



## Peculiarities of Working on Polyphonic Works

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**Abstract:** The mastering of polyphonic forms and means of expression in the piano class poses many difficult tasks for the teacher, where one of the main tasks is the education of polyphonic hearing and thinking. From the very first lessons in the general course class, the piano should get acquainted with all types of polyphonic writing, subvocal, contrasting, imitative, and master the elementary skills of performing two, and then three-voice polyphonic works of various genres. Mastering polyphonic works in the process of learning to play the piano is a complex and multi-stage process. Here the principle of gradual complication of pedagogical tasks is very important: from simple to complex.

**Keywords:** polyphonic works, polyphonic forms, piano classes, polyphonic hearing.

The mastery of polyphony is inseparable from the comprehension of the specifics of the piano as a polyphonic instrument, with the creation of the role of texture, increasing its expressive meaning.

Composer T. Kurbanov, who paid great attention to the study of polyphony, emphasized: “An intensive search for a creative combination of high technology of world musical culture with the peculiarities of Uzbek melos continues, which is necessary to create works that are deep in content and interesting in form, reflecting our era.”

It is advisable to start introducing students to polyphony with the pieces of the cycle "Polyphonic Pieces" by Kholmira Azimov. The cycle contains 12 miniatures reflecting a diverse range of life phenomena, emotional states, poetic sketches of pictures of nature based on the polyphonic structure of the musical language. The texture of the miniatures is strictly sustained in a polyphonic style with a predominance of two voices.

Kh.Azimov uses various types of polyphony: imitative, subvocal, multi-dark. The composer ingeniously applied ostinato and various types of counterpoints.

Perfectly knowing piano specifics, H.Azimov wrote the pieces very pianistically, conveniently, and polyphonic techniques in them are felt naturally and organically in combination with the national basis of music. It is noteworthy that H. Azimov found a number of polyphonic techniques in the possibilities of Uzbek folklore, vocal and instrumental, based on the specifics of the national manner of singing and playing music on Uzbek folk instruments. As the researcher of polyphony in Uzbek music A.Koralsky noted: “It was all the more natural that polyphony is not only not alien to the Uzbek song, but even, in our opinion: it is rooted in it.”

The possibilities of ostinato are applied in the plays in a particularly diverse way. H.Azimov uses a uniform rhythmic ostinato, which contributes to the transfer of a state of deep concentration, lyrical contemplation.

H.Azimov uses variously the ufar dance usul, which contributes to the creation of an elegant, cheerful dance movement. The percussive ostinato rhythm formula creates the impression of a continuous dynamic movement, gives unity to the musical image, and emphasizes its national character. “Among the polyphonic techniques used by composers of Uzbekistan,” notes D.

Khashimova, "one should single out the ostinato technique, which is used in every significant work. This technique is borrowed from the Uzbek folk instrumental practice and is especially often found in ensemble playing.

Along with ostinato, Asimov widely used the imitative writing technique. The possibilities of imitation are embedded in Uzbek folk music. "The fact, - notes A.Koralsky, - that the Uzbek melody is easily divided into separate rhythmic various motifs, gave rise to the use of various imitations." H.Azimov uses imitative technique to embody various emotional states: from mediative, lyrical, to scherzo dance.

The uniquely original national image of the plays of H. Azimov is given by the imitation of the sound of playing on Uzbek folk instruments.

In this case, a two-voice polyphonic formation is often formed. This kind of polyphony is often found in folk musical practice. As the researcher of Uzbek polyphonic music F. Mukhtarova notes: "The instrumental music for dombra and dutar, widely used in Uzbekistan and loved by the people, is distinguished by expressiveness, deep content, richness of nuances and has a strong emotional impact on the listener.

Its distinguishing features are its two-voice presentation. Most of the plays are written in the form of the period inherent in the miniature genre. Almost every play contains elements of reprise. Very useful for the development of polyphonic hearing is the first piece, sustained in the nature of a lyrical narration. The theme of the piece is distinguished by the melodiousness and plasticity of the melodic lines that combine into a single whole. When performing a piece, it is important to show the relief melodic movement of the upper voice in an ascending fourth move, which gives the movement of the melody a brightly individualized look. In the fifth measure, this melody is imitated in the lower voice and it is necessary that the student hear and show this imitation well.

The performing decision of the miniature requires sensitive intonation. Therefore, the student's attention should be drawn to the activation of the lower voice: rhythmic intonation and fret color. Lowering the steps of the fret emphasizes the lyrical expressiveness of the music. The piece is very useful for developing polyphonic hearing, developing skills for independently conducting melodic lines of voices and combining various strokes in the part of the right and left hands. This is the most difficult problem in this miniature. If the student cannot cope with this rather difficult task, then it is advisable to recommend that he learn each part separately, and only then play the piece with both hands together.

The complex rhythmic organization that combines various types of note activity, syncopated and dotted rhythmic patterns gives particular clarity to the piece. Special attention in the work on this piece requires a subtle identification of the dynamic tension of intonational development, combined with great melodiousness and plasticity of the melodic lines.

The progressive melodic movement in the upper voice is distinguished by a complex and capricious rhythmic organization, a variety of performing strokes: staccato, portamento, short leagues. The part of the left hand is an intricate rhythmic pattern of the harp type. With his melodic and rhythmic mobility, he emphasizes the figurative character of the piece, its dance nature.

The polyphony of the miniature lies in the combination of two melodic lines that form an inseparable whole and complement each other.

Nuance f, strong, confident and deep sound contributes to the embodiment of the musical image. Special attention in the work on the piece requires fingering, which is indicated in some detail in the musical text and requires the teacher to control its observance by the student. After the student has mastered the polyphonic nature of the piece, it is necessary to apply pedalization, emphasizing the strong beats of the measures with the right pedal, but not abusing it.

The subsequent decline in the strength of the sound is carried out smoothly and evenly to create harmony in the composition of the piece and a sense of completeness. All voices should sound even, balanced and form a very plastic connection of melodic lines. One of the main tasks in this miniature

is to learn to hear the interaction of the voices of the polyphonic fabric as a single word, as elements of a single musical image.

H.Azimov brilliantly demonstrates here the technique of motive development, ingeniously combining it with polyphonic writing techniques. The diverse application of development techniques is subordinated to the creation of a bright musical image, colorful and nationally original.

When working on this polyphonic miniature, it is necessary to pay attention to the variable composition of the voices. At the beginning of the work, a two-voice presentation prevails. Gradually, the number of voices increases to four. The performance of a piece requires a collected, active and clear sound production. It is necessary to accurately perform the strokes indicated in the musical text: staccato, short leagues, and it is necessary to pay attention to the discrepancy between the beginning and the end of the completion of motives and phrases in the parties of the right and left hands. This feature of the asynchrony of the leagues presents one of the most difficult performance problems in this piece. The task of the teacher is to ensure that the student hears both voices as independent melodic lines, feels the beginning and end of phrases. To do this, you need to learn each voice separately, observing the specified phrasing, correct fingering and a clear rhythm.

Performing the theme should clearly follow the instructions of the author. Accents are played with a strong sound, with good support, and notes marked with a slur are smooth and melodious. Each introduction of the theme is very bold, the composer emphasizes the beginning of the theme by four-fold accentuation of the first sound of the theme and makes it easier for the student to perceive polyphonic music. P. Khalikov's fugue is very pianistic, convenient and can be recommended to students of the vocal and choral faculty.

When working on the fugues of Uzbek composers, it is important to pay attention to the performance of the theme, which is the basis of the entire composition of the work.

Starting work on a fugue, first of all, it is necessary to identify the emotional structure of the theme, its genre basis: song, motor, dance, declamation.

The predominance of song and motor themes is due to the genre specifics of the Uzbek musical heritage. The emotional structure of the topics determines the choice of strokes, performance techniques that are not always indicated in the musical text, especially this is not published, handwritten text. If in polyphonic pieces performance instructions are indicated to the smallest detail and detail, then this, unfortunately, is absent in most polyphonic works of the composers of the republic. In this case, the initiative passes to the teacher, whose tasks include certain editorial functions: setting the fingering, pedaling the performing strokes and dynamic shades. Here, of course, the professional and creative qualities of the teacher, his competence, experience and talent are manifested.

The next stage of work on the development of polyphonic thinking is familiarization with the small polyphonic cycle of prelude and fugue. Before choosing one or another polyphonic cycle with a student, it is necessary to acquaint him with the variety of polyphonic cycles in the Uzbek composer's work, with the originality of their national specificity. As examples, such compositions as Prelude and Fugue by H. Rakhimov, Prelude and Toccata by R. Abdullaev are recommended.

It is recommended to play each voice separately, then play the extreme voices: upper and lower, then upper voice and middle, then lower voice and middle, and finally combine all three voices. Such a careful, detailed processing of individual voices contributes to their meaningful performance, hearing the logic of expressive meaning, the roundness of each phrase in the context of the general polyphonic movement.

Active thematic development leads to the theme in a high register, combined with deep active basses. When performing this section of the work, special attention should be paid to articulation, a very bold and weighty emphasis on each sound, and then balance the dynamic tension with a smooth and flexible downward movement that completes the cycle in an enlightened and sublime major sound.

The musical material of the prelude appears in the coda, forming a poetic figurative arch and a logical frame for the cycle. For an artistically convincing performance of this cycle, it is recommended to carefully and thoroughly think over the dynamic plan of the cycle, outline in it the culminating phases of development and the general, main climax.

Work on this cycle contributes to the development of polyphonic hearing, the ability to think logically and rationally, and contributes to the development of a sense of cantilena. While working on the prelude, it is necessary to pay attention to the novelty of R. Abdullayev's intonational thinking, to the system of artistic expressive means, with the help of which the composer achieves a continuous renewal of the thematic material. In the prelude, the performer faces many challenges. It is necessary to achieve clarity of voice leading and relief of sound in the germination of thematic material. The performance of the prelude must be very purposeful, leading logically to the toccata.

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