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Precedent Phenomena in the Paradigm of Retransmitting Cultural Information in Musical Texts

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Abstract

The digital transformation of the cultural space significantly restructures the musical text: both the methods of its formation and the way the listener perceives and interprets the meanings embedded in it change. In these conditions, the problem of precedent phenomena comes to the fore – peculiar carriers of cultural memory, whose life in new models of music consumption requires separate study. The aim of the work is to outline and understand how precedent phenomena manifest themselves in the musical text, which appears as a multilayered intertextual system. The methodology is based on comparative-interpretative, intertextual and semiotic analysis, as well as on the processing of data from international analytical reports. The results show that precedent phenomena are flexible semiotic formations that activate different layers of cultural codes depending on the listener's experience. The main socio-pedagogical functions are highlighted: maintaining the connection of generations through the transfer of experience and emotional state of ancestors to descendants, stimulating social unity by uniting people around common meanings and memorable dates, as well as personal development by cultivating a sense of belonging to one's culture through listening and performing experience. In addition, modern musical practice transforms intertextual connections into more plastic, variable and less predictable ones. It is substantiated that educational institutions should use musical precedent phenomena (national anthems, iconic folklore, epochal classical or protest works) to form identity and historical understanding through integration into

school curricula, interdisciplinary projects and educational activities. It is noted that the lack of cultural knowledge to recognize socially accepted signs and codes leads to secondary social exclusion, limited career growth and psychological alienation. The results obtained have practical value for musicological, cultural and pedagogical research and can contribute to the improvement of methods of musical analysis and the organization of music education in the era of digital culture.

Keywords: digital transformation of cultural space, intertextuality, generational connection, recipient competence, semiotic approach.

Introduction

In the modern digital cultural space, a musical text ceases to be perceived exclusively as an independent work of art. Its existence is connected with a complex system of intertextual interactions, within which an appeal to the past becomes one of the ways of preserving and transmitting cultural memory. At the same time, the digitalization of the music sphere, the spread of streaming platforms and new models of listening behavior, which are reflected in international studies by the European Commission (2025), IFPI (2024) and IETM (2024), necessitate a rethinking of how these processes affect the perception and interpretation of musical material. The scientific literature sufficiently thoroughly covers the mechanisms of citation, reference, allusion and intertextual connections in musical art (Goldschmidt, 1970; Budde, 1972; Gruber, 1977; Siuta, 2022a), as well as their role in the formation of artistic meanings (Korolova, 2012; Berestova, 2021). At the same time, recent studies prove that musical experience in modern conditions acquires a multimodal character and is formed under the influence of cultural and digital factors (Spence & Di Stefano, 2026; Cross, 2023; Christodoulou et al., 2024; Sopronenkov et al., 2023). Despite a significant number of scientific works, the issue of the transformation of the functions of various types of precedent phenomena in the context of changed models of reception remains insufficiently explored.

Social pedagogy of music considers music as an effective means of socialization, transmission of values and formation of identity through key elements: precedent musical works, symbolic sound codes and historical events-referents. They form a common field of meanings, unite generations and educate social identity, and therefore require special attention. In many educational institutions, the study of music is limited to purely technical performance or dry biographies of composers without reference to historical and social context. The overload of standard programs leaves little time for a deep analysis of cultural and historical codes through music, and traditional curricula often bypass precedent phenomena of modern culture that shape the worldview of modern youth.

Thus, it is relevant not only to define and describe precedent phenomena in musical texts, but also to study the features of their functioning in modern socio-cultural conditions. The study aims to clarify and organize the principles by which precedent phenomena "live" and undergo changes in musical text when digital culture prevails around.

Literature Review

Modern scientific research shows that the analysis of precedent phenomena and intertextual connections in musical texts can be carried out on the basis of methodological approaches developed within linguistics, musicology and cultural studies (Korolova, 2012; Berestova, 2021; Siuta, 2020; Siuta, 2022b). Considerable attention of musicologists is focused on the study of quotation, allusion and parody as important mechanisms for the formation of artistic content (Floros, 1984; Budde, 1972; Goldschmidt, 1970; Gruber, 1977), as well as on the processes of reinterpretation of meanings that arise during the interpretation of a musical work (Siuta, 2023; Siuta, 2024).

Recent research has significantly expanded the understanding of music as a culturally encoded text capable of implementing multi-level forms of multimodal expression and interacting with different semiotic systems (Spence & Di Stefano, 2026; Christodoulou et al., 2024; Wei, 2024; Ghazvineh, 2025). The conditions of digitalization of cultural space have caused changes in the ways of perceiving music, as a result of which musical text increasingly appears as a complex socio-cultural phenomenon, the meaning of which is formed in the process of interaction of technological, cultural and communicative factors (IFPI, 2024; Cross, 2023; Emerson & Harrison, 2025; Popovych et al., 2023; IFPI Finland, 2024).

The uneven level of audience engagement in deep forms of cultural experience, noted in modern international research (European Commission, 2025; IETM, 2024; Government of Spain, 2025), directly affects the mechanisms of actualization of precedent phenomena. In this regard, scientific approaches are gaining special development, within which music is considered as a space for preserving cultural memory, forming identity and intermedia interaction (Cottrell, 2024; Majsova & Šepetavc, 2023; van de Warenburg, 2025; Harrill et al., 2025).

Further development of humanities research is aimed at a deeper understanding of intermediality and metareflexivity as phenomena that determine the features of modern artistic practices. In particular, attention is paid to the analysis of intertextual meanings in manifestos, video art, performative practices and other forms of artistic expression (Banerji, 2025; Erkel, 2025; Cotal San Martin, 2025; Eifelola & Unuabonah, 2024).

A separate direction is the study of intermedia and multimodal approaches in the humanities, which reveal the role of the interaction of different semiotic systems in

the process of generating and interpreting meanings (Hosseini, 2026; Kjaer Jensen & Davidsson, 2025; Nguyen, 2025; Kurova et al., 2023).

Modern scholarship views musical perception not only as a process related to the temporal unfolding of a work, but also as a complex form of cognitive and bodily experience that influences the understanding, interpretation, and meaning-making of cultural codes (Pareyon, 2024; Pareyon, 2023; Reybrouck, 2025; Stamm, 2025; Tsekhmister et al., 2023; Popovych et al., 2023). Issues of cultural memory, identity, and heritage occupy an important place in these studies, especially within transnational and postcolonial artistic practices, where musical texts are viewed as carriers of historical experience and cultural interconnections (van de Warenburg, 2025; Majsova & Šepetavc, 2023; Harrill et al., 2025).

Conversely, studies based on quantitative and qualitative data collected through surveys and analyses (from IFPI (2024), IETM (2024) or the European Commission (2002, 2025)) represent a basic empiric source to analyse changes in the consumption of culture and music.

A number of contemporary studies focus on the related issues of sociology of culture, memory studies, and educational research on curriculum and pedagogy. In particular, Kortukova et al. (2023), Smolinska et al. (2024) focus on the educational aspects of the contemporary socio-cultural dimension at different levels of education. Key theorists shaping the sociology of culture and memory studies are Bourdieu (Swartz, 2012), Halbwachs (2020), Assmann (2011). These scholars explore how social structures, power dynamics, and shared memories shape group identities across generations. In particular, Halbwachs's seminal 1925 concept of collective memory argues that individual memory is entirely dependent on social structures such as family, religion, and class. Instead, in the context of communicative and cultural memory, Assmann (2011) distinguishes between informal, everyday generational memory (lasting about three generations) and institutionalized, long-term cultural memory preserved through texts, rituals, and monuments.

However, at present there are no well-developed procedures for the integration of precedent-setting events in multimodal music-practices and for the systematical categorisation of these events digitally. Furthermore, empirical research on scales of cultural consumption and the cultural study of the interpretation of music at a deeper level have been missing.

Materials and Methods

A research methodology was created, based on analytical and interpretive approaches, with authentic data from the musical and statistical field. First, using the comparative-interpretive method, the authors analysed musical works (particularly those of F. Liszt, G. Mahler, J. S. Bach and V. Runchak) in relation to their cultural context, and thus could trace the processes of actualization of precedents phenomena in the course of perception. Alongside this, intertextual and semiotic methods were

applied, allowing the musical text to be examined as a complex network of interrelated signs and cultural codes. To move beyond purely theoretical frameworks, a secondary analysis was conducted drawing on statistical data from international reports – including those of the European Commission, IFPI, IFPI Finland, the Government of Spain, and IETM – which reflect actual patterns of music consumption and cultural engagement. These methods, which had to be continually re-interpreted, are the ones that enabled us to provide a more acceptable account of the change in the status of precedent phenomena in the modern musical experience.

Results

The issue of the functioning of precedent phenomena in musical art, their typology, role in the formation of the structure of the musical text and the mechanisms of their recognition belongs to the insufficiently researched areas of modern musicology. The analysis of citation and other forms of intertextual interaction in musical language requires, first of all, a clear definition of the criteria for classifying precedent phenomena, the ways of their embodiment in the artistic text, as well as the systematization of the types of cultural information that they convey. It is important to consider precedent phenomena not only as separate elements of the text, but also as components of its semantic organization, which can act as carriers of previous cultural experience, means of intertextual dialogue and sources of the formation of new meanings.

One of the criteria for classifying precedent phenomena is the scope of their distribution. In this context, social, national and universal precedents are distinguished. Social precedents are understandable to most representatives of a certain society and are associated with a common system of knowledge, assessments and emotional reactions. National precedents belong to a specific cultural tradition and reflect the peculiarities of the historical experience, language and values of a particular nation. Universal precedents are phenomena known to a wide range of people regardless of their nationality and included in the universal cultural space. The effectiveness of the perception of all these types largely depends on the level of cultural awareness, intellectual preparation and personal experience of the listener.

This study used international and national analytical reports reflecting current trends in the development of the cultural space. Materials from the European Commission, IFPI, IFPI Finland, Spanish government structures and the IETM organization made it possible to carry out a comprehensive analysis of changes in music consumption at the global and local levels. In particular, IFPI data summarizes information received from numerous national music associations, while studies conducted in Finland and Spain demonstrate the specifics of the manifestation of these trends in specific cultural environments. The materials used are based on large-scale sociological surveys, analysis of digital platforms and statistical indicators of population participation in cultural life, which ensures an appropriate level of representativeness of the results obtained.

Further analysis is presented through a system of indicators of the general level of music consumption and its digital forms, summarized in Table 1.

Table 1. Current Models of Music Consumption (2024–2025)

Indicator	Value (%)
Everyday music engagement	61.0
Online music listening activity	76.3
Streaming's share of the music industry	69.0
Active paid subscriptions to digital music platforms	over 500 million users

Source: created by the author based on (IFPI, 2024; Government of Spain, 2025)

Music hasn't gone away; it's become more pervasive in our lives. Yet, a change in the consumption of that is happening. Things are no longer just “listening” in the old sense, but rather a continuous background flow, part of the digital landscape.

Table 2 illustrates the extent to which the public are involved in cultural practices.

Table 2. The level of cultural involvement of the population in Europe

Indicator	Value (%)
Cultural life in general (participation)	49.0
Decline in engagement in some areas	24.7
Population attending concerts	44.0
Population attending festivals	23.0

Source: created by the author based on (European Commission, 2025; IFPI Finland, 2024; IETM, 2024).

The first mismatch here is that, in spite of the high level of music consumption, cultural participation is moderate, or even low, in some cases. What occurs to one is whether there is a process of “divide” taking place between “music as a product” and “music as a culture event”.

It is in the data on participation in classical music, as the primary medium for these phenomena, that one can see this particularly clearly (Table 3).

Table 3. Involvement in classical music

Indicator	Value (%)
Population in Spain attending classical music concerts	9.7
Concert-going rates in Finland (classical music)	22.0
Population discouraged from attending concerts for financial reasons	56.0

Source: created by the author based on (Government of Spain, 2025; IFPI Finland, 2024).

Classical music plays a key role here: together with the cultural layers adjacent to it, it demonstrates the paradigmatic effects to which the article is devoted. At the same time, its consumers are only a few. The connection between the level of musical consumption and the depth of cultural participation is illustrated by the aggregated indicators in Figure 1, which are suitable for constructing a graphical model.

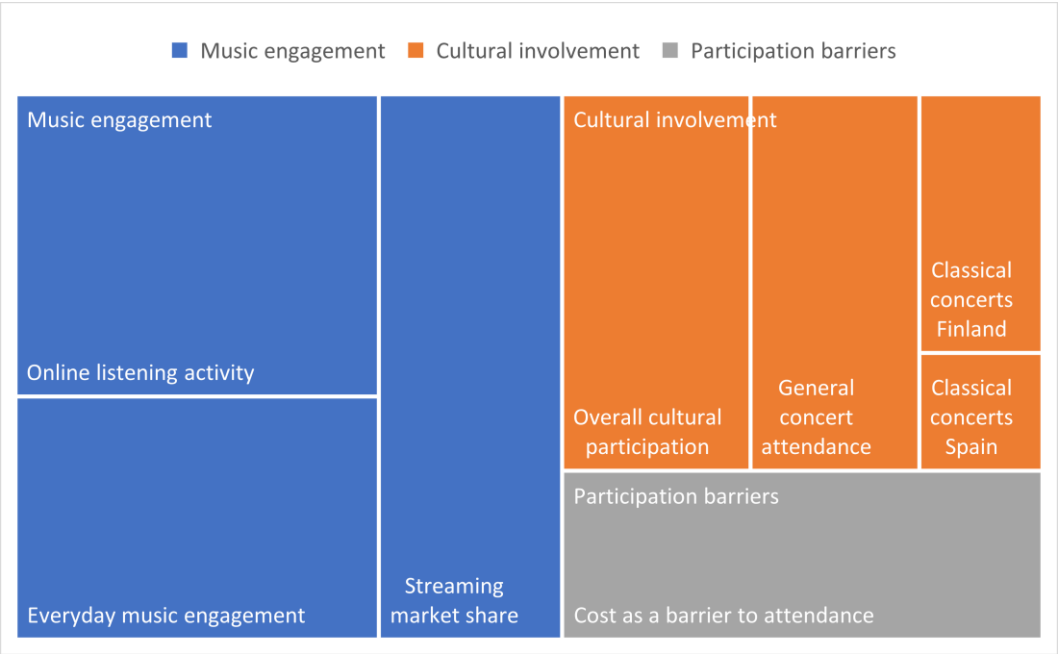


Figure 1. Framework of the interplay between music engagement, cultural involvement, and participation constraints

Source: created by the author based on (European Commission, 2025; IFPI, 2024; IFPI Finland, 2024; Government of Spain, 2025; IETM, 2024)

Both the high level of music consumption (61.0–76.3%) and much lower level of deep cultural engagement, particularly around classical music (15.9%) are clearly identified through the generalisation. It points to a shift in music interaction: from interpretative to more superficial, and directly to the mechanisms of actualization of the precedent phenomena.

One can't ignore the contradiction evident when summarizing these statistics. Music is definitely present in many people's lives today – and probably even more today than ever before. But there do appear to be few opportunities for the audience to have more enriching musical cultural experiences. Indeed, 61.0% of people say that they listen to music on a daily basis, while only 9.7% say that they attend classical music concerts regularly. The disparities are much more than just statistical differences. Instead, they are changes in the nature of the experiences that listeners have.

At this stage of the study, the ordering of precedent phenomena in the musical text is carried out: they are grouped according to where they come from, what function they perform, and how clearly they represent the cultural tradition. The resulting system allows not only to summarize the results of theoretical studies, but also to understand more deeply how cultural information moves and is reinterpreted in musical dialogue. A summary description of the main types of such phenomena and their roles in the musical text is given in Table 4.

Table 4. Typology of precedent phenomena in musical texts

Type of precedent phenomenon	Source of origin	Example in a musical text	Main function
Social-precedential	Folk culture and popular heritage	The first movement of Mahler's First Symphony is built on a setting of "Frère Jacques"	Ironic effect and stylistic juxtaposition
Nationally-grounded precedential	National folklore, traditional legends and customs	Motifs of Ukrainian folk songs in Brahms's compositions	Ethnic and cultural self-identification
Universally-shared precedent	World mythology, literary tradition and genres	The figure of Mephistopheles in Liszt's piano works	Symbolic layering and semantic openness
Auto-referential	The composer's personal creative output	Self-quoted melodic material in Bach's compositions	Compositional cohesion and self-reference
Inferential	Unverified or inaccessible source texts	Hypothetically restored source works of Bach's keyboard concertos	Semantic reconstruction through assumption
Cross-medial	Adjacent artistic disciplines	Pictorial and graphic influences in Mahler's symphonic writing	Cross-modal interaction and multimedia resonance

Source: created by the author based on (Siuta, 2020; Siuta, 2023; Nguyen, 2025; Spence & Di Stefano, 2026; Reybrouck, 2025)

The nature of precedent phenomena in musical texts is really multilevel and it can have a variety of roles, such as structural, organizational, cognitive and interpretive.

This typologisation enables getting to understand the mechanisms that generate the musical content from the relationship between cultural memory, individual memory and intertextual relationships.

The limitations of normative means of musical expressiveness contributed to the appeal to the expressive resources of other forms of communication, in particular everyday speech and various types of art. This made it possible to more effectively convey and actualize emotional and evaluative meanings in a musical text (Siuta, 2020, p. 178).

A precedent name is used to explain the way such a name acts in a musical composition: For example, Franz Liszt's *Mephisto Waltz* for Piano No.1 in A major. The title of the piece, as well as the composer's name and the piece's name, has an suggestive and symbolic cultural value that still resonates today. It is part of a series of pieces with the same title, and is the most popular. The three versions (S.110/2, H.599/2, S.514) have been composed in more or less the same time (between 1857 and 1862), and in a similar environment of artistic influences. With a depth of philosophy and an emotional power that were deeply appealing to Liszt, the image of Mephisto was a constant creative source throughout his compositional career. The title seems to be in an epitextual position, and it would appear that it is essentially self-explanatory, but it is not. In fact, the one name "Mephisto" (as it is said in the German tradition) can trigger not just one but a constellation of cultural associations in the listener's mind. He could be a hero of the Renaissance German folk book 'The Tale of Dr. Faust' (from 1587) or, more popular, a hero of Johann Wolfgang von Goethe's philosophical and dramatic work 'Faust' (1806 and 1831), as well as a hero of N. Lenau's dramatic poem 'Faust' (1836). Mephistopheles is also a main character in Gounod's opera *Faust* (1859), in Spohr's *Faust* (1818), in Boito's opera *Mephistopheles* (1868) and in Busoni's *Doktor Faust* (1916–1925), and in Berlioz's oratorio, *The Condemnation of Faust* (1845–1846). Mephistopheles has been named in pantheonic operas, such as Goethe's *Faust* (voice, chorus and orchestra, 1844–1853), Prokofiev's opera *The Fiery Angel* (1927–1955) and Schnittke's cantata *The Story of Dr. Johann Faust* (1983). But it is also a familiar and important image in such other well-known and important works as C. Marlowe's drama *The Tragic Story of Dr. Faust* (1588–1589), V. Vynnychenko's novel *Notes of the Snub-nosed Mephistopheles* (1916), and K. Mann's novel *Mephisto*. His works *The Story of a Career* (1936), "Dr. Faustus" (1947) (based on his book) and "Mephisto" (1981) (based on the plot of his book) are all in this genre. Let's remember J. Melies's films *The Cabinet of Mephistopheles* (1897), *Faust and Marguerite* (1897) and *The Death of Faust* (1903), as well as M. S. A. L'Herbier's *Don Juan and Faust* (1922). There are also a number of 20th century rock songs we can remember, as well as computer video games. This is by no means an exhaustive list. So, what will be the name to be used for Liszt's work, his *Mephisto*?

In other words, when we listen to Liszt's *Mephisto Waltz*, we automatically link the name of the main character with the various cultural sources that are familiar –

namely, Goethe's literary work, Gounod's opera, Berlioz's oratorio, and so forth – which can be treated as background texts through which the name already has meaning. But someone who has seen István Szabó's 1981 film *Mephisto* (based on Klaus Mann's novel and coming out 70 years after Liszt's work) will inevitably carry this film seeing experience with them as they hear this piece. This is because emotional memory does not adhere to a strict chronological order; it brings us directly to the emotional connection, association and symbolic layers of works that we had previously encountered. The listener builds a string of intertextual links which turn the original precedent name into a new text of interpretation – an interpretation that long after the first appearance exists where the listener, as an “intertextual” reader, has created and activated it. This precedentshaping phenomenon in the perception process can therefore be expressed in any work, whether the artistic level is high or low, which contains the *Mephisto* figure.

The name *Mephisto*, in its various forms, spread in German folklore as early as the middle of the 16th century. Since then, it has gradually acquired a wide range of symbolic meanings and has become the basis for the formation of new semantic interpretations in art. This process is especially clearly traced in the literature of the 19th century, where precedent names perform an important meaning-making function. A similar mechanism, in particular, using the example of the image of the “Eternal Jew”, is analyzed in detail in the work of Siuta (2024, pp. 11–15).

However, a precedent name alone is not enough to fully reveal the author's intention. Additional semantic landmarks play an important role, helping the listener to correctly interpret the musical work. In the case of Franz Liszt's composition, such a landmark is the author's note accompanying the score: “Dance in a village tavern. The second episode from Nikolaus Lenau's “*Faust*”. This reference directs the listener not only to the precedent name, but also to a specific artistic situation related to the events in the village inn described in Lenau's poem.

At the same time, a full understanding of the musical image is possible only if the listener is familiar with the dramatic poem by the Austrian romantic poet Nikolaus Lenau and realizes how Liszt reinterpreted this literary plot in musical form. Without such a cultural context, the interpretation of the work, as well as its perception, inevitably loses some of the meanings laid down by the author. A similar situation is quite typical for academic performance, where a full reading of a musical text often depends on knowledge of its literary, historical and cultural primary sources.

Less elaborate is the use of precedent phenomena by means of wordplay and indirect allusion – especially one that has no fixed or clearly identifiable textual form. This is a very good illustration of this in Mahler's *Symphony No. 1* (D major), 3rd movement, which uses a visual source as the focus for his artistic work. The underlying model is a collective folk engraving, a type of work that shares the theme captured in the print, which is called “*Des Jägers Leichenbegängnis*” (“Hunter's Funeral”), and was widely disseminated throughout Germany and Flanders in the early seventeenth century

when Callot was a printmaker from Lorraine. Although this movement is formally a funeral march, it does not at all have the solemnity that this genre usually suggests. Instead, it assumes a theatrical and satirical tone, playing with the opposite of expectations and offering a carnivalesque perspective of an upside-down world. This caption-commentary "he is fine – we are better" is added to all prints which contain this plot.

It is a beautiful illustration of Mahler's incredible ability to render visual images into musical forms, with profound emotion and psychological depth. At the beginning of this section, the composer has indicated the expressive mode he wants to use: *Feierlich und gemessen, ohne zu schleppen* (solemnly and measuredly, but not dragging).

The melodic foundation of the movement is the well-known early eighteenth-century French children's song "Frère Jacques" ("Brother Jacob") which here is translated into the German form "Bruder Martin", and which is used to guide the listener towards a change in genre and meaning. Its inconsequential nature is overtly contrasted with the mournful setting in which it is heard and sets the tone for the reception, filled with irony and bitterness. The melody is presented in the minor, and it plays at a measured and sombre tempo, giving it an unsettling, even menacing quality, typical of the folk engraving tradition. The result is an emotional overwritten tone in which moroseness, clownism, sarcasm and folksiness rub shoulders.

A further intertextual depth is added in the rhythmic patterns, melodic figures and instrumentation of the movement, which clearly allude to another collective precedent text: the Klezmer musical tradition of the Bohemian region. It's an example of a communal type precedent, not any given authored work, it's the artistic and cultural identity of a particular ethnic group. At the time of writing this symphony, the composer has no written text, but rather a general text for a wedding and dance in a klezmer style of music that was current at the time. This text was certainly identifiable among the contemporary readers, who were able to recognize the tunes of the Jewish folk music of Prague and its environs. This tradition lent a distinctive and unmistakable character to the overall musical texture of the movement. Notably, such musical expressions continue to be perceived and recognized even today – despite the fact that their original bearers and living practitioners have in many cases disappeared, and the organic connection between these sounds and the specific social or ethnic communities that once produced them has been severed or lost over time.

That is, under the influence of two existing in reality, but not in the form of a fixed text, these images are formed in this part of the symphony; one of them is not musical, the other never existed in a fixed form and today has not existed, because the speaker of the ethnic group with whom it was associated has disappeared, and the conditions for its practice and development in natural circumstances have disappeared. The generalizing aspect, however, in the sense of a meaning is also always present when

listening to the above-mentioned piece of music of G. Mahler – but it is the aspect of precedent.

This is done explicitly and implicitly in the text, which sometimes does not assume any particular, or materially determined form. This observation is the ground for discussing the concept of “collectively reconstructed” precedent phenomena – cultural constructs which do not exist as individual texts but are shared interpretive models, and are part of a collective consciousness. This sort of musical significance springs up, seems, at the point of contact with another culture to which their individual belongs. Easily identifiable as comparison to the popular imagery of the narratives, such as the modern folk prints in the Callot tradition in songs like the Beatles’ “Paperback Writer” (1966) or the hugely popular “Frère Jacques”.

This is an example of one of the caveats that apply to all precedent texts, that they need not to be referenced for them to be “operative.” They may be joint cultural units (cultural complexes or complexes of cultural activities), born of the creative tradition of one or several peoples, but, in the case of universal cultural precursors, they are not limited to any specific national or ethnic group.

The precedents that can be used are equally diverse and include other music, national culture, mythology and folklore, economics and marketing, literature, film and political rhetoric.

No less indicative is the transformation of the functions of precedent phenomena in the process of their existence. The musical text assumes the preservation of the recognition of such elements, however, in the new cultural environment their original meaning may change or acquire additional semantic shades. A typical example is the ninth song from Yuri Fedkovych’s collection “The Best Singers of the Ruthenian People in Bukovina” (1886). In fact, this is the author’s poem “When I sit down, brother, by the glass”, set to the melody of German student table songs (Tafellieder), also known as Burschenlieder. The basis was the song *Sind wir nicht zur Herrlichkeit geboren?!*, popular in the German-Austrian student environment, the words to which were written in 1833 or 1835, and the music was composed by Hermann Wollheim (1817–1855). In German-speaking culture, this work acquired the status of a precedent text of national significance, although due to its widespread use in the academic environment, it also performed a social function, becoming part of a stable student tradition.

After adaptation to the Ukrainian cultural space, the work acquired a completely different sound. Yuriy Fedkovych did not simply translate the text into Ukrainian, but creatively reinterpreted it, adapting it to Ukrainian social realities and changing the genre character: instead of a traditional student banquet song, a sharp humorous-satirical composition appeared. That is why in the Ukrainian musicological tradition this text is often considered an independent precedent work (Siuta, 2023, pp. 47–50).

During the 20th century, the Ukrainian version of the song gained wide popularity and became an integral part of folk musical culture, while maintaining a connection with its original source (Siuta, 2023, pp. 43–51). Such an example convincingly demonstrates that precedent phenomena are capable not only of reproducing already existing cultural meanings, but also of actualizing them in new historical and socio-cultural conditions. In some cases, it is the intertextual organization of a musical work that makes it possible to replace the precedent name or precedent situation with other signs that more effectively implement the artistic intention and enhance the semantic potential of the text.

Therefore, altering the phenomena mentioned above in the intercultural space involves both changing the functional state of the phenomenon – nation – universalized or vice versa. This implies that precedent units can be transferred to new cultures while still having the same meaning, yet with a different emphasis on meanings. V.R. Runchak's compositional artistry is unique in that he has deliberately embraced monostylistic elements combined with Embedded “precedent names” in often illogical, illiterate ways. This approach is in particular, in one of his early works, “Suite No. 1 for bayan (accordion)” (subtitled “Portraits of Composers”), he is particularly prominent. The first movement of this four-movement suite, “Bahiana-Meditationes on B–A–C–H”, based on a musical setting of the interval that descends from B to A to C to H. Transliteration of the letters of the Johann Sebastian Bach's name into corresponding musical pitches. A device used in music that has a long history in Western music. The semantic series is realized by means of intertextuality, which is represented by the words quoted from Bach's own compositions, but also the large music repertoire of his time. Stringing in a sequential stringing by the arrangement of fragments in a sequence. The stringing is done by sequential stringing by a sequential arrangement of strings (fragments).

If we consider the stylistic features of the work, its composition is built as a kind of stylization of various genre models of Baroque music. The structure combines two fugal constructions – *Sostenuto* (in modo di Bach) and *Andante mosso*, a prelude and at the same time improvisational *Allegro ma non troppo*, as well as solemn episodes *Largo sostenuto, con passione* and *Largo trionfale quasi organo*, reminiscent of organ fanfares. The development reaches a dramatic peak after the two-bar fugal connection *Sostenuto* come sopra, after which the anagram B–A–C–H sounds five times in a row, completing the composition.

A listener who is well-versed in the history of music can make another association – with the cycle “Brazilian Bachians” by Heitor Vila-Lobos. Although this work has no direct intonational or semantic connection with the composition of Volodymyr Runchak, the title itself creates an additional field of cultural associations. For a prepared audience, such a comparison expands the possibilities of interpretation and contributes to a deeper understanding of the author's intention.

Thus, the model of perception proposed by Volodymyr Runchak is largely based on the use of precedent phenomena. First of all, this is the figure of Johann Sebastian Bach, encrypted both in the title of the work ("Bachiana") and in the famous musical cryptogram motif B-A-C-H. An additional, although optional, intertextual reference point is Vila-Lobos' "Brazilian Bachianas". Such allusions not only deepen the semantic space of the composition, but also activate the listener's cultural memory, opening up new levels of its perception.

The use of the so-called precedent deviations that arise as a result of intercultural musical borrowings is also interesting. One example is the Ukrainian folk song "Mala nichka", which attracts the attention of researchers due to its possible connection with the work of Johannes Brahms. Its intonational features are seen in the Variations on a Theme by Joseph Haydn, Op. 56a, as well as in the scherzo and finale of the Second Symphony, Op. 73. Researchers also draw attention to the intonational affinity with such Ukrainian folk songs as "Veselysa, kozakochko" and "Oi ne hody, Hrytsyu, tai y na vechornytsy". It is quite likely that Brahms had the opportunity to get acquainted with Ukrainian folklore in the multinational musical environment of Vienna, where Slavic folk music was well represented and actively performed.

One of the listener's reactions to these pieces may be to their perception of what is incorporated into the musical texture of the work. But in almost every case he will not refer to these sources as pertaining to any precedent, for a sheerly trivial reason – lack of knowledge of Ukrainian music folklore. Gernot Gruber writes about such precedents-citations in more detail in his thorough theoretical article (Gruber G., 1977, pp. 121–135). Reserve one per cent based on the number of people hearing other material that mis-identify it (or do not identify it).

This means that the level of the precedent phenomenon is directly related to cultural competence of the person who receives the same. Without the cultural code, there is no function of the precedent but it is an element of the musical fabric. So, there's not only precedent of the text, but a quality of the process of perception.

The modern perception of Joseph Haydn's String Quartet op. 76 No. 3, better known as the "Kaiser Quartet", is largely determined by its intertextual connections. The central place in this work is occupied by the famous theme, which later became one of the most famous melodies of European musical culture. For most listeners, it is primarily associated with the Austrian imperial anthem or with the melody "Deutschlandlied", which is used as the national anthem of Germany.

At the same time, the history of this theme is much more complicated. It was first heard in the imperial anthem; which Joseph Haydn wrote in early 1797 to the words of Leopold Haska. According to the composer's plan, the work was to glorify Emperor Francis II, and its creation was partly inspired by the English anthem "God Save the Queen". It was this work that became the initial precedent text for further musical and cultural transformations.

Later, this same melody was given a new life in the “Deutschlandlied” with lyrics by August Heinrich Hoffmann von Fallersleben. Since 1922, the song has served as the national anthem of Germany, and since 1952 it has officially acquired this status in the Federal Republic of Germany. In addition, Haydn's melody was also used for a while as the basis for the Austrian national anthem until its change in 1946.

Thus, one and the same musical theme has become the bearer of several interconnected cultural meanings in different historical periods. For one listener, it is primarily associated with the “Kaiser Quartet”, for another – with the imperial anthem of the Austrian Empire, for a third – with the national anthem of Germany, and for someone – with the early tradition of Austrian state symbols. In each case, a separate precedent text or even a whole complex of interconnected historical and cultural associations is actualized, which form different models of perception of the same musical material.

Brahms' The Symphony No. 4 in E minor is a case in point that is very illuminating. The melody of the first movement has a noticeably This is very similar to a popular Lutheran devotional song (often referred to as the Protestant chorale) entitled “O dear Jesus, who chose me for eternal The link that most modern listeners will not be familiar with: bliss” In a similar manner, the main theme of the symphony's final movement, is taken from the opening theme of J.S. Bach's Cantata No. 150, “O Lord, to Thee I long is set to words from psalm 25 and an unknown author. Rosen (1998) states that listeners account for only a small percentage of the listeners. Have knowledge of the music and/or the verbal material from these sources, mainly those who are actively involved. **Lutheran religious practice.** However, some of the audience might have some prior knowledge of these texts and will Eagerly want to interpret their meaning into what they hear and understand, in the context of the symphony.

The melodic material of Kyva and the musical voice of Shcherbakov create an overall lyrical tone, one permeated by a sense of inevitability and parting. The main semantic concept of the concerto, that of farewell to a beloved comrade, is expressed in a completely different way: through the system of precedent units that can be found as an emotional and textual undercurrent. Here, precedent phenomena serve not only as intertextual references, but as affective and semantic markers that create an artistic space in the artwork, which enriches the listener's affective involvement and makes listening a meaningful perceptual experience.

Discussion

On the other hand, the findings support the idea of precedent phenomena as essential tools of the meaning-making process in musical texts, through the citation, allusion and intertextuality connections (Budde, 1972; Goldschmidt, 1970; Siuta, 2022b). Specific examples of music are analysed to show that knowledge of the musical code is an important factor in the interpretation of a piece of music for a listener. Concurrently, however, an internal contradiction with this “classical” position

becomes apparent, as the new empirical evidence on music consumption shows that a significant portion of listeners are using music mainly to facilitate a background practice, where these codes may not be engaged or only partially realized (European Commission, 2025; IFPI, 2024).

The findings of this study suggest that the concept of intertextuality as a consistent and stable mechanism of should be reconsidered because of its views which does not allow for the interpretation of any changes in the mechanism that occurs during the process. musical cognition. Traditionally, a shared and interdependent dimension of language and culture, precedent phenomena have been linked to the study of language and culture. In the space of cultural memory (Berestova, 2021; Korolova, 2012), conditions in the contemporary digital environment seem to be. Influencing this in a meaningful way, breaking it apart and making it unstable. This leads to a more general and fundamental question – what is the nature of It is in itself a transformation from a potent tool for interpretative depth to a more superficial version. of associative recognition? Such a hypothesis is supported to some extent by the recent scholarship on multimodality that has shown that: This hypothesis is supported to some extent by recent research on multimodality which has shown that: Today, meaning is no longer limited to verbal or written texts, it is more present in the, The convergence and interaction of various media and sensory modes (Christodoulou et al., 2024; Spence & Di Stefano, 2026)

The other aspect of the issue, however, is not to be discarded. Precedent phenomena remain complex semiotic structures that demand a considerable level of cultural competence in many contexts, including academic and classical music. This further confirms the theory that the interpretation of texts is not only dependent on the text, but also on the receptive readiness of the listener. In the relation between “text-centred” and “recipient-centred” approaches, there exists a certain tension: On the one hand, it is emphasized that the embedded meaning is objective, on the other, that they are subject to change throughout their process of perception.

In summary, the findings are counter to, but not in contradiction to, the previous studies, and an extension of those studies conducted under new cultural contexts. Precedent phenomena are not erased, but rather transformed into selective and systematic, and from deep to more and more superficial modes of actualization. The main drawback of the study is that it was only a secondary statistical study and that the analysis conducted is interpretive, meaning it cannot be directly observed what are the cognitive processes that the listeners go through. Future studies should thus strive to use both quantitative and qualitative approaches – especially empirical research that examines the perception of different audience groups of precedent phenomena – to clarify their boundaries of operation in the modern musical world.

Conclusions

The present study offers a rethinking of how music's precedent phenomena can be understood, moving from a system of invariant elements in musical texts to a flexible

and culturally sensitive configuration that changes in relation to the wider context within which music is produced and heard. As would be expected, their importance in the meaning-making process was confirmed. However, another factor came into play: the way a precedent phenomenon is realized can be very different across the different listening experiences of various audiences. What is seen, then, is not the disappearance of precedent phenomena, but their transformation.

Social pedagogy of music considers musical art as a powerful factor in the transmission of social experience, where precedent phenomena play a key role – iconic musical works, quotes, images and events that form a single field of cultural memory of society. The essence of precedent phenomena lies in their symbolic nature, collective memory and intertextuality. Their socio-pedagogical impact is determined in the aspects of cohesion, unification of people of different ages around common cultural codes, the formation of national and civic identity through iconic musical works, as well as socialization – the assimilation of norms, values and historical experience through listening and performing music. It is obvious that the lack of cultural knowledge to recognize social precedents leads to cultural exclusion, marginalization and restriction of rights, which prevents people from fully participating in the life of society.

The results are expected to be used in practice and theory (musicology, education and cultural studies) and to inspire alternative methods of analysis of musical material. In many educational institutions, the study of music is limited to purely technical performance or dry biographies of composers without reference to historical and social context, ignoring the contemporary context and bypassing precedent phenomena of modern pop and rock culture. In addition, the overload of standard programs leaves little time for a deep analysis of cultural and historical codes through music. All these aspects form the directions for further improvement of the use of musical precedent phenomena in educational programs to promote identity or historical understanding by educational institutions.

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