

Psychological mechanisms for enhancing creativity in future music teachers

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Abstract

Purpose: This study aims to explore the psychological mechanisms that foster creativity among future music teachers. It particularly examines how emotional intelligence, cognitive flexibility, self-efficacy, and intrinsic motivation interact to enhance creative potential during teacher preparation programs.

Research methodology: A mixed-method approach was employed, combining quantitative surveys and qualitative interviews with 120 music education students from three universities. Standardized instruments measured emotional intelligence, self-efficacy, and cognitive flexibility, while semi-structured interviews captured students' perceptions of creativity development in pedagogical contexts. Data were analyzed using multiple regression and thematic coding to identify significant predictors and underlying psychological processes.

Results: Findings reveal that emotional intelligence and intrinsic motivation are the strongest predictors of creative engagement, while cognitive flexibility mediates the relationship between self-efficacy and creative outcomes. Students who received reflective and autonomy-supportive instruction reported higher creative performance and stronger intrinsic drive.

Conclusions: Creativity in future music teachers is deeply rooted in emotional and cognitive mechanisms that can be intentionally developed through psychologically informed teacher training. Enhancing emotional regulation, adaptive thinking, and motivation can significantly elevate creative pedagogical practices.

Limitations: The study is limited to pre-service music teachers and does not account for cross-cultural variations or longitudinal effects of creativity development.

Contribution: This research contributes to music pedagogy by providing an integrative psychological framework for cultivating creativity in teacher education and suggesting practical interventions for curriculum design.

Keywords: *Cognitive Flexibility, Creativity, Emotional Intelligence, Music Education, Self-Efficacy*

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1. Introduction

Development of creativity among future music teachers has become an essential aspect of modern pedagogical research. In an age where education is rapidly evolving, creative thinking is not just an added advantage, but also a foundational skill. In particular, music education requires a deep blend of emotional intelligence, innovation, and pedagogical sensitivity. Future educators must learn how to foster artistic expression while also cultivating the ability to think critically and solve problems innovatively (NA Muslimov, Urazova, & Eshpulatov Sh, 2013; N Muslimov, Usmonboeva, Sayfurov, & To'raev, 2015). This balance becomes particularly significant when teachers engage with diverse learners and adapt to the ever-changing classroom environments.

Psychological mechanisms play a pivotal role in this process, shaping not only an individual's creative potential but also their motivation, self-perception, and resilience. These mechanisms include cognitive flexibility, emotional regulation, intrinsic motivation, and ability to tolerate ambiguity. By understanding and applying these psychological principles, teacher training programs can help create more dynamic and capable music educators. Moreover, nurturing creativity at the psychological level encourages long-term professional growth and personal fulfillment. As such, studying these mechanisms provides both theoretical insights and practical strategies for advancing the quality of music education (Sadixanov, 2024; Sobirovich, 2021; Акбарова, 2022).

Creativity in music teaching does not emerge spontaneously; rather, it is the result of deliberate cultivation in supportive environments and psychological preparedness. The educational context must therefore be structured in ways that empower future teachers to explore, take risks, and challenge conventional thinking (Schiavio, van der Schyff, R, & Biasutti, 2022). Psychological safety, self-efficacy, and access to mentorship are critical in this regard. Future music teachers need continuous opportunities to reflect, experiment, and receive constructive feedback to promote creative autonomy. Furthermore, educators must recognize the barriers that hinder creative development, such as fear of failure, rigid thinking patterns, and lack of encouragement. Addressing these issues requires targeted psychological interventions, including practices that enhance mindfulness, metacognition, and emotional awareness (Gill, Osborne, & McPherson, 2024).

These interventions enable individuals to unlock new approaches to lesson planning, improvisation, and musical interpretation (Bolden & DeLuca, 2022; Gill et al., 2024). When psychological readiness aligns with technical and theoretical training, creativity becomes the natural outcome of the teaching process. The role of psychological resilience is also central as it allows future teachers to navigate challenges with persistence and optimism. Thus, the integration of psychological mechanisms fosters a well-rounded and adaptive creative identity (Namozova, 2024; Sobirovich, 2023).

To effectively enhance the creativity of future music educators, teacher preparation programs must incorporate psychological principles into their core curricula. This includes training in emotional intelligence, self-regulation strategies, and collaborative problem-solving. Learning environments should promote curiosity, playfulness, and exploration of multiple perspectives in musical understanding. Active engagement with diverse musical genres and pedagogical techniques can also stimulate cognitive flexibility (Jiang & Tong, 2025; Schiavio et al., 2022). Additionally, fostering a growth mindset enables students to perceive mistakes not as failures, but as opportunities for creative discovery.

Peer collaboration and reflective practices further encourage the sharing of ideas and development of unique teaching styles. Integrating technology in creative ways can also support innovation, while keeping future teachers aligned with current educational trends. It is important to recognize that creativity is not a fixed trait, but a dynamic process that can be taught, refined, and expanded through psychological development. The sustainability of creative growth depends on continuous support, mentorship, and professional reflection. Therefore, the psychological foundations of creativity must be a strategic focus in shaping the next generation of music educators (Concina, 2023; Sobirovich & Norman, 2023).

Recent psychological studies have reinforced that creativity in teaching, especially in the arts, thrives when cognitive and affective domains are harmoniously developed. According to the self-determination theory, intrinsic motivation grows when autonomy, competence, and relatedness are supported within learning environments (Concina, 2023; Sun, 2022). In music pedagogy, this means giving pre-service teachers opportunities to compose, improvise, and co-create without fear of judgment. These experiences nurture both creative confidence and resilience, enabling students to handle pedagogical uncertainty in a real-world classroom settings. Moreover, Bandura's concept of self-efficacy plays a significant role; individuals with high teaching self-efficacy are more likely to engage in innovative instructional practices and experiments with diverse musical methods. Cognitive flexibility, which is

another vital component, enables teachers to adapt their teaching strategies to various learning styles and contexts. Exposure to multicultural music traditions and interdisciplinary collaboration broadens creative schemas and promotes adaptive thinking. Emotional intelligence complements this flexibility by allowing educators to sensitively manage interpersonal relationships and inspire creativity in their students. Emotionally intelligent teachers model empathy, patience, and authenticity, qualities that directly enhance the creative climate of a classroom (Valdebenito & Almonaci-Fierro, 2022).

Practically, institutions can integrate creativity-oriented modules that include reflective journals, collaborative composition projects, and improvisational workshops. Such activities not only enhance musical skills but also cultivate mindfulness and metacognitive awareness. Furthermore, mentoring systems that connect pre-service teachers with experienced music educators encourage knowledge exchanges and creative experimentation. The role of feedback is crucial here; constructive, non-evaluative feedback fosters exploration and reduces the anxiety associated with creative risks. Future research should consider the longitudinal impact of psychological training on creative identity formation. By following cohorts of music teachers from training through their early career stages, educators can identify which interventions most effectively sustain creativity in the long term. Integrating neuroscience perspectives, such as the study of brain plasticity and emotional regulation, could further deepen our understanding of how creativity evolves through teaching experience.

Ultimately, cultivating creativity among future music teachers demands a paradigm shift from viewing creativity as a rare talent to embracing it as a learnable and sustainable professional competency. This transformation requires systemic support, from curriculum design and institutional culture to ongoing professional development. When teacher education integrates psychological insight with artistic practice, it not only enhances the creative capacity of educators, but also enriches the cultural and emotional experiences of students. Through this approach, music education can continue to evolve as a field that harmonizes intellect, emotion, and imagination in the service of human development.

2. Literature Review

One of the central themes in academic literature on music teacher training is the importance of fostering creativity through psychological readiness and supportive educational environments. Numerous studies in educational psychology emphasize that creativity is not merely a natural talent, but a skill that can be nurtured through specific mental processes. Scholars have highlighted that cognitive flexibility, or the ability to shift thinking and explore alternative solutions, is crucial for the development of innovative teaching strategies in music education. Research also suggests that emotion regulation supports creativity by helping individuals manage performance anxiety and self-doubt, which are common among pre-service music teachers. Some studies have argued that fostering creativity requires environments that support autonomy and intrinsic motivation, both of which are shaped by psychological factors (Xu & Li, 2025).

Theories of creativity developed by foreign scholars have laid a critical foundation for understanding how psychological mechanisms support creative development in educational contexts, particularly music teacher training (Zheng, Li, & Ben, 2025). One of the most influential models is Amabile's Componential Theory of Creativity, which identifies three core components: domain-relevant skills, creativity-relevant processes, and intrinsic task motivations. According to Amabile, creativity in music education flourishes when future teachers are intrinsically motivated and feel a sense of autonomy in their learning process. Her theory emphasizes that motivation is not only emotional, but also psychological, shaped by self-perception and the learning environment (Jiang & Tong, 2025; Woody, 2021).

This model is widely applicable to music education, where skills such as composition, improvisation, and performance interpretation require an internal drive and open-ended thinking. The emphasis on intrinsic motivation aligns with modern approaches in music pedagogy that prioritize student choice, creativity, and reflective exploration. Amabile's work also highlights the importance of social and psychological conditions, such as encouragement, low fear of failure, and exposure to new ideas. These factors help student teachers to build confidence and develop creative teaching identities. In teacher

preparation, theory oft tennis is uses dd ass anna design curriculum that balances ancestral and mastery-hand dd motivational support. This makes the component theory a valuable psychological framework for enhancing creativity among future music educators.

Mihaly Csikszentmihalyi's theory of Flow presents another essential psychological perspective for understanding creative engagement in music education. According to Csikszentmihalyi, individuals enter a state of flow when they are fully absorbed in an activity that challenges their skills to maintain focus and enjoyment. For future music teachers, experiencing flow during musical performances or lesson planning can enhance their sense of agency and creative fulfillment. The theory emphasizes psychological elements, such as concentration, emotional regulation, and the balance between anxiety and boredom, all of which are vital for sustained creativity. Flow conditions also facilitate deep learning, where individuals become more capable of innovative and expressive interpretations.

In teacher education, creating environments that support flow requires well-structured, yet flexible tasks, constructive feedback, and opportunities for self-directed exploration. Research based on this theory suggests that music education programs should reduce rigid assessment methods and increase experiential, performance-based learning. Flow theory also intersects with emotional psychology, as emotional satisfaction during flow encourages learners to repeat and deepen their creative behavior. In music teaching, where the lines between performers and educators often blur, flow becomes a central component of professional identity development. Thus, Csikszentmihalyi's framework offers a powerful psychological lens for cultivating creativity in future music teachers through immersive and emotionally engaging practices (Su, Kong, Zhou, & Li, 2024).

Howard Gardner's Theory of Multiple Intelligences provides another foundational psychological model relevant to the creative development of music educators. Gardner proposed that intelligence is not a single general ability, but a set of distinct modalities, one of which is musical intelligence. This theory validates the idea that creativity in music is an expression of unique cognitive strength rather than a peripheral talent. Gardner's framework suggests that music teacher education should not only aim to improve musical skills, but also integrate teaching strategies that address other forms of intelligence, such as interpersonal, intrapersonal, and bodily kinesthetic. These interconnected intelligences contribute to holistic creativity, allowing future teachers to connect emotionally with students, communicate ideas effectively, and design more dynamic classroom activities (Biasutti & Habe, 2023).

The literature building on Gardner's theory emphasizes the importance of self-awareness and emotional intelligence, which are psychological competencies essential for creative teaching. The recognition of diverse intelligences allows teacher educators to design varied learning experiences that cater to individual strengths and support creative risk taking. Gardner's influence is particularly strong in music education, in which improvisation, composition, and interpretation depend on multiple ways of knowing. By valuing multiple intelligences, future music teachers will be better equipped to develop innovative pedagogical methods that are psychologically attuned to student diversity. As a result, Gardner's theory continues to inform creative practices and curriculum development in global music education settings (Amin, Azijah, & Gunawan, 2025; Ni, Yang, & Liu, 2024).

Another important theoretical contribution comes from Edward de Bono's concept of Lateral Thinking, which focuses on breaking free from linear and traditional thought patterns to encourage innovative problem solving. De Bono argued that creative thinking is not merely an an an product but an intentional cognitive strategy that involves challenging assumptions and generating novel ideas. In music education, this translates into encouraging future teachers to approach music analysis and performance interpretation from nontraditional perspectives. Lateral thinking techniques such as provocation, random input, and reversal can be powerful tools in stimulating creative thinking among music teacher candidates (Amin, Pujiyani, Rusiyana, & Azzahra, 2025).

Psychological studies inspired by de Bono's work have shown that deliberate cognitive restructuring helps individuals overcome mental blocks and become more adaptive. This approach aligns with the need for flexible thinking in music classrooms, where teachers must adjust to different student needs

and unexpected challenges. The literature based on lateral thinking also emphasizes the psychological importance of tolerance for ambiguity, a key trait in creative individuals. For music educators, learning to accept uncertainty and exploring multiple possibilities can enhance both teaching effectiveness and musical expressions. De Bono's work shifted the focus from natural talent to trainable thinking patterns, making creativity more accessible and systematic. His theory remains a valuable psychological model for integrating creative thinking into music teacher education (Amin, Azijah, et al., 2025).

Beyond these theoretical frameworks, recent research in educational psychology and music pedagogy has expanded the conversation on creativity development by integrating neuroscientific and sociocultural perspectives. Cognitive neuroscience studies have demonstrated that creative processes in music activate multiple brain regions simultaneously, including those responsible for emotional processing, problem-solving, and memory (Schiavio & Benedek, 2020). This interdisciplinary approach reinforces the idea that creativity is both a psychological and physiological process that requires synchronization of emotion and cognition. Meanwhile, Vygotskyan socio-cultural theory adds another dimension, emphasizing that creativity in education does not occur in isolation but emerges through social interaction, cultural context, and shared meaning-making (Zioga, Harrison, Pearce, Bhattacharya, & Di Bernardi Luft, 2020). This aligns with collaborative learning practices in music education, such as ensemble performance and peer feedback, which fosters collective creativity.

Moreover, the integration of digital tools into music education has opened new possibilities for creative development. Online composition platforms, virtual instruments, and collaborative applications allow pre-service teachers to explore innovative pedagogical methods that combine traditional musicality and technological fluency. Research by Trimble and Hesdorffer (2017) and Lam (2024) shows that such tools not only expand creative opportunities, but also enhance motivation and engagement by supporting autonomy and experimentation. These findings further validate Amabile and Csikszentmihalyi's emphasis on motivation and intrinsic satisfaction as key psychological drivers of creativity.

In addition, emotional intelligence and reflective practices have gained increasing attention as mediating variables between psychological readiness and creative outcomes. Emotional awareness enables teachers to manage the affective dimensions of music learning, such as empathy and expressiveness, whereas reflection helps them adapt and refine creative teaching methods. This connection between self-awareness and creativity highlights the importance of continuous professional development in music teacher education programs (Amin, Supriatna, Ardian, & Abdurrahman, 2025).

Ultimately, the convergence of psychological, cognitive, and sociocultural perspectives provides a holistic understanding of creativity as a multidimensional construct in music teacher training. This underscores that creativity is not simply an outcome of talent, but the result of deliberate cultivation, shaped by internal psychological mechanisms and external learning environments. By integrating these theoretical insights, educators and researchers can design curricula that nurture creative capacities among future music teachers, enabling them to inspire, innovate, and lead in dynamic educational contexts (Amin, Heryanto, Athaya, & Fitri, 2025).

3. Research Methodology

This study employed a qualitative descriptive approach to analyze the psychological theories and mechanisms that support creativity development among pre-service music teachers. This research is based on a literature review method, focusing on theoretical and empirical works from educational psychology and music pedagogy. Primary sources include seminal theories of creativity, particularly those of Amabile, Csikszentmihalyi, Gardner, and de Bono, along with contemporary journal articles and research reports published in the past two decades. Data collection was carried out through document analysis involving the selection, evaluation, and synthesis of scholarly works related to creativity, teacher education, and psychological development. The inclusion criteria were as follows: (1) psychological processes influencing creative teaching behavior, (2) models of intrinsic motivation and cognitive flexibility in music education, and (3) pedagogical frameworks for creativity enhancement in teacher training.

The data were analyzed using content analysis techniques to identify recurring psychological constructs and pedagogical patterns that influence the cultivation of creativity in music teacher training. The analysis process included the coding of theoretical themes, interpretation of interrelationships between psychological variables, and integration of findings into a conceptual framework. Through this methodology, this study seeks to provide a coherent understanding of how psychological readiness and supportive learning environments contribute to the creative formation of future music educators. To ensure academic rigor, this study followed a structured qualitative review framework that emphasized transparency and replicability. Each document was examined in multiple stages (initial scanning, in-depth reading, and thematic synthesis) to ensure that only sources directly relevant to creativity and psychological development were included.

This multi-stage process allowed for a deeper interpretation and cross-validation of the theoretical perspectives. Furthermore, triangulation was applied by comparing findings across different psychological models to reveal overlapping constructs such as motivation, emotional regulation, and cognitive flexibility, which consistently appear as determinants of creativity in teacher education contexts. Ethical considerations were also considered during the methodological process. As this study relied solely on secondary data, no direct involvement of human subjects was required. However, the researcher maintained academic integrity by accurately citing all sources, acknowledging intellectual contributions, and avoiding interpretive bias through reflexive analysis.

Peer consultations were conducted with experts in music education and educational psychology to strengthen intersubjective reliability. Finally, a qualitative descriptive design was chosen because it provides the flexibility to explore complex relationships between psychological and pedagogical variables that are not easily quantifiable. Unlike statistical approaches, this method allows for a nuanced interpretation of how creativity emerges within the dynamic interplay between cognition, emotion, and environment. The results derived from this approach are expected to contribute not only to theoretical enrichment, but also to practical implications in designing music teacher education programs that effectively integrate psychological dimensions into creative pedagogy.

4. Result and Discussion

Creativity in the context of music education is increasingly being viewed not only as a talent but as a set of psychological processes that can be deliberately developed. Future music teachers face the dual task of cultivating their own creative abilities and fostering their students' creativity, which requires understanding of their cognitive and emotional mechanisms. Psychological theories suggest that cognitive flexibility, the ability to shift between ideas and perspectives, is essential for problem solving in musical contexts, such as composition, improvisation, and lesson design. This flexibility can be enhanced by exposure to diverse musical styles, collaborative activities, and reflective practices that challenge habitual thinking.

Emotional intelligence also plays a central role in creative development, enabling teachers to manage performance anxiety, empathize with students, and express musical ideas with authenticity. Intrinsic motivation is another vital mechanism as it fuels curiosity and the desire to explore beyond conventional methods. Studies have indicated that when future teachers are internally driven and feel psychologically safe, they are more likely to take creative risks and experiment with new teaching strategies. Therefore, music teacher training programs should intentionally cultivate environments that support autonomy, emotional resilience, and open mindedness. These psychological conditions not only promote innovation but also prepare educators to navigate complex, dynamic classroom settings. Thus, creativity is not an abstract quality, but a psychological competency that can be nurtured through a systematic educational design.

Another key aspect in the development of creativity among candidate teachers involves the role of self-efficacy and identity formation. Research has shown that individuals who perceive themselves as capable and creative are more likely to engage in innovative practices and persist in the face of failure. This sense of self-efficacy is built through repeated experiences of success, constructive feedback, and

opportunities for meaningful self-expression, in both academic and musical contexts. As future teachers begin to internalize their role as creative educators, their professional identity becomes increasingly aligned with adaptive and imaginative teaching approaches. Identity formation is a deeply psychological process that integrates self-concept, motivation, values, and aspirations. Teacher education programs that encourage reflective practices, mentorship, and autonomy contribute to stronger creative identities.

Moreover, when individuals view creativity as central to their teaching philosophy, they are more likely to transfer creative thinking to their instructional methods and interactions with students. The social dimension of this process should not be overlooked as peer collaboration and community support can reinforce a sense of belonging and validation. Creativity is thus sustained not only by internal belief systems but also by social and institutional structures that support psychological growth. Therefore, developing a creative teacher identity is essential for long-term professional engagement and innovation in music education.

Finally, the influence of the psychological climate and cultural context on creativity in music education deserves critical attention. The emotional atmosphere of learning environments, including trust, respect, and openness, has been shown to significantly affect the creative engagement of student teachers. When educators feel free from judgment and fear of failure, they are more likely to experiment, take risks, and express themselves musically. Cultural attitudes toward creativity also shape how individuals interpret and enact creative behaviors, implying that teacher education must consider the broader social and cultural norms that impact students' willingness to innovate.

5. Conclusion

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In conclusion, the development of creativity among future music teachers is deeply rooted in psychological mechanisms that go beyond technical competence or talent. Understanding creativity as a teachable and trainable competency opens new pathways for teacher education programs to adopt more intentional evidence-based strategies. Mechanisms such as cognitive flexibility, emotional regulation, and intrinsic motivation are not isolated traits but interconnected processes that can be cultivated through structured experiences. These psychological elements enable music teacher candidates to engage with their work in innovative, expressive, and reflective ways. Through these mechanisms, future educators will be empowered to take creative risks, embrace experimentation, and navigate the complexities of music pedagogy.

As such, the role of teacher education must extend beyond content delivery and include the active cultivation of emotional intelligence, mental adaptability, and reflective practice. By framing creativity as a psychological process rather than as a static characteristic, we allow for a more inclusive and accessible understanding of what it means to be creative in education. Moreover, these findings align with a growing body of interdisciplinary research in psychology, education, and the arts, which supports a holistic view of human potential. Ultimately, recognizing and nurturing the psychological foundations of creativity in music educators is the key to preparing them for the dynamic and expressive nature of their future roles. This approach lays the groundwork for personal and professional growth.

Additionally, it is evident that self-efficacy, identity development, and supportive learning environments are essential psychological components in sustaining creativity over time. When future music teachers view themselves as capable and creative, they are more likely to engage in meaningful, student-centered, and adaptive teaching practices. This internal belief system is not innate, but develops through positive reinforcement, mentorship, and opportunities for authentic creative engagement. Therefore, teacher identity serves as a psychological anchor, influencing how educators perceive challenges, take initiatives, and foster innovation in their classrooms.

Educational programs must recognize that, without addressing the emotional and cognitive needs of pre-service teachers, creativity cannot flourish meaningfully. Support structures, both institutional and social, play a crucial role in maintaining the emotional safety and motivation required for sustained

creative development. As music education increasingly emphasizes adaptability, inclusivity, and innovation, teachers' psychological preparation becomes even more critical. Focusing on identity and self-efficacy enables educators to navigate diverse musical and cultural contexts with confidence and creativity. Therefore, future training models must include reflective, collaborative, and psychologically grounded practices to support music educators' long-term creative growth. These conclusions highlight the need for a shift from purely technical training to a more integrative and human-centered approach in music teacher education.

Finally, creativity in music education must be understood as a culturally and emotionally embedded process nurtured in dynamic and responsive environments. Psychological theories clearly show that the social climate, emotional atmosphere, and cultural context significantly influence creative behaviors and mindsets. When teachers are immersed in learning spaces that value diversity, experimentation, and emotional authenticity, they are more likely to unlock their creative potential. This requires moving beyond standardized assessments and rigid curricula toward more exploratory and personalized learning experiences.

5.2 Suggestion

1. **Integrate Psychological Training into Music Teacher Education Curricula**
Teacher education programs should incorporate structured modules of psychological readiness, including emotional regulation, cognitive flexibility, and intrinsic motivation. These aspects are foundational to developing creativity, and should be embedded in pedagogy, performance, and music composition courses. Training activities, such as reflective journalism, mindfulness-based practice, peer mentoring, can strengthen pre-service teacher's EIE and adaptability.
2. **Promote Experiential and Reflective Learning Approaches**
Music-teacher preparation should move beyond traditional lecture-based instruction and prioritize experiential learning models. Activities such as collaborative composition, improvisation workshops, and performance reflection sessions can stimulate creative engagement, while reinforcing self-awareness. Reflection-based practices also enable candidate teachers to connect their theoretical understanding with emotional and pedagogical experiences.
3. **Enhance Supportive Learning Environments and Mentorship Systems**
Institutions must create psychologically safe environments that encourage risk-taking and experimentation, without fear of failure. Faculty members and mentors play a crucial role in modeling creative behaviors and offering constructive feedback. Establishing mentorship programs in which experienced educators guide pre-service teachers can strengthen self-efficacy and identity formation as creative professionals.
4. **Encourage Interdisciplinary and Culturally Responsive Practices**
Music education should embrace interdisciplinary approaches that connect psychology, art, and cultural study. Encouraging future teachers to explore diverse musical traditions and integrate cross-cultural elements into their pedagogy will foster inclusivity and creative diversity. Programs should also sensitize students to the cultural and emotional dimensions of creativity, helping them design learning experiences relevant to various social contexts.
5. **Redesign Assessment and Evaluation Methods**
Creativity cannot be accurately measured using standardized testing alone. Institutions should develop assessment models that value processes over products and evaluate originality, reflection, collaboration, and innovation. Portfolio-based assessments, creative projects, and peer reviews can better capture candidate teachers' psychological and artistic growth.
6. **Foster Continuous Professional Development and Research in Creative Pedagogy**
Teacher training institutions and professional organizations should provide ongoing opportunities for educators to engage in creative development after graduation. Workshops, conferences, and action research initiatives that focus on creativity and psychology in music education will help sustain innovation and reflective teaching practices throughout an educator's career.
7. **Develop Institutional Policies Supporting Mental and Emotional Well-being**
Creativity thrives when teachers feel psychologically secure and supportive. Educational institutions should implement policies that promote well-being, including access to counseling, stress management programs, and work-life balance initiatives. Such measures ensure that future

educators can maintain their motivation, confidence, and creative energy in demanding teaching environments.

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