

## THEORETICAL ANALYSIS OF THE APPLICATION OF FREDRIC CHOPIN'S PIANO TECHNIQUE IN PROFESSIONAL MUSIC EDUCATION

*Wei Xiaoxuan*

*Master's student of the Department of Music-Pedagogical Education  
Belarusian State Pedagogical University named after Maxim Tank, Minsk  
2505044436@qq.com*

This paper deals with the problem of application Chopin's piano technique based on the theory of the finger equalization in professional music education. Chopin's approach to teaching was original and individual: as he had been himself largely self-taught, and thus not part of any "school" of learning or teaching, he was to some extent free of the technical dogmas of his contemporaries. He saw technique in an essentially musical way, and his teaching emphasized sound production first, technique second. But there is no carefully developed and differentiated methodology for working on the works of F. Chopin in the piano classes in professional music education.

**Key words:** piano teaching; piano techniques; Chopin's approach; Chopin's model; theory of finger alignment.

The Chopin's piano technique is based on the theory of finger alignment. This school is considered unique in nature and tells how Chopin grew to have a notable impact on the world of piano playing. The finger alignment technique is based on the belief that recognizing each finger while playing the piano is vital to achieving the desired musical result. Thus, each of the fingers that are used to play the piano must be recognized on the basis of the distinctive characteristics they possess and must be considered individually. In this respect, this methodology rests on the fact that for a considerable time pianists have often worked against nature to ensure that the fingers are trained to be equally powerful. However, the recognition that each finger is unique and endowed with distinctive abilities is based on how they were formed. In this regard, it is important that everyone's touch is not destroyed in the process of its development. Thus, understanding that the power that each of the fingers has depends on their shape. In this regard, it should be understood that the thumb, being the shortest, as well as the widest and freest, has the greatest strength. Similarly, the fifth finger, which is on the other end of the hand, must be better understood in order to follow the power. The third finger is the middle one. It acts as a pivot, and as a pivot, it plays a fundamental role. It is followed by the second finger and finally the fourth finger, which is the weakest. Understanding the anatomical nature and capabilities of the fingers according to this school of thought is essential to improving piano playing and ensuring the best possible performance.

The theory demonstrates that strength as a product of flexibility is paramount in effectiveness while playing the piano. This can only be perfected through subjecting the body and the fingers which are critical parts in playing the piano and utilizing the Chopin's technique through consistent discovery and not through an effort that is strenuous. C. Czerny says that the continued discovery will enable the individual to ultimately create a world of motion which then creates a beautiful sound and colors [2, p. 77]. The theory holds that it is possible to attain a capability that would ultimately transform one's playing abilities by recognizing the power and the differences that each of the fingers has in playing the piano. Chopin illustrates that at times going against the traditional rules in order to make discoveries is an important thing. This is on the basis of the fact that traditionally the thumb was not used to play the black keys. However, the theory consistently demonstrates chords which demanded that pianists play the black keys using the thumb. In the process it resulted to the learning of the importance that the thumb has in as far as attaining an exceptional playing ability.

The theory also illustrates that evaluating and exploring the potentials of the fingers and not limiting them to certain way of playing the piano is key to understanding the magic that they can do in as far as delivering the best in playing the piano. This is based on references to the capacity of practices

like crossing the finger which for a significant long time had not been perceived as a means through which piano could be played. However, Le Kang holds that in pieces like Etude Op. 10 No. 2 where the third, fourth as well as the fifth right-hand finger are made to cross one another results to an exceptional performance [6, p. 27]. The theory demonstrates that accepting and understanding the individuality that each of the fingers have in each of the hands is critical in enabling the fingers to perform their playing roles in a way that is distinctive and maximizes the potentials that they have. This can be seen in the case where the right-hand thumb being retained in use mainly because it is known to play staccato chord in an effective way. This combined with the index finger playing the staccato and the other fingers being left to play the legato chromatic runs. Leaving the individual fingers to perform these chords is the basis for the exceptional performance that the piano playing often has when following the Chopin's technique. In the same way, it is argued by Eigeldinger, that the approaches enable the pianist to control their fingers in a rather freeway hence resulting to the best performance [5, p. 53]. The theory demonstrates that Chopin's approach to rule breaking as part of his framework on piano playing did not only have a huge impact on how piano playing have been revolutionized. Instead it has huge influence in better promoting the increased performances. The theory also illustrates that Chopin's approach also have rather distinctive approach in how pianist are supposed to approach hand position while playing the piano. This is important in enabling better performances in delivering the best piano performance as well as improved understanding of pia no music techniques.

The hand shape approach recognizes the fact that Chopin's approach to piano learning runs counter to most contemporary approaches. In this case, it demonstrates that in order to develop proper hand form while playing the piano, teachers often had students hold a small ball so that their fingers were bent. However, theory does not consider this to be the best practice for achieving effective piano playing. This is mainly because the hands and fingers are subjected to extreme strain, which Chopin considers to be a huge problem. First, excessive finger flexion is practically and physiologically unhealthy and does not contribute to the achievement of healthy virtuoso playing. In the same way, a small ball can be used as a necessary tool for learning the correct form of the hand. Teachers are almost always the first to start new students on the C major scale. This approach in most cases contributes to the narrowing of the hands with a bent finger. In this way, in order to find the right hand position, Davison holds that one is expected to place their finger on the key E, F#, G#, A#, B [B Major] [4, p. 103]. In this respect, longer fingers should occupy the high or black keys at all levels, and the same goes for those occupying the white keys. This is very important because it helps to keep the leverage relatively equal. In the process, this will work to get the arm to arch, making it easier to achieve the necessary flexibility without much training in the process. Therefore, it is important that this natural hand shape be mentioned frequently so that the piano player can relieve any form of tension that may be stored in the fingers due to excessive finger flexion. Another theoretical important aspect about Chopin's technique is the exercises and the elbows. In this respect the theory demonstrates that a daily exercise of the scales and arpeggios is fundamental in enhancing once ability to play better. That is mainly because of the great benefit they are believed to have in enabling one to become effective at playing the piano [1, p. 13]. In this regard, it is assumed that when performing these exercises, the hand should remain in the same position. This means that whenever the thumb passes under the hand, the hand does not turn to help the thumb move. As a result, it is suggested that the notes should be linked to make it easier for the student to complete the exercise effectively at first in a proper manner [5, p. 53]. The efficiency with which Chopin instructed his students on how to perform this exercise is one reason why his legacy in this process has been able to endure over the years. Thus, he insisted that piano teachers using his approach should not only focus on getting their students to practice the movement, but also show the students how to properly demonstrate the exercise. This helped the students not focus on their bad habits in the hope that they would eventually improve. His insistence on having teachers demonstrate technique to students aims to increase the potential for doing the exercise correctly, which gives students the right guidance to mastery, and it really sets them on the path to success [6, p. 44].

The reasons behind the exercise that is proposed by the theory was that evenness could be achieved while playing passagework. In order to achieve this, it is illustrated by the theory that the elbow has hung in a freeway. This has to be maintained loose way by the side of the person playing the piano. The freeness as well as the looseness of the elbow are seen to be the bedrock of this technique that Chopin proposed. In this respect it does form the foundation upon all the other elements of Chopin's techniques are founded [3, p. 33]. As a result, all the benefits that comes with the arms weight technique could only be driven from this approach and how it met the desired efficiency of playing the piano minus straining the individual. Once perfected the technique is established to be one exceptional approach that has been acknowledged by many piano players as well as teachers to enable individuals as well as learner to attain a distinctive level of efficiency on how they play their piano and the way they reach out for the chords and ultimately being distinctive.

In conclusion we should say that the approach that has been promoted by the theory is an aspect that have changed view on the piano playing technique. In the same way it has made playing and learning to play piano an enjoyable action that does not subject the learners to excruciating exercises. In the process it delivers the desired outcome to the learners. It is this perspective that has had a huge influence and shape the approach that is adopted when teaching as well as learning how to play the piano and how it is composed.

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UDC 784.071.4:37.046-022.136

## **DESIGNING THE TRAJECTORY FOR PROFESSIONAL DEVELOPMENT OF A VOCAL TEACHER**

***Yang Song Qiao***

*Master's student of the Department of Music-Pedagogical Education  
Belarusian State Pedagogical University named after Maxim Tank, Minsk  
625282548@qq.com*

Designing a professional development trajectory of a vocal teacher implies integrated theoretical training, practice and personality development. The instruments for these are educational curriculum, self-reflection, planning elective courses and advanced training for professionals. According to the characteristics of the teacher's professional growth stage, it is necessary to correctly judge the current development state and plan the steps for improvement in theoretical knowledge, practical skills, and attitudes.