



THE FEATURES OF THE PEDAGOGICAL APPROACH TO THE STUDY OF LARGE FORMS IN THE WORKS OF M.P. MUSORGSKY AND N.A. RIMSKY-KORSAKOV

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Abstract:

The study of large-scale musical forms plays a crucial role in the professional development of music students. The works of M. P. Mussorgsky and N. A. Rimsky-Korsakov represent unique examples of Russian musical heritage, demonstrating complex structural organization, thematic development, and innovative orchestration techniques. Their compositions, particularly operas, symphonic works, and orchestral suites, present challenges for performers and music educators due to their unconventional harmonic language and dramatic expressiveness. Pedagogical approaches to studying these large forms require a deep analytical perspective, integration of historical and stylistic contexts, and practical performance techniques to enhance students' musical interpretation skills. In Uzbekistan, the inclusion of Mussorgsky's and Rimsky-Korsakov's compositions in academic curricula helps students develop a comprehensive understanding of musical form, orchestration, and expressive means. This article explores the pedagogical methodologies applied in teaching large-scale works of these composers, their impact on students' artistic perception, and strategies for effective incorporation into music education.

Keywords: Large-scale forms, M. P. Mussorgsky, N. A. Rimsky-Korsakov, musical interpretation, orchestration, thematic development, harmonic language, pedagogical approaches, music education, artistic perception.

ОСОБЕННОСТИ ПЕДАГОГИЧЕСКОГО ПОДХОДА К ИЗУЧЕНИЮ КРУПНЫХ ФОРМ В ТВОРЧЕСТВЕ М. П. МУСОРГСКОГО И Н. А. РИМСКОГО-КОРСАКОВА

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Аннотация:

Изучение крупных музыкальных форм играет решающую роль в профессиональном развитии студентов-музыкантов. Произведения М. П. Мусоргского и Н. А. Римского-Корсакова представляют собой уникальные образцы русского музыкального наследия, демонстрирующие сложную структурную организацию, тематическую разработку и новаторские приемы оркестровки. Их композиции, особенно оперы, симфонические произведения и оркестровые сюиты, представляют собой вызовы для исполнителей и преподавателей музыки из-за их нетрадиционного гармонического языка и драматической выразительности. Педагогические подходы к изучению этих крупных форм требуют глубокой аналитической перспективы, интеграции исторического и стилистического контекстов и практических приемов исполнения для улучшения навыков музыкальной интерпретации студентов. В Узбекистане включение произведений Мусоргского и Римского-Корсакова в академическую программу помогает студентам развивать всестороннее понимание музыкальной формы, оркестровки и выразительных средств. В статье рассматриваются педагогические методики, применяемые при преподавании масштабных произведений этих композиторов, их влияние на художественное восприятие учащихся и стратегии эффективного включения в музыкальное образование.

Ключевые слова: Масштабные формы, М. П. Мусоргский, Н. А. Римский-Корсаков, музыкальная интерпретация, оркестровка, тематическое развитие, гармонический язык, педагогические подходы, музыкальное образование, художественное восприятие.

Introduction

The study of large-scale musical forms is an essential aspect of music education, particularly in the training of professional musicians and educators. These forms, which include operas, symphonies, orchestral suites, and large choral compositions, require a deep understanding of thematic development, structural organization, and expressive means. Among Russian composers, M. P. Mussorgsky and N. A. Rimsky-Korsakov stand out for their distinctive contributions to musical form and orchestration, making their works valuable pedagogical material for developing students' interpretative and analytical skills.

Mussorgsky's compositions, such as *Boris Godunov* and *Pictures at an Exhibition*, exhibit a unique approach to musical drama, often characterized by speech-like intonations, bold harmonic choices, and unconventional rhythmic structures. His treatment of large-scale forms differs from traditional Western models, as he sought to convey realistic psychological depth and national identity in his music. This makes the study of his works particularly challenging for students, who must grasp the connection between musical form, dramatic expression, and historical context. Rimsky-Korsakov, in contrast, represents a more structured approach to large-scale musical forms, integrating detailed orchestration techniques and refined harmonic language. His compositions, such as *Scheherazade* and *The Snow Maiden*, emphasize vivid orchestral colors, rich melodic content, and thematic transformation. His ability to create large-scale works with clear formal structures makes his compositions ideal for teaching students about orchestration, motivic development, and expressive interpretation.

In Uzbekistan, the works of Mussorgsky and Rimsky-Korsakov hold a significant place in the academic curriculum, as they provide a foundation for understanding Russian musical traditions and large-scale composition techniques. The challenge for educators is to develop effective pedagogical methods that enable students to comprehend and perform these complex works while fostering artistic expression and technical proficiency.

This article aims to explore the pedagogical approaches applied in teaching the large-scale forms of Mussorgsky and Rimsky-Korsakov. It will analyze their impact on students' musical perception, discuss challenges associated with their

study, and propose strategies for effective integration of these works into music education.

Teaching large-scale musical forms in the works of M. P. Mussorgsky and N. A. Rimsky-Korsakov requires a comprehensive pedagogical approach that incorporates structural analysis, historical context, and performance techniques. Both composers contributed significantly to Russian music, yet their compositional methods and stylistic approaches differ substantially, necessitating distinct teaching strategies to help students grasp the complexities of their works.

One of the primary challenges in studying Mussorgsky's large-scale compositions lies in their unconventional harmonic language and dramatic realism. In *Boris Godunov*, for example, Mussorgsky employed speech-like intonations and modal harmonies, breaking away from traditional Western symphonic structures. This requires students to approach the work with a focus on text-music relationships, understanding how Mussorgsky's harmonic progressions serve dramatic purposes rather than conventional tonal resolution. Educators often use comparative analysis, contrasting Mussorgsky's original versions with later orchestrations by Rimsky-Korsakov and Shostakovich, to illustrate how different compositional techniques influence musical expressiveness.

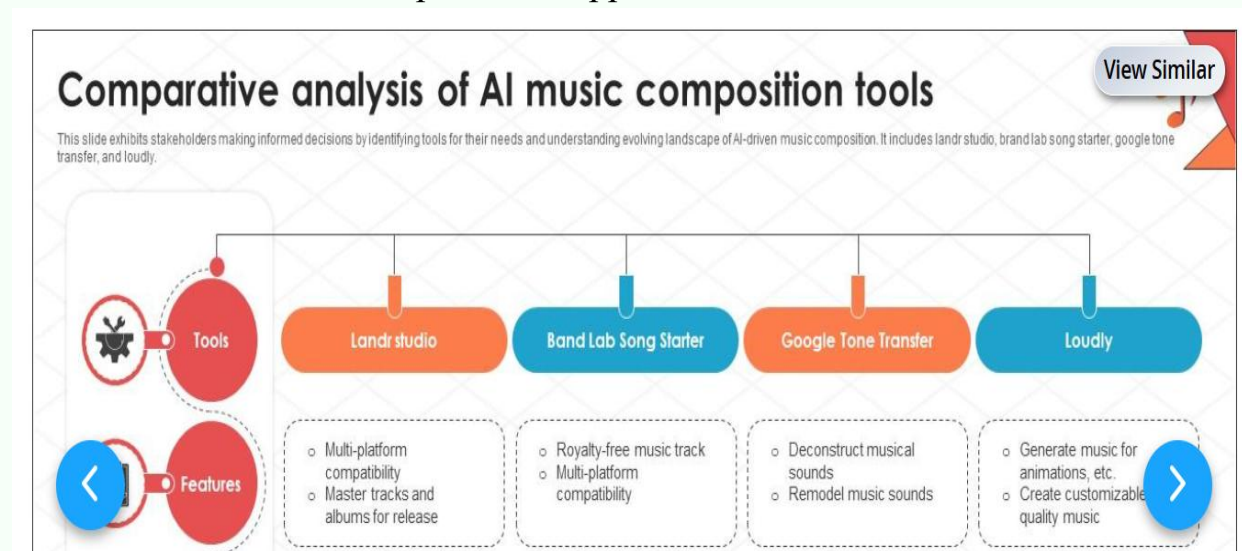
Similarly, *Pictures at an Exhibition* presents unique challenges due to its modular form and programmatic nature. The work's continuous variation of themes across movements provides an opportunity for students to analyze motivic transformation and orchestration techniques. Since the piece was originally composed for piano and later orchestrated by various composers, including Rimsky-Korsakov and Maurice Ravel, students benefit from studying different interpretations to develop an understanding of orchestral color and instrumentation choices.

Rimsky-Korsakov, in contrast, offers a more structured and traditional approach to large-scale musical form. His works, such as *Scheherazade*, provide clear examples of thematic development, melodic transformation, and orchestral layering. For students, the study of Rimsky-Korsakov's compositions serves as an introduction to advanced orchestration techniques and their role in shaping large-scale musical narratives. A common pedagogical method used in teaching *Scheherazade* is sectional analysis, where students break down the composition into its thematic components and examine how orchestral textures evolve throughout the piece.

Another key aspect of teaching Rimsky-Korsakov's works is their connection to Russian folklore and exoticism. Many of his compositions incorporate Eastern musical influences, unconventional scales, and colorful harmonic progressions, all of which require students to go beyond traditional Western analytical models. Through guided listening exercises and score analysis, students can develop an appreciation for how Rimsky-Korsakov's orchestration techniques create rich sonic landscapes that enhance narrative storytelling in large-scale works.

To integrate these composers effectively into the curriculum, educators employ various strategies, including:

Comparative Analysis – Examining different orchestrations of the same work to understand alternative compositional approaches.



Score Study Sessions – Encouraging students to analyze full orchestral scores to recognize structural and thematic patterns.

Performance Workshops – Allowing students to engage in ensemble rehearsals of Mussorgsky's and Rimsky-Korsakov's compositions to develop a practical understanding of orchestration and ensemble coordination.

Historical and Cultural Contextualization – Exploring how historical and cultural influences shaped the composers' approaches to large-scale musical forms.

By incorporating these methods, students not only enhance their technical proficiency but also develop a deeper understanding of how large-scale compositions function as artistic expressions of their time. The distinct pedagogical challenges presented by Mussorgsky and Rimsky-Korsakov require educators to

adopt flexible and interdisciplinary teaching approaches that balance theoretical knowledge with hands-on musical engagement.

The study of large-scale forms in the works of M. P. Mussorgsky and N. A. Rimsky-Korsakov provides music students with valuable insights into Russian musical traditions, orchestration techniques, and thematic development. These composers, despite their shared cultural heritage, approached large-scale composition in distinct ways, requiring specialized pedagogical methods to facilitate student understanding and interpretation.

Mussorgsky's music challenges traditional Western harmonic conventions, emphasizing speech-like intonations and dramatic realism. His compositions, such as *Boris Godunov* and *Pictures at an Exhibition*, demand an analytical approach that considers text-music relationships, modal harmonies, and innovative structural organization. Teaching his works requires comparative analysis of different orchestrations and performance-based workshops that explore their expressive possibilities.

In contrast, Rimsky-Korsakov's compositions, including *Scheherazade* and *The Snow Maiden*, exemplify sophisticated orchestration, thematic transformation, and exoticism. His works serve as an essential foundation for students to understand the principles of large-scale form, orchestral color, and motivic development. Pedagogical methods for studying Rimsky-Korsakov's music often include sectional analysis, orchestration exercises, and historical contextualization to enhance students' artistic perception and performance skills.

By incorporating diverse instructional strategies, such as comparative analysis, score study sessions, performance workshops, and cultural contextualization, educators can effectively integrate these composers into the curriculum. The interdisciplinary approach to studying Mussorgsky and Rimsky-Korsakov allows students to develop both theoretical and practical skills, strengthening their ability to interpret and perform large-scale musical forms.

Ultimately, the inclusion of Mussorgsky's and Rimsky-Korsakov's compositions in music education not only enhances students' technical abilities but also deepens their appreciation for the artistic and cultural significance of Russian classical music. Through structured pedagogical methods, students can engage with these works in a meaningful way, fostering a comprehensive understanding of large-scale musical forms and their expressive potential.

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