

**Polyphonic thinking and reflection to load a large amount of information into the study of a complex work**

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**Abstract:** the concept of a system has firmly entered the thesaurus of various fields of science, and this means a certain set of elements that are in certain relationships between them. In this case, the system is simultaneously a single whole and at the same time as a subsystem for higher and lower levels. Polyphonic thinking as a form of manifestation of musical thinking, which includes the main elements of mental activity and characteristics: complexity, musical intelligence, reversibility of logical operations - and aimed at understanding the intonational logic of the linear movement of voices and the logic of the rhythmothematic interaction of voices in texture. A polyphonic way of thinking is inherent to one degree or another in every musician.

**Key words:** *polyphonic thinking / complex system / musical abilities / development of thinking.*

**Полифоническое мышление и рефлексия к загрузке большого количества информации в изучения сложного произведения**

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**Аннотация:** понятие системы прочно вошло в тезаурус различных областей науки, и это означает некую совокупность элементов, находящихся в определенных отношениях между ними. При этом система одновременно является единое целое и в то же время как подсистема для вышестоящих и нижестоящих уровней. Полифонического мышления как формы проявления музыкального мышления, включающей в себя основные элементы мыслительной деятельности и признаки: комплексность, музыкальный интеллект, обратимость логических операций - и направленной на осознание интонационной логики линейного движения голосов и логики ритмотематического взаимодействия голосов в фактуре. Полифонический склад мышления в той или иной мере присущ каждому музыканту.

**Ключевые слова:** *полифоническое мышление/ сложная система / музыкальные способности / развитие мышления.*

Polyphonic thinking is manifested in the ability to imagine the simultaneous development of several melodic lines and musical themes. Polyphony 1) a type of polyphony, which is characterized by equality of voices, discrepancy in different voices of cadences, caesuras, climaxes, accents, etc. A complex sentence is a

sentence that consists of two or more grammatical bases. Based on the connection between the parts, complex sentences are divided into two types - conjunctions (compounds and complex sentences) and non-conjunctions. In the first case, the parts are connected by unions and allied words, in the second - by meaning.

2) The field of musical art based on this type of polyphony ("polyphonic music"). Polyphonic music is a warehouse of polyphonic music, determined by the functional equality of individual voices (melodic lines, melodies in the broad sense) of a polyphonic texture. Leading genres: polyphonic prelude, invention, fugue, variations on a melody and bass ostinato.

The semantic pandan to homophony is not harmony, but polyphony (a warehouse of polyphony in which the tessitura and musical-logical functions of each individual voice are identical). Polyphony is a type of musical art, the artistic meaning of which is revealed through the means of polyphony.

Simple - having a minimum of dissonances, a minimum of septis and inversions, following the usual harmony in music. Complex - multiple resolutions (consecutive resolutions into unresolved chords are possible), dissonances, chromaticism's and all that.

The polyphonic structure is distinguished by: the primacy of the melodic beginning, equality of voices, fluidity of presentation. Polyphony (Greek: polyphonic sound) is a type of musical art, the artistic meaning of which is revealed by polyphonic means. Polyphony (poly - many, background - voice) is a type of polyphony based on the simultaneous combination of two or more independent voices (melodies). Types of polyphony – imitative, contrastive and subvocal. Polyphony in its own words means a warehouse of polyphonic music, determined by the functional equality of individual voices (melodic lines, melodies in the broad sense) of a polyphonic texture.

The highest achievements of the polyphonic art of the Middle Ages are motet, treble, conduction. Historical significance in polyphony of this time was the development of rhythmic contrast of voices, experiments in the use of imitation, the canon, and the emergence of ostinato forms. Motet is a vocal polyphonic work of a polyphonic nature, one of the central genres in the music of the Western European Middle Ages and the Renaissance.

Descant (lat. discantus) is a polysemantic musical term. In its most common meaning today, treble is a high children's singing voice, as well as the part it performs (in a choir or solo). Range from C first to A of the second octave. And the conduction is a medieval song in Latin, mainly on a spiritual (Christian) theme. The genre flourished in France in the second half of the 12th and the first half of the 13th centuries.

The concept of a system of polyphonic thinking has firmly entered the thesaurus of various fields of science, and this means a certain set of elements that are in certain relationships between them. In this case, the system is simultaneously a single whole and at the same time as a subsystem for higher and lower levels of music.

The establishment of the relationship between the components of one polyphony system, as well as connections with other circuits, occurs during the execution of the polyphonic warehouse, which is the process of development of the voices of polyphony. The success of developing motivation for students to study polyphonic music, the need for listening, understanding, as well as the ability to perform it depends not only on the skill and experience of the teacher. In some cases, the insufficient degree of theoretical generalization of the accumulated experience does not allow the teacher to help the child successfully overcome difficulties when working with polyphony. A contradiction arises between the current needs of practice and the lack of scientifically based systematic methodological support.

A polyphonic way of thinking is inherent to one degree or another in every musician. It is this type of musical thinking that allows the performer to organically perceive the architectonics of works, including hearing and realizing the patterns of the linear structure of polyphonic compositions. Polyphony is one of the important means of musical composition and artistic expression. The performer's understanding of the elements of musical fabric based on polyphonic thinking is of fundamental importance and acquires a special professional function in the creative activity of a musician.

Of course, music students should master the genres of polyphonic music, but the question is how to present it to them. Timely mastery of complex figurative and artistic musical fields is an important factor influencing the process of a child's intellectual and spiritual maturation. The task of the teacher, in this regard, is to expand and enrich the student's ideas about music, to stimulate the formation of his polyphonic thinking through a system of special methods. It is necessary to intensively form the student's musical and, in particular, polyphonic thinking. Performing polyphonic works seems to be a very difficult task for students. Variability of thematic functions, discrepancy between the boundaries of structures in different voices, veiling and erasing of caesuras in each voice, fluidity and continuity of development are the immanent properties of polyphony, and for the artistically full performance of such music a high level of activity of all intellectuals is required.

In the system of additional education, much attention is paid to the problem of differentiated education of children with different levels of development of musical abilities. In this regard, the issue of choosing a variable pedagogical repertoire available to students, on the basis of which the effective formation of polyphonic thinking is possible, is relevant. The polyphony of J. S. Bach is considered the pinnacle manifestation of polyphonic thinking. The rise of polyphony in his work to a new qualitative level became possible thanks to the intonational synthesis carried out by the composer. On the one hand, he summarized the achievements in the field of instrumental music of all national schools of his time (German, French, Italian, English).

On the other hand, Johann Sebastian Bach realized the potential of polyphonic technique accumulated over centuries (including in the field of vocal and choral music) on the basis of individualized hermeticism with clearly expressed genre characteristics, formed during the formation of the European opera theater.

When performing the works of J. S. Bach, the student must solve two very difficult problems: mastering texture and shape in the conditions of developed imitation techniques and interpreting multidimensional images permeated with Baroque symbolism. After Bach, especially in the 20th century, a large number of polyphonic works were created, intended for performance by children. But in them, composers build on the achievements of Biko's polyphony, adding specific expressive means of modern times. Accordingly, the number of performance tasks facing the student increases.

Polyphonic thinking as a form of manifestation of musical thinking, which includes the main elements of mental activity and characteristics: complexity, musical intelligence, reversibility of logical operations - and aimed at understanding the intonational logic of the linear movement of voices and the logic of the rhythm thematic interaction of voices in texture.

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