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## THE CONCEPTUAL

WORD AS THE BASIS OF THE COMPOSER'S INDIVIDUAL CREATIVE IDEA

### LA PALABRA CONCEPTUAL COMO BASE DE LA IDEA CREATIVA INDIVIDUAL DEL COMPOSITOR

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#### ABSTRACT

The article reveals the concept of "chronotope" and disclosure of the internal form of the creative word as a logical law of meaning-formation in the unity of static and dynamic factors of meaning-generation, and structures of objective and subjective meaning. The concept of "semantic explosion" and identification of the mechanism of transformation of structures of objective meaning into personal meaning is introduced. The conceptual word is substantiated as the basis for the formation of the individual idea of the composer and the factor of centralization of the musical and artistic text. The phenomenon of heterogeneity of meaning as a system of mutual transition and mutual transformation of forms of objectification of meaning - word, image, and action is studied. Stable patterns of generative possibilities of internal forms in the genres of action/word/image are revealed. The principles of the relationship between the internal and external forms of a musical work as two types of artistic content - individual and typical - are substantiated.

**Keywords:** Artistic content, Word, Musical and artistic text, Image, Internal forms.

#### RESUMEN

El artículo revela el concepto de "cronotopo" y la divulgación de la forma interna de la palabra creativa como una ley lógica de formación de significado en la unidad de factores estáticos y dinámicos de generación de significado, estructuras de significado objetivo y subjetivo. Se introduce el concepto de "explosión semántica" y la identificación del mecanismo de transformación de las estructuras de significado "objeto" en significado personal. La palabra conceptual se fundamenta como base para la formación del plan individual del compositor y factor de centralización del

texto musical y artístico. Se ha estudiado el fenómeno de la heterogeneidad del significado como sistema de transividad mutua y transformación mutua de formas de objetivación del significado (palabras, imágenes y acciones). Se revelan los patrones estables de posibilidades generadoras de formas internas en los géneros de acción/palabra/imagen. Se fundamentan los principios de la relación entre las formas internas y externas de una obra musical como dos tipos de contenido artístico: individual y típico.

**Palabras clave:** Contenido artístico, Palabra, Texto musical y artístico, Imagen, Formas internas.

## INTRODUCTION

The history of the relationship between words and music is long and continuous. In musicology, this is one of the most studied genre spheres, developed primarily based on vocal music and words, which can “fertilize music with meanings.” However, the connection between the verbal and the musical, as a mutual “establishment” of words and music, presupposes an exit to the wide space of musical art, where it is no longer the “linear” word that provides “point” semantic satisfaction with music that declares itself, but the “big” word - Logos, embracing culture as the center of reason. Such a word, seen from the side of its internal form, intended for the deployment of “semantic waves-signals” - “word-concept”, “name”, “message”, or “what about”, “wide field of meaning”, “bearer of conceptual meaning” - has received the definition of a conceptual word. Being an ideal instance, it has no less the ability to semantize music (Martsenkivska et al., 2021). But, unlike the point nature of the word-meaning, the conceptual word is a bundle from which “the meaning sticks out <...> in different directions”. Becoming the deep semantic center of the work and interacting with music, such a word encompasses a musical and artistic whole. Its presence in the deep layers of musical works radically changes the established musicology idea of the relationship between word and music, and, accordingly, of the phenomenon of musical content and meaning-formation, which determines the relevance of this study, increasing in the context of the ongoing search throughout the history of art criticism for the principles of internal organization of a work that ensure its integrity and unity (Schiavio & Benedek, 2020).

The acquisition of methods of holistic analysis, allowing for the maximal rationalization of the composer's individual conceptual intent is relevant in terms of bringing the vision of a work closer to the state in which it was conceived by the author. The conceptual word, which is part of a work as a virtual instance, enfolding the author's conceptual intent, is an integral entity: word-meaning - creative

consciousness. This heterogeneous unity - the word as a carrier of meanings, which the thinking creative consciousness operates with - forms the ontological framework of meaning-formation of a musical and artistic whole. Each component is capable of acting as a meaning-generating instance and in this role highlights a certain cross-section of the problem of meaning-formation in a work: the word as a generating instance brings to the forefront of research the question of the semantic integrity of an artistic text; from the position of meaning in the unity of the forms that objectify it - words, images, and actions - the problem of meaning formation goes to the level of genre formation, the formation of internal forms of genre models; the study of meaning formation from the position of creative consciousness connects meaning formation with the creative process of the composer (Schiavio & Høffding, 2015).

While the problem of the internal form of a word has been sufficiently developed in literary poetics, in musicology research attention is focused exclusively on the word-sign and genres that use verbal text (Benedek & Jauk, 2014; Schiavio & Benedek, 2020; Schiavio & Høffding, 2015).

Outside the vocal and musical-dramatic genres, program music, researchers do not allow the idea of the presence of words in the purely musical element; the path to the world of meanings of musical works through words is perceived as threatening the specificity of music. Expanding methodological horizons in the interdisciplinary space, music science, with the wide use of linguistic tools, treats the word with distrust as an instrument of musical cognition and thinking (Martsenkivska et al., 2021; Robinson, 2017; Sandu-Dediu & Enescu, 2018; Taylor, 2017; Trillo, 2018).

Thus, in domestic musicology, the word is considered exclusively from the point of view of external form, and it, as a tool for analyzing meaning-forming processes in music, is assigned a strictly defined niche - the sphere of vocal, musical-dramatic genres, and program music.

The clarification of the concept of “meaning” as the key one for this study is connected with its essential parameters, fluctuating between two extremes: on the one hand, it is a “non-existent entity” that does not possess “sensory qualities, spatiality, and temporal localization”, on the other hand, it is “that which is expressed”, that is, it receives figurative design and spatiotemporal characteristics. Of these two definitions, reflecting the implicit and explicit ways of understanding the world, the second one is significant for a work of art, which assumes the presence of a certain structure in the meaning (Trillo, 2018). The second clarification brings us closer to the structure of meaning through the correlation of the given and the result of its

understanding, when the meaning acts simultaneously as an object of understanding and as its product, in a more capacious formula - "something and its meaning", where "something" implies both the object of understanding and the fundamental ways of cognition expressing the objectivity of the world - image, action, word. This leads to an understanding of meaning as an integral whole: meaning is simultaneously both objective and subjective as an integral attribute of the process of cognition-understanding (meaning-formation), during which both the cognized object itself and its value for the cognizing subject are clarified. The object-subjective integrity of meaning allows for clarification of the correlation of content and meaning, divided as categories of denotative (content) and interpretive (meaning), respectively, of an objective and subjective nature, which allows for seeing a literary text as a whole, containing both its content and its meaning (Meusburger et al., 2009).

Unlike the word and meaning, the study of the problem of the composer's creative consciousness (musical and creative thinking) has a two-century history. From the very beginning, its formulation became the fundamental question of understanding the essence of musical art, therefore musical consciousness, which assumed concentration of attention on the special, specific, was considered as a purely immanent phenomenon. The study of this problem, which was under the jurisdiction of general psychology, relied on the theory of ideas and perception as the most accessible field for experimental observations of researchers of the 19th - first half of the 20th centuries.

With the advent of psychoanalysis and Gestalt psychology, the sphere of the unconscious emerged in the studies of musical thinking, giving rise to a specific conceptual apparatus reflecting the irrational process of transforming psychic energy into the energy of tones, which does not contribute to the rationalization of the musical and artistic concept. At present, these ideas are being developed by the immanent direction of musicology, for which the opposition of "musical thinking as a phenomenon of culture, history and nature" and "universal thinking - verbal, determined by logos" as incompatible and antagonistic to each other is indicative (Benedek & Jauk, 2014).

The basis for studying musical thinking created in music science can serve as a foundation for its further study in unity with conceptual thinking (Sandu-Dediu & Enescu, 2018). The integrity of the human personality as an "indivisible complexity" not only allows but also assumes the participation of two types of thinking in the musical-creative process - musical and conceptual.

In this article, "conceptual" is understood as a type of thinking that is alternative to the specifically musical one, generating structures of deep verbalization of a musical text. Such structures, arising as a result of the transformation of the internal form of a word into internal forms of musical works, containing an intelligible, reasonable reality, were defined in the work as logos forms.

Thus, all three components of meaning-making, each at its own level of creating an artistic whole, reveal an objective-subjective nature: a word - as a bearer of meanings and sense; meaning, objectified in the forms of an image, action, and word - as the unity of "something and its sense"; creative consciousness — in the unity of musical-immanent and conceptual thinking.

The approach to musical meaning-making through the conceptual word, focusing the individual composer's idea as the conceptual content of the work, which, by the triune essence of meaning-making, appears in the work from three perspectives — as a creative, sought-after (sought-after meaning) and created word — allows us to expand the boundaries of the interactions of word and music.

Based on the above, the main parameters of the study are formulated.

The object of the article is the interaction of word and music.

The subject of the article is the meaning-making processes of musical works in a focus of ontological representatives of meaning-making — words, meaning, and creative consciousness.

The purpose of the article is to study the principles of functioning of internal (logos) forms of musical and artistic texts of various levels — a separate work, genre models, and the continuous text of the composer's work.

## MATERIALS AND METHODS

Based on the above-mentioned works, a method of analyzing logos forms was formed as a method of the word, expanding the boundaries of musical-verbal interactions beyond the "point" semantic intersections of word and music, and a method of personality, determined by the focus on the internal factors of creativity, a special "creative reality" of a creative personality, which is specified as a "clarifying act of understanding-performance". The proposed two-sided method of holistic analysis of meaning-formation, opening access to the deep semantic layers of musical works, is in the same row with methods of analytical penetration, which received the definition of linguo-aesthetic and spiritual-aesthetic analysis, capable of providing a result formulated as "approaching the

comprehension of the mystery of personality and the artistic world created by this personality”.

## RESULTS AND DISCUSSION

In the course of solving the designated problems, a scientific hypothesis was formed, which was formed in the focus of posing the question of the relationship between logos and musical forms of a work. Based on the fact that the artist's work is formed under the influence of two factors - external (determined by culture, education, canons and material of creativity, etc.) and internal (conditioned by the artist's value attitudes, the characteristics of his personality, individual worldview, etc.), - the presence of specifically musical and non-specific structures in a musical composition is natural, although their ratio in a given era, in the work of different composers and different works of one author is not the same.

On this basis, a hypothesis is formulated: strengthening the individual factors of the composer's creative process entails the actualization of conceptual thinking, while a model of creativity that meets the requirements of the embodiment of typical, general cultural content relies on specifically musical thinking, minimizing the sphere of conceptuality. The tasks and hypothesis of the study predetermine the solution to the problem of musical material, providing a representation of the method of holistic analysis of internal — logos — forms of musical works. Since logos discourse is most fully manifested in those styles where the tendency of individualization of the creative process increases, the choice of material is limited to the framework of the 19th–20th centuries, when internal factors of creativity begin to noticeably prevail over external ones. For this reason, the focus of the study naturally turned out to be the music of the classical-romantic tradition, which was continued in the 20th–21st centuries.

A separate part of the material under study consists of works by composers of the last third of the 20th – early 21st centuries, representing that part of the unique fund of modern classical music, the preservation of which is the most important task of musicologists. The introduction of the material into the everyday life of musicology is a fundamental moment characterizing this work, associated with the expansion of the space of modern music. The composer's work, taking place far from the main directions of musical “modernity”, seems to be the most fertile material demonstrating the leading role of logos discourse in the organization of musical composition. It is in the work of composers that the change of creative guidelines in classical music of the 20th century is especially clearly observed: the focus on the “will to style” is replaced by the “task for meaning”.

The study notes that the identified model of meaning formation, based on the transformation of the paradigmatic structure into a syntagmatic one, reflects the inseparability of the objective and subjective meanings not only as two dimensions of the chronotope but also as the unity of language and speech. The structural stability of static meaning formation, based on the method of “exposition” - intonational-thematic explication of the internal meanings of the conceptual word - can be presented as a living laboratory of musical language, imparting to the work a communicative function that language fully possesses. At the level of dynamic meaning formation, the utterance becomes speech: the emergence of syntagmatic connections between paradigmatic elements, transforming the “installation” of the static semantic “vertical” into a purposefully unfolding plot with coherence and event dynamics, meets the fundamental criteria of a speech utterance. Based on the transformation of the voluminous semantic set of the conceptual word into an intentionally determined process that joins the “I”-subject to the “world”-object, a unique, existentially concrete meaning is born, in the light of which the work appears as a unique artistic statement.

Let us reveal the concept of heterogeneity of meaning as a simultaneous coexistence of non-isomorphic forms of word, image, and action that objectify it, each of which can act as a leading generative instance, the basis for modeling a picture of the world and the corresponding type of concept, absorbing the other two as its internal forms (the word absorbs image and action; action — image and word; image — action and word). The original external form of expression of meaning — the spatiality of the image; the temporal nature of action; the “absent structure” of the word, which does not possess spatio-temporal characteristics at the level of external form — is considered as the basis for the formation of genre invariants, which have received the definition of the genres of action (opera), word (vocal cycle) and image (symphony) (Chekan, 2019). Opera as a genre of action reveals the genre-forming role of action — the fundamental form of meaning generation in the opera genre. The immanent form of action is established as a temporary form of pure becoming, objectified using word and musical images; the chronotope of the action is built in the unity of the objective and subjective meanings. The methodological basis for the objectification of action as a form of objective meaning was the concept of the “figure of actual action”, adapted to record completed active acts based on leitmotif (musical) arch structures that record the beginning and end points of an active act, correlating the moments of the internal psychological process and the external physical act, anticipation/foresight/intensification of the becoming action and the event point of the action of the become;

“point contacts” of word and music are considered as a musically concentrated relief of the action. The “figure of actual action” is considered as the external plane of the image, modeling the picture of the world; the structure of the subjective meaning is revealed as the desired meaning, the conductor of the author’s intention.

The vocal cycle as a genre of the word substantiates the approach to the vocal cycle as a genre of the word, conditioned by the presence in its “external” structure of the poetic text, with the generating role of the conceptual word (Chernyavska et al., 2021).

Thus, the studies of the heterogeneity of meaning as a factor in musical genre formation are summarized at the level of the “tactile geometry of meaning,” associated with the identification of individual patterns of intertransition and transformation of non-isomorphic internal forms that provide the “external image” and “internal vision” of the content-semantic processes of a work (Boden, 2004; Biasutti, 2013, 2015, 2018; Bishop, 2018). Unlike the internal form of a word, which has an ideal form of a sphere based on the balance of the coordinates of space and time, the chronotopes of image and action are marked by a hypertrophy of the dominant feature of the generative form (spatial or temporal), which turns into a transformation for the other (compression of the form of action in the genre of an image; dynamization of the forms of an image and word in the genre of action). In the role of the “sought meaning”, by the law of amodality of meaning, according to which “something” and “its meaning” as generating and transformed forms cannot be isomorphic structures, the word acts as a conductor of the author’s intention, giving the deformed form-“sphere” of meaning depth, revealed in its original verbal form, which allows us to reconsider the meaning-forming process from depth to surface. It is the image and the word, in contrast to the action, which does not have the property of concentration of meaning, that act as transformed forms of the “sought meaning” as endowed with the ability to simultaneously condense and all-encompass the meaning of the work, “opening up to each other” at the point of the “semantic explosion”, which holds not only the semantic architectonics of the work but also the heterogeneous structure of meaning.

Addressing the problem of heterogeneity of meaning allows us to see that the diversity of musical genres can be reduced to three chronotopic models in which, with the variability of the function of the generating instance, we must constantly deal with the rotation and “inversion” of the same internal forms.

The creative process as meaning-making the study of meaning-making is conducted from the position of

creative consciousness - the actualization of conceptual centers and the clarification of their place in the system of composer’s thinking based on the construction of a creative model for the implementation of the composer’s individual conceptual idea, correlated with the conceptual (“created”) word.

The word as a micromodel of consciousness musical and conceptual thinking are distinguished as non-coinciding centers of consciousness, realized at different levels of musical composition - in the sphere of musical form-building and logos forms; the correlation of consciousness as an apparatus of meaning-making and understanding and the conceptual word as a micromodel of consciousness is substantiated; “texts” of consciousness and texts of works as “internal” and “external” forms of existence of consciousness; the identity of the structures of consciousness and word is established based on the general mechanism of transformation of objective meaning into subjective (personal) meaning. The concept of “texts” of consciousness is clarified in the correlation of guiding centers (meanings and meanings) with the concepts of worldview and world perception as conceptual systems in which being is defined and further defined, at the intersection of which the conceptual core of the contents of consciousness is formed - the fundamental existential, authorized in the work as the author’s fundamental existential. The consideration of its implementation in the tests of works in the conditions of the creative process as an act of creation-reproduction, aimed at finding the most perfect form of self-embodiment, expanded the textual space of analytical research to a continuous text in the inter-compositional space of the composer’s creativity, consisting of several works united by the unity of the “created” conceptual word.

The Correlation of Musical and Conceptual Thinking in the Creative Process of a Composer The article examines the problem of correlation between typical structures historically developed by various genre models of music and logos forms, the configuration of which is determined by the peculiarities of individual creative thinking; musical-typical and conceptual content as two types of internal forms of work — immanent and logos. On this basis, a structure for deepening the internal perspective of a work is constructed, allowing one to see a) at the paradigmatic level — the fusion of internal forms with the external construction of a work, conditioned by the reversibility of the objective semantic layer, forming an inseparable unity of external form and typical content in the system of musical thinking, held together by musical intonations (the integrity of which is determined by the simultaneization of formal and substantive parameters), and the stratification of the same intonational space in the system of



conceptual thinking into planes of content (forming the “vertical” of meanings of a conceptual word) and expression; b) at the syntagmatic level in the system of musical thinking - the relative autonomy of the plans of composition (external form) and dramaturgy (immanent internal form), or the relative discrepancy between dramatic and compositional functions; in the system of conceptual thinking - the fundamental discrepancy between the external musical construction of the work and the logos structures of the subjective meaning. The presented system, reflecting the combination of two types of thinking - musical and conceptual, allows us to consider the same work from the position of two meaning-generating codes - general cultural, implying the use of stable genre models containing a stable type of form and musical content, and personal, behind which lies an exclusive, sometimes paradoxical organization of semantic structures requiring the use of an adequate methodology of analysis.

In summing up the results of the study, the heterogeneous unity of musical and conceptual thinking revealed in it was generalized at the theoretical and historical level of understanding this problem. At the theoretical level, the results of the study significantly correct the understanding of the essence of the interpretation of a musical work. If in the system of immanent-musical thinking the composer's idea can have a wide range of interpretations, then in the sphere of conceptual thinking it is corrected towards a significant narrowing to the “only true interpretation”. Just as in the conditions of “point” musical-verbal intersections the sound image loses polysemy, when music interacts with the conceptual word, a unique “special gestalt of a work of art” for a given work is formed. Actualization of the historical aspect is associated with the correlation of the phenomenon of heterogeneity of musical-creative thinking with the context of musical art of the twentieth century - the era of the highest emancipation of the tendency to individualize a musical composition.

A pattern is revealed: the modernization of external structures through the creation of new creative technologies, rejecting the means of deep verbalization of musical composition, leads to the discovery of other internal forms (caused by the actualization of other centers of consciousness - synesthetic thinking, play, and mathematical logic, etc.), as a result of which the musical composition loses the properties of both internal and external speech. The word-logos, preserved as an unshakable ontological foundation of the musical art of the classical paradigm, allows us to assert: that the true greatness of music as an art of sound, the main parameters of which do not have semantic characteristics, lies in the ability to express meaning acquired over many centuries.

Meaning-making, considered as the development in the sound fabric of a work of the internal form of a word — a meaningful reality, in the object-subject integrity of which the connection with reality and the generative creative consciousness is reflected, widely expands the boundaries of musical-verbal interactions within the limits of musical art (Gat, 1968; Steinhausen, 1913).

The study of meaning-making processes in music based on a word, meaning, and creative consciousness as ontological (essential) representatives of meaning-making ensures the study of the principles of functioning of internal (logos) forms of musical and artistic texts of various levels — an individual work, genre models, the continuous text of a composer's work.

The study of logos structures reveals stable patterns of manifestation of conceptuality in music, recorded in three meaning-making models representing a work a) in its semantic integrity, as a visualization of the chronotopic coordinates of the internal form of a word, containing the mechanism of transformation of an objective meaning into a subjective, personal meaning; b) as a certain genre “text” formed in the continuum of a heterogeneous structure of meaning - the forms of word, image, and action that objectify it, the chronotopes of which have the potential to model the picture of the world and its individual comprehension; c) as part of the continuous text of the composer's work in the conditions of projection into the musical text of the semantic “texts” of consciousness, concretized as a “fundamental existential”, forming the worldview and value center of the creative personality and the works it creates. Consideration of the musical-creative process through the prism of meaning formation leads to a revision of the views established in musicology on the creative act of the composer as a purely immanent phenomenon mediating extra-musical stimuli in the system of musical language. The composer thinks simultaneously in musical and extra-musical categories. Conceptual thinking, as an organic part of the musical-creative process, serves as the most important factor in the individualization of musical composition and the composer's creativity as a whole. In the context of the study of meaning formation, the interpretation of a musical-artistic concept is considered an understanding driven by the desire to come closer to revealing the internal form of a work that visualizes the conceptual thought of the author. Understanding is aimed at the meaning embedded in the work by the author and is not brought into it from the outside.

Main scientific results of the research:

1. For the first time, meaning formation is studied on the basis of the internal form of the word, in the unity of

objective and subjective meaning, at the deep level of the conceptual layer of musical works.

2. For the first time, the most important mechanism of meaning generation was revealed - the transformation of objective meaning into subjective, personal meaning, or the transition of an artistic statement from the level of language to the level of speech.

3. For the first time, the problem of conceptual thinking in music is considered an autonomous part of the composer's creative process and a factor in the individualization of a musical composition.

4. For the first time, an approach is applied to the problem of typologizing musical genres from the standpoint of meaning formation based on the generative possibilities of internal forms, or forms of objectification of meaning - words, images, and actions.

5. For the first time, a work is considered in unity with its creator as the coordination of musical and artistic texts and "texts of consciousness" based on the introduction of the concept of "fundamental existential", concretizing the source of the intelligible matter of a work.

6. For the first time, the problem of meaning-making in music is examined based on a scientific methodology immanent to the subject under study, which allows conceptual thinking to be correlated with the non-verbal nature of music, and to overcome the contradiction between the discrepancy between the fundamental parameters of meaning-making as an object-subject integrity and non-specific approaches to its study, which limit the vision of the subject.

7. For the first time, the word is studied not only as an object of musical and artistic creativity but as a tool and method for analyzing the internal — logos — forms of musical works. The peculiarity of the proposed method, applied in the context of the classical paradigm of musical art, lies in the development of the strategy "from content — to the form of meaning," the essence of which consists in identifying in music a layer of conceptual content enclosed in a form that reflects the internal structure of the word.

## CONCLUSIONS

The study of meaning formation as an interaction of music and conceptual word, conducted from the position of the internal form of the word, meaning, and creative consciousness, predetermined the results corresponding to three ontological representatives of the studied subject (Borysenko et al., 2022).

In the space of the creative word, a model of meaning formation was revealed, the core of which is the chronotope as a structure that ensures the spatio-temporal coordination of meaning, based on the transformation of the paradigmatic "vertical" of meanings into the syntagmatic "horizontal" of the active-event meaning, switching from the ontological space of the objective meaning to the psychological dimension of the subjective meaning, constituting the conjugation of static and dynamic semantic genesis. This model can be recognized as universal, manifested at different levels of the internal forms of musical creativity - an individual work, genre "texts" and the creative thinking of the composer himself, which is confirmed by analytical examples. The emergence of chronotopic structures of word, image, and action, the co-presence of which determines the heterogeneity of the structure of meaning, has made it possible to establish stable logos criteria for the typology of musical genres, depending on the meaning-generating instance. The non-isomorphism and immanent specificity (determined by spatial or temporal parameters) of forms of meaning predetermine the fundamental differences in the internal forms of genre models, reflected in logos designations as genres of word, image, and action.

When considering the creative implementation of the author's fundamental existential as a "created" word, a creative model of the composer's creative act was revealed, reflecting the process of transforming the conceivable into the material, the direction of thought from an unconscious state to the acquisition of a tangible internal form of an emerging musical and artistic concept.

The study of the conceptual component in the composer's creative process made it possible to see the latter in the dynamics of meaning generation, through the prism of the predictive pattern of meaning formation revealed in the work and its algorithm, reflecting the maturation in the process of meaning formation of conceptual ideas realized in the author's new works. This phenomenon, expanding the scope of application of the introduced concept of "derivation", transposed to the processes of meaning formation, contributes to the perception of the composer's work as a single, holistic, continuous text encompassed by the artist's personality. The solution to the problem of the relationship between musical-typical structures and internal logos forms of musical works introduces significant adjustments to the understanding of the creative process of the composer, organically combining musical and conceptual thinking as a heterogeneous complex of the highest order. At the same time, it is the logos structures that form the semantic center of the work that represents the deep source of text formation as a whole, influencing the typical structures in which the individual conceptual intent

of the composer takes shape. The triple perspective of the study, multiplying the clarifying characteristics of meaning formation from the standpoint of the methodology of the word, meaning, and creative consciousness, determined the volumetric vision of the subject under study in multidimensionality, dynamism, and complexity, accessible to its coverage from these three positions.

The theoretical significance of the study consists of developing a theoretical system of meaning-making in music based on its ontological foundations determined by the essential concepts of word, meaning, and creative consciousness. The focus of the article on studying the principles of functioning of internal (logos) forms of musical works, which have been practically untouched in musical science, opens a broad horizon for understanding this phenomenon, primarily from the point of view of the possibilities of replenishing ideas about a musical work from the position of this deep level. The study of meaning-making in its object-subject completeness allows us to structurally expand the boundaries of ideas about musical content, widely represented in musicology primarily as "content in culture", the space of which expands when moving to a deep, hidden level of formation of subjective (personal) meanings. The presence of logos forms in a work as the most important factor of the internal organization of a musical and artistic text, determining its integrity and individuality, provides a view of the work from depth to the surface, in the coverage of its internal and external forms, in the correlation of "technical" discoveries and their semantic motivation, material, and phenomenal uniqueness. The practical significance of the article is assessed in terms of the possible application of its results - primarily the developed method of analyzing the internal, logos forms of a musical text, analytical analysis of musical works - in courses on the history of music, opera dramaturgy, musical content, analysis of musical works, and the methodology of musicology.

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