

## THE PRECEDENT PHENOMENON AS A MARKER OF ACCESSIBLE PERCEPTION IN CONTEMPORARY MUSIC

<sup>a</sup>BOGDAN SIUTA, <sup>b</sup>NATALIIA SYROTYNSKA, <sup>c</sup>ULIANA MOLCHKO, <sup>d</sup>LILIIA NAZAR

<sup>a</sup>*Ukrainian National Tchaikovsky Academy of Music, Kyiv, Ukraine*

<sup>b</sup>*Ivan Franko National University of Lviv, Lviv, Ukraine*

<sup>c</sup>*Drohobych Ivan Franko State Pedagogical University, Drohobych, Ukraine*

<sup>d</sup>*Mykola Lysenko Lviv National Music Academy, Lviv, Ukraine*  
email: <sup>a</sup>boobus101@gmail.com, <sup>b</sup>nsyrotynska@gmail.com,  
<sup>c</sup>u.molchko@gmail.com, <sup>d</sup>lylia\_nazar@ukr.net

**Abstract:** The perception and comprehension of contemporary academic music remain a prominent concern within the realm of artistic culture in society. Several key factors contribute to this phenomenon, which we consider to be pivotal. Establishing a culture of attentive listening necessitates purposeful training of listeners to engage with both historical and contemporary samples of academic music. Moreover, the exploration of mechanisms employed by composers and performers to overcome these idiosyncrasies in the process of perception and comprehension is an area that has received minimal attention and demands thorough investigation. Such endeavours are also crucial for allied artistic disciplines in terms of paramusical and cross-cultural perspectives. This article aims to address several pertinent aspects related to this comprehensive understanding.

**Keywords:** precedent phenomena, accessibility markers, style of the era, stylistic mimicry, allusive effect, blues notes, aberration of values, paramusical means.

### 1 Introduction

Despite the significant potential for exploring the issues addressed in this article, the field of musicology lacks substantial representation in this particular area. Notably, the works of B. Siuta provide valuable contributions to the development of the precedence theory in music and the interconnected theory of speech genres in musical communication (Siuta, 2015). The works of B. Siuta have made notable contributions to the understanding of precedent phenomena in music. Specifically, Siuta (2019) has explored the variability of interpretation of precedent texts in music, considering speech genre as a significant factor. Additionally, Siuta's research (2021) delves into the examination of precedent phenomena in music interpretations, highlighting their significance and impact. Moreover, Siuta (2023) investigates the variability of precedent contents in artistic works within the context of simultaneous communication, shedding light on their dynamic nature. The works of O. Malenko and H. Siuta offer valuable insights into the issues of precedent and text recognizability. Malenko's (2014) publications explore intermediality as an aestheticization of artistic discourse, emphasizing the interaction between artists, readers, and the aesthetic dimension. Furthermore, Malenko (2017) investigates the political resource of the modern Ukrainian language, focusing on periphrasis and its implications. Additionally, Malenko's collaborative work with V. Sopyrykina delves into the linguistic interpretation of the pseudonymicon within the Ukrainian cultural and artistic sphere of the early 21st century (Malenko, 2021). H. Siuta's publications provide a comprehensive understanding of the citational thesaurus in the Ukrainian poetic language of the twentieth century (Siuta, 2017). Additionally, Siuta explores the concept of the text as an object of knowledge, elucidating its role in receptive aesthetics and poetics. Furthermore, H. Siuta (2020) investigates the typology and pragmatics of precedent statements within Ukrainian advertising texts. In recent years, scholars have devoted attention to various aspects concerning the operation of precedent phenomena in art. These include investigating the utilization of intermedial and paramusical techniques in literary and musical compositions, as well as the incorporation of covert allusions to precedent phenomena within textual works. Additionally, scholars have explored how meanings and expressive elements drawn from mass culture serve as indicators of accessibility during the process of deciphering the content of these works. These research endeavours reflect a growing interest in comprehending the multifaceted dimensions of precedent phenomena in the realm of art.

### 2 Material presentation

Numerous contemporary performers have been actively addressing the challenge of enhancing the accessibility of their music to a broader audience. Among these performers is the renowned British a cappella group, The King's Singers, which was established in 1968. Naturally, the group's lineup has changed over the past five decades, with an average individual tenure of approximately 12 years. Nevertheless, these personnel changes have had minimal impact on the ensemble's repertoire policy, as well as their objectives and methodologies for crafting concert programs. The musicians maintain a fundamental proposition: that listeners can and should be educated in their appreciation of music, while simultaneously being entertained. Additionally, they embrace the notion that aesthetic value extends beyond the realm of classical music. Consequently, their concert programs feature a diverse selection that combines high-quality pop, rock, and jazz music, constituting over 20% of the ensemble's repertoire. Notably, these selections encompass works by prominent artists such as The Beatles, Billy Joel, Queen, George Gershwin, Harold Arlen, and Irving Berlin. Significant portions of the concert program also encompass specially commissioned arrangements of folk songs, as well as works by contemporary composers specifically composed for the ensemble. Although these contemporary compositions account for a smaller percentage of the overall performance duration, they align perfectly with the creative philosophy of the sextet. It is worth noting that the creative principles guiding The King's Singers effectively encompass the full spectrum of the ensemble's repertoire, facilitating a multifaceted and engaging musical experience for their audiences.

The ensemble's repertoire draws from comprehensive historical investigations and explorations within the realms of religious and liturgical music, as well as vocal ensemble performance practices spanning from the early Renaissance to the present era. It is noteworthy that nearly all of the ensemble's creative endeavours have effectively exemplified their chosen strategic approach. Consequently, The King's Singers have garnered recognition as one of the foremost European classical music ensembles, consistently ranking among the top ten in contemporary times.

Let us commence with an examination of the ensemble's initial and notably extensive creative endeavour known as the "Madrigal History Tour". This project holds a significant place within The King's Singers' body of work. It is worth noting that the evocative nature of this title captures the attention of both prospective and existing listeners, evoking associations with the well-known English-language phrase "Magical Mystery Tour", which has a strikingly similar phonetic resonance. However, it is crucial to recognize that these two titles represent distinct cultural and musical phenomena, despite their close linguistic proximity. The musicians adeptly employ these culturally resonant titles as precedent names, which, when heard, captivate the audience through subtle wordplay. The "Madrigal History Tour" comprises a six-part cycle of presentations, discussions, and performances delivered by the vocal sextet. This project was first realized in 1983-1984 as a documentary series broadcasted on the BBC, attracting a vast audience that extended beyond the confines of music enthusiasts. Accompanying the television program was the eponymous album, "Madrigal History Tour". This period undoubtedly marked the pinnacle of the ensemble's artistic ascent, further affirming the soundness of their chosen creative trajectory.

Let us begin by elucidating the meaning behind the enigmatic term Mystery Tours. In the 1960s, "Mystery Tours" gained considerable popularity as adventurous excursions in Britain. These thematic tours were designed to provide participants with informative experiences, often taking them to familiar destinations to uncover something new or prompt a re-evaluation of their existing knowledge. Organizers frequently employed the

"Know Before You Go" principle, relying on participants' prior knowledge to enhance the tour experience. This approach facilitated the expansion of the cognitive space through the acquisition of information during the tour, diversifying the experience based on the degree and extent of activated background knowledge (Siuta, 2023, pp. 260-262).

However, over half a century has elapsed since the renowned albums of The Beatles were recorded in 1967 (with slight variations between the British and American releases), as well as the release of the iconic musical film "Magical Mystery Tour", featuring the Liverpool quartet and showcasing their psychedelic works. Consequently, much of the aforementioned information has transitioned into a state of passive storage within the minds of listeners, or in some cases, has been entirely forgotten. Nonetheless, it is crucial to regard the knowledge of The Beatles, their album's title, and the underlying concept of a "mysterious journey" that consistently reveals novel elements to the participant based on pre-existing information (which is reactivated throughout the journey) as an active component deserving consideration. This active engagement involves precedent names, texts, statements, and situational elements (Siuta, 2021, p. 212).

Through the deliberate utilization of a provocative pair of phonetically similar titles, namely "Madrigal History Tour" by The King's Singers and "Magical Mystery Tour" by The Beatles, the ensemble successfully attained several anticipated outcomes. To comprehensively elucidate this chain of information and associative markers, let us delve into its reconstruction.

The name "History Tour" evokes associative similarities in the listener's imagination with the distinctly English phenomenon of "Mystery Tour". The inclusion of "Magical" in the title serves to unveil any ambiguity for those unfamiliar with the concept of a "mysterious journey". The Beatles' body of work holds a level of familiarity among fans of music classics, encompassing rock and pop genres. Moreover, the eponymous film associated with The Beatles further visualizes the enigmatic aspects of "Mystery Tours", presenting not only a journey shrouded in mystery but also one imbued with a sense of magic. Additionally, those who have experienced the famous four-hour bus tour in Liverpool, designed in resemblance to the iconic bus featured in the 1967 film, known as the "Magical Mystery Tour", are aware of its renowned allure. Individuals who have experienced such excursions can attest to the realization that their initial understanding of the subject of interest merely scratches the surface, leaving the vast majority concealed beneath the metaphorical iceberg. The enigmatic and enchanting journey undertaken bears semblance to the enigmatic and magical journey alongside The Beatles. Phonologically, the names of these journeys are perceived as close paronyms, evoking a subconscious sense of semantic proximity. It is now time to transition to the auditorium, where one can embark on a captivating and enchanting voyage through the realm of madrigals.

The aforementioned communicative chain operates cohesively, engendering a comprehensive array of meanings by incorporating several precedent names that introduce an extensive range of associated precedents into the process of perception, including names, texts, and situational elements. While not explicitly generating additional meanings derived from the domain of madrigal art history, these elements contribute, to varying degrees, to shaping the meanings attributed to the anticipated music and its subsequent perception and understanding. This phenomenon can be understood as an intermediate utilization of advertising discourse, facilitated by a well-crafted advertising slogan. The actualization of this slogan directly influences the ultimate semantic outcome of music perception. Remarkably, the slogan's remarkable success led to its uninterrupted use throughout the preparation and execution of all six concert evenings of the project. Moreover, this highly effective slogan, serving as the project's title, was also adopted for the CD release, "Madrigal History Tour", by The King's

Singers, which coincided with the television production (1983; MMG 1159).

Now, let us examine the mechanisms of employing markers of accessibility through the specific example of a contemporary musical composition composed exclusively for The King's Singers by the modern British composer Paul Drayton. This exemplary piece of contemporary vocal ensemble music is titled "Masterpiece" (Burn, Drayton, 1987). In 2005, a recorded rendition of this composition was released on DVD under the symbolic title "From Byrd to the Beatles", akin to the aforementioned case.

The decision to record this particular work on a DVD was intentional, as the composer envisioned incorporating visual elements and aspects of stage theatricalization during its performance. The concept behind the composition is notably unique: to encapsulate the primary stylistic trends in the evolution of European music for nearly four centuries within a concise timeframe of just over ten minutes. Due to the constraints of this format, the composer had to carefully select a limited number of past composers for inclusion in this distinctive anthology. Notably, the chosen works of these composers had to fulfil two fundamental criteria: they needed to possess sufficient recognizability to represent the stylistic characteristics of their respective eras, and they had to be suitably engaging and amenable to stylistic mimicry. It is worth noting that "Masterpiece" exemplifies the composer's exceptional skill and wit, effectively utilizing captivating theatrical and allusive effects, stylistic mimicry, and visually evocative representations.

The world of music presented in "Masterpiece" encompasses a range of composers from J.S. Bach to J. Cage, C. Stockhausen, and O. Messiaen. The composition commences with a brief solo by the tenor, who, through the performance of a baroque polyphonic theme, announces the significant precedent name of Johann Sebastian Bach. This introduction instantly transports the listener into the realm of the rich and accomplished High Baroque era of European culture, showcasing the remarkable body of work associated with the illustrious Bach family (with a certain touch of humour, the singers playfully enumerate the names of Johann Sebastian's sons, accentuating the father's pre-eminence). The realization of the precedent name effectively fulfils the listener's expectations, as the initial theme evolves into a complex imitative fugue, ultimately confirming the validity of their anticipations.

The subsequent composers featured in "Masterpiece" include G. F. Handel, W. A. Mozart, L. Beethoven, F. L. J. Mendelssohn-Bartholdy, J. Strauss, C. A. Debussy, and Franz Liszt. Following Liszt, a condensed list is introduced, encompassing composers such as S. Franck, J. Busse, G. de Blanc, M. Bruch, C. Ives, Franz Liszt, G. Holst, A. Bax, B. Britten, A. Bruckner, B. W. Ya. Bartók, G. Bizet, F. P. Schubert, J. Massenet, G. Verdi, F. Chopin, R. Schumann, F. Haydn, G. Mahler, and F. Poulenc. This list is interrupted twice by the tenor, who, assuming a theatrical stance, dramatically announces the name of Wagner. The second proclamation of R. Wagner is delivered in a slightly comical manner by the composer, which prompts the listener to pause and contemplate the significance of highlighting this particular name amidst the presented compositions. The procession continues, and we delve further into the exploration of the list: L. Beethoven, G. Berlioz, A. Borodin, J. Benedict. Subsequently, we encounter F. Mendelssohn, J. Massenet, O. Messiaen, J. Meyerbeer, D. Shostakovich, K. Szymanowski, G. Sammartini, G. Frescobaldi, G. Pergolesi, G. Palestrina, N. Paganini, F. Cavalli, M. F. V. Clementi, A. Corelli, J. Sibelius, J. Scarlatti, V. Bellini, G. Viotti. Each subsequent voice proceeds to enunciate the names of the following composers: A. L. Vivaldi, N. Piccinni, M. Mussorgsky, G. Menotti, G. Rossini, O. Respighi, and G. Puccini.

Subsequently, we encounter a clever juxtaposition of William Byrd, whose surname "Byrd" shares complete homophony with the word "Bird" and is perceived accordingly. The singers' rendition of the text in the style of W. Byrd, with their hands prayerfully folded, is abruptly interrupted by an unexpected

exclamation: "Cage," accompanied by a corresponding change in facial expression. Only moments later does the listener begin to discern the connection between the homophonic "bird" and the metaphorical "cage." Following this, a section of the composition is dedicated to K. Stockhausen, specifically his "Hymns," characterized by theatrical mimicry of the manual tuning of radio receivers, accompanied by the words "This is the BBC." Subsequently, the music transitions into a captivating play on blues notes, reminiscent of the style exemplified in the works of G. Gershwin.

To conclude the composition, the composer returns us once again to J. Bach (Bach, yet again...), seamlessly transitioning into a section reminiscent of the musical style of the 1960s.

This remarkable composition offers entertainment value, not solely due to its theatrical elements but also its utilization of language and meanings (Siuta, 2023, pp. 260-262). It employs an unconventional technique of constructing the text through aberrations of meaning. In the opening segment, featuring the exposition of a brilliant double fugue centred around the words "Johann Sebastian Bach," one of the performers unexpectedly emits a restrained, baroque-style laughter "in the right key" - "Ha-ha-ha-ha-ha...". The other performers react with surprise, yet continue with their challenging vocalizations. Alongside Bach's name, which serves as the focal point for constructing the meaning of the precedent phenomenon, the verbal component solely comprises Italian-language definitions of tempos and performance indications traditionally used by the esteemed polyphonist. It is worth mentioning that this particular technique is employed consistently throughout the entirety of "Masterpiece." Following the aforementioned incident, a series of slightly theatrical "proposals" ensue, replacing the mention of Bach the father with the names of his sons. Each proposal is met with a resounding objection chanted by the ensemble: "No! Johann Sebastian Bach!" The culmination of Bach's section is executed brilliantly, incorporating elements reminiscent of the cadenzas found in Bach's cantatas, culminating in the introduction of a polyphonic tonic chord featuring a Picardy third. However, even in this moment of seriousness, the impression is promptly tempered by the exaggerated phonetic pronunciation of the final "x" in the style of South German speech. As they articulate this phoneme, all members of the ensemble bow with a pronounced sense of politeness, reminiscent of the customs prevalent in the mid-eighteenth century.

The subsequent composer to be introduced is G. F. Handel, a contemporary of Johann Sebastian Bach. The utterance of Handel's name serves as a realization that the framework of the composers' names becomes the core element driving the dramatic narrative of the composition. These names, in essence, act as markers of accessibility within the anthology of the evolution of musical styles offered by P. Drayton. Handel's name is pronounced in a solemn chordal style, evoking a "courtly" atmosphere in English. This choice subtly implies that Handel, despite his German origins, spent the majority of his creative life residing and working in London, even acquiring English citizenship. This segment presents significant technical challenges for the performers of "Masterpiece." Similar to the preceding section, the composer's style is brilliantly emulated, capturing a sense of grandeur and solemnity, adorned with intricate ornamentation and virtuosic flourishes. The concluding cadenza evokes associations with a vocal ensemble adaptation of a trio sonata by G. F. Handel.

The musical portrayal of W. A. Mozart is characterized by an elegant and refined lyrical aria (...molto grazioso...). Within the verbal component of the composition, a new form of precedent name emerges - the title of Mozart's work, specifically the opera "Cosi fan tutte." An astute and attentive listener, particularly one familiar with the concept of "Know Before You Go," will promptly recognize the provocative connotation inherent in the selection of the initial title of this specific Mozart opera: "This is what everyone does." Following this, the composition progresses with titles such as "Le Nozze di Figaro," "Don Giovanni,"

"Idomeneo," and "The Magic Flute" (performed in an expressive and highly emotive Andante). Only thereafter, against the backdrop of music reminiscent of a lyrical aria, does the title "The Abduction from the Seraglio" make its appearance. Certain titles are concluded with the somewhat uninformative clarification "by Mozart" (the singers, hopeful for comprehension, express a subtle shrug accompanied by appropriate facial expressions). The section culminates with a subdued, harmonized chord resonating on the word "Mozart."

The segment titled "L. Beethoven's Music" skillfully emulates the introductory section of the Piano Sonata in C minor, Op. 13, commonly known as the "Pathétique" Sonata (No. 8), itself influenced by the style of a French overture. This emulation is accentuated by the deliberate exaggeration of intonational and metrical figures to their utmost extent. Beethoven's trademark pauses are employed, providing an opportunity for the performers to assume a questioning facial expression as if seeking validation: "Well? Is it acceptable?". The verbal text, consisting of terms such as *sforzando*, *subito piano*, *agitato*, and *appassionato*, is accompanied by expressive hand gestures. As the texture divides into two vocal lines, a melodic line emerges, with the composer's name sung with the native Dutch prefix "van." Some singers may opt to emphasize a more Germanic pronunciation by enunciating "von." Dissenting opinions arise, leading to a confrontation surrounding the strategic use of pauses, which, in a different context, would be perceived as a powerful tool for "Beethovenian" drama. This establishes an environment of playful tension, juxtaposing the inherent nature of the music and creating a humorous effect. Ultimately, consensus is achieved through the harmonious vocalization of a cadenza, expressed through the collective singing of the name "Beethoven." The intermittent inclusion of the name, repeated three times, accompanied by softly whistled phrases (do-re-mi-fa-sol: met with disapproval through facial expressions, and sol-sol-mi-f flat: met with approval!) serves to conclude the "Beethoven" section. Additionally, this transition, coupled with a sudden shift to a piano dynamic, facilitates a modulation in sound, transitioning seamlessly to the following section dedicated to F. Mendelssohn.

The style of F. Mendelssohn is portrayed within the realm of "songs without words," a genre that he is known for. The progression unfolds with an air of seriousness, yet a moment of unexpected sentimentality arises during the mention of "con molto sentimento" (with strong feeling). At this point, one of the singers retrieves a luxurious red silk handkerchief from their pocket and proceeds to demonstratively wipe away tears, adding a touch of theatricality to the performance. The conclusion of the "Mendelssohn" segment is equally intriguing: following another repetition of the phrase "con molto sentimento," the last syllable lingers in the air, while the penultimate syllable "-men-" smoothly transitions from a solo group chant into the continuation of the surname "-delssohn." This final sound marks the culmination of the segment, while the soft resonance of the piano and fading accompaniment pulsations create a seamless transition, connecting this segment to the upcoming section dedicated to Johann Strauss.

The Johann Strauss section commences intriguingly: following the rendition of an introductory phrase reminiscent of the opening to the waltz "Spring Voices," the ensemble transitions into voicing the three-part texture of the waltz accompaniment, accompanied by a subtle dance-like quality, expressed through the German counting *Eins-zwei-drei*. The waltz chant adheres to a harmonic progression of tonic-subdominant-dominant-tonic, highlighting the names and surnames of the Strauss family members: Josef Strauss, Eduard Strauss, Johann Strauss, and even a surprising inclusion, Levi (!) Strauss. Following the enumeration of the waltz compositions, attention shifts to titles such as "Lilac Fairy," "The Gypsy Baron," "The Imperial Waltz," and "The Blue Danube Waltz". Among the Italian terms, only "tempo di valse" remains. Subsequently, the sequence transitions from "Morning Leaves" to the inclusion of "Wiener Blut" featuring the "Wiener Philharmoniker" (Viennese Blood with the Viennese Philharmonic Orchestra), denoted by the

official name of the renowned Vienna ensemble. Subsequently, a sequence of phrases guides us on a thoroughly entertaining descent into significance. The phrases "Viennese blood" and "Viennese schnitzel" alongside the mention of "Liebfraumilch," a popular light wine, are humorously articulated within the context of a Biergarten, playfully alluding to the homophonic pairing with "Tiergarten" (animal garden). The subsequent stage involves the vocalization of the names of conductors renowned for their interpretations of J. Strauss's works with Viennese orchestras. Willi Boskovsky's name is accompanied by the term "esitando" (hesitating), while Herbert von Karajan's name is met with "accelerando" (accelerating), emphasizing the tempo of the performance. The mention of "waltzes and polkas, operettas" signals the onset of the coda. In this final section, the voices divide into two lines, accompanied by prestissimo and dance jazz rhythms. The piece concludes at the swiftest tempo, with the proclamation "Amen to the waltzes of Johann Strauss!"

The final word, gradually losing its pitch clarity, transitions phonically into "a-a-a-a" as it segues into the next section: Claude Debussy. The musical foundation, characterized by parallel consonances, features a compilation of French titles from the composer's renowned works. However, during the climax of the composition, following the mention of the symphonic poem "The Sea," a lengthy list of names from other composers emerges, beginning with the name "Mr. Debussy" and continuing with the introduction of another notable French musician, César Franck.

Wagner's name is recurrent throughout the text. The second episode serves as a focal point, featuring a solo performance that includes an imprecise quotation from "The Ride of the Valkyries" by the low tenor, who steps forward. The soloist's colleagues express a certain apprehension (conveyed through paramusical gestures such as covering their eyes with their hands, looking away with sorrow, and shaking their heads) regarding the extended presentation of this renowned name, which in itself acts as a precedent-setting element.

Following the late romantic section dedicated to "Liszt," the work progresses with the continued vocalization of names of other contemporary composers, as previously mentioned. Subsequently, a brief pause occurs, and the focus shifts to William Byrd, portrayed with prayerfully folded hands, juxtaposed with the concise and unyielding Cage. This is followed by an acknowledgment of K. Stockhausen and subsequent references "from everyone up to Gershwin." The final return to Bach's music is presented in the style of Swing Singers arrangements. This marks the conclusion of the "Masterpiece."

### 3 Conclusions

The presented work exemplifies a unique approach to content construction, primarily relying on the utilization of precedent names. Other expressive elements serve as auxiliary or corrective tools within this framework. The principle of Know Before You Go remains effective, contributing to the formation of a rich range of meanings. Overall, the composition demonstrates exceptional coherence facilitated by the inclusion of "accessibility markers." Even for a listener lacking knowledge in the field of music, unfamiliar with the employed precedent names (composers or work titles), the "Masterpiece" can be adequately perceived. Although such a scenario is practically implausible, these markers, encompassing averaged artistic and stylistic formulas (topics), fundamental intonations, and allusions, complemented by paramusical means such as theatrical gestures, mimetic expressions, and sound imitations of well-known artistic genres, as well as the incorporation of names from artistic or everyday realities, ensure a comprehensive understanding.

By employing this compositional strategy, the author effectively governs the process of meaning formation at various levels, aligning it with their intended artistic outcome. The work establishes a multi-tiered network of precedents, specifically precedent names, which are utilized either collectively or

selectively, yet consistently guide the listener toward the composer's programmed interpretation of meaning. The content can range from profound and extensive to specific aspects of the encompassed meanings. Some individuals possess a general knowledge of the high Baroque style, while others can distinguish between the nuances of Italian, German, and English Baroque music. Certain individuals may be well-versed in the stylistic characteristics of specific baroque composers such as Vivaldi, Bach, and Handel. Regardless, all interpretations remain congruent within the broader field of "musical styles of the Baroque era." The coexistence and juxtaposition of these variants contribute to a harmonious whole, wherein the meanings complement one another without contradiction.

Based on this analysis, it can be argued that music encompasses certain images or structures with predictable behavioural algorithms and evaluation algorithms. These patterns are commonly known among members of a specific cultural community and hold cognitive relevance in terms of both cognitive and emotional aspects. They serve as markers of cultural and artistic identity, to which individuals continuously appeal. The effectiveness of these markers increases as the reproducible meanings become more accessible. Furthermore, these structures are repeatable and often carry specific labels. They are not created anew but rather reproduced, and they consistently evoke a particular invariant perception. By constructing a network of such precedent structures-markers that envelop the entire musical work, the composer exercises maximal control over the process of perception and the formation of meanings following the dramaturgical intent.

This compositional strategy has gained particular relevance in the late twentieth century within the context of extensive globalization and the exponential growth of information. Markers of the precedent type, serving to facilitate the perception of music, have become a prevalent and effective component of composers' creative repertoire.

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