



## PROBLEMS OF PIANO PERFORMANCE TECHNIQUE

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**Abstract:** The technique of playing the piano is a summation of skills, abilities and methods, with the help of which an expressive artistic sound is achieved. Mastering an instrument is not only a technically competent performance of a piece, but also observing its stylistic features, character, and tempo.

**Keywords:** major techniques (chords, arpeggios, octaves, double notes); fine technique (scale transitions, various melismas and exercises); polyphonic technique (the ability to play several voices together); articulation technique (correct execution of blows); pedal technique (the art of using pedals).

### Introduction:

The technique of playing the piano is a summation of skills, abilities and methods, with the help of which an expressive artistic sound is achieved. Mastering an instrument is not only a technically competent performance of a piece, but also observing its stylistic features, character, and tempo.

Piano technique is a whole system of techniques, and the main components of this system are:

- major techniques (chords, arpeggios, octaves, double notes);
- fine technique (scale transitions, various melismas and exercises);
- polyphonic technique (the ability to play several voices together);
- articulation technique (correct execution of blows);
- pedal technique (the art of using pedals).

Working on the technique of making music involves pure performance and expressiveness, in addition to traditional speed, endurance and power. It includes the following steps:

Development of physical capabilities of fingers:

The main task of beginner pianists is to free the hands;

Palm, wrists should move smoothly and without tension.

When performed with weight - that is, with stiff hands - it is difficult to position the hands correctly.

There is a simple exercise to strengthen the fingers: put your elbows on the table and stretch your arms freely. Raise your index finger as high as possible and lightly touch the table. As a result of repeating the simple movement with all the fingers of both hands in turn, the fingers will have the same strength. Only the muscles are tense, and the hands are relaxed.

Keyboard input. It is important to develop a sense of support in the early stages of working on piano technique. For this, the wrists are lowered below the height of the keys, and the sounds are produced not by the strength of the fingers, but by the weight of the hands.

**Inertia.** The next step is to play along a single line - Gammas and simple transitions. It should be remembered that the faster the speed of execution, the less weight falls on the hand.

**Synchronization.** The ability to play in harmony with the whole wrist begins with learning trills. Then the work of two non-adjacent fingers should be adjusted using thirds and broken octaves. At the final stage, you can switch to arpeggio - a continuous and full-voice performance with a change of hands.

**Chords.** There are two ways to extract chords. The first is "from the keys" - when the fingers are first placed on the desired notes, then a chord is produced with a short, energetic push. The second - "on the keys" - the transition is made from above, without first setting the fingers. This option is technically more complicated, but it gives the piece a light and fast sound.

**Application.** The order of changing the fingers is chosen at the initial stage of learning the work. This will help further work on performance technique, fluency and expressiveness. It is necessary to take into account the author's and editorial instructions given in the music literature, but it is more important to choose your own fingers, which are comfortable for performance and allow you to fully convey the artistic meaning of the work.

Beginners should follow simple rules: For any exercise or position, fingers should be recorded. The force on the fingers should be the same. Care should be taken to ensure that repetitions in rapid succession occur as infrequently as possible.

**Discipline.** Young pianists like to alternate the weaker fingers, the long and little fingers, with the strong middle finger. Sufficient attention should be paid to teaching the harmonious development of the whole hand.

**Dynamics and articulation.** You need to learn the work immediately at the indicated pace, taking into account the signs of expression. A pianist who has mastered the technique of playing the piano will have the ability to perform naturally and create natural music: the works will have fullness and impact, fatigue will disappear.

**Gamma.** Gammas are necessary as a material in everyday work, and allow to pay great attention to executive actions. This is then freely used in all the etudes and works to be performed. Gamma - the reaction to sound parallels the process of developing the technique more and faster than any other exercise. According to G. Neuhaus, "Playing scales with bad sounds is like playing Chopin's nocturnes with unpleasant sounds."

It should not take much time to work gammas with the student during the lesson. but if this is performed for a few minutes, the teacher should pay attention to how the student sits. At the same time, it is necessary to pay attention to whether there are new features in the student's performance.

When working on a melodic structure, it is important to pay attention to the integrity of the melody first. Lines, placement of notes, therefore, figurative movement in works or etudes and fragments should be performed in a "melody" style, expressively, with good legato, with a full tone. This method of operation is most convenient for gammas. Choosing the muscles that are needed in a particular situation protects against the excitement of appearance. It is impossible to be overly stressed.

The big challenge with the wrist is that it requires learning to put it loose and means that you need to develop a smooth flexing motion.



It is important to make sure to form a smooth performance on the first finger. The thumb is gradually pushed to bring it to the desired key. At the same time, of course, it is important to protect the fingers for performance.

After the student is sure that he can play it at an average speed without problems, it is suggested to play the same sounds with other fingers. The unevenness of the sound increases when the finger measurement is performed with a kist, i.e. 1, 2, 3, 1, 2 with the right hand up and the left hand down. If you periodically return to how gamma is performed, the result will be noticeable. The original sequence of fingers with meaning is like a sound standard.

When the student can perform the exercises evenly, you should move to 5 sounds with a new finger, i.e. a number consisting of 5-6 sounds (1, 2, 3, 1, 2, 3) and gradually move to the tonic sound e will have to pay attention.

The advantage of this exercise is that the exercise is very natural. Performs a positional transition from a sequence of 5 fingers. When playing gamuts, the hand, as an extension of the hand, can have three:

*As a direct continuation of the hand.*

*Turn towards the thumb.*

*Turning towards the little finger.*

The hand always rests in the direction of play to facilitate changing the position of the fingers during quick position changes. Technically, it slows down, but by maintaining a constant bend of the hand, it becomes increasingly difficult and interferes with movement. The key factor in playing gamma is finger work. Shaking the fingers should also be done in slow exercises. Performing with movements that precisely match the fast tempo is the same term. A well-known challenge for students is the transition from slow to fast. It helps to do this by speeding each one up. It is possible to divide the passage. In addition, you can use rhythmic options.

Thus, when playing gamma, it is necessary to use the individual characteristics of all the main movements, and when playing etudes, using scale transitions, it is necessary to control technical movements and correction of shortcomings.

### **ARPEGGIOS**

When performing a sequence of arpeggios, it is important to be careful. Particular attention should be paid to maintaining consistent hand position and smooth movement. The technique of tapping the 1st finger is more difficult in arpeggios than in gammas.

To overcome this, light movement of the hand will help. It is usually not easy to achieve harmony when placing the 1st finger at a fast tempo and a smooth hand movement must be used. It is important to pay attention to the fingers.

Thus, there should be no accent when the first finger is pressed on the key. Make sure that the first finger rests on the key with the rounded part.

Arpeggios can be a little difficult for small hands to play, which often works well for students with hand strength. Basically, the hand should be held in a free and folded position.

When changing fingers, the whole body should obey. The principles of moving the hand, taking the fingers, placing the 1st and moving the 3rd and 4th fingers through it make the technique easier. Sharp transitions, unnecessary emphasis, sticky hand and finger movements do not create conditions for smoothness. On the contrary, it destroys the integrity of the movement and the quality of the sound plane. In the development of this type of technique, it is necessary to work at a slow pace at first. The main thing is that it is considered convenient

and easy to perform. But, at the same time, slowness can lead to discomfort and stiffness. To avoid this, the fingers should interact with the hand.

**CHORDS.** In this type of technique, it is necessary to pay attention to the plane of the sounds, and it is necessary to play all the sounds at the same time. Naturally, the tips of the fingers, which should be active, are of great importance here. You have to feel the keys. Wave movements should be performed with the speed of strokes at a calm slow pace. Deceleration can also be observed with a change in position. More attention should be paid to non-playing fingers. Then they will maintain the status as if they are also participating in the performance. Care must be taken not to stiffen hand movements. Fingers should move as if holding. If the wrist is really strong, then the shape of the wrist and fingers will not change when pressing the keys.

There are full-voiced chords that require a lot of power, and it's important to listen to the quality of the sound played with strength from the shoulders, and sometimes with the whole body. It is rare to play such chords rough. The main condition for playing such chords is the freedom of the performer's apparatus. Muscles of the shoulder and back, stability of the fingers, their deep penetration, the keyboard, the feeling of support of the whole hand in the shoulder and back. Then the harmonic sounds of the chords.

It is also important that all the sounds of the chord are heard in the performance. Often the loudest voice takes the lead. Nevertheless, it will be more difficult to distinguish the high voice and listen to the middle tones. Playing the chord with the appropriate finger several times, feeling the weight of the whole hand, and then holding it down will help to make the whole note sound even.

Any pianist, or a person who has just started learning to play this instrument, needs exercises to develop finger fluency. These exercises will help you get a feel for the piano keyboard, as well as develop technical performance skills.

To play the piano, you need to be able to control your fingers, that is, you need to be able to move them at the right speed and in a new direction at the right time. The main purpose of this methodological work is to offer some simple exercises for pianists.

Some people understand technique only in terms of speed, strength, and endurance in playing the piano. Necessary features of the technique - usually also recognized as cleanliness and accuracy of execution. However, this view is very limited. Technology is an incredibly broad concept. It contains everything a pianist aspiring to perform meaningfully should have. Piano literature makes different demands on the pianist: the ability to play very loud and very quiet, soft and sharp, to achieve a light, wavy and deep, flourishing sound, to have all levels of piano sound in works of this or that text.

The ability to move the fingers quickly - mostly by nature, few people have it. A display of speed, strength, or endurance that is not appropriate to its purpose, apart from achieving an artistic goal, will never bring real aesthetic satisfaction to the audience. It's true that the phenomenon of fast execution is a source of wonder and amazement for many people, including professionals. However, if you listen carefully to the fast and lively, but not very large composition, it is not difficult to determine that, while meeting the technical requirements, it is filled with errors of a more subtle nature.

When talking about the technique of playing the piano, we mean the sum of skills, qualifications, and techniques of playing the piano. With the help of these, the pianist achieves the desired artistic, sound result.

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