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FORMING THE FOUNDATIONS OF STUDENT'S POLYPHONIC THINKING ON THE PIANO

Polyphony is a compulsory attribute of the piano curriculum in all years of study. Teachers often include the easiest polyphonic pieces in a student's individual repertoire, avoiding complex polyphony and favouring pieces with other types of texture. And the pupils themselves are indifferent to work on polyphonic music, considering it boring and difficult. As a result, we hear dry and lifeless performance of polyphonic works.

However, the study of the methods of famous teachers (G. Neigauz, N. Lyubomudrova, N. Kalinina, V. Listova, B. Milich, A. Alekseev, I. Braudo, etc.) shows that one of the conditions for the harmonious development of a pianist student is his or her exposure to the world of polyphonic music.

The aim of the study is to try to identify the main pedagogical and methodological principles for the development of polyphonic thinking in the piano class.

The main part. The relationship between ‘polyphonic thinking’ and ‘polyphonic hearing’. In music pedagogy the term ‘polyphonic thinking’ denotes a type of thinking of the subject, necessary for him to master a special section of music – polyphony. Polyphonic thinking is the ability to differentiate and holistically imagine the simultaneous development of several melodic lines, musical themes, and, more broadly, the parallel development of several textural layers that form together a sound unity.

In order to develop a pianist's polyphonic thinking, the piano teacher must have a clear understanding of what polyphonic hearing is. Polyphonic hearing refers to the ability to hear the simultaneous movement of two or more individual voices in the overall sound fabric of a piece of music.

Polyphonic hearing is a complex of a number of different musical abilities:

- it is also melodic hearing, since polyphony consists of melodies or melodic lines;
- is also harmonic hearing, as melodies are arranged in harmony;
- is also timbral-dynamic hearing, as each voice is characterised by its own timbre and different dynamics;
- is also a sense of rhythm, as the voices are rhythmically different in the combined lines;
- is also a sense of musical logic and the ability to ‘embrace form’, as only they allow one to hear and realise the logic of horizontal progression and vertical combination of lines.

All these components of polyphonic hearing are in active internal interaction and appear as a whole.

The basis of polyphonic thinking is auditory perception. But hearing only extracts sound information, which is processed by musical thinking. The working capacity of the ear to a great extent depends on the inverse effect of thinking on it: the ear is finer, more differentiated if the thinking needs are highly developed, if the performer knows how to play and what to direct the auditory attention to. The performer can hear, perceive a polyphonic work only if he has a developed polyphonic thinking.

The development of polyphonic thinking and polyphonic hearing is a relatively slow process, and it is associated with certain difficulties. From childhood our ear is brought up on homophonic music. Polyphonic music, and especially imitation music, is not heard in our everyday life. Such music is unusual for children, is not connected with their everyday auditory impressions and is therefore difficult to perceive and even more so to perform.

Work on polyphony in the younger grades. Polyphony is difficult material for perception. Therefore, work on the simplest forms of polyphonic exposition should begin in the first year of study. By playing ensembles, the pupil makes the first step towards mastering the piano polyphonic style of performance - the ability to listen to two sound plans simultaneously. Further on, the pupil learns two voices in its simplest form and familiarises himself with the basic types of polyphony:

Of the many tasks on the way to studying polyphony, the main task is to work on the singing, intonational expressiveness and independence of each voice separately. Such work is especially thorough in

contrast and imitation polyphony. To what we should pay attention, in what exactly this independence of voices manifests itself:

- in the different character of the voices' sounding (instrumentation);
- in different, almost nowhere coinciding phrasing;
- in mismatching strokes (legato and non legato);
- in mismatched climaxes;
- in different rhythms;
- in inconsistency of dynamic development.

In general, the process of learning a polyphonic piece consists of the following stages: familiarisation with the work as a whole: listening to the piece in a recording or performed by a teacher; studying the era in which the composer lived; analysing the genre of the work; if it is an ancient dance, the pupil should be told about the peculiarities of the dance; analysis of form, tonal plan, analysis of imitations; 4 studying each voice separately; playing individual pairs of voices; playing together by voices - the method of playing in an ensemble with a teacher; singing the voices.

The main forms of work on polyphony: playing the individual voices of a piece with the most expressive intonation of the melodic line; playing the voices in pairs; singing (aloud or to oneself) one of the voices of a polyphonic piece with simultaneous playing of the rest on the piano; playing the whole texture of a piece with concentration of attention on one voice, using dynamic and articulation means to emphasise it; learning the voices by memory; joining the voices by memory.

Work on polyphony in the middle grades. The most popular collection of polyphonic works by Johann Sebastian Bach in educational practice is his 'Little Preludes'. We include works from this collection in the repertoire of pupils in grades 3–4. 'Little Preludes and Fugues' contains, in comparison with the "Notebook", material that gives the teacher the opportunity to acquaint the pupil with the characteristic features of "Bach's" phrasing, articulation, dynamics, voicing; to explain to him such important concepts of the theory of polyphony as theme, contraposition, imitation, hidden polyphony, etc.

We work on the preludes according to the following plan: listening to a recording or playing the piece by the teacher; a story about the genre of the prelude in the Baroque era; defining the character and mood of the prelude; analysing the form: number of parts, cadences, climaxes, tonal plan; drawing up a dynamic plan; determination of tonality, number of voices; analysis of textural features, development of the melodic line.

According to compositional and textural features, preludes can be divided into three groups: pieces with a typically prelude texture (No. 1C-dur; No. 3c-moll from Part I); pieces where imitation appears (No. 2C-dur; No. 7e-moll from Part I); and preludes built entirely on imitation;

7 'instrumentation' of the voices, i.e., determining what the voices will sound like; a violinist or other illustrator may be invited to the lesson to illustrate timbre;

8 talking to the pupil about the instruments for which the composer wrote, their construction, analysing how the sound was extracted and, accordingly, understanding which preludes reflect the brilliant harpsichord style and which are conceived in the sound of the clavichord;

9 parsing the articulation and motive structure of the melody;

10 familiarising the pupil with the symbolism of 'Bach' motifs [1].

In the Baroque era, the rhetorical foundations of musical language - musical and rhetorical figures associated with a certain semantic symbolism (figures of sigh, exclamation, question, silence, amplification, various forms of movement and musical structure) were being formed. All this serves as a basis for accumulating the young musician's intonational vocabulary and helps him to understand the musical language of subsequent epochs (V. Nosina 'Bach's Symbolism', A. Schweitzer 'Johann Sebastian Bach') [2].

Work on polyphony in high school. I.S. Bach's collection of 'Inventions and Symphonies', thanks to the artistic content of the images and polyphonic mastery, is of great value and is one of the important and obligatory sections of the pedagogical repertoire in the field of polyphony in the middle and senior grades of the Children's Music School. These polyphonic pieces were composed by Johann Sebastian Bach especially for his pupils. They were a kind of exercises necessary to master the techniques of performing complex polyphonic works, in particular fugues. The Inventions are full of inventions, witty combinations and alternations of voices [2].

We divide the work on inventions into several stages: preparatory; analysis of the given piece; work on the piece.

Preparatory stage. Before the pupil begins to get acquainted with the piece, it is necessary to tell him about the epoch, the musical culture of the given time, the composer and his work, the specific conditions

of the creation of the piece. Next, it is necessary to talk about the instruments for which Johann Sebastian Bach wrote. This will make it easier to find the most accurate definition of the character of the pieces, correct articulation and dynamics.

The pupil should understand the peculiarity of the 'Bachian' style. The way of extracting sound should always be collected, strong, even on the piano, which should not be vague. The works of Johann Sebastian Bach are characterised by sublime calmness, austerity and majesty, while emotional states are saturated. The second stage: analysing the given work. The third, main stage is work on the work. This stage is very voluminous and lengthy, and therefore it can be divided into several parts: analysis of the theme, clarification of the question-answer relations, work on the contraposition, and work on the melodic line of each voice.

It should be explained to the pupil that the combination of voices in an invention resembles a conversation. Each voice has its own 'face', character and colouring. The pupil should strive for the right touch: a more ringing, open sound in the upper voice; a thicker, more substantial, solid and noble sound in the bass. Work on the voices must be done carefully. On the quality of knowledge of voices very much will depend in further work. In order that the pupil does not lose sight of the whole, he must constantly hear the whole piece (performed by the teacher). It is useful to play in an ensemble: the pupil plays one voice and the teacher another.

Articulation. This is the distinctive sound production. There are two opinions concerning the articulate manner of performing keyboard works: the main method of performing legato (organ performance); according to F. Busoni, the non legato manner should prevail (harpsichord performance). It is necessary to develop in the pupil the ability to play both in a coherent and disjointed manner and to skilfully contrast them. Vertical articulation of a two-voice fabric is when each voice is shaded with different strokes.

The basis of inter-motif articulation is caesura. Establishing a caesura between motives, taking a small breath before the introduction of a new motive - all of these cultivate a clear idea of the motive structure of the melody.

Fingering. Determined by the intramotif structure. 'Bachian' texture implies the use of many fingering techniques: shifting fingers, sliding a finger from a black key to a white key, finger substitution, the use of 1 and 5 fingers on black keys. Sequences are performed with the same fingers. In F. Busoni's edition, not only finger-substitution but also finger-sliding is used.

Ornamentation. Melismas are small, relatively stable ornaments of individual sounds. The basic rule of execution: at the expense of the main sound. Marking and deciphering melismas.

Polyphonic thinking develops relatively slowly in most pupils, which is natural. But persistent work over many years is bound to yield positive results. All this should lead to the following outcome: the pupil should learn to love polyphonic music, to understand it, to work on a polyphonic piece with pleasure. The polyphonic method of presentation, the artistic images of polyphonic works, and their musical language should become familiar and understandable to the pupil. Mastering polyphony allows pupils not only to acquire the skills of performing polyphonic music, but also contributes to musical and performing training in general. Especially significant is the role of work on polyphony in aural education, in achieving timbre diversity of sound, in the ability to lead the melodic line. Work on polyphonic works is of undeniable benefit in the area of technical mastery.

Conclusion. Thus, I would like to emphasise the importance of developing polyphonic thinking for the education of a young pianist. To perceive polyphonic music, it is necessary to understand it. By its very nature, Johann Sebastian Bach's creative work is directly addressed to the intellectual sphere. To understand polyphony one needs special knowledge, one needs a rational system for its assimilation. The study of polyphonic music activates the perception of the musical fabric with its multidimensional nature. All this undoubtedly has a successful effect on the general musical development of the child.

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