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FACTORS FOR DEVELOPING CREATIVE COMPETENCIES OF FUTURE MUSIC TEACHERS

Ziyamukhamedova Zukhra Shukhratovna
Senior Lecturer, Department of "Music Education"
Faculty of "Vocational Education and Arts"
Tashkent State Pedagogical University named after Nizami
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ABSTRACT

The article provides a scientific and pedagogical analysis of the factors contributing to the development of creative competencies in future music teachers. The study substantiates that creative thinking, artistic-aesthetic reasoning, improvisational approaches, the utilization of innovative pedagogical technologies, and the organization of students' independent creative activities are essential prerequisites for shaping creative competence within the music education process. Furthermore, the article highlights opportunities for enhancing the professional-pedagogical skills, musical performance culture, communicative activity, aesthetic taste, and creative self-expression skills of future music educators. The research reveals the significance of internal and external factors influencing creative competence, including the educational environment, teacher-student collaboration, the content of practical training, modern music-pedagogical methods, and digital educational tools. The scientific and methodological conclusions presented in the article serve to prepare future music teachers as creative, proactive, and professionally competitive specialists.

Keywords: future music teacher, creative competence, creative thinking, music education, professional training, artistic-aesthetic reasoning, musical performance, innovative pedagogical technologies, improvisation, pedagogical skills, creative activity, digital educational tools.

In the modern education system, the training of future teachers is not limited to the mere formation of theoretical knowledge and professional skills; it is directly linked to their ability to think creatively, make independent pedagogical decisions, develop new methodological solutions, and enrich the educational process with artistic and aesthetic substance. For students majoring in music education, creative competence is a vital component of their professional preparation. A music teacher must cultivate not only musical knowledge and performance skills in students but also aesthetic taste, respect for national and world musical heritage, creative thinking, stage culture, and the ability for artistic expression.

The relevance of this issue is rooted in the rights to education, freedom of artistic creativity, and access to cultural achievements, as enshrined in the Constitution of the Republic of Uzbekistan. These constitutional guarantees provide a solid legal foundation for developing the creative potential of students in the context of music education. The Law of the Republic of Uzbekistan "On Education" establishes principles such as the priority of education, the freedom to choose the form of education, and the prohibition of discrimination. Furthermore, the law emphasizes the necessity of utilizing modern pedagogical technologies, innovative teaching methods, and information-communication technologies in the implementation of curricula. These provisions define the development of creative competence as a critical task in the pedagogical process.

The "Uzbekistan — 2030" Strategy prioritizes enhancing the status of teaching staff, aligning their knowledge and qualifications with international standards, expanding access to higher education, and ensuring the quality of highly skilled specialists. The strategy also mandates transforming schools into centers of spirituality, enlightenment, and culture, integrating interactive methods, and preserving and promoting national values and cultural heritage. This intensifies the need to harmonize creative approaches with national music heritage, innovative methodology, and creative activities in music education.

The Concept for the Development of the Higher Education System until 2030 focuses on improving education quality, ensuring the integration of science, education, and production, preparing competitive specialists, and organizing efficient scientific and innovative activities. In the preparation of future music teachers, it is appropriate to implement these tasks through creative projects, music-pedagogical internships, independent performance activities, improvisation, ensemble work, digital music technologies, and methodological design.

The practical significance of this research is further supported by the Resolution of the President of the Republic of Uzbekistan (PQ–391, November 15, 2024), which outlines measures to improve the teaching of "Music Culture" in secondary schools, develop teaching manuals, introduce new qualification upgrade procedures, evaluate professional skills, and recruit graduates of higher education institutions in culture and arts to schools. In this context, the development of creative competence in future music teachers is determined by several factors: integrating theoretical musical knowledge with creative practice; effective utilization of national and global musical heritage; developing skills in improvisation, arrangement, stage expression, and artistic interpretation; employing interactive and project-based educational technologies; using digital music software and media tools; and systematically organizing creative situations, musical analysis, and independent performance tasks in pedagogical practice.

This article aims to provide a scientific analysis of the pedagogical, methodological, psychological, artistic-aesthetic, and organizational factors influencing the development of creative competence in future music teachers. The core concept of the research is that a music teacher's creative competence is intrinsically linked to their professional mastery, creative thinking, musical performance culture, pursuit of methodological innovation, and their ability to effectively organize aesthetic education for students. The study of this issue at the intersection of pedagogy, psychology, music education methodology, and art pedagogy suggests that creative competence extends beyond mere creative ability or musical talent; it is defined by an individual's ability to think innovatively, approach problems in unconventional ways, methodologically process musical-artistic material, utilize innovative tools in the educational process, and engage students in creative activities.

J.P. Guilford's work serves as a vital theoretical foundation for the scientific study of creativity. His 1950 address to the American Psychological Association is widely regarded as the catalyst for establishing creativity as a distinct object of scientific inquiry. Guilford characterized divergent thinking as a primary manifestation of creativity, emphasizing attributes such as ideational fluency, flexibility, originality, and elaboration. This approach is highly relevant to music education, as future music teachers must be able to interpret musical pieces, melodies, rhythms, and pedagogical situations through diverse methodological variations.

E.P. Torrance conducted in-depth research into the assessment and development of creative thinking. His tests for creative thinking focus on identifying an individual's creative potential based on criteria such as fluency, flexibility, originality, and elaboration. In music education, this approach is best applied not through direct testing, but through creative assignments—such as

improvisation, the creation of musical imagery, reinterpretation of works, the development of rhythmic variations, and musical staging.

T. Amabile's componential theory of creativity posits that creative outcomes emerge from four primary factors: domain-relevant skills, creativity-relevant processes, intrinsic motivation, and the creative environment. When applied to the training of future music teachers, creative competence signifies the synergy of musical-theoretical knowledge, performance proficiency, pedagogical technology skills, an intrinsic need for creative exploration, and a supportive educational environment.

M. Csikszentmihalyi interprets creativity as a systemic phenomenon emerging from the interaction between the individual, the domain, and the social field. He argues that individual talent alone is insufficient; a creative product must be recognized within a specific cultural domain and by the professional community that evaluates it. In the context of music education, this highlights the necessity for future teachers to possess both personal creativity and a deep understanding of national and global musical heritage, while also developing the ability to work with musical ensembles and navigate the demands of stage and audience.

L. Shulman's concept of "Pedagogical Content Knowledge" (PCK) is also significant in explaining the creative competence of future music teachers. Shulman asserts that teachers must not only possess subject matter expertise but also master the methods to convey that content in a way that is understandable, engaging, and effective for students. In music education, this entails analyzing the essence of a musical work and adapting it to the developmental age of the student through listening, singing, playing, movement, and creative assignments.

P. Webster is a prominent scholar in musical creativity, viewing "creative thinking in music" as an integral part of the curriculum, assessment, and creative process. His work demonstrates that musical creativity is not limited to composition but encompasses listening to, analyzing, modifying, performing, and finding new artistic expressions in musical material. This underscores the need to develop skills in improvisation, musical design, performance interpretation, and creative lesson scenario planning in future music teachers.

P. Burnard introduced the concept of "musical creativities," analyzing musical artistry not as an individual trait but as a process rooted in social, cultural, technological, and collaborative dimensions. Her research links the creative activity of music teachers to composition, improvisation, digital technology, collaborative music-making, and creative pedagogical partnerships. This approach mandates the extensive use of digital music software, ensemble activities, creative projects, and interactive sessions in teacher training.

In Uzbek pedagogy, the issue of creative competence is studied in connection with pedagogical competence, professional mastery, innovative educational technologies, and student-centered learning. A key source in this area is the manual "Fundamentals of Pedagogical Competence and Creativity" by N.A. Muslimov, M.H. Usmonboeva, D.M. Sayfurov, and A.B. Turaev. This work highlights pedagogical competence and creativity as essential elements of a teacher's professional growth, innovative thinking, and readiness for independent decision-making.

M.O. Karimova's manual on the same subject covers the theoretical-methodological and scientific-practical foundations of these qualities, including modular teaching technologies and international experiences. This underscores the need to integrate general pedagogical theory with music-methodological training.

Furthermore, D. Soipova's research on "Theory and Methodology of Music Education" emphasizes the high demands placed on students due to the integration of modern pedagogical and information technologies. She interprets music teaching methodology as a discipline that explores

the methods, content, tasks, and forms of organizing musical activities. This confirms that the creative competence of a future music teacher develops at the intersection of methodological preparation, musical-theoretical knowledge, practical performance, and modern technology.

D.T. Namozova's research on improving technologies for enhancing the creative competence of future music teachers stresses the goal of developing a new category of music educator who possesses both general and professional excellence. The author notes the importance of encouraging students to ask questions, fostering independence, strengthening responsibility, and considering student interests. Recent local studies involving 467 future music teachers have highlighted the importance of strengthening motivation, vocational orientation, communication, organizational skills, and instrumental competencies in the development of creative competence.

In conclusion, while foreign research largely explains creativity through divergent thinking, intrinsic motivation, creative environments, social recognition, and the process of musical creation, local studies interpret the creative competence of future music teachers through the lens of professional-pedagogical skill, musical-theoretical preparation, innovation, independent learning, teacher-student collaboration, and national musical traditions. Therefore, it is optimal to synthesize models of creative thinking from international theories with the established experiences of local music-pedagogical methodology in the professional development of future music teachers.

Table 1

Factors for Developing Creative Competence in Future Music Teachers

№	Development Factor	Content of the Factor	Practical-Pedagogical Tools	Expected Outcomes
1	**Motivational**	Fostering interest in the music teaching profession, the need for creative inquiry, and the desire for self-expression.	Creative assignments, music competitions, masterclasses, reflective discussions.	Enhanced positive attitude toward the profession, creative activity, and proactiveness.
2	**Music-Theoretical**	Integrating music theory, harmony, solfeggio, and history with creative practice.	Analysis of musical works, dictations, compositional exercises, creation of melodic/rhythmic variants.	Ability to analyze musical material and apply novel interpretations.
3	**Performance-Practical**	Expanding creative expression through vocal, instrumental, ensemble, and choral activities.	Solo and ensemble performance, improvisation, stage practice.	Refined performance culture, stage confidence, and artistic expression.
4	**Methodological**	Mastering methods for organizing creative music lessons and engaging students in creative activities.	Interactive methods, problem-based learning, project-based learning, musical games, lesson	Competence in planning and effectively organizing creative lessons.

№	Development Factor	Content of the Factor	Practical-Pedagogical Tools	Expected Outcomes
			scenarios.	
5	**Digital-Technological**	Creating creative products using modern information and music software.	Audio editing software, electronic presentations, online platforms, digital music applications.	Ability to prepare musical material in a digital environment for educational purposes.
6	**Artistic-Aesthetic**	Understanding national and global musical heritage; shaping aesthetic taste and artistic reasoning.	Analysis of folk songs, concert attendance, comparative study of musical works.	Developed aesthetic taste, appreciation of musical heritage, and critical evaluation skills.
7	**Communicative**	Creating an environment of creative collaboration between teachers, students, and pupils.	Group creative projects, musical discussions, ensemble rehearsals, collaborative project development.	Teamwork skills, creative communication, and pedagogical collaboration.
8	**Reflexive-Evaluative**	Analyzing, evaluating, and improving one's own creative activity.	Self-assessment sheets, portfolios, creative reports, analytical debriefings.	Commitment to professional self-improvement and pursuit of creative growth.

The table presented above systematizes the key factors influencing the development of creative competence in future music teachers. These factors are intrinsically linked, and it is essential to view them not in isolation, but as a holistic pedagogical process. A music teacher's creative competence transcends mere performance mastery or theoretical knowledge; it encompasses methodological thinking, aesthetic taste, communicative engagement, the application of digital technologies, and the ability for self-reflection.The motivational factor fosters interest in the profession and an intrinsic need for creative activity within the student. When a student perceives the role of a music teacher not merely as a transmitter of knowledge, but as a facilitator who shapes aesthetic taste, creativity, and a sense of national-cultural values in their pupils, their professional preparation becomes significantly more effective.Music-theoretical and performance-practical factors constitute the professional foundation of a future music teacher. Theoretical knowledge enables students to deeply understand, analyze, and interpret musical works for pedagogical purposes. Simultaneously, performance practice develops the ability to perceive musical imagery, maintain stage presence, and communicate musical material to students in an evocative and impactful manner.Methodological and digital-technological factors are aligned with the demands of modern music education. In the contemporary educational landscape, a music teacher must move beyond traditional instruction by incorporating interactive methods, project-based learning, digital audio tools, multimedia resources, and online platforms. This integration ensures that the learning process is engaging, efficient, and creatively structured.The artistic-

aesthetic factor is vital for enabling future teachers to appreciate both national and global musical heritage, evaluate works through an aesthetic lens, and nurture musical taste in their students. The communicative factor ensures the efficiency of collective creativity, ensemble work, choral activities, musical discourse, and collaborative efforts within the music classroom.Finally, the reflexive-evaluative factor plays a pivotal role in the sustainable development of creative competence. When students possess the ability to analyze their own performances, methodological approaches, creative assignments, or lesson scenarios, they can clearly define paths for professional growth. In this regard, tools such as portfolios, creative reports, self-assessment, and analytical discussions are highly effective instruments for ensuring the personal and professional development of future music teachers.In conclusion, this system of factors serves to prepare future music teachers as professionals who are creative, methodologically proficient, possess a refined aesthetic taste, are capable of utilizing modern technologies, and are skilled in guiding students toward productive musical and creative activity.

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