



## METHODOLOGY FOR DEVELOPING SKILLS OF ARTISTICALLY FIGURATIVE PERFORMANCE OF POLYPHONIC WORKS IN SCHOOLS OF MUSIC AND ARTS

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**Annotation:** The article examines the methodology for developing skills in artistically figurative performance of polyphonic works in music and art schools.

**Key words:** artistic performance, fingering, false, rhythm, harmony, passage, polyphony.

### Introduction.

A bright, artistically figurative performance of piano pieces is possible only as a result of a vivid performance of polyphonic compositions and the formation of polyphonic hearing. A large-scale presentation of any artistic image on the piano is possible only with an understanding of the meaning of all elements of the musical texture. Polyphony, which we consider as a subvoice, contrasting and imitative, has a huge influence on the process of forming a particular artistic image with its development.

Main part. In a children's music school, acquaintance with polyphonic works occurs mainly when studying the works of J. S. Bach. His inventions, suites (English and French), partitas, as well as the "Notebook of Anna Magdalena Bach" are the first educational material in the process of studying the basic laws of polyphonic development.

Thus, in Bach's Little Prelude in G minor, we observe elements of contrasting polyphony, which is characterized by the alternate presentation of the melody in different voices. The musical material, presented in the key of G minor in three voices, is written in the character of a minuet and is characterized by a variable presentation of the melody, first in the lower register, and then in the upper voice.

Presented in the tempo of andante molto expressive, the prelude is a simple two-part form with a repetition of the first and second parts.

The first part of the prelude is a freely developing eight-bar structure, ending with a cadence when repeated, in the key of G minor. Here it should be noted that great work was required on the fluidity of the musical material, conveying the concentrated character of the musical image created by Bach, based on the continuous movement of eighths, passing from one voice to another.

In the first part, the main musical image develops as a result of the transfer of the main movement, presented in eighth notes from the lower voice (bars 1-2) to the upper voice (bars 3,4,5), and then to the middle voice (bar 6). The pre-cadence presentation in parallel thirds (bar 7) creates the effect of summation, ending with an imperfect cadence on the sound of B flat.

The second part of the prelude develops more intensively in the tonal plan. Here we observe deviations in C minor. In place of the even presentation in the dynamic plan of the first part, new dynamic shades appear in the second part in the form of crescendo and diminuendo, creating a culmination in bars 3 and 4 of the second part. Here the dominant

harmony in the key of C minor and the culminating sound falling on the note F are activated. In the next bar in the lower voice it is replaced by F sharp. Thus, in the 5th bar of the second part there is a return to the main tonality, which is presented in the melody of the middle voice (bar 5 of the second part) and then, in the upper voice (bar 6 of the second part). The cadence of the second part is very reminiscent of the cadence of the first part in its presentation in parallel thirds on the dominant. The prelude ends with a perfect cadence on the tonic in the melodic position of the prima (note G). Thus, having analyzed the preludes by parts and tonal plan, we facilitate the student's work in thoughtful performance of the musical text, with continuous development of the musical image.

Imitative polyphony is based on the successive performance in different voices of either the same melodic line (canon), or one melodic fragment - the theme (fugue). Despite the fact that in imitative polyphony as a whole all voices are equal, nevertheless in different constructions individual voices play different roles. In the fugue and its varieties (fughetta, invention) the leading role usually belongs to the voice performing the theme, in the canon - to the voice containing the most individualized part of the melody; for example, in the two-part invention of J. S. Bach in c minor, written in the form of a canon, in bars 7-8 the upper voice is most individualized. In compositions of a homophonic-harmonic nature, the leading role belongs to the melody. The accompaniment complements the image reproduced by the melody. Sometimes it is only a background. In many cases, independent melodic formations arise in the accompaniment, as, for example, in Gliere's Prelude in Es-dur.

Contributing to the strengthening of the melodiousness of the melody and the entire fabric as a whole, the accompaniment here performs to a certain extent the function of supporting voices in Russian folk songs: it increases the overall melodiousness of the music. These same features are clearly felt in many works by Chopin, Lyadov, Scriabin, Rachmaninov, in which the fabric is saturated with supporting voices.

In some cases, the complementary melodic lines acquire such significant independence that they form with the main melody a kind of duet of voices equal in expressiveness. An example is the second sentence of Tchaikovsky's "Autumn Song". There are known cases when in works of a homophonic-harmonic structure the equality of voices is conditioned by the imitative development of themes.

Individual voices or elements of the musical fabric often differ in their development. There are many cases of discrepancy between the culminating sounds, and consequently, the dynamics. This occurs especially often in polyphonic works. In Bach's two-part Invention in F major, in the very first bars there is a discrepancy between the phases of development of the theme in the upper and lower voices. The two-part polyphony in this piece becomes especially accessible to the student due to the programmatic title. The child can easily imagine two planes of sonority here: as if the play of an adult shepherd and a little shepherd boy playing on a small pipe. This task usually captivates the student, and the work quickly goes well. After careful study of individual voices, it is useful to teach them in pairs. The main requirement here is to listen most attentively, so that the necessary sound goal is achieved and the subtle character of each melodic line is not lost. To ensure the necessary auditory control, it is advisable when combining voices to play them at first not from beginning to end, but in separate small constructions, returning repeatedly to the most difficult places and playing them several times.



A very effective way of working for advanced students is to sing one of the parts while the others are playing the piano. It is also useful to sing polyphonic works in chorus (each part is sung by one or more students). Usually students are very interested in this task and do it with pleasure. Systematic learning of polyphonic works in class in this way helps to develop polyphonic hearing and introduce students to polyphony. Sometimes it is useful to teach two voices, playing in turn in each of them only those sections that should predominate in their semantic meaning in a two-part performance, for example, the ascending sections of the theme at the beginning of Bach's two-part invention in F major. If there are three or more voices, it is advisable to work not only on adjacent melodic lines, but also on each pair of voices. Thus, for example, in a three-part presentation it is useful to separately learn the upper and middle voices, the upper and lower, the lower and middle.

Later, when the entire fabric of a polyphonic work has been learned in this way and the student can expressively play all the voices simultaneously, it is necessary for him to play individual voices and the most difficult combinations in polyphonic terms from time to time - first of all, those where two or more voices pass in the part of one hand. Without this, inaccuracies in voice leading usually arise over time. It is also very useful to play all the voices, concentrating your attention on any one of them.

Conclusion. Work on polyphonic difficulties in compositions of a homophonic-harmonic nature is based on the same principles. And here, after familiarizing yourself with the general character of the music and the performance tasks that arise in connection with it, you should isolate the various elements of the musical fabric, work on them separately, and then combine them together, achieving the necessary difference in sound while maintaining the required unity. It is also very useful to play the entire composition as a whole, following mainly the development of one particular element. It is especially important to follow the line of accompaniment, since the student's attention is often so absorbed in the performance of the leading melodic voice that he no longer hears the background.

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