

Methodological foundations of performing works of fraternal nations' composers in instrumental ensembles and the system of preparation for creative performance reports

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Abstract: This article analyzes the role of the ensemble class in higher and secondary specialized music education, the methodological specificities of studying works by composers of fraternal nations, and the pedagogical stages of preparing for final creative performance reports. It provides a methodological substantiation for reflecting the fret, rhythm, and intonational commonalities inherent in Central Asian and Turkic peoples' music within the ensemble texture, alongside developing stage culture among students.

Keywords: ensemble performance, music of fraternal nations, creative report, national style, repertoire development, stage culture, pedagogical analysis

Introduction

Within the music education system, collective performance - specifically ensemble and orchestra classes - serves as a fundamental cornerstone for the professional development of students as musicians. Today, to enrich the repertoire of Uzbek folk instrument ensembles and broaden students' musical horizons, a prominent place is allocated not only to Uzbek composers but also to the works of composers from fraternal nations such as Kazakh, Kyrgyz, Turkmen, Tajik, and Azerbaijani.

However, performing works belonging to foreign cultural traditions on traditional Uzbek instruments demands a distinct methodological approach. Concurrently, the creative performance report conducted at the end of a semester or academic year serves as the primary criterion for assessing how effectively students have mastered this complex process.

Fret-Intonational and Rhythmic Features of Fraternal Nations' Music

The cultures of Central Asian nations and adjacent regions are historically intertwined. This interconnectedness is vividly manifested in their musical language - specifically within fret systems, metrorhythmic dimensions, and melodic structures. For instance, in the compositions of Kazakh and Kyrgyz creators (such as Kurmangazy, Toktogul, and N. Tlendiev), an epic character predominates, characterized by specific perfect fourth and perfect fifth intervals inherent to the *dombra* and *komuz* instruments.

In Azerbaijani music, elements of *mugham*, profound lyrical-dramatic expressions, and complex micro-intonational mutations play a leading role. Tajik music, while sharing close ties with Uzbek *maqom* traditions, features distinct *doira* rhythms and lyrical melodies unique to Badakhshan and its mountainous regions.

Methodological Challenge

When an Uzbek folk instrument ensemble (consisting of the *chang*, *Kashgar rubob*, *nay*, *ghijjak*, and *dutor*) executes these compositions, it must preserve the authentic "musical dialect" of the respective fraternal nation. A genuine national color is achieved within the ensemble through stylistic imitation: for instance, replicating the right- and left-hand stroke techniques of the *dombra* (*pizzicato* and percussive strokes) on the *chang*, or mimicking the *nola* and *qochirim* (ornamentations and micro-tonal inflections) of the *kobyz* or Azerbaijani *tar* on the *ghijjak*.

Principles of Repertoire Selection and Program Design

The success of a creative report depends heavily - by up to 50% - on the correct selection of the repertoire. The pedagogue must select pieces by objectively evaluating the current technical capabilities of the ensemble. This selection process is guided by the following principles:

Structural and Textural Alignment: The voice distribution within the score must be accurately allocated across the instrument groups of the ensemble (plucked-string, bowed-string, wind, and percussion).

Contrast: A creative report program typically comprises 2-3 pieces that contrast in character. It is highly effective to open the program with a monumental and solemn work, transition to a lyrical and deeply philosophical piece from a fraternal nation in the middle, and conclude with a vibrant, technically complex composition.

Pedagogical Stages of Preparing for the Creative Report

Preparing an ensemble for a creative report is a multi-tiered, systematic process organized according to the following methodological sequence:

1. Theoretical and Analytical Phase: Pre-performance Analysis.

Before introducing the piece to the instruments, the pedagogue familiarizes students with the composer’s biography, the history of the work’s creation, and the cultural background of the nation it represents. The musical score is analyzed to identify the key signatures, tonality, and complex, variable meters (such as 5/8 and 7/8 rhythms).

2. Technical and Sectional Rehearsals: Part-by-Part Practice.

Students practice their respective parts individually at first, and subsequently merge into small sectional groups (e.g., exclusively the ghijjak section or the rubob section). This stage focuses on achieving absolute purity in unison performance.

3. General Ensemble Coordination and Balance: Collective Synthesis.

When the entire ensemble convenes, the most critical task is learning to hear the leading instrument. If the primary melody is carried by the Kashgar rubob, instruments like the chang and dutor must assume an accompanying role (creating an chordal or harmonic background) and reduce their dynamics to a *piano* (*pp*) level.

4. Trial Rehearsal and Stage Psychology: Final Simulation.

A few days prior to the official report, an audience of external listeners is invited to a continuous, uninterrupted run-through of the program. This cultivates the students’ ability to overcome stage anxiety and fosters collective responsibility.

Performance Evaluation Criteria

During the creative report, the ensemble’s performance should be assessed based on objective professional criteria rather than vague qualitative terms. The evaluation matrix is structured as follows:

Evaluation Criterion	Weight	Key Focus Areas
Metrorhythmic and Technical Precision	30%	Tempo stability, articulation, and flawless execution of notation.
Ensemble Cohesion and Intonation	25%	Inter-instrumental tuning accuracy and overall tonal balance.
National Style and Interpretation	25%	Authentic rendering of the fraternal nation’s musical idioms, accents, and ornaments.
Artistic and Emotional Expression	15%	Mastery of dynamic shading, phrasing, and expressive delivery.

Conclusion

Studying the works of composers from fraternal nations enhances not only the technical skills of students but also elevates their aesthetic taste and respect for diverse cultural heritages. The creative report represents the pinnacle of this pedagogical workflow, showcasing the unity of the ensemble, the psychological rapport between the conductor and performers, and their collective stage culture. The step-by-step preparation methodology presented in this article serves to enhance the efficacy of ensemble instruction within musical education institutions.

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