

**WORKING ON DEVELOPMENT OF PERFORMANCE TECHNIQUE ON GIJAK  
KABUS BASS INSTRUMENT**

Choriyev Bekzod Bahrom o'g'li

Teacher of the "Music Education" Department of Termiz State University

Bekzodbahromovich1995@gmail.com

**Abstract:**

This article contains short but necessary information about the topic "Working on the development of performance technique on the bass instrument of gijak kabus bas".

**Keywords:** Nightmare bass, technique, instrumental music, detache, tenuto, legato, portato, martele, marcato, accent, staccato, viotti, spiccato, spicato volant, sautille, ricochet, tremolo, col legno.

**Introduction**

The performance technique in musical performance is first of all the speed of movements built on the correct execution of many knowledge and skills that have been tested over the years, following strict rules, and formed through hard work. To achieve such a result, the performer must work on himself more and perfectly. Ways of creating sound in the strummed bass, strokes, position of the fingers of the left hand on the handle of the instrument (*appliqué*), harmony and technique of the right hand with the bow, vibration (*vibration*), *flageolet*, technique improvement exercises, *gamma* and *etude* are all important tools of the performing musician. Even if the student is familiar with these skills, having more perfect and deeper knowledge about them will increase the efficiency of the musician's performance technique. The strumming bass is produced in two different ways, mainly by bowing (*arco*) and plucking the strings (*pizzicato*). A sound is produced by various movements of the bow on the string, and this is called a stroke. Below are some examples of the most commonly used bars in performance:

*Detashe* is one of the most basic barcodes. This bar is formed as a result of the separation of the stream of sounds, with the bow facing up and down. When the movement of the bow alternates from bottom to top or vice versa, the sounds should not be interrupted, smoothly and evenly connected.

*Tenuto* (Italian for hold) is written with a dash below or above the notes. *Tenuto* differs from *detache* in that each note is approached with individual strength. Bow movements and notes should be performed with relative vigor, paying particular attention to each note.

*Legato* bringing two or more sounds under the direction of a bow, that is, playing notes by connecting them without breaking the bow. This line serves to increase the elegance and intensity of the melody. *Legato* can be played not only on one string, but on several strings, that is, a *legato* stroke can be made by passing from one string to another. The *legato* line must be mastered perfectly. Because this line serves to increase the elegance and attractiveness of the work. It definitely depends on the skill of the performer.

Portato (Italian - emphasis). The portata requires special emphasis on the notes below the ligato. A portato bar is marked with a special hyphen (-) when accompanied by a ligato. In general, a portato line is formed as a result of joining ligato and tenuto bars.

Martele is playing the notes. In this case, the bow is drawn quickly and stopped abruptly. In this line, it is necessary to create a pause equal to half of its length. Martele strokes are performed throughout the bow, mainly at the bottom of the bow.

Marcato is similar to the accent, but is played with a different emphasis and force than the accent. Accent is playing notes with special force and emphasis.

Staccato is the playing of two or more notes with the bow moving in the direction of the bow, but without lifting the string. The staccato stroke is mostly used in the upward direction of the bow. Both downward and upward staccato can be used in the works of composers and composers.

Viotti the name of the Italian composer and violinist Viotti. First the first note is played separately, then two notes are played in each direction of the bow. The first of the two notes played is relatively weak, and the second is relatively stronger and exaggerated. This process is similar to the syncopation of sounds, that is, the transition of a strong part to a weak part.

Spiccato bar sounds are formed by a separate movement of the bow, i.e. short up and down jumps. The spiccato is performed by a light movement of the right hand. A special dot is placed above the notes in the notation, but not combined with a league. It is recommended to use the correct position of the bow when playing this line. Basically, the spiccato line is played from the beginning (pad) of the bow, near the middle part. Due to the high tension in the lower part of the bow, the spiccato line sounds in its rhythm.

Staccato volant "Flying staccato" is written like a regular staccato. A staccato volant is written above or below the notes when found in the piece. In some cases, if not written, a staccato volant bar may be used depending on the tempo and character of the melody. In the normal staccato, the bow is played without lifting the string to one side, while in the staccato volant bar, the bow is played by bouncing the bow in one direction (up or down). In short, writing and playing several spiccatos along the same direction of the bow is called staccato volant. The staccato volant stroke is more often used in fast-paced and joyful works. To practice and master this line, the performer needs a lot of skill and skill.

Sautille is a type of spiccato bar. The Sautille stroke is performed by quick and short jumping movements of the bow down and up. As a result of the speed of movement, the bow creates a jump in the string, so the speed of the sautille is easily realized.

Ricochet the bow is thrown from above on the string with its own weight, and before the process of jumping on the string is finished, a number of notes are played by jumping to one side. The ricochet stroke is often used by composers and composers in virtuoso works.

Tremolo is the perfect free and fast movement of the bow down and up over the string. Tremolo mainly participates in the culminating points of the works and in the processes of accompaniment. Left-handed tremolo is different from right-handed tremolo. Left-hand tremolo is performed with the fingers and is a quick technique of playing two different pitches on a single string.

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There is another tremolo, which is mainly used in accompaniment, that is, in an orchestra or ensemble. It is often accompanied by whole and half notes:

Col legno this bar is performed on a string with the wooden part of the bow. If the note has the note col legno, it is necessary to play with the wooden part of the bow until the note arco or pizzicato appears. In order to use this line in creativity, the performing musician must have sufficient knowledge and skills.

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