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## Development in Time, About Techniques for Developing a Motive and Phrases of a Polyphonic Work

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**Abstract:** *in order to understand a polyphonic work and the meaningfulness of the work, the student needs to imagine its form, tonal-harmonic plan from the very beginning. A more vivid identification of the form is facilitated by the knowledge of the originality of dynamics in polyphony, especially Bach's, which consists in the fact that the very spirit of music is not characterized by its excessively crushed, undulating application. Working on polyphonic works is an integral part of learning piano performing arts. After all, piano music is all polyphonic in the broad sense of the word. the smallest musical structure that constitutes the characteristic part of a musical theme is called a motive. A phrase is any completed part of a musical theme.*

**Key words:** *motif/ phrase/ sentence/ polyphony/ polyphonic works/ performing arts.*

One of the very essential tasks of studying the styles of polyphony in the first place - strict, is a thorough disclosure and practical assimilation of the intonational, melodic-harmonic and rhythmic properties inherent in a particular style, their weight, mobility and characteristic.

Working on polyphonic works is an integral part of learning piano performing arts. After all, piano music is all polyphonic in the broad sense of the word.

The upbringing of polyphonic thinking, polyphonic hearing, that is, the ability to perceive (hear) and reproduce several sound lines that combine with each other in the simultaneous development of the instrument is one of the most important and most difficult sections of musical education. Piano pedagogy has great confidence in the musical intelligence of children.

The polyphonic repertoire for beginners is made up of light polyphonic arrangements of folk songs of an under-voiced warehouse, close and understandable to children in their content. The teacher should talk about how these songs were sung by the people: she began to sing the song, then the choir ("voices") picked it up, varying the same melody in order to understand the essence of the work. Working on individual voices, it is necessary to achieve expressive and melodious performance by their student. I would like to draw attention to this all the more because the importance of working on voices by students is often underestimated; it is carried out formally and is not brought to that degree of perfection when the student can actually perform each voice separately as a melodic line. It is very useful to learn each voice by heart.

Playing both parts alternately with the teacher in the ensemble, the student not only clearly feels the independent life of each of them, but also hears the whole piece in a simultaneous combination of both voices, which greatly facilitates the most difficult stage of work - the transfer of both parts into the hands of the student. In order to make the understanding of polyphony more accessible to the child, it is useful to resort to figurative analogies and use program compositions in which each voice has its own figurative characteristic.

A motive is the smallest musical structure that makes up a characteristic part of a musical theme. This is a bright, expressive intonation turnover, which, even changing in the work, retains its "recognizability". The imagery and memorability of the musical theme largely depends on the quality of the motives: if they are not expressive enough, then the music can become faceless and pale.

As a rule, the motif is quite short - it contains only one strong metric beat. But there are also more complex, detailed motifs that can combine several intonation turns. Motives do not necessarily follow each other continuously, they can be at a distance. Also, motives can be connected by a common sound, as if clinging to each other.

A phrase is any completed part of a musical theme. This is an intermediate construction between motive and sentence (its dimensions are less defined). The phrase can be fused or divided into motives. It is not uncommon for a phrase to consist entirely of one large motif. Phrases are characterized by incompleteness and interconnectedness. Often the end of one phrase and the beginning of the next merge. Also, phrases can follow one after another without uniting into any higher constructions, which is often found in instrumental music.

Several phrases add up to a sentence. The offer, in turn, is an integral part of the period.

A period is a construction in which a more or less complete musical idea is presented. Typically, the classical period consists of two sentences of similar structure that end with a cadenza. Often in a period, the second sentence is more extended. A period may include several tens of measures and constitutes a section of a work or a whole small work.

Cadance is a characteristic harmonic or melodic turnover, which serves to divide speech to one degree or another completes the construction. The following can be said briefly about cadence. It can be stable (ends on the tonic) or unstable (ends with an unstable sound or consonance). Steady cadences: an authentic cadence in which the dominant sounds before the tonic (for example, D-T or T-D-T); plagal cadence, in which a subdominant sounds before the tonic (this is S-T or T-S-T); full cadence, in which all functions are represented - T-S-D-T. If these chords are in reverse order, then these are unstable cadences, or semi-cadences (T-D or T-S). Note that the functions T, S and D can perform different chords: the tonic function (T) - chords of I and VI degrees; subdominant function (S) - chords of IV and II steps; dominant function (D) - chords of the V, III and VII steps. The functional affiliation of single sounds often depends on the context, and this is understandable:

because, for example, the second degree is included in both S and D chords.

The dimensions of the listed elements of musical speech (motive, phrase, sentence, period) reflect the degree of development of musical thought. But they have their own "average" normal sizes (albeit very relative ones). For example, the size of a motive is up to 1 bar, a phrase is 1-2 bars, a sentence is from 2 bars, a period is from 8 bars. But, as in other areas, quantity here is only an external sign.

In conclusion, we note that a piece of music is an organic whole, which consists of parts that are internally interconnected. The continuity of musical development is designed to keep the listener's attention, and the completeness of individual constructions makes musical speech understandable.

The one-part form implies the presentation of the thematic material without its further development. Its structure is usually denoted by a formula of one letter: A. As a rule, in size this is a sentence or a simple period. The usual value of such a construction is 8 bars, although it can be 4 bars or up to 16 bars (but there should be no complication in development: modulations to other keys with a variety of expressive means in melody, harmony, rhythm). In a one-movement form, an introduction can be made in a large work.

In an independent form, it is found in vocal music - as a couplet, when each new stanza of the poem is accompanied by the same music; very common in folk music, where its formula may look like this: A + A + A + A ...

If there is a lot of free development of an improvisational nature in a piece of one-part form, then it can be larger in scale (for example, 30-50 measures).

Double form. In the first part of this form, the main musical idea is stated, in the second, the musical idea is developed and completed. The second part can be much larger than the first if there is a wide development of the material in it.

Parts in this form can be fused or clearly divided (which is typical for dance music). Depending on the content of the second part, there are two varieties of the two-part form.

Composing, as one of the types of creative music-making for children, is extremely useful. It activates thinking, imagination, feelings. Finally, it significantly increases interest in the studied works.

The active and interested attitude of a student to polyphonic music depends entirely on the method of work of the teacher, on his ability to lead the student to a figurative perception of the basic elements of polyphonic music, its inherent techniques, such as imitation.

Following the mastery of simple imitation (repetition of the motif in another voice), work begins on canonical pieces built on stretta imitation, which enters before the end of the imitated melody. In plays of this kind, not one phrase or motive is imitated, but all phrases or motives until the end of the work.

In order to understand a polyphonic work and make sense of the work, the student needs from the very beginning to imagine its form, tonal-harmonic plan. A more vivid identification of the form is facilitated by the knowledge of the originality of dynamics in polyphony, especially Bach's, which consists in the fact that the very spirit of music is not characterized by its excessively crushed, undulating application.

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