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PSYCHOLOGICAL FACTORS OF ENHANCING CREATIVE MOTIVATION IN FUTURE MUSIC EDUCATORS

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Annotation

This article explores the psychological mechanisms of developing creative thinking in music education**.** It highlights the key processes—idea generation, metacognition, and the creation of a supportive pedagogical environment—that enhance creative activity among future music teachers. The study emphasizes that creativity in music teaching emerges through emotional awareness, reflective thinking, and freedom of expression, forming the foundation for innovative and student-centered learning.

Keywords: creative thinking, music education, metacognition, reflection, pedagogical environment, emotional intelligence, innovation, motivation.

Introduction

In the era of globalization and digital culture, the issue of enhancing creative motivation among future music educators has become one of the most pressing psychological and pedagogical challenges. The specific nature of musical education lies in the unity of emotion, aesthetic perception, and creative thinking. Therefore, in the professional formation of a future music teacher, creative motivation serves as an inner driving force that encourages self-expression, artistic imagination, innovation, and the inspiration of students.

From a psychological perspective, creative motivation is defined as a positive emotional attitude toward musical activity, the desire to demonstrate one's abilities, and the intrinsic need to derive satisfaction from the creative process. According to the motivation theories of A. Maslow, D. McClelland, E. Deci, and R. Ryan, creative behavior develops through internal needs (self-determination). In music education, this process is closely related to the teacher's perception of themselves as a creative individual and their view of musical activity as a personal and professional growth resource.

Uzbek scholars such as G‘. B. Shoumarov, V. M. Karimova, R. I. Sunnatova, Z. T. Nishanova, and A. Xolmatova have explored the psychological foundations of creative activity, motivational orientation, and professional self-awareness. They emphasize that the formation of creative motivation in future teachers depends on several key factors: intrinsic curiosity and interest, the sense of achievement in artistic expression, positive emotional communication between teacher and student, and understanding the social significance of one’s work.

L. S. Vygotsky links the creative process with emotional experience, arguing that a person creates new images by reworking emotional memories and aesthetic impressions. For music teachers, this means that the emotional component of motivation—love for their profession, the need for self-expression through art, and the ability to evoke emotions in students—is central to their professional effectiveness.

Based on the activity theory of A. N. Leontiev and S. L. Rubinstein, creative motivation can be viewed as an internal psychological mechanism that emerges when an individual integrates personal goals, values, and social needs within musical activity. Therefore, developing creative motivation in future music teachers requires attributing personal meaning to their work and fostering reflective thinking toward their creative outcomes.

Moreover, studies by Z. Rahmatullayeva and D. G‘ulomova show that integrating aesthetic perception, emotional analysis, and musical expression in the learning process significantly enhances creative motivation. They argue that genuine creative drive arises only when a teacher can awaken not just knowledge, but emotional engagement and inspiration in students.

In summary, the psychological factors that enhance creative motivation in future music educators encompass emotional intelligence, internal needs, aesthetic sensitivity, reflective thinking, and social value orientation. This article analyzes these factors systematically and highlights the psychological mechanisms that strengthen creative motivation within the context of music education.

In this article, the following aspects are analyzed within the given context: first, the essence of creative competence in music education; second, the concept and components of emotional intelligence; and third, the psychological and pedagogical

mechanisms through which emotional intelligence contributes to the development of creative competence in music education. This approach provides a rich theoretical foundation for the personal and professional growth of future music teachers.

E. P. Torrance proposed a system of tasks aimed at measuring and developing creativity. When applied to music, Torrance's principle of "open-ended questions" proves highly effective in improvisation, arrangement, and composition. The teacher directs questions not toward a "single correct answer," but toward "multiple possible answers." This process, conducted in an emotionally safe environment, encourages creative risk-taking through positive affect.

G. Wallas described the creative process in four stages: preparation, incubation, illumination (insight), and verification. In a music lesson, preparation involves listening to and analyzing styles and genres; incubation allows temporary withdrawal for internal processing; insight refers to the sudden emergence of a new melody or rhythm; and verification involves refining and evaluating the musical idea. When the teacher consciously structures this cycle, students' metacognitive control is strengthened.

M. Csikszentmihalyi, through his theory of flow, interprets the creative state as a balance between optimal challenge and skill. By designing lessons with step-by-step scaffolding, teachers can create flow conditions in which students become deeply immersed in musical material, losing a sense of time. Providing timely and clear feedback helps sustain this state of continuous engagement.

L. S. Vygotsky, in his sociocultural approach, situates creativity within the zone of proximal development, where new psychological structures are formed through collaborative activity with a more experienced partner (teacher or mentor). Collective improvisation, ensemble rehearsals, and "mentor-apprentice" formats activate the social mechanisms of creative thinking. External tools (notation, rhythm cards, digital audio workstations) are gradually internalized as psychological instruments.

Several psychological mechanisms play a crucial role in the development of creative thinking. Some of the key ones are as follows:

1. **Generation and Combination of New Ideas.** In the teaching process, a music educator can view a topic from multiple perspectives and combine different

elements to create a new approach. This is the central psychological mechanism of creative thinking. Through such combinations, students' interest in music increases, encouraging them to ask questions like, "How can an ordinary melody be transformed?" This process stimulates musical curiosity and flexible thinking.

2. **Metacognition and Reflection.** Thinking about one's own thinking—asking questions such as "Why did I come up with this idea?" or "Could there be another solution?"—is a key process in creative cognition. When a music teacher analyzes their own teaching or performance after class, and guides students to do the same, it fosters reflective awareness and promotes creative reasoning. Reflection enables both teacher and learner to recognize their cognitive patterns and develop innovative strategies.

3. **External Conditions and Pedagogical Environment.** The psychological environment must encourage creativity for both teacher and student. Such an environment is formed through free expression of ideas, viewing mistakes as opportunities, and allowing musical experimentation. The teacher's pedagogical mastery and personal creativity become central factors in establishing an atmosphere that supports innovation, curiosity, and emotional openness in musical learning.

Conclusion

In conclusion, the development of creative thinking in music education is a multifaceted psychological process shaped by internal cognitive mechanisms and external pedagogical conditions. The analysis reveals that creativity in future music teachers is not a spontaneous occurrence but the result of conscious psychological and educational formation. The main mechanisms that foster creative thinking—idea generation and combination, metacognitive reflection, and supportive pedagogical environments-serve as essential foundations for cultivating innovation in musical pedagogy.

A teacher's ability to combine musical elements in novel ways stimulates students' imagination and enhances their aesthetic perception. Reflection and metacognition allow both teachers and learners to evaluate their creative processes and refine their approaches toward musical expression. Furthermore, a psychologically safe and

emotionally rich classroom environment encourages experimentation, risk-taking, and open dialogue—key factors in sustaining creative motivation.

Thus, strengthening these psychological mechanisms in the training of future music educators contributes not only to their professional competence but also to the enrichment of musical culture as a whole. Creative thinking, supported by reflective awareness and an emotionally intelligent learning climate, enables music teachers to inspire students, integrate innovation into their teaching, and transform musical education into a dynamic and deeply human process.

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