

HISTORICAL FORMATION, STAGES AND DEVELOPMENT OF THE PIANO INSTRUMENT

Teacher of music and fine arts, Bukhara State Pedagogical Institute

Habibulloyev Guzal Habibulloyevna

Annotation: The article explores the historical formation, evolutionary stages, and continuous development of the piano as one of the most expressive and versatile musical instruments. It highlights the piano's origins from early keyboard instruments such as the monochord, clavichord, and harpsichord, emphasizing Bartolomeo Cristofori's innovative role in creating the first piano. The study traces how the piano evolved technically and artistically through various periods — from the classical works of Mozart and Beethoven to the virtuosic expressions of Liszt and Chopin, and finally to the emergence of electronic and digital pianos in the 20th century. The article concludes that the piano stands as a unique synthesis of human intellect, technological progress, and artistic spirit, maintaining its central role in musical performance, education, and creativity across centuries.

Key words: piano, musical instrument, Bartolomeo Cristofori, harpsichord, clavichord, development, music history, performance, technology, art, expression.

The piano is an instrument with the widest expressive potential among musical instruments, which has left an indelible mark on modern art. The process of its emergence, development and perfection is the product of the mutual harmony of human thought, technical progress and aesthetic views. The study of the stages of the formation of the piano is one of the important directions of musicology, and this process is of particular importance in the development of musical performance and pedagogy.

The piano (Italian pianoforte - “piano” - slow, “forte” - loud) is a stringed-percussion keyboard instrument, one of the instruments with the widest expressive potential in musical art. Its creation is a high product of human thought, technical ingenuity and aesthetic research. The piano has developed over more than three centuries, changing its shape, sound quality, technical capabilities and artistic role at each historical stage. The piano did not appear suddenly, but is the evolutionary result of its predecessor keyboard instruments. The oldest keyboard instruments are the monochord, clavichord and harpsichord. The monochord appeared in ancient Greece in the 6th century BC. It consisted of a single narrow and long board, the pitch of which could be controlled by changing the length of the string. The clavichord appeared in medieval Europe, where

the strings were struck with metal plates, so the pitch was not very strong. However, it allowed the performer to change the sound by pressing softly or hard - this became an important basis for the piano.

The harpsichord became widespread in the 16th-17th centuries. The strings were struck with a feather or metal nail to produce sound. The harpsichord was the main musical instrument of court banquets, but its biggest drawback was the inability to control the volume (dynamics). Therefore, musicians dreamed of a new instrument - an instrument that could play both loudly and softly. It was this need that led to the appearance of the piano.

The creation of the piano is closely associated with the name of Bartolomeo Cristofori (1655–1731). He was a master in the court of Ferdinando de' Medici, Prince of Florence, in Italy. Cristofori created a new instrument in 1709 called the "gravicembalo col piano e forte". This name means "harpsichord with a loud and soft sound".

Cristofori's main innovation was the hammer mechanism. Unlike the harpsichord, the sound in the piano was produced by hammers striking the strings. The harder the player pressed the keyboard, the louder the sound. This was a huge innovation for performing expression. Cristofori's early pianos were equipped with three pedals, with which the loudness, timbre and duration of the sound were controlled. Today, three of his original pianos have survived. They are located in the Metropolitan Museum in Florence, Leipzig and New York.

Cristofori's invention did not initially arouse much interest, but by the middle of the 18th century, the piano had become widespread in various European countries. Masters such as Gottfried Silbermann (Germany), Johann Zumpe (England) and Anton Walter (Austria) played an important role in this process. Silbermann simplified the piano mechanism and improved the sound quality and tuning. He collaborated with Johann Sebastian Bach, but at first Bach considered the sound of the new instrument "too harsh". Later he began to appreciate the piano.

In Austria, the pianos created by Anton Walter were used by Wolfgang Amadeus Mozart. Mozart's works fully demonstrated the subtle timbre capabilities of the piano. During this period, the piano entered the public concert stage in the palace. By the end of the 18th century, the piano's sound range had expanded: from the original 5 octaves, the range reached 6 octaves, and later 7 octaves. This created new opportunities for composers.

In the 19th century, the industrial revolution brought piano production to a new level. New technical inventions, metal frames and strong strings made the instrument durable and its sound resonant. In 1821, the French master Sebastian Erard invented the "repetition action", i.e. a double-strike mechanism. This made it possible to quickly

play the same note several times in a row. The piano now became an instrument that could fill large concert halls with its sound.

Frederic Chopin, Franz Liszt, Robert Schumann, Johannes Brahms — used the piano not only as a technical, but also as a means of emotional expression. In particular, Liszt turned the piano into a solo stage instrument, revealing its technical capabilities to the maximum.

In the 20th century, as a result of technological developments, electronic and digital pianos appeared. In the 1930s, the first electromechanical piano — Rhodes — was developed in the USA. Later, the companies “Yamaha”, “Roland”, “Kawai” popularized digital pianos.

However, the acoustic piano has not lost its value. Modern composers — John Cage, Olivier Messiaen, Karl Stockhausen — used the piano in experimental ways, using its internal parts as a source of sound. Currently, the piano is the central instrument of music education, widely used in professional and amateur performance, in stage, theater, studio and film art.

In conclusion, the piano is the most beautiful expression of the harmony of human thought, technology and art. It is not just an instrument, but the language of the human soul in sound, the expression of feelings in melody. In the history of its formation, each era has left its own aesthetic vision, technical capabilities and artistic spirit. From the early experiments of Bartolomeo Cristofori, in the hands of great composers such as Beethoven, Mozart, Chopin and Liszt, the piano has become an infinite world of human emotions. Today, the piano lives on as a symbol uniting art, technology and education. It has not lost its voice over the centuries, but has been renewed with the times.

REFERENCES:

1. Ahmedova, N. (2025). Zamonaviy innovatsion texnologiyalarning estrada tomoshalaridagi o‘rni. Mahalliy va xalqaro konferensiyalar platformasi, (2), 330-335.
2. Isroilova, X. (2023). O‘zbek folklorshunosligining rivojlanishida folklorshunos olimlarning qo‘shgan hissalar. Oriental Art and Culture, 4(3), 800-811.
3. Mo‘minova, L. R. (2023). Kommuna Ismoilova bastakorlar bilan hamkorlik an‘analari. Oriental Art and Culture, 4(2), 868-873.
4. Isroilova, X. (2023). Marosim va udumlarning nazariy xususiyatlari xususida. Oriental Art and Culture, 4(1), 622-625.
5. Xusanov, H. (2025). Yangi O‘zbekistonda milliy musiqa madaniyatining ahamiyati. Inter education & global study, (1), 503-510.
6. Sodiqov, I. (2025). San’at oliygohlarida yosh rejissyorlarni kasbiy mahoratini va innovatsion kompetentligini rivojlantirish. Mahalliy va xalqaro konferensiyalar platformasi, (2), 336-341.

7. Mo'minova, L. R. (2023). Results of focusing on art and culture in the new Uzbekistan. Экономика и социум, (10 (113)-2), 244-247.
8. Xusanov, H. (2021). Historical stages of Uzbek national singing art. Интернаука, (22-4), 59-60.
9. Sodiqov, I. (2025). The social and political role and educational significance of public holidays in Uzbekistan. Western European Journal of Linguistics and Education, 3(03), 99-102.
10. Ahmedova, N. (2021). O 'zbekistonda estrada san'atining rivojlanish tendensiyalari. Интернаука, (3-3), 40-41.
11. Rajabova, S. (2025). Ergash Masofayev rejissurasining o 'ziga xosligi. Mahalliy va xalqaro konferensiyalar platformasi, (2), 578-583.
12. Ahmedova, N. R. (2020). Estrada word art. Central Asian Problems of Modern Science and Education, 2020(1), 122-130.
13. Rajabova, S. (2023). O 'zbek estradasida yakka ijro masalalari. Oriental Art and Culture, 4(6), 257-262.
14. Shavkatova, G. (2024). Stage expression of fairy tales in the school program in theaters of young audiences. European Journal of Arts, (3), 87-91.