

Methods of Expressing the Artistic Features of Musical Works on The Rubab Prima Instrument

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Abstract: This article analyzes the artistic possibilities of the rubab prima instrument in expressing musical works and the methods of their expression. The work highlights the possibilities of expressing the content and emotional state of the work through the timbre, dynamics, agogy, and articulation features of the rubab prima. At the same time, the performance technique and specific methodological approaches in the interpretation process are analyzed. The article reveals the elements of musical speech characteristic of the rubab prima and their importance in enhancing the artistic effect in musical works. Based on the results of the analysis, ways to achieve artistic and expressive coherence in the performance of the instrument are recommended.

Keywords: Rubab prima, musical expression, artistic features, performance style, timbre, dynamics, articulation, musical interpretation, instrumental art.

Introduction: As is known, any musical work is an artistic work. Performing it at the level of an artistic work requires thorough knowledge and high skill from the musician. When a teacher educates a musician, he must be able to instill in him a sense of mastery over this instrument. To do this, from the very beginning of teaching, it is necessary to constantly include in the curriculum works that sound well on this instrument and that the student likes. When working on works, it is necessary to pay attention to the production of a good sound with each stroke given by the right hand. Because, the strength and quality of the musician's sound are one of the main criteria for artistic expression of the performance. No matter how high the musician's performance technique is, if he cannot reveal the artistic features of the work, he will not be able to leave a good impression on the listener. To do this, the musician must know his instrument well and have mastered the expressive features of the performance styles, be able to use them to the necessary extent, and be able to produce a soft, melodious sound and control it.

Mastering such skills is somewhat complicated and takes some time. In practice, there are musicians who have a high level of performance technique, but cannot sing a melody. When working with a student in a

musical performance class, the teacher should continuously cultivate the student's subtle feelings such as the ability to feel and perceive music in each lesson.

During the study period, special attention should be paid to developing the student's musical awareness, memory, rhythm, and hearing abilities during the study period. To do this, the teacher himself can creatively approach the lesson process, carefully observe the students, and find various opportunities to achieve the goal. We will consider some of them.

The teacher himself can perform a piece for the student, analyze it together, and explain and reveal its artistic aspects to the students; Visually compare musical phrases in the work and explain them through the student's feelings.

Listen to and discuss melodies and songs on magnetic tapes with students, or compare 2-3 different performances of the same work on the prima rubab, explaining their differences, shortcomings, and advantages.

As much as possible, study and play one piece of Uzbek folk music with all students without notes, in the oral tradition, along with the works in the program.

Attending and listening to concerts within and outside

the educational institution. After the concert, of course, it is best for the teacher to analyze the concert performance and show the students its good points. However, experienced musician-teachers emphasize that one of the most important factors in the student's rapid assimilation of the material is to perform the music explained to the student exactly as the teacher explained it.

Instead of analyzing only prima rubab works, listen to performances on other instruments in concerts or on magnetic recordings and analyze them. Listen to the same work performed on the prima rubab and compare and analyze the possibilities of artistic expression, means and strokes in them. We mentioned in the section on strokes that each stroke has a different character in a particular work. When performing works of European classics on prima rubab, the artistic character of the work can be revealed only when the student understands the work and the author of the work, the period of its creation, the genre and direction. For example, when performing works of European classics, the sound should have soft, clear, melodious qualities. In this case, the blow is given with the middle of the mizrab, and the frets should be pressed clearly and firmly with the fingers of the left hand. If the amplitude of the right hand movement is short and light, then in Uzbek folk melodies and shashmakam samples, this blow is struck closer to the harrak, achieving a resonant, clear sound. In the works of Russian composers and European classics or works of Azerbaijani composers, the character of this stroke takes the form of a strict triplet. In addition, pauses also play a major role in the melodic structure of the melody and are played in staccato style, especially in phrases where the rhythm is very clear. This is also a form of artistic expression, thereby revealing the character of the melody. The development of a specific rhythm is different for each student. Therefore, counting, learning with the help of a metronome, playing with a piano accompaniment, using various forms of ensemble performance (duet, trio, quartet), and learning special melodies with a circle accompaniment give good results. The rhythm is especially diverse. In Uzbek music alone, we can see several types of rhythm. If we see that the rhythm in the melodies of the Bukhara and Samarkand directions is played with various rhythmic forms, with continuity, vivacity, and tremolo, then in the melodies of the Fergana-Tashkent routes, we can see some smooth, clear, sonorous rhythms. Based on the artistic nature of the works of composers, if a softly performed melody leaves an impression of sadness, sadness, and homeliness, then in another work, the same soft tremolo leaves a soothing, calming impression on the listener.

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