

## FUNDAMENTALS OF TEACHING METHODOLOGY ON THE DOIRA INSTRUMENT (USING I.IKRAMOV'S STUDIES AS AN EXAMPLE)

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**Abstract:** This article analyzes the methodological foundations for forming and improving performance skills on the doira instrument using the example of I.Ikramov's studies. Additionally, the artistic and technical features of I.Ikramov's studies, their step-by-step teaching methods, and the methods of their application in practical classes are scientifically and methodologically substantiated.

**Keywords:** doira instrument, performance skills, rhythm, method, technical skills, music education, national instruments, practical training

### Introduction

Uzbek national musical art is an invaluable cultural heritage that has embodied the spiritual world, aesthetic views, traditions, and artistic thinking of the people for centuries. National musical instruments, particularly the doira, occupy a special place in this heritage. The doira is not only an instrument that performs the function of rhythmic accompaniment but also appears as an independent means of artistic expression in folk performance, maqom art, dance music, ensemble performance, and solo performance traditions. Its resonant sound, diverse percussion techniques, complex rhythmic structures, and the high level of sensitivity and technical skill required from the performer require a scientific and methodological approach to the process of teaching the doira instrument.

Teaching the performance of the doira is not limited to performing simple technical exercises. This process is closely linked to the formation of rhythmic thinking, musical hearing, movement coordination, performance discipline, stage culture, and national musical taste in the student. Especially in the primary and middle stages, students' hand movements, accuracy of strokes, the ability to feel the technique, sound production culture, and the level of understanding of the musical image must be systematically developed. From this perspective, the methodology of teaching the doira instrument deserves special study as an important component of the pedagogical process.

Studies are considered an important educational and methodological material in the performance of national instruments. Through studies, the student masters a specific technical technique, understands rhythmic complexities, and achieves precision and stability in performance. The use of studies on the doira allows for the improvement of the performer's percussion technique, the mastery of various techniques, the coordination of left and right hand movements, the sensation of dynamic signs, and the achievement of musical expressiveness during the performance process. Such studies serve as a methodological bridge that leads the student from a simple exercise to a complex artistic performance.

I.Ikramov's studies have a unique methodological significance in teaching doira performance. These studies combine national rhythmic techniques, traditional percussion forms, technical exercises, and elements of artistic expression. They serve as an effective tool for the

gradual development of students' performance skills, the practical mastery of complex rhythmic structures, and their integration into national performance traditions. Especially in the studies of I. Ikramov, there are methodological possibilities that serve to form the accuracy of the beat, rhythmic stability, maintaining the tempo, controlling the color of the sound and the expressiveness of the performance.

In today's music education process, it is not enough to rely solely on traditional experience when teaching national instruments. Modern educational requirements require the teacher to take into account the individual capabilities of the student, to teach in stages, to combine theoretical knowledge and practical performance, to form performance competence, and to use effective methods in the educational process. In the doira instrument, each study must be selected in accordance with the student's age, level of preparation, musical abilities, and technical capabilities. Only then will the studies appear not as a simple exercise, but as a pedagogical tool for forming performance culture.

#### Theoretical basis

The methodology for teaching the doira instrument primarily relies on the historical experience of national music education, the harmony of performance traditions, and modern pedagogical approaches. In Uzbek folk music culture, the doira is one of the essential instruments that establishes the rhythmic foundation, animates musical movement, and enhances the artistic mood during the performance process. For this reason, teaching doira performance is interpreted not only as mechanical repetition of percussion techniques but also as a complex pedagogical process aimed at forming rhythmic thinking, musical hearing, movement coordination, performance culture, and a national musical worldview in the student.

The process of playing the doira is associated with several important theoretical concepts. Among them, rhythm, method, tempo, dynamics, percussion technique, sound production culture, and performance expressiveness are of particular importance. Rhythm is the ordered organization of a musical work over time. In the performance of the doira, rhythm is considered the primary pillar of performance. The student must consciously feel the rhythmic structure to perform each beat accurately, steadily, and in accordance with the musical content. This requires skills such as musical hearing, internal counting, maintaining tempo, and controlling movement.

The concept of technique is one of the theoretical foundations of doira performance. In Uzbek national music, techniques are formed based on specific rhythmic patterns and play an important role in maqom, folk songs, dance music, and ensemble performance. During the performance process, the doira player must deeply understand the internal structure of the technique, stress points, strong and weak parts, and the alternation of strokes. Therefore, in the methodology of teaching the doira, along with the theoretical explanation of the method, it is necessary to reinforce it through practical exercises, studies, and performance samples.

The technique of creating sound on the doira instrument is also an important component of the theoretical foundations. The creation of various sound colors in the instrument depends on the movement of the fingers, palm, and forearm, as well as the place of the strike. The student must learn to control the pitch, resonance, softness, or sharpness of the sound. In this process, each type of stroke has a special methodological significance, and the teacher must explain to the student not only the technical execution of the stroke but also its artistic function. This is because in the performance of the doira, technique and artistry develop inseparably from each other.

The studies of I. Ikramov are considered an important source that practically enriches the theoretical and methodological foundations of teaching the doira instrument. Studies serve to solve a specific technical problem in music education, gradually develop performance skills, and prepare the student for complex artistic performance. In the performance of the doira, through studies, the student develops striking precision, hand movement coordination, rhythmic stability, timekeeping, dynamic expression, and performance consistency. Therefore, I. Ikramov's studies are evaluated not as a simple set of exercises, but as a didactic tool for developing the student's performance competence.

Theoretically, studies are based on the principle of step-by-step complexity of educational material. That is, the student first masters simple striking techniques and rhythmic forms, and then moves on to more complex combinations, rapid movements, syncopations, stress changes, and performances at different tempos. Such stages naturally develop the student's performance technique, prevent excessive strain, and contribute to the firm formation of knowledge and skills. The methodological value of I. Ikramov's studies lies precisely in the fact that they can be used as a consistent system that leads the student from simple movements to complex performance skills.

The competency-based approach is of great theoretical importance in the "Doira" teaching methodology. According to this approach, the student should be formed not only as a performer who performs a certain study by heart, but also as a performer who analyzes the rhythmic structure, can consciously choose striking techniques, makes independent decisions during the performance process, and can express a musical image. This means that theoretical knowledge, practical skills, and a creative approach are developed together during doira lessons. The studies of I. Ikramov are convenient methodological material for harmonizing this triad.

Furthermore, a student-centered approach is one of the theoretical foundations of the learning process for the doira instrument. Each student has a different level of rhythm perception, hand movement speed, hearing ability, memory, and interest in performance. Therefore, when selecting I. Ikramov's studies, the teacher must take into account the individual capabilities of the student, gradually increase the level of complexity, and, if necessary, teach the study in parts. Such an approach fosters confidence, independence, and a positive attitude toward performance in the student.

The theoretical foundations of teaching the doira instrument are also directly linked to the activity-based approach. This is because performance skills are formed not only through listening or theoretical explanation, but also through regular practical activities. The student acquires performance culture by repeatedly performing studies, analyzing errors, monitoring the quality of the beat, and following the teacher's instructions. In this process, the stages of practice, repetition, analysis, correction, and creative application perform an important methodological task.

In the performance of the doira, auditory and motor coordination is considered a separate theoretical and methodological problem. The student must simultaneously hear the rhythm, perform internal counting, control hand movements, and feel the overall musical flow. In particular, the rhythmic alternations, accents, and technical repetitions found in I. Ikramov's studies require a high level of attention and coordination from the reader. For this reason, when

teaching studies, stages such as first counting the rhythmic text verbally, then performing it with hand movements, and then performing it completely on an instrument are considered effective.

Another important aspect of the theoretical foundations is the preservation and development of national performance traditions. The doira is valued in Uzbek musical culture as an instrument that expresses the spirit of folk performance, maqom techniques, dance rhythms, and ensemble harmony. Therefore, in the process of teaching the doira, along with technical excellence, it is important to maintain national style, performance etiquette, musical expression, and traditional melodiousness. Since I. Ikramov's studies are based on national rhythmic thinking, they bring the reader closer to the folk performance style.

In the process of teaching the doira instrument, the continuity of theory and practice is of particular importance. Every theoretical concept - rhythm, technique, beat, tempo, or dynamics - cannot be fully formed in the student's mind unless it is reinforced in practical performance. Therefore, the teacher must link the theoretical explanation with the performance of the study, reveal the musical purpose of each technical task, and consciously organize the student's performance activity. At the same time, I. Ikramov's studies serve as effective educational material that transforms theoretical knowledge into practical skills.

#### Discussion

When discussing the methodology of teaching the doira instrument, it should first be noted that this process is not limited to teaching simple performance exercises. Doira performance requires the student to simultaneously feel the rhythm, maintain striking precision, coordinate hand movements, control sound quality, and express a musical image. Therefore, classes organized on the basis of I. Ikramov's studies serve as an important pedagogical tool for forming not only the student's technical skills but also their musical thinking and creative approach.

An important aspect of I. Ikramov's studies is that they allow for the step-by-step development of basic technical and rhythmic skills in doira performance. Each study is aimed at performing a specific performance task and develops skills such as the correct use of percussion types, accurate separation of stresses, perception of strong and weak parts, and maintaining a stable tempo. Such studies should be interpreted not as a simple exercise in the educational process, but as educational material with a specific methodological goal.

One of the most critical issues in the process of teaching the doira is the formation of the student's rhythmic stability. Often, students at the initial stage lose the general rhythmic flow, focusing more on the technical execution of the strike. This leads to a break in the performance, an acceleration or deceleration of the tempo, and a violation of the logical connection between the beats. When teaching I. Ikramov's studies, the teacher must first explain the rhythmic text to the student, explain the internal structure of the beats, and reveal the musical content of each method. Only then will the student begin to perform the study consciously, rather than mechanically repeating it.

Another important aspect that must be discussed is the interdependence of technique and artistry. If technical mastery in the performance of the doira is developed in isolation from artistic expression, the performance becomes dry and meaningless. On the contrary, if the artistic intention is sufficient and the technical preparation is weak, the accuracy and quality of the performance will be compromised. I. Ikramov's studies allow for the harmonization of these two aspects. In them, along with elements of technical exercises, rhythmic expression, dynamic

changes, beating diversity, and the character of performance also play an important role. Therefore, when working on each study, the teacher must put forward not only the requirement of "correct performance" but also the requirement of "expressive performance."

Teaching studies in doira lessons requires a step-by-step methodology. First, the student familiarizes themselves with the rhythmic structure of the study, then the types of beats are practiced separately, and then the entire study is performed by combining short sections. In this process, methods such as working at a slow pace, rhythmic counting, separate control of hand movements, error analysis, and repetition are effective. In particular, the complete performance of complex rhythmic combinations at once can cause tension and insecurity in the student. Therefore, the teacher must choose a methodological approach that helps to overcome each technical difficulty step by step.

An individual approach to the use of I. Ikramov's studies is also of particular importance. Each student has a different ability to feel the rhythm, the speed of hand movements, musical memory, hearing level, and interest in performance. For this reason, the same study should not be taught to all students at the same pace or using the same method. While some learners master the striking technique quickly, others may struggle to maintain the tempo. Some students also have a good understanding of the rhythmic structure, but they need to work more on sound quality. Consequently, when teaching studies, the teacher must take into account the student's individual developmental trajectory and, if necessary, use additional exercises, slow-paced performance, and repetitive reinforcement methods.

In the performance of the doira, the student's auditory control is also considered an important pedagogical problem. Often, the student pays too much attention to the hand movement while performing the stroke and fails to hear the sound quality. As a result, the beats sound uneven; some sounds are sharp, while others are weak. When studying I. Ikramov's studies, the reader must be taught to listen to the sound of every beat, to sense the ratio of resonance and softness, and to perceive dynamic differences. This is an important factor in the formation of performance culture.

Furthermore, through studies, it is possible to develop students' performance discipline and independent work skills. Achieving success on the doira requires regular practice, focus, patience, and self-control. I. Ikramov's studies teach the reader to practice purposefully every day, to see their own mistakes, to compare the quality of performance, and to gradually increase the complexity. In this regard, studies are important not only as technical material but also as a means of forming a student's musical labor culture.

The preservation of the national performance style plays an important role in the methodology of teaching the doira. Today, modern methods, technologies, and new pedagogical approaches are widely used in music education. However, modernity in teaching national instruments does not mean a break with tradition. On the contrary, modern methodology should be a means of deeper understanding of the spirit of national performance, teaching it on a scientific basis and effectively conveying it to the younger generation. Since I. Ikramov's studies are based on national rhythmic thinking, they are of great importance in forming a sense of folk performance style, technique, and national musical taste in students.

Another important issue during the discussion is the continuity of theoretical knowledge and practical implementation. If theoretical concepts in the performance of the doira are

presented separately from practice, the student will not sufficiently understand their essence. For example, concepts such as method, tempo, dynamics, stress, and syncopation are effectively mastered when explained not only through verbal explanation but also through the performance of the study. Therefore, the teacher must connect each theoretical concept with the specific performance tasks of I. Ikramov's studies. Such an approach develops the student's theoretical thinking and practical performance skills.

The evaluation criteria for doira exercises must also be clear. The level of a student's mastery of a study should not be judged solely by their ability to recite it by heart. The assessment must take into account striking accuracy, rhythmic stability, maintaining tempo, sound quality, freedom of hand movements, dynamic expression, performance culture, and the level of independent work. Such a comprehensive assessment helps the student understand in which direction they need to work on themselves. The teacher will be able to analyze the educational process and determine the next methodological steps.

In lessons organized on the basis of I. Ikramov's studies, it is also possible to increase the creative activity of students. After mastering the study, the student can be given tasks to independently repeat certain rhythmic sections, perform them at different tempos, add small improvisational elements, or apply them in an ensemble setting. Through this, the student is formed not as a performer of the finished text, but as a performer who can work creatively with rhythmic material. In particular, the improvisational possibilities of the doira instrument in folk performance make such an approach more meaningful.

At the same time, certain problems may be observed in the educational process. In particular, teaching studies only as a technical exercise, failing to consider the individual capabilities of the student, insufficient explanation of theoretical concepts, ignoring the national performance style, or relying solely on repetition in lessons reduces the effectiveness of teaching. To prevent such shortcomings, the teacher must conduct a methodological analysis of the studies, select each of them purposefully, and combine the stages of explanation, demonstration, practice, analysis, and creative application during the lesson.

Overall, I. Ikramov's studies serve as an important methodological resource for developing the technical, rhythmic, artistic, and creative abilities of students in the process of teaching the doira instrument. The effective use of these studies requires deep theoretical knowledge, performance experience, pedagogical skills, and an individual approach from the teacher. Through the step-by-step, conscious, and artistically purposeful teaching of studies, students develop the percussion culture, rhythmic sensitivity, performance precision, and respect for national music characteristic of doira performance. In this regard, I. Ikramov's studies can be evaluated not only as educational material but also as a pedagogical and methodological basis for the development of national instrumental performance.

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