

TECHNIQUE

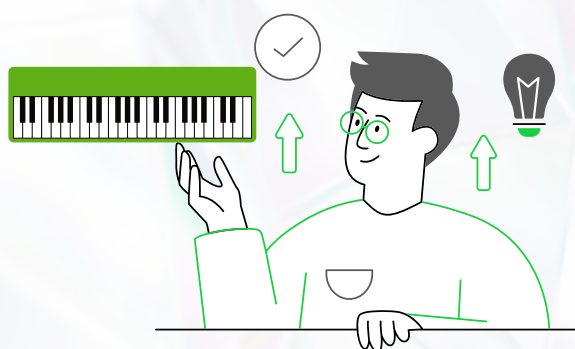


Introduction

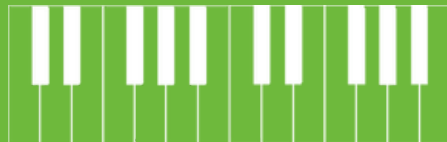
TECHNIQUE “techne”



The word **Technique** comes from an ancient Greek word, “*techne*”, which means art or skill. In piano playing, technique means how we use our fingers and body to play the piano well. It’s not just about playing fast or difficult music, but also about playing in a relaxed and natural way.



Two Pianists

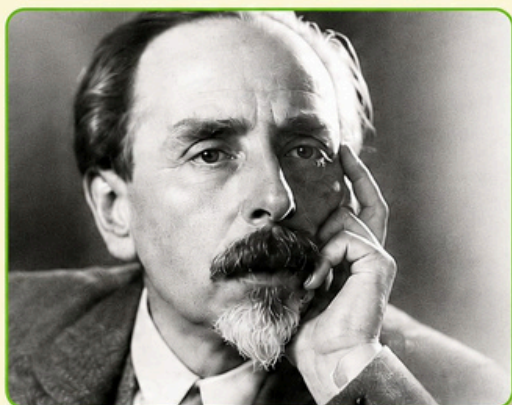


The remarkable Russian composer, pianist and teacher Samuel Feinberg has pointed out, the pianist's technique is not a goal, but a tool to achieve an artistic result.

Russian-American pianist Joseph Hoffman wrote: “Technique is a toolbox from which a skilled craftsman takes what he needs at a certain time and for a certain purpose.”

S. Feinberg

1890–1962

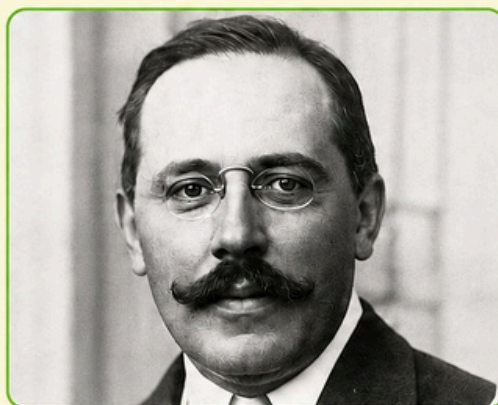


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J. Hoffman

1876–1957



“

Technique is a toolbox from which a skilled craftsman takes what he needs at a certain time and for a certain purpose. ”

That is why good piano technique is about much more than moving your fingers quickly. It also needs vivid imagination, deep emotions, a steady sense of pulse, and careful listening. When even one of these is missing, it can make your technique weak, limit what you can do at the piano, and make your playing sound not musical.

WHAT MAKES TECHNIQUE WEAK:



Sometimes technical problems happen because we are not listening carefully to the sounds we are making. This is especially important when a musical pattern changes direction, textures or moves to a different part of the keyboard.

Playing can also become uneven or inaccurate when our reaction time is slow, our concentration wanders, or our reflexes are not well developed. Notes played without preparation, careful listening, or clear intention may be correct, but they often sound unmusical and lack expression.

That is why developing good piano technique is about more than training your fingers. It also requires imagination, musicality, careful listening, and strong focus. The more you develop these skills, the more natural, expressive, and confident your playing will become.



Underdeveloped musical ear

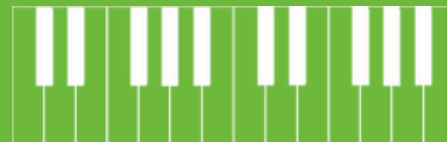


Poor focus & not paying attention



Slow reaction and reflexes

STIFFNESS and TENSION



One of the biggest obstacles to good piano technique is **stiffness and tension**. They make it difficult to play freely, quickly, and musically.

One common cause is **not feeling the music**. When you play scales, exercises, or pieces without thinking about the music, your technique can become stiff and mechanical. Always listen to the sound you are making and think about the mood, character, and expression of the music.

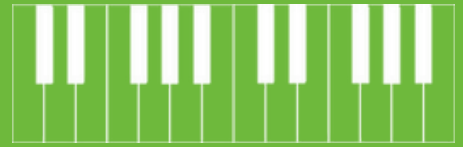


Stiffness and Tension

- Not feeling the music
- Playing with isolated fingers
- Loose hands and wrists
- Playing too fast



STIFFNESS and TENSION



Another cause is **playing with isolated fingers**. Your fingers should not work alone. Good piano playing is a team effort between your fingers, hand, wrist, arm, and body. If only your fingers are working, your movements can become stiff and your playing less natural.

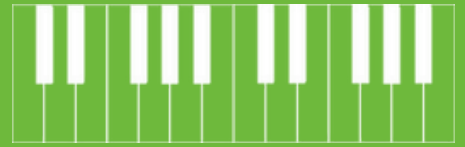
The opposite problem is **hands and wrists that are too loose**. While relaxation is important, too much movement in the hand or wrist can also cause problems. If your hand and wrist move too much, your fingers lose support, your technique becomes less controlled, and your tone may sound weak or shallow.

Finally, **playing too fast** can also create tension. Speed should never come before good sound. If you try to play faster than you can control, your fingers may skim over the keys, your sound may become unclear, and mistakes are more likely to happen. Build your speed gradually while keeping your movements relaxed and your sound beautiful.

Remember, the goal is not just to play fast. The goal is to play with freedom, control, and a beautiful sound.



CHILD vs ADULT HANDS



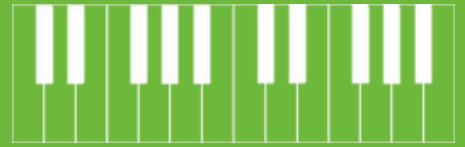
➤ Every hand is different. What works well for one hand might not work well for another. That's why we need to use a technique that matches the size, shape, and natural movement of **your** hand.



If we compare a child's hand with an adult's hand, we can see an important difference. A child's bones are still growing, and the joints are softer and more flexible. That means children's hands are not ready to do everything an adult's hands can do.

Think about ballet. Young children don't wear pointe shoes because their feet are still developing. In the same way, young pianists should not be expected to play difficult exercises that require big stretches, lots of force, or too much speed before their hands are ready.

CHILD vs ADULT HANDS



Some children have small hands, while others have larger hands. Some hands are naturally flexible, while others are stronger or firmer. There is no "perfect" piano hand.

*The best technique is the one that works with **your** hand, not against it.*

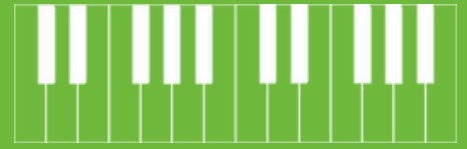
When you are learning to play the piano, your most important goals are to sit well, move freely, keep your hands and arms relaxed, use your fingertips naturally, and listen carefully to the sound you create. As you grow and your hands become stronger, more advanced techniques will come naturally.

Remember, piano technique is not a race. Everyone develops at a different pace. The most important thing is to build healthy habits from the very beginning. When your movements are natural and you listen carefully to your sound, your technique will continue to grow with you.

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Finger Movements



The way your fingers move depends on **your hand** and on the **music, you are playing**. Sometimes your fingers need to lift a little higher, and sometimes they should stay close to the keys. The goal is to use the movement that helps you play with the best sound and expression.

High Fingers



Lifting your fingers too high is not always better. Your finger movement should match the music and help you play comfortably, clearly, and musically.

"Sticky" Fingers



Good articulation is not only about pressing the keys. It is also about **releasing them at the right moment**. If your fingers stay on the keys too long, they become "**sticky**." Sticky fingers make your playing lose its **clarity** and **sharpness**. Before learning advanced finger independence, first learn to play **legato**—connecting one note smoothly to the next. Strong, independent fingers grow from beautiful legato playing.