



RUBOB PRIMA IMPROVING PERFORMANCE TECHNIQUES AND PERFORMANCE SKILLS

Obodov Ogabek Ilkhombekovich

Urganch State University

Pedagogical Faculty 3rd year student of the majoring in
"Instrumental Performance"

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Annotation: In this article provides feedback on shaping rubob prima's performance techniques and improving performance skills.

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EXECUTIVE STATUS

The Rubob prima instrument is considered to be a sitting instrument. This basically requires the performer to have the body parts in a free position and sit on half of the chair, that is, without leaning back. It is desirable that the seat chair is slightly lower in height than the knee in the tunic. Because the right foot should be comfortable when the left foot is placed on the knee. The Rubob prima is placed between the thigh part of the right leg and the chest of the torso, and the bowl is held with the wrist part of the right arm.

In this case, the torso should not be bent, that is, the performer should not be bent into the bowl of the instrument, for this it is advisable to keep the instrument Bowl so that the right leg rises so that the torso is freely held. The right hand, on the other hand, will have to be held by the part of the bowl where the loops are located, and positioned along the strings at a distance convenient for execution with the palms and fingers.

So, in the execution position, the right hand holds the rubob prima bowl at three base points:

- ❖ The hip part of the right leg.
- ❖ The chest of the torso.
- ❖ Wristband of the right hand.

The right hand's grip on the mizrob has many drawbacks, causing difficulties in mastering skills such as sound, its quality, its handling. Therefore, the right hand finger joint should be bent freely, in which the joints should be in a semi-circular position without tight compression of each joint without strain. The thumb is also placed with the joint bent over the last joint of the pointing finger. The Mizrob head and Pointer are captured by the last joint of the fingers.

In this case, the front of the last joint of the thumb should catch the mizrob in such a way that it can fully feel the mizrob and control the mizrob in any case. That is, the position of the mizrob can change or be pushed in an uncomfortable position as a result of right hand fatigue during the performance of the performer or the performance of sound in different character by force. At this time, if the performer's right hand is formed correctly, he can keep the mizrob in a comfortable position, controlling it even during the performance. The left hand holds the rubob prima lever and should not be held by rubbing with fingers, but rather freely between the palm and the first joint of the index finger. Often, in performers and students, as a result of improper placement of the left hand, excessive protrusion of the fingers from the forward Kerak, pressing on the handle not in an oblique position, but in a perpendicular position,

defects such as weak fingers, inability to feel the curtain and strings well, and their independence, tightness and fatigue occur. The correct placement of the performance situation is especially important in the early stages of training. Because the misattributed state of performance is one of the main factors that can negatively affect the development of the student's body part, and in the upper stages, lead to poor performance skills.

POSITIONS AND APPLICATURA.

The position on the rubob prima instrument is somewhat more significant compared to the Uzbek folk instruments, the Kashgar rubob, the Afghan rubob, the dutor. Because the size of the performance diapason of the rubob prima instrument, the fact that the strings are all made of Metal, their tuning in the Quinta interval allows the instrument to be played from string to string at will. This requires the student-student and any musician to master positions, methods of replacing them, and the skills of putting the right applicator well. Such skills, on the other hand, help the performer to master the position of the notes in the strings well, read notes and cultivate performance skills. The position indicates the location of the fingers on the instrument handle. And the applicator means that the fingers are placed on the handle. This means that in a certain position, the fingers can be placed smoothly. In the Rubob prima instrument, the position is determined by the position of the first finger of the left hand relative to the devil's harrak. That is, in the first position, the first finger is placed on the second curtain by Satan harrak, and covers the interval between the first and fourth fingers. Subsequent positions, in turn, are formed by sliding half or one tone higher than the position before them. The Rubob prima instrument has eleven positions and a halfposition. Halfposition is used in the performance of semitone-increased sounds in open strings.

As with all instruments, the rubob prima instrument has different modes of position substitution. These are:

- open strings applied and replaced;
- switch to another position with the same finger, starting with one finger;
- jump with the other finger starting with one finger;

One of the most important aspects in mastering the position as above is a good mastery of skills such as feeling the strings well, being able to slide the fingers smoothly along the bunch, and fluently alternating the fingers when moving up or down. A good implementation of the exchange of positions leads to a high level of executive performance technique. In this case, the significance of the applicator is unique. That is, the applicator can be selected differently for different purposes. For example:

- 1) Choosing an applicator with an emphasis on exactly a particular finger in order to correct the poorly developed one of the fingers;
- 2) finger swapping through the first finger in ascending passages;
- 3) switching through the fourth finger in descending passages;
- 4) in order to reveal the national characteristics, I avoid and moans to choose well-resonating fingers, etc.

Since the concept of position and applicatura has always been used, it is good that the teacher has first fully mastered these aspects, ultimately paying special attention to the aspects mentioned above when working with students.

IMPROVING PERFORMANCE SKILLS.

It is clear to everyone that performance it is a process that develops and improves day by day, whether in the field of theater or cinema or in the field of singing or singing. In particular, in



the field of Instrumental Performance, the improvement of performance assumes regular implementation in the prescribed manner through specific goal-oriented exercises. We have already touched on previous topics about the fact that the Rubob prima instrument is a sound with a wide range of performance and technical capabilities, a unique timbre and sound characteristics, in which there are opportunities to perform any world-class works. Performance skill is understood not only as a performance technique, but as a skill for a full-fledged performance of a work, fully revealing its artistic features. Indeed, it is the requirement of today to cultivate performance skills, to improve it regularly. For students, today there are certain educational literature, related performance repertoires, developed exercises, Etudes. A graduate student regularly works on himself. Nevertheless, factors such as the widespread introduction of new innovative and information technologies in the educational system today, further improving the quality and efficiency of education, the growing sphere of interaction of World Music Performance and approaching each other from a performance point of view, today put new and new requirements and tasks for students and teachers of music universities. The role of exercises in the cultivation of performing skills is incomparable. It is known that performing gammas along with various exercises before practicing will work well. Therefore, gamma and exercises can be used in different manifestations with a goal orientation. For example:

- 1) on different bars on separate strings;
- 2) two octave gammas in positions using different applicators, in different barcodes;
- 3) Applying chord sequences;
- 4) performing the exercise or gamma performed in different dynamics;
- 5) performing the exercises performed for the fingers of the left hand, while pressing with the tip of the fingers clearly, deeper, performing at different rates;
- 6) playing on the basis of a punctual rhythm in order to develop right-hand movements;
- 7) performing short tremolo, staccato, triol on separate strings;
- 8) practice "trel" on separate strings with each finger of the left hand;
- 9) it is recommended to use peat varieties of exercises such as jumping and performing at different rates with different fingers at high intervals.

At the same time, in order to cultivate performance skills, to more fully reveal the artistic characteristics of the works, the following methods can be used in the course of the lesson with the student.

- Performing a particular work by the teacher himself, analyzing it together with the student, revealing the artistic characteristics of the work more fully, identifying the sentences of the work, comparing them in accordance with the students and explaining them figuratively;
- Let's analyze the magnetic recordings of works, discuss comparison of different performances, compare, identify together the sides of preference and commonality;
- The formation of concert performance activities of students on the stage, performing in class concerts, concerts within the framework of the faculty, educational institution;
- To enter into the program of performance and training works in the form of a regular different ensemble – duet, trio, quartet;
- Listening and analyzing together performances of the piano, violin, vocals, other types of folk instruments, and not only with performances by rubob prima..



In conclusion, the further shaping of the rubob prima performance technique gives its positive effect.

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