

The Content of The Pedagogical Process Aimed at Developing Students' Creative Competence in Specialized and Major Subjects

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Abstract: This article examines the content of the pedagogical process aimed at developing students' creative competence in specialized and major subjects within music teacher education. The relevance of the study is determined by the growing importance of competence-based education, digital transformation, innovative teaching technologies, and the need to prepare future music teachers who can think creatively, design pedagogical processes, solve educational problems independently, and apply modern methods in professional practice. The study is based on theoretical analysis, pedagogical observation, questionnaire and test methods, interviews, experimental teaching elements, and qualitative interpretation of results. The article identifies the main components of creative competence, including motivational, cognitive, practical-activity, communicative, digital, and reflective components. It also analyzes pedagogical conditions that support creativity: encouraging students' questions, strengthening their independence and responsibility, organizing independent creative activity, considering students' interests, designing lessons through technological maps, and creating a collaborative educational environment. The results show that the systematic use of problem-based learning, project-based learning, interactive methods, ICT tools, reflective analysis, and technological lesson design increases students' creative activity and strengthens their readiness for future pedagogical work. The article concludes that specialized and major subjects are an effective platform for developing creative competence in future music teachers when they are organized as student-centered, practice-oriented, innovative, and reflective pedagogical processes.

Keywords: Creative competence, music education, specialized subjects, major subjects, pedagogical process, competence-based approach, innovative technologies, technological map, future music teacher.

Introduction: In the modern education system, the competence-based approach has become one of the leading principles of teacher training. The preparation of future music teachers requires not only the acquisition of theoretical knowledge and performance skills, but also the development of creative thinking, pedagogical initiative, methodological flexibility, digital literacy, and the ability to organize an effective educational process. In higher education, specialized and major subjects play a decisive role because they directly form the student's professional identity, practical readiness, artistic worldview, and pedagogical style [1; 2].

The legal and conceptual foundations of education reforms in Uzbekistan emphasize the modernization of higher education, the improvement of educational quality, and the preparation of competitive specialists who meet contemporary social and professional needs. The Law of the Republic of Uzbekistan "On Education" defines state educational standards as an important mechanism for regulating the content and quality of education [1]. The Concept for the Development of the Higher Education System of the Republic of Uzbekistan until 2030 identifies the transition from education focused mainly on theoretical knowledge to education aimed at developing practical skills as one of the key

priorities of higher education reform [2]. These national priorities create a strong methodological basis for improving the content of specialized and major subjects in music teacher education.

At the international level, competence-based education is considered a necessary condition for preparing learners for complex professional and social environments. UNESCO's International Standard Classification of Education defines higher education qualifications through knowledge, skills, and competencies that support academic and professional development [3]. The UNESCO Framework for Culture and Arts Education emphasizes that teacher education and professional development in arts and culture should be strengthened in order to prepare educators for diverse, inclusive, and innovative learning environments [4]. The OECD Learning Compass 2030 also stresses the importance of transformative competencies, including the ability to create new value, reconcile tensions and dilemmas, and take responsibility [5]. These principles are especially important for music teacher education, where creativity, communication, cultural awareness, and practical pedagogical action are inseparable.

In pedagogical theory, competence is understood as an integrated quality that combines knowledge, skills, values, motivation, and readiness for practical activity. N.A. Muslimov emphasizes that professional competence includes not only knowledge of a subject, but also the ability to apply it effectively in pedagogical practice [6]. O'. Tolipov and M. Usmonboyeva note that pedagogical technologies increase the effectiveness of teaching when they are systematically designed, student-centered, and oriented toward guaranteed learning outcomes [7]. I.A. Zimnyaya interprets key competencies as educational results that express a person's readiness to act effectively in various situations [8]. Therefore, creative competence in future music teachers should be considered not as an isolated personal quality, but as an integrated professional capacity formed through purposeful pedagogical activity.

The psychological and pedagogical foundations of creativity also confirm the importance of specialized and major subjects in developing future teachers' creative potential. L.S. Vygotsky considered imagination and creativity as essential mechanisms of human development and cultural activity [9]. A.N. Leontiev's activity theory allows creativity to be interpreted through motives, goals, actions, operations, and reflection within real activity [10]. B.M. Teplov's research on musical abilities is significant for understanding the psychological nature of musical perception, performance, and artistic talent [11]. D.B.

Kabalevsky's concept of music education emphasizes the unity of listening, performing, and understanding music, which is directly related to creative and aesthetic development [12].

Creativity research also shows that creative competence is connected with divergent thinking, originality, flexibility, problem-solving, and the ability to produce new ideas. J.P. Guilford identified divergent thinking as a key aspect of human intelligence and creativity [13]. E.P. Torrance developed creativity assessment approaches that highlighted fluency, flexibility, originality, and elaboration as important indicators of creative thinking [14]. In music teacher education, these indicators may appear in students' ability to design non-standard lessons, interpret musical works creatively, organize artistic tasks, solve pedagogical problems, and reflect on their own teaching decisions.

Despite the growing attention to competence-based education, the development of students' creative competence in specialized and major subjects remains a complex pedagogical issue. In practice, traditional teaching methods still dominate many lessons, while students' independent creative activity, questioning, reflection, pedagogical design, and digital creativity are not always sufficiently supported. This creates a contradiction between modern requirements for future music teachers and the actual organization of the educational process in specialized and major subjects.

Therefore, the purpose of this article is to scientifically substantiate the content of the pedagogical process aimed at developing students' creative competence in specialized and major subjects and to determine the effective pedagogical conditions, methods, and technologies that support this process.

The objectives of the study are as follows:

1. To clarify the essence and structure of creative competence in future music teachers.
2. To identify the pedagogical conditions necessary for developing students' creative competence.
3. To analyze the role of specialized and major subjects in the formation of creative competence.
4. To determine effective methods and technologies for organizing a creative pedagogical process.
5. To propose a methodological model for developing creative competence through technological lesson design, collaboration, problem-based learning, project-based learning, ICT tools, and reflection.

METHODS

The study was organized as a theoretical and methodological investigation supported by elements of pedagogical observation and experimental teaching. Since the available material does not include exact numerical indicators, the results are interpreted qualitatively and conceptually.

The following research methods were used:

Theoretical analysis. Scientific, methodological, psychological, and pedagogical literature on competence, creativity, music education, specialized subjects, and pedagogical technologies was analyzed.

Pedagogical observation. The organization of lessons in specialized and major subjects was observed in order to identify how students' creative activity, independence, and participation were supported during the learning process.

Questionnaire and test methods. These methods were used to identify students' attitudes toward creative tasks, independent work, problem-solving, and innovative methods.

Interview method. Conversations with students and teachers helped clarify the pedagogical conditions that support or hinder the development of creative competence.

Experimental teaching elements. Students were conditionally divided into control and experimental groups. In the experimental group, problem-based learning, project-based learning, interactive methods, ICT tools, and reflective analysis were used. In the control group, traditional teaching methods were mainly continued.

Qualitative interpretation. The effectiveness of the pedagogical process was evaluated through the analysis of students' creative activity, independence, lesson-design skills, participation in collaborative tasks, and reflective responses.

The development of creative competence was evaluated according to the following criteria:

1. Level of creative thinking.
2. Ability to make independent decisions.
3. Ability to analyze pedagogical situations.
4. Ability to apply innovative approaches.
5. Participation in independent and collaborative creative tasks.
6. Ability to design lessons using technological maps.
7. Reflective evaluation of personal learning and pedagogical activity.

RESULTS

The analysis showed that specialized and major

subjects have strong pedagogical potential for developing students' creative competence. This potential becomes effective when the educational process is organized not only as the transfer of knowledge, but also as a system of creative, practical, interactive, reflective, and professionally oriented activities.

1. Essence of creative competence in future music teachers

Creative competence in future music teachers can be defined as an integrated professional quality that enables students to generate original pedagogical ideas, interpret musical material creatively, design lessons effectively, solve pedagogical problems, use innovative and digital technologies, organize artistic activity, and evaluate their own professional growth.

This competence includes several interrelated components:

Motivational component. Interest in the teaching profession, desire for self-development, positive attitude toward creativity, and readiness for innovation.

Cognitive component. Knowledge of music theory, music pedagogy, psychology, didactics, methodology of music teaching, pedagogical technologies, and digital educational tools.

Practical-activity component. Ability to plan and conduct music lessons, apply teaching methods, organize vocal and instrumental activities, and manage the learning process.

Creative component. Ability to produce new ideas, design non-standard tasks, solve pedagogical problems creatively, and encourage students' artistic expression.

Communicative component. Ability to cooperate with students, work in groups, organize dialogue, and create a supportive learning environment.

Digital component. Ability to use ICT tools, multimedia resources, online platforms, audio-visual materials, and digital musical resources in the learning process.

Reflective component. Ability to analyze one's own activity, evaluate results, identify mistakes, and plan further improvement.

2. Pedagogical conditions for developing creative competence

The results of the study indicate that the development of students' creative competence requires the following pedagogical conditions:

1. Encouraging students to ask many questions and supporting inquiry-based learning.
2. Strengthening students' independence and

responsibility.

3. Creating opportunities for independent creative activity.
4. Considering students' interests, abilities, and professional needs.
5. Organizing lessons through student-centered and interactive methods.
6. Creating problem situations that stimulate creative thinking.
7. Supporting teacher–student cooperation.
8. Using ICT and multimedia resources in specialized and major subjects.
9. Designing lessons through technological maps.
10. Applying reflective analysis and portfolio-based assessment.

At the same time, several factors may hinder the development of creativity:

1. Avoidance of risk and fear of mistakes.
2. Rigid thinking and stereotyped behavior.
3. Underestimation of imagination and fantasy.
4. Dependence on others' opinions.
5. Orientation only toward immediate success.
6. Excessive dominance of traditional reproductive methods.
7. Lack of independent and creative tasks.

These findings show that creativity develops best in an environment where students are allowed to ask, search, experiment, make mistakes, reflect, and improve their own results.

3. Role of specialized and major subjects

Specialized and major subjects are central to the professional development of future music teachers because they combine theoretical knowledge, performance practice, pedagogical methodology, and creative activity. Through these subjects, students learn to understand the content of music education, analyze pupils' psychophysiological characteristics, choose age-appropriate methods, organize musical activities, and evaluate students' knowledge, performance, and creativity.

In the pedagogical process of specialized and major subjects, students should be prepared to:

- understand modern technologies and methods in music education;
- prepare scientific, methodological, and creative materials for music lessons;
- study the experience of advanced education systems;

- plan and conduct music culture lessons according to modern pedagogical principles;
- use music teaching technologies in practice;
- integrate the content of music lessons with extracurricular activities;
- select and apply professional information independently;
- use innovative technologies in different forms of music lessons;
- choose teaching methods according to pupils' age characteristics;
- assess pupils' musical knowledge, performance skills, and creative abilities;
- enrich theoretical topics through new methods and approaches;
- understand didactics and the specific features of music teaching;
- apply the foundations of musical education in practice.

Thus, specialized and major subjects should not be limited to the acquisition of musical knowledge. They should become a pedagogical space where students develop professional thinking, creative initiative, methodological independence, and practical readiness.

4. Technological map as a tool for lesson design

One of the important results of the study is the identification of the technological map as an effective tool for organizing the pedagogical process. A technological map allows the teacher to see the lesson as a complete system that includes the goal, tasks, expected results, teaching methods, forms of interaction, learning resources, assessment criteria, and reflection.

The technological map helps the teacher to:

- define the purpose and expected result of the lesson clearly;
- choose appropriate pedagogical technologies;
- consider students' needs and abilities;
- organize teacher–student cooperation;
- include creative and problem-based tasks;
- integrate ICT and multimedia resources;
- plan assessment and reflection;
- ensure the logical sequence of the lesson.

For future music teachers, the ability to design a technological map is especially important because music lessons require a combination of listening, singing, performance, theoretical explanation, creative tasks, movement, emotional response, and reflection.

A well-designed technological map makes the lesson more systematic, interesting, and effective.

5. Effective pedagogical technologies

The study identified several technologies that support the development of students' creative competence in specialized and major subjects.

Problem-based learning. This technology encourages students to analyze pedagogical situations, search for alternative solutions, and make independent decisions. In music education, problem-based tasks may include selecting methods for teaching a difficult musical topic, increasing pupils' interest in music, or organizing a lesson for students with different abilities.

Project-based learning. Project work allows students to create lesson plans, concert programs, methodological recommendations, multimedia presentations, creative scenarios, and educational resources. This develops planning, cooperation, creativity, responsibility, and practical readiness.

Interactive methods. Discussions, brainstorming, role-playing, group work, peer teaching, and creative workshops increase students' activity and help them express their ideas freely.

ICT tools. Audio and video materials, digital notation programs, online platforms, multimedia presentations, and electronic resources enrich the content of music lessons and support students' digital competence.

Reflective analysis. Reflection helps students evaluate their actions, identify strengths and weaknesses, understand learning outcomes, and plan further professional growth.

Collaborative learning. Teacher–student and student–student cooperation creates a positive pedagogical environment and supports creative interaction, especially in ensemble work, vocal practice, and group projects.

DISCUSSION

The results of the study confirm that the development of creative competence requires a systematic and student-centered organization of the pedagogical process. If specialized and major subjects are taught only through traditional explanatory and reproductive methods, students may acquire knowledge but may not develop sufficient creative independence, methodological flexibility, or readiness for real pedagogical situations.

Problem-based learning and project-based learning are effective because they move students from passive listening to active creative action. In such activities, students do not only receive information; they analyze, design, perform, compare, evaluate, and reflect. This is

particularly important in music teacher education, where professional activity always requires creativity and adaptation.

The technological map is also significant because it helps future teachers understand the lesson as a complete pedagogical system. It prevents the lesson from becoming random or fragmented. At the same time, it gives the teacher freedom to select methods according to students' needs, lesson objectives, available resources, and expected outcomes.

The use of ICT tools is necessary in modern music education, but technology should not replace live musical communication. Its function is to enrich the lesson, visualize musical content, provide access to audio-visual materials, support independent learning, and create new opportunities for creative activity.

The reflective component is one of the most important conditions for sustainable professional growth. When students analyze their own learning and teaching actions, they begin to understand the reasons for success and difficulty. Reflection transforms experience into professional development. Therefore, reflective diaries, portfolio assessment, peer feedback, and lesson analysis should be used regularly in specialized and major subjects.

The study also shows that teacher–student cooperation is a key factor in developing creative competence. The teacher should not only transmit knowledge but also guide, support, encourage, and create conditions for students' independent activity. The student should become an active participant in the learning process, not a passive recipient of information.

CONCLUSION

The pedagogical process aimed at developing students' creative competence in specialized and major subjects should be organized as a systematic, student-centered, practice-oriented, innovative, and reflective process. In music teacher education, creative competence is an essential professional quality because future music teachers must be able to design lessons, solve pedagogical problems, use modern technologies, organize musical activity, and develop pupils' artistic and aesthetic worldview.

The study shows that creative competence includes motivational, cognitive, practical-activity, creative, communicative, digital, and reflective components. Its development requires effective pedagogical conditions, including the encouragement of questions, support for independence, organization of independent creative activity, consideration of students' interests, teacher–student cooperation, problem situations, technological lesson design, ICT

integration, and reflective analysis.

Specialized and major subjects have strong potential for developing creative competence because they connect musical knowledge, performance practice, pedagogical methodology, and professional activity. The most effective technologies for this process are problem-based learning, project-based learning, interactive methods, ICT tools, collaborative learning, technological maps, and reflective assessment.

The proposed approach may be used in higher education institutions to improve the quality of music teacher training, strengthen students' readiness for pedagogical practice, and develop future teachers who are creative, competent, responsible, and capable of working effectively in modern educational environments.

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