



PSYCHOLOGICAL AND PEDAGOGICAL DIAGNOSIS OF THE FORMATION OF PROFESSIONAL AND CREATIVE ACTIVITY IN FUTURE POPULAR MUSIC SPECIALISTS

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Abstract. The relevance of the study is determined by the need to develop professional and creative activity in future specialists in popular music as a key quality ensuring their competitiveness in the modern cultural and educational space. Popular music performance requires not only technical proficiency but also the ability for creative thinking, stage adaptability, and artistic independence. However, higher education practice still lacks systematic approaches to diagnosing and fostering this quality, which constitutes the research problem. *The aim* of the study was to identify the level of professional and creative activity of students majoring in popular music performance through the application of a set of diagnostic methods, as well as to determine directions for further development of pedagogical conditions for its formation. The study *objectives* included clarifying the structure of the phenomenon, selecting and testing diagnostic methods, conducting the ascertaining stage of the experiment, and analyzing the influence of the educational environment on the development of key components of activity. Conducting a formative experiment was not objective of this study and remained beyond its scope. The *methodological* basis consisted of modern concepts of creativity and professional training of musicians. The study employed the Kaufman Domains of Creativity Scale (K-DOCS), the Performance Anxiety Scale for Music Students (PASMS), surveys, tests, pedagogical observation and self-assessment scales, which made it possible to comprehensively assess the motivational, cognitive, emotional-volitional, operational-activity, and reflective components. These diagnostic methods were applied and adapted for the first time to students majoring in popular music performance. Their use made it possible to identify problem areas in the development of professional and creative activity, thereby creating a foundation for the development of a pedagogical methodology and its subsequent implementation in further studies. The *results* showed that, for most students, the level of professional and creative activity remains average, with the most significant deficits observed

in goal-setting, stage confidence, and reflective skills. The practical significance of the study lies in the fact that the integration of diagnostics and pedagogical support creates the conditions necessary for training specialists capable of stage self-realization and pedagogical activity.

Key words: professional and creative activity; musical performance; professional training; psychological and pedagogical diagnostics; creativity; stage confidence; music pedagogy; popular music specialists.

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Introduction

In the context of modernizing public consciousness and shaping national identity, the task of preparing future specialists with a high level of professional and creative activity acquires particular significance. Musical culture is viewed not only as an element of spiritual heritage, but also as an effective instrument for fostering a creatively active personality capable of self-realization. The Cultural Policy Concept of the Republic of Kazakhstan for 2023-2029 emphasizes the importance of supporting composers and performers, preserving national traditions, and engaging youth with authentic artistic values (*Cultural Policy Concept of the Republic of Kazakhstan for 2023-2029*). Professional readiness for creativity, personal initiative, the ability to make independent decisions, and artistic interpretation are key characteristics of a modern, competent graduate of an arts university. The need to prepare creatively

active specialists today is determined by current global and national challenges. Firstly, the labor market is undergoing transformation under the influence of digitalization, automation, and the introduction of artificial intelligence, requiring graduates to demonstrate flexibility, creativity, and the capacity for innovative thinking. Secondly, the Kazakhstani education system is transitioning to a competence-based model of instruction, aimed at developing practical, interdisciplinary, and digital skills, as well as critical thinking. Thirdly, there is a growing recognition of the role of the creative industries as a driver of economic and cultural development, which further increases the importance of arts education and the creative potential of the individual. It is precisely in the process of artistic creativity that the individual qualities of a specialist are most fully revealed, shaping their professional identity, capacity for self-reflection, initiative, and sustainable development.

President Kassym-Jomart Tokayev, in his report at the Republican Congress of Educators, emphasized:

“Today, the main factor is not a diploma or certificate for employers. They value, above all, disciplined and diligent young specialists who are open to new knowledge and ready to adapt to changing realities” (*Republican Congress of Educators*). This statement underscores the need to reconsider traditional approaches to professional training in art universities, including a stronger focus on developing personal maturity, responsibility, and the ability to act flexibly in changing professional environments.

In this regard, one of the central tasks of contemporary higher music education is the creation of a favorable educational environment aimed at enabling students to gain experience in creatively transformative activities, through which the key components of professional and creative engagement are formed. As pedagogical practice demonstrates, such engagement is fully realized within the context of a genuine professional environment - whether concert, stage, project-based, or pedagogical. It is only within such activities that students can truly develop a sense of professional identity, foster initiative and responsibility, and shape their own artistic perspective. At the same time, psychological and pedagogical diagnostics of professional and creative engagement serves as a crucial instrument for supporting this process, allowing not only for the assessment of students' level of development but also for the targeted enhancement of motivational, cognitive, emotional-volitional, operational-activity, and reflective components that ensure the successful professional formation of future specialists in the field of popular music performance.

An analysis of the scientific literature indicates that certain aspects of the issue under consideration have been reflected in the works of various authors. These

include, for example, the creative potential of the individual (Komenda et al.; Andreev; Zagvyazinsky), the specific features of developing students' creative activity in the educational process (Alexeyenko; Kisimiso; Balobanova; Vyatkin), and the issues related to the creative component of educational content (Khutorskoy).

Various aspects of the professional training of music teachers among Kazakhstani music educators (Uzakbayeva, Zherdimaliyeva, Ibrayeva) are examined in music and pedagogical research.

Contemporary studies place particular emphasis on the psychological and pedagogical assessment of professional and stage performance activity among music performers (Çırakoğlu; Sheriff).

Methods

The study was conducted at the Temirbek Zhurgenov Kazakh National Academy of Arts among undergraduate students of the educational program 6B02194 “Stage Art”. A total of 96 students participated in the research, divided into a control group (47 participants) and an experimental group (49 participants).

The methodological framework of the study was based on the concept of professional and creative activity as an integrative personal quality encompassing motivational, cognitive, emotional-volitional, operational-activity, and reflective components.

Validated methodologies and a comprehensive set of psychological and pedagogical techniques were employed for the diagnostics, including questionnaires, surveys, testing, pedagogical observation and self-assessment scales. The primary tools used were:

- Kaufman Domains of Creativity Scale (K-DOCS) - to assess the motivational domain and creative activity;
- Performance Anxiety Scale for Music Students (PASMS) - to identify the level of performance anxiety and emotional resilience;

- Thematic discussions and testing - to diagnose the cognitive component;
- Observation and interviews - to analyze the operational-activity and reflective components.

Results

The ascertaining stage of the experimental work was conducted at the Temirbek Zhurgenov Kazakh National Academy of Arts. Its purpose was to identify the orientation toward professional and creative activity of future specialists in pop music by analyzing the content of the educational program 6B02194 – “Stage Art” and its academic and methodological support.

At the ascertaining stage, in order to determine the initial level of formation of professional and creative activity among future specialists in pop music, diagnostics of students’ professional and creative activity was carried out both in the course of their educational activities and in extracurricular activities. The experiment involved 96 undergraduate students, from whom two groups were formed – a control group (47 students) and an experimental group (49 students).

The methodology was aimed at studying the motivational, cognitive, emotional-volitional, operational-activity, and reflective components of the formation of students’ professional and creative activity. When selecting the methodology, particular attention was paid to the efficiency of data processing, accessibility, and the possibility of result interpretation. We conducted an initial assessment of the levels of professional and creative activity among students in both the control and experimental groups. The ascertaining experiment was carried out in four stages and was aimed at diagnosing the levels of the aforementioned components.

It should be noted that the division of professional and creative activity into components is conditional, as they are manifested in close interrelation

in pedagogical practice. Motives are considered complex phenomena of the human psyche. In psychology and pedagogy, there are no methods for their direct measurement; they are diagnosed through indirect methods.

The *motivational component* was assessed through student surveys and questionnaires. The methodology applied was developed by J. Kaufman - the Kaufman Domains of Creativity Scale (K-DOCS) (McKay, Karwowski and Kaufman). The questionnaire comprises 50 statements divided into five domains: academic, daily, artistic, interpersonal, and performance (McKay, Karwowski, and Kaufman). Each domain reflects a particular type of creativity corresponding to different forms of social and professional activity. In the present study, emphasis was placed on the Performance domain, which is aimed at identifying the level of creative activity in musical and stage performance - the professional environment most relevant for future specialists in the field of popular music.

Psychometric characteristics of the K-DOCS confirm its validity and reliability as a tool for measuring creativity across various professional and educational contexts, including art education. The application of this scale makes it possible to examine not only the presence of creative manifestations, but also the depth of their integration into an individual’s professional identity.

Through responses to the following questions:

- How confident do you feel performing on stage in front of an audience?
- How capable are you of spontaneous improvisation during a musical performance?
- How easily can you express emotions through musical performance?
- How often do you participate in productions, concerts, or performances that require creative input?
- How comfortable are you taking on a leading role in group performances?

The K-DOCS method allows for the identification of not only students' subjective self-assessment of creativity, but also the degree of their engagement in creative activity. This, in turn, serves as an indirect yet significant indicator of their motivation for professional and creative self-fulfillment, which makes this method particularly valuable in the context of pedagogical diagnostics in art universities.

The results of the survey for the *Performance* domain block of the K-DOCS method revealed that students demonstrate a sufficiently high level of engagement in creative activities and a strong aspiration for stage self-realization. The majority of respondents reported confidence in public performances, readiness for improvisation, and the ability to convey the content of a musical piece with emotional expressiveness. In addition, positive responses to the question regarding comfort in assuming a leading role within a group indicate a well-developed personal and communicative maturity, which is essential for successful professional fulfillment in the field of popular music performance.

Questionnaires aimed at identifying the motives behind professional choice were also used for diagnostic purposes. Examples of the questions include:

- Why did you choose this particular faculty rather than another?
- Why did you choose the profession of a pop music artist specifically?
- Do you plan to connect your professional activity with the pop music stage?
- What influenced your choice of profession?
- What prospects do you see in this field of study?
- How important is the opportunity for self-realization through performing on stage to you?
- Are you willing to teach at music colleges in the future?

The survey results revealed the following:

- Of the respondents, 45% answered the question "Why did you choose this faculty rather than another one?", and among them, 20% indicated that their primary motivation was the desire to work as a pop music performer.

- In response to the question "Why did you choose the profession of a pop music performer?", 75.3% of students stated that their motivation was to obtain a higher education in music. 18.3% of students admitted that they had no other choice.

- 59.4% of students consciously chose the profession of a pop music performer and plan to pursue a career in this field. 17.5% chose this profession out of a love for the stage and a desire to bring aesthetic enjoyment to their audience. 21.8% of students linked their professional choice to the motivation for self-improvement and self-affirmation. 39.9% of respondents stated that they do not wish to work as teachers in music colleges, considering this profession to be both unprestigious and poorly paid.

The study of the *cognitive component* of students' professional and creative activity was carried out using a combination of methods: questionnaires, analysis of written and oral responses, observation of the completion of theoretical and practical tasks, as well as targeted thematic discussions.

Special attention was paid to assessing the quality of professional knowledge, the depth of comprehension of the course content, and students' ability to generalize, think analytically, and transfer knowledge to new creative situations. One of the tools used was a thematic discussion titled "What professional and creative activity means to me in the profession of a stage performer", which included the following questions:

- In your opinion, what constitutes the intellectual component of creative activity?
- What knowledge and skills, in your view, form the foundation of successful stage performance?

- How important is it to use imagination and associative thinking in the learning process?

- How do knowledge of music theory and musical analysis influence your approach to performance?

The results of the discussion revealed a variety of, and at times contradictory, perceptions among the students. Specifically, 34.7% of respondents equate cognitive activity with “broadening one’s horizons” and “interest in acquiring new knowledge”, while 28.9% associate it with a deliberate approach to preparing musical material. Approximately 18% of students believe that the cognitive component is expressed through the ability to interpret a musical work from the perspective of its author and historical period, whereas 12.4% emphasize the role of memory, analysis, and inner hearing as the performer’s fundamental cognitive tools.

In response to the question, “What role does thinking play in your performance practice?” 42.6% of students stated that thinking helps them construct the dramaturgy of a piece and determine its logical emphases. A further 21.3% noted that an awareness of form and structure allows them to feel more confident on stage. However, 15.7% of students found it difficult to articulate the significance of thinking in their practice, which may indicate a superficial understanding of the cognitive aspect of artistic creativity.

In the analysis of written assignments and term papers, a heterogeneity of cognitive attitudes was also identified. Some students demonstrated the ability to engage in deep reflection on professional concepts and their interrelations, formulating independent conclusions based on theoretical knowledge. At the same time, there were works that presented material in a purely formal manner, lacking intrinsic motivation for inquiry, which reflects a low level of cognitive initiative. Thus, the assessment of the cognitive component revealed that a

significant proportion of students display a commitment to meaningful learning, analysis, and the expansion of professional knowledge. Nevertheless, targeted efforts are required to foster cognitive reflection, analytical thinking, and intellectual engagement as a foundation for the professional and creative development of a pop music performer.

To detect the level of the *emotional and volitional component* of future specialists in the field of popular music performance, a comprehensive set of diagnostic techniques was employed. This included tests aimed at identifying the degree of such qualities as persistence and independence, as well as questionnaires and observations conducted during stage rehearsals and performances. In addition, the diagnostic framework incorporated questions concerning emotional self-control, the ability to mobilize willpower, and to overcome stage fright. To measure the level of stage anxiety and the students’ emotional and volitional stability, the Performance Anxiety Scale for Music Students (PASMS) was also used. This instrument comprises 24 items and is designed to assess three key subcomponents: emotional stage fright, behavioral avoidance, and physiological symptoms of anxiety (Çırakoğlu).

The students were assessed using this methodology under conditions approximating concert and examination settings. The results obtained made it possible to determine both the intensity of stage fright and the degree of development of volitional mechanisms for overcoming emotional tension.

The testing results revealed that 63% of students do not organize their activities in a systematic manner, demonstrate a low level of self-assessment regarding their performance in classes and examinations, and show an insufficient level of volitional effort in pursuing their goals. Twenty percent of respondents indicated that they primarily plan their learning activities under the guidance of an instructor,

whereas 17% of students exhibit consistent independence, possess the ability to exercise volitional self-regulation, and successfully evaluate both interim and final outcomes of their professional training.

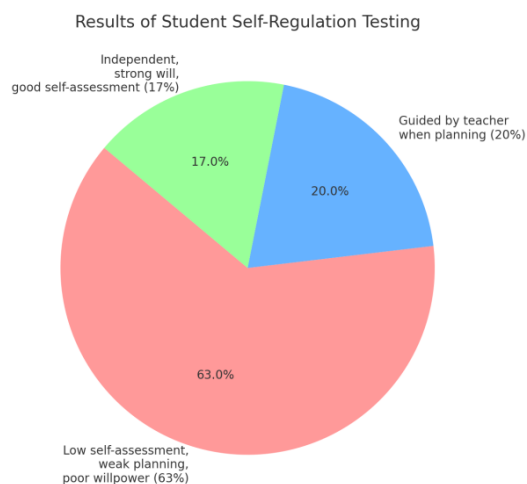


Figure 1. Results of student self-regulation testing.

Particular attention was given to analyzing students' behavior in the context of stage performance. During observations of rehearsals and concert numbers, signs of stage anxiety, insecurity, and fear of the audience were recorded, as well as strategies employed to overcome them. Based on the survey results, it was established that 38.6% of students' experience pronounced emotional tension prior to going on stage, accompanied by self-doubt and fear of being judged. At the same time, 41.2% of students reported having learned to manage their anxiety through preliminary concentration, breathing techniques, mental preparation, and self-control training. Only 12.7% of participants display signs of high emotional resilience and perceive the stage as a space for inner freedom and self-realization. Cases were also observed in which students failed to complete the preparation of a concert piece due to lack of self-confidence or fear of "not coping" in public. This highlights the importance of developing students' emotional regulation

skills, psychological resilience, and ability to overcome stage stress as an integral component of their professional training.

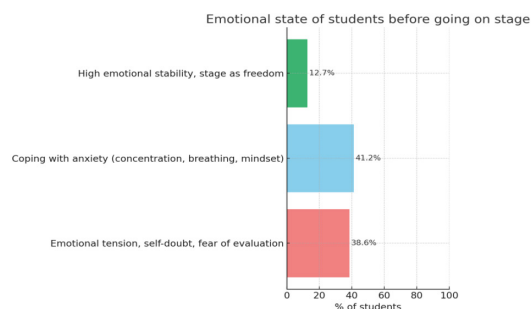


Figure 2. Emotional state of students before going on stage.

Thus, the emotional and volitional component within the structure of professional and creative activity of pop music students requires enhanced pedagogical support aimed at developing perseverance, self-regulation, stage confidence, and skills of volitional mobilization in the context of public performance.

During the ascertaining experiment, the method of pedagogical observation was actively employed as one of the primary tools for diagnosing the *operational-activity* component of students' professional and creative activity. This method made it possible not only to record the behavioral characteristics of students in the natural conditions of the educational process but also, based on predefined criteria, to differentiate the level of development of key performance and pedagogical skills.

The following indicators were identified for observation:

- students' activity and initiative during practical and creative classes;
- their willingness to independently study professional, psychological-pedagogical, and methodological literature;
- their ability to structure learning activities and make decisions in non-standard situations.

A *public performance*, comprising the rendition of two musical works and their

creative interpretation in the form of a brief analysis, held particular significance in assessing the operational-activity component. The narrative structure employed *Alfred Cortot's questionnaire*, adapted for educational purposes. This approach made it possible to record the level of awareness, analytical thinking, and depth of interpretation of the musical material. The questionnaire consisted of eight sections, encompassing biographical, historical-contextual, theoretical, and performance analysis:

1. Name and surname of the composer, place of birth and death;
2. Composer's nationality;
3. Title of the work, opus number, date of composition, dedication;
4. Circumstances of composition, including the composer's own notes and indications;
5. Form, movement, tonal plan;
6. Specific features of the work (harmonic analysis, stylistic influences, analogies);
7. Character and content of the work as defined by the performer;
8. Aesthetic and technical commentary, as well as recommendations for practice and interpretation.

The use of the questionnaire allowed students not only to systematize their theoretical knowledge but also to develop analytical and artistic thinking, as well as to form a personal performance approach. The students' responses indicated that the most challenging items were those related to theoretical analysis and the development of an independent aesthetic commentary. At the same time, the students demonstrated a high level of awareness and engagement when addressing questions concerning the character of the work and the historical and cultural context of its creation.

The *evaluation of performances* was carried out according to a number of criteria:

- expressiveness and emotionality of performance;

- meaningfulness of musical text interpretation;
- logic and consistency of analysis;
- stage confidence and audience engagement;
- development of performance and communication skills.

The assessment was conducted using a five-point scale. The results made it possible to highlight the following observations:

- Students who had completed the preparatory course demonstrated emotional engagement and technical confidence; however, they experienced difficulties in delivering the material in an expressive manner and establishing stage rapport with the audience.
- Graduates of music colleges showed a high level of theoretical training, mastery of terminology, and a logical structure in their oral analysis. Nevertheless, in a number of cases, shortcomings were noted in their performance interpretation and the depth of their stage embodiment.

Thus, the results of the observations demonstrated that the formation of the operational-activity component among students varies depending on their prior musical experience. Targeted pedagogical efforts are required to foster independence, stage confidence, flexibility of performance thinking, and the ability to engage in productive pedagogical activity.

The assessment of the *reflective component* was carried out through testing, observation, and analysis of students' academic activities. The evaluation focused on such indicators as the ability to comprehend one's own creative actions, identify and analyze mistakes, draw well-founded conclusions, and adjust subsequent activities. Special attention was given to the manifestation of personal reflection during the preparation and execution of creative assignments, the capacity for self-analysis, and the extent to which students demonstrate a commitment to professional self-development.

Discussion

Psychological and pedagogical diagnostics of the level of professional and creative activity development in future specialists in the field of pop music serves not only as a tool for measuring the degree of formation of individual personality traits, but also as an important means of their purposeful development. The theoretical and methodological foundations of diagnosing professional and creative activity include not only the assessment of motivational, operational and activity-related, cognitive, emotional and volitional, and reflexive components, but also the provision of pedagogical conditions conducive to their holistic formation.

The diagnostic process shall meet a number of requirements:

- *systematic approach*, i.e., compliance with the logic of developing creative activity in professional and performance training;
- correctness, implying adherence to ethical standards in relation to the participants;
- *reliability*, ensuring the acquisition of scientifically grounded results;
- *informative value*, enabling a comprehensive understanding of the level of activity across various aspects of professional practice;
- *cost-effectiveness*, expressed in the optimal balance between time expenditure and the depth of the information obtained;
- *clarity*, implying the possibility of presenting the results visually in the form of tables, scales, and charts.

According to the findings of the initial stage of the experiment, students in both the control and experimental groups demonstrated a predominantly average level of professional and creative activity formation, regardless of their prior experience.

The analysis of the survey and testing results (including those conducted using the Kaufman Domains of Creativity

Scale and the PASMS scale) revealed that students generally recognize the importance of creative activity in the acting profession, yet they are not always prepared to demonstrate it in unconventional or public situations. Many students associate creativity primarily with the emotional sphere, without placing sufficient emphasis on cognitive reflection, goal-setting, and conscious planning of their own actions.

The students' performances and behavior during public presentations demonstrated that a high level of technical proficiency does not always correlate with the depth of artistic and figurative thinking or with skills of stage interaction with the audience. This indicates that, in some cases, the training system tends to focus on developing certain strong points of the students, without ensuring the comprehensive development of their creative potential.

Psychological and pedagogical diagnostics of the level of professional and creative activity require a thorough analysis not only of students' individual characteristics but also of the pedagogical conditions under which their training is conducted. It is important to take into account that professional and creative activity is formed in the course of purposeful pedagogical work, which includes both individual and collective forms, interdisciplinary content, as well as reflective and stage-based practices. The use of a comprehensive set of diagnostic methods - questionnaires, tests, observations, creative tasks, interviews, and self-assessment scales - makes it possible to objectively identify not only the level of activity but also its qualitative characteristics, developmental dynamics, and each student's "zone of proximal development".

Basic provisions

A Popular Music Specialist is a performing musician whose activity extends beyond

the framework of traditional academic performance and is oriented toward live interaction with the audience. Such a specialist shall possess creative thinking skills, flexibility in non-standard situations of stage and pedagogical practice, as well as embody artistic and value-based orientations that are in demand within the contemporary socio-cultural environment.

A musician specializing in popular music works within a constantly changing cultural space, where not only technical mastery is required but also the ability to interpret popular music as a form of artistic expression. He/she shall be able to adapt to audience demands, use modern technologies, improvisation, and elements of cross-genre synthesis, while maintaining high artistic standards.

The professional and creative activity of a future popular music specialist should be an integral part of their personality and constitute a professionally significant personal quality, manifested in their professional stance and determining the direction and means of their creative self-realization in musical performance and pedagogical practice.

The professional activity of a popular music musician is directly connected with creativity, and its *specificity* lies in the synthesis of professionalism, developed intuition, improvisation, artistry, high spirituality, and creative individuality. The principal types of activity for a popular music musician include concert performance and research and teaching in the field of musical art (Professional standard: "Instrumentalist performer, teacher of musical instrument (by type)").

Orientation of students toward understanding their potential capabilities, interests, and needs, as well as their independent search for individual ways of adaptation and self-realization in professional activities, has determined the formulation and study of the issue of diagnosing the formation of professional and creative activity of future specialists in

the process of training a stage musician. Only such a specialist will be able to work creatively and teach their students a creative and active approach to acquiring knowledge.

Conclusion

Thus, as a result of the ascertaining stage of the experimental work, it was established that the initial level of professional and creative activity formation among students in both the control and experimental groups did not show statistically significant differences. Despite certain individual manifestations of creativity, the overall level of development of students' professional and creative activity proved to be insufficient and did not meet the current requirements for training specialists in a creative-profile university setting.

The scientific novelty of the study is supported by its results: a comprehensive system of psychological and pedagogical diagnostics, which included validated methods (K-DOCS, PASMS), questionnaires, testing, observation, self-assessment scales, and practice-oriented tasks, proved its effectiveness and revealed problem areas in the development of professional and creative activity of students majoring in popular music performance. This provides a basis for the subsequent development of pedagogical solutions and methodologies.

The data obtained demonstrated that the formation of professional and creative activity does not have a systemic or purpose-oriented character. Proper attention is not given to the development of this quality within the educational process; rather, it is formed spontaneously only within the framework of certain types of activities. Students do not fully comprehend the essential aspects of professional and creative activity, possess limited mastery of heuristic methods as tools for transforming musical performance and pedagogical reality. This appears in

their restricted capacity for stage self-expression, insufficient depth of artistic and figurative thinking, as well as a low level of independence and creative initiative.

The use of a comprehensive system of psychological and pedagogical diagnostics, including validated methodologies (K-DOCS, PASMS), questionnaires, testing, observation, self-assessment scales, and practice-oriented tasks, made it possible to determine the level of development of the motivational, cognitive, emotional-volitional, operational-activity, and reflective components of professional and creative activity. It was established that the greatest deficits are observed in the areas of meaningful goal-setting, planning of actions under non-standard conditions, reflection, and stage confidence.

The use of both traditional and non-traditional forms of classroom activities, as well as interactive teaching methods (creative tasks, debates, trainings, stage sketches, group projects, etc.), brings

vitality to the educational process and activates students' learning and cognitive engagement, thereby contributing to the formation of professional competencies.

The success of developing professional and creative activity in future pop musicians largely depends on the appropriate selection of forms and methods of instruction aimed at fostering independence, emotional responsiveness, performance thinking, and readiness for stage interaction.

In this context, psychological and pedagogical diagnostics serve not only as a tool for measuring the degree of formation of key professional qualities but also as an important mechanism for their development. Its application provides opportunities for building individual trajectories of professional formation for future specialists in the field of popular music, enabling them to engage with audiences in a conscious, emotionally rich, and artistically expressive manner.

Authors contribution:

Zh.Y. Abeltayeva – development of the research direction, formulation of the study's aim and objectives, writing of the main text, and preparation of the manuscript.

G. Kaisidi – conducting the experiment, working with sources, and contributing additional sections to the manuscript.

Авторлардың үлесі:

Ж.Е. Абельтаева – зерттеу бағытын әзірлеу, зерттеудің мақсаты мен міндеттерін қою, мақаланың негізгі мәтінін жазу, мақаланы ресімдеу.

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Вклад авторов:

Ж.Е. Абельтаева – разработка направления исследования, постановка цели и задач исследования, написание основного текста статьи, оформление статьи.

И.Г. Кайсиди – проведение эксперимента, работа с источниками, написание дополнительного текста.

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МУЗЫКАЛЫҚ ЭСТРАДА БОЛАШАҚ МАМАНДАРЫНЫҢ КӘСІБИ-ШЫҒАРМАШЫЛЫҚ БЕЛСЕНДІЛІГІН ҚАЛЫПТАСТЫРУДЫҢ ПСИХОЛОГИЯЛЫҚ-ПЕДАГОГИКАЛЫҚ ДИАГНОСТИКАСЫ

Аңдатпа. Зерттеудің өзектілігі музыкалық эстрада болашақ мамандарының кәсіби-шығармашылық белсенділігін қалыптастыру қажеттілігімен анықталады, бұл олардың қазіргі мәдени және білім беру кеңістігінде бәсекеге қабілеттілігін қамтамасыз ететін негізгі қасиет болып табылады. Музыкалық эстрада орындаушыдан тек техникалық шеберлікті ғана емес, сонымен қатар шығармашылық ойлау қабілеті, сахналық бейімделу және көркемдік тәуелсіздік талап етеді. Алайда жоғары білім беру тәжірибесінде бұл қасиетті диагностикалау және дамытуға жүйелі тәсілдердің жетіспеушілігі сақталып келеді, бұл зерттеудің ғылыми мәселесін туындатады. Жұмыстың мақсаты – диагностикалық әдістемелер кешенін қолдану арқылы эстрадалық музыкант-студенттердің кәсіби-шығармашылық белсенділік деңгейін анықтау және оны қалыптастырудың педагогикалық шарттарын одан әрі жетілдіру бағыттарын айқындау. Зерттеудің *міндеттері* феноменнің құрылымын нақтылауды, диагностикалық әдістемелерді іріктеу мен сынақтан өткізуді, түпкілікті эксперимент жүргізу, сондай-ақ білім беру ортасының белсенділіктің негізгі компоненттерінің дамуына әсерін талдауды қамтыды. Қалыптастырушы экспериментті жүргізу осы зерттеудің міндетіне кірмеді және оның аясынан тыс қалды. Әдіснамалық негіз ретінде шығармашылық пен музыканттарды кәсіби даярлау жөніндегі қазіргі заманғы тұжырымдамалар алынды. Зерттеуде Kaufman Domains of Creativity Scale (K-DOCS), Performance Anxiety Scale for Music Students (PASMS), сауалнама, тестілеу, педагогикалық бақылау және өзін-өзі бағалау шкалалары қолданылды, бұл мотивациялық, когнитивтік, эмоционалды-ерік, операциялық-әрекеттік және рефлексивтік компоненттерді кешенді бағалауға мүмкіндік берді. Аталған диагностикалық әдістемелер алғаш рет эстрадалық музыкант-студенттерге бейімделіп, қолданылды. Оларды пайдалану кәсіби-шығармашылық белсенділікті дамытудағы проблемалық аймақтарды анықтауға мүмкіндік беріп, педагогикалық әдістемені әзірлеуге және оны алдағы зерттеулерде енгізуге негіз болды. *Нәтижелер* көрсеткендей, студенттердің басым бөлігінде кәсіби-шығармашылық белсенділік деңгейі орташа болып табылады, ал ең айқын кемшіліктер мақсат қою, сахналық сенімділік және рефлексия дағдылары салаларында анықталды. Жұмыстың практикалық маңыздылығы – диагностиканы және педагогикалық қолдауды біріктіру арқылы сахнада өзін-өзі іске асыра алатын және педагогикалық қызметпен айналыса алатын мамандарды даярлауға жағдай жасау.

Түйін сөздер: кәсіби-шығармашылық белсенділік; музыкалық орындаушылық; кәсіби дайындық; психологиялық-педагогикалық диагностика; креативтілік; сахналық сенімділік; музыкалық педагогика; музыкалық эстрада мамандары.

Дәйексөз үшін: Абельтаева Жанель, Кайсиди Иоаннис. “Музыкалық эстрада болашақ мамандарының кәсіби-шығармашылық белсенділігін қалыптастырудың психологиялық-педагогикалық диагностикасы”. *Central Asian Journal of Art Studies*, т. 10, №3, 2025, 147-163 б., DOI: 10.47940/cajas.v10i3.945

Алғыс: Авторлар «Central Asian Journal of Art Studies» журналының редакторларына мақаланы баспаға дайындауға көмектескені үшін және анонимді рецензенттерге зерттеуге назар аударып, қызығушылық танытқаны үшін алғысын білдіреді.

Автор қолжазбаның соңғы нұсқасын оқып, мақұлдады және мүдделер қақтығысы жоқ деп мәлімдейді.

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ПСИХОЛОГО-ПЕДАГОГИЧЕСКАЯ ДИАГНОСТИКА СФОРМИРОВАННОСТИ ПРОФЕССИОНАЛЬНО-ТВОРЧЕСКОЙ АКТИВНОСТИ БУДУЩИХ СПЕЦИАЛИСТОВ МУЗЫКАЛЬНОЙ ЭСТРАДЫ

Аннотация. Актуальность исследования определяется необходимостью формирования профессионально-творческой активности будущих специалистов музыкальной эстрады как ключевого качества, обеспечивающего их конкурентоспособность в современном культурном и образовательном пространстве. Музыкальная эстрада требует от исполнителя не только технического мастерства, но и способности к креативному мышлению, сценической адаптивности и художественной самостоятельности. Однако в практике высшего образования сохраняется дефицит системных подходов к диагностике и развитию данного качества, что формирует научную проблему исследования. *Цель* работы заключалась в выявлении уровня профессионально-творческой активности студентов-эстрадных музыкантов посредством применения комплекса диагностических методик и в определении направлений для дальнейшей разработки педагогических условий её формирования. *Задачи* исследования включали уточнение структуры феномена, подбор и апробацию диагностических методик, проведение констатирующего этапа эксперимента, а также анализ влияния образовательной среды на развитие ключевых компонентов активности. Проведение формирующего эксперимента не являлось задачей данного исследования и оставалось за его рамками. *Методологическую* основу составили современные концепции креативности и профессиональной подготовки музыкантов. Применялись Kaufman Domains of Creativity Scale (K-DOCS), Performance Anxiety Scale for Music Students (PASMS), анкетирование, тестирование, педагогическое наблюдение и самооценочные шкалы, что позволило комплексно оценить мотивационный, когнитивный, эмоционально-волевой, операционально-деятельностный и рефлексивный компоненты. Данные диагностические методики впервые были адаптированы и применены к обучающимся-эстрадным музыкантам. Их использование позволило выявить проблемные зоны в развитии профессионально-творческой активности и тем самым создать основу для разработки педагогической методики и её последующего внедрения в дальнейших исследованиях. *Результаты* показали, что у большинства студентов уровень профессионально-творческой активности остаётся средним, при этом наиболее выраженные дефициты выявлены в сферах целеполагания, сценической уверенности и рефлексивных умений. Практическая значимость работы заключается в том, что интеграция диагностики и педагогического сопровождения создаёт условия для подготовки специалистов, способных к сценической самореализации и педагогической деятельности.

Ключевые слова: профессионально-творческая активность; музыкальное исполнительство; профессиональная подготовка; психолого-педагогическая диагностика; креативность; сценическая уверенность; музыкальная педагогика; специалисты музыкальной эстрады.

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