

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

CHARACTERISTICS OF THE PROBLEM OF LEARNING POLYPHONIC WORKS IN THE PRIMARY PIANO TRAINING PROCESS

Speciality: 5801.01 – Theory and Methodology of training
and education (music teaching methodology)

Field of science: Pedagogy

Applicant: **Arzu Nuru Ismayilova**

Baku – 2023

The work was performed at the Department of "Methodology and special pedagogical training" of the Baku Music Academy named after U.Hajibeyli.


Scientific supervisor: Doctor of Pedagogical Sciences,
Professor
Tamilla Farrukh Kangarlinkaya


Official opponents: Doctor of Pedagogical Sciences,
Professor
Minare Rahim Dadashova


Doctor of Philosophy in Pedagogy
Malahat Aliaga Mammadova

Doctor of Philosophy in Pedagogy
Aynur Vahid Huseynova

Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after U.Hajibeyli.

Chairman of the
Dissertation council: Doctor of Philosophy on Art Study,
Professor

Ulviyya Ismayil Imanova

Scientific secretary of the
Dissertation council: 
Doctor of Science, Associate Professor
Leyla Ramiz Zohrabova

Chairman of the
Scientific seminar: Doctor of Pedagogical Sciences,
Professor

Tamilla Ali Baghirova

GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and processing degree of the topic. Relevance of the topic and degree of elaboration. Since the beginning of the 19th century, the art of playing the piano has become one of the leading and important areas of Azerbaijani musical culture. Teaching piano playing is one of the most necessary, important, and in-demand areas of the national music education system. This aspect is directly related to the leading and enlightening role of the piano instrument in musical performance. On the other hand, the fact that the grand piano has quite rich, extensive resources and capabilities as an instrument proves its irreplaceable role once again. So, prominent musicians such as R.Schumann, F.Liszt, F.Chopin rightly compared this universal instrument with an orchestra. The dialectic of the art of playing the piano is directly related to the active development of the teaching methodology. Thus, prominent representatives who made important contributions to the field of teaching methodology are also creators of the scientific theory of piano art. In modern times, this theory is one of the most extensive, extensive and developed areas of the art of music performance.

In the modern methodology of elementary piano training, the problems arising in connection with the perception and performance of polyphonic literature are of great importance. The urgency of this problem is determined by the polyphonic nature of piano music. Polyphony is not only one of the most important elements of musical composition, but also an important means of artistic expression. The understanding of all elements of the musical text by the performer is of great importance. Thus, this aspect becomes a specific professional function in the creative activity of a musician.

From the first steps of his education, the young pianist, unlike other players, faces the difficult task of mastering the polyphonic character of the grand piano (perceiving, playing and memorizing). Polyphonic music, included in the repertoire of a young pianist, is not only an important factor in his formation as a professional performer, but also a fundamental foundation that determines the

future development of the performer. This aspect is determined not only by the polyphonic feature of piano and piano literature, but also by the polyphonic tendency of the piano texture observed in the music of the 20th century. This characteristic tendency of 20th century music is reflected in the researches of A.N.Dmitriyev, S.S.Skrebkov, M.E.Tarakanov, K.I.Yujak and other musicologists. A.B.Goldenweiser noted that “*piano playing is essentially always counterpunk*”¹.

At the later stages of the piano training process, during the study of more complex polyphonic works, the pianist repeatedly encounters certain difficulties, the complex points actually reappear. Experience confirms that the independence of voice lines observed only in polyphonic texture polyphonic hearing creates active conditions for the development of perception, i.e., stimulates polyphonic hearing in students and ensures quality learning and performance of polyphonic repertoire.

It is for this reason that the problem of creating a special methodology aimed at the search for the necessary didactic foundations, which comprehensively and effectively develops the skills of mastering the polyphonic repertoire of student-pianists at the primary education stage, is revealed.

It is this important didactic premise that determines the relevance of the problem we have set. The relevance of this problem is also determined by the contrast created by the polyphonic music genre, which is widely presented in the world piano literature, and the unrealized perception and unprofessional performance observed in piano training. The reason for this inconsistency in most cases is not the complexity of polyphonic works, but rather the mistakes made in the process of working with young pianists, more precisely, the lack of a special preparatory stage aimed at the formation of purely polyphonic perception and performance, thinking and hearing abilities specific to this style, neglecting this important point. Is

¹ Николаев А.А. Гольденвейзер-педагог // – Москва: Гольденвейзер А.Б. Статьи, материалы, воспоминания (сост. общ. ред. Д.Д.Благого), Советский композитор, – 1969. – с.62

related to it is this contradiction that determines the relevance of the present study.

The scientific development of the research problem is based, first of all, on the scientific theories of A.B.Asafyev and B.L.Yavorsky, as well as scientific works dedicated to the study of polyphony: E.Kurta, A.N.Dmitriyev, S.Grigoryeva, T.F.Müller, S.S.Skrebkov and others.

The scientific development of the research problem is based, first of all, on the scientific theories of A.B.Asafyev and B.L.Yavorsky, as well as scientific works dedicated to the study of polyphony: E.Kurta, A.N.Dmitriyev, S.Grigoryeva, T.F.Müller, S.S.Skrebkov and others.

In the field of piano teaching methodology, the fundamental researches made by foreign and Azerbaijani scientists, performers, pedagogues-methodologists are also of great importance. A.D.Alekseyev, L.A.Barenboym, E.Bodki, I.Braudo, I.Gata, I.Gofman, A.B.Goldenweiser, G.M.Kogan, A.Corto, M.Long, N.A.Lubomudrova, K.A.Martinsen, Y.I.Milstein, H.G.Neugauz, A.A.Nikolayev, E.Petri, I.S.Rabinovich, L.I.Roizman, S.Y.Feiberg, G.M.Tsy-pin, A.P.Shapov and others made invaluable contributions to the development of the piano teaching methodology, including the scientific theory of piano playing. Scientific studies and researches of the mentioned authors have enriched not only the theory of music performance, but also music science as a whole. In these scientific works, the problem of interpretation of polyphonic works and the methodology of work on polyphonic works are highlighted.

In addition to the scientific works of the above-mentioned authors, dissertation studies devoted to the problem of the development of polyphonic hearing and thinking in music education can be considered an interesting source. Among them, L.M.Gribanova's "Activation of effective activity as a means of development of polyphonic thinking" (1996); A.N.Kauzova's "Polyphonic hearing and its development in the process of music education" (1982); Y.P.Rojko "Formation of polyphonic thinking of students of higher education in culture and art in the piano class" (2002); M.Y.Koreshkova's "Inculcation of theoretical (perceived)

thinking in the process of mastering polyphonic music of high school students" (2002); A.B.Davidchik "Formation of polyphonic thinking of a young pianist" (2008) and others can be mentioned.

In addition to fundamental scientific works, a number of scientific articles illuminating the mentioned problem are also of interest. Among them, M.Feygina's "Polyphony in the first years of education" (1981), I.M.Osipova's "Development of polyphonic thinking in the piano class of children's music schools" (2010) and N.Karimova's "Polyphony at the first stage of piano training" (2019) should be noted. In these articles, the authors rightly emphasize the importance of learning polyphonic music from the earliest stages of piano training.

In the study of the current problem, the rich and extensive experience of prominent representatives of the art and pedagogy of Azerbaijani piano performance, their opinions about the invaluable role played by the polyphonic repertoire in the development of pianists, and their opinions about the methods of working on various types of polyphonic music genres have been a very valuable source of reference.

It is necessary to note that the field of piano performance of national musicology is actively developing in both historical, theoretical and experimental directions. From this point of view, first of all, it is necessary to mention the fundamental researches of T.A.Seyidov in which he investigated the Azerbaijani piano culture in the aspect of interaction with the composer, performance and methodical practice. F.Z.Khalilova, L.H.Abasguliyeva, A.A.Zamanova, L.S.Rzayeva, S.R.Ashumova, L.E.Aliyeva, N.O.Abasguliyeva, M.N.Sadikhzade, N.T.Gadimova, A.A.Maharramova, N.R.Eminova, S.M.Mehdiyeva, N.G.Rimazi, E.L.Abbasova, N.M.Azerbaijani composers in the dissertation studies of Abbasova and others piano creativity is explored.

Different teaching methods and types of pedagogical approaches formed in the field of piano pedagogy reveal a number of issues and problems that need to be studied. Serious work in music education, especially in the field of piano pedagogy, implemented new methods, teaching-methodical innovations direct piano teaching

and learning to various aspects and problems. However, all this does not mean that there is no basis for piano teaching methodology in Azerbaijani musicology. On the contrary, the works of G.N.Safarova, N.A.Guliyeva, X.N.Rzayeva, M.Z.Tuayeva, Y.M.Mustafayeva, S.A.Ismayilova, K.M.Mirbabayeva, A.Kh.Khalilova and others have clarified a number of issues and laid the foundation for the study of the main problems in the development of the piano playing and teaching methodology. At the same time, music pedagogy advancing at its own pace raises certain problems in the field of piano training.

The scientific-theoretical and scientific-practical conferences held at the Baku Music Academy named after U.Hajibeyli, the "Methodology and Special Pedagogical Preparation" department and the materials of the scientific-performance conferences held at the secondary school-studio under BMA also have rich scientific value.

Thus, in modern music science and performance, enough material has been collected on various aspects of polyphony. This knowledge and experience covers the fields of musicology, philosophy, aesthetics and methodology. At the same time, at present, the problem of learning the polyphony style at the primary school level is hardly encountered in the existing studies. Taking into account the difficulties caused by this problem in the field of piano performance, especially for young students, there is a need to develop a special and purposeful methodology aimed at mastering the polyphonic texture in interaction with perception and performance, as well as the consistent application of its simplest types. This methodology involves mastering polyphonic music from the point of view of interaction between perception and performance. In addition to facilitating the perception of polyphonic style, it also provides an easy transition to more complex types of polyphonic texture. In the research process, the didactic necessity of resorting to an easy and understandable polyphonic repertoire selection has emerged. It is at the initial stage of music education that students will have the opportunity to more effectively perceive works in polyphonic style, based on a well-chosen repertoire. Failure to study the mentioned problem in this aspect determines its research.

Object and subject of the research. The process of learning polyphonic music at the early stage of piano training is the object of research. The subject is the study of that process at the early stage of piano training.

Goals and duties of the research. The purpose of the study is to develop a special methodology aimed at effective learning of polyphonic works by pianists studying at the elementary school level in connection with perception, performance and understanding.

The research determines the following tasks:

- formation of polyphonic hearing ability and thinking of student-pianists, analysis and generalization of methodical and scientific performance experience on studying polyphonic works;
- revealing the factors that activate the study of polyphonic music at the first stage of education;
- Studying the potential possibilities of the simplest types of polyphonic texture in Azerbaijani folk music and presenting it as a teaching repertoire;
- Analysis of pre-made polyphonic repertoire for the early stage of piano training of Azerbaijani composers;
- development of a special methodology for introducing polyphony to elementary school student-pianists;
- carrying out experimental approval of the developed methodology in the experimental-testing process.

Research methods. The methodological basis of the study was:

- Fundamental works of Azerbaijani and foreign scientists in the field of the art of piano playing and its teaching methodology;
- scientific works and researches related to the national and foreign scientific literature that illuminate the problems of polyphonic perception, performance and understanding of piano pedagogy;
- Published studies on experience, theory and history of music pedagogy in Azerbaijan and beyond.

In the formation of the didactic concept of the current study, the following historical, theoretical and practical **research methods** were applied in the research process:

The thesis put forward by U.Hajibeyli, N.A.Aliyeva and G.R.Mahmudova, i.e., the premise of hidden polyphonic polyphonic

elements in samples of Azerbaijani folk music, played an important role.

1. Study and analysis of scientific literature on the theory and history of piano performance, as well as teaching methodology.

2. Studying the practical and methodical experience of outstanding pedagogues-pianists.

3. Observation of the process of learning polyphonic works by student pianists.

4. Comparison of hearing ability, performance and theoretical knowledge levels of piano students at the elementary, middle and senior stages of piano training, open lessons, application of questionnaires, test and interview methods.

5. Analysis of concert performances of pianist-students.

6. Searching for didactic, comprehensible polyphonic repertoire intended for the stage of primary education, studying it in interaction with hearing ability, performance and understanding.

7. Experimental work consisting of ascertainment (confirmatory), formative and comparative experiments.

The main provisions of the defense. The process of learning polyphonic works is imperative and important from the earliest stages of piano training. So, this necessity arises from the polyphonic characteristic of the grand piano.

At the early stage of music education, pianist-students playing classical polyphonic repertoire (mainly with imitation structure) creates certain difficulties. The difficulty arises mainly from the goal of simultaneously aural perception, performance, and comprehension of the musical material. Often, high school students are also forced to overcome these difficulties.

The monophonic melodic repertoire presented in the educational materials intended for primary classes does not create any basis for the study of polyphonic works. Thus, such educational material does not develop a differentiated auditory perception, and also cannot form the necessary set of skills and competences in order to understand and play the multifaceted nature of the piano texture.

In order to study the polyphonic style comprehensively, effectively and as a result, it is necessary for young musicians to pass

the preparatory stage. The preparation stage should be based on specially selected, simple and understandable examples of polyphonic repertoire. It is the selection and conversions from Azerbaijani song-dance folklore, the simple types of hidden polyphony that appear in their detailed analysis, that are suitable and useful musical material for the educational process.

Based on the above-mentioned and theoretical results, a special methodology has been developed that serves to activate the learning process of polyphonic works, based on the sheet material of national-folk music. This methodology envisages the study of the polyphonic style in harmony with the interaction of hearing perception, performance and understanding, precisely on the basis of national-folk music samples. Purposeful and consistent application of examples of hidden polyphony in the form of a pedagogical repertoire is reflected in the content of the educational material for the primary education stage presented by the author.

The scientific novelty of the dissertation is that, for the first time in the practice and theory of piano training, the problem of learning polyphony by elementary school pianists is studied.

A review of the polyphonic works of Azerbaijani composers written for the piano instrument confirms that polyphony is one of the leading factors of creative thinking as a means of expressing the musical language, and the features of the polyphonic style are manifested in many works. Despite this, polyphony as a genre is mainly used in the repertoire of adult pianists, and, unfortunately, it is rarely found in the repertoire of elementary school students.

Despite the absolute reference to the creative heritage of foreign composers, including JS Bach, this type of repertoire poses certain difficulties for beginner pianists. The main reason for this is the lack of a necessary preparation stage in the educational process.

For the first time in the study, such a provision is put forward that before turning to the polyphonic works of Russian and Western European classics in the educational repertoire, a preparatory stage should be passed. This preparatory stage, in turn, should be based on the simplest types of national-folk polyphony rooted in the hidden elements of polyphonic polyphony found in Azerbaijani folk music.

The fact that the elementary stage of piano training is mainly based on monophonic melodic material does not solve the problem of easy comprehension of polyphonic repertoire in upper grades. The main reason for not finding a solution to this problem is that the formation of polyphonic hearing, thinking and performance skills is possible only if polyphonic (linear) polyphony and a special polyphonic texture are studied and mastered.

For this reason, a special repertoire consisting of polyphonic textures based on the simplest types of hidden polyphony, which can be understood and easily understood by beginner pianist-students, has been compiled. This repertoire is based on the simple types of secret polyphony typical of Azerbaijani folk music: organ punctu, ostinato and various types of contrasting polyphony.

A number of types of simple polyphonic texture, linear multi-planar texture samples, form the basis of the development of the methodology aimed at mastering polyphonic works by perception, performance and understanding of elementary school pianists.

The special methodology developed as a result of the conducted research is based on three main didactic principles:

- creation of a balance between the polyphonic knowledge, skills, competence gained by the pianist-students, the understanding of the artistic-aesthetic essence of polyphony through the stimulation of creative interest and the desire to overcome the difficulties arising in its study;

- mastering, playing and understanding polyphony with auditory perception, that is, the formation of polyphonic hearing ability, special performance technique and polyphonic thinking;

- auditory perception, consistent use of a specially selected polyphonic repertoire suitable for performance and clearly understood. This repertoire includes the author's works and translations of Azerbaijani musical (song and dance) folklore examples with hidden polyphony elements.

In the practical-experimental work process, the author's methodology has found full confirmation of its effectiveness and efficiency. This point is determined by the fact that the divided (differentiated) perception of polyphony through hearing is realized

only in the process of learning a suitable and comprehensible polyphonic repertoire.

The theoretical and practical significance of the research is that, based on the obtained theoretical results, a special methodology for learning different types of polyphonic texture has been developed for the elementary stage of piano training. The content of this methodology is reflected in the teaching material "Polyphonic repertoire for elementary school pianist-students" (2022). The polyphonic repertoire is purposefully and consistently compiled in the said educational material. Here, for pianists who are taking their first steps in the field of piano playing, the transfer of Azerbaijani folk melodies based on simple polyphonic examples, suitable for the stage of elementary education, has been presented.

Approbation and application of the author's publications in the periodical press, speeches and reports at higher educational institutions, republican and international conferences, exams and open lessons of pianist-students, "Methodology and special pedagogical training" department of Baku Music Academy named after U. Hajibeyli and discussions held at the Education Institute of the Republic of Azerbaijan has found its reflection.

Name of the organization where the dissertation work is carried out. The dissertation was performed at the "Methodology and special pedagogical training" department of the Baku Music Academy named after U.Hajibeyli.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The research paper consists of introduction, two chapters, conclusion, list of used literature and notation. Introduction consists of 12 pages with 21 616 signs, Chapter I with 60 pages with 110 717 signs, Chapter II with 55 pages with 90 622 signs, and the result with 4 pages with 7 271 signs. The total volume of the research paper, together with the title page and table of contents, consists of 232 222 characters (excluding the bibliography).

MAIN CONTENT OF THE DISSERTATION

Chapter I of the dissertation – "**Experimental work on learning polyphonic repertoire at the primary education stage**" – consists of three paragraphs.

The first paragraph is called "**Overview of the scientific-theoretical and methodical experience of playing and perceiving polyphony in the process of piano training**".

Scholars and educators offer different definitions of polyphonic hearing. Modern piano methodology considers polyphonic hearing as the most important element of piano teaching. Thus, the pianist always encounters polyphony in his field of activity. The published textbooks on piano teaching methodology are of great practical importance in conducting the research. It is important to note that prominent pedagogues-pianists – A.B.Goldenweiser, H.G.Neugauz, S.Y.Feinberg, Y.I.Milstein, L.V.Nikolayev, L.A.Barenboym, G.M.Kogan, A.P.Shapov, etc. in his scientific works, special attention was paid to the work on polyphonic repertoire, various types of polyphonic texture, polyphonic style as a whole.

Experienced methodologist A.D.Alekseyev notes in the textbook *"Methodology of piano performance teaching"* that *"the fullness of the piano texture in terms of polyphony is quite difficult for pianists - it puts forward the goal of playing several sounds at the same time and harmonizing them in a unified way"*². He notes that depending on the type of polyphonic texture (subsonic, contrasting, imitative), the role of independent voices changes. Then the author notes that *"work on polyphony should be started from the first months of education. At the initial stage, the work should be done mainly on easy and appropriate works of folk songs, as well as polyphonic plays, etudes and various types of works"*³.

² Алексеев А.Д. Методика обучения игре на фортепиано (изд. второе) / А.Д.Алексеев – Москва: Музыка. – 1971. – с. 96.

³ Алексеев А.Д. Методика обучения игре на фортепиано (изд. второе) / А.Д.Алексеев – Москва: Музыка, – 1971. – с. 102.

G.M.Tsyplin believes that polyphonic hearing is the ability to perceive, remember and play a texture created from at least two or more sounds⁴.

In general, if we summarize the results of the pre-presentation analyzes of polyphonic hearing ability and its terminology by various researchers, we can note the following main aspects of this ability:

- polyphonic hearing ability – constitutes an important and important component of music perception;

- without developed polyphonic hearing ability, it is impossible to realize the quality and efficiency of music performance activity;

- it represents a more advanced stage in the formation of the ability to hear music, as well as a more complex musical ability;

- due to the horizontal differential and polyfunctional nature of auditory perception, this difficulty is directed to the simultaneous reconciliation of at least two or more independent sounds;

- the definition of the concept of polyphonic hearing ability is dialectical according to its structure, so that at each stage of development of musical art, especially polyphonic structure, this ability adapts to its specifics and characteristic features;

- it cannot be done without working on the development of this ability, its formation requires the application of a special and purposeful methodology;

- the main methodology for the formation of polyphonic hearing ability should be its main essence – the ability to hear differentiated horizontal musical development.

Thus, the analysis of scientific-theoretical and methodical literature allows us to conclude that scientists and methodologists consider two main and interrelated abilities in the performance and perception of polyphony – polyphonic hearing ability and polyphonic thinking style. Scientists consider the development of these abilities to be important in the elementary stage of piano training and do not exclude the fact that it is complicated for younger students. The development of these skills, which are considered necessary, requires

⁴ Цыпин Г.М. Обучение игре на фортепиано / Г.М.Цыпин. – Москва: Просвещение, – 1984. – с.58.

the application of a special and purposeful methodology. Scientists and researchers suggest using a special repertoire based on simple elements of polyphony to develop hearing ability at the initial stage of piano training.

This approach is the most effective and appropriate method of piano training, as confirmed by experience, as the stage of initial familiarization with hearing and playing perception of polyphonic texture.

It should be noted that the summary of the above scientific literature mainly illuminates the problem of auditory perception of polyphony, but the relevant issues such as the effective development of the mentioned ability at the initial stage of piano training, more precise, specific performance methods, special studies and repertoire selection are not investigated. In other words, we confirm that one of the most urgent problems of the piano teaching methodology of elementary school pianists at the present time is the formation of important and appropriate playing habits for the full understanding of polyphonic music. In order to play polyphonic music, it is necessary for the pianist to acquire developed polyphonic hearing ability, thinking, as well as well-formed coordination habits of both hands. In the process of piano training, the activation of the student's auditory control is also one of the important pedagogical goals. The importance of developing these aspects is especially evident in the study of polyphonic style. Thus, the characteristics of this style make special demands on young students. The specificity of polyphonic thinking predicts the ability to perceive and control several musical lines. The performance of polyphony also promotes the correct regulation of auditory perception, the acquisition of the habit of listening to each line accurately, fluently and clearly. Choosing a suitable and suitable repertoire is one of the necessary factors for the realization of the goals ahead and the acquisition of the necessary performance habits.

The second paragraph is entitled "**Analysis of the polyphonic works written for piano by Azerbaijani composers and simple types of hidden polyphonic polyphony in Azerbaijani folk music**".

Modern Azerbaijani composer's creativity is characterized by rich polystylistics, multi-genres and dialectical attitude to nationality, as a field of professional culture at a high stage of development. N.Aliyeva notes: "*The polyphonic music of Azerbaijani composers is also manifested on the national level. This manifestation is presented in inseparable unity with many classical forms of polyphonic writing*"⁵.

Along with purely polyphonic genres (preludes and fugues, fuguetas, passacalias, etc.), the expression method in polyphonic style has developed very widely in the creativity of almost every Azerbaijani composer. That is, the principle of polyphonic development is considered one of the most superior and dominant methods in the composer's creativity. This fact is not accidental, since even at the beginning of the 20th century, when professional music culture was formed, the transition from traditional monody to polyphony was carried out according to the principles of polyphonic structure and polyphonic development. Azerbaijani composers often resorted to polyphonic linearity due to the fact that the character and specificity of national melos often did not agree with the regularities of classical harmony. U.Hajibeyli, the founder of Azerbaijani professional music, wrote: "*For the development of polyphonic culture, the use of counterpoint plays a more important role than harmony in Azerbaijani music. So, there is no need for counterpoint major or minor*"⁶.

The musical material based on folk music is the most convenient and appropriate teaching material for the primary school student due to its content. The musical samples selected at the initial stage of piano training should be simple, but rich in content and expressive in terms of intonation. When the polyphonic repertoire of beginning students includes light polyphonic works of folk songs and game airs, this material is more easily mastered by children.

⁵ Алиева Н.А. Полифонические формы в творчестве азербайджанских композиторов / автореф. дисс. канд. искусствоведения / – Баку, 1969. – с. 3.

⁶ Гаджибеков У. О музыкальном искусстве Азербайджана (сост. К.А.Касимов) / У. Гаджибеков. – Баку: Азернешр, – 1966. – с. 86.

There are almost all works of Azerbaijani composers, including piano literature. Polyphonic music for children and young people has also found its theme in the piano works of Azerbaijani composers. The appropriateness of these works in terms of content perception and bright artistic imagery ensures the realization of teaching-methodical, instructive goals, as it helps to master the principles of polyphonic form and development on the basis of intonationally close national-folk musical material.

Let us give an example of the works composed by Azerbaijani composers for professional pianists in a purely polyphonic genre. Among them: A.Zeynalli Three-voice fugues, M.Ahmadov two-voice polyphonic plays, mainly Azerbaijani folk songs, G.Garayev Twelve fugues, A.Alizade 8 polyphonic plays, F.Garayev Preludes, Invention and Fugetta, M.Mirzayev Prelude and fugue c minor, Two-voice fugue, A.Dadashov Prelude and fugue, E.Dadashova Passakalia, 21 series of fugues based on Azerbaijani modes, S.Farajov Fugues, J.Hajiyev Fugues, G.Abdullazade Three-voice fugues, etc. The analysis and research of this and other piano works was reflected in the scientific works of many Azerbaijani scientists. T.M.Seyidov's fundamental work "20th century Azerbaijani piano culture" can be a clear example of this.

At the same time, it is necessary to note that the choice of repertoire of polyphonic works of Azerbaijani composers for the initial stage of piano training is quite limited. We can name only a few works intended for elementary-class pianists: O.Kazimov Fugetta, Kh.Malikov Polyphonic piece in the mode of "Shushtar", S. Ibrahimova Three polyphonic pieces.

The texture of these works and transpositions composed based on the characteristic features of folk music (mode, intonation, rhythmic characteristic) is mainly interpreted with the elements of folk polyphony: heterophony, bourdon, quarta, fifth, parallel movement of octaves, organum, different forms of ostinato, hidden polyphony and others.

Thus, ostinato is directly related to national performance traditions, for example, zarbi mughams. G.Mahmudova, who studied the problem of ostinato in Azerbaijani music, notes: *"They make*

*unique and individual contributions to the single artistic-musical heritage by creating music examples of various genres, full of inspiration and meeting the highest requirements of the world polyphonic-polyphonic intonation experience"*⁷.

In order to expand the polyphonic repertoire for pianists, we turned to the results of the scientific research of well-known musicologists – Narmina Aliyeva and Gulzar Mahmudova, who investigated the problem of polyphony in the works of Azerbaijani composers. They note that the in-depth study of Azerbaijani folk melody reveals hidden polyphony in national music. This aspect can be considered as the simplest type of polyphonic texture. Based on the mentioned provision, we believe that the application of these types as a polyphonic repertoire for beginner pianists is appropriate from a methodological point of view.

Thus, this approach contains potential opportunities and activates the process of learning polyphonic music at the initial stage of piano training. Incomparable examples of folk polyphony presented in the form of piano miniatures, first of all, as a very valuable teaching repertoire in terms of developing polyphonic hearing, create a broad ground for young pianists to acquire a sense of mode and initial habits suitable for playing polyphony. These examples help children acquire the knowledge, skills and habits necessary to perform polyphonic repertoire on musical material that is native in terms of intonation.

Thus, summarizing the above analysis on the choice of polyphonic repertoire for young pianists and the potential possibilities of latent polyphony in Azerbaijani folk melodies, we obtain the following important results:

- The polyphonic genre occupies an important place in the creativity of Azerbaijani composers;
- Polyphony as a philosophical-aesthetic category is typical for the creative thinking of many Azerbaijani composers, both old and young;

⁷ Махмудова Г.Р. Остинатность в музыке устной традиции / Г.Р.Махмудова. – Баку: Элм, – 2001, – с. 135.

- polyphony plays a leading role in the creative process as both a means of musical expression and a form-creating factor;
- the polyphonic style with its richness and variety is fully manifested in the works of Azerbaijani composers;
- one of the most widespread polyphonic forms, various types of ostinato expression, characteristic of the creativity of different generations of Azerbaijani composers and secretly manifested in national dance and song folklore;
- when analyzing the polyphonic repertoire in general, it should be noted that Azerbaijani composers have created polyphonic works of high artistic value intended for middle and upper levels of education, but on the contrary, for students taking their first steps in piano training, the limitation of the necessary teaching literature is observed.

The third paragraph is called "**Development of a special methodology for perceiving, understanding and learning polyphony at the initial stage of piano training**".

It is known that polyphony, despite the complexity of performance and perception, is a genre that is necessarily addressed in piano training. Young pianists learn polyphonic, especially polyphonic repertoire from the first stage of piano training. The study of polyphonic (in a broad sense) music is the foundation of a pianist's training and education. This provision has long been accepted and approved by everyone. In the musical literature, the musical works written by the composers of our century for pianist-students have an important place in the musical works in which the elements of polyphony and polyphony are observed.

Let's consider the most important tasks facing the teacher in the process of teaching polyphony to elementary school students.

The first and most important task is to create a balance between the acquisition of necessary polyphonic knowledge, skills and habits and the understanding of the artistic and aesthetic content of polyphony in the process of piano training, thanks to the stimulation of interest, emotional enthusiasm and the desire to overcome difficulties. This goal is achieved through the emotional sensitivity approach to the performed work and the differentiation of auditory

perception. These two important components of musical perception help to attract young musicians to the fascinating world of polyphonic sound.

When the pianist plays a simple polyphonic texture, it is necessary to try to make the first “performance” expressive and accurately adapted to the content of the piece. Prominent Methodists recommend the use of musical folklore as a primary repertoire. “... *It is recommended to use folk melodies for this purpose. So, here the emotional-poetic beginning is brighter than in the instructional works written for children*”⁸. It is at the elementary stage of piano training that the understanding of polyphonic works and the foundation of future professional competence and mastery are laid.

Another important goal is to achieve consistency and proportionality between understanding, playing and listening to polyphony. In other words, it is important to guide the student to the world of polyphonic art, to discover his creative abilities and to introduce him to the intricacies of polyphonic technique.

The third task is the selection of a special, didactically correct polyphonic repertoire, which is essentially one of the most important conditions for the realization of both of the above-mentioned goals.

The choice of repertoire should be purposeful and two main points should always be kept in mind. First, the polyphonic repertoire offered to the student should be valuable and interesting in terms of artistic and aesthetic content. The second – learning process of the polyphonic repertoire should be based on a consistent selection of works: suitable for the student's perception and performance, from simple works to more complex musical examples.

As polyphonic piano literature intended for beginner pianists, I.S.Bach's opus offers a wide range of possibilities. Also, the polyphonic works written for children by modern composers are valuable educational material from this series. At the same time, the selection of listed repertoire creates certain obstacles for students who have just started piano lessons. This difficulty is determined by

⁸ Нейгауз Г.Г. Об искусстве фортепианной игры. Записки педагога (издание второе) / Г.Г.Нейгауз. – Москва: Музгиз, – 1961. – с 22.

the student's insufficient understanding of his performance, lack of necessary expressiveness and versatility in playing. Bach's inventions and fugues are even more complicated for young students because they are not familiar with the rules of polyphonic development. Therefore, regardless of the teaching of theoretical subjects, the teacher of the specialty should provide information about the musical structure of the polyphonic work in a convenient form to the students, and should carry out this process based on auditory perception.

Thus, summarizing the content of the first chapter, the final paragraph of the dissertation researching the problem of learning polyphony in the process of elementary piano training, we come to the following conclusions. Despite the fact that piano training offers unique opportunities for the perception of polyphonic polyphony, its study is complex at all stages of development of piano playing, and requires a special and purposeful teaching methodology.

The content of the activated methodology is made up of three main didactic provisions:

- in the process of studying polyphonic works, it is necessary and important to achieve a balance between teaching (objective) and artistic-aesthetic (subjective) understanding. Acquiring the necessary knowledge, skills and habits in the field of polyphony, first of all, arousing the demand and enthusiasm for the perception, performance and understanding of polyphony, considering it as its special emotional-intellectual manifestation, should be supported by the formation of creative interest in this medium. Otherwise, polyphony will remain as a mandatory teaching repertoire, the mastery of which causes certain difficulties in the student's perception;

- the learning of the polyphonic repertoire by the student-pianist is carried out due to the interaction and connection of perception (active and effective development of polyphonic hearing), understanding (formation of polyphonic thinking), performance (acquiring the technique of polyphonic performance). All three processes are related to each other from a dialectical point of view, depending on mutual speed, determine the quality and effectiveness of mastering polyphony in the form of unity;

- the most necessary factor for the successful implementation of the first two didactic provisions is the selection of the polyphonic repertoire, which predicts the appropriate, consistent and qualitative learning of polyphony teaching from the early stage of piano training.

The second chapter of the dissertation is called "**Empirical-experiment work on studying polyphonic repertoire at the stage of primary education**" and consists of three paragraphs.

The first, preliminary stage – a confirmation experiment (2012-2014).

Experimental work began in September of the 2012 academic year and ended in June of the 2019 academic year. During this period, three main types of experiments were carried out: ascertainment (confirmatory), formative and comparative. Each of these experiments has its own purpose, task and dynamics.

The first - ascertainment phase has a preparatory nature. At this stage, the author checked the initial indicators of learning and mastering polyphony by 1st-4th grade pianist-students. This stage covers the academic years 2012-2014.

The second is the main, formative stage. Thus, at the mentioned stage, the special methodology developed by the author for the learning and mastering of polyphony by young students was implemented from an experimental point of view. This phase lasted four academic years: from 2014 to 2018.

Finally, the third – comparative stage covered the 2018-2019 academic years. The experimental approval of the methodology developed at this stage was carried out in different pedagogical conditions, more precisely, in different regional music schools of the Republic of Azerbaijan:

The content of the practical-experimental test consists of a step-by-step construction of the work, it includes the finalization and final analysis of the results obtained during the formative and comparative experiments with the confirmation of the initial level of the pianist-students while learning polyphony, as well as the finalization and final analysis of the implemented practical-experimental work.

The main goal of the conducted experimental test is aimed at empirically confirming the efficiency and effectiveness of the methodology developed for learning polyphony by 1st-4th grade pianist-students. As a whole, the purpose of the experimental work is to check the hypothesis put forward by the research, its scientific and experimental validity.

The ascertainment test of the pilot-experimental work (2012-2014) was carried out in stages. Pianists-pupils of elementary school took part in this test, and checks were carried out on the level of learning polyphonic works by them: perception of polyphony, understanding and performance of it in elementary theoretical form, quality and level of mastering were determined. The indicators of all three levels were checked by referring to a number of specific questions and tasks during the performance of the polyphonic works learned by the students.

The first indicator determines the level of development of the student's polyphonic hearing ability.

The second indicator determines the level of development of polyphonic thinking. The indicated indicator determines the level of development of simple and elementary theoretical knowledge obtained in the field of polyphonic music: knowledge in the field of simple and elementary polyphonic terminology and its content, information about the means of musical expression characteristic of polyphonic texture (mode, theme, sounds, form, rhythm, etc.).

The third indicator is the performance level of polyphony, that is, polyphonic performance technique. Here, the quality of the students' reading ability was evaluated due to the polyphonic work. The ability to play each voice separately (and in pairs), the ability to determine its functionality, and the ability to construct a single performance dramaturgy of the whole work are defined.

Both experimental (in terms of hearing ability and performance) and theoretical verification of all three mentioned indicators based on purposeful tasks was carried out by the author of the study, and the obtained data were recorded in writing.

Based on the generalization and comparison of the obtained results, the following conclusions were reached: The level and quality

of the learning and mastering of polyphony by young students in all classes of the primary education stage is unsatisfactory. So, these numbers are 60% in the first grade, 65% in the second grade, 65% in the third grade, and 70% in the fourth grade.

The second, main stage – formative experiment (2014-2018 years) The dynamics of the formative experiment began with the division of students into control and experimental groups. In the control groups, the exercises on the study of polyphonic works were conducted with a standard methodology, and in the experimental groups with a special methodology based on three main didactic provisions.

20 students participated in the formative experiment: 10 students were in the experimental group and 10 students were in the control group. Formative experiment process started with 1st grade students and continued with those students for four years. The transfer of students from class to class made it possible to monitor the effectiveness of the methodology applied to learning polyphony with elementary school pianists during the entire time (four academic years) of the formative experiment.

Four control inspections were carried out in four years: the first in June 2015, the second in June 2016, the third in June 2017 and the fourth in June 2018. Each teacher participating in the formative experiment conducted several open lessons with the students who were included in the experimental group. More precisely, during the conducted experiment, polyphonic translations of selected Azerbaijani folk songs, as well as classic polyphonic literature and works written in this medium by modern foreign composers were addressed. The results of the formative experiment stage of the practical-experimental work show:

1. As the results of all four tests show, in the dynamics of the formative experiment, the level and quality achieved by the pianist-students of the experimental group in learning polyphony developed more actively and on higher indicators than the pianist-students of the control group. There is no doubt that the conclusion of this intensive development was realized thanks to the application of a special methodology aimed at the active learning of the polyphonic repertoire from the earliest stage of the piano training of pianist-

students. The mentioned results fully and fully confirm the importance and effectiveness of the author's methodology. In general, the successful approbation of the mentioned methodology in practice confirms the validity of the scientific hypothesis put forward by the research.

2. At the end of the conducted formative experiment, the level indicators of the polyphonic hearing ability and thinking of the pianist-students of the experimental group, who successfully coped with the practical aspect of performance and received excellent grades in the exams in their specialty, corresponded to the level of their polyphonic performance technique.

3. In the course of the formative experiment, the general level and quality indicators of learning and mastering polyphony (recitation of polyphonic works, acquaintance with the sheet music, memorization process and scene representation) of the pianist students of the experimental group showed a more visible development dynamics than the students of the control group.

Pianists-students of the experimental group mastered new polyphonic works faster and qualitatively, and this aspect made it possible to confidently expand their playing and teaching repertoire. In addition to determining the correct development direction of the piano training process, the choice of an understandable and suitable repertoire created fertile conditions for the awakening of creative interest and enthusiasm in the process of learning polyphonic works. This provision proves the effectiveness of the application of a special methodology aimed at the effectiveness of learning and mastering polyphony by elementary school pianist-students. On the whole, the mentioned methodology has a positive effect on the comprehensive development of elementary school pianist-students and on the teaching-learning process as a whole.

The third, final stage – comparative experiment (2018-2019 years).

The third stage of experimental work - a comparative test - was carried out in the district children's music schools of the Republic of Azerbaijan. The goal set at this stage of the practical-experimental work was to check the efficiency and effectiveness of the proposed

methodology for learning and mastering polyphony by pianist-students in different conditions of music education. The process of the comparative experiment started with the students of the 2nd grade and continued for one academic year. At the beginning of the academic year, the first control check was conducted in order to reveal the level indicators of students learning and mastering polyphony. After conducting the control check, the author introduced the teachers assigned to the experimental group with the content and main provisions of the developed special methodology. Ensemble performance with the teacher is very important in the process of learning and mastering polyphony from the very first stage of training. In order to learn and master this form of music training, polyphony, it is necessary to apply it to all stages of piano training. Such exercises immediately motivate children, as they feel like "real" performers, participants in an interesting musical game.

After the end of the comparative experiment, at the end of the academic year, a second control check was conducted together with the special teacher. Comparing the results, we can observe that the indicators increased in the experimental group, and remained unchanged in the control group.

Thus, in general, the dynamics and results of conducting the experimental work in all three types of tests (finding, formative and comparative) completely confirmed the didactic importance and theoretical validity of the methodology for learning and mastering polyphony by pianist-students of I-IV grades.

The result

The results of extensive experience and conducted experiments confirm the effectiveness of the application of a special activation method aimed at the formation of skills such as perception, understanding and performance of polyphonic works. The content of the mentioned methodology consists of three main didactic provisions:

- the need to create a harmonious, appropriate balance between the perception of polyphony from the point of view of teaching (objective) and artistic-aesthetic (subjective);

- the importance of the dialectical relationship of the three main criteria of development: polyphonic hearing ability, polyphonic thinking and polyphonic performance technique;

- the selection of a specific, artistic content and appropriate polyphonic repertoire that will ensure the purposefulness, consistency and quality of learning polyphony from the earliest stage of piano training.

Based on the developed methodology, the teaching material "Polyphonic repertoire for elementary school pianist-students" (2020) was created. All three didactic principles are reflected in the content of the mentioned educational material.

Gradually gaining experience in the direction of playing polyphony, then it is necessary to turn to the examples of undertone, contrasting and imitation polyphony presented in the works of Western-European, Russian and Azerbaijani classics. In other words, the learning of polyphonic repertoire with pianists who have just started to work should be evaluated as a special, purposeful task based on the synthesis of national-folk, classical and modern musical traditions.

In accordance with the mentioned important methodical results, the formation of the skills of playing and perceiving polyphony is based on the principle of consistency in the selection of polyphonic repertoire: from clear, appropriate and understandable to more complex examples. The auditory experience of young pianists, the uniqueness of the mode sense, the significant difficulties they face in understanding polyphonic polyphony, as well as the comprehensibility and appropriateness of the national-folk music material determine the efficiency and effectiveness of its learning by young musicians as a polyphonic repertoire.

The autor`s following works were published according to the content of the dissertation:

1. Исмаилова А.Н. Краткий обзор методический анализ различных пособий обучения игре на фортепиано // – Баку: Müasir mədəiyyətşünaslıq, – 2012, №2 (10), – с. 77-81.

2. Исмаилова А.Н. Историческая роль первого в азербайджане учебного пособия по обучению. Игре на фортепиано // – Баку: Konservatoriya, – 2012, №3, – с. 141- 146

3. İsmayılova A.N. Sevda İbrahimovanın “Üç polifonik pyesi // – Bakı: Musiqi elmi, mədəniyyəti və təhsilinin aktual problemləri, – 2017. №1 (2), – s. 114-118.

4. İsmayılova A.N. İbtidai fortepiano təlimində polifonik əsərlərin öyrənilməsi // Multikulturalizmin Azərbaycan modeli: tarix, mədəniyyət və incəsənət” IV Respublika elmi-praktiki konfransı, – Bakı, 26 dekabr, – 2016. – s. 60-62.

5. İsmayılova A.N. Müxtəlif növ polifonik fakturanın öyrənilmə xüsusiyyətləri // – Bakı: ADMİU Elmi əsərləri, – 2017. №23, – s. 112-115.

6. İsmayılova A.N. Особенности изучения полифонии начинающими пианистами // – Москва: Мир науки, культуры, образования, – 2017. №3 (64), – s. 60-61.

7. İsmayılova A.N. Polifonik eşitmə qabiliyyəti və onun fortepiano ifaçılığı tədrisində inkişaf etdirilməsi // Türksöylü xalqların musiqi mədəniyyətinin tədqiqi problemləri. XVII Beynəlxalq elmi-praktiki konfransı, – Bakı, – 2018. – s. 182-185.

8. Исмаилова А.Н. Полифонические произведения азербайджанских композиторов для юных пианистов // Сборник статей LVIII международной конференции «Развитие науки в XXI», – Украина Харьков, 14 март, – 2020. – s. 33-38.

9. İsmayılova A.N. İbtidai fortepiano təlimində polifoniyanın öyrənilmə metodikası // – Bakı: Sənət akademiyası”, – 2020. №3(11), – s.100-104.

10. İsmayılova A.N. Gənc pianoçular tərəfindən polifoniyanın öyrənilməsi problemi // – Bakı: Mədəniyyət, – 2021. mart-aprel (336), – s. 87-89.

The defense will be held on 30 october 2023 at 14:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Music Academy named after U.Hajibeyli.

Address: AZ 1014, Baku, Sh.Badalbeyli str.98.

Dissertation is accessible at the Library of the Baku Music Academy named after U.Hajibeyli.

Electronic version of the abstract are available on the official website of the Baku Music Academy named after U.Hajibeyli.

The abstract was sent to the required addresses on 29
september 2023.

Signed for print: 26.09.2023

Paper format: 60x84 1/16

Volume: 46 101 characters

Number of hard copies: 20