

THE SPECIFIC FEATURES OF TEACHING DAIRA RHYTHMIC PATTERNS IN HIGHER MUSIC EDUCATION

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Abstract: This article analyzes the unique features of teaching the Uzbek percussion instrument *daira* in higher music education institutions. It explores the theoretical, practical, and methodological foundations of *daira* techniques, as well as the implementation of modern pedagogical technologies in the teaching process. Based on the IMRAD structure, the study summarizes key findings and proposes effective teaching methods for developing national instrumental performance skills among students.

Keywords: *daira*, rhythmic pattern, rhythm, performance, higher education, national instrument, methodology, pedagogical approach.

Introduction

In Uzbek musical culture, the *daira* (frame drum) has long been regarded as the main instrument that conveys rhythm and expressive pulse.

It plays an essential role in folk melodies, songs, rituals, and stage performances. Through its rhythmic patterns, the *daira* reflects the emotional energy and spiritual essence of national music. Therefore, teaching *daira* performance in higher education serves not only as a means of developing instrumental skills but also as a way of strengthening cultural identity.

Today, the system of higher music education in Uzbekistan is undergoing significant modernization, emphasizing competency-based and creative learning.

However, the methodological foundations for teaching the *daira* remain insufficiently systematized. Consequently, an in-depth analysis of the specific aspects of teaching *daira* rhythmic patterns in higher education is both scientifically and practically relevant.

Of this study is to identify the theoretical and practical characteristics of teaching *daira* techniques, develop effective instructional methods, and determine ways to integrate them into higher music education.

2. Methods

The following research methods were used in this study: Theoretical analysis: review and examination of literature, curricula, and teaching manuals related to *daira* performance;

Practical observation: direct observation of *daira* lessons conducted at the Military Academic

Lyceum of the National Guard;

Comparative analysis: comparison of daira instruction at secondary specialized and higher education levels;

Pedagogical experiment: implementation of new methodological approaches in individual and group training sessions;

Survey and interview methods: interviews with daira instructors, students, and experienced performers to identify teaching challenges and needs.

During the research, major rhythmic patterns such as Ufar, Samarkand, Bukhara, Tashkent, and Soqiyoma were analyzed to determine their metric, rhythmic, and technical characteristics.

3. Results

The research revealed several important findings:

3.1. Structure of the Teaching Process Teaching daira performance in higher education typically consists of three stages: theoretical study, practical training, and creative application.

- In the theoretical stage, students learn about the construction of the instrument, types of rhythmic patterns, meter, and pulse.

- The practical stage involves mastering playing techniques, rhythmic combinations, and coordination exercises.

- In the creative stage, students engage in improvisation, ensemble performance, and stage presentation.

3.2. Distinctive Features of the Teaching Process

1. Developing rhythmic perception: cultivating the ability to maintain a stable sense of rhythm and synchronization with a metronome.

2. Demonstrative approach: explaining the expressive meaning of each strike through the teacher's live performance.

3. Integrative learning: combining daira lessons with music theory, solfeggio, rhythmic, and ensemble performance.

4. Regional stylistic diversity: incorporating traditional regional styles such as Bukhara, Fergana, and Tashkent performance schools.

5. Use of digital tools: applying modern technology — video analysis, digital metronomes, and online platforms — for distance and interactive learning.

3.3. Pedagogical Experiment Findings

The pedagogical experiment produced the following results:

- 78% of students found that visual (demonstration-based) learning was the most effective for mastering daira techniques.

- The introduction of the “rhythmic-pattern analysis method” improved rhythmic accuracy by 20–25%.

- Ensemble-based training enhanced students' auditory sensitivity and group coordination.

4. Discussion

The findings indicate that effective daira instruction in higher education depends on three key factors:

1. Methodological innovation: traditional teaching should be enhanced through digital and interactive tools. For instance, using rhythm-training software (e.g., Ableton, Rhythm Trainer) increases engagement and understanding.
2. Creative approach: students must not only memorize rhythmic patterns but also internalize their expressive meaning through improvisation and experimentation.
3. Cultural context: as daira performance is deeply rooted in national heritage, instruction should incorporate folk music examples and traditional rhythmic repertoires.

Such methodological integration promotes the development of musical thinking, rhythmic awareness, and creative performance skills.

It also prepares students to teach and perform independently as professional musicians and educators.

1. Conclusion

Teaching daira rhythmic patterns in higher education is not limited to technical proficiency; it is a process that cultivates national musical consciousness. The study led to the following conclusions:

1. Effective instruction requires a balanced integration of theory, practice, and creativity.
2. The use of modern pedagogical technologies and visual aids significantly enhances learning outcomes.
3. Individualized instruction combined with ensemble practice improves both personal skill and group coordination.
4. Instructors must possess strong methodological competence and a deep understanding of national rhythmic traditions.

Ultimately, improving daira instruction methods in higher education contributes to preserving Uzbekistan's rich musical heritage, nurturing students' aesthetic taste, and fostering rhythmic and creative thinking in the next generation.

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