporary music are distinguished.

**Keywords:** quote, citation, borrowing, autocitation, samples, cover, remake, collage, intertextuality.

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## Introduction

**Analysis of recent research and publications.** The contemporary musical space is characterized by a huge volume of the accumulated “sound library”, as well as the possibilities of high speed of distribution, absorption by the listener and, as a result, a high probability of completely new, often unexpected interpretations. In the context of the processes of genre-style transformation in contemporary non-academic art, it is necessary to emphasize the still insufficient musicological coverage of the phenomenon of quotation and citation. There are well-known studies that examine the functional existence of a quote in the text of a musical work, as well as the aesthetic aspects of this phenomenon. We should recognize interesting works in Ukrainian art history, such as O. Antonova’s article “Autocitation as a Composer’s Look Back: Intentions of the Late Period of Creativity”<sup>2</sup>, and B. Syuta’s “Status and Types of Quotation in a Musical Text”<sup>3</sup>. The publications offer a definition of a quotation, examine examples of different functioning and recognizability of the material in individual works. In addition, the issues of intertextuality considered in the works of I. Kokhanik<sup>4</sup>, as well as studies in related fields of art history, for example, in literary or film studies, are relevant to the proposed problematic: works by A. Bilozub<sup>5</sup>, S. Gurbanska<sup>6</sup>, A. Kuzmina<sup>7</sup>, K. Savelyeva<sup>8</sup>, G. Syuta<sup>9</sup>, and others.

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<sup>2</sup> Antonova, Olena. Autocitation as a Composer’s Look into the Past: Intentions of the Late Period of Creativity // *Journal of the Tchaikovsky National Music Academy of Ukraine: scientific journal*, 2016. No. 1 (30). pp. 4–12.

<sup>3</sup> Syuta Bogdan. Status and types of citation in a musical text. *Bulletin of Kyiv National University of Culture and Arts*, 2022, 5(2), pp. 141-152.

<sup>4</sup> Kokhanik , Iryna. Intertextuality and the Problem of Stylistic Unity of Musical Text // *Musical text: practice and theory – Issue No. 7, 2001*, pp. 90-95.

Kokhanik , Iryna. Intertextuality as a Basis for Dialogue in the Space of Contemporary Musical Culture (in Russian) // *Kyiv musicology*, 2013. – Issue 45. – pp. 68-93. Access mode: [http://nbuv.gov.ua/UJRN/kmuz\\_2013\\_45\\_7](http://nbuv.gov.ua/UJRN/kmuz_2013_45_7)

<sup>5</sup> Bilozub A. Intertextuality in postmodern artistic discourse. Access mode: <http://litmisto.org.ua/?p=9124>

<sup>6</sup> Gurbanska, Svitlana. Intertextual connections in postmodern discourse. Access mode: <https://doi.org/10.18372/2520-6818.34.11456>

<sup>7</sup> Kuzmina, Nataliia. Intertext and its role in the evolution of poetic language. Yekaterinburg – Omsk., 1999.

<sup>8</sup> Savelieva, Elena. Peter Brueghel’s “Hunters in the Snow” as a metaphysical dream of the Earth in A. Tarkovsky’s “Solaris”. *Bulletin of the Pushkin Leningrad State University*, 2015.

<sup>9</sup> Syuta, Galyna. Linguistic and Cognitive Mechanisms of Citation in a Modern Poetic Text. Ukrainian language. 2014. No. 1. pp. 9 – 22.

**The purpose of the article** is to identify the types of musical quotation in contemporary non-academic art and to reveal aspects of their genre and style transformation.

### **Results of the study**

Arrays of “scan-music”, which are, so to speak, in the auditory foundations of humanity, are so boundless that not every stylistic phenomenon is able to attract the attention of an average person. However, modern means of technical equipment provide opportunities not only to study and comprehend something far from everyday interests, but also - if you have creative thinking - to combine artistic expressions that are different in style and time.

In fact, this fact significantly expands the boundaries of the “corridor” of technological interpretations, it’s the case of using of audio and video equipment<sup>10</sup>, because, for example, the wave of various memes that has practically become an independent branch of applied art and is spreading mainly in social networks. This is nothing more than creativity based on: a) re-voicing; b) adding textbook video materials with new text in subtitles. These tools give controversial new life to forgotten old texts. A somewhat similar technique in the technological sense is the method of quoting someone else’s material. A citation of a work always finds itself in a different context or a different author’s presentation, which provides opportunities for access to new meanings. In general, the word “citation”, which comes from the Latin “citatum”, “citare”, means “to name”, “to cause”. In other words, someone else’s material seems to “call to the rescue” the author and the work from which it was taken. In fact, the creation of memes in contemporary media culture is also a kind of quotation based on interpretation. B. Syuta offers the following definition of a quotation: it is “any form of collaboration in music with the participation of a quotation text that is a carrier of a “different” functional and stylistic code <...> or a representative of “different” cultural meanings”<sup>11</sup>.

Classical academic music has an interesting and long history of this phenomenon, and it is a matter of citation, not a specific genre of variations or fantasies on someone’s theme. The intentional introduction of well-known musical themes is intended to clarify the meaningful and emotional connotations of musical events, whether it is the theme of the Catholic church chant “Dies irae” in the music of Berlioz and Rachmaninoff or the theme from the opera by A. Gretry in Tchaikovsky’s “The Queen of Spades”. However,

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<sup>10</sup> Moskalenko V., Op.cit., p.17.

<sup>11</sup> Syuta B., Op.cit., p.143.

twentieth-century music turns to quotation in order to reflect the richness of the world around it with the specificity of its new, acoustically organized art. These are the “myriads of music” that surround us today every day and everywhere. As a result, they are reproduced in contemporary scores, resembling a window that opens to the world.

Let’s recall, for example, C. Ives, who was generally very fond of quoting completely different sources, from popular American hymns and marches (Third and Fourth Symphonies) to well-known themes of classical music (Second String Quartet - with quotes from Tchaikovsky’s Sixth Symphony, Brahms’ Second Symphony, Beethoven’s Ninth Symphony). Let’s also add L. Berio’s Symphony, which is at the origins of polystylistics and collage, not least due to its well-known kaleidoscope of classical themes. In addition, quoting well-known material in the context of the musical language of the twentieth century can generally have such a specific texture that obviously leads to a satirical and sarcastic coloring of all current events, for example, in D. Shostakovich’s vocal cycle based on the poems of S. Chorny.

However, let’s consider the palette of working with someone else’s material on the basis of mass, so-called “pop culture” in its broadest stylistic manifestations. Firstly, this branch of contemporary musical creativity provides many interesting examples of the use of citation. Secondly, this diversity is much easier to differentiate and attempt to typologize in the context of music that is absolutely understandable to the general public.

It is in the context of this music that the difference between the use of other people’s material within a particular model becomes transparent and “on the surface”. After all, in order to understand or even hear the meaning and purpose of a quotation (because it does not seem easy, for example, in L. Berio’s score), the listener needs to know the original source and be able to comprehend all the cultural connotations of such a quotation. If the ear does not distinguish the autocitation from Rachmaninoff’s “All-Night” in the finale of his “Symphonic Dances”, then even a little bit of conceptual content will be out of reach. But in mass pop (rock, hip-hop) culture, the listener mostly recognizes the quoted topics, if they are from the same stylistic niche, of course. For example, in a concert by Rainbow (Munich, 1960<sup>12</sup>) at the beginning of the song “Catch the rainbow” and before the introduction of the soloist Ronnie James Dio at 1’17, Ritchie Blackmore plays the opening bars of the First Prelude in C major from J. S. Bach’s First “The Well-Tempered Clavier” Notebook. It is unlikely that all those present recognized this music for sure, but its improvisational and prelude purpose is subtly felt by the performer and, in fact, this citation reproduces the signs of “prelude”. They

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<sup>12</sup> [https://www.youtube.com/watch?v=XaUB8o\\_pVB8](https://www.youtube.com/watch?v=XaUB8o_pVB8)

emphasize the format of live concert communication, visual creation of music. At the same time, this allows the soloist, everyone present, and the guitarist himself to tune in, because his contribution to the composition is at least parity. The aforementioned example illustrates the unrecognizability of a quote that is distant in the stylistic sense, but demonstrates its textural and genre accuracy. Therefore, we emphasize once again that recognizability of the material is a desirable condition for perceiving the content of the artistic whole, but it is not always present even in the mass segment of musical culture.

### **Typology of means of citation and borrowing in contemporary mass music culture**

In contemporary art - and this applies not only to the musical sphere - there is a widely used means of *holistic interpretation of someone else's text*, of referring to someone else's work as the basis for further creative thinking. Another person's work can be used in a *fragmentary way*, and then this would be an example of the phenomenon of *citation* <sup>3</sup> with all the consequences of "representing an 'other' cultural meaning"<sup>13</sup> - or someone else's work can be taken in its entirety as the basis for further processing. Of course, in both cases we are actually dealing with an example of "composer's interpretation"<sup>14</sup>, but in terms of processing, we can rather talk about the emergence of a new "fantasy" or "variation" on someone's theme.

It is with the aim of separating the varieties and shades of such variation that the following *differentiation of different models of citation and borrowing* is proposed, which is built depending on the criterion of integrity and according to the final aggregate result. The "citation model" will be understood as a combination of the following factors: the scale of citation, the degree of alienation from the original source, and the degree of affinity with the surrounding material. It should be noted that in all of these examples, we analyze only the musical side of the artistic integrity, without delving into the visual angle - whether it is an author's video clip, direct filming of a concert, or amateur overlay of edited photos.

1. The first and, in my opinion, the most transparent for "identification" is such a variety as a **cover**. A cover (as in "book cover") is a way of addressing someone else's text, which musicians themselves define as "re-singing". It should be emphasized that a cover usually preserves

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<sup>13</sup> Syuta B. Op.cit., p.143.

<sup>14</sup> Moskalenko V., Op.cit., p.16.

the emotional field of the original source and the musical text in general with all its characteristic textural and structural features. For example, in the famous cover of Queen's song "We will rock you" performed by Beyonce, Pink and Britney Spears<sup>15</sup>, both the number of verses and the "instrumentation" remain untouched: a cappella singing at the beginning, accompanied by natural instruments imitating percussion instruments. There are no changes in the poetic text. Only the timbre of the voices changes: the male vocals of the original source are replaced by their female counterparts. The voices are very individual, but they fundamentally reproduce exactly the same, extremely energetic emotional field that is extrapolated to the listener from the original source and Freddie Mercury's performance. Therefore, we can state that there were no fundamental changes in the melodic, instrumental, or emotional aspects of the original source. This version of so called "neat citation" can be correlated with the type of "interpretation-translation", according to V. Moskalenko's theory, when the author's musical material is carefully transferred to the conditions of a slightly different instrument, but this transfer adheres to the author's mainstream as much as possible.

Another example is Viktor Pavlik's cover of the Turkish singer Tarkan's song "Shikidam"<sup>16</sup>. Tarkan's original was released back in 1997, followed shortly thereafter by V. Pavlyk's arrangement. In this case, another poetic text is being created. But the text has absolutely no influence on the quality of sound and arrangement of the original source, which, in fact, allows us to define this work with the author's text as a cover. Emotional feelings after listening, based on both the general sound and the timbre of the singer's voice, do not separate us from the author's version at all. If we delve deeper into the difference between verbal series, it is present. The lyrics of Tarkan's song contain a more energetic impulse: the hero is fascinated by his beloved's tank and asks her not to stop. In contrast to this text, the poetic aura in V. Pavlik's cover is more melancholic and nostalgic: he remembers his beloved, but he also remembers his home. So, in my opinion, the poetic lyrics of the cover are even more in line with the dreamy nature of Tarkan's music than the lyrics of Tarkan's song. At the same time, we must state that in this case, the structure, instrumentation, and emotional character of the original source are also carefully transferred.

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<sup>15</sup> <https://www.youtube.com/watch?v=-c1zYBeP6ms>

<sup>16</sup> Viktor Pavlik – "Shikidam" - <https://www.youtube.com/watch?v=5bsAKPud7aw>  
Tarkan – „Sikidim" - <https://www.youtube.com/watch?v=exRaVlumBO4>

Another example is the cover of The Beatles' song "While my guitar gently weeps" by the famous guitarist Carlos Santana and the American R&B singer India Arie<sup>17</sup>. Of course, The Beatles' masterpieces have an absolutely record number of covers and instrumental versions. This lyrical gem by George Harrison is no exception: there are many covers of this song. In this case, the version differs from the original source by a more developed guitar part (as the outstanding guitarist is one of the main faces of this version), as well as by the female vocal, which is richer in melodic "patterns" (and this is a fundamental difference from the author's text). The soft female voice, which seems to be talking to the guitar, the more active use of *rubato* in the tempo, and the rather eloquent "cadences" of the guitar significantly enhance the lyricism of the genre basis of the statement. It was certainly laid down in the author's version, but it is realized there much softer and more restrained<sup>18</sup>. However, even taking the differences into account, it can be stated that this is exactly a cover, since the original is transferred in its entirety, practically without any losses of any level; there is no alienation in terms of scale or meaning. The situation is quite different with *remakes*.

2. According to a common definition, a **remake** is a newer interpretive version of a previously released work, one of the most common creative practices with vivid manifestations not only in music, but also in film and literature. The example of a remake actually demonstrates a fundamental difference from a cover in the moment of certain alienation from the original source<sup>19</sup>. Differences in music can vary in their degree. The first phase can be considered the writing of a different poetic text (while preserving all the melodic and structural characteristics of the original), which significantly changes the plot conflict but does not change the general intonation. The second phase is a new text with obvious elements of a new arrangement, often brought in from another style. The third phase is a completely new text, genre, arrangement, tempo, and as a result, such a new energy and new meaning that it is sometimes difficult to identify the original source. This phase demonstrates the final alienation from the original, although the newest version can reproduce its pitch line very accurately. Therefore, the interpretive versions of the same original

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<sup>17</sup> K. Santana - India Arie - [https://www.youtube.com/watch?v=L-5M1\\_DKvb0](https://www.youtube.com/watch?v=L-5M1_DKvb0)

<sup>18</sup> The Beatles – "While my guitar gently weeps" – <https://www.youtube.com/watch?v=YEMExiYL04>

<sup>19</sup> A good example in cinema is the movie "The Magnificent Seven" (1960), which is a remake of "Seven Samurai"(1954) is. A. Kurosawa's epic cinematic drama is "reinterpreted" into a western by American director D. Sturges!

work could be classified as “composer’s interpretation” according to V. Moskalenko<sup>20</sup>, because all three cases resemble certain “fantasies on a theme”. From the point of view of performance technique, this is indeed the creation of a fundamentally new product with the use of purely compositional means. However, in the non-academic music space, there is no such thing as a “fantasy” genre, but rather the concept of “remake,” which is *genetically* conditioned by relying exclusively on someone else’s original material. Hence, the list of formats based on the widespread use of citation can be enriched not only by remake, but also by other technologies reviewed in this article.

As examples of remakes illustrating different phases of alienation from the original source, we can cite some versions of Sting’s famous song “Shape of my heart”<sup>21</sup>. This track has gained incredible popularity both as the author’s original performance and as many covers and remakes. Here are just two of them. The first is Craig David’s version of “Rise and fall”<sup>22</sup>. This version was created with the direct participation of the author, Sting, who took part in the performance, as well as in the official video clip for the remake. Therefore, in a general sense, this interpretive version illustrates the first phase of alienation mentioned above. Despite the new lyrics and a slightly adjusted vocal part, the remake preserves the harmonic and architectonic structure of the song, the tempo of the original and the overall sound of the track to the extent that the proposed version seems to be a traditional variation from the cycle of classical Viennese variations. Of course, in musical works with words, the problem of the correlation between verbal text and melodic line seems to be one of the most important aspects: both from the point of view of building an intonation line, and from the point of view of building a form, and in the general context of poetic correspondence of the image series. So, in this case, both texts - Sting and Craig David - are practically indistinguishable from each other in terms of general intonation. Both texts present a somewhat philosophical view of life, in which Sting sees cruelty, hypocrisy, wars and death disguised by this hypocrisy, and this is “not a shape of my heart” (“That’s not a shape of my heart”), and Craig David states the diversity of life, where there are too many losses, and yet the downs are followed by ups, and then vice versa... (“Rise and fall”). Thus, the poetic and figurative identity practically predetermined the imitation of the general intonation of the author’s original source.

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<sup>20</sup> Moskalenko V. G. Лекции по музыкальной интерпретации (*Lectures on music interpretation*). (in Russian). Kyiv, 2013.

<sup>21</sup> Sting – Shape of my heart - <https://www.youtube.com/watch?v=NIwIDxCjL-8>

<sup>22</sup> Craig David – Rise and fall - <https://www.youtube.com/watch?v=pU2ukeS2JTE>

In the other case, namely, the remake by the American rap singer Juice WRLD (“Lucid dreams”)<sup>23</sup>, we can observe the second phase of alienation: the recognizable guitar riff of Sting’s song becomes a kind of harmonic retina, the basis of a kind of basso ostinato, on which a completely different vocal part is superimposed compared to the original. This is a rap recitative, which is not really sung (according to the laws of the style), but under the magic of Sting’s singing lyrics it is still vocalized. In this way, elements of embedding a different style, opposite to Sting’s, are manifested: the rock ballad takes on the features of rap. However, the influence of the author’s original source is still quite high. The poetic coloring of the new text (“Lucid dreams”) with notes of melancholy mood about the loss of love, along with the tendency to vocalize the genre of rap rapping, indicate that there has been no far-reaching alienation. The elements of another style were absorbed by the strong matrix of the “original gene” - the rock ballad. Thus, the general intonation still remained unchanged.

We can trace another story of transformation in the case of the next work, presented below. We are talking about the Mediterranean folk song “Miserlou”. Its exact national origin is unknown, as it exists in Arabic, Turkish, and Greek folklore. The text of one of the oldest versions of the performance, which has been preserved and could be considered authentic, tells of nostalgia for the homeland and the girl (love) who remained there. There is an absolutely appropriate content for a wistful lyrical folk song in the aforementioned example<sup>24</sup>: slow tempo and rhythm, which helps to immerse yourself either in the story or in sad emotions; barely perceptible agogic deviations that allow us to admire the tartness of the Middle Eastern harmony in the melodic line; the intensity of the experience, which is reflected in the intensity of the male voice (in terms of timbre and tessitura, tenor, which often conveys the most intense personal experiences). All of these factors leave no options for assessing the generic affiliation of a musical expression. But this song, which is lyrical in its genetic pedigree, has a very interesting history of further creative and interpretive reincarnations.

In 1962, a new version of the song “Miserlou” appeared in the United States as a part of the album of one of the pioneers of surf-rock - Dick Dale<sup>25</sup>. The author of this version, guitarist Dick Dale, was of Lebanese descent, so this song was probably an organic part of his childhood or family listening experience. It’s obvious how much the original source has changed in this

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<sup>23</sup> Juice WRLD – Lucid Dreams - <https://www.youtube.com/watch?v=mzB1VGEGcSU>

<sup>24</sup> “Miserlou” - [https://www.youtube.com/watch?v=n3tJ\\_XyBwyE;](https://www.youtube.com/watch?v=n3tJ_XyBwyE;)  
<https://www.youtube.com/watch?v=LW6qGy3RtwY>

<sup>25</sup> Dick Dale – “Miserlou” - [https://www.youtube.com/watch?v=ZIU0RMV\\_I18](https://www.youtube.com/watch?v=ZIU0RMV_I18)

version: the main theme shifts to the guitar, and the whole presentation of the song is, in fact, an instrumental transcription of the vocal work. The tempo has changed - it has become faster, the rhythmic accentuation of the leading beat - more emphasized. The *intonation* itself has also changed: from soft, a little bit tearful lyrical vocalization - to harder, determined by the style features of surf-rock (tremolo and reverb - the innovations that made Dick Dale famous), *an appealing rather than a pleading tone*. This fundamentally changes the genus of the statement and its genre format. The song "Miserlou" is no longer a lyrical song, but a dramatic call to battle. This creates a distant alienation from the original: the alienation of the so-called "third phase", when the basic foundations of a musical expression are different in their meaning from the original source, from the material that is quoted, but undergoes a radical creative transformation. It was this interpretive version of "Miserlou" that was used by Quentin Tarantino in his famous movie "Pulp fiction" in 1994, giving this track a new wave of popularity.

The original source underwent even greater changes in the 2006 creative reworking by the Black Eyed Peas. This remake is called "Pump It" <sup>26</sup>, being a slang term for "Louder". The original source appears in this reworking as a remake: because it is Dick Dale's guitar riff (which transformed the lyrical original) that becomes the basis for the Black Eyed Peas' work. The sound of this riff is superimposed on the rap recitative of the band members. The trumpet is added to the guitar as a sparring instrument in the conducting of the theme; the tempo is further accelerated, the emphasis is also emphasized by the arrangement (claps, percussion instruments). The text reflects the transformation of the lyrical original into a battle cry: "Pump it! Louder! Turn up the radio! Blast your stereo!". It is no coincidence that this eloquent transformation, accentuated by the warlike, brilliant timbre of the trumpet, became the leitmotif of Luc Besson's "Taxi 4" (2007), but it is difficult, almost impossible to recognize the original in this remake.

Thus, to summarize the analysis of remake as a kind of creative work of a composer based on the principle of citation, we would like to emphasize once again the rather large field of transformation possibilities. This transformation can range from small or the smallest (the first phase of alienation) to conditionally medium (the second phase) and the largest, radically alienated from the original source. All the means of musical expression used by the composer can either contribute to emphasizing the generic nature of the statement as much as possible, or vice versa - change it as much as possible.

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<sup>26</sup> Black Eyed Peas – "Pump It" - <https://www.youtube.com/watch?v=ZaI2IIHwmgQ>

3. Citation in contemporary music art by the mass media can also be attributed to another category - **borrowing**. In some cases, this type of citation could be synonymously called **autocitation**. Absolutely accurate reproduction of the same musical theme can be found in two songs - Ava Max's "Kings and Queens"<sup>27</sup> and Bon Jovi's "You give love a bad name"<sup>28</sup>. In this case, there is no need to talk about plagiarism, because the music producer of both projects - formerly Bon Jovi and now Ava Max - is a very well-known authoritative figure - Desmond Child. He is also identified as one of the authors of the song "You give love a bad name," so he had the right to use his musical material in another work or project. When autociting, the author does not change the appealing sound of the quoted musical phrase at all: it is presented as a musical loud slogan-epigraph to the entire subsequent performance. And it doesn't matter whether it's a live concert or a music video, the meaning of both pieces of music is a powerful surge of charismatic energy that calls and leads. In the case of autocitation (borrowing), there is not always an identical transfer of the semantic sign (as, for example, in the finale of Rachmaninoff's "Symphonic Dances").

There are other interesting examples of borrowing, such as Antonio Carlos Jobim's "How insensitive"<sup>29</sup>. The outstanding Brazilian composer, the founder of the national style of bossa nova, creates almost hypnotic music. It is interesting that her intonational and harmonic drawings have features of Chopin's music, his famous Prelude No. 4 in E minor. Here, if not a direct borrowing of Chopin's music, then a very strong influence of this particular piece is evident, because the rhythmic pattern of the vocal part (right hand) and the harmonic functions of the accompaniment (left hand) are practically the same. The moment of transition from the first sentence to the second changes slightly, but there is even a pause in the final utterance, which seems to emphasize the inevitable importance of "everything that happened"<sup>30</sup>. We should add that Jobim's marching-sarabandon chords of Chopin's accompaniment, of course, give way to softly syncopated guitar in its pizzicato touches that echo the delicate patterns of the piano. The severity and sharp drama of Chopin's Prelude are "modulated" into elegance and sentimentality thanks to the presence of the velvety timbre of the saxophone.

<sup>27</sup> <https://www.youtube.com/watch?v=jH1RNk8954Q>

<sup>28</sup> <https://www.youtube.com/watch?v=KrZHPOeOxQQ>

<sup>29</sup> Stacey Kent – Antonio Carlos Jobim – "How insensitive" – <https://www.youtube.com/watch?v=Gz1zBKoTCf4>

<sup>30</sup> The poetic text highlights the bitterness of parting with love and the Beloved. "How insensitive..."

This is not a direct borrowing (citation), but the influence of the famous prelude by the Polish composer on the work of the Brazilian author does take place, so we can talk about an example of an allusion that does not reproduce verbatim someone else's material, but is very similar to it in tone and style.

4. Another very significant type of quotation usage in the pop segment of contemporary music is a **sample** (- *a digitized piece of audio information cut or recorded from an existing source*<sup>31</sup>). That is, it is actually an indicator of a quotation in its absolute, "original" form, often with the same instrumentation as the author used in the original. **Sampling** as a special creative practice emerged in the second half of the 1970s and is a vivid stylistic feature of hip-hop and rap, in the niche of which it was actually formed. The options for creative processing of samples can be countless, because this is a huge field of possibilities for technological interpretation: recording and re-recording of sound, other speeds, looping, overdubbing, and all other possible aspects of working with sounds. But mostly they can be attributed to two significant trends in use. One trend is the sample as a decorative decoration, as in the song "Toxic"<sup>32</sup>, by Britney Spiers, where we constantly hear a short fragment that sounds as if it's played on violins, although in fact, these are not violins, but the Indian musical instrument sarangi. This motif is taken from the Indian film "Made for Each Other" (1981). The sample does not play any particularly important role in the musical fabric, but it adds its unique charm to the music.

Another trend illustrates a deeper comprehension of the sample, its embrace of a new musical reality. In this case, the sample, in fact, becomes the impetus for the creation of a new work, often with signs of a different style. Good examples are: Lightbulb Thieves - "Work It Out (Sugabitch)"<sup>33</sup>, Madonna - Hung Up<sup>34</sup>, Robbie Williams - Party Like A Russian<sup>35</sup>.

In the first of these examples, at the very beginning we hear, like an epigraph, an exact reproduction of the dance of the Dragé Fairy from Tchaikovsky's "Nutcracker" ballet. But then the whole music track is an overlay of hip-hop on the harmonic basis of the Dance of the Fairy Dragee with interspersed with celesta figures. In fact, a completely new composition

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<sup>31</sup> Dictionary of foreign language words - <https://www.jnsm.com.ua/cgi-bin/u/book/sis.pl?Qry=%D1%E5%EC%EF%EB>

<sup>32</sup> <https://www.youtube.com/watch?v=LOZuxwVk7TU>

<sup>33</sup> <https://www.youtube.com/watch?v=tOd0h0IOvBI>

<sup>34</sup> <https://www.youtube.com/watch?v=EDwb9jOVRtU>

<sup>35</sup> <https://www.youtube.com/watch?v=MdYGGQ7B0Vew>

is created on the basis of an existing sample with a new rhythmic, intonational and textural context that represents a fundamentally different style. The use of sampling - a direct quote of P. Tchaikovsky - in this track is purposeful and justified by the circumstances of its origin, because this song is part of the soundtrack to the film "Street Dance 3D" (2010). The plot of the film tells about a competition between ballet dancers and dancers of the so-called "street" genres: breakdance, hip-hop, and krump. It is the specifics of the plot that led to the use of the sample in the film's soundtrack.

Madonna's song Hung Up (2005) is based on a sample from the track "Gimme gimme gimme (A Man after Midnight)" by the famous Swedish band ABBA. A completely new work appears again, which departs from the known sound (quotes), creating a completely new environment for it. Interestingly, the general disco-dance trend of the original does not change, only becomes more rhythmically emphasized: the style of ABBA's arrangements, despite their tendency to disco, was still characterized by a greater emphasis on vocals, especially their soft female timbres. In her version, Madonna clearly emphasizes the clarity and expressiveness of the dance beat and dance in general. This is also emphasized in the video of the same name.

Thus, to summarize the consideration of the sample and sampling as a specific compositional technique, it should be emphasized that the end result of this creative work is always the emergence of something fundamentally new, often quite different from the original in terms of style. This obviously enriches our perception of the original itself, as we have encountered new possibilities for interpreting it both from a purely technological (rhythm, harmony, texture) point of view and from the point of view of the general content and artistic meaning. It is important to note that in postmodern art, the phenomenon of quoting or referencing as such has become very widespread in various fields of culture. Appealing to texts known in the culture gives rise to intertextuality, a phenomenon that was originally studied in literature, but later became a decoration of literary texts not only in the field of words. Quoting classical works has become one of the most important means of enriching the text as such, as well as enriching the consumer's artistic experience.

## Conclusions

In the light of these observations, we can state several options for the transformation of musical material when it is used as a source text for creativity. These variants differ in the degree of alienation from the original source, as well as the level of connection with the surrounding material. The following types are distinguished: *cover*, *remake*, *borrowing*, *allusion*, *sampling*.

These terms, common in contemporary music making, denote different quality of work with someone else's musical text. A *cover* does not introduce fundamental changes; a remake implies the possibility of varying degrees of *re-intonation*: from a slight re-arrangement to an absolute change in the poetic imagery and general intonation of the work; *borrowing* can occur within the work of one composer (producer) and often does not mean a fundamental transformation; *samples and sampling* as a *partial* use of someone else's material, similar to an application in an alien environment, which, in turn, opens up many semantic possibilities in the light of intertextual connections.

These are just a few examples that demonstrate the extraordinary use of quotation (or artistic reference) as a specific and quite meaningful artistic tool in contemporary art. Above, we noted that recognizing a quote in a new context adds meaningfulness to the overall semantic emphasis or connotations. Of course, when recognition does not occur, it may not be of great importance in comprehending the overall artistic content, but adding the factor of recognition enriches the listener in understanding the subtext, in a more subtle interpretation of the context, and in joining the world library of the greatest artistic achievements of mankind.

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