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## MOTIVATION BASES FOR THE FORMATION OF STUDENTS' POLYPHONIC HEARING IN THE PROCESS OF PIANO TRAINING

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**Abstract.** The article discusses the motivational foundations of the formation of students' polyphonic hearing in the process of piano training. Definitions of the concept of polyphonic hearing relevant in scientific and pedagogical literature are analyzed. Modern approaches to the issue of execution and motivation are considered. Aspects of the formation of polyphonic hearing, its significance and specifics in the process of piano training, motivational bases of the formation of polyphonic hearing of students are singled out. The theoretical-methodological base of the study of this problem is built on the competence, cultural, activity approach. In the course of theoretical research, methods of analysis, generalization and comparison, systematization were used.

It is emphasized that the formation of polyphonic hearing is possible under the conditions of understanding the theoretical foundations of polyphony and the specifics of its practical implementation. Consistently filling the content of piano training with polyphonic compositions, mastering the methods of working on them ensures the formation of students' polyphonic hearing. Among the motivational bases for the formation of students' polyphonic hearing in the process of piano training, we singled out interest in polyphonic music, mastering polyphonic works through discussion of topical issues of polyphonic art, public performances.

**Key words:** polyphonic hearing, polyphony, piano preparation, motivation.

**Introduction.** Comprehensive personality development of future musicians consists not only in improving their piano training, increasing motivation to study, but also in developing their creative abilities and intellectual culture. This means that modern art education must offer new approaches and principles on which the latest artistic and pedagogical activities will be based (Mozgalova & Baranovska & Zuziak & Martyniuk & Luchenko, 2022: 194).

In the context of the above, the problem of forming polyphonic hearing becomes especially relevant. The development of students' polyphonic hearing in the process of piano training is one of the urgent needs of today, since the musical art of the 20th – 21st centuries is enriched by the synthesis of polyphonic and homophonic-harmonic forms, the revival of ancient genres.

Polyphony, as a system of musical thinking, has broad definitions. In particular, it is considered in pedagogical and musicological aspects. G. Poberezhna and T. Shcherytsia note: "The artistic universality of the polyphonic principle gives reason to expand the range of consideration of its

expressive possibilities, correlating them with the main object of art in all its forms, which is man" (Poberezhná & Shcherytsia, 2004: 194). Some aspects of the formation of polyphonic hearing have been reflected in scientific investigations. The study of the perception of polyphony by future music teachers was conducted by M. Sybiriakova-Khikhlovskaya (Sybiriakova-Khikhlovskaya, 2007). In her works, L. Stepanova analyzes the issue of education of polyphonic hearing of younger schoolchildren on the basis of polyphonic Ukrainian folklore (Stepanova, 2011). S. Kvasha examines the issue of polyphonic hearing in the process of modern musical processes (Kvasha, 2011). V. Butsiak considers aspects of the development of polyphonic hearing of choirmasters in the process of piano training (Butsiak, 2022). S. Perminova investigates polyphonic hearing as "the ability to holistically perceive specific features of polyphonic music" (Perminova, 1999: 9). However, the motivational foundations of the formation of students' polyphonic hearing in the process of piano training remain unexplored. It is impossible not to note the research on the issue of students' piano training. Among them are works that reveal the methodical foundations of piano training (N. Mozgalova, O. Rebrova), reflect historical piano experience (N. Guralnyk, N. Kashkadamova), substantiate the peculiarities of cultural (O. Shcholokov), stylistic (V. Butsak, O. Katrych) approaches. T. Vilyuzhanina, T. Kadykova, A. Rean and others investigated the essence of the motivational foundations of learning.

The purpose of the article is to substantiate the motivational foundations of the formation of students' polyphonic hearing in the process of piano training.

**Materials and methods.** The theoretical-methodological base of the study of this problem is built on the competence approach, which consists in the use of the knowledge acquired by students, the cultural approach, which contributes to the understanding of polyphony as a cultural phenomenon, considers polyphonic hearing through the prism of cultural heritage, the activity approach involves attention to the content, tasks of the concept of "polyphonic hearing", work methods for its formation. The study of the problem of the motivational basis of the formation of polyphonic hearing of students in the process of piano training involves the use of the following principles: integrity (consistency of the goal, the content of the formation of polyphonic hearing and piano training), reflexivity (ensures communication between the author of the polyphonic composition and the performer), the principle of hierarchical organization of motives (presupposes motivational the basis of the formation of polyphonic hearing). In the course of theoretical research, methods of analysis, generalization and comparison, systematization were used.

**Results and discussion.** The main tool of a musician is his musical ear, which constitutes a holistic perception of the external world in a sound complex. Understanding and interpreting polyphonic compositions, which are one of the main tasks of piano training, require the development of polyphonic hearing. Note that researchers consider polyphonic hearing as a kind of musical hearing, a musical ability that is formed on the basis of melodic hearing in the work on polyphonic compositions. Famous musicians defined the development of musical hearing as one of the most important tasks. In particular, this was emphasized by F. Chopin, F. Liszt, R. Schuman, M. Beklemishev, K. Mykhaylov, V. Puhalsky and others.

As the researchers note, musical hearing is determined by the perception of the pitch of intonation, metro-rhythm, dynamics, and timbre. Note that one of the components of musical hearing is the reproduction of a melody on a musical instrument, which serves as a means of holistic understanding of a musical composition. Polyphonic hearing is a multicomponent phenomenon that includes melodic, rhythmic, harmonic, timbre, and architectural hearing. Despite the fact that the study of musical hearing as a whole is considered in the methodological aspect of the study of solfeggio, let us emphasize its significant importance in piano preparation.

One of the types of musical hearing is polyphonic hearing. S. Kvasha understands polyphonic hearing as "the physical and psychological ability to holistic and at the same time differentiated

perception and control of the development of each voice in unity with others, as well as the ability to reproduce music of a polyphonic composition" (Kvasha, 2011: 179).

V. Butsiak defines polyphonic hearing as the ability to integrally and at the same time differentiated perception, comprehension and reproduction on a musical instrument (piano) or by voice with a musical instrument of several melodic lines (voices) with the following indicators: – expressive and meaningful performance on the piano of samples of polyphonic and polyphonic music; – distinguishing "by ear" types of polyphony and polyphony (subvocal, imitative, contrasting, mixed); – maintaining constant auditory control over the unfolding of the polyphonic musical fabric; – operating with the relevant conceptual apparatus (Butsiak, 2022: 179). Thus, researchers define the concept of polyphonic hearing as the process of perceiving polyphonic works. Based on the analysis of scientific sources, we made the following definition of polyphonic hearing: the ability to differentiate and follow different melodic lines unfolding simultaneously, to determine the functional connections between them.

Polyphonic hearing is a complex phenomenon that requires the perception of polyphonic fabric, the performer's ability to hear and analyze it. As the researchers note, polyphonic hearing requires a developed sense of rhythm. In particular, E. Kurt determines that the influence of metrorhythm in polyphony is so noticeable that it allows researchers to consider it the main indicator of style. Continuity, fluidity of polyphonic presentation can be achieved "thanks to the special role of rhythm: the formation of time relations not only in the horizontal plane, but also between voices as parallel time streams (Poberezhná & Shcherytsia, 2004: 173).

In the conditions of polyphonic presentation, melodically independent voices create an "ensemble of melodies", and the "criterion of compositional mastery" in advanced forms of polyphonic music is "the art of combining melodies" (Poberezhná & Shcherytsia, 2004: 172). The development of the ability to divide and switch attention becomes especially important for practical activities. In order to understand polyphonic compositions, it is worth working on mastering the polyphonic, multilayered nature of the piano texture, following all the voices of the piano. You should also study the musical and theoretical apparatus of polyphonic art, analyze polyphonic works, combine theoretical provisions and their practical assimilation.

Students' performance of polyphonic music requires a developed polyphonic ear. When working on polyphonic compositions, its development is possible according to the following algorithm:

- 1) change of passive form to active form;
- 2) formation of images of perception;
- 3) ability to auditory differentiation of voices;
- 4) auditory skills of distinguishing the main voice;
- 5) auditory control of the order of entry of voices.

Thus, polyphonic hearing actively develops in the process of performance training, mastering of piano skills and abilities.

In modern works, musical performance is considered as a complete and relatively independent socio-cultural and artistic phenomenon. It is a subject of social needs and interests, an object and an independent direction of scientific research, it exists as a practical (artistic-creative) activity that takes place according to its own laws and rules of functional-activity detection (Davydov, Zhaivoronok). Clarifying the opinion of scientists, we can say that musical performance is a full-fledged type of artistic creativity, parallel to the activities of a composer and playwright, but has some differences due to the specifics of performing activity, the level of development of relevant qualities and skills, the social significance and value of this art form.

Quite close, but in its own way, the performance is considered by well-known methodologists, teachers-instrumentalists and the performers themselves. He is considered:

- a holistic formation of creative spiritual practice, which ensures the sonorous realization of a musical work through the musical and creative activity of the performer (T. Hlushchuk);

- a musical fact that was previously dissolved in historical time, but today became available for study thanks to the "time-stopping" sound recording (N. Kashkadamova);
- the only means by which music materializes in objective reality, procedurally manifests itself in time space as ideological and artistic content, musical form and artistic value (N. Zhaivoroniuk);
- creative activity, in the process of which objectification for the listener is not the musical text, but the artistic content of the work (Shulgina V.)
- a property that involves the nervous, mental, intellectual, emotional spheres of a person, which help the individual to direct forces in the right direction (S. Barvik).

In the performing activity, as a type of creative activity, all the stages of the creative process, consisting of artistic perception, the need to create, the emergence of an idea, the search for extraordinary ways of its implementation and obtaining a valuable result based on the influence of the emotional possibilities of music and one's own experiences, are clearly revealed.

In the plane of these definitions, the fact becomes obvious that the performance process is a creative understanding and reflection in a live, spiritualized sound of the interpreter's idea of the composer's artistic and figurative intention. So, following the path outlined by the composer, the performer, through his own emotional perception and subjective understanding of the logic of musical development, enables the listener to understand the intonation significance of the sound material. This method inculcates in the performer a sense of independence in the creation of the musical process, improvisation, which are the basis of emotional immediacy, liveliness of the embodiment of the composer's idea, and true artistry. This is the path to independent, purely performing artistic creation, within which improvisation can be considered as a specific way of behavior of the performer, supported by technical mastery of the instrument, typical formulas of musical development, skills of artistic and conceptual development of the content and form of the work, intuition based on deep emotional layers of the experience of an artist capable of taking on a searching role in the process of sound embodiment of imagery (Davydov, 2011: 90).

It is worth noting that the significant growth of the technical skill of both individual performers and professional performing schools, as well as the improvement and automation of technical means of recording music stimulated the processes of distribution of standard performing versions by duplicating audio and video media, standardizing the traditions of music and performing schools, forming types of interpretation in world professional music and performance practice (Kononova, 2012: 13).

The performer must not only hear the polyphonic layers, but also reproduce them in the process of performance. The study of polyphonic compositions creates a typified understanding of the features of polyphonic works. Every performer possesses polyphonic thinking. Thanks to this, he perceives and reproduces the elements of polyphonic compositions and conveys their artistic content. The process of working on a polyphonic piece activates the process of learning and understanding the peculiarities of the musical language. In particular, during the study of polyphonic musical compositions in the process of piano training, students master polyphonic features through musical and theoretical concepts, learn to navigate in different genres and styles, master the understanding of the musical logic of form formation. Thus, the formation of polyphonic hearing in the process of piano training of students is connected with musical and worldview activities, the development of polyphonic perception for the performance of musical works.

The formation of polyphonic hearing requires the development of motivational bases for its formation. We assumed that the motivation for professional growth is determined by the presence of professional meanings in the person of obtaining high-quality professional growth. But psychologists point to the presence of the nature of motives, which is determined by the content of professional training, the content of activity.

There is no doubt about the importance of taking into account motivation in the study of any problem related to human activity at the current stage of the development of science, because the success of any

activity, including teaching, directly depends on the nature of motivation (T. Vilyuzhanina, T. Kadykova, A. Rean, etc.).

According to P. Prykhodko, the motivational structure of pedagogical activity is made up of motives of obligation; achievement motives; motives of interest and enthusiasm for the taught subject; motives of enthusiasm for communication with students (affiliation motives) (Prykhodko, 2012). And although the researcher deals with the problem of training specialists in the economic profile, we consider this division of motives to be correct. Especially important is the motive of liking the subject. If a student enters the program who identifies with a professional pianist, but does not have a sufficient previous level of piano training to become a concert performer, the motive of mastering the method of teaching piano playing will necessarily be dominant. For this, the student develops a personal development program, which his teacher does not even mention. This program can be formed in a certain qualitative dimension, or it can be subconscious. Its presence is an internal instruction of the student's personality for further implementation in life.

So, considering that motivation is a very important component of learning to play the piano, especially among Chinese students, the motivational and instructional component was determined as the first component. The motivational and instructional component, based on the analysis of literary sources and the corresponding tasks, consisted of the following elements:

- intentions to improve the quality of piano performance;
- the desire to master the method of learning to play the piano;
- formation of polyphonic hearing.

It is important to take into account a diverse range of motivations that can reinforce each other, creating a strong personal intention to achieve a result. T. Kremeshna summarizes a number of motivations for pedagogical activity that stimulate the desire for self-realization and contribute to pedagogical self-efficacy: "motives that reflect the need for what constitutes the content of the profession; motives related to the reflection of some features of the profession in public consciousness (motives of prestige, social significance of the profession); motives that reveal previously formed personal needs that were actualized during interaction with the profession (motives for self-disclosure and self-affirmation, material needs, features of character, habits, etc.); motives that reveal the peculiarities of the individual's self-awareness in the conditions of interaction with the profession (confidence in one's own personal suitability, in the possession of sufficient creative potential, etc.)" (Kremeshna, 2010).

Purposeful organization of the educational process, which is carried out in the system of formation of students' polyphonic hearing in the process of piano training, should also take into account the range of related motives that stimulate the future music teacher to self-realization. Among these, let's point out the motivation for professional musical and performance growth, the desire to get satisfaction from the performance success of students, from one's own performance, etc. Competitiveness is also an important motivation, the latter requires mastering special innovations that, on the one hand, do not violate the existing system of training future teachers of musical art, and on the other hand, make certain adjustments to it that contribute to the formation of their methodologically oriented self-realization in the system of piano preparation (Sian, 2016: 99).

The main approach that forms the motivational basis for the formation of students' polyphonic hearing is directing efforts to create motivation for learning, creating a positive attitude towards their study. Since, a positive attitude towards polyphonic music, polyphonic means contribute to the expansion of polyphonic knowledge. In this case, the study of polyphonic art enriches the content of students' cognitive needs. Solving problem tasks, which has cognitive value for students, is also of great importance for the formation of students' polyphonic hearing.

Formation of students' polyphonic hearing requires systematic and motivated work. Students must be aware of the purpose of forming polyphonic hearing, its importance for professional activity. Also, the development of motivation to master polyphonic works, the need for communication with

listeners is also an important condition. Realization of this need is possible by taking into account the communicative approach, which consists in mastering polyphonic works by discussing topical issues of polyphonic art. This has a positive effect on the development of students' motivation to develop polyphonic hearing. We emphasize that the execution process is possible only taking into account the internal needs of the students of education. This requires a positive attitude towards the reproduction of polyphonic compositions. The interest in polyphonic music that arises in the process of individual performing activities of students creates a motivation that stimulates the study of polyphonic works, immersing in their artistic content. It is motivation that helps the realization of goals and tasks, encourages the student to develop polyphonic hearing, reproduce the artistic conception of works, and capture the attention of listeners. In the process of piano training, the teacher needs to adjust the student's motivation for the formation of polyphonic hearing, the quality of performance of polyphonic compositions.

It is also important to encourage students to perform in public. The development of polyphonic hearing in the process of piano training requires long-term work.

Formation of students' polyphonic hearing involves the following:

- mastering polyphonic compositions of various stylistic directions;
- hearing and analysis of compositions with different types of polyphony;
- performance of polyphonic works.

Thus, the formation of polyphonic hearing affects the development of students' musical culture, the expansion of their worldview, and contributes to performance skills.

The motivational foundations of the formation of polyphonic hearing are aimed at understanding polyphonic language, the simultaneous sounding of melodies that may not coincide in the direction of movement, accents, and rhythm. The performer faces the task of a relief reproduction of each of the voices, their coordination, and the creation of an ensemble. The educational process should be focused on students studying a large number of polyphonic works, achieving a high level of their performance. This condition contributes to the motivation for performing activities, increasing the level of piano training.

Public performance of polyphonic works activates students' interest in polyphonic music. Public performances, increasing the executive responsibility of future music teachers, encourage them to more qualitative and focused listening work. Consistent, purposeful filling of the content of piano teaching with polyphonic works, systematic work of students on polyphony, creative use of acquired knowledge, abilities and skills regarding polyphonic works and work on them form the foundation for the development of polyphonic hearing of future music teachers.

**Conclusions.** Thus, the question of the formation of polyphonic hearing is the subject of understanding of modern pedagogical science. The ability to perceive all components of polyphonic music in a complex is necessary for the formation of polyphonic hearing. Polyphonic hearing acquires special importance in the process of piano training of students, it is a necessary condition for it. Among the motivational bases for the formation of students' polyphonic hearing in the process of piano training, we singled out interest in polyphonic music, mastering polyphonic works through discussion of topical issues of polyphonic art, public performances.

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