

Pedagogical Model for Developing the Artistic and Creative Abilities of Prospective Music Teachers

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Abstract. Contemporary music teacher education is expected to prepare specialists who not only reproduce an inherited repertoire but also generate original artistic and didactic solutions in the classroom. Although musical creativity, improvisation and pedagogical creativity have each been studied extensively, integrative models that convert these separate strands into an operational framework for the professional preparation of music teachers remain scarce. This article provides a theoretical and methodological substantiation of a pedagogical model for developing the artistic and creative abilities of prospective music teachers. The study applies a theoretical-modelling design that combines conceptual-terminological analysis, a synthesis of thirty-three scholarly and normative sources, comparative analysis of curricular practice, and structural-functional modelling. Artistic and creative ability is defined as an integrative personal quality uniting musical and artistic thinking, creative imagination, artistic-aesthetic perception, improvisation, independent creative activity, reflective self-regulation and pedagogical creativity. The resulting model comprises six interconnected blocks – target, theoretical-methodological, content, technological-procedural, diagnostic-evaluative and resultant – supported by five pedagogical conditions and implemented through a four-stage technology: motivational-adaptive, cognitive-reproductive, creative-productive and reflective-pedagogical. A criteria-indicator matrix comprising five components, sixteen indicators and a four-level descriptive scale is proposed so that the model can be operationalised in curriculum design and in the assessment of creative growth. The principal contribution of the study is the integration of artistic-performative and pedagogical-didactic creativity within a single developmental architecture, together with an explicit mechanism for transferring students' own creative experience into their future school practice. The model is presented as a theoretically substantiated framework that invites subsequent empirical verification.

Keywords: Artistic Creativity, Creative Ability, Musical Thinking, Pedagogical Model, Pedagogical Technology

1 Introduction

In the modern education system, developing the creative potential of prospective teachers in the process of preparing them for professional activity has become one of the priority pedagogical tasks. Today's teacher is expected not only to transmit existing knowledge to students, but also to act as an agent capable of organising the educational process through new ideas, creative approaches and innovative pedagogical solutions. Music education, in particular, differs from other disciplines due to its artistic, aesthetic, emotional and creative nature: its subject matter is not a body of propositional knowledge alone but a field of artistic meaning that has to be interpreted, performed and re-created each time it is taught. Therefore, in preparing prospective music teachers, identifying and developing their artistic and creative potential and directing it toward their future professional and pedagogical activities is of particular scientific and pedagogical significance.

The relevance of these needs and requirements is also clearly reflected in the reforms being implemented in the field of music education within the national education policy. A number of measures are being undertaken to promote musical culture, increase the younger generation's interest in national and universal musical values, improve the content of music education, and enhance the professional competence of teachers. In this regard, Resolution of the President of the Republic of Uzbekistan No. PQ-391 of 15 November 2024, "On Measures to Fundamentally Improve the Teaching of Music Culture in General Secondary Schools and Develop the Professional Activities of Teachers of This Subject", places particular emphasis on improving the quality and effectiveness of music education, effectively incorporating the national musical heritage into the educational process, and enhancing the professional development of music teachers [1]. This, in turn, further increases the

need to prepare music teachers who possess a high level of professional training, well-developed musical and artistic thinking, the ability to adopt creative approaches, and the capacity to apply modern pedagogical technologies in practice.

At the same time, a persistent discrepancy is observed between the declared value of creativity and its actual place in the professional preparation of music teachers. International research indicates that teachers readily endorse creativity as an educational goal, yet reproduce predominantly reproductive, repertoire-centred instruction when they enter the classroom [2], [24], [25]. In instrumental and vocal training, the dominant assessment culture continues to reward accuracy of reproduction rather than originality of interpretation, and improvisation is frequently treated as an optional enrichment activity rather than as a core professional competence [19], [20]. The consequence is a graduate who can perform competently but who has had few structured opportunities to generate, justify and evaluate original artistic decisions, and even fewer opportunities to convert that experience into didactic practice.

A review of the literature shows that this problem has been approached from several separate directions. One line of inquiry conceptualises creative thinking in music and its assessment [4], [5]; a second examines improvisation and composition as developmental activities [12], [13], [16], [17]; a third analyses teachers' conceptions of creativity and the conditions that support or constrain them [2], [24], [26]; and a fourth introduces pedagogical creativity as a framework for music teacher education [3]. These strands are individually well developed but rarely integrated. As a result, there is still no widely accepted pedagogical model that specifies, in a single architecture, what artistic and creative ability consists of, through which stages it develops, under which pedagogical conditions, and by which criteria its development can be judged. This constitutes the research gap addressed here.

Accordingly, the aim of this study is to provide a theoretical and methodological substantiation of a pedagogical model for developing the artistic and creative abilities of prospective music teachers. Three research questions guide the work. First, how should artistic and creative ability be defined and structured as a professionally significant quality of a prospective music teacher? Second, which structural blocks, pedagogical conditions and procedural stages must a model contain in order to develop that quality systematically rather than incidentally? Third, by which criteria, indicators and levels can its development be described and assessed? The study contributes an integrative model that unites artistic-performative and pedagogical-didactic creativity, and an accompanying criteria-indicator matrix that renders the model usable in curriculum design. The remainder of the article reviews the relevant literature and describes the research design (Section 2), presents and discusses the proposed model (Section 3), and summarises the conclusions (Section 4).

2 Literature Review and Methods

The development of artistic and creative abilities among prospective music teachers represents a complex scientific and pedagogical problem situated at the intersection of music pedagogy, the psychology of creativity and teacher education methodology. The review below is organised around three questions: how the key concepts are defined, what empirical research says about developing them, and what remains unresolved.

2.1 Conceptual clarification of the key constructs

In studying this issue, it is particularly important to clarify the interrelationship among the concepts of "creativity", "musical creativity", "artistic and creative ability" and "pedagogical creativity". In general creativity research, the construct is most often defined through the joint criteria of novelty and appropriateness: a product or a solution is creative when it is both original and effective in its context [7]. This standard definition is important for music education because it prevents two opposite errors – equating creativity with technical correctness on the one hand, and with arbitrary deviation from the text on the other. Rhodes' classical four-strand analysis of creativity in terms of person, process, product and press (environment) remains a convenient organising scheme, and it indicates that a pedagogical model cannot restrict itself to outcomes but must address the creative person, the creative process and the educational environment simultaneously [6].

The four-C model distinguishes mini-c creativity, which is inherent in personally meaningful learning, from little-c everyday creativity and from the professional Pro-c level [8]. This distinction is directly relevant to teacher education: the realistic target for a prospective music teacher is not eminent artistic achievement but the confident, professionally competent Pro-c level, reached through the accumulation and reflective reorganisation of mini-c experiences. Amabile and colleagues, in turn, demonstrated that the environment – the degree of autonomy, the presence of challenge, the tolerance of risk and the absence of excessive evaluative pressure – substantially determines whether creative potential is expressed at all [9]. Vygotsky's cultural-historical account of imagination adds a complementary argument: imagination is built from the reworked elements of previous experience, so the richness of a student's artistic experience directly conditions the richness of what that student is able to create [10]. Leontiev's activity theory supplies the final element by locating the development of abilities within purposeful, motivated activity rather than within instruction as such [11].

Within music education, Webster's model of creative thinking in music remains the most influential attempt to specify the internal architecture of the process. It links enabling skills and enabling conditions to a thinking process that moves from intention through preparation, incubation and illumination to verification, and issues in a creative product [4]. Reviewing the model twenty-five years later, Webster emphasised that creative thinking is not a separate curricular topic but a mode of engagement that can permeate composing, performing and listening alike [5]. Kratus extended this position by arguing that listening itself is a creative act of construction rather than passive reception [15]. Taken together, these positions justify treating artistic and creative ability as an integrative quality rather than as a discrete skill.

The concept of "pedagogical creativity" proposed by J. M. Abramo and A. Reynolds is of particular significance to the present study, as it directly addresses the preparation of prospective music teachers. The authors identify several characteristics of a creative music educator: the ability to respond effectively to situations arising in the educational process and to students' needs, flexibility and readiness to improvise, the capacity to work comfortably and productively under conditions of uncertainty, and the ability to integrate diverse and unconventional ideas in order to generate new pedagogical solutions [3]. The researchers substantiate the need to foster these qualities within teacher education and professional development programmes. Their framework is decisive for the present model because it establishes that artistic creativity and didactic creativity are not two unrelated capacities but two manifestations of the same underlying disposition, and that the improvisatory flexibility acquired at the instrument can be deliberately transferred to the management of an unpredictable classroom.

2.2 Empirical research on developing musical and pedagogical creativity

Scholars investigating creativity in music education emphasise that music teachers' perceptions of creativity are closely associated with their prior musical experiences, pedagogical preparation and everyday teaching practices. Odena and Welch conducted a qualitative analysis of the experiences of six secondary school music teachers and demonstrated that teachers' conceptions of musical creativity evolve over time under the influence of their practical pedagogical experience [2]. This perspective highlights the need to develop prospective music teachers' artistic and creative abilities not merely through classroom instruction, but in close connection with their musical experiences and pedagogical practice. Later studies confirm the pattern: Kladder and Lee found that practising music teachers hold markedly heterogeneous conceptions of creativity, ranging from free self-expression to disciplined problem solving [24], and Schiavio and colleagues reported that teachers' own accounts of creativity in their work are shaped by institutional constraints as much as by artistic conviction [25].

In the work of Odena and Welch, composition and improvisation activities occupy a significant place. From the authors' perspective, the creativity of a music teacher is manifested not merely through the reproduction of existing musical examples, but rather through the independent interpretation of musical material, the generation of new ideas and the integration of creative activities into the pedagogical process [2]. Experimental evidence supports the developmental value of these activities. Koutsoupidou and Hargreaves compared two matched groups of six-year-old children over six months and found that lessons enriched with improvisation produced significantly greater gains in musical flexibility, originality and syntax than teacher-centred, didactic lessons [12]. Lewis and Lovatt obtained convergent results with adults, showing that improvisational training is associated with improved divergent thinking [21]. From this it follows that the systematic incorporation of composition, improvisation and creative interpretation is of considerable methodological importance for developing the artistic and creative abilities of prospective music teachers.

Research on the pedagogy of improvisation offers further guidance on sequencing. Kratus proposed a developmental progression from exploratory sound-making through process-oriented and product-oriented improvisation to fluent, stylistically informed and finally personal improvisation, arguing that instruction must be matched to the learner's current level rather than imposed uniformly [13], [14]. Biasutti advanced a complementary process-oriented approach in which the target of instruction is not the improvised product but the underlying cognitive processes – anticipation, use of repertoire, emotive communication, feedback and flow – which students are trained to monitor and reflect upon [16], [17]. Seddon and Biasutti documented the strategies students actually adopt when learning to improvise in a mediated environment, confirming that explicit strategic guidance accelerates progress [18]. Reviews of the field nevertheless report that improvisation remains marginal in general music education and that teacher confidence is the principal limiting factor [19], [20]. Hedden's case study of a successful one-semester improvisation course for undergraduate music education majors indicates that this limitation is remediable within teacher preparation itself [22], and Nikolaou showed that structured improvisation activities measurably change pre-service teachers' beliefs about their own creative capacity [23].

Two further bodies of evidence inform the design of the model. The first concerns self-efficacy. Burak demonstrated that pre-service teachers' beliefs about their musical ability strongly predict their willingness to teach music at all [28], and Regier showed that pre-service music teachers' self-efficacy and concerns shift substantially during the practicum [29]. Creative tasks therefore need to be calibrated so that they extend students without overwhelming them, since failure experiences early in the sequence suppress subsequent creative risk-

taking. The second concerns assessment. Bolden and DeLuca argue that assessment for learning, when it makes creative criteria explicit and returns formative information during the creative process, nurtures rather than inhibits student creativity [26]. Kupers and van Dijk's micro-analysis of teacher-student interaction during a composition task shows that creativity emerges in the moment-to-moment negotiation between teacher and learner, so the teacher's interactional stance is itself a design variable [27]. Sawyer's account of teaching as disciplined improvisation generalises this insight: effective creative teaching balances structure and spontaneity rather than choosing between them [30]. Campbell and Scott-Kassner similarly place creative music-making at the centre of general music methodology [31].

Local studies have also increasingly focused on the development of the creative competencies of prospective music teachers. Research materials produced within the national higher arts education system identify musical knowledge and concepts, creative methods and approaches, individualised instruction, inquiry-based learning and technological integration as important components in developing creative competence, and propose such practical tools as creating a supportive creative environment, using problem-based creative tasks, selecting appropriate musical repertoire and organising original concert programmes [32], [33]. Table 1 summarises the principal theoretical positions reviewed above and states the specific implication each carries for the design of the proposed model.

Table 1. Synthesis of the key theoretical positions and their implications for the proposed pedagogical model

Source / author	Focus of the work	Key construct	Implication for the model
Rhodes [6]; Runco and Jaeger [7]	General definition and analysis of creativity	Novelty and appropriateness; person, process, product, press	Creativity is assessed on two joint criteria; the model must address personality, process, product and environment together
Kaufman and Beghetto [8]	Levels of creative attainment	Mini-c, little-c, Pro-c, Big-C	The realistic target of teacher education is the Pro-c level reached through accumulated mini-c experience
Amabile et al. [9]	Environmental determinants of creative work	Autonomy, challenge, tolerance of risk	Pedagogical conditions are treated as a separate structural element, not as background
Vygotsky [10]; Leontiev [11]	Cultural-historical and activity-theoretical foundations	Imagination built from experience; ability formed in activity	Creative ability develops through motivated artistic activity, not through instruction alone
Webster [4], [5]; Kratus [15]	Creative thinking in music	Enabling skills and conditions; divergent and convergent phases	Composing, performing and listening are all organised as creative modes of engagement
Abramo and Reynolds [3]	Pedagogical creativity in music teacher education	Flexibility, improvisatory response, tolerance of uncertainty	Artistic and didactic creativity are unified; a transfer stage is required
Odena and Welch [2]; Kladder and Lee [24]; Schiavio et al. [25]	Teachers' conceptions of musical creativity	Experience-dependent conceptions of creativity	Practice-based experience must be built into preparation, not deferred to employment
Koutsoupidou and Hargreaves [12]; Lewis and Lovatt [21]	Experimental effects of improvisation	Gains in flexibility, originality and syntax	Improvisation is a core developmental mechanism, not an enrichment option
Kratus [13], [14]; Biasutti [16], [17]; Seddon and Biasutti [18]	Pedagogy of improvisation	Developmental levels; process-oriented instruction	Creative tasks are sequenced by level and target cognitive processes explicitly
Bolden and DeLuca [26]; Kupers and van Dijk [27]	Assessment and interaction in creative music classrooms	Assessment for learning; co-regulated creative interaction	Assessment is formative and process-sensitive; the teacher's stance is a design variable
Burak [28]; Regier [29]	Self-efficacy of pre-service teachers	Creative and teaching self-efficacy	Task difficulty is calibrated to protect and build creative confidence

Source / author	Focus of the work	Key construct	Implication for the model
Sawyer [30]; Campbell and Scott- Kassner [31]	Creative teaching and general music methodology	Disciplined improvisation; creative music-making	The model balances structure and spontaneity in the organisation of learning

2.3 Research design and methods

Because the object of the study is a pedagogical model rather than an existing educational practice, the research is theoretical and methodological in character and applies a theoretical-modelling design. The design is appropriate where the task is to construct and justify a coherent conceptual architecture prior to its empirical verification, and it consists of four successive procedures: conceptual-terminological analysis, source synthesis, structural-functional modelling and internal logical verification. The overall procedure is presented in Table 2.

The source base comprised thirty-three items: peer-reviewed journal articles and monographs in music education, the psychology of creativity and teacher education; normative documents regulating music education in the Republic of Uzbekistan; and national dissertation and repository materials on the professional preparation of music teachers. Sources were selected on three criteria – direct relevance to musical, artistic or pedagogical creativity; methodological transparency; and either recognised standing in the field or recency of publication. Analytical procedures included comparative conceptual analysis to delimit the boundaries of the constructs, content analysis of the reviewed studies to extract recurrent components of creative ability, and structural-functional modelling to arrange the extracted components into interconnected blocks with defined functions and relations.

Internal verification was carried out through three consistency checks rather than through empirical testing: completeness, that every component identified in the literature is represented in the model; coherence, that each block has a defined function and a defined relation to the others; and operationalisability, that each declared component is matched by at least one observable indicator and one assessable level. The limits of this design are stated explicitly in Section 3.6: a theoretically substantiated model establishes internal validity, not effectiveness, and the empirical verification of the model constitutes a separate research task.

Table 2. Design and procedure of the study

Stage	Research task	Source base	Analytical procedure	Output
I	Delimit the key constructs and their interrelations	General creativity theory and music education literature [4]-[11], [15]	Comparative conceptual-terminological analysis	Working definition of artistic and creative ability
II	Identify the recurrent components of creative ability	Empirical and review studies [2], [12]-[21], [24]-[27]	Content analysis and categorisation of recurring elements	Five-component structure of the construct (Fig. 1)
III	Establish the normative and contextual requirements	Normative documents and national studies [1], [32], [33]	Document analysis	Target orientation and social demand for the model
IV	Construct the architecture of the model	Outputs of Stages I-III	Structural-functional modelling	Six-block model and five pedagogical conditions (Fig. 2)
V	Specify the procedural realisation of the model	Pedagogy of improvisation and creative teaching [3], [13], [16]-[18], [22], [23], [30]	Procedural design and stage sequencing	Four-stage technology (Fig. 3, Table 4)
VI	Render the model assessable	Assessment literature [5], [26], [28], [29]	Derivation of criteria, indicators and level descriptors	Criteria-indicator matrix and four-level scale (Tables 3 and 5)

3 Results And Discussion

Based on an analysis of the scholarly sources reviewed and the practice of music education, it was determined that the development of artistic and creative abilities among prospective music teachers requires the integration

of several interrelated areas. In particular, regardless of how well developed a student's musical knowledge may be, the full development of artistic and creative abilities is difficult to achieve unless opportunities are provided to apply such knowledge through independent creative activity. The results are presented in four steps: the structure of the construct, the architecture of the model, its procedural realisation, and its assessment apparatus.

3.1 Structure of artistic and creative ability

Building on the scholarly perspectives reviewed in Section 2, artistic and creative ability can be understood not as a discrete ability of a prospective music teacher, but rather as an integrative quality that combines musical knowledge, creative thinking, imagination, emotional and aesthetic perception, improvisation, independent creative activity, reflective self-regulation and pedagogical adaptability. In the present study it is defined as an integrative personal and professional quality of a prospective music teacher that manifests itself in the ability to interpret musical material independently, to generate and realise original artistic ideas, to evaluate the results of one's own creative activity, and to convert this experience into pedagogically productive decisions in the teaching of music.

Content analysis of the reviewed studies yielded six mutually conditioning constituents, shown in Fig. 1. Musical and artistic thinking provides the analytical and figurative basis on which interpretation rests. Creative imagination together with artistic-aesthetic perception supplies the imagery and the emotional-evaluative attitude towards the musical material [10]. Improvisation and compositional fluency constitute the operational core, since they are the constituents through which artistic ideas are actually realised in sound [12], [13]. Independent creative activity – composing, arranging, reinterpreting and designing artistic projects – transforms isolated attempts into a stable mode of working. Reflective and evaluative self-regulation makes creative experience conscious and therefore transferable [16]. Pedagogical creativity, finally, converts artistic capacity into didactic capacity: the ability to design creative tasks for pupils, to respond flexibly to unforeseen classroom situations and to tolerate the uncertainty inherent in open-ended artistic work [3].

The double-headed arrows in Fig. 1 are deliberate. The relationship between the constituents is reciprocal rather than hierarchical: improvisational fluency enriches musical thinking just as musical thinking disciplines improvisation, and reflection both draws on and reorganises creative activity. It follows that a pedagogical model cannot develop these constituents sequentially in isolation; it must engage them together while shifting emphasis as the student progresses.

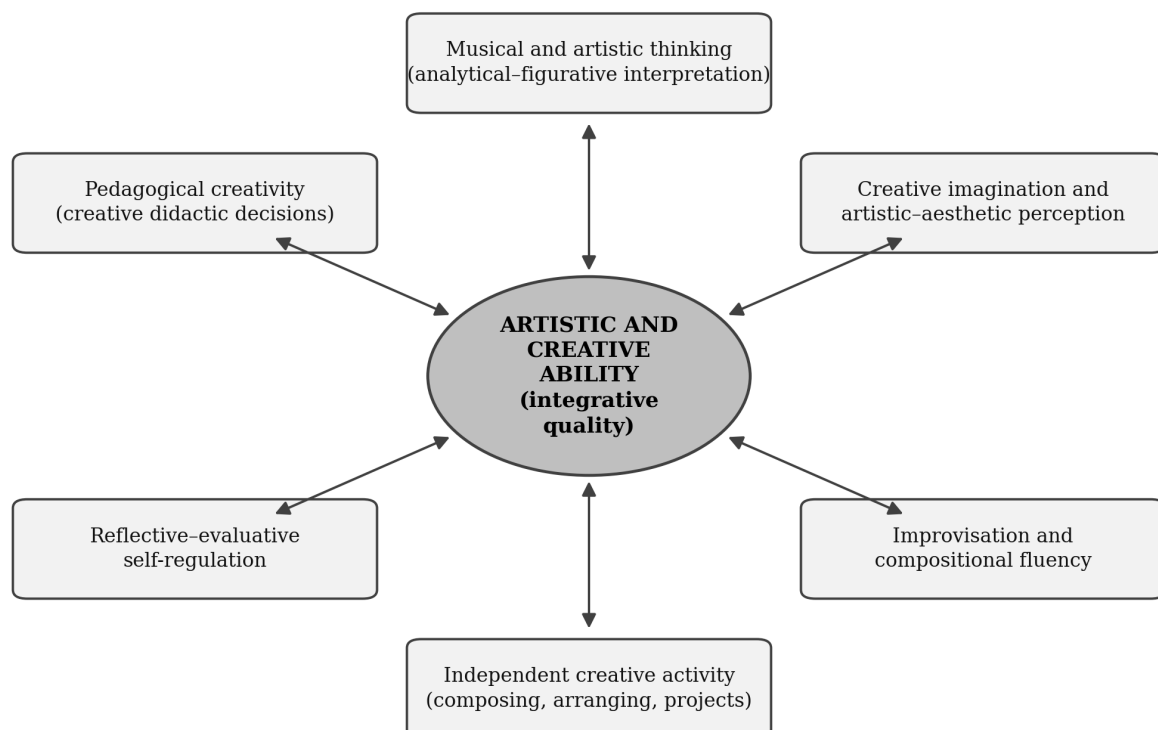


Fig. 1. Component structure of the artistic and creative ability of a prospective music teacher

3.2 Architecture of the pedagogical model

On this basis, a pedagogical model aimed at developing the artistic and creative abilities of prospective music teachers was designed. Such an approach necessitates considering not only the outcomes of the model but also its motivational, cognitive, activity-based and reflective components. An analysis of the scholarly literature on music teacher education demonstrates that creative pedagogical activity does not develop spontaneously; rather, it develops through the interaction of a purposefully organised educational environment, creative tasks, practical activities, pedagogical experience and reflective analysis [2], [3], [9]. The model is therefore constructed as a structural-functional system of six interconnected blocks, presented in Fig. 2.

The target block fixes the social and normative demand for a creatively prepared music teacher and translates it into concrete educational objectives [1]. The theoretical-methodological block states the approaches on which the model rests – systemic, activity-based, personality-oriented, axiological and praxial – together with the principles that regulate its realisation: artistry, integrativity, problem orientation, freedom of choice and reflectivity. The content block specifies what is developed, distributing the constituents identified in Fig. 1 across five content components: motivational-value, cognitive-theoretical, artistic-performative, creative-productive and reflective-pedagogical. The technological-procedural block specifies how it is developed, through staged organisation and a corresponding repertoire of forms and methods. The diagnostic-evaluative block supplies the criteria, indicators and level scale by which development is judged, and the resultant block formulates the expected outcome in terms of a graduate capable of transferring creative experience into school music teaching.

Two features of the architecture deserve emphasis. First, the pedagogical conditions are represented as a distinct element acting upon the content and technological blocks rather than as an implicit background. Five conditions are specified: a creative and psychologically safe learning environment in which unsuccessful artistic attempts carry no punitive cost [9], [28]; open-ended creative tasks admitting several defensible solutions; the integration of theoretical study with school-based practice [2]; a dialogic, facilitating position of the teacher [27]; and freedom of artistic interpretation within a defined stylistic framework. Second, the model incorporates corrective feedback from the diagnostic-evaluative block to the content block, which makes it cyclical rather than linear: assessment results are used to adjust the difficulty and character of subsequent creative tasks, in accordance with the logic of assessment for learning [26].

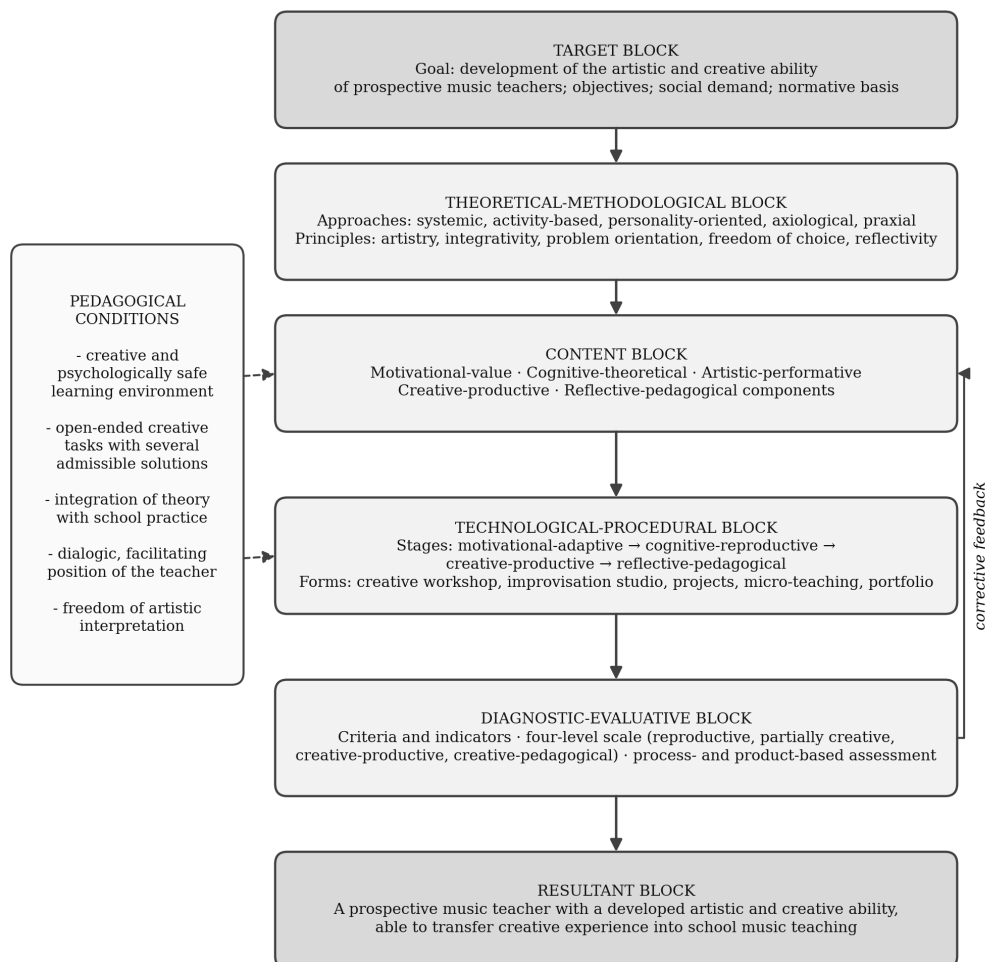


Fig. 2. Structural-functional model for developing the artistic and creative abilities of prospective music teachers

Table 3 operationalises the content block by relating each component to its assessment criterion and to observable indicators. The matrix is what makes the model usable: it converts general declarations about creativity into statements that a teacher can actually observe in a seminar, a creative workshop or a practicum lesson.

Table 3. Components, criteria and indicators of the artistic and creative ability of prospective music teachers

Component	Criterion	Indicators	Principal evidence
Motivational-value	Motivational readiness for creative activity	Sustained interest in creative tasks; willingness to take artistic risks; recognition of creativity as a professional value	Task-choice behaviour; reflective journals; participation in optional creative projects
Cognitive-theoretical	Musical and artistic thinking	Knowledge of style, form and harmony; ability to analyse a work figuratively; ability to justify an interpretative decision	Analytical assignments; oral defence of interpretative choices
Artistic-performative	Artistic-aesthetic perception and expressive realisation	Expressive shaping of performance; sensitivity to timbre, dynamics and agogics; emotional adequacy of interpretation	Performance assessment against expressive criteria; peer and expert review
Creative-productive	Improvisational and compositional productivity	Fluency and flexibility of improvisation; originality of melodic and harmonic solutions; completeness of composed or arranged material	Recorded improvisations; original compositions and arrangements; creative project products
Reflective-pedagogical	Reflective self-regulation and pedagogical transfer	Accuracy of self-assessment; identification of areas for improvement; design of creative tasks for pupils; flexible response to unforeseen classroom situations	Creative portfolio; micro-teaching episodes; lesson designs produced during the practicum

3.3 Procedural realisation: the four-stage technology

The model is structured around a sequential process that begins with fostering students' interest in creative activity, proceeds through the development of the necessary musical knowledge and skills and their consolidation through practical creative tasks, and culminates in the development of students' ability to evaluate and reflect on their own creative activities and to transfer them into teaching. This sequence is realised as the four-stage technology shown in Fig. 3 and detailed in Table 4. The staging is derived from the developmental logic of improvisation pedagogy, in which instruction is matched to the learner's current level and progressively withdraws support as fluency increases [13], [16].

From a practical perspective, activities such as improvisation, creating short musical compositions, reinterpreting existing melodies, incorporating elements of arrangement and completing various creative tasks provide prospective music teachers with valuable opportunities to develop independent thinking. In this regard, it is particularly important that creative tasks are not limited to a single predetermined answer. When students are encouraged to approach a task in different ways and to justify their creative choices, their ability to think independently and creatively is more actively developed [21]. The transition between stages is therefore governed not by calendar time but by demonstrated readiness: a student passes from guided creative trials to independent production when improvisation becomes fluent enough to be shaped intentionally rather than merely sustained.

The dashed return arrow in Fig. 3 marks a reflective re-entry. On completing the fourth stage, the student does not exit the process but re-enters it at a higher level of complexity, with creative tasks enriched in stylistic range, ensemble demands and didactic responsibility. This cyclical organisation reflects the observation that conceptions of creativity continue to evolve under the influence of accumulated pedagogical experience [2] and that creative competence consolidates through repeated cycles of production and reflection rather than through a single pass.

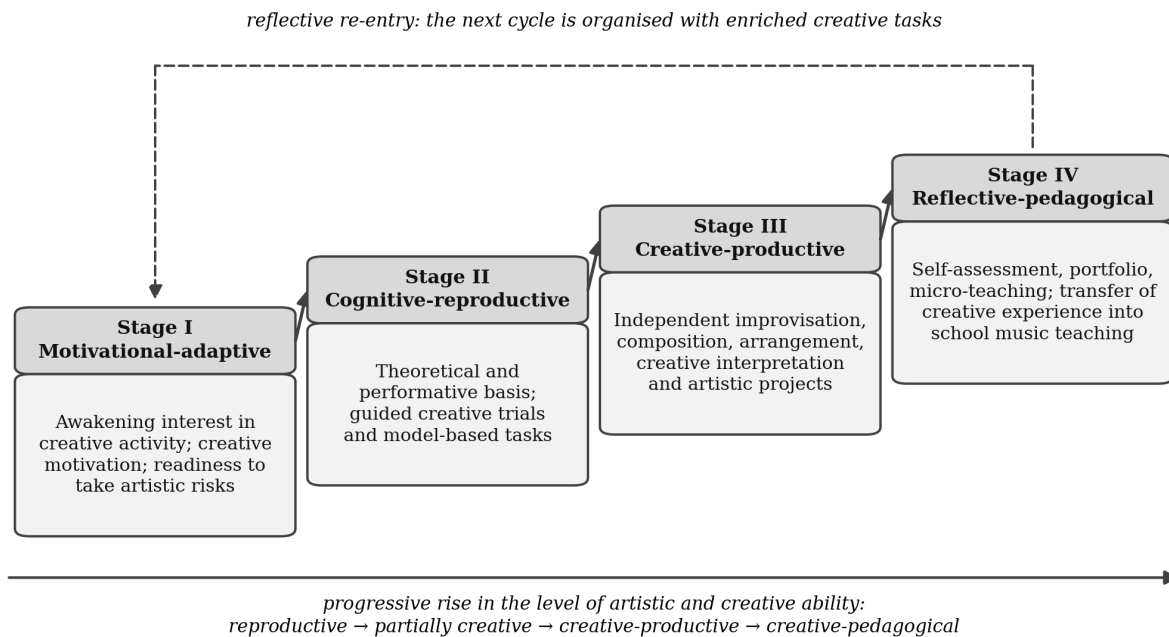


Fig. 3. Four-stage technology for implementing the pedagogical model

Table 4. Stage-based technology for developing artistic and creative ability

Stage	Goal	Forms and methods	Representative creative tasks	Expected outcome
I. Motivational-adaptive	To awaken interest in creative activity and form a value attitude towards it	Creative workshop; listening with open interpretative discussion; analysis of exemplary creative practice; group warm-up improvisation	Free rhythmic and melodic response to a given image; verbal interpretation of a contrasting pair of performances	Creative motivation; readiness to take artistic risks; reduced fear of error
II. Cognitive-reproductive	To build the theoretical and performative basis of creative activity	Problem-based lecture; analytical seminar; model-based exercises; guided improvisation over a fixed harmonic pattern	Variation of a given melody by prescribed means; harmonisation of a folk tune in two contrasting ways	Stylistic and structural knowledge; controlled improvisational vocabulary
III. Creative-productive	To achieve independent creative production	Improvisation studio; composition and arrangement workshop; ensemble project work; creative competition	Composition of a short piece for school ensemble; arrangement of a national melody; original interpretation of a familiar work	Independent artistic products; fluency, flexibility and originality of creative solutions
IV. Reflective-pedagogical	To make creative experience conscious and to transfer it into teaching	Creative portfolio; reflective self-assessment; micro-teaching; practicum with mentored feedback	Design and delivery of a creative task for pupils; written justification of the methodological choices made	Reflective self-regulation; pedagogical creativity; capacity to organise pupils' creative activity

3.4 Assessment of artistic and creative ability

In assessing artistic and creative abilities, it is important not to focus solely on the final creative product. Students' attitudes towards creative tasks, their ability to propose original ideas, to work independently with musical material, to justify their chosen approaches and to identify areas for improvement in their own activities should also be taken into consideration. The diagnostic-evaluative block therefore combines product-based assessment of compositions, arrangements and performances with process-based evidence drawn from recorded

improvisations, reflective journals and portfolio entries, in line with the principle that assessment should return formative information during the creative process rather than only after it [26].

Four levels are distinguished, described in Table 5. The scale is descriptive rather than numerical, because the qualitative difference between reproducing a model, modifying it, generating an original solution and designing creative activity for others cannot be adequately captured by a single score. Each level is defined across all five components, so that uneven profiles – for instance, high performative expressiveness combined with weak reflective self-regulation – become visible and can be addressed by targeted tasks. Levels should be interpreted as positions in a developmental trajectory rather than as fixed categories, since self-efficacy and creative confidence change markedly during the practicum [29].

Table 5. Descriptive levels of development of artistic and creative ability

Level	Motivational-value	Cognitive and artistic	Creative-productive	Reflective-pedagogical
I. Reproductive	Creative tasks are performed only when required; risk of error is avoided	Reproduces the text accurately but does not interpret it independently	Improvises only within a demonstrated model; solutions are imitative	Self-assessment is general and inaccurate; no transfer to teaching
II. Partially creative	Interest appears in familiar types of creative task	Analyses a work with support; justifies interpretation partially	Modifies given material; originality is occasional and unstable	Identifies obvious shortcomings; reproduces ready-made creative tasks for pupils
III. Creative-productive	Stable interest; seeks additional creative opportunities	Analyses and interprets independently with convincing justification	Produces complete original compositions, arrangements and improvisations	Assesses own work accurately; adapts creative tasks to the class
IV. Creative-pedagogical	Creativity is internalised as a professional value	Interprets in a stylistically informed and personally distinctive manner	Generates original artistic solutions fluently and across styles	Designs original creative tasks; responds flexibly to unforeseen classroom situations

3.5 Discussion

The study also revealed the significant role of the teacher in developing students' artistic and creative abilities. Rather than providing ready-made solutions, the teacher can achieve more effective results by encouraging students to explore, posing questions and creating problem-based situations that require independent decisions. Such an approach transforms music classes from a process focused primarily on developing performance skills into an environment for creative exploration and artistic expression. This finding converges with micro-analytic evidence that creativity in music lessons is co-constructed in the moment-to-moment interaction between teacher and student, and that a directive interactional stance suppresses precisely the exploratory behaviour it is intended to guide [27]. It also aligns with the view of creative teaching as disciplined improvisation, in which structure and spontaneity are complementary rather than opposed [30].

The proposed model differs from existing frameworks in three respects. First, whereas Webster's model describes the internal process of creative thinking [4], [5] and Kratus' framework describes the developmental levels of improvisation [13], the present model describes the organised educational system through which these processes are cultivated, linking goals, content, conditions, procedure and assessment in a single architecture. Second, whereas the framework of pedagogical creativity establishes the qualities of a creative music educator [3], the present model specifies the stage at which, and the means by which, artistic creative experience is deliberately converted into didactic competence: the reflective-pedagogical stage, with micro-teaching and practicum-based creative task design as its principal instruments. Third, the model treats pedagogical conditions and assessment as constitutive structural elements rather than as implementation details, which follows from evidence that environment and evaluative climate substantially determine whether creative potential is expressed [9], [26].

The model also responds to a practical difficulty repeatedly reported in the literature. Reviews of improvisation in general music education attribute its marginal status largely to teachers' lack of confidence rather than to curricular prohibition [19], [20], and studies of pre-service teachers confirm that self-efficacy governs willingness to undertake creative teaching [28], [29]. By calibrating task difficulty across four stages and by establishing a psychologically safe environment as an explicit condition, the model addresses the confidence problem structurally rather than exhorting teachers to be braver. Evidence that a single-semester structured course can substantially change undergraduates' improvisational competence [22] and that structured improvisation activities

alter pre-service teachers' beliefs about their own creativity [23] supports the feasibility of this approach within existing programme constraints.

Therefore, the development of prospective music teachers' artistic and creative abilities should not be limited to individual exercises or performance activities. The desired outcomes can be achieved when this process is organised through the integration of musical knowledge, creative activity, pedagogical approaches and reflection. In this regard, the proposed pedagogical model can contribute to preparing prospective music teachers as creative and independent-thinking professionals who are capable of applying their artistic and pedagogical potential effectively in the educational process.

3.6 Limitations

Three limitations should be acknowledged. First, the model is theoretically substantiated but not yet empirically verified; its internal consistency and its correspondence to the reviewed literature have been established, but its effectiveness in raising the level of students' artistic and creative ability remains to be demonstrated in a longitudinal quasi-experimental design with pre- and post-testing and an appropriate control condition. Second, the criteria-indicator matrix and the level descriptors require psychometric validation, including expert content validation and the estimation of inter-rater agreement, since the assessment of creative products is inherently judgement-dependent. Third, the model has been designed with reference to the national context of music teacher preparation and to the normative requirements in force there [1]; transfer to other institutional settings would require adaptation of the content block and of the repertoire base, although the architecture, the staging and the assessment logic are formulated at a level of generality that should permit such adaptation.

4 Conclusion

The findings of the study demonstrate that the development of the artistic and creative abilities of prospective music teachers is one of the essential conditions for their effective preparation for professional practice. It is important not only to develop students' musical knowledge and performance skills, but also to create opportunities for them to engage in independent thinking, to adopt creative approaches, to improvise and to generate new ideas.

Three results were obtained. Artistic and creative ability was defined and structured as an integrative personal and professional quality comprising musical and artistic thinking, creative imagination and artistic-aesthetic perception, improvisation and compositional fluency, independent creative activity, reflective self-regulation and pedagogical creativity. A structural-functional pedagogical model was then developed, comprising target, theoretical-methodological, content, technological-procedural, diagnostic-evaluative and resultant blocks, supported by five pedagogical conditions and closed by corrective feedback from assessment to content. Finally, the model was operationalised through a four-stage technology – motivational-adaptive, cognitive-reproductive, creative-productive and reflective-pedagogical – and through a criteria-indicator matrix with a four-level descriptive scale, so that creative growth can be planned and judged rather than merely hoped for.

Particular emphasis was placed on creative tasks, musical improvisation, independent creative activity and the innovative interpretation of musical works. Such an approach not only broadens the creative potential of prospective music teachers but also contributes to their ability to foster creativity among their own pupils in future pedagogical practice, since the reflective-pedagogical stage explicitly requires students to design, deliver and justify creative tasks for school-age learners. It is therefore advisable to strengthen the content of arts-oriented education in music teacher preparation and to ensure the systematic rather than incidental development of creative abilities.

Further research should proceed in three directions: longitudinal quasi-experimental verification of the model within an undergraduate music education programme; psychometric validation of the criteria-indicator matrix and the level descriptors; and investigation of how digital tools for composing, arranging and recording can be integrated into the creative-productive stage without displacing the live, ensemble-based artistic experience on which the model rests.

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