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Which fingers to play!?

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Annotation: A question of choice of fingers. The problem of fingering is one of the most difficult in piano pedagogy. In connection with the rapid development of musical literature, views in this area are constantly changing: the most unshakable principles of fingering are being criticized, new assumptions are emerging on the rationalization of existing fingering systems.

Key words: Learning, Method, Fingers, Work, Skill.

In nature, no two people are the same. Each person is individual.

In practice, I have not met the same students: each student requires the use of individual methods of pedagogical work. The main advantage of using the technology of individual learning is that it allows you to fully adapt the content, methods and pace of the student's learning activities to his individual characteristics; monitor each student's action, his progress from ignorance to knowledge, make the necessary corrections in the student's activities in time. The use of individual learning technology allows the teacher to implement a differentiated approach to learning; maximize the potential of each student and create conditions for his personalized development.

Everyone who has played the piano knows that the same notes can be played with different fingers. With what fingers we play music, and is called the term "fingering". Let's talk about what fingering is, why it is so important for a pianist, why to play music with the right fingers, and how to choose the best fingering for comfortable and beautiful performance of piano compositions. Fingering with sufficient persuasiveness speaks both of the technical skill and the artistic face of the performer. Often it is enough to look (even without listening) with which fingers a student plays in order to understand both the level of his technical development and the level of his musical thinking.

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Finger choice. For the right and left hands, the numbering of the fingers is symmetrical. There may be several options for fingering in each case. Some students of "general piano" often play a new composition "anything," not suspecting that such a negligent attitude to fingering makes it difficult and greatly slows down the process of learning the text, and at later stages interferes with the free performance of music. Why is this happening? The fact is that all the movements of our hands and fingers that we make while playing the piano are imprinted in our memory. To play music on an instrument, our brain uses several types of memory at once, including: auditory, visual, figurative, verbal, emotional, associative, logical, motor (motor).



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Fingering is closely connected with just this last type of memory. Motor memory allows in the course of classes to accumulate an arsenal of performing techniques, skills, without which free playing of a musical instrument is impossible. A skill is formed only when the same element or performing technique is repeated many times and always with the same pattern of movements. Be sure to have a repetition system in the classroom. That is, a repetition of the material covered. Each performer of a piece of music should, first of all, strive to find the fingering that best expresses his musical intentions. Such fingering does not always coincide with the so-called "convenient" fingering; what is "convenient" is not always artistically complete.

Much depends on the structure of the hand and other individual characteristics of the performer.



1. What to play.

Short fingers (thumb and little finger) are good for playing the white keys, but should be used for playing the black keys. Long fingers (index, middle and ring fingers) are universal. They are equally well suited for playing a piece of music on both black and white keys.

2. Jewelry.

If you come across a trill or a mordent, try to calculate the fingering in such a way that "strong" fingers fall on them: the first, second and third. Trills and mordents are most conveniently performed with the first and third or second and third fingers. The first and second to play these decorations are already less comfortable. And combinations of the third and fourth or fourth and fifth fingers, as a rule, are available only to very experienced performers.

3. Passages.

The speed and virtuosity of the passages also largely depend on the correctness of the chosen fingering. Knowing the fingering rules accepted in the pianistic world for scales, chords and arpeggios will make it much easier for you to learn and perform these technical elements. By the way, a table of scales, chords and arpeggios in all keys with inscribed fingerings for both hands can be downloaded from this link.



4. Rehearsals.

Rehearsal is the repeated repetition of the same note. To perform this technique at a fast pace, not only skill is required, but also convenient fingering. If you play rehearsed notes with the same finger, they sound rough and can start to stick together. To prevent this from happening and make the rehearsals clear and easy, it is necessary to perform them with a change of fingers. Depending on the number of repetitions, the following finger sequences can be used: for triplets - 321321321, etc.; for quadruples - 432143214321, etc. Even if you only need to play two identical notes in a row, do it with different fingers - this way will add more expressiveness and melody to your performance.

5. Octaves.

Single octaves are usually played with a combination of the first and fifth fingers. However, in those cases when you need to perform several octaves in a row (for example, if the melody is presented in octaves), it would be useful to diversify the fingering. Octaves on white keys can still be played with the fifth finger, but on black keys it is better to use the fourth. In some cases, if there is a good stretch, the third finger may also participate in the performance of octaves. Such fingering not only makes the performance of octaves more convenient and coherent, but also gives it intonation flexibility and richness. And yet, if you do not yet have sufficient experience, it is better not to pick up fingers yourself. This is fraught with involuntary errors. But how then to be?

The first and easiest way: try to find the notes where the fingers are already spread. As a rule, well-known works are published in different editions, and if you search carefully, you can find a suitable one among those available. It is better if, before starting the analysis of the desired music, a professional pianist-teacher will help you solve the issue with your fingers.

The second method has a number of advantages.

1. there is no need to look for an edition with written fingering - you can confidently take on any compositions you want, since a professional will solve the problem with fingers even in completely empty notes.
2. The fingering will be selected taking into account your personal characteristics, such as experience of playing the instrument, age, size of your hand, stretch and other anatomical features of the structure of the hand. At your request, fingers can be signed for all notes without exception. Also, along with the basic version of the fingering, you can be offered alternatives that are equal in convenience and correctness, from which you can choose the one that seems most comfortable.
3. The fingering is often written by the author of the work himself and indicated in the manuscript. But if it is not there, then it is advisable to trust the arrangement of the fingering only to a qualified specialist who has good pedagogical practice.

What is fingering, how is it related to our memory and which fingers are better to play certain technical elements on the piano? Now you have an idea.

Now imagine how easy it is for your brain to form a reliable habit if you offer it a new fingering every time? It is no wonder that consciousness begins to get confused in options, and memory refuses to retain such an amount of conflicting information. Even worse, when an irresponsible approach to fingering leads to learning mistakes. Once you repeat the same piece of music several times with the same fingering mistake, and now, against your will, the vigilant motor memory forms a skill, and it doesn't matter if it's good or bad. Erroneous fingers are fixed in memory as reliably as correct ones, but you will spend several times more time correcting fingering

errors than learning the correct option from scratch. One way or another, motor memory does not forgive hack work at the stage of parsing his work.

ПОТОЛОК ТЕХНИЧЕСКОГО УРОВНЯ ПИАНИСТА



Fingering throwing in the first days of work with a composition sometimes results in very unpleasant “surprises” at later stages of music performance. Very often in stressful situations (for example, when playing on stage), our motor memory does not give out the fingering option that was chosen and learned after long doubts, but the very first, unconscious one, with which we played our piece at the very beginning of our acquaintance with it. Obviously, no one needs such surprises. That is why it is so important to play music with comfortable and correct fingers right away, from the first day. Of course, there are no laws regarding piano fingering, but knowing some fingering principles can help you out in difficult situations.

How important is fingering? Fingering is important for all instruments: keyboards, brass, plucked, stringed instruments.

The ability to develop fingering is an important component of the performer's skill.

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