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Musical thinking: between conceptual determinacy and the psychological-pedagogical potential of modern inter-art education

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The article is devoted to the actualization of musical thinking within the context of innovations in art education in the globalized contemporary cultural space. Taking into account the specialization of human cognitive activity, it is emphasized that the human mind does not function in an abstract vacuum; instead, it adapts to the specific laws of its field of application, tailoring information processing mechanisms to the nature of the object of study or creativity, including the arts. It is noted that music is not merely an object of auditory consumption, a hedonistic experience, or a simple technical-performance skill, but a complex system of exploring the world and oneself through musical art. It is an act of intellectual depth that engages the entire structure of the human personality: from the primary sensory level to the highest metaphysical spheres of consciousness. The study points out that musical thinking is an ability possessed by a creative individual that objectifies the process of reflecting life realities, historical events, the environment, and human relationships through the means of musical art. The issue of the conceptual understanding of the intersection of musical thinking as a cultural and artistic phenomenon and its pedagogical context in modern innovations of art education is highlighted.

The aim of research is to actualize the interdisciplinary profile of musical thinking within inter-artistic and psychological-pedagogical coordination as a resource for inter-art education, and to determine the modernized state of the functional scope of musical thinking within the paradigm of inter-art education. The scientific novelty lies in the substantiation of the essence of a new concept – inter-art education, which is defined as a condition for acquiring art education that incorporates various intertextual and inter-technological innovative resources, combining art with modern polymodal practices using technical means of image reproduction. This expands the horizons of musical thinking toward globalized projections.

In the conceptual aspect, traditional and innovative functions of musical thinking are examined and actualized. Specifically, the interpretative function, that reproduces the logic of musical text, style and genre formation in a historical-cultural projection. The function of social and cultural communication through art, which corresponds to the artistic-representative function, concentrating specific experiences within the individual that expand artistic perceptions and stimulate reflection. The function of synesthesia, which activates various modes of perception and reproduction of artistic images. The innovative function of inter-art synergy, which gains relevance today in the interaction with the function of neural network adaptation to artistic innovations in the digital space. Special emphasis is placed on the function of preserving spirituality and national identity, maintaining humanism, and developing the individual's capacity for creativity and critical thinking.

Keywords: musical art, synthesis of arts, functions of musical thinking, artistic image, choreography, inter-art methodology, polymodality, arts innovation, inter-art education, neural network adaptation, creative personality, information and communication technologies.

Introduction. In the diverse and complex spheres of their activity, human beings relentlessly strive to unlock their intellectual potential and refine the underlying thinking processes, thereby directly enhancing the efficiency and depth of their actions. Such established phrases as “political thinking”, “economic thinking”, or “mathematical thinking” are not merely linguistic exercises or cultural metaphors but reflect a fundamental belief in the power of intellect multiplied by the specifics of each field of human endeavor.

This specialization of thinking demonstrates that human mind does not function in an abstract vacuum but adapts to the specific laws of its application, tailoring information-processing mechanisms to the nature of the object of study or creativity. Artistic creation is no exception.

In the vast field of arts and music pedagogy, this projection of intellect manifests in the form of musical thinking – a concept that has undergone significant

transformations over decades, evolving from purely intuitive usage to the status of a fundamental scientific category. Its importance for students' education and upbringing has been repeatedly emphasized in the methodological and scientific literature. Today, the necessity of promoting “meditative interpretation” and “wise teaching” is considered axiomatic. And here, the metaphor of the Ukrainian thinker H. Skovoroda regarding the “rational heart” comes to mind.

Musical thinking is far more than mere acquisition of technical competences or formation of motor performance skills; it is the subject's ability to operate with sonic meanings in a conscious and structured way.

Such an approach implies that music is not only an object of auditory consumption, a hedonistic experience, or simple technical proficiency of a performance type, but a complex system of cognizing the world and oneself through musical art – an act of intellectual depth involving the entire structure of the

human personality: from the primary sensory level to the highest metaphysical spheres of consciousness.

This aspect possesses a pedagogical context. Although it was once believed that the problem of thinking was not pedagogical at all, but exclusively psychological.

Meanwhile, the category of musical thinking is actively used in artistic creation and applied as a scientific concept in musicology and the music psychology of creativity. Thus, from the perspective of musicology, musicology proper, and even cultural studies, musical thinking is an ability possessed by a creative individual that objectifies the process of reflecting life realities, historical events, the environment, human relationships, etc., through the means of musical art.

From a historical perspective, it was precisely through musical thinking that specific genres and styles were created, and the language of musical art developed alongside scientific theories of musicology. This was, and remains, reflected in the phenomenon of musical style. In this context, we understand musical style as a cultural phenomenon, a manifestation that “integrates within its meaningful diversity the peculiarity of the artistic method and a certain type of worldview corresponding to a particular spatial-temporal cultural range” (O. Rebrova, 2023, p. 187).

An individual capable of creating his own artistic method and making cardinal turns in the development of art, its styles, and genres, must undergo a significant stage of development and formation as a creative personality. No matter how talented a historical figure might be, possessing extraordinary musical-intellectual ability, there was always someone at the beginning of the path who revealed the secrets of magical sounds and extraordinary artistic images, immersing and teaching them to master the world of art.

Thus, the path where purely musical thinking and its purely pedagogical context intersect proves to be historically significant. The problem also lies in the fact that modern inter-art environment, with its virtual aesthetics and new technologies for combining different art forms, creates certain modern clichés in art education. Even the availability of opportunities to develop and implement interdisciplinary programs paves the way for inter-art education.

Often, music becomes the most subtle yet effective link connecting various art forms at both conscious and subconscious levels, at the level of intuition and emotional feeling. This refers to the fact that during the perception of music, associative links and figurative representations from various artistic-figurative representations can be modelled in the imagination.

Analysis of the content of programs and standards in the fields of culture, arts, and humanities points to the relevance of such constructs related precisely to interdisciplinarity and cross-curricular links.

In our study, we apply the term **inter-art education**, understanding it as the conditions for acquiring

arts education within which various intertextual and inter-technological innovative resources combine art and modern polymodal practices using technical means of image reproduction. This expands the horizons of musical thinking toward globalized projections. The term does not claim universal definition but can be pertinent within specific research contexts.

Given the systemic combinations of various arts, which create a synergy of polymodal influence on performers and those perceiving the artistic image, we will consider the conceptual determinacy of musical thinking as a resource for applying the psychological-pedagogical potential of such synergy precisely in the conditions of modern inter-art education.

The latter is based on technological innovations overlaid with poly-artistic, inter-art connections in the interpretation of the artistic image at both performance and artistic-pedagogical levels. This problem requires scientific reflection leading to artistic innovation and renewal of artistic and musical educational practice.

Analysis of current research. In the study, we relied on various aspects of this relevant issue. Specifically, regarding the circle of related categories interpreting inter-art and corresponding education. These are phenomena applied in artistic creation and denoted by the concepts of poly-artistry, inter-artistic phenomena and approaches, polyculture, trans-culture, polymodality, synthesis of arts, integration of arts, inter-art methodology, etc.

Poly-artistry is more frequently applied in pedagogy as a scientific approach or a means of developing artistic thinking. Notably, scholars M. Boichenko, H. Nikolai, A. Linenko, and N. Koehn explain the process of interdisciplinary coordination (Boichenko, M., Nikolai, H., Linenko, A., & Koehn, N. (2020)) carried out at the intersection of historical-theoretical and musical-performance training of future music specialists.

O. Komarovska and Xia Gaoyang apply the poly-artistic potential of musical art, thereby creating a concept of musical thinking output into a broad, rhizomatic, poly-spectral aspect – polymodality. This is a phenomenon that arises during the perception of a musical work or image and is characterized by the activation not of auditory modes, but, e.g., visual or kinaesthetic modes during the perception of musical works.

The phenomenon of inter-art is linked to interactive technologies. This is due to the spread of interactive practices and corresponding approaches accompanying the study of cultural phenomena in this context. For example, in O. Krasnenko's (2023) dissertation, phenomena such as interactive museums, interactive theatre, digital art, etc., are noted.

The researcher also emphasizes immersive technologies in art, including digital space (O. Hubernator & O. Krasnenko). This direction finds its relevant reflection in the problems of art history. For instance,

Kong Ziwei (2021) examines the specificity of musical thinking and its changes in the modern compositional process precisely in the context of the widespread distribution of information and communication technologies.

This direction provides grounds to speak of a new artistic-educational environment that can be designated as inter-art. In it, musical thinking develops just as actively but under the more complex synthesized influence of art and various spectral realities (real, virtual, augmented, mixed, extended, immersive, etc.).

This concerns phenomena that prompt experiments with sound, creating music of a new format, i.e., with new musical thinking, collaboration with artificial intelligence, etc. (Liu, J. (2024), Mitra, R., & Zualkernan, I. (2025), I. Khmelevska, V. Slobodyanyuk, 2025).

The mentioned line of research does not include an analysis of the concept of musical thinking, as this category is sufficiently disclosed in traditional art history literature. Works, studies, and articles revealing new horizons of this phenomenon not only in a professional musicological context but also in the context of modern interdisciplinary research are becoming relevant.

Aim of the article: to actualize the interdisciplinary profile of musical thinking within inter-artistic and psychological-pedagogical coordination as a resource for inter-art education, and to determine the modernized state of the functional scope of musical thinking within the paradigm of inter-art education.

The scientific novelty lies in the substantiation of the essence of a new concept – *inter-art education*, which is defined as a condition for acquiring art education that incorporates various intertextual and inter-technological innovative resources, combining art with modern polymodal practices using technical means of image reproduction. This expands the horizons of musical thinking toward globalized projections.

Research Methodology. The methodology is based on historical, genre-stylistic, integration, interactive, and synesthetic approaches aimed at searching for new functions of musical thinking as a process and result of creative action and the choice of the method of its objectification.

Conceptually, musical thinking is understood in anthropological (aptitude and inclination for musical creativity), gnostic (as a process of cognizing reality reflected by means of art), psychological (as a resource for mental recovery), spiritual-enriching (resource for emotional-positive impressions, hedonism, and spiritual safety), professional (as a process and result of creating musical works in their genre and stylistic diversity), and interactive (as a resource for STEAM technologies, virtual-aesthetic, and augmented reality) planes. This goes beyond the traditionally accepted definitions of musical thinking.

Results and Discussion. Personality development is a complex process that becomes viable only when it unconditionally relies on the laws of psychological development. Thus, in the modern educational context, there is a need for an organic link, an inseparable synthesis between art and psychology.

This requirement necessitates a paradigm shift in teaching methods, transforming their vector from the technical-rehearsal discipline of a musician-performer to a discipline of holistic formation focused on processes of internal discovery.

Modern studies emphasize that musical thinking is not just an isolated ability or an innate talent that arises spontaneously, but a true “cognitive ecosystem” that develops through intellectual exercises. It includes processes of metacognition – the ability to monitor one’s own sonic understanding and adjust the interpretative path – and self-regulation, which are essential elements of forming critical thinking and creative autonomy (Hallam & Himonides, 2022).

Thus, to think musically means being able to analyze, synthesize, and evaluate sonic discourse in real-time, transforming passive listening into an active intellectual dialogue with the artistic work.

In recent years, impressive progress in neuroscience has confirmed on a biological level what musicians previously asserted on purely aesthetic or pedagogical grounds: musical thinking activates complex neural networks interconnecting motor, auditory, and prefrontal zones. This neural architecture demonstrates that music is one of the few types of human activity that engages almost the entire brain simultaneously, stimulating synaptic plasticity in a unique way and promoting high-density interhemispheric connections (Thaut & Hodges, 2024).

Such a biological perspective confirms the idea that music education does not just “decorate” the mind with scattered information but literally “builds” it, developing executive functions and the synthetic capacity of the human brain. Not for nothing does music pedagogy operate, among other things, with the poly-functionality of art in its historical projection.

Although the phrase “musical thinking” has been used by musicians for generations, its terminological recognition was difficult due to a persistent dualistic vision of human nature that sharply separated the mind from the feelings. Music, viewed exclusively as an emotional art, was often contrasted with the intellectual sphere; it was considered a manifestation of the spirit escaping logical analysis. 19th-century music theorists considered rational analysis incompatible with the pure “spirit” of the work, fearing that logic might weaken affective power or the magic of inspiration. However, great practitioners always disproved this, demonstrating that musical emotion is, in fact, a form of “intellectual emotion”, aesthetically structured and motivated. To clarify the specifics of musical thinking, researchers suggest a sequential

definition of the essence of thinking through levels of abstraction – from general cognitive processes to artistic ones. Philosophically, thinking is defined as a general process of obtaining new information by comparing new empirical data with a set of information already existing in the subject's experience. At the artistic level, this activity becomes a process of modelling a system of the subject's attitudes toward reality, where the artist does not copy external reality but reproduces and transfigures it through the prism of their own values and experiences.

Conceptually defined and proven by the practice of creative musical activity is the assertion that musical thinking operates with attributes of musical language (means of expression, phrasing, form and composition, etc.). This is where individuality and a certain stylistic, cultural-historical generalization manifest, giving rise to an author's musical and artistic method as a certain creative action and the musical style of a particular era. In historical projection, this was reflected both in compositional thinking and in the thinking of a musician-performer.

The logic of creating a musical text is a reflection of the logic of musical thinking within certain artistic-stylistic canons and norms appropriate to the style. This is pointed out by S. Shyp (2023), explaining that "...the order of organizing elements of musical-sound form, particularly syntactic structures (level of musical sentences) and compositional structures (level of thematic relations), is aligned with culturally conditioned norms of musical thinking" (2023, p. 130).

In the study by O. Pototskaya, four types of performance interpretation are identified in relation to typical styles of thinking in a certain historical era: rhetoric, rationality, emotional, and sensual. The author correlates them with the following styles: Baroque – rhetorized type of interpretation; Classicism – rationalistic type of interpretation; Romanticism – emotional type of interpretation; Impressionism – sensualized type of interpretation (Y. Pototskaya, 2017, p. 104).

Thus, from a musicological point of view, musical thinking manifests in a subjective/individual role, performing an interpretative function of reproducing the logic of musical text, as well as a style-forming function in a historical-cultural projection. If the first function is consonant with the natural specific properties of the individual, their abilities (anthropological context) to perceive music and understand it (gnostic context), to feel and obtain pleasure (emotional-figurative, hedonistic context), and to reproduce it already at a professional level (interpretative context), then the style-forming function has significance in a broad cultural context.

Here it is appropriate to mention Ukrainian musicologist I. Lyashenko, who makes a decisive addition to the ontology of artistic thinking through the musical, asserting that the activity of musical thinking is a process of radical change from sound reality of an

acoustic type to artistic-figurative or plastic reality. The model of human attitudes, expressing itself in sounds, uses raw physical reality as raw material for denoting ideal artistic content that does not exist outside the act of musical thinking. From this perspective, musical thinking performs an essential function of social and cultural communication through art.

Considering the psychological-pedagogical context of musical thinking, it is worth noting that modern psychology experimentally confirms that thinking is not a dry operation limited to syllogisms, but a complex activity in which affect and intellect mutually reinforce each other in a circular dynamic.

This vision is supported by current research on emotional intelligence in music, asserting that emotional processing in the musical act is a high form of intellectual activity, as it includes subtle auditory discrimination, structural anticipation, and complex interpretative decisions (Cotter, K. N., & Silvia, P. J. (2021)). Musical thinking thus becomes a bridge where "what is felt" meets "what is known", creating a higher form of understanding reality. And here, artistic-figurative representations formed under the influence of acquired experience in communicating with music, musical works, and art as a whole play an important role.

The fact is that it is precisely through musical art that a bridge to other types of artistic thinking is created, since music has no verbal or visual attributes. They exist as marks, remarks, and symbols thanks to which the professional musician studies, creates, and interprets a work. But they do not exist for the non-professional listener who perceives music. In this process, various artistic representations can arise. The greater the experience of perceiving different types of art, the broader such representations will be.

And here we encounter an interesting function of musical thinking in its projection onto artistic thinking. On the one hand, it is an artistic-representative function that concentrates certain constructs in experience (intonation-image, colors-images, gesture-image, movements-images, decor-image, etc.), which expand artistic perceptions and stimulate the process of their conceptualization and reflection. On the other hand, it is the function of synesthesia, which activates various modes of perception, feeling, and reproduction of artistic images. In projection onto musicology, one can point to genre-formation, which also becomes a function of musical thinking. And in projection onto pedagogy, it is a path, a method aimed at developing that very musical/artistic thinking based on applying the pedagogical potential of art itself. This path toward the adaptation of the individual to new challenges of the time, to new cultural changes, even in a globalized context, but through art.

Let us give a few examples. In the literature, the concept of inter-artistic approach and inter-artistic interaction is often applied. In musicology, this

approach is also relevant; it corresponds to various phenomena of the synthesis of arts and their interaction. D. Lysenko applies two varieties of such a phenomenon, which the author derived based on an analysis of the works of Ukrainian musicologists: "...the direction of artistic synthesis and the synesthetic approach. These directions are represented and interpreted as different levels of conceptualizing inter-artistic interactions: macro- and micro-level, respectively" (D. Lysenko, 2025, 161).

Such interaction gives birth to new genres, particularly in piano literature: romance, waltz, mazurka, polonaise – these are examples of genre-formation based on inter-artistic interaction. Likewise, in vocal art – genres arise that came from literature: recitative, monologue, ballad. An inter-species genre is the *étude*, which exists in any type of art.

Returning to piano creativity, we point to the article by O. Frait (2023), in which the author applies a somewhat metaphorical concept: literary-musical genre migration. The researcher indicates that she applies "...an intermedial approach to the study of the interaction of inter-artistic linguistic codes in musical works with genre titles related to literature". Such an approach led to the use of a range of research methods, such as: "...genological, system-analytical, generalized-typological, and comparative..." etc., which allowed for the study of various features of "...similarities and differences between literary genre connotations and piano embodiments of the ballad, elegy, impromptu, fairy tale, legend, and poem"(Ibid.).

Regarding choreographic art, we can also point to the powerful effect of musical thinking on the creation of choreographic texts. The synthesis of music and dance vocabulary is important precisely for conveying a choreographic image and generally for creating a choreographic text. It is not created outside the image, and the image is not created without the imagination and intuition that develops under the influence of immersion in the musical image, musical texture, intonation, melos, composition, and form. It is no wonder that choreographic compositions often contain forms consonant with musical ones: variation, *étude*. At the same time, kinesthetic thinking helps to convey the artistic image in a musical work of a dance genre.

O. Plakhotniuk raises the issue of forming "...an ethno-worldview perception of folk dance of the world's countries, each national centre, ethnic group in the artistic space of the present based on the conceptualization of the synthesis of folk choreography and music, specifically, using the example of Lemko dances" (Plakhotniuk, 2023).

The researcher applies specifically a comparison with music, its features, and national identity. One cannot study Moldavian dances outside their synthesis with folk Moldavian music, intonation, rhythm, and musical folklore. Recall the famous *Moldovenyaska*. And the same with other dances. Their national colour

cannot be perfectly reproduced outside the synthesis with music.

Thus, one can define a complex modern function of musical thinking – inter-art synergy. This phenomenon still requires further research.

Turning to the problem of the influence of these phenomena on the psychological-pedagogical aspect of modern musical thinking in the paradigm of inter-art education, it is worth noting that in the modern cultural and artistic space, it falls under the influence of interactive technologies and the use of artificial intelligence.

And here, musical thinking acquires new features and functions, among which one can define the function of preserving spirituality and national identity, preserving humanism, and the development of the human being specifically. But these functions are performed in combination with a new function – neural network adaptation to artistic innovations in the digital space.

In the 21st century, this process acquires new valences thanks to digitalization and new information technologies; modern musical thinking must now also integrate the capacity for "digital sound literacy", where modelling reality includes new sound textures, virtual spatiality, and complex forms of interactivity (Savage, 2021). A modern creative personality must be able to think musically not only at the piano or while singing, or during the creation of a choreographic composition, but also in a digital interface, while maintaining the artistic core and creative intent as the compass of their activity. Exclusive concentration on the formal side, limited to the grammatical study of the modal system, harmony, or dry structural analysis, is a trap of rigid theoretical tradition that can turn music into a sterile intellectual exercise or a "bead game".

In modern pedagogy, the central goal in relation to artificial intelligence in creativity is the capacity for creative and at the same time critical musical and, more broadly, artistic thinking. This allows the creative individual to consciously orient themselves in a world oversaturated with "sound pollution" and serial cultural products, providing them with the intellectual tools necessary to distinguish value and non-value, an authentic artistic message and meaningless commercial noise. Musical thinking thus becomes a form of spiritual resistance and an important tool for creating meaning in a fragmented and often superficial information universe. This is what is intended to form the auditory culture of humanity.

Summarizing the above, musical thinking is the quintessence of artistic activity, being a bridge between raw sound matter and the human spirit, transfigured through intellectual effort. It is a multidimensional process that intertwines the rigor of logical structures – rhythm, form, sound architecture – with the fluidity of deep emotional experience and aesthetic intuition. Re-evaluating this concept through

the prism of neurosciences, semiotics, and modern pedagogy highlights the fact that cultivating musical thinking is necessary not only for future professionals of the stage but also for the development of any human personality striving for integrity and harmony. In a world that is becoming increasingly technological, dominated by artificial intelligence and algorithms that seek to unify creativity, cultivating this unique, deeply human way of thinking and “intoning” reality remains a guarantee for preserving spiritual depth.

Musical education, viewed fundamentally as education of thinking through sound, is not an optional cultural luxury but a basic need for mental hygiene, emotional balance, and the intellectual evolution of modern society.

Conclusions. The justified relevance of the phenomenon of inter-art education is driven by the rapid development of the digitalization of the sociocultural space in a global context. This affects the intellectual potential of the individual and expansion of the functions of their thinking activity. The specificity of thinking matters in this aspect as well, particularly in the process of acquiring arts education. Inter-art education is interpreted as a process of implementing various intertextual and inter-technological innovative resources for combining art and modern polymodal practices with the use of technical means for reproducing an artistic image. This expands the functions of musical thinking as such, which is capable of accompanying poly-artistic, inter-artistic links in the interpretation of the artistic image at both the performance and artistic-pedagogical levels.

In the conceptual aspect, traditional and innovative functions of musical thinking are examined and actualized. Specifically: the interpretative function of reproducing the logic of musical text as well as style and genre formation in a historical-cultural projection; the function of social and cultural communication through art, which corresponds with the artistic-representative function, which concentrates certain elements in the individual's experience that expand artistic perceptions and stimulate the process of their conceptualization and reflection; the function of synesthesia, which activates various modes of perception, feeling, and reproduction of artistic images and activates the modern innovative function of musical thinking – inter-art synergy, which today acquires its relevant significance in interaction with the function of neural network adaptation to artistic innovations in the digital space.

Special emphasis is placed on the function of preserving spirituality and national identity, preserving humanism, and developing the individual in their capacity for creativity and critical thinking. Further research involves deep scientific reflection on the phenomenon of inter-art education in the training of future specialists in the field of musical and choreographic art.

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Музичне мислення: між концептуальною визначеністю та психолого-педагогічним потенціалом сучасної інтермистецької освіти

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Стаття присвячена актуалізації музичного мислення в контексті інновацій мистецької освіти в глобалізаційному сучасному культурному просторі. З урахуванням спеціалізації мисленнєвої діяльності людини наголошено на тому, що людський розум не функціонує в абстрактному вакуумі, а пристосовується до специфічних законів сфери застосування, адаптуючи свої механізми обробки інформації до природи об'єкта дослідження чи творчості, у тому числі, її мистецької. Зауважено на тому, що музика є не лише об'єктом слухового споживання, гедоністичним досвідом чи простою технічною вправністю техніко-виконавського типу, а складною системою пізнання світу та самого себе через музичне мистецтво — актом інтелектуальної глибини, що залучає всю структуру людської особистості: від первинного сенсорного рівня до найвищих метафізичних сфер свідомості. Зауважено, що музичне мислення — це здатність, якою володіє творча особистість, що об'єктивує процес відображення життєвих реалій, історичних подій, доквілля, людських стосунків тощо засобами музичного мистецтва. Актуалізовано питання концептуального осмислення перетину музичного мислення як культурно-мистецького феномену та його педагогічного контексту в сучасних інноваціях мистецької освіти.

Мета дослідження — актуалізувати міждисциплінарний профіль музичного мислення в міжмистецькій та психолого-педагогічній координації як ресурсу інтермистецької освіти, визначити осучаснений стан функціонального ореолу музичного мислення в парадигмі інтермистецької освіти. Наукова новизна полягає в обґрунтуванні сутності нового поняття — інтермистецька освіта, що є умовою набуття мистецької освіти, в межах якої здійснюється різноманітні інтертекстуальні, інтертехнологічні інноваційні ресурси поєднання мистецтва та сучасних полімодальних практик із застосуванням технічних засобів відтворення образу. Зазначене розширює горизонти музичного мислення до глобалізаційних проєкцій.

У концептуальному аспекті розглянуто та актуалізовано традиційні та інноваційні функції музичного мислення. Зокрема, інтерпретаційна функція відтворення логіки музичного тексту та стиліутворення, жанроутворення в історично-культурологічній проєкції; функція соціальної та культурної комунікації засобами мистецтва, що кореспондується з художньо-репрезентативна функцією, яка концентрує в досвіді особистості певні, які розширюють художні уявлення та стимулюють процес їх осмислення і рефлексію. Функція синестезії, яка активізує різні модуси сприйняття, відчуття та відтворення художніх образів та активізує сучасну інноваційну функцію музичного мислення — інтермистецької синергії, яка сьогодні набуває свого актуального значення у взаємодії з функцією нейромережової адаптації к мистецьким інноваціям цифрового простору. Особливо наголошено на функції збереження духовності та національної ідентичності, збереження гуманізму та розвитку людини в її здатності до креативності та критичного мислення.

Ключові слова: музичне мистецтво, синтез мистецтва, функції музичного мислення, художній образ, хореографія, міжмистецька методологія, полімодальність, мистецька інноватика, інтермистецька освіта, нейромережова адаптація, творча особистість, інформаційно-комунікативні технології.