Современные проблемы музыкознания / Contemporary Musicology

2026/10(1)

eISSN 2587-9731

Technique of Musical Composition

Original artical
UDC 78.021.4
https://doi.org/10.56620/2587-9731-2026-1-033-053
EDN LMDOBM

Allusive quotations in music: typology and forms of representation

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Abstract. The article addresses the classification of quotation-allusions and the mechanisms of primary source representation within them. The author highlights the complexities involved in studying this phenomenon and presents various scholarly perspectives on the concept of "allusion." Three distinct types of quotation-allusions are identified: (1) those based on a minimal element of the donor text, such as a single chord or motif (e.g., the quotation of the "longing" leitmotif from Richard Wagner's *Tristan und Isolde* in Benjamin Britten's *Albert Herring*); (2) those borrowing only a single parameter,

Translated by Irina G. Latysheva

such as a rhythmic pattern (e.g., *Ça ira* in Francis Poulenc's *Dialogues des Carmélites*); and (3) those involving the reproduction of the entire musical fabric, albeit with significant modifications to all its components (e.g., the sleep leitmotif from Richard Wagner's *Die Walküre* in Anton Bruckner's Third Symphony). Specific examples are used to examine the representative properties of harmony, which can be manifested through: unique vertical structures (e.g., the quotation from Arnold Schoenberg's *Farben* in Alban Berg's *Wozzeck*); specific chord progressions (the *folia* in André Grétry's opera *Les fausses apparences, ou L'amant jaloux*); and, finally, texture (the funeral march from Frédéric Chopin's Piano Sonata No. 2 in Vivian Fine's opera *The Woman in the Garden*). The study demonstrates that the context of their appearance, including non-musical elements, is crucial for the attribution and analysis of quotation-allusions. Furthermore, the author highlights the significant role of such structures in 20th and 21st-century music, drawing parallels between their interpretation and the methods of deconstruction and recomposition. The conclusions formulate the specificities of perceiving such quotations, which ultimately define their artistic potential.

Keywords: musical quotation, allusion, representation, attribution, context, deconstruction, recomposition

For citation: Denisov, A. V. (2026). Allusive quotations in music: typology and forms of representation. *Contemporary Musicology, 10*(1), 33–53. https://doi.org/10.56620/2587-9731-2026-1-033-053

Техника музыкальной композиции

Научная статья

Цитаты-аллюзии в музыке: типология и формы репрезентации

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Аннотация. В статье рассматривается проблема классификации цитат-аллюзий, а также механизмы репрезентации в них первоисточников. Отмечены сложности в исследовании этого явления, приведены точки зрения разных авторов в отношении понятия «аллюзия». Разграничиваются три типа цитат-аллюзий: основанные на минимальном по масштабу элементе текста-донора, вплоть до одного аккорда или мотива (цитата лейтмотива томления из «Тристана и Изольды» Рихарда Вагнера в «Альберте Херринге» Бенжамина Бриттена); заимствующие только один его параметр, например, ритмический рисунок (*Ça ira* в «Диалогах кармелиток» Франсиса Пуленка); предполагающие воспроизведение полного объема ткани, но со значительными изменениями всех компонентов, (лейтмотив сна из

«Валькирии» Вагнера в Третьей симфонии Антона Брукнера). На конкретных примерах рассмотрены репрезентативные свойства гармонии, которые могут реализовываться благодаря особенностям структуры вертикали (цитата из *Farben* Арнольда Шенберга в «Воццеке» Альбана Берга); специфическому сочетанию аккордов (фолия в опере Андре Гретри «Неверные понятия, или Завистливый любовник»); наконец, фактуре (траурный марш Сонаты № 2 для фортепиано Фредерика Шопена в опере Вивиан Файн «Женщина в саду»). Показано, что при атрибуции и анализе цитат-аллюзий особенно важна роль контекста их появления, в том числе внемузыкального. Отмечается особая роль цитат-аллюзий в музыке XX–XXI веков, параллели между их трактовкой и методами деконструкции и рекомпозиции. Сформулированы выводы в отношении специфики восприятия подобных цитат, определяющие их художественный потенциал.

Ключевые слова: цитата, аллюзия, репрезентация, атрибуция, контекст, деконструкция, рекомпозиция

Для цитирования: *Денисов А. В.* Цитаты-аллюзии в музыке: типология и формы репрезентации // Современные проблемы музыкознания. 2026. Т. 10, № 1. С. 33–53. https://doi.org/10.56620/2587-9731-2026-1-033-053

Introduction

The term "quotation-allusion" refers to a type of quotation whose primary source is subtly discernible or faint. Such instances are frequent in musical practice. It is difficult to find a listener who has not experienced the effect of "balanced recognition" — when echoes of familiar works suddenly glide through an unfamiliar composition. This phenomenon is primarily characteristic of artistic texts, whereas in scholarly works, the boundary between one's own statement and that of another is clearly demarcated. Summarizing a fragment of the latter or paraphrasing someone else's idea without referencing the source is unacceptable and is considered improper appropriation.

In artistic creation, however, a quotation allows for modifications, sometimes within quite significant limits. In the art of music, the degree of its discernibility varies — ranging from the highest possible level[1]. to an extremely low one, where it is almost no longer perceived as a quotation. This explains the considerable difficulties inherent in studying quotation-allusions: it is particularly challenging to establish criteria for the author's intentionality (conscious versus unconscious use), as well as the underlying reasons for and the nature of the primary source's transformation.

Initially, the concept of "allusion" was used in the field of philology. Vasily P. Moskvin defines it as a "verbal hint at a work known to the addressee" and distinguishes two types of means for expressing such a hint. The first type involves "an individual word or a variation of a word capable of providing an associative 'link' to a specific precedent text" (for example, an author's neologisms). The second type consists of "a series of single-word units that do not reflect the component, positional, or grammatical structure of the original textual fragment." An example of the latter can be found in Valentin Gaft's epigram on the actor Andrey Myagkov, which plays on the title of the film *The Irony of Fate* (*Ironiya sudby*): "Had there been no 'irony' in fate, we would never have known of you" [1, pp. 37–38].

[1] It should be noted that an absolutely exact quotation is a relatively rare phenomenon in musical art (among the examples is *Musical Offering* by Rodion Shchedrin, which contains quotations from the chorale preludes of Johann Sebastian Bach, *Wer nur den lieben Gott lässt walten*).

Ksenia R. Novozhilova proposes a slightly different perspective on the study of allusion, noting that "allusion is a rhetorical figure that refers to the objective situation of other texts. [...] An allusion is expressed through a hidden, anonymous quotation and contains a hint at a literary or general cultural fact that belongs to the thesaurus of both the author and the reader" [2, p. 84].

In the art of music, scholars have addressed the study of allusions relatively infrequently. Aside from the well-known work by Alfred G. Schnittke [3] and an article by Anna P. Grutsynova [4], notable contributions include studies dedicated to the formalized computer analysis of musical allusions [5], as well as research on their role in specific compositions (see, for example, the section *Choral Parlando as Chant Allusion* in [6]). At the same time, the mechanisms of their formation, their functioning within the text, and the process of their perception remain unclear. This article aims, first, to distinguish characteristic types of quotation-allusions and, second, to demonstrate the specificities of primary source representation within them.

Typical Cases of Quotation-Allusions

Typical cases of quotation-allusions may arise in several distinct scenarios:

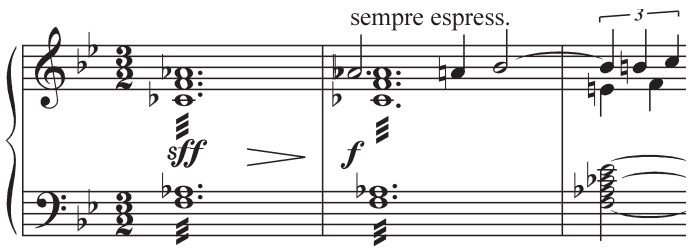
• Minimal Syntactic Element: Only a minimal syntactic element of the primary source is preserved (as small as a single chord or motif). Its recognizability as a quotation is ensured by the characteristic representative features of the source, such as its specific timbre-textural design or harmonic language.

• Parameter Isolation: Only a single parameter of the musical fabric (for example, the rhythmic pattern or pitch contours) is retained, while all other components are completely renewed.

• Comprehensive Transformation: All components of the musical text within the quotation are altered, with the scale of these modifications affecting at least half of its structure (i.e., no less than 50% of its total duration).

An example of the first scenario is the quotation of the "longing" (*Sehnsucht*) leitmotif from Richard Wagner's *Tristan und Isolde* in Act II, Scene 1 of Benjamin Britten's *Albert Herring*. These quotations serve an explicitly parodic purpose: Sid spikes the lemonade with alcohol, which the protagonist then drinks (*Example 1*), unaware of the substitution. This evokes the plot of *Tristan und Isolde*,

where the protagonists consume a love potion believing it to be poison.[2] Britten quotes only the chord from the second measure of the leitmotif, omitting both its initial monophonic opening and its eventual resolution. At the same time, the primary source remains recognizable due to its characteristic ascending chromatic motion. Britten exaggerates this motion with clear irony, extending it through an accelerating rhythm (distributed simultaneously across several voices) as if portraying the protagonist's growing intoxication. The grotesque nature of the quotation is further amplified by the fact that the opera's overall style is fundamentally anti-Wagnerian, a contrast that extends to its plot and dramaturgical structure alike.

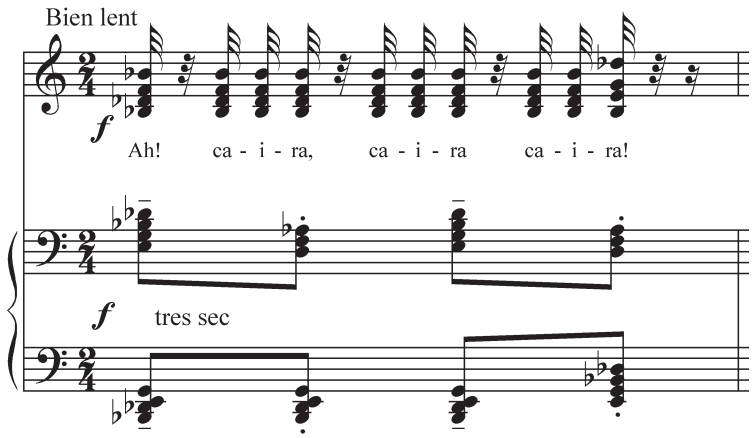


Example 1. Benjamin Britten. *Albert Herring*, Act II, Scene I, sec. 46, bars 1–3

An illustration of the second scenario is the quotation of the famous motif *Ça ira* in Francis Poulenc's opera *Dialogues des Carmélites* (*Example 2*). Only the rhythmic pattern of the original source remains: the chorus (representing the street mob) sharply chants the opening words of the quotation. Nevertheless, this alone proves sufficient to ensure recognizability. Its significance is more than evident, as the opera is set during the Jacobin Terror in France. Here, the *Ça ira* quotation appears as a distorted echo of the primary source, serving as a grim reminder of the tragic revolutionary events that ultimately claim the lives of Poulenc's protagonists.[3]

[2] Regarding this quotation in Britten's work, see also [7]. According to the author of that study, the significance of this quotation lies in the fact that it "undermines conventional expectations regarding [the feeling of] love" [7, p. 165]. It should be recalled that in the opera, the chaste Albert, after consuming the alcoholic cocktail, later witnesses a tryst between Nancy and Sid and decides to experience all the pleasures of life for himself.

[3] The quotation occurs at the end of Act II. Blanche drops a figurine of the Little King of Glory (*le Petit Roi de Gloire*), shattering it, and exclaims: "Ah! The Little King is dead! Nothing is left to us but the Lamb of God!" (*Ah! le petit Roi est mort! Il ne nous reste plus que l'Agneau de Dieu!*). This act serves as a proclamation of the loss of religious values during the Revolution and foreshadows the impending martyrdom of the opera's protagonists.

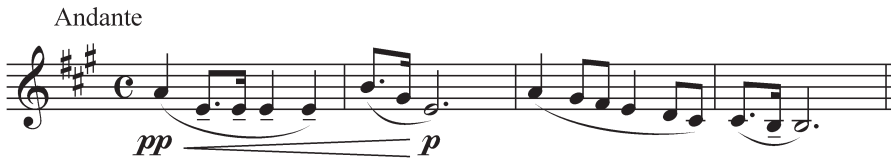


Example 2. Francis Poulenc. *Dialogues of the Carmelites*, Act II, Scene IV, sec. 88, bar 1

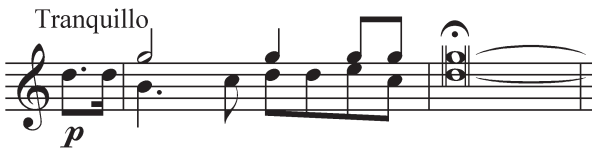
In John Corigliano's opera *The Ghosts of Versailles*, one of the leitmotifs utilizes the pitch contours of Cherubino's aria from Act II of Wolfgang Amadeus Mozart's *Le nozze di Figaro* (*The Marriage of Figaro*) (*Example 3*). This quotation-allusion, much like other explicit quotations in the work, is motivated by the opera's plot: Beaumarchais decides to stage a play titled *A Figaro for Antonia* for the ghosts of Louis XVI's court, intended to alter the fate of the executed Marie Antoinette. The play incorporates situations from Beaumarchais's famous trilogy, including those involving Figaro himself.

A highly unusual example of a quotation-allusion is found in Boris I. Tishchenko's operetta *Tarakanishche* (*A Cockroach*), set to the verses of Korney I. Chukovsky. The famous song *Suliko* is heard repeatedly throughout the work (see No. 9, *Chorus of Animals*, and No. 10, *Scene*). Notably, in No. 10 (Rehearsal Nos. 63–64), its pitch contours are combined with the rhythmic pattern of the opening phrase of the song *Wide is My Motherland* (*Shiroka strana moya rodnaya*). This resemblance is reinforced by the use of the initial fourth interval (V–I) (*Example 4*). Furthermore, the vibraphone timbre used for the threefold repetition of this quotation explicitly evokes the call signs of the All-Union Radio.[4] In the operetta, these musical gestures accompany the chorus's words: "Bring me, oh beasts, your little children / I shall eat them for my supper tonight!"

[4] It should be noted that Isaak O. Dunayevsky's song was previously used in a similar manner in Dmitri Shostakovich's symphonic poem *Oktyabr'* [*October*].



Example 3. John Corigliano. *The Ghosts of Versailles*, Act II, Finale, sec. 117, bars 1–2, the first violin part



Example 4. Boris Tishchenko. *A Cockroach*, No. 10, sec. 63, bars 1–3, part of vibraphone

Chukovsky's contemporaries were inclined to perceive a political subtext in his fairy tale, interpreting the protagonist as a parody of Joseph Stalin.[5] For his part, the composer noted in a 2009 interview:

> I used satire as much as I could — "with all my might." In *Tarakanishche*, for instance, the figure of Stalin is portrayed; he hums *Suliko*. When I showed *Tarakanishche* to Dmitri Dmitrievich Shostakovich [...], he told me: "Well, *Suliko*, *Suliko*... It is a good song, after all; it is not to blame for being loved by a tyrant" [8, p. 40].[6]

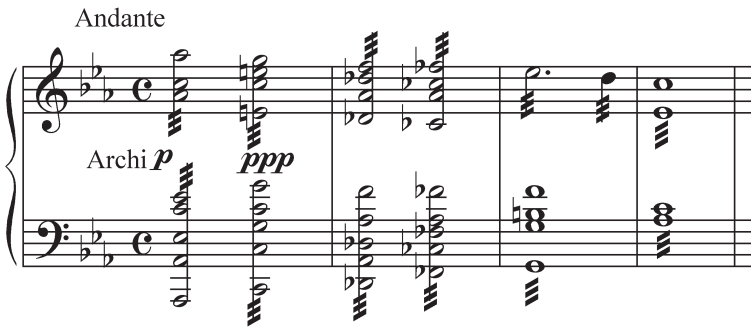
At the same time, the explicit satirical allusion to Stalin's persona in the operetta inevitably lost its immediacy over time. Nikita S. Khrushchev's famous report, *On the Cult of Personality and Its Consequences*, had been presented as early as 1956, and following the author's dismissal, the process of de-Stalinization lost its formerly radical character.

The third scenario occurs at the end of the slow movement of Anton Bruckner's Third Symphony — a work dedicated to Richard Wagner — featuring the sleep leitmotif from *Die Walküre*. The modifications encompass texture, rhythm, syntax,

[5] See, for example, the story *Tarakanishche* (*A Cockroach*) by Evgenia S. Ginzburg from her book *Krutoy marshrut* (*Journey into the Whirlwind*), and Chukovsky's conversation with Emmanuil G. Kazakevich on March 9, 1956. Chukovsky, K. I. (1994). *Dnevnik (1930–1969)* [Diary (1930–1969)]. Sovetskiy pisatel, p. 237.

[6] Tishchenko notes that he only became acquainted with *Rayok* (*Antiformalist Rayok*), where Shostakovich had utilized the song *Suliko* in the same capacity, after the composer's death.

and harmony (*Examples 5 and 6*). Nevertheless, the resemblance to the original remains noticeable, even if it is never strictly exact. It should be recalled that while *Die Walküre* was completed in 1856, fragments from Acts I and III were performed in Vienna in 1862 under the composer's direction. Judging by the nature of the primary source's transformation in the quotation, Bruckner likely reconstructed it from memory following that performance. The logic of the vertical structures and the melodic exposition remains consistent with the original, yet their specific realization resembles an "oral retelling."

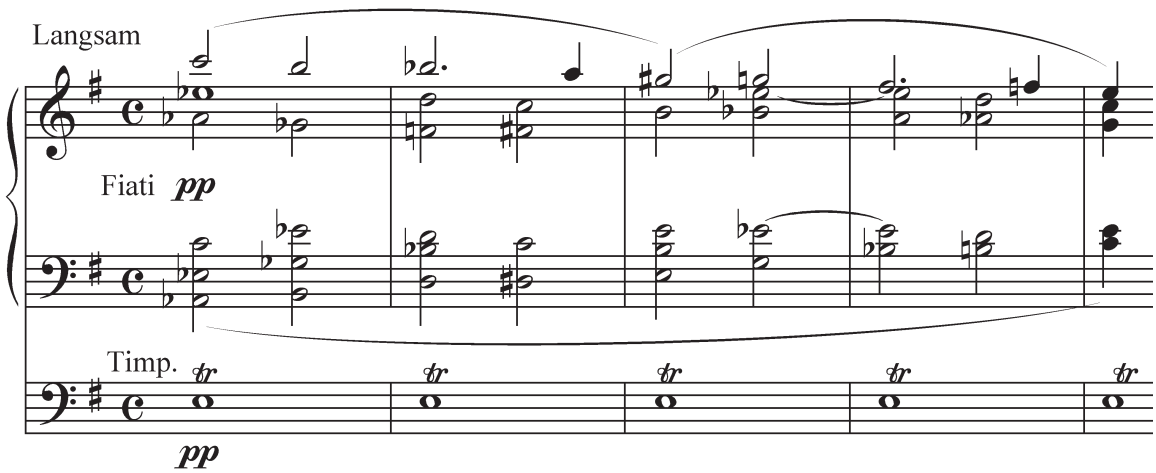


Example 5. Anton Bruckner. *Symphony No. 3* (third edition), second movement, bars 209–212

It is pertinent to add that Bruckner, as a rule, avoided explicit quotation, and this instance serves as an exception in his oeuvre.[7] Out of reverence for his idol, he chose to clearly indicate his dedication; yet even this gesture remained blurred, resembling a spectral vision. In the second and third editions of the symphony, the quotation is played by the strings *tremolo* — a method of exposition that Wagner does not employ in the original source.[8]

[7] Julian Horton points out the use of quotations from Wagner's *Tristan und Isolde* (the *Liebestod* leitmotif) and *Die Walküre* (the sleep leitmotif) in the first movement (1873 version, bars 461–488), alongside a quotation from Bruckner's own Second Symphony that was retained in subsequent revisions [9, pp. 186–187]. On the subject of quotations in the first version, see also [10]. It is possible that the reduction in the number of quotations in the later version stems precisely from the fact that the initial version of the symphony contained, for the composer, an excessive amount of them.

[8] In the first version, Bruckner employs a chorale-like texture without *tremolo* — in this form, the leitmotif appears in Wagner's *Die Walküre* immediately following its statement by the woodwinds. This suggests that in subsequent revisions the composer intentionally chose to diminish the degree of resemblance to the primary source.



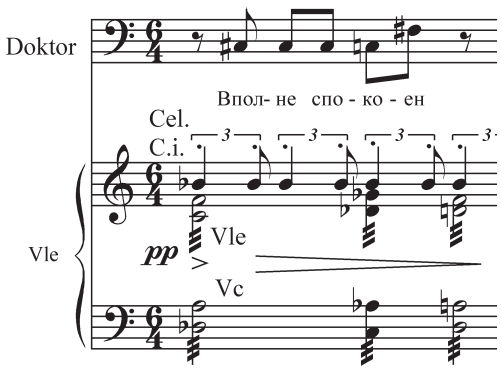
Example 6. Richard Wagner. *Die Walküre*, Act III, the sleep leitmotif (first occurrence after Wotan's words — „Gottheit von dir!")

Specific Properties of Quotation-Allusions

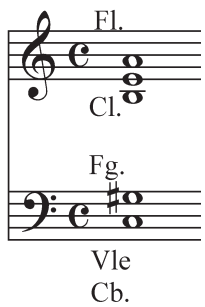
The representative qualities of quotation-allusions can be ensured by various parameters of the musical fabric — rhythm, timbre-textural design, or harmony. Occasionally, this role is played by distinct melodic figures inscribed into a renewed general context. An example of this is the phrase set to the words "to dreams and years there is no return" (*mechtam i godam net vozvrata*) from Onegin's aria *Were I a man whom fate intended* (*Kogda by zhizn domashnim krugom*) in Pyotr I. Tchaikovsky's *Eugene Onegin*, which appears in Act I, Scene 3 of Shostakovich's *Lady Macbeth of the Mtsensk District* (Rehearsal No. 168, bars 1–5).[9]

Particular emphasis should be placed on the role of harmony, as its unique characteristics often prove to be the most effective in the process of identifying a primary source. It is precisely through the specific chordal structure that one can attribute the quotation from Arnold Schoenberg's orchestral piece *Farben* (*Colors*) in Act I, Scene 4 of Alban Berg's *Wozzeck* (*Examples 7, 8*). It is possible

[9] Its parodic significance is revealed through the juxtaposition of both the textual content of the quotations (Onegin: "to dreams and years there is no return" — Sergey: "well, let's say there was someone on the side") and the dramatic contexts of the two operas as a whole. In Tchaikovsky's work, Onegin rejects Tatyana's love, whereas in Shostakovich's opera, Sergey aggressively solicits Katerina's affection.



Example 7. Alban Berg. *Wozzeck*, Act I, Scene IV, bar 520



Example 8. Arnold Schoenberg. *Five Pieces for Orchestra*, op. 16, No. 3 (*Farben*), bar 1 (harmonic scheme)

that this instance — much like the self-quotation from his own *Three Pieces for Orchestra*, Op. 6, in Scene 2 of the same act — may carry a hidden autobiographical meaning.[10] Work on *Wozzeck* began at the same time as the completion of Op. 6, a work dedicated to Schoenberg and created during Berg's formative years as a composer. It is significant that the quotation from this work occurs as Wozzeck says he feels the earth trembling beneath his feet. Berg himself noted similarities between his own personality and that of the opera's protagonist. Meanwhile, the quotation of the first chord from Schoenberg's Op. 16 appears when the Doctor, following a sudden outburst, informs Wozzeck that he is not "angry" at all and is "perfectly *calm*" [emphasis added — *A. D.*].

[10] The brief duration of the fragments used and the nature of the material itself suggest that the composer likely did not intend for the primary sources to be immediately recognizable.

Schoenberg's initial impression of Berg's Op. 6 was far from enthusiastic; in a letter to his pupil dated September 20, 1914, he remarked upon the work:

> Ueber Ihr Werk kann ich Ihnen aber leider vorläufig nichts sagen. Ich hab zwar schon öfters hineingesehen, aber Sie werden ja selbst wissen, wie schwer es ist, sich aus so komplicierten Noten ein Bild zu machen und Sie werden begreifen, dass mir in dieser Zeit auch die Ruhe fehlt.[11]

The relationship between the two musicians remained strained for a long time, complicated by the teacher's critical remarks. However, Schoenberg later came to hold the composition in high regard.[12]

An example of a characteristic chord progression is found in the quotation of the *folia* in André-Ernest-Modeste Grétry's opera *Les fausses apparences, ou L'amant jaloux* (*False Appearances, or The Jealous Lover*). In the quartet concluding Act I, Don Alonzo unjustly accuses Leonora of infidelity (*Example 9*). Thus, in addition to characterizing the setting (Spain),[13] the *folia* here carries a second meaning: the "jealous passion" consuming the opera's protagonist. Notably, the metrorhythmic and melodic design bears no resemblance to the *folia*; only the harmony remains (though Grétry modifies even this in the cadences of both periods).

Another example is the fourth scene of Vivian Fine's opera *The Woman in the Garden*, which contains a quotation-allusion to the slow movement of Frédéric Chopin's Piano Sonata No. 2 (*Example 10*). It appears during the words of Isadora Duncan, who is mourning her deceased children: "Oh why should my Mama be so sad and so sorry?" Here, recognizability is ensured by both the harmonic progression (although the second chord is modified — VI⁶ instead of VI⁶₄) and the characteristic register and timbre of the piano.

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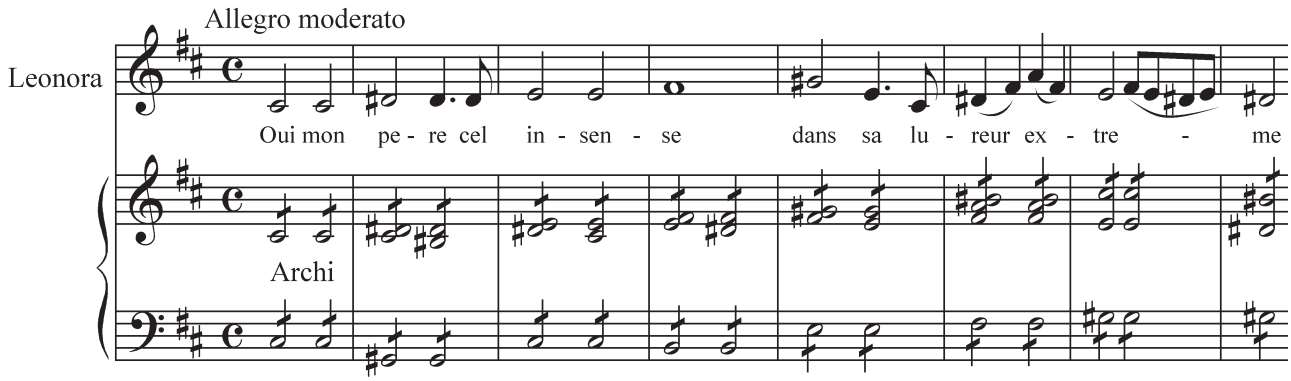
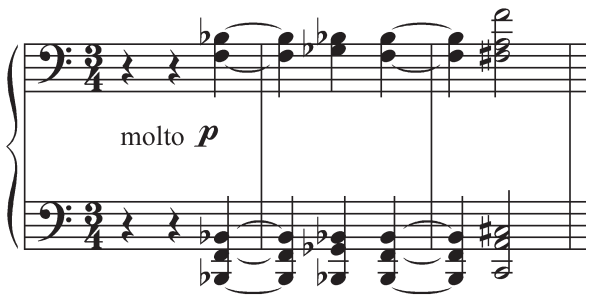
[11] Schoenberg, A. (1914, September 20). Letter to Alban Berg (ID 433). *Arnold Schönberg Center Archive*. Retrieved February 20, 2026, from https://archive.schoenberg.at/letters/letters.php?id_letters=433&action=view&sortieren=id%20DESC&vonBis=860-879

[12] Schoenberg, A. (1964). Letter to Josef Stransky, August 23, 1922. In E. Stein (Ed.), *Arnold Schoenberg letters* (E. Wilkins, & E. Kaiser, Trans.) (pp. 71–72). Faber and Faber.

[13] Grétry himself also wrote about the use of this dance in such a capacity, specifically in relation to the number *Le mariage est une envie* from Act II, Scene 3. See Grétry, A.-E.-M. (1797). *Mémoires, ou Essais sur la musique* (Vol. 1). Imprimerie de la République, pluviôse, An V, pp. 323–324.



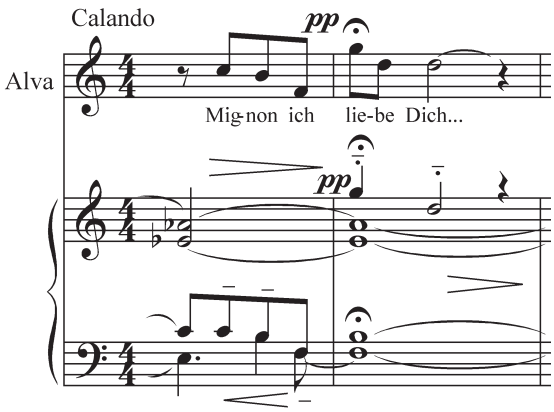
Example 9. André Gretry. *Les fausses apparences, ou L'amant jaloux*, Act I, Scene 11, quartet, bars 121–128



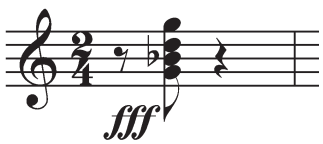
Example 10. Vivian Fine. *Woman in the Garden*, Scene 4, bars 427–429, piano part

When attributing a quotation-allusion, the specific context accompanying its appearance is of vital importance. In Act II, Scene 1 of Berg's *Lulu*, an allusion to the leitmotif of longing (*Sehnsucht*) from Wagner's *Tristan und Isolde* occurs (*Example 11*). However, it is represented only by its opening chord; all other components are absent. At the same time, the beginning of the leitmotif is accompanied by Alwa's line: "Mignon, I *love* you..." [*emphasis added — A. D.*]. Furthermore, as Yulia S. Veksler has demonstrated through an analysis of the *particello* manuscript, "Berg considered the possibility of quoting not only the Tristan chord but the entire longing motif" [12, p. 90]. Thus, the initial structural plan was subsequently reduced, and the explicit quotation was transformed into an allusion.

Another expressive example is the self-quotation from the opening of the Second Violin Sonata in Schnittke's *Lebenslauf* (*A Life's Course*) (*Example 12*). It consists of a single G-minor chord. The conceptual design of the composition aids in identifying this quotation: it functions as a unique musical autobiography where almost all self-quotations appear according to a chronological principle.[14] Within this sequence, the chord in question fits precisely into the overall context: *Dialogue for Cello Solo and Seven Instruments* (1965), *Sonata No. 2 for Violin and Piano* (1968), and *Symphony No. 1* (1972).



Example 11. Alban Berg. *Lulu*, Act II, Scene I, bars 335–336



Example 12. Alfred Schnittke. *Lebenslauf*, section 34, bar 3, part of xylophone

[14] Another example of the use of self-quotation-allusions — which, by all appearances, carry an autobiographical meaning — is the finale of Shostakovich's *Sonata for Viola and Piano*, which contains thematic elements from several of his own symphonies [13, pp. 43–44].

Conclusion

In summary, the degree of recognizability of quotation-allusions is characterized by significant variability. Broadly speaking, it is determined by two factors.

The first factor is the differentiation of the quoted material in relation to the surrounding original text. This differentiation may be low, where the quotation is not stylistically or structurally distinct from its context (*Examples 3, 7, 11*), or high, where its boundaries are clearly audible (*Examples 2, 4, 12*). Occasionally, this contrast manifests within only a single parameter. In Example 10, the original material preserves the principles of the source's timbre-textural design while the harmony undergoes renewal.

The second factor relates to the presentation of the primary source itself — the scale and nature of its modifications, as well as the number of statements (it is common for musical quotations to be repeated multiple times). Various components of a musical text may possess differing degrees of stability within the recipient's working memory, influenced by the material's duration and its structural simplicity or complexity. Furthermore, the mutual coordination of these components within the organization of the quotation's fabric can vary. For instance, in the quotation from Ludwig van Beethoven's cycle *An die ferne Geliebte* in the third movement of the first version of Johannes Brahms's Piano Trio No. 1 (mm. 146–151), the pitch contours of the melody are preserved almost exactly, while the accompaniment retains only the general functional harmonic positions of the original.[15]

In the art of music quotation-allusions gained particular prominence during the 19th and 20th centuries.[16] This is no coincidence: beginning in the 19th century, composers increasingly adopted an extremely liberal attitude toward the primary source, paraphrasing it arbitrarily. Occasionally, its recognizability becomes entirely secondary for them. A striking example is Helmut Lachenmann's *Tanzsuite mit Deutschlandlied* (Dance Suite with German National Anthem), where Haydn's famous melody — a state symbol with a complex history — is "discredited" through fragmentation into minute elements that are integrated into the instrumental fabric [14, p. 296][17].

[15] For more details, see [11, pp. 11–12].

[16] Some composers (for instance, Berg) employed them with particular frequency, while others used them far more selectively (e.g., Edward Elgar).

[17] For more details, see [15].

Consequently, the original becomes impossible to identify, leading to the perception of the work's title as an explicit provocation: "The title is intentionally misleading: it is not a suite, there is no dance music, and there are no perceivable elements of the German national anthem — at least, not on a conscious level" [16, p. 61] (see also [17]).

A similar nature of primary source deconstruction can be observed in the works of various authors, including Karel Goeyvaerts's *Ach Golgatha!* and, in the 19th century, Fernando Garnero's *Ragtime* (*Avoidances III*). A related (though not identical) phenomenon occurs in recomposition, which is based on a creatively free dialogue between the author and a musical text from a different era. As a result, the "self–other" dichotomy becomes mobile, losing its clear boundaries, as does the degree of recognizability of the original version. This phenomenon fully aligns with the creative stances of 20th- and 21st-century composers, who increasingly find themselves in a zone of instability when defining the boundaries of personal responsibility.

Beyond the strictly technical aspect relevant to the composer and the analyst, quotation-allusions undoubtedly present challenges for musical perception as well. The process of the auditory attribution of such quotations can take on various forms — ranging from an intricate intellectual game to a symbolist hint at an almost elusive vision of "Other I." As psychologists note, such ambiguity creates significant prerequisites for co-creation:

> The assimilation of a recommendation with an ambiguous formulation is facilitated by an individual's own activity in processing information presented as a hint or in an indirect form, where it becomes necessary to guess or further define what has been perceived. By giving the advice a personal, subjectively acceptable, and finished form — investing their own effort into understanding and shaping the recommendation — the individual feels like a co-author of the idea… [18, p. 68].

The ambiguity of allusion recognition presents the listener with a choice: whether to interpret what they hear as a quotation or not. This choice is typically subconscious, appealing to intuition rather than rational thinking. Yet, within this precarious balancing act lies the undeniable artistic potential of the phenomenon under consideration, in which the reference to the primary source takes on the character of a hidden code — one that, moreover, possesses multiple semantic dimensions.

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The article was submitted 14.01.2026;
approved after reviewing 13.02.2026;
accepted for publication 11.03.2026.

Статья поступила в редакцию 14.01.2026;
одобрена после рецензирования 13.02.2026;
принята к публикации 11.03.2026.