



THE SIGNIFICANCE OF MENTOR-APPRENTICE TRADITIONS IN FOLK INSTRUMENTAL ART

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Abstract: This article analyzes the role and significance of mentor-apprentice traditions in folk instrumental art. It is highlighted that folk instrumental performance has been passed down through generations through the teacher-apprentice system for centuries, and this tradition served as an important factor in the formation and development of national performing schools. The article also scientifically substantiates the role of mentor-apprentice relationships in shaping the professional skills of young performers, preserving performance styles, preserving national musical heritage, and instilling spiritual and moral values. Issues regarding the harmonization of traditional teaching methods with innovative approaches in the development of folk instrumental art within the modern education system are also considered.

Keywords: folk instrumental art, master-apprentice tradition, folk instrumental performance, performance school, traditional education, performance style, cultural heritage, young performers, musical education.

Introduction.

Folk instrumental art is one of the unique cultural phenomena that embodies the historical memory, aesthetic views, lifestyle, and spiritual world of every nation. The rich musical heritage of the Uzbek people has also been passed down from generation to generation through the traditions of instrumental performance formed over centuries. National musical instruments such as the dutar, tanbur, rubab, gijjak, chang, nay, and doira are valued as artistic means of expressing the spiritual experiences, dreams, hopes, joys, and sorrows of our people. Each of these instruments is not only a sound-producing musical instrument but also an invaluable cultural heritage reflecting the national thinking, taste, creative potential, and spiritual heritage of the people.

Folk instrumental performance is distinguished by its naturalness, sincerity, and richness of national melodies. In it, along with the performer's technical skill, their emotional experiences, artistic thinking, musical hearing, and ability to feel the national spirit are of great importance. Because in folk instrumental art, every melody, every method expresses a certain life content, historical memory and aesthetic meaning. Therefore, the process of studying this art is not limited to mastering simple performance techniques, but also includes the process of understanding national musical thinking, feeling the spirit of folk creativity, and conveying it to the listener through performance.

The role of master-apprentice traditions in the preservation and development of folk instrumental art to this day is invaluable. Over the centuries, musical knowledge, performance skills, interpretation of music, performance style and stage culture have been passed from teacher to student through direct communication, practical training and creative experience. The teacher not only taught the student the secrets of playing the instrument but also shaped

their attitude toward art, aesthetic taste, spiritual character, and creative responsibility. In this regard, the mentor-apprentice tradition in folk instrumental art is not a simple form of education, but an important socio-cultural institution that educates the artist's personality, continues performing schools, and preserves the national musical heritage.

Master-apprentice relations have deep historical roots in Uzbek musical culture. Since ancient times, skilled musicians have taught their knowledge and skills to talented youth, guiding them along the path of art. In this process, the student observed the master's performance, learned from him the content of the melodies, stylistic nuances, fingering, rhythm, working with curves, breathing, melody and means of expression. Most importantly, through the mentor, the student acquired qualities such as devotion to art, patience, diligence, humility, and creative honesty. This is because in folk instrumental art, true performance mastery is not merely a set of technical skills, but the product of deep spiritual preparation and artistic thinking.

In today's era of globalization and the development of information technologies, preserving folk instrumental art, instilling it in the minds of the younger generation, and effectively teaching it in the modern educational process is considered one of the urgent tasks. In modern music education, musical literacy, technical exercises, electronic resources, and innovative methods are widely utilized. However, it is difficult to fully master the subtle performance styles, national ornaments, melodic spirit, and traditional interpretation methods in folk instrumental performance solely through theoretical knowledge. Such aspects are more often mastered through direct communication with the teacher, listening to and repeating live performance samples, and formation in a creative environment. Therefore, the "master-apprentice" tradition has not lost its significance even today; on the contrary, it is becoming increasingly relevant as one of the most effective ways to preserve national performing schools.

Another important aspect of the master-apprentice tradition in folk instrumental art is that this process ensures the continuity of the art. Each generation assimilates the heritage of its predecessors, enriching it with new creative approaches. As a result, folk instrumental performance does not remain in one place, but constantly develops based on historical traditions. The teacher teaches the student not to repeat the heritage exactly, but to understand its content, to interpret it creatively while preserving the national spirit. This creates a harmony of tradition and innovation in the performing arts.

Discussion

Analyzing the significance of master-apprentice traditions in folk instrumental art is primarily related to understanding the unique nature of this art form. This is because folk instrumental performance does not consist only of reading sheet music or performing technical exercises. It plays an important role in the performer's inner experience, feeling the national melody, understanding the content of the melody, and understanding the stylistic nuances. Such a complex process is often formed under the direct guidance of a teacher, based on live communication and practical experience. In this regard, the master-apprentice tradition serves not only as a form of education in folk instrumental art but also as an important spiritual bridge that transmits performance culture from generation to generation.

One of the most important aspects of the teacher-student relationship is that knowledge is acquired not only theoretically, but also in the process of practical execution. The apprentice directly observes the master's playing style, fingering technique, percussion skills, approach to

the melody, stage stance, and the ability to establish a spiritual connection with the listener. Although this process begins with simple imitation, it eventually evolves into an independent creative approach. Initially, the apprentice acquires technical skills by repeating the master's performance, and later strives to deepen the understanding of the melody's content and enrich it with their inner world and artistic thinking. Thus, the "master-apprentice" tradition first creates a solid foundation for the performer and then develops their creative independence.

In folk instrumental art, the teacher's personal example is of particular importance in shaping performance mastery. A mentor is not only a specialist who teaches music or provides technical skills, but also an example of an attitude toward art, creative responsibility, and spiritual purity. A true teacher awakens a love for art in a student's heart, teaching them patience, diligence, discipline, and humility. Because achieving high results in the performance of folk instruments requires many years of practice, research, and dedication. On this path, the student often draws inspiration from the life experience, advice, and creative path of their teacher. Therefore, teacher-student relations are not limited only to professional training but also directly affect the process of personal upbringing and spiritual maturity.

Another important aspect of the topic under discussion is the role of mentor-apprentice traditions in preserving national performance schools. Each instrument has its own unique performance style, melodic possibilities, and technical characteristics. For example, while softness, delicacy, and sincerity prevail in dutar performance, resonance, agility, and rhythmic precision are of great importance in rubab performance. In the gijjak, a special place is occupied by the interpretation of melodiousness, melodiousness, and a performance close to breath. These features are difficult to fully convey through written sources or theoretical descriptions. They are most often instilled into the student's consciousness through the teacher's performance, instruction, and during the direct training process. Therefore, the "master-apprentice" tradition serves to preserve national performance styles in their natural state.

In today's modern educational process, harmonizing teacher-apprentice traditions with scientific and pedagogical approaches is one of the important issues. In modern music education, educational programs, musical notation materials, electronic resources, audio and video recordings, and distance learning tools are widely used. These, of course, create great opportunities for increasing the effectiveness of education. However, in folk instrumental performance, no technology can fully replace live communication, the direct instruction of the teacher, and the subtle corrections that occur during the performance process. For example, such aspects as small decorations in the performance of a melody, the naturalness of the beat, the softness or sharpness of the sound, phrasing, pauses and accents are explained more clearly by the teacher through practical instructions. Therefore, modern tools should not negate the master-apprentice tradition, but serve as an auxiliary factor that enriches it.

The educational significance of the master-apprentice tradition is also worthy of special attention. Since folk instrumental art is closely linked to national values, traditions, and spiritual views, in the process of studying it, the student understands not only the secrets of performance but also the spiritual world of the people. He will have an idea of the history of the creation of melodies, their content, their place in the life of the people and their aesthetic significance. This fosters in the young performer a sense of respect for national heritage, patriotism, loyalty to cultural memory, and creative responsibility. Especially in the context of



today's globalization, it is important to interest the younger generation in national art and to bring them closer to their cultural roots through folk instruments.

Furthermore, the "master-apprentice" tradition ensures continuity and continuity in performance. Each teacher, having mastered the experience of previous artists, passes it on to his students. Students, in turn, continue this heritage and enrich it with their own creative research. As a result of this process, folk instrumental art is constantly renewed and developed. Most importantly, this renewal will take place without breaking away from national roots. That is, a natural harmony arises between tradition and innovation. This ensures the vitality of folk instrumental performance and its development in step with the times.

However, there are some problems in the development of the teacher-apprentice tradition today. In some cases, young performers, striving to quickly master technical skills, do not pay sufficient attention to the content, national spirit, and stylistic nuances of the melody. In some educational institutions, there is a lack of necessary methodological materials, audio and video resources, or manuals summarizing the experience of experienced teachers for in-depth study of traditional performance styles. In addition, under the influence of mass culture, interest in folk instruments may weaken among some young people. In such conditions, studying the master-apprentice tradition on a scientific basis, harmonizing it with modern pedagogical technologies, and promoting it among the youth is an important task.

To eliminate these problems, it is necessary to systematically study the experience of masters of folk instrumental performance, scientifically analyze advanced performing schools, and apply them to the educational process. It is also advisable to preserve samples of performances by famous musicians in audio and video formats, apply them in the educational process, and regularly organize masterclasses, creative meetings, master-apprentice concerts, and scientific-practical conferences. These events increase not only the technical skills of young performers but also their interest in national music and creative responsibility.

Theoretical basis

Highlighting the theoretical foundations of the master-apprentice tradition in folk instrumental art requires, first and foremost, a deep understanding of issues related to the historical development of national musical culture, performance schools, traditional forms of education, and the transmission of musical heritage between generations. Because folk instrumental performance is not only the process of performing a musical work, but also a complex cultural phenomenon that embodies the artistic thinking, aesthetic views, spiritual values and historical memory of the people. The longevity of this art is largely linked to the activities of the masters who preserved, developed, and passed it on to the younger generation.

Theoretically, the mentor-apprentice tradition is regarded as one of the oldest and most effective forms of traditional education. In this system, knowledge, skills, and experience are formed through direct communication, practical practice, observation, repetition, and creative mastery. In folk instrumental art, this process is of particular importance, as many subtle aspects of instrumental performance—melody, ornamentation, percussion techniques, sound production culture, phrasing, national style, and artistic interpretation—are not fully expressed solely through written sources or notes. They are most often mastered through live performance, teacher guidance, and the direct observation of the apprentice.

The principle of continuity plays an important role in the theoretical essence of teacher-student relations. Succession means the continuous transmission of creative, artistic, and

professional experience created by one generation to subsequent generations. In folk instrumental art, this principle manifests in the form of melodies, performance styles, instrumental technique, school traditions, and an attitude toward art. Every student learns from their teacher not only how to perform specific works but also how to understand their content, feel the national spirit, and create an artistic image during the performance process. Therefore, the master-apprentice tradition is one of the main mechanisms ensuring the continuity of the performing heritage in folk instrumental art.

The relationship between tradition and creativity is of particular importance in the theoretical foundations of folk instrumental performance. Tradition preserves the historical roots, national characteristics, and performance criteria of art. Creativity allows for the enrichment and new interpretation of these traditions in accordance with modern requirements. In the master-apprentice system, these two aspects complement each other. The teacher first teaches the student traditional performance techniques, the existing school experience, and the norms of the national style. The student, relying on this foundation, forms their own creative image. As a result, folk instrumental art, on the one hand, preserves its national character, and on the other, is renewed and developed.

A pedagogical approach is also important in the theoretical analysis of the master-apprentice tradition. From a pedagogical perspective, a mentor is a person who manages a student's learning, determines their abilities, develops performance technique, and shapes their creative thinking. At the same time, the educational process is based on an individual approach. Each student has different musical abilities, a sense of rhythm, hand movements, artistic imagination, and performance capabilities. Taking these individual characteristics into account, the teacher determines the appropriate training methods, repertoire, and performance tasks. Therefore, the "mentor-apprentice" system manifests as a natural manifestation of a person-centered pedagogical approach in folk instrumental education.

In this tradition, education and upbringing are inseparable from each other. In the process of teaching folk instrumental art, the student not only learns to play the instrument but also masters artistic etiquette, stage culture, respect for the listener, respect for the teacher, and devotion to national heritage. This situation demonstrates the educational essence of the "master-apprentice" tradition. In art education, the issue of upbringing is particularly important, as the performer's inner culture, spiritual world, and aesthetic taste are directly reflected in their performance. Therefore, in folk instrumental art, the teacher educates the student not only as a performer but also as a creative individual who understands and values national culture.

Within the framework of the theoretical framework, it is necessary to take into account the specific performance capabilities of folk instruments. Instruments such as the dutar, rubab, tanbur, gijjak, chang, nay, and doira each have their own timbre, performance technique, and possibilities of artistic expression. For example, it is important to express a subtle and lyrical mood on the dutar, to demonstrate resonance and rhythmic accuracy on the rubab, to create melodiousness and melodiousness on the gijjak, and to revitalize the technique and rhythmic movement in the doira. These properties are perfectly mastered not through simple theoretical explanation, but through the teacher's practical instruction, a performance example, and the apprentice's constant practice. Therefore, in folk instrumental performance, practical experience develops in close connection with theoretical knowledge.



Another theoretical aspect of the master-apprentice tradition is related to oral creativity and the culture of memory. In many examples of folk instrumental art, melodies, performance techniques, and interpretations were conveyed orally for a long time. A key role in this was played by reinforcement during listening, memorization, repetition, and performance. The oral tradition developed the student's musical memory, listening culture, sensitivity, and internal auditory ability. Although musical notation and technical means are widely used today, listening to and learning from a teacher's performance, as well as the live perception of the melodic spirit, remain important in folk instrumental performance.

Furthermore, the "master-apprentice" tradition is evaluated as the theoretical basis for the formation of performing arts schools. A performing school is a set of styles, repertoires, technical approaches, and artistic interpretations formed around a specific teacher or creative environment. Such schools continue and expand through the activities of students. Each teacher develops a certain view of art, performance criteria, and aesthetic taste through their school. And the students, having mastered the experience of this school, pass it on to the next generation. As a result, a wealth of various performance directions, styles, and interpretations emerges in folk instrumental art.

In the context of modern music education, the theoretical foundations of master-apprentice traditions are being enriched with new content. Today, opportunities for innovative methods, information and communication technologies, audio and video materials, electronic textbooks, and distance learning are expanding in the educational process. However, these tools cannot fully replace the mentor-apprentice tradition. Rather, they should be seen as tools that enrich, reinforce, and enhance the effectiveness of traditional education. This is because in folk instrumental art, live performance, direct communication, mental state in performance, and artistic impact are of decisive importance.

From a theoretical perspective, the "master-apprentice" tradition also performs the socio-cultural function of folk instrumental art. It serves to preserve national musical heritage, pass it on to the younger generation, shape aesthetic taste in society, and ensure cultural continuity. Through their activities, each mentor shapes not only an individual student but also an entire performance environment. In the future, the students will become new teachers and continue this process. This continuous chain ensures the sustainable development of folk instrumental art.

In conclusion, the theoretical foundations of the master-apprentice tradition in folk instrumental art are based on principles such as continuity, traditionalism, creativity, personality-oriented education, educational influence, oral performance experience, and the preservation of national heritage. Together, these principles determine the content, form, and developmental directions of folk instrumental performance. Therefore, the in-depth study of master-apprentice traditions and their effective application in the modern educational process are of great scientific and practical importance for the future of national musical art.

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