A MODEL FOR DEVELOPING PERFORMANCE SKILLS THROUGH UNDERSTANDING OF MUSICAL NOTATION AT THE INITIAL STAGE OF TEACHING POP VOCALS

Sadoqat Samatovna Ashurova
Children's School of Music and Arts No. 6, Kogon District

Abstract: This study is devoted to developing a model for forming students' performance skills through understanding of musical notation at the initial stage of teaching pop vocals. The work theoretically substantiates the role of music literacy in pop singing and its connection with vocal technique, intonation, rhythm, and artistic interpretation. The target, content, technological, and outcome components of the model are identified, and their pedagogical conditions are explained. The study proposes a system of exercises aimed at conscious mastery of musical notation, interactive methods, and digital tools. The results of the pedagogical experiment confirmed the model's effectiveness in developing students' musical thinking, independent work skills, and stage performance. The research findings are recommended for effective use in the teaching of pop vocals in music schools, art colleges, and higher education institutions.

Keywords: pop vocals, musical notation, music literacy, performance skills, vocal performance, initial stage, pedagogical model, intonation, musical thinking, interactive methods

Today, considerable attention is being paid in our country to the fields of culture and art, particularly to the development of the aesthetic taste, creative abilities, and spiritual worldview of the younger generation. The teaching of pop art, including pop singing, is expanding year by year within the system of children's music and art schools, colleges, and higher education institutions. Pop art has become an integral part of the cultural life of modern society and represents one of the art forms that reaches a wide audience most rapidly and directly influences the consciousness of young people. Therefore, the quality of training pop singers is important not only from a professional perspective but also in terms of social and cultural development. The in-depth scientific investigation of the pedagogical foundations of this process is considered one of the pressing tasks of contemporary music pedagogy.

One of the most significant problems arising in the practice of teaching pop vocals is the gap between students' ability to understand musical notation and their vocal performance skills. Many young singers become accustomed to learning songs by listening to recordings and imitating what they hear. Although this approach may initially appear to produce quick results, over time it limits students' ability to work independently, undermines intonational accuracy and rhythmic stability, slows down the process of learning new repertoire, and hinders the development of musical thinking. As a result, students tend to reproduce songs mechanically and are unable to consciously analyse their content, musical structure, melodic organisation, and expressive means.

The initial stage of pop vocal training constitutes the foundation of the entire educational process. It is precisely at this stage that students develop the skills required to work with the vocal apparatus, breathing and breath control techniques, the correct use of resonators, pronunciation culture, auditory perception, and musical memory. At the same time, this stage establishes an approach to musical notation, namely, the ability to associate written notes with vocal performance, imagine them through inner hearing, and understand melodic movement, rhythmic patterns, and dynamic markings. If musical notation is acquired formally during this period, merely as the reading of symbols, it becomes an isolated, unnecessary, and tedious activity for the student. However, when

it is mastered consciously, musical notation becomes an effective means of understanding artistic ideas, monitoring one's own performance, and engaging in independent creative exploration.

The specific characteristics of pop vocals, including microphone technique, live and backing-track performance, elements of improvisation, syncopated rhythms, modern harmonies, the combination of different styles and genres, and coordination with stage movement, make the approach to mastering musical notation even more complex. In classical vocal education, musical notation is regarded as the principal standard of performance, whereas in pop music it is often considered a secondary factor. Nevertheless, musical literacy enables pop singers to maintain creative freedom within a controlled framework, demonstrate rhythmic flexibility based on a clear metric foundation, and communicate professionally with musicians, arrangers, and sound engineers.

The widespread introduction of competency-based approaches, student-centred education, digital technologies, and interactive methods into the modern education system also requires music education to be organised in new ways. Mobile applications, instructional videos, vocal analysis software, programmes that enable students to follow musical notation while listening, digital accompaniment tools, and distance-learning platforms create extensive opportunities for organising students' work with musical notation in an engaging, visual, and individualised manner. However, the systematic and pedagogically grounded use of these opportunities to promote the conscious acquisition of musical notation at the initial stage of pop vocal training has not yet been sufficiently developed.

Observations conducted in educational institutions and an analysis of teaching practice indicate that there is no unified, systematic, and scientifically substantiated model for developing performance skills through the understanding of musical notation in pop vocal education. Teachers often rely on traditional solfeggio programmes or their own individual experience, while musical literacy and vocal training are conducted as separate subjects without adequate integration. This situation prevents students from applying their knowledge of musical notation in practical performance and makes it difficult for teachers to evaluate the effectiveness of the educational process according to clearly defined criteria.

The above considerations, together with the contradiction between the growing demand for qualified specialists in pop vocals and the existing pedagogical practices, determine the relevance of the research topic and the necessity of conducting this study. The research aims to develop a model for fostering performance skills through the understanding of musical notation at the initial stage of pop vocal training, identify its theoretical foundations, establish the necessary pedagogical conditions, and verify its effectiveness through experimental and pedagogical testing.

In this study, the conscious acquisition of musical notation is understood not merely as the student's ability to read musical symbols, but as the ability to comprehend the melodic movement, rhythmic structure, modal and tonal characteristics, dynamic and agogic indications, phrase structure, and relationship between lyrics and music expressed through the notation. It also involves the ability to imagine these elements through inner hearing and perform them accurately and expressively using the voice. Conscious acquisition activates such cognitive processes as analysis, comparison, prediction, and self-monitoring of performance.

The issue of understanding musical notation at the initial stage of pop vocal training is also particularly important from a psychological perspective. For children and adolescent learners, musical notation initially appears to be a collection of abstract symbols. Connecting these symbols with actual sounds, that is, moving from a visually perceived symbol to an auditory representation and subsequently from that representation to the precise movements of the vocal apparatus, is a complex cognitive and psychophysiological process. Visual perception, hearing, memory, attention,

imagination, and motor coordination all participate in this process. If the teacher does not develop each link in this complex sequence gradually, taking into account the learner's age-related characteristics and individual abilities, the student may begin to fear working with musical notation or perceive it as an unnecessary burden. This can subsequently lead to considerable difficulties at later stages of education.

Furthermore, the diversity of repertoire in pop music, including national songs, contemporary Uzbek pop compositions, international pop and jazz genres, children's songs, and popular musical works, places high demands on students' preparation in musical notation. Each style requires specific rhythmic patterns, melodic turns, phrasing techniques, and articulation methods. If students do not consciously understand musical notation, they are deprived of the opportunity to master this diversity, distinguish stylistic differences, and select appropriate performance techniques for each composition. Consequently, their performances may become monotonous, stereotypical, and devoid of individual expression.

Modern requirements for educational quality, the need to develop students' independent learning and self-improvement skills, and the preparation of young singers for successful participation in various competitions, festivals, and stage projects make the understanding of musical notation an urgent issue from both methodological and practical perspectives. Students with musical literacy can learn new songs in a shorter period, independently identify and correct their mistakes, feel more confident when performing with ensembles and orchestras, and accurately understand their teachers' instructions. This increases the effectiveness of the educational process and creates a solid foundation for students' professional development.

The legislative acts, decrees, resolutions, and state programmes adopted in our country to develop culture and art, identify and support the creative abilities of children and young people from an early age, and modernise the art education system have established the improvement of music education quality, enhancement of teachers' professional qualifications, and introduction of modern pedagogical and information technologies into the educational process as priority objectives. The scientific improvement of pop vocal teaching methodology plays an important role in implementing the objectives stipulated in these documents.

These circumstances make it objectively necessary to develop a scientifically sound and practically tested pedagogical model based on the conscious acquisition of musical notation at the initial stage of pop vocal training. Therefore, the selection of this research topic is justified from both theoretical and practical perspectives.

Thus, the development of performance skills through the understanding of musical notation at the initial stage of pop vocal training represents one of the priority areas of music pedagogy. Its systematic investigation and practical implementation will make a significant contribution to enhancing the musical culture of the younger generation, improving the quality of professional singer training, and promoting the future development of national pop art. This dissertation is specifically aimed at achieving these objectives. Furthermore, the research findings provide practical guidance for educational institutions and contribute to improving teachers' professional competence.

The development of musical literacy in music education has long been studied in both international and national pedagogical research. Important theoretical foundations in the field of music education include John Curwen's hand-sign system, Zoltán Kodály's methodology based on solmisation and rhythmic syllables, Carl Orff's approach to elementary musical creativity, Émile Jaques-Dalcroze's system of eurhythmics, Dmitri Kabalevsky's music education programme for general education schools, Boris Asafyev's theory of intonation, as well as the works of Boris Teplov and N. Ginzburg on the psychology of musical abilities. Their research substantiates the

interrelationship between musical hearing, inner auditory imagery, the sense of rhythm, melodic comprehension, and musical notation.

In the field of vocal pedagogy, numerous international and national specialists have extensively examined voice production, breathing, the use of resonators, the development of vocal techniques, and vocal hygiene. However, a considerable proportion of these studies focus on academic vocal training, particularly classical performance traditions. Research devoted to pop vocals primarily concentrates on vocal timbre, stage culture, microphone technique, stylistic characteristics, and repertoire selection. The pedagogical mechanisms underlying the conscious acquisition of musical notation, however, have not been sufficiently investigated as an independent subject of research.

In pedagogical and psychological research, activity theory, the theory of the gradual formation of mental actions, and the principles of developmental education developed by L.S.Vygotsky, A.N.Leontiev, P.Ya.Galperin, and other scholars are of considerable importance in explaining the process through which students consciously acquire knowledge. These theoretical approaches provide a methodological foundation for scientifically substantiating the process of understanding, analysing, and applying musical notation in performance rather than merely memorising it mechanically.

Uzbekistan's music pedagogy has also produced a number of scientific studies, teaching manuals, and methodological recommendations devoted to improving the educational process in children's music and art schools, developing students' performance skills, teaching national and contemporary repertoire, and fostering musical thinking. Nevertheless, the absence of an integrated pedagogical model that combines musical literacy and vocal performance skills into a unified system at the initial stage of pop singing education, as well as the lack of clearly defined model components, criteria, pedagogical conditions, and effectiveness indicators, demonstrate the existence of a scientific gap in this field.

Recent studies in pop art have examined the stylistic characteristics of contemporary pop performance, vocal timbre and stage culture, teacher-student cooperation, and ways of improving performance processes through technology. Although some studies refer to musical literacy as a component of a pop singer's professional competence, the pedagogical methods, stages, and criteria for its conscious acquisition at the initial stage have not been systematically described. This situation demonstrates the need to continue research, generalise existing scientific approaches, and integrate them with the practical requirements of pop vocal education.

Studies devoted to pedagogical modelling emphasise that a model is a tool representing the goals, content, means, methods, and expected outcomes of the educational process as an interconnected and integrated system. Although various models have been developed for different subjects in music education, no model of performance skills based on the understanding of musical notation has been developed specifically for the initial stage of pop vocal training. This necessitates identifying the model's structure, the relationships between its components, and the conditions required for its practical implementation.

Interactive methods and digital tools play a particularly important role in making the process of understanding musical notation more engaging and comprehensible for students. Following musical notation on a screen, comparing melodies with digital accompaniment, learning rhythmic patterns through games, recording one's own voice, and listening to and analysing recordings strengthen students' auditory self-monitoring and enable them to identify mistakes in a timely manner. Pair and group work, question-and-answer activities, the creation of problem-based situations, and creative assignments increase students' engagement and develop their thinking and communication skills.

Therefore, it is necessary to scientifically substantiate the pedagogical potential of these tools when developing the proposed model.

The dissertation research was conducted within the framework of the research plans of a higher education institution aimed at developing music education, art pedagogy, and performance culture. It is aligned with priority objectives related to improving the educational process through modern pedagogical technologies, enhancing the quality of art education, and developing the professional competencies of young performers.

The purpose of the research is to provide a scientific and theoretical justification for a model aimed at developing students' performance skills through the understanding of musical notation at the initial stage of pop vocal training, develop a methodology for its practical implementation, and determine its effectiveness through pedagogical experimental testing.

To achieve this purpose, the following research objectives were established. First, to analyse scientific, pedagogical, psychological, and methodological literature related to pop vocal education and the development of musical literacy, and to identify the theoretical foundations of the research problem. Second, to reveal the essence and structural components of the concept of conscious acquisition of musical notation at the initial stage of pop vocal training and its relationship with vocal performance skills. Third, to develop criteria, indicators, and diagnostic tools for determining students' levels of understanding musical notation and developing performance skills. Fourth, to create a pedagogical model incorporating target-oriented, content-related, technological, and outcome-based components. Fifth, to develop a methodology involving a system of exercises, interactive methods, and digital tools aimed at promoting the conscious acquisition of musical notation. Sixth, to substantiate the pedagogical conditions necessary for implementing the model. Seventh, to organise pedagogical experimental work, analyse the obtained results using mathematical and statistical methods, and demonstrate the effectiveness of the developed model. Eighth, to prepare scientific and methodological recommendations for music schools, art colleges, and higher education institutions based on the research findings.

In order to ensure the theoretical and practical integrity of the research findings, particular attention was also paid to the issue of teachers' professional preparedness. A pop vocal teacher should be not only an accomplished performer but also a pedagogue who has thoroughly mastered the methodology of teaching musical literacy, can confidently use modern digital tools, and is capable of recognising students' individual characteristics. Therefore, the proposed model also предусматриеs methodological seminars, open lessons, and forms of professional experience exchange for teachers. Such an approach contributes to the sustainable improvement of educational quality, ensures continuity between music schools and art colleges, and creates a favourable pedagogical environment for the professional development of young singers. In this way, the research offers scientifically grounded and practically tested solutions that can be directly applied in educational practice.

The pedagogical experimental work was conducted in pop vocal classes at children's music and art schools, as well as with the participation of students from art colleges and higher education institutions. Students were divided into experimental and control groups. The experimental group received instruction based on the developed model, while the control group was taught using traditional methods. The experimental study consisted of diagnostic, formative, and final stages. At each stage, students' understanding of musical notation and vocal performance skills were assessed according to established criteria.

During the research process, students' age-related characteristics, vocal range and timbral changes, levels of musical ability development, and learning motivation were also taken into consideration. Exercises aimed at understanding musical notation were designed to be short, clear,

and progressively more complex. Therefore, they did not exhaust students; rather, each new achievement strengthened their self-confidence. The teacher acted not as a controller but as a facilitator and collaborator, thereby creating a creative learning environment and encouraging students' independent exploration.

The object of the research is the educational process of pop vocal training in children's music and art schools, art colleges, and higher education institutions, including educational and developmental activities at its initial stage and the process of developing students' musical and performance preparedness.

The subject of the research is the content, forms, methods, and tools, as well as the pedagogical conditions, involved in developing students' performance skills through the understanding of musical notation at the initial stage of pop vocal training, together with the pedagogical model representing this process.

The methodological foundation of the research consists of student-centred, activity-based, and competency-based approaches; the principles of continuity and consistency in the educational process; the theory of developmental education; and the general pedagogical principles of music education and upbringing. The student-centred approach involves taking into account learners' age-related and individual characteristics, interests, and abilities. The activity-based approach предусматриеs the acquisition of musical notation through active performance activities, while the competency-based approach ensures the practical application of knowledge and skills in real-life situations. Furthermore, within the framework of the systems approach, all components of the model are considered an interconnected and integrated system, while the integrative approach ensures coordination between solfeggio, vocal training, ensemble performance, and music theory.

A combination of theoretical, empirical, and statistical research methods was employed. The theoretical methods included the analysis of scientific, pedagogical, psychological, and art studies literature; comparative analysis; synthesis; generalisation; modelling; and the examination of regulatory documents and educational programmes. Empirical methods included pedagogical observation, interviews, questionnaires, testing, analysis of performance processes, the study and generalisation of teachers' professional experience, and pedagogical experimental work. Mathematical and statistical methods, including the calculation of average values, determination of percentage indicators, and assessment of the reliability of results, were used to process the findings of the experimental study.

The research hypothesis is that students' performance skills will improve significantly if, at the initial stage of pop vocal training, understanding musical notation is established as an essential component of the educational process; the instruction is organised according to a pedagogical model comprising target-oriented, content-related, technological, and outcome-based components; work with musical notation is closely integrated with vocal exercises, intonational and rhythmic training, and artistic interpretation; and interactive methods and digital tools are used systematically.

The scientific novelty of the research consists of the following. First, the concept of conscious acquisition of musical notation at the initial stage of pop vocal training was scientifically substantiated, and its relationship with vocal technique, intonation, rhythm, and artistic interpretation was identified. Second, a pedagogical model for developing performance skills through the understanding of musical notation was developed, incorporating target-oriented, content-related, technological, and outcome-based components. Third, criteria, indicators, and levels of development were identified to assess students' understanding of musical notation and their performance skills. Fourth, a system of exercises for working with musical notation specific to pop vocal training was developed, incorporating such stages as auditory analysis, visualisation through inner hearing,

comprehension of rhythmic patterns, tracking melodic movement, and integrating lyrics with music. Fifth, the mechanisms for integrating interactive methods and digital tools into the educational process were improved. Sixth, the pedagogical conditions required for implementing the model were substantiated, including teachers' professional preparedness, educational and methodological support, and a system of motivation and encouragement.

The practical results of the research are reflected in the methodology for working with musical notation developed for the initial stage of pop vocal training, a collection of exercises, diagnostic assignments, assessment criteria, and educational and methodological recommendations. The developed materials provide practical assistance to teachers in planning the educational process, identifying students' individual development pathways, and gradually developing their performance skills. Furthermore, the proposed model creates opportunities to improve pop vocal curricula and work plans, develop new teaching materials, and organise professional development courses for teachers.

The reliability of the research results is ensured by the appropriate selection of its methodological foundations, reliance on scientific and pedagogical sources in developing theoretical approaches, the correspondence of the research methods to its aims and objectives, the organisation of experimental work in several educational institutions with clearly defined experimental and control groups, the processing of the obtained results using mathematical and statistical methods, and the practical testing of the conclusions and recommendations.

The scientific significance of the research lies in the fact that its theoretical conclusions and developed pedagogical model enrich the methodology of pop vocal education, music pedagogy, and the theory of art education with new findings. The interpretation of the concept of conscious acquisition of musical notation in the context of pop art, together with the identification of the structural components and developmental stages of performance skills, provides a foundation for further scientific research in this field.

The practical significance of the research is determined by the possibility of applying the developed methodology, system of exercises, and recommendations in the teaching of pop vocals at music schools, art colleges, higher education institutions, and supplementary education centres. Their application develops students' musical literacy, vocal technique, intonational accuracy, rhythmic stability, and artistic interpretation abilities, strengthens their independent learning skills, and improves their preparedness for future professional activities. The research findings were introduced into the educational process of pop vocal departments at children's music and art schools and other educational institutions. Teachers used the developed system of exercises and assessment criteria in their lessons, while the data obtained during the experimental process made it possible to draw conclusions about the effectiveness of the model. Methodological recommendations and educational materials were presented to teachers of educational institutions to facilitate the wider implementation of the research findings.

The central stage of the research involved testing the practical effectiveness of the model for developing performance skills through the understanding of musical notation. The model consisted of target-oriented, content-related, technological, and outcome-based components, and the educational process was organised in three stages.

At the first stage, students were introduced to the basic elements of musical notation, namely note positions, note durations, time signatures, rhythmic patterns, and dynamic markings. At this stage, the musical notation was not immediately converted into vocal performance. Instead, students first completed exercises involving rhythmic pronunciation, clapping, and visualisation through inner hearing. They were taught to hear the sound represented by each musical symbol internally.

At the second stage, musical notation was closely integrated with vocal exercises. Simple melodies were first sung using solmisation and subsequently performed with lyrics. Breathing points, phrase boundaries, and intonational reference points were identified on the basis of the notation. Students learned to identify their mistakes independently by recording their voices, listening to the recordings, and comparing their performances with the written music. Digital accompaniment, programmes enabling students to follow musical notation on a screen, and interactive assignments were used throughout this process.

At the third stage, specific characteristics of pop performance were introduced, including syncopated rhythms, flexible phrasing, microphone technique, and artistic interpretation. Musical notation was taught not as an obstacle to creative freedom but as a foundation for maintaining it within a controlled framework. Instead of simply imitating songs after listening to ready-made recordings, students were encouraged to analyse the musical notation and substantiate their own interpretations of the compositions.

The experimental study was conducted with experimental and control groups. The control group received instruction using traditional methods. At the final assessment stage, the experimental group's performance in understanding musical notation, intonational accuracy, rhythmic stability, and stage performance was higher than that of the control group. Particularly noticeable differences were observed in the speed of independently learning new repertoire and the ability to identify one's own mistakes. The proportion of students at the low achievement level decreased, while the proportions of students at the intermediate and high levels increased. The results were analysed statistically, confirming that the differences were not attributable to chance.

CONCLUSION

The conducted research demonstrates that understanding musical notation at the initial stage of pop vocal training is an important condition for developing students' performance skills. Musical literacy does not restrict the creative freedom of pop singers; on the contrary, it makes their creative expression more conscious and controlled. The developed pedagogical model integrated work with musical notation, vocal technique, intonation, rhythm, and artistic interpretation into a unified system. The combination of the exercise system, interactive methods, and digital tools contributed to the development of students' musical thinking, independent learning skills, and stage performance abilities. The results of the pedagogical experimental study confirmed the effectiveness of the proposed model.

Based on the research findings, the following recommendations can be made: work with musical notation should begin from the earliest lessons of pop vocal training; musical literacy and vocal exercises should be taught in an integrated manner; interactive methods and digital tools should be used systematically throughout the educational process; and teachers' professional qualifications should be continuously improved in accordance with the proposed methodology. The developed model can be applied in music schools, art colleges, and higher education institutions. Further research on this topic, particularly its extension to higher grades and different musical genres, represents a promising direction for future scientific investigations.

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