

## TECHNIQUES FOR DEVELOPING STUDENTS' SKILLS IN TRADITIONAL TANBUR INSTRUMENTAL PERFORMANCE

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**Abstract.** This article highlights the pedagogical and methodological foundations for developing students' mastery of traditional tanbur instrumental performance. In the course of the research, national performance traditions related to tanbur performance, performance styles inextricably linked to the art of maqom, and techniques for forming students' performance competence are analyzed. The article also reveals innovative approaches aimed at creating sound on the tanbur instrument, improving the movements of the mizrob, developing rhythmic stability, performing maqom paths, and developing musical hearing and artistic thinking.

**Keywords:** tanbur, tanbur instrument, performance skills, maqom art, mizrob technique, national music, master-apprentice tradition, performance styles

### Introduction

In today's process of globalization and cultural integration, preserving national musical art, deeply instilling it in the minds of the younger generation, and continuing traditional performance schools is considered one of the important pedagogical and cultural tasks. In particular, the tanbur, which holds a special place in the centuries-old musical heritage of the Uzbek people, is valued not only as a symbol of national musical culture but also as an important tool for shaping a person's aesthetic thinking, spiritual world, and artistic taste. Therefore, in the higher education system, the issue of developing students' mastery of traditional tanbur instrumental performance is becoming one of the urgent directions of modern music pedagogy.

The tanbur is one of the instruments that embodies the refined and complex performance traditions of Eastern musical culture, and its performance requires a high level of technical training, refined musical hearing, rhythmic sensitivity, and artistic thinking. The maqom passages, intricate ornaments, and unique melody movements performed on this instrument require great skill and patience from the performer. From this perspective, the formation of students' tanbur performance skills is not limited to simple technical training but is closely linked to the development of their national musical thinking, aesthetic views, and creative abilities.

Although the use of modern pedagogical technologies, innovative methods, and interactive approaches in the music education system is expanding today, the role of the teacher-student school in teaching traditional tanbur performance remains significant. This is because the subtleties of national performance, the spiritual interpretation of maqom paths, emotional expression in performance, and artistic ornamentation are mastered primarily through practical examples and live performance. This creates the need to ensure the harmony of theory and practice in the performance activities of students.

Furthermore, in an era where the musical tastes and interests of modern youth are formed under the influence of various cultural trends, increasing interest in national instrumental performance is manifested as a pedagogical problem. Therefore, the effective use of innovative technologies, audio-video analysis, a system of individual exercises, creative tasks, and stage

practice in teaching tanbur performance is one of the important methodological factors. These approaches serve to develop not only students' technical performance capabilities but also their stage culture, independent work skills, and creative thinking. Traditional tanbur performance is also an important educational tool in educating the younger generation in the spirit of respect for national values. This is because the art of maqom and national musical instruments fosters qualities such as grace, patience, spiritual purity, and aesthetic taste in the human heart. In this sense, the process of developing students' tanbur performance skills is manifested not only in the training of professional musicians but also as one of the important pedagogical mechanisms for educating a spiritually mature individual.

Analytical discussion. The issue of developing students' mastery of traditional tanbur instrumental performance is a complex pedagogical process that embodies the theoretical, practical, methodological, and educational aspects of music education. The tanbur is distinguished from other instruments by its delicate timbre, its leading role in maqom performance, the complexity of its performance styles, and its potential for expressing national musical thinking. Therefore, in the process of teaching tanbur performance, it is not enough to limit oneself only to performing technical exercises. This process requires the comprehensive development of the student's musical hearing, artistic perception, the ability to feel national melodies, stage culture, and creative thinking.

First of all, technical training is one of the main factors in the formation of tanbur performance skills. The correct seating position on the instrument, the positioning of the fingers, the technique of holding the plectrum, the precision of strumming on the strings, and the culture of sound production are essential factors determining the quality of performance. In particular, the mizrob technique is one of the central components of tanbur performance, where the force, duration, direction, and rhythmic stability of the beat directly influence the artistic expression of the performance. Naturalness and artistry arise in performance only when the student masters the movements of the mizrob not mechanically, but in connection with the musical content.

In the performance of the tanbur, the movement of the left hand's fingers is also of particular importance. The natural execution of decorations such as precise printing, pure sound reproduction, legato, glissando, moan, and quatrain on the scenes depends on the student's individual training process. Practical observations show that the most common problems encountered by students at the initial stage are related to sound indistinctness, inability to maintain a stable rhythm, incoordination between the movement of the plectrum and fingers, and insufficient sensitivity to the melodies of the maqom. To overcome such problems, a system of step-by-step exercises, repetitive performance at a slow tempo, separate processing of short musical phrases, and analysis of the performance process yield effective results.

The role of the art of maqom in the development of traditional tanbur performance skills is incomparable. The tanbur instrument has historically been inextricably linked to maqom performance, and its melodiousness, sound capabilities, and performance styles are perfectly suited to expressing the paths of maqom. In the process of studying maqom works, the student not only assimilates the musical notation but also understands the content of the melody, stylistic features, the mode-tone system, and the criteria for artistic interpretation. Therefore, when teaching tanbur performance, it is necessary to view maqom samples not as a simple repertoire, but as the primary methodological source for forming musical thinking.

Another important aspect of the discussion is that the master-apprentice tradition in tanbur performance has not lost its methodological significance. On the contrary, in the context of modern education, this tradition should be applied in a more enriched form. The live performance of the teacher, the student's observation, imitation, and subsequent independent interpretation is one of the most effective methods for developing performance skills. Because many subtle aspects of tanbur performance—the internal vibration of the sound, the spiritual content of the melody, the measure of ornaments, and the connection of the phrase with breath—are deeply mastered not only through theoretical explanation but also through practical example.

At the same time, it is not enough to rely solely on traditional approaches in modern music education. The use of innovative pedagogical technologies, audio and video recordings, digital analysis tools, electronic educational resources, and independent practice platforms is of great importance in developing students' performance skills. For example, recording a student's performance in audio or video form and analyzing it together with the teacher helps to clearly see the shortcomings in the performance. In this process, the student hears their own mistakes and acquires the ability to self-assess the pitch, rhythmic precision, sound quality, and artistic interpretation.

An individual approach to teaching tanbur performance is also one of the important methodological principles. Each student has a different level of musical hearing, technical training, rhythmic sensitivity, physical capabilities, and creative abilities. Therefore, applying the same exercise system to all students may not yield the expected results. The teacher must determine the individual capabilities of the student and determine the appropriate repertoire, tempo of exercises, technical assignments, and performance tasks. Such an approach serves to correctly assess the student's capabilities, increase their confidence in performance, and facilitate their gradual development.

The issue of motivation in developing students' performance skills also deserves special attention. Since tanbur performance is a complex and continuous field requiring practice, the student's internal interest, respect for national music, and creative aspiration are of great importance. If a student deeply understands the historical, cultural, and aesthetic value of the tanbur instrument, their attitude toward performance activities will also become conscious and responsible. Therefore, providing information on the origins of the instrument, the works of famous tanbur players, maqom schools, and national performance traditions is effective from an educational and motivational perspective.

Analysis shows that technical mastery and artistic interpretation in tanbur performance are inseparable processes. Sometimes, although the student performs technically correctly, they cannot sufficiently reveal the content of the melody. In this case, the performance becomes mechanical, and the possibility of exerting an aesthetic influence on the listener decreases. Conversely, if one relies solely on emotional performance and neglects technical precision, the form, rhythmic structure, and sound quality of the work may be distorted. Consequently, ensuring the harmony of technique and artistry in teaching tanbur performance is one of the primary methodological tasks.

The choice of repertoire also plays an important role in the development of performing skills. The repertoire must correspond to the student's age characteristics, level of preparation,

performance capabilities, and musical interests. At the initial stage, basic technical skills are formed through simple melodies, folk melodies, and short exercises. In the subsequent stages, the paths of maqom, complex techniques, works rich in artistic ornaments, and examples intended for stage performance are studied. Such consistency ensures logical continuity in the technical and artistic development of the student.

Also, ensemble classes in tanbur performance are of great pedagogical importance. Ensemble performance develops students' skills in listening culture, rhythmic harmony, collaborative performance, listening to other instruments, and creating a general musical image. In solo performance, the student relies primarily on their technical and artistic capabilities, while in ensemble performance, they become active participants in the overall performance culture. This further enriches the student's professional training.

When developing students' tanbur performance skills, evaluation criteria must also be clear. Evaluation should be based not only on the level of performance of the work from beginning to end, but also on indicators such as sound quality, instrumental technique, rhythmic precision, left-hand movements, artistic interpretation, stage culture, level of independent work, and creative approach. Such a multi-criteria assessment allows for determining in which areas the student is strong and in which areas they need to develop.

From an analytical perspective, the techniques for developing traditional tanbur performance yield effective results in the following areas: first, the gradual formation of technical skills; second, teaching maqom and folk melodies based on artistic analysis; third, harmonizing the master-apprentice tradition with modern pedagogical technologies; fourth, stimulating the student's independent creative activity; and fifth, improving the performance process based on regular analysis and evaluation.

Overall, developing students' mastery of traditional tanbur performance requires a consistent, systematic, and purposeful organization of the educational process. In this process, the teacher acts not only as an educator but also as a creative guide, forming musical thinking, and conveying national values. In the process of performance, the student not only masters instrumental technique but also understands the essence of national musical culture, expands their aesthetic worldview, and develops professional performance competence. The techniques for developing traditional tanbur performance skills are manifested in music education as a harmonious form of national heritage and modern methodology. This approach is of great scientific and practical importance in enhancing students' performance culture, developing national musical thinking, and preparing them as harmoniously developed artistic individuals.

### Conclusion

Developing students' mastery of traditional tanbur instrumental performance is considered one of the important and relevant areas of music education. This process serves not only to develop students' technical performance skills but also to develop their national musical thinking, aesthetic worldview, artistic taste, and creative competence. The results of the study showed that effective teaching of tanbur performance requires a systematic pedagogical approach, a methodology of consistent exercises, and a combination of traditional and modern educational technologies.

As analyzed in the article, the technique of the tambour, the movement of the left hand's fingers, rhythmic stability, sound quality, and interpretation of the maqom are manifested as key

components of performance mastery in tanbur performance. The gradual development of these components is an important factor in the formation of students' professional performance skills. In particular, it was found that classes based on the art of maqom are highly effective in developing students' ability to feel national melodies, opportunities for artistic interpretation, and musical listening culture.

During the study, it was substantiated that the mentor-apprentice tradition is one of the most effective pedagogical mechanisms for teaching tanbur performance. This is because live performance examples, practical instructions, and the process of individual work allow students to transform theoretical knowledge into practical skills in performing activities. At the same time, the use of audio-video analysis, digital educational tools, a system of independent exercises, and innovative pedagogical technologies also serves as an important methodological tool for improving performance skills.

It was also established that the principle of an individual approach is of great importance in the process of developing tanbur performance. Classes organized taking into account the musical abilities, performance capabilities, and psychological characteristics of each student significantly increase their performance success. The student's independent creative activity is developed through the selection of repertoire, setting the tempo of exercises, differentiating technical tasks, and individualizing creative tasks.

Based on the analysis of the article, the following scientific and methodological conclusions can be drawn:

in the development of tanbur performance, technical and artistic training must be organized in a harmonious manner;

the art of maqom and national performance traditions are an important source for forming students' professional competence;

the "master-apprentice" system provides high efficiency when used in integration with modern pedagogical technologies;

individual and practically oriented classes are the main methodological condition for developing performance skills;

in the process of teaching tanbur performance, forming students' motivation, aesthetic taste, and respect for national values is considered an important pedagogical task.

Overall, the techniques for developing traditional tanbur performance skills are of great scientific and practical importance in improving students' professional training, preserving national musical heritage, and passing it on to the younger generation. The music education process, organized on the basis of these approaches, serves not only to train qualified performing musicians but also to form a harmoniously developed personality with a deep understanding of national culture and developed aesthetic thinking.

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