

RESEARCH ARTICLE

Methods And Methods Used In The Development Of Children's Performance Competencies Through Musical Didactic Games

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Abstract

The article provides a detailed analysis of the development of children's performance competencies through the methods of foreign scientists, the further strengthening of children's interest in music through musical didactic games, and the consideration of children's age characteristics and abilities.

KEY WORDS

Performance competencies, musical didactic games, foreign scientist, methods and techniques, J. Dalcroze, K. Orff, Z. Kodály, Suzuki, eurythmy, local style.

INTRODUCTION

The most important thing about music is that it does not need any translation. A single melody can touch the hearts of people in any corner of the world, because listening to it is enough. For this reason, music is considered a "universal language". Music is one of the types of art that has the most profound impact on the human psyche. It is important in the upbringing of children and their formation as individuals. Preschool and primary school children often perceive musical influences easily and playfully. Therefore, this period is considered the most important for the development of their musical performance competencies.

The concept of competence in children includes not only knowledge and skills, but also the ability to effectively apply them in practice. Developing performance competencies in children also ensures that they can behave freely and pay attention to everything in activities such as singing, playing an instrument, dancing and performing rhythmic movements.

In the development of children's competencies, play activities are close to children, and interest, creativity, and a thirst for active participation dominate in them. Through musical

didactic games, a child can quickly and easily master complex musical concepts.

In the methods and techniques created by foreign scientists, special attention is paid to teaching music through games. The methods of J. Dalcroze, K. Orff, Z. Kodály are currently widely used in preschools and schools around the world.

METHODS

We will also consider didactic games for them, considering the methods and techniques of foreign scientists that are widely used in the development of children's competencies:

1. Dalcroze Method (Eurythmy)

Geneva pedagogue J. Dalcroze put forward the doctrine that in music education, children should feel body movements and rhythmic exercises not only with their ears, but also with their whole body.

- Didactic game: Children are played slow and fast music. They step or run according to the acceleration of the music. Through this, children understand the musical tempo and rhythm through movement.

- Benefits in performance: rhythmic intuition is strengthened, the ability to catch the correct rhythm when singing and playing musical instruments is formed.

2. Orff Method (Orff-Schulwerk)

German composer K. Orff assessed music education as "creation through play". He developed special percussion instruments for children (xerophone, metallophone, drum).

- Didactic game: Children are divided into small groups, each of which performs musical "questions and answers" on its own instrument. For example, one group plays the drums, the other responds with the metallophone, and so on.

- Benefits in performance: develops improvisation, collective performance skills, musical communication, and the ability to participate in an ensemble.

3. Kodály method

The Hungarian scientist Z. Kodály proved the idea of using folk songs in education, and singing is the main tool in his method.

- Didactic game: Children, while reciting a folk song, show the pitch of each phrase with hand gestures.
- Benefits in performance: increases intonation accuracy, vocal performance, auditory memory, and musical literacy.

4. Suzuki method

Japanese educator S. Suzuki created his method by comparing music to his native language. He believes that a child naturally acquires music in the same way that he acquires language.

- Example of a didactic game: A child is given a simple melody on an instrument. After hearing it several times, he tries to play it with the help of a teacher.
- Benefits in performance: rapid learning through hearing, development of memory and technique in performance, formation of a family musical atmosphere.

RESULTS

In the course of the research, the methods developed by foreign scientists and observations regarding their use in musical didactic games were analyzed. The results revealed the following important aspects:

Firstly, the J. Dalcroze eurythmy method is based on experiencing music through body movements. This method develops in children the skills of rhythmic intuition, physical perception of musical melody, and rapid differentiation of

tempo and dynamics changes.

Secondly, K. Orff's elementary music education method has proven to be one of the most effective approaches to developing children's performing abilities. In this method, games, singing, rhythmic exercises, and the use of simple instruments aroused a natural interest in music in children. Observations revealed that children strive for creative expression using instruments during the game, which helps them to be free in stage performances.

Thirdly, in the classes conducted according to the Z. Kodály method, it was observed that singing through singing significantly improved intonation accuracy, auditory perception, and musical memory. In didactic games, exercises such as "continue the song", "find the melody" played an important role in developing not only children's musical literacy, but also their performing culture.

Fourthly, the S. Suzuki "mother tongue" method is based on teaching musical material through repetition and listening, and in this approach, it was observed that through didactic games, children's auditory skills were strengthened, and their enthusiasm for learning musical instruments increased. For example, through the game "master and apprentice", children were able to gradually master performing skills through mutual repetition and imitation.

Also, according to the results of the study, the use of foreign methods through games gave the following positive results in children: we can see an increase in musical hearing, an increase in interest in playing an instrument, the development of freedom on stage and a creative approach, etc.

Thus, it was considered and substantiated that musical didactic games organized using the methods of foreign scientists are an effective tool for developing children's performance competencies.

DISCUSSION

Various methods and techniques can be used to develop children's performance competencies. The methods of the above-mentioned European scientists, in particular Dalcroze, Orff and Kodaly, mainly emphasize strengthening children's creative abilities through musical games, movement and rhythm. These methods allow the child to master music not only by listening or memorizing it, but also by feeling it, playing it, and performing it. Through this, musical knowledge and skills develop naturally in the child.

Elements of the game have also existed in Uzbek musical pedagogy since ancient times. By including national game songs, dances and folk melodies in the lessons, children are aroused in interest in music. However, modern didactic approaches make this process systematic and provide a methodological basis. For example, Orff's "creative improvisation" method can be used to play simple rhythmic melodies on national musical instruments, or Dalcroze's "movement rhythm exercises" can be combined with Uzbek dances.

From this point of view, it is important not to directly apply the methods of foreign scientists, but to adapt them to local conditions. Because each people has a different musical heritage, cultural values and children's view of music. In the conditions of Uzbekistan, the use of folk songs, national melodies and dances in the development of performance competencies through musical didactic games will further instill a love of music in children. The views of Uzbek scientists on musical education are also consistent with these methods. For example, scholars such as A. Sodiqov and H. Rajabiy have emphasized the role of music in children's education and the importance of play activities in their works. According to their views, folk games and activities based on the national musical heritage also serve as effective tools for the formation of performing competencies in children.

Thus, it follows from the discussion that while foreign methods are distinguished by their scientific basis and systematicity, local traditional approaches are closer to children through the national spirit, folk games and melodies. When both experiences are combined through musical didactic games, the effectiveness of developing performing competencies in children increases significantly.

CONCLUSION

Musical methods developed by foreign scientists - Dalcroze, Orff, Kodály, Suzuki and other approaches - today play an important role not only in the music education system, but also in the creative and personal development of children. All of them are aimed not at forming a child as a "ready-made performer", but at educating a person who thinks freely through music, can express his feelings, and is ready to cooperate.

While Dalcroze eurythmy enhances children's perception of music through the whole body, rhythmic sensitivity and naturalness in performance, the Orff method develops

performance in a collective and interactive way based on improvisation and creative games. Kodály forms sound sensitivity, intonation accuracy and vocal performance through song games. The Suzuki approach, based on the child's auditory memory and learning by ear in performance, combines individual performance with the family and social environment. The common feature of these methods is the development of performance in a more interesting and effective way through musical didactic games. Through games, the child acquires not only technical skills, but also creative thinking, self-confidence, stage culture and emotional expression. Therefore, studying foreign experiences and adapting them to local conditions further enriches musical education, opens up innovative ways to develop performance competencies in children. Thus, the age characteristics of children, the requirements for developing competencies and the naturalness of game activities, when combined with foreign methods, give effective results.

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