

*weighting coefficients are calculated to determine the categories that need to be improved in the process of learning and teaching. The novelty of the study, which is based on the results obtained, is the development and updating of practical recommendations for practical laboratory work for applicants for the specialty 172 - Electronic Communications and Radio Engineering, in particular, as an example, in the program of the discipline "Switching and Information Distribution Systems". It is assumed that taking into account the proposed recommendations for teachers and students of the IPpHE and the conclusions drawn in the work, will help to improve the quality and organization of the educational process of training future telecommunications specialists in the blended learning format.*

**Key words:** *blended learning, information and communication technologies, distance learning, digitalisation, professional pre-higher education, learning effectiveness, surveys, crisis conditions.*

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## **A CURRENT VIEW OF THE DEVELOPMENT OF CREATIVITY IN MUSIC EDUCATION: BASIC APPROACHES AND PRINCIPLES**

*The article is devoted to substantiating the scientific approaches and principles that form the basis of the process of developing the creativity of future bachelors of music education. To achieve the research objectives, a mixed approach was applied, based on which a number of scientific approaches (pluralistic, iterative, transcendental, participatory) and related principles were identified using the methods of theoretical analysis and theoretical modeling: priority of simultaneous cognition over successive cognition, encouragement of insight, the need to destroy determinism, anticipatory reflection of reality, hermeneutic and existential communication, emotional self-understanding, synergy of intersubjective interaction, objectification of the global significance of personal creative efforts. The further direction of the study is to develop a model of the methodology for the development of creativity of future bachelors of music education in the process of their professional training on this methodological basis.*

**Key words:** *creativity, music education, methodology, scientific approaches, principles, pluralism, participation.*

**Introduction.** The relevance of the problem of creativity development of future specialists in the field of music education is caused, first of all, by the growing demand in the world labor market for professionals possessing the so-called soft skills, as well as special personal qualities, among which creativity, which provides the ability to apply a creative approach in the chosen activity, occupies a special place (Suarta, Suwintana, Sudhana, & Hariyanti, 2017). At the same time, it

should be noted the special role of such quality as creativity in the field of art education, in particular, music education. Moreover, while creativity in this field used to be associated only with the processes of improvisation and composition, music pedagogy today relies on the recognition by scholars (Canfield, 1961; Chenette, 2016; Graham, 1998; Richardson & Saffle, 1984) of the importance of creativity in all major processes related to musical activities and musical learning. Researchers point to the importance of developing creativity in the training of future music education professionals, as this quality is required primarily in the interpretive process, such as for the generation and appropriation of meanings, as well as the acquisition of cultural contexts in the process of creative analysis of a piece of music. Also, creativity is important both for self-realization of music students in the process of learning the profession, and subsequently for successful functioning as music teachers, for example, for the implementation of musical and pedagogical innovations aimed at improving the effectiveness of music education.

Separately, it is worth noting the importance of fixing the pedagogical attention to the development of creativity of future professionals in the field of music education in the context of ensuring the appropriate level of their interest in musical activities, because it is a creative process has the necessary potential to create an environment that encourages music lessons.

Taking into account the above-mentioned, we undertook the research of the problem of creativity development of the future specialists in the field of music education, in particular, the applicants of the bachelor's level. During the study it was established that this quality is professionally significant in the mentioned field and, at the same time, based on the interaction of artistic and imaginative thinking, professional literacy and reflection, providing synergetic integration of creative abilities, personal qualities, as well as, musical and pedagogical knowledge, abilities and skills. Also, it has been established that the creativity of future bachelors of music education is the basis of their ability to creative self-realization in the professional sphere, as well as, to solve the actual problems of the educational process related to musical, aesthetic and creative development of students (Kuldanov, 2023). In this regard, it seems relevant to ensure the development of creativity of future bachelors of music education in the process of their professional training. The effectiveness of this process depends on the consideration of all its features.

**Analysis of relevant research.** Analyzing the situation in music education, researchers emphasize the need to introduce new approaches to the development of creativity of music students (Beckman, 2005; Crow, 2006; Hall, 2015; Hua Zhen Lv & Junyi Luo, 2021; Wan, 2023). First of all, scholars draw attention to the fact that creativity is the main quality that makes it possible to carry out a fundamentally important creative process for musical activity. Understanding of this factor determines the production of a significant research resource devoted to the problem of creativity development in the process of music education, in particular, research on the philosophical foundations of this process (Riggs, 2006; Jones, 2005), the development of appropriate pedagogical strategies and methods (Abramo & Reynolds, 2015; Zheng & Leung, 2021; Burnard, 2007).

We can say that scholars are united in the fact that in the real context of music education, the methodology of creativity development is based on the old approaches, substantiated as early as in the works of C. Orff and E. Jaques-Dalcroze. Although these approaches have proven themselves well and are quite popular in the system of music education, they are, however, characterized by a tendency, encouraging the creative process, to mystify its essence, downplaying the role that is given to thinking in it. However, modern science, in particular cognitive science, allows us to take a new look at the process of creativity development by involving approaches developed in the light of the results of research on the cognitive basis of the creative process (Webster, 1990).

Researchers (Nagel, 2009; Riggs, 2006) identify updating approaches to personal and professional development in the music-educational process as a relevant direction for creativity development research. In particular, they point out the enormous importance of providing a positive atmosphere conducive to the manifestation of creativity, i.e. expression of their individuality, expression of subjective emotional attitude towards musical art through performing, composing, interpreting and analyzing activities. As indicated in an interdisciplinary (covering the fields of psychology and music pedagogy) study (Nagel, 2009), manifestations of creativity in musical activity are associated with the activation of a deeply personal relationship to music, with sensitivity to its artistic and aesthetic features, as well as, attention and understanding their own feelings, emotions and representations arising from communication with music.

Thus, the modern scientific view of the problem of creativity development focuses on the importance of integrating new approaches

into the methodological foundations of this process, allowing to ensure its maximum efficiency through activation of understanding of its cognitive and reflexive-emotional foundations.

**Aim of the Study.** The study is aimed at substantiation of the scientific approaches, which form the basis of the model of methodology for the development of creativity of future bachelors of music education. Taking into account the complexity and resulting multitasking of professional training of the mentioned specialists, the important goal is to determine the fundamental principles that take into account the specificity of many factors accompanying this process and determining the main focus of all elements of the future methodology of creativity of future bachelors of music education.

**Research Methods.** To achieve the goals of the study, a mixed approach was applied, which, according to scientists (Shim, Johnson, Bradt, & Gasson, 2021), is the most effective in solving the problems of developing a science-based methodology that integrates the action of different approaches and principles. The essence of the mixed approach is to carry out a comprehensive qualitative study of the main phenomenon by theoretically analyzing the features of its structural components and identifying existing approaches to the development of phenomena with the same features. Scientists qualify this approach as a research-supporting design methodology designed to form the basis of the model of the process of formation, or development of complex qualities and skills, which is the multicomponent construct of creativity of future bachelors of music education. On the basis of the mixed approach to substantiate the methodological foundations of the formation process model of the mentioned construct, theoretical analysis of the scientific publications related to the research topic was traditionally applied, as well as, the method of theoretical modeling. The focus of this method consisted in the mediated theoretical construction of the projection of features of the process of creativity development of future bachelors of music education and determination of the most effective approaches to this process.

**Results.** As a result of the theoretical study it was determined that the effectiveness of the process of creativity development of future bachelors of music education is largely provided by the presence of methodological foundations of such a functional orientation, which corresponds to the main characteristics of the construct under study as much as possible. According to the researchers (Hepburn & Andersen,

2021), scientific approaches and principles are designed to implement in the research meta-scientific function, the essence of which consists in the management of heterogeneous methodological apparatus of research, in order to ensure its effectiveness. As B. Hepburn and H. Andersen (2021), such management is made possible through approaches that determine "...the values and rationales underlying a particular characteristic of the scientific method" (Hepburn & Andersen, 2021). Among such values, particular emphasis should be placed on objectivity, reproducibility, simplicity, and, proven effectiveness in a particular domain in the context of application to a particular purpose (Hepburn & Andersen, 2021).

Thus, in order to determine the methodological foundations of the process under study, it is necessary to clarify the features of professional training of future bachelors of music education in the context of its focus on the development of creativity of the mentioned specialists. In determining such foundations, it is necessary, first of all, to take into account the variety of factors influencing the process of personal creativity development. Neurobiological processes underlying individual's creative thinking play a significant role among them. Studying the mentioned processes, A. Abraham (2013) comes to a number of important, in the context of research, conclusions. In particular, the author draws attention to the fact that creativity is essentially based on the ability to make original and effective decisions. Moreover, this process, as neurobiological research shows, is associated with simultaneous activation of multiple brain areas, including those responsible for normative ("non-creative") cognition. In this context, the act of creativity is seen as a certain cognitive event - generation of a creative idea - resulting in creation of new ways of using objects, original narratives, image manipulations, etc.

Studies conducted on this methodological basis have allowed scientists to conclude that the degree of creativity of an individual's decisions depends on a variety of factors - physiological, psychological, and situational. At that, the stimulus for creativity manifestation is precisely the situation that induces an individual to manifest creativity, namely, the activity that requires generation of creative ideas. The more the person is engaged in such activity, the more often among his decisions are observed those which are legitimately characterized as having a high degree of creativity (Abraham, 2013).

Thus, the development of creativity is provided by employment of the individual in the activity which performance constantly stimulates him to make decisions of creative character. At the same time, it is important to consider that not all decisions will have a high degree of creativity, but the stimulation to make such decisions contributes to the development of the subject's creativity. In this connection it seems reasonable to define the pluralistic approach in methodological bases of creativity development of future bachelors of musical education, as providing conditions for stimulation of the mentioned specialists to creativity manifestation.

The pluralistic approach was formed under the influence of the concept of pluralism (from Latin pluralis - plural), grounded in the works of ancient philosophers (Anaxagoras, Democritus, Aristotle). This concept is based on the assertion that there are significant differences between different manifestations of reality and, as a consequence, the need to take into account such differences in the process of understanding reality as a metaphysical wholeness consisting of a multitude of interrelated objects. These ideas were developed in the works of Leibniz, who substantiated the doctrine of plurality of fundamental (and, at the same time, elementary) substances constituting the whole through intensional co-directionality. As a philosophical principle, pluralism was already considered by Kant in the context of its ability to ensure the integration of multiple elements into a single whole while preserving the uniqueness of each (Kant, 2006).

Thus, from the point of view of philosophy, the pluralistic approach ensures the possibility of formation, development, coexistence and interaction of a diverse array of opinions, ideas, concepts, cultures, religions, etc. In psychological research, particularly within the framework of ability theory, the pluralistic approach is used to create a universal methodology of personal development that takes into account the differences in the value orientations of individuals (Nussbaum, 2011).

In defining the pluralistic approach in the methodological foundations of creativity development of future bachelors of music education, we considered its potential to substantiate the multivariance of decisions made in the creative process. This approach allows directing students' efforts towards generating creative ideas by adopting their vision of artistic phenomena in pedagogical communication and encouraging creative search. This direction actualizes the necessity to take into account the peculiarities of artistic cognition and ensure its focus on the development of creativity.

The abovementioned actualizes the expediency of adherence to the principle of priority of simultaneous cognition over successive in the process of creativity development of future bachelors of music education. This principle implies the realization of the potential of simultaneous cognition as directly related to the act of artistic and creative communication. In studies in the field of musical psychology, in particular in the works of B. Teplov, it is noted that it is the simultaneous cognition provides the formation of the consciousness of an integral "sound image of the work. This phenomenon, as noted by the scientist, is a certain integral internal representation of the events of a musical work evolving in time.

The task of comprehension of an artistic image on the creative level and generation of creative ideas makes it expedient to actualize the principle of encouraging insight. The phenomenon of insight is grounded in Gestalt psychology as a phenomenon of sudden insight, a momentary understanding of the way to solve a problem in a non-standard way. In studies devoted to the study of the foundations of creativity functioning (Weiss, et al., 2021), it has been established that the ability to insight, along with intellectual abilities, as well as certain personality traits, ensures the functioning of divergent thinking as the basis of creativity.

In a monograph by R. Sternberg and J. Davidson (1995), dedicated to the study of the nature of insight, the mentioned phenomenon is described as a result of activating the individual's ability to operate with objects and phenomena using non-standard methods and techniques, thus expanding the functionality of these objects, comprehending their hidden potential and finding new connections between them (Sternberg & Davidson, 1995).

Thus, the development of creativity is promoted by intellectual and creative emancipation, readiness to move towards the goal, without fear of making a mistake and trying out different variants of problem solving, including unconventional ones. The aforementioned actualizes the expediency of the *iterative* approach application in the process of creativity development of future bachelors of music education. This approach was formed in the field of software engineering as a methodology that allows optimizing the creative design process by minimizing the risks and increasing the productivity of activities by simultaneously analyzing the results and adjusting the process accordingly. Thus, the process based on the iterative approach is organized on the principle of providing the possibility of multiple

repetition of action to improve the result, which becomes possible due to the analysis and correction of actions carried out in the course of each iteration.

These features of the iterative approach were the reason for its application in different spheres of activity. In particular, the potential of iterative approach to provide flexibility in organizing the process, its focus on the subject (human-centeredness), led to its use in education. Thus, in the study of T. Chirikure (2020) presents data demonstrating an increase in the level of students' ability for educational and creative activities related to planning and designing due to the use of the iterative approach. This approach eliminates some of the factors that negatively affect students' independent creative work, such as those related to the limited number of attempts to complete a task, rigid grading, and counterproductive competition. As a consequence, students' motivation for creative work decreases, and the intension to activate divergent thinking and generate creative ideas disappears (Chirikure, 2020).

Extrapolating the mentioned to the process of creativity development of future bachelors of music education, we summarize that the iterative approach provides an opportunity to effectively organize the artistic and creative process, which is known to be difficult to manage. Stimulation of students to divergent thinking and generation of creative ideas occurs through the application of the iterative approach in the process of performing and/or pedagogical interpretation, musical improvisation, etc. With the iterative approach, students become sufficiently motivated to be creative because they gain confidence in their abilities, realizing that failures in performance, interpretation, or improvisation (Beckstead, 2013) are only temporary phenomena of a certain stage of activity to be corrected, and in the process of analyzing and correcting which professional skills are improved.

Of particular importance in this process is a commitment to the principles of *anticipatory reflection of reality* and *the need to destroy determinism*. In particular, the functionality of the principle of anticipatory reflection of reality is determined by the complexity of activity, which is treated as an adaptive system within the framework of the iterative methodology. Thinking ahead of events is considered by brain science to be an important part of the human adaptive mechanism. It is the ability to anticipate the outcome of events and the results of one's own activity that ensures the ability of an individual to effectively adapt to various situations and achieve the desired results. The ability to anticipate plays

an important role in activities related to planning (creating interpretations) and improvisation, because it is the prediction of the result based on knowledge, experience, and intuition that allows us to create an idea of the sound of a musical work before it occurs.

The principle of the necessity to destroy determinism, also, plays an important role in the creative process, as, creativity is connected with the ability to create new original and useful objects. In the conditions of professional training of future bachelors of music education such objects are original interpretations of works, musical improvisations, elementary compositions. Their creation requires innovation and readiness to depart from the usual stereotypes.

The next approach, defined in the methodological foundations of creativity development of future bachelors of music education, is *transcendental* - also, related to going beyond the usual in the artistic and creative process. This approach is conceptually related to the creative process, which a priori implies going beyond stereotypes and traditions. As C. (Citko, 2020) rightly notes, creativity should be seen as "an act of transcendence" because it requires "...the ability to move beyond the fixed, tame, and predictable" (Citko, 2019, p. 265). At the same time, transcending occurs both at the level of fixed traditions of social life (cultural stereotypes, traditions of activity, etc.) and at the individual mental level of an individual's inner reflection.

This second intrinsic level is the most important in the creative process which is especially manifested in artistic activity. As K. Citko, "the artist with the help of imagination expresses the sphere of personal experience, creating new, non-existent worlds in his works" (Citko, 2019, p. 266). Under such conditions, creativity, understood as an act of transcendence, ceases to be simply a process of producing an original product (in particular, an artistic product, if we are talking about musical activity) and becomes a process of generating and translating meanings. Based on personal experience and perception, the artist is able to convey his or her personal attitude to the phenomena of reality, to focus attention on the values that personally matter to him or her.

Thus, application of the transcendental approach implies encouragement of creativity in the creative process through activation of reflexion. It is reflexion based on self-reflection that allows the individual to consciously model strategies for thinking, communicating, and acting. At the same time, when developed, reflexive processes acquire a qualitatively new

functionality, namely, they provide the ability to consciously go beyond - transcending. This phenomenon underlies the practices of development of creativity used in art therapy. According to the results of psychological research (Nora, 2018), it is the activation of reflection that allows to provide the ability to integrate images of external reality and deeply personal experience, preserved in the structures of the subconscious into a single unique creative product. As scholars write, activating transcendence is a catalyst for becoming aware of one's individuality, the uniqueness of one's thoughts and feelings, accepting their paradoxical nature, and, blending with conscious images, creating something that changes not only one's individuality, but also the world around (Nora, 2018, p. 2).

Given the above, the application of transcendental approach in the process of creativity development of future bachelors of music education is associated with the stimulation of the mentioned specialists to the intentional and purposeful transition to the level of reflexive consciousness, at which the creative transformation of activity becomes possible. The basic variables determining the possibility of functioning of an individual at this level are imagination and insight, because they provide the possibility of anticipation - formation of ideas about a phenomenon before its actual perception.

Thus, the development of creativity on the basis of the transcendental approach implies the formation of the ability to deliberately activate reflection in an effort to go beyond the usual algorithms of action in the artistic and communicative process. The aforementioned determines the expediency of *hermeneutic-existential* principle actualization, which provides an opportunity in the process of artistic communication to creatively interpret the artistic image and events of a musical work, relying on the appropriate context and one's own perception. Interpretation on the basis of the hermeneutic-existential principle is based on the simultaneous reproduction of analysis and self-analysis in order to generate unique, subjectively colored interpretations. This necessitates the introduction of the principle of emotional self-understanding, which is connected with the realization of the metafunction of creative reflexion to provide an "extra-situational analytics" by carrying out a detached observation of the work of consciousness.

As it is possible to notice, functionality of the approaches called to promote development of creativity, is based on activation of displays of motivation to creative activity, generation of original ideas, creative

reflection. It is necessary to pay attention that, besides the mentioned directions, the important aspect in development of creativity is formation of ability to objectification of results of creative activity in educational process in conditions of intersubjective interaction. The *participatory* approach has a special potential in this direction.

This approach was formed in the branch of management and administration as a methodology allowing to increase specialists' efficiency at the expense of their stimulation to the manifestation of their abilities. Such stimulation on the basis of activation of the participative approach is provided by defining the measure of personal responsibility of an employee, simultaneously with granting him/her autonomy and creative freedom in a certain segment of general activity. An important factor in organizing activities on the basis of this approach is also the understanding of the need to achieve synergy in the interaction of all its participants.

In pedagogy the participative approach has found wide enough application due to its functionality to promote effective organization of creative activity of subjects of educational process, giving them an opportunity to develop and realize their abilities. Researchers note its special possibilities in the context of purposeful development of creativity in the educational process. According to E. Clapp and M. Hanson, the concept of participative creativity lies at the basis of dynamic approaches to inventions and innovations, especially acute in the sphere of education. At the same time, it is the participative approach that is able to focus the locus of attention in the educational process on creativity during social interaction. Applying a participative approach to the educational process reveals forms and methods that allow for collaborative interaction in the creative process, collaborative development of creative ideas while maintaining "...one's own unique participation profile" (Clapp & Hanson, 2019), p. 29).

Thus, the environment should motivate the future professional to be creative in order to achieve specific professionally meaningful outcomes. In the context of the activities of future bachelors of music education, such a result is the competence and creative development of students. The necessary condition for its provision is the awareness of the mentioned specialists of personal responsibility for achieving this result and the importance of developing their own creativity as a quality, providing the ability to develop students' creative abilities.

In the light of the above-mentioned, the development of creativity of future bachelors of music education is promoted by creating an

educational environment in which students are involved in creative activities aimed at competence formation and development of students' creative abilities. At the same time, students should be aware of their capabilities and the measure of personal responsibility in achieving the aforementioned global goal. The creation of such an educational environment is facilitated by the implementation of the functionality of the participative approach.

The implementation of the participative approach is associated with the observance of a number of principles. First of all, it is the principle of *synergy of intersubjective interaction*, the relevance of which is due to the specificity of interaction in the creative process organized on the basis of the mentioned approach. As it has already been noted, such interaction is characterized by collegiality and orientation on achieving common goals. Proceeding from this, the necessary condition for developing creativity of future bachelors of music education on the basis of participative approach is to ensure: a) students' awareness of global professionally significant goals of music education and actual tasks, concretized in the context of necessity to achieve common goals; b) opportunities to contribute to achieving global goals and performing corresponding tasks by developing and applying own creative abilities.

The latter actualizes the necessity of adherence to the principle of *objectification of global significance of personal creative efforts*. This principle provides the necessary motivation for future bachelors of music education to develop their creativity and creatively apply their professional competencies.

**Conclusions.** Thus, the application of methods of theoretical analysis and theoretical modeling on the basis of a mixed approach allowed to determine a number of scientific approaches and related principles in the methodological foundations of the development of creativity of future bachelors of musical education.

In particular, as a result of the analysis of neurobiological foundations of creativity development it was possible to specify that development of this quality is provided by employment of the individual in the activity which performance stimulates him to take creative decisions. At the same time, the stimulating factor is the direct possibility to make such decisions, as well as the necessity to perform the aforementioned action with sufficient frequency. This conclusion served as the basis for defining pluralistic approach in the methodological bases of creativity development of future

bachelors of music education, as providing conditions under which subjects of communication are given an opportunity to express opinions and put forward ideas without fear of being criticized. The functionality of the pluralistic approach in the process of vocal training of future bachelors of music education is manifested by the possibility to stimulate the mentioned specialists to realize the grounding by the specific artistic and creative activity of the phenomenon of multivariance of interpretative solutions, compositional ideas, etc. Reliance on the given approach in the musical and educational process allows directing students' efforts at generation of creative ideas through acceptance of their vision of artistic phenomena in pedagogical communication and encouragement of creative search, while taking into account the subjective nature of artistic cognition and ensuring its focus on development of creativity.

The pluralistic approach is closely connected with the iterative approach, the potential of which includes the possibility of providing a methodological basis for the algorithmization of students' creative search activity. The realization of the potential of this approach allows organizing the educational and cognitive activity of students in the musical and educational process in the direction of the development of their creativity.

The introduction of the transcendental approach allows organizing the process of forming the ability of future bachelors of music education to deliberate activation of reflection in an effort to go beyond the usual algorithms of action in the artistic and communicative process. Creation of the educational environment contributing to the development of creativity is facilitated by the implementation of the functionality of the participative approach, which allows effectively stimulating the mentioned specialists to manifest their creative abilities.

Reliance on these scientific approaches implies adherence to the pedagogical principles in the musical and educational process: Priority of simultaneous cognition over successive, Encouragement of insight, necessity of destruction of determinism, anticipatory reflection of reality, hermeneutic-existential communication, emotional self-understanding, synergy of intersubjective interaction, objectification of global significance of personal creative efforts.

The further direction of the research is seen in the development of the model of creativity development methods for future bachelors of musical education in the process of their professional training on the basis of these approaches and principles.

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## АНОТАЦІЯ

**Кулданов Науриз, Балагазова Світлана.** Сучасний погляд на розвиток креативності в музичній освіті: основні підходи і принципи.

*Мета дослідження полягає в обґрунтуванні наукових підходів і принципів, що становлять основу процесу розвитку креативності майбутніх бакалаврів музичної освіти. Для досягнення цілей дослідження було застосовано змішаний підхід, який, вважається ефективним при розв'язанні завдань із розроблення науково-обґрунтованої методології, що інтегрує дію різних підходів і принципів*

(Shim, Johnson, Bradt, & Gasson, 2021). На засадах змішаного підходу здійснювався теоретичний аналіз досліджень з галузей нейронауки, філософії, педагогіки (зокрема, музичної), а також, застосовувався метод теоретичного моделювання, спрямованість якого полягала в опосередкованому теоретичному конструюванні проєкції особливостей процесу розвитку креативності майбутніх бакалаврів музичної освіти й визначення в даному процесі найбільш ефективних напрямів педагогічних зусиль. У результаті було визначено низку наукових підходів та пов'язаних із ними принципів. Зокрема, плюралістичний підхід, як такий, що забезпечує можливість суб'єктам комунікації висловлювати думки та висувати ідеї, не остерігаючись зазнати критики. Даний підхід визнано дієвим з огляду на його можливості, через прийняття суб'єктивних бачень кожного, заохочувати студентів до творчого пошуку, стимулювати їх до усвідомлення поліваріантності інтерпретаційних рішень, генерації творчих ідей тощо. Із плюралістичним підходом тісно пов'язаний ітеративний, сутність якого у забезпеченні студентоцентрованості творчого процесу через застосування алгоритму багатократного повторення дій із їх поступовим коригуванням аж до досягнення бажаних результатів. За умов застосування ітеративного підходу студенти отримують достатню мотивацію до прояву креативності, адже набувають упевненості у своїх силах, усвідомлюючи, що невдачі у виконанні, інтерпретації або імпровізації є лише тимчасовими явищами певного етапу діяльності, що підлягають виправленню. Трансцендентний підхід є основою для активізації рефлексії студентів, спрямованої на вихід за рамки звичних алгоритмів дії в художньо-комунікативному процесі. Реалізація функціональності партисипативного підходу, заснованого на концепції партисипативної креативності (Clarr & Hanson, 2019), є основою для створення освітнього простору, в якому студенти залучені до сумісної діяльності, творча активність у якій стимулюється шляхом визначенням міри персональної відповідальності за результати спільної справи з наданням кожному автономії та творчої свободи. Опора на обґрунтовані наукові підходи передбачає прихильність у музично-освітньому процесі педагогічним принципам: пріоритету симультанного пізнання над сукцесивним, заохочення інсайту, необхідності руйнування детермінізму, випереджального відображення дійсності, герменевтико-екзистенціальної комунікації, емоційного саморозуміння, синергії міжсуб'єктної взаємодії, об'єктивації глобальної значущості персональних творчих зусиль. Подальший напрям дослідження вбачається в розробленні на цій методологічній основі моделі методики розвитку креативності майбутніх бакалаврів музичної освіти в процесі їхньої професійної підготовки.

**Ключові слова:** креативність, музична освіта, методологія, наукові підходи, принципи, плюралізм, партисипація.