



DEVELOPING STUDENTS' RHYTHMIC THINKING AND ENSEMBLE PERFORMANCE SKILLS THROUGH DOIRA PLAYING

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Abstract

This article examines the methodological possibilities of developing school learners' rhythmic thinking and ensemble performance skills through doira playing. It proposes a progressive approach combining pulse recognition, rhythmic imitation, musical dialogue, differentiated ensemble roles, and collaborative arranging. Particular attention is given to preparing future music teachers at pedagogical universities to design accessible activities, facilitate purposeful interaction, and assess individual and collective learning. The discussion distinguishes instrumental accuracy from ensemble responsiveness and emphasizes reflection, appropriate task complexity, and meaningful participation. The article presents methodological recommendations rather than experimental findings. Further classroom research is required to evaluate the proposed approach under different teaching conditions.

Keywords: Doira playing, rhythmic thinking, ensemble performance, music education, collaborative learning, musical dialogue, improvisation, formative assessment, teacher preparation.

DOIRA IJROCHILIGIDA O'QUVCHILARNING RITMIK TAFAKKURI VA JAMOAVIY IJRO KO'NIKMALARINI RIVOJLANTIRISH

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Annotatsiya:

Mazkur maqolada doira ijrochiligi orqali maktab o'quvchilarining ritmik tafakkuri va ansambl ijrochiligi ko'nikmalarini rivojlantirishning metodik imkoniyatlari yoritiladi. Ritmik pulsni anglash, namunani takrorlash, musiqiy savol-javob, ansamblida vazifalarni taqsimlash va hamkorlikda jo'rnavozlik yaratishni uyg'unlashtiruvchi yondashuv taklif etiladi. Pedagogika oliy ta'lim muassasalarida bo'lajak musiqa o'qituvchilarini tushunarli topshiriqlarni loyihalash, mazmunli hamkorlikni tashkil etish hamda individual va jamoaviy natijalarni baholashga tayyorlash masalalariga e'tibor qaratiladi. Maqolada cholg'uda aniq ijro etish va ansambl ishtirokchilariga moslashish o'rtasidagi farq izohlanadi. Takliflar metodik xarakterga ega bo'lib, ularning samaradorligini maktab amaliyotida tekshirish zarurligi ta'kidlanadi.

Kalit so'zlar: Doira ijrochiligi, ritmik tafakkur, ansambl ijrochiligi, musiqiy ta'lim, hamkorlikda o'qitish, musiqiy savol-javob, improvizatsiya, rivojlantiruvchi baholash, o'qituvchi tayyorlash.

Introduction

Music education in general schools should help learners understand musical relationships, participate confidently in shared performance, and express ideas through sound. These goals require more than reproducing rhythmic patterns accurately. Learners also need opportunities to recognize pulse, organize musical phrases, listen to others, and adjust their playing within a group. Doira playing offers a practical setting for connecting these activities with the musical traditions encountered in educational contexts.

For students preparing to become music teachers, the challenge is to transform instrumental knowledge into accessible classroom experiences. A technically demanding performance exercise may be unsuitable for beginners, while an enjoyable activity without a clear learning purpose may provide limited evidence of progress. Effective teaching therefore requires tasks that connect rhythmic understanding with purposeful ensemble participation.

This article proposes a methodological approach to developing school learners' rhythmic thinking and ensemble performance skills through doira playing. It



considers progressive exercises, musical dialogue, collaborative arranging, and formative assessment as complementary teaching resources. Particular attention is given to preparing pedagogical university students to plan these activities for mixed ability classes. The discussion is theoretical and methodological; it does not report an experimental intervention or claim that the proposed activities have already produced measurable learning gains.

Main part

Rhythmic thinking is understood here as the ability to perceive, organize, remember, and purposefully transform temporal relationships in music. Ensemble performance skills involve maintaining a shared pulse, coordinating entries and endings, balancing sound, and responding to fellow performers. These capacities are related but should be assessed separately: accurate individual playing does not automatically demonstrate effective participation in a group.

Teaching can begin with a steady pulse established through listening, stepping, or clapping before transferring the activity to the doira. Learners distinguish the pulse from the rhythm played over it. The teacher demonstrates short patterns, invites imitation, and gradually introduces pauses and contrasting accents. Appropriate instrument handling and relaxed movements support these exercises. Pattern complexity should increase according to observed readiness rather than a fixed expectation for every learner.

Musical dialogue provides a bridge between reproduction and independent rhythmic organization. One performer presents a brief rhythmic question, and another supplies an answer of equal duration. Initially, the teacher limits the available sounds and maintains a stable pulse. Learners subsequently vary accents, pauses, and repeated figures. Comparing alternative responses encourages them to explain musical decisions instead of treating improvisation as unstructured activity.

Ensemble work can develop through differentiated roles. One group maintains the pulse, another performs a recurring rhythmic pattern, and a third contributes short responses. Rotating these roles gives learners experience of both continuity and variation. Before playing, the class agrees on starting signals, phrase lengths,



and ending cues. During rehearsal, learners identify moments when coordination becomes difficult and suggest manageable adjustments.

A collaborative arrangement task can connect rhythmic thinking with shared responsibility. Small groups select a familiar melody or teacher approved musical example and design a short doira accompaniment. They discuss which rhythmic figure supports the phrase, where silence is appropriate, and how strongly each part should sound. The resulting arrangement is performed, discussed, and revised. Teachers should distinguish creative classroom variations from claims about an established traditional performance practice.

For pedagogical university students, these tasks can become microteaching assignments. Each student identifies a learning objective, selects an accessible pattern, plans differentiated support, and rehearses giving concise instructions. Peers observe whether the activity creates genuine listening opportunities and whether every participant has a meaningful role. Reflection should connect teaching decisions with observable learner responses rather than general impressions of enthusiasm.

Assessment should include individual and collective evidence. Teachers may observe pulse stability, phrase recognition, coordinated entries, responsiveness to cues, and adjustment after feedback. Brief recordings, where consent and institutional arrangements permit, can support comparison across rehearsals. Self assessment asks learners to identify one successful contribution and one aspect requiring improvement. Speed or volume alone should not determine achievement.

Where instruments are limited, groups can rotate between doira performance, clapping, listening, and arrangement planning. These alternatives support participation while preserving opportunities to practise instrument specific skills. The proposed approach requires classroom evaluation: comparable initial and subsequent tasks should establish whether rhythmic understanding and ensemble coordination improve, while documenting differences in learner experience, teaching conditions, and access to instruments in ordinary lessons.



Conclusion

Doira playing can provide a meaningful framework for linking rhythmic understanding with collaborative musical performance in school education. The proposed approach combines pulse work, musical dialogue, differentiated ensemble roles, and collaborative arranging. Its central principle is that learners should understand their rhythmic contribution and respond to others, rather than merely reproduce an isolated pattern.

Pedagogical university programmes can prepare future music teachers to implement this approach through microteaching, lesson planning, observation, and reflective discussion. Assessment should consider individual rhythmic decisions alongside coordinated group participation, with feedback directed towards specific improvements. Accessible tasks and flexible role allocation are important for classes with different levels of musical experience.

These recommendations constitute a methodological proposal, not evidence of an experimentally established effect. Further classroom research should examine changes in rhythmic thinking and ensemble performance using defined criteria and comparable tasks. Such evaluation can guide adaptation to available instruments, learner needs, and school contexts.

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