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THE IMPORTANCE OF TRADITIONAL AND MODERN METHODS IN TEACHING TANBUR PERFORMANCE TO THE YOUNGER GENERATION

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Abstract

This article analyzes traditional and modern methods of teaching the art of playing the tanbur to the younger generation. Traditional methods are represented by the ‘ustoz-shogird’ school and maqom education, while modern approaches include music notation, conservatory training, and the use of information technologies. The article highlights the importance of integrating both approaches to enhance performance skills.

Keywords: *tanbur, performance, ustoz-shogird, traditional method, modern method, maqom*

Music is one of the most powerful means of shaping and nurturing delicate emotions. Musical instruments serve as a medium that conveys the spiritual essence of humanity through sound, being the product of human creativity and one of the key tools that reflect the socio-cultural processes of each nation. The melodies produced by instruments are created in harmony with the spirit and inner world of the people. The Uzbek nation possesses an ancient and rich musical heritage in which musical instruments occupy a special place. Our musical instruments are considered both a material and cultural treasure of the nation, playing an essential role – alongside other domains – in understanding our cultural history and fostering the development of national culture.

In the art of music, the field of instrumental performance holds a unique position and possesses a rich and fascinating history. In-

strumental music – particularly *tanbur* performance – occupies an important place in the musical creativity of the Uzbek people. Its formation is closely connected with various aspects of the people’s way of life, including celebrations, festivities, ceremonies, fairs, and similar cultural practices.

“Abu Nasr Farabi, Abu Ali ibn Sina, Abu Rayhon Beruni, Al-Khwarizmi, Sayf al-Din Urmavi, Abd al-Qadir Maraghi, Qutb al-Din al-Shirazi, and others expressed remarkable reflections on various musical instruments in their treatises. They regarded the human voice as the most pleasant among all musical instruments. The invaluable legacy of the great Eastern thinkers dedicated to the study of folk instruments holds profound historical significance. Among these works, the most precious is Abu Nasr Muhammad al-Farabi’s renowned treatise *‘The Great Book on Music’*

(*Kitab al-Musiqa al-Kabir*), which is of immense importance” (Rajabov, I., 2006).

In the second half of the 19th century, special attention was paid to the close study of Uzbek national musical instruments. In general, the interest of Western countries in the culture of Central Asia increased, and specialists began to arrive with the purpose of studying it. Valuable information left by historians and ethnographer-travelers such as Vámbéry, Leysek, Marco Polo, Eichhorn, and Ancomin was later published in the form of major books and articles. Among these specialists, Eichhorn alone traveled throughout Central Asia, collecting a rich collection of musical instruments, which he subsequently exhibited in several countries. “For Russian-speaking researchers who came to Turkestan, its climate, nature, social condition of the population, ethnography, cultural life together with national instruments, classical and folk music (folklore) creativity became a huge source of research. During this period, observational work, which was initially carried out for political purposes, later began to rise to a serious scientific level” (Tashpulatov M. F.) At the end of the 19th and the beginning of the 20th century, efforts to closely study and research the widely popularized instruments of folk performance practice intensified. In this regard, researchers such as V. Belyaev, T.S. Vizgo, F. Kharomatov, and A. Malkeyeva made invaluable contributions to the organology of Central Asian music. The *tanbur* occupies a special place among Uzbek national musical instruments and possesses a rich historical legacy. It has been used not only in the performance of maqom but also widely in contemporary stage works. In the process of teaching tanbur performance to the younger generation, the issue of harmonizing traditional and modern methods remains highly relevant. The tanbur, for many centuries, has served as a refined and melodious national musical instrument among the Uzbek, Tajik, and Uyghur peoples. It remains one of the captivating instruments that continues to move the hearts of listeners with its resonant and soulful sound.

The tanbur has long been regarded as an important instrument in the music of Eastern peoples. Medieval sources record that it was employed as a leading instrument in the performance of maqom. Within Uzbek musical culture, the pathways of maqom have been

transmitted from generation to generation through the tanbur. Its role in maqom performance is, first and foremost, as an accompanying instrument. The singer, before all else, relies on a melodic instrument to accompany their voice; in other words, the instrument conveys and supports the path of the song.

The resonating body (*kosa*) of the tanbur is typically carved from mulberry wood, while its neck is made primarily from apricot, walnut, or other hardwoods. Gut frets are tied to the neck, arranged in a diatonic scale; in some variations, additional microtonal (*xas*) frets are included. The strings, usually made of copper, are played with the aid of a plectrum called *noxun*, fashioned from metal.

The foundation of traditional methods lies in the ustoz-shogird (master-disciple) school. In this approach, the disciple is nurtured directly under the guidance of the master, studying his performance style and repertoire firsthand. In maqom education, the tanbur has held a leading position, serving as the principal medium through which the complete pathways of maqom were transmitted from generation to generation. This method was largely based on the direct imitation of the master’s performance within the framework of the ustoz-shogird tradition.

At the same time, “every student is required to pay special attention to the following factors of assimilation:

- a) regularly listening to the selected repertoire through recordings of the masters’ performances;
- b) committing the musical work to memory;
- c) performing the notated version fluently, clearly, and freely;
- d) comparing the score with available recorded performances;
- e) approaching the interpretation of the work with creativity” (Azizboev, S., 2007).

In modern methods, conservatory education, music literacy, and the use of modern information technologies play a crucial role. Young learners are effectively mastering *tanbur* performance through multimedia resources, online lessons, and audio-video recordings. This contributes to the faster and more comprehensive development of their performance skills. At the same time, the rapid influx of information into the social life of

the Republic is expanding on a large scale. The ability to quickly receive, analyze, process, theoretically generalize, draw conclusions, and deliver information to learners is one of the pressing challenges faced by the education system. The integration of pedagogical technologies into the educational process serves as a solution to these urgent issues.

Visual (demonstrative) tools in pedagogical technology include all aids designed for students to see with their eyes. These consist of writings and drawings on the classroom board, texts and illustrations in books, handouts, educational posters, photographs, works of visual art, videos, films, and various objects. The use of visual aids in pedagogical technology allows for a faster, clearer, and more accurate explanation of the intended content in diverse forms and methods.

Audio tools enable the perception and assimilation of information through listening. Nowadays, audiovisual tools, i.e., aids that serve both listening and viewing simultaneously, such as films and other sound-accompanied video recordings, are used more widely. In practice, however, the most effective results can be achieved by employing available resources comprehensively, with creative adaptation to existing conditions and contexts.

Natural tools include all real-life objects related to the content under study in the pedagogical technology process. Essential learning instruments for students and necessary teaching equipment are also considered indispensable components of pedagogical tech-

nology. The integration of traditional and modern methods is of great importance in developing tanbur performance. The ustoz-shogird (master-disciple) tradition fosters the education of youth in a national spirit, while modern methods deepen their knowledge and enhance their technical and creative skills. In order for performers to listen attentively to one another and to ensure the harmony and beauty of sound, the placement of instruments on stage is arranged in the following order: doira, nay, gijjak, qoshnay, qanun, rubob, ud, dutar, tanbur, and so on. In developing students' performance skills, extracurricular activities, particularly musical circles and ensembles, serve as a crucial factor. As a result, performers acquire the ability to perform both traditional maqom repertoires and contemporary musical works. The creative legacy of renowned tanbur masters such as Rixsi Rajabiy, Shobarot Tanburchi, Usta Ro'zimatxon Isabayev, Emmanuel Barayev, Shohnazar Sohibov (Tajikistan), as well as Turg'un Alimatov, Abdulla Umarov, Hasan Rajabiy, Mahmud Tojiboyev, and others, is of exceptional significance.

In conclusion, the integration of traditional and modern methods in teaching tanbur performance to the younger generation plays a vital role in preserving and developing the national musical heritage. The ustoz-shogird (master-disciple) tradition, combined with contemporary educational methods, can elevate the culture of performance to a higher artistic and professional level.

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