

Methods of cantilena performance in piano playing as a system of biomechanical principles .....99

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The article attempts to systematize the pianistic techniques used in the performance of cantilena music. The author analyzes the physical and psychological aspects of working with sound, consistently analyzes such technical components as preparing the finger for sound extraction, the position of the finger at the time of pressing the key, controlling the speed of pressing the key, using the movement of the extreme phalanx of the finger, the principle of using the elbow at the time of taking the sound. The role of dynamics in the construction of a melodic line is considered. Special attention is paid to the moment of control of musical thought in the intervals between taking sounds.

The material of the article is based mainly on the personal pianistic experience of the author. However, the basic principles outlined in the article are confirmed by the opinion of recognized authorities in the field of piano art, such as G. Neuhaus, I. Hoffman, N. Perelman, V. Gornostaeva and others. The article is addressed to a wide range of piano teachers, as well as students of higher and secondary musical institutions.

KEYWORDS: Cantilena, piano techniques, legato, tenuto, sound production, finger preparation, hand mass movement, piano mechanics

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