

## Categories of Musical Borrowing

1. **Modeling** a work or a section on some aspect of an existing piece.
2. **Variations** on an existing melody.
3. **Paraphrasing** and existing melody to form a new melody.
4. **Setting** of an existing melody with a new accompaniment.
5. **Cantus Firmus**, presenting a given melody in long notes against a faster moving texture.
6. **Medley**, stating two or more existing melodies one after the other.
7. **Quodlibet**, combining two or more existing melodies in counterpoint or in quick succession
8. **Stylistic allusion**, alluding not to a specific work, but to a general style.
9. **Transcription** of a work for a new medium.
10. **Programmatic quotation**, using an existing melody to provide an extra-musical idea or concept.
11. **Cumulative setting**, in which the borrowed melody is presented in its complete form only near the end of the work, preceded by development of motives from the melody.
12. **Collage**, which uses a numerous quoted and paraphrased melodies in juxtaposition.
13. **Patchwork**, combining fragments of two or more melodies.
14. **Extended paraphrase**, a melody for an entire work or section of a work is paraphrased from an existing piece of music.

*\*Peter Burkholder identified these fourteen types of borrowing in the music of Charles Ives.*