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**VENINO  
PEDAL METHOD**

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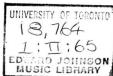
Merisa Brown

# A PEDAL METHOD



FOR THE PIANO

BY  
ALBERT F. VENINO



**New Edition**

ENLARGED BY A KEY ON PAGE 50  
FOR INSTRUCTIVE PURPOSES

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TO

**William Mason**

## PREFACE.

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The amount of criticism great pianists have called forth would fill volumes. The touch, technique, power, individuality, interpretation and intellectuality of each have been carefully noted; yet one point has been left untouched, and that one of the most important, viz.: *the pedal*—the life-giving power to the pianist, that which vitalizes a composition as the sunlight vitalizes dormant colors, or the breath the human body.

Is it not time that this much abused and continually sinned against appendage of the piano should receive proper recognition, and be placed in the front rank of obstacles in a pianist's career to be thoroughly mastered?

Many of the pianists use the pedal so *very discreetly* as to often produce a dry, lifeless and uninteresting performance, while the *majority* of teachers do not instruct their pupils sufficiently in its use, either because there exists no system or because they consider it of small importance.

This was my personal experience as a student, and it was not until after several years spent at the Stuttgart Conservatory, when I went to Leschetizky in Vienna, that I realized the great possibilities, the wonderful effects, which could be produced by the pedal. How different the same pieces, so often heard before and since, sounded to me there! How much grander and broader, painted in warmer colors—in fact, endowed with life! That the pedal plays a thus important part, Liszt, Rubinstein and Paderewski have clearly proved.

The proper use of the pedal is one of the most difficult things to be acquired by the piano student—difficult in itself, and rendered more so because there has been but imperfect light thrown on the subject by those gone before.

Some pianists have pedaled by instinct, others have analyzed and illustrated its use to a favored few of their followers, but no one has left us the legacy of a printed analysis and an adequate system for our guidance.

I have long believed that the correct use of the pedal could be thoroughly analyzed and systematized, and the product of that conviction is this book.

ALBERT F. VENINO.

## Part I.

# DEFINITIONS AND RULES.

### THE PEDALS.

1. The principal pedals of the modern piano are the *piano pedal*, or *soft pedal*, for the left foot, and the *dampers pedal*, for the right foot (erroneously called *loud pedal*, as it is often applied to pianissimo parts).

2. They are pressed down either to diminish or prolong the tone.

3. (a) The soft pedal acts by reducing the number of strings struck by the hammers, as in the grand piano (*una corda*).

(b) Or it softens their impact, either by interposing a strip of felt, as in the square piano, or

(c) By diminishing their length of blow, as in the upright piano.

4. The damper pedal removes the dampers altogether (*tre corde*) and permits the player by judicious management with the foot, so as to avoid confusion of sound, to *prolong* and *augment* the tone by vibrations of certain strings in sympathy with the ones struck and in higher octaves.\* This pedal thus enriches and beautifies the tone.

### POSITION OF THE FEET.

5. (a) The player's right foot should be placed so that the toes only rest upon the damper pedal. The heel of the foot should remain firmly upon the floor.

(b) This rule also applies to the left foot when the soft pedal is to be used. When not used the foot should be placed to the left of it, so that when required it can be placed upon the pedal without raising the heel.

6. The right foot should always be in position over the damper pedal.

7. The position of the feet should be carefully attended to *before beginning to play*.

\* See Helmholtz's Lecture on Physiological Causes of Harmony in Music.



## HOW TO USE THE DAMPER PEDAL.

8. Having assumed the proper position, the pupil should practice using the pedal\* by a downward and upward motion of the foot. Care should be taken that the *up* motion is made *rapidly*, allowing the pedal to come up all the way, but without taking the foot off entirely, else a thumping noise is produced.

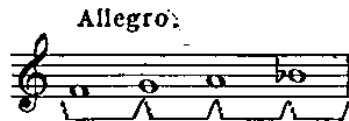
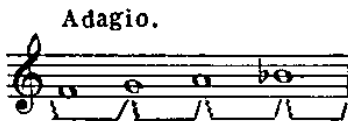
9. The following pedal signs will be employed to designate *precisely* the use of the pedal.

- (a) The down motion is indicated thus:  $\searrow$ , and signifies to press down the pedal.
- (b) The up motion thus:  $/$ , signifying to raise the foot.
- (c) A horizontal line, thus: \_\_\_\_\_, attached to the "down" sign indicates the continuation of the down pedal until the next "up" sign is reached. Thus:



10. The pupil's attention is again directed to the "up" motion ( $/$ ), which, as stated in § 8, must be accomplished rapidly, and *simultaneously with the first tone in every change of harmony*. The "down" motion ( $\searrow$ ) depends somewhat upon tempo, and consequently upon the duration of said first tone.

11. In the two following examples the pupil will observe that, while the "up" motion always occurs at the *instant of striking a key*, the "down" motion in the adagio tempo occurs some time *after the key has been struck*, denoting that the pedal must not *necessarily* be used while the fingers hold the key, while in the allegro tempo the "down" motion occurs much sooner.



Or, in other words, the hands (fingers) and foot should not descend together, *but as the fingers strike the foot is raised*, then pressed down after. The pupil must endeavor by faithful practice to overcome the natural tendency of lowering hand and foot together, and perfectly master the somewhat unnatural movement above described, for if this is thoroughly acquired and applied automatically the basis of correct pedaling is laid.

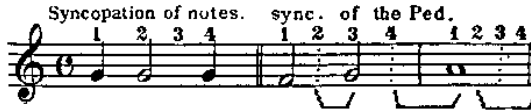
\* The word "damper" before pedal will now be dispensed with, as *pedal* is universally understood to mean the damper (or loud) pedal, and is the one of which this book will treat (with the exception of a few remarks on the "third pedal").

† In the author's opinion these pedal signs should leave no room for doubt as to the precise moment of pressing down, continuing and raising the foot, and are an improvement on the old system, viz.: Ped. and \*, as that cannot be used so as to indicate *Syncope of the pedal* (§ 12).

## SYNCOPIATION OF THE PEDAL.

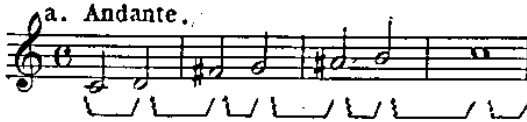
12. The manner of using the pedal as shown is termed "syncopation of the pedal," *i. e.*, the down pedal (analogous to the accented note) occurs after a key (keys) has been struck, thus falling on a weak beat or a fraction of a beat.

Compare the following illustrations:



## PRELIMINARY EXERCISES.

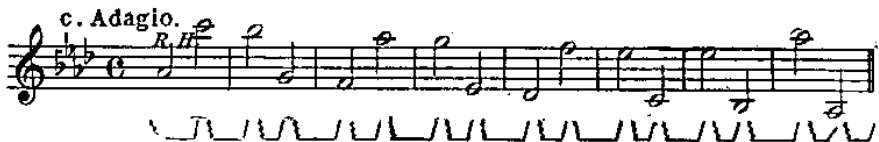
13. Practice the following exercises with each hand separately, the left hand an octave lower:



14. Play the following exercise with each hand, using the second finger throughout. The "down" motion must occur before the key is released. This applies to all of the exercises.



15. The two following exercises are alike in melody, but differ in tempo and duration of notes, consequently in the use of the pedal also.



16. Exercise *c* should be practiced with great care, as it is of frequent occurrence and very difficult. The pedal as used here is termed *quick syncopation*. The effect to be produced is a continued sound of the *c*. (See Appendix A.)

e. Andante. (For the left hand only.)

Beethoven.



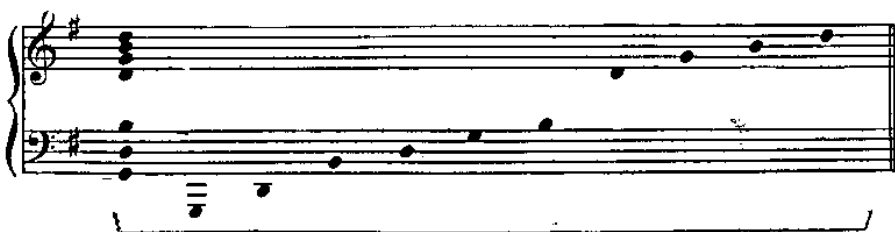
17. The preceding and following exercises should at first be practiced very slowly, then gradually faster and faster.



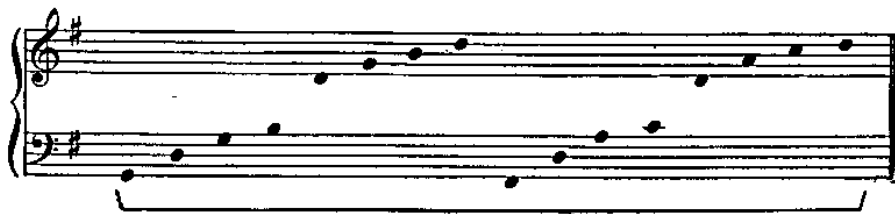
18. As the above exercise is gradually played faster the time elapsing between the "up" and "down" motion must necessarily grow shorter.

19. Before proceeding to Part II. it will be necessary for the pupil to study carefully the following pedal experiments, the results of which form the fundamental principles upon which the rules in this book are based.

20. The pupil will observe that, whether the following is played *legato* or *staccato*, the pedal produces the same effect in so far as it prolongs the tones, which collectively constitute the G major chord.



21. Now use but one pedal *throughout* for the following combination of tones

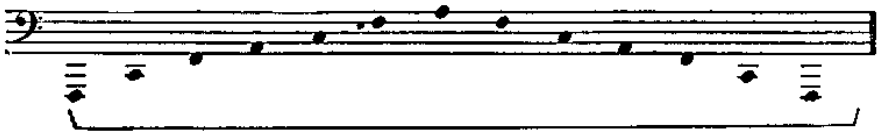


and a most discordant and disagreeable sound results, and very naturally so. We have two entirely different chords, each distinctly exclusive, each demanding to be heard alone, and therefore each requiring a separate pedal. Thus:



22. It follows, then, that *as long as the harmony remains unchanged* the pedal may also continue unchanged. The pedal, however, is not *always* to be used where the harmony in itself would permit it, but rather where a *desired effect* requires it.

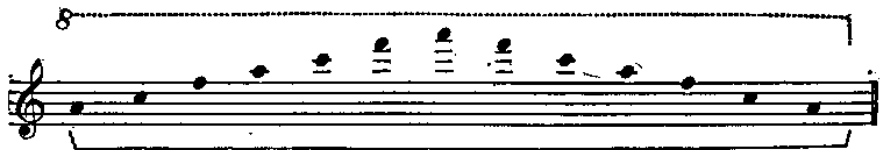
23. The pupil will next distinguish the different registers of tones. In the bass, or lower register, are found the longest and thickest strings, which consequently produce greater volume and continue to sound longer than those in higher registers.



24. In the middle register the strings are shorter and thinner, and will therefore produce less volume.



25. The higher up we proceed the shorter and thinner do we find the strings, consequently less volume and duration of tone.



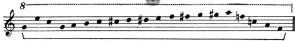
26. The pupil having carefully gone over the above, will readily comprehend why diatonic or chromatic progressions will sound most *disagreeable* and *obscure* in the Bass when blended by the pedal.



27. Whereas in the middle register they sound less disagreeable and incomprehensible.



28. While in the higher register the pedal can hardly be dispensed with.



The pupil should repeat the foregoing pedal experiments many times, listening attentively, until absolutely satisfied as to the effect produced.

## Part II.

29. The modes of using the pedal may be classified as follows:

- (a) The pedal governed by *Tempo and Duration of Tones*
- (b) The pedal governed by the *Harmonic Element*.
- (c) The pedal governed by the *Melodic Element*.
- (d) The pedal governed by the *Pitch of Tones*, the higher tones permitting of more constant use of the pedal than the lower ones.

NOTE.—Upon first consideration it would seem as though it required hundreds of rules to cover all contingencies of pedaling, which must necessarily be governed and influenced by the endless varieties of rhythmic, melodic and harmonic combinations. The author, however, deems it expedient to establish as few rules as possible, and the pupil upon investigation will find that all questions which may be raised in regard to pedaling can be conveniently placed under and governed by one or the other of the above rules or the few exceptions which follow them.

### A.—THE PEDAL GOVERNED BY TEMPO AND THE DURATION OF TONES.

30. When the tempo is slow the duration of tones is naturally longer, and the ear has better opportunities to apprehend each individual combination of sounds.

31. To avoid confusion of sounds *discordant and offensive* to the ear it is advisable to change the pedal on all tones (from whole notes to sixteenths inclusive) that express harmonic or melodic progression.

#### EXERCISES.

##### 1. Very slow.

## 2. Adagio.

Mozart.

The first system of the musical score for Mozart's Adagio consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The first measure of the upper staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second measure is marked *pp* (pianissimo). The third measure returns to *f*, and the fourth measure is marked *p*. The second system also consists of two staves. The first measure is marked *pp*. The second measure is marked *f*, and the third measure is marked *p*. The piece concludes with a *crescendo* (*cresc.*) marking.

32. In the following examples the tempo is increased, thereby shortening the duration of tones represented by eighth or sixteenth notes to such an extent that they may be executed without change of pedal, as the discordant sound does not become apparent. Syncopation of the pedal, however, must take place on the *first tone or chord* following such short tones, whether in the Bass or Treble.

## 3. Allegretto.

Schubert.  
Op. 142, No. 2.

The first system of the musical score for Schubert's Allegretto consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The first measure of the upper staff is marked *pp* (pianissimo). The second system also consists of two staves. The first measure is marked *ff* (fortissimo). The second measure is marked *p* (piano). The third measure is marked *p*. The fourth measure is marked *f* (forte). The piece concludes with a *crescendo* (*cresc.*) marking.

\* At this point the repetition in a higher octave is omitted in order to introduce as much new harmony as possible.

*p* 12      *f*      *p* 16      *pp*      &c

For an explanation of measures 9, 10, 11, 14, 16; see *Pedals governed by Harmonic element.*"

## 4..Andantino.

Schubert.  
Op. 94, No 2.

## B.—THE PEDAL GOVERNED BY THE HARMONIC ELEMENT.

33. The use of the pedal is dictated by the harmonic element, as follows:

- (a) When a great volume of tone is required during repetitions of the same chord. Example 3, measures 9, 10 and 11.
- (b) When the accompaniment consists of harmonic figuration through which the melody seems to float, or into which it is woven. This is generally the case when the Bass remains unchanged during one or more measures or when the Harmonic element is predominant. See also example 3, measures 14 and 16.

5.

Schumann.  
Op. 12.



34. In example 5 the pedal must be changed at the beginning of each measure, as to continue it for more than a measure (two or three) would admit of too much diatonic-melodic progression, which must sooner or later become offensive to the ear. In the last measure it is self-evident that the final chord must sound distinctly alone, hence the change of pedal on the A flat.

6. *Lento sostenuto.*

Chopin.  
Op. 27, No 2.

35. In the above example many pianists change the pedal once, and some even twice, in a measure. Essipoff and Leschetizky use the pedal as given here. Paderewski syncopates the pedal at the beginning and middle of measures 3 and 4 respectively.

36. Sometimes a *melodic succession* is based upon some *harmonic combination*, and therefore the pedal need not be changed. In the following example the low F (being the foundation upon which the entire harmonic combination rests) *must* be sustained with the pedal until a change of harmony takes place, as it is obvious that a harmonic effect is desired. Thus the pedal adds volume and richness of tone color otherwise unattainable.

7. Rubinstein  
Op. 23.

37. The Berceuse of Chopin is another example in which the pedal is governed by the harmonic accompaniment regardless of the melody. A few measures will suffice to confirm this.

8. Chopin.  
Op. 57.

### C.—THE PEDAL GOVERNED BY THE MELODIC ELEMENT.

38. When a melodic succession, based on some harmonic combination, appears without or with but little accompaniment, it being evident that a melodic and not a harmonic effect is desired, the pedal should be syncopated with each melodic progression.

39. In the following example one might be disposed to think that Beethoven desired a *harmonic* effect (as the first appearance of the melody given, is a repetition of the same chord) were it not for the fact that this melody is repeated a number of times with an accompaniment *so simple*, as to dispel at once all doubt and stamp it as a purely melodic progression.

9.a. Allegro assai. Beethoven  
Op. 2, No 3

b  
same melody in the Bass &c

40. In the following example, although the harmony remains the same during six measures,\* the pedal must be governed by the *melody*, as that progresses diatonically and lies in a lower register.

10. Etwas langsamer, Schumann.  
Op. 28, No 3

Intermezzo 2  
p  
c

The pupil must carefully follow the pedal signs, as the changes do not occur exclusively with the melodic progressions, but sometimes with the accompaniment, as in measures 7 and 11.

#### D.—THE PEDAL, GOVERNED BY THE PITCH OF TONES.

41. The pedal can be applied to scale passages (diatonic or chromatic) when in the upper registers (extending down to about the middle of the keyboard), and continued so long as the Bass or harmony remains the same.

\*In this instance the Bass is an Organ point, for an explanation of which see Appendix A.

11. Andante con Var

Haydn.

VAR. II.

12. VAR. V.

Schubert,  
Op. 142, No 3.

VAR. II,  
13. *Leggiero brillante.*

Raff  
Op. 81

14. a.

Liszt.  
Rhap. No 12

14. b. 8.

Liszt.

ppp una corda.

The first system of the score for Liszt's exercise 14. It consists of two staves. The upper staff is a grand staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a continuous, rapid sequence of eighth notes, starting on a high register and descending. The lower staff is a bass clef staff with a whole rest, indicating it is silent during this section.

The second system of the score for Liszt's exercise 14. The upper staff continues the descending eighth-note sequence. The lower staff remains silent with a whole rest. The system concludes with a final chord in the upper staff.

15.

Chopin,  
Op. 11.

The first system of the score for Chopin's exercise 15. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It begins with an 8-measure rest, followed by a series of eighth-note chords. The lower staff has a bass clef and contains a steady eighth-note accompaniment.

The second system of the score for Chopin's exercise 15. Both the upper and lower staves continue with their respective eighth-note patterns. The upper staff features a sequence of chords, while the lower staff provides a consistent rhythmic accompaniment.

The third system of the score for Chopin's exercise 15. The upper staff continues with eighth-note chords, and the lower staff continues with eighth-note accompaniment. The system ends with a final chord in the upper staff and a whole rest in the lower staff.

42. The following example of glissando from Liszt's 10th. Rhapsodie, should be pedaled as follows:

16. *Vivace.* Liszt. Rhaps. No. 10

*piano Pedal.*

*&c*

43. As a further example of pedaling chromatic runs, the following different selections from Liszt's F-minor Concert-study may prove of interest—not only to the student, but also to the virtuoso.

- (a) The glittering, scintillating run in the right hand, and the octave B-natural in the Bass (the latter should be accentuated very strongly), cover a multitude of sixths; the successive sixths in the left hand would otherwise sound very badly with one continuous pedal. The examples from this Concert-study must be played very rapidly and fluently, else the pedal cannot be used as designated here.

17<sup>a</sup> *ossia.* Liszt. Concert Etude, F minor.

*fun poco più mosso.*

*marcato.*

Musical score for measures 1 and 2. The score is written for piano and strings. The piano part consists of two staves (treble and bass clef). The string part is a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 8/8. Fingerings are indicated by numbers 1-5 above notes. A 'c' marking is present at the end of the piano part.

(b) In measures 1 and 2, the foot is raised when the harmony changes, and remains so during the chromatic progression in the Bass. In contradistinction to these, measures 3 and 4 demand a rushing, roaring effect. The pedal is therefore continued longer, but must be changed on the first and third beat in order to preserve a certain amount of clearness.

Musical score for measures 17b and 18. The score is written for piano and strings. The piano part consists of two staves (treble and bass clef). The string part is a single staff. The key signature is two flats (B-flat and E-flat). The time signature is 8/8. Fingerings are indicated by numbers 1-5 above notes. A 'string.' marking is present in the string part. The score includes slurs and accents.



8

*fff*

&c

(c) In this, the pedal is continued for five and three-quarter measures. For an explanation of the reason it is then omitted, and also in the succeeding measures, see § 76.

17c

*Presto.*

8

*accelerando e rinforzando.*

8

8

8

8

*dimin.*

8

*dolcissimo egualmente.*

8

&c

- (d) Here the pedal is omitted for the same cause referred to in example c. In measures 4 and 5, the pedal is pressed down after the C in the right hand has been played. In order to accomplish this properly, it must be held a trifle longer than its actual value. This, however, is not necessary in measure 3, as the B and C are an octave higher. At the end of measure 6, the pedal is syncopated on account of the lower register and chromatic progression.

17 d

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The upper staff contains a complex melodic line with many accidentals. The lower staff contains a simpler bass line with some rests.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff continues the complex melodic line. The lower staff continues the bass line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a bracketed section of eight notes with fingerings: 1, 2, 5, 4, 3, 2, 1, b. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a bracketed section of eight notes with fingerings: 1, 2, 5, 4, 3, 2, 1, b. The lower staff continues the bass line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The upper staff has a bracketed section of eight notes with fingerings: 4, 3, 5, 4, 5, 4, 5, 4. The lower staff continues the bass line. The system concludes with the instruction *pù eil.*

*veloce.*

*poco rall.*

## EXCEPTIONS A.

44. The pedal is sometimes used during scales in *lower registers*, when a chaotic or rumbling effect is desired.

45. Also, when desiring to make a *crescendo* more marked and forcible.

46. By making frequent changes of the pedal, a sufficient amount of clearness is preserved.

18 *Allegro moderato.* Liszt.  
2nd Ballade



47. In the following example, the tempo is extremely suggestive and characterizes the entire composition, *Presto tempestuoso*, turmoil, ruin, destruction.

19. *Presto tempestuoso*. Chopin-Liszt  
Die Heimkehr.

*cresc.*

Example 20, illustrates the use of the pedal in scale-passages to make the *crescendo* more powerful.

20. VAR. V. Schubert,  
Op. 142, No. 3

A musical score for a piano piece. The treble clef staff contains a series of chords, with the first chord marked with a '5' above it. The bass clef staff contains a continuous eighth-note scale passage. A bracket under the bass staff indicates that the pedal point (the D in the bass) should be sustained throughout the passage.

## EXCEPTIONS B.

48. The student must have observed that, as a rule, the pedal has been *continued unchanged* so long as the Bass (which generally establishes the harmony) remained the same, with the exception of examples 18, 19 and 20, which illustrate scale passages in lower octaves.

49. We now come to an exception to this general rule. In examples 21 and 22, although the Bass remains the same, it becomes inharmonic, creating an Organ-point. The effect to be attained, is that or nearly that produced upon the organ; *i. e.*, in both examples the D in the Bass should be sustained throughout, without running the harmonic progressions above it into each other. The pedal must be synco-pated *very rapidly* on every recurring D.

21 *Poco maestoso.* Heller. Op. 45, Vol. II.

A musical score for a piano piece by Heller. The title is "21 Poco maestoso." and the composer is "Heller. Op. 45, Vol. II." The score is in 3/4 time. The treble clef staff shows a series of chords with dynamic markings of *f* and *f* & *c*. The bass clef staff shows a series of chords with a sustained D in the bass. The bass staff has a series of vertical lines indicating the organ-point.

22. *Più Allegro.* Beethoven Op. 28.

A musical score for a piano piece by Beethoven. The title is "22. Più Allegro." and the composer is "Beethoven Op. 28." The score is in 3/4 time. The treble clef staff shows a series of chords with dynamic markings of *p*, *cresc.*, and *poco*. The bass clef staff shows a series of chords with a sustained D in the bass. The bass staff has a series of vertical lines indicating the organ-point.

NOTE.—The pedal may also be syncopated on the *upper* notes of the Bass; i. e., on A, B, C, etc. instead of on the D.

### PEDAL EFFECTS.

50. The best explanation of what is meant by “pedal effects” will be found in the illustrations. To create them requires not only a thorough knowledge of the pedal, but also a certain amount of ingenuity. The most difficult of such effects to comprehend are what Leschetizky calls “little pedal pressures” (*kleine Pedal-Drucker*). No *definite rules* to govern them can be given.

51. They seldom, if ever, extend past a quarter beat in a measure, and may be said to be employed to prevent too much dryness.

52. The following example is one of the most difficult in the book. The pedal pressures here extend through *two quarter beats*. The syncopation, which takes place in measure six, must be executed *very rapidly*. That the accompaniment must be played lightly need hardly be mentioned here.

Rubinstein  
Op. 70.

Measures 9 and 10 same as 5 and 6.

Beethoven.  
Op. 2, No 3.

24. Allegro con brio.

NOTE.—The above manner of playing this ending is advocated by Leschetizky. It certainly is more brilliant and easier.

53. The pedal can be very effectively used during scale passages ascending from the lower octaves into the higher, sometimes ending with a chord. The pedal should be continued through the entire scale, but must be either syncopated or cut off short with the chord or last tone. Such cases are found frequently in cadences.

25.

Chopin.  
Ballade, Op. 23.



Liszt.  
Hungarian Fantasia.

26.

27.

Liszt.  
2d Ballade.

*fff*

54. In contradistinction to examples thus far shown, the pedal is sometimes used when the *blending of different harmonies is desired*.

55. Such pedal effects are of rare occurrence, but nevertheless exist, and are sanctioned by both composer and pianist. The effect to be created is a nebulous atmospheric one; a blending of thought and vision, which can only be produced by one continuous pedal.

56. Schumann's Papillons, Op. 2, is a series of twelve pieces. A few bars of the last number are given to illustrate the above remarks. In this part, the ancient "Grandfather's Dance," (which, according to an old custom, always

closed an amusement), is played by the left hand, while the right plays the first waltz-theme as it appears in the beginning of the collection of pieces. This number begins *forte*, but grows softer and softer; until, finally, while the music is gradually dying away, the clock strikes six; the old dance music grows fainter, a soft chord, and—all has vanished as in a dream.

In this example the pedal is pressed down and continued during twenty-seven measures.

28. Schumann.

The image shows a musical score for a piece by Schumann, numbered 28. It is written for piano in G major and 4/4 time. The score is divided into two systems. The first system shows the right hand playing a melodic line and the left hand playing chords. The second system continues the piece. Pedal markings (p.) are shown below the bass staff of both systems, indicating the pedal is held down throughout the piece.

57. The Trio of Bach's D minor Gavotte (played *una corde* and *pianissimo*) is another example wherein the pedal can be used from beginning to end, *without change*. Instead of detracting from the piece, the pedal thus applied rather heightens the effect.

58. The entire part rests upon the organ point D in the Bass, and is an imitation of a Bagpipe (Musette).

29. Bach.

The image shows a musical score for a piece by Bach, numbered 29. It is written for piano in G major and common time. The score is divided into two systems. The first system shows the right hand playing a melodic line and the left hand playing a rhythmic pattern. The second system continues the piece. Pedal markings (p.) are shown below the bass staff of both systems, indicating the pedal is held down throughout the piece.

(In the Trio of the G minor Gavotte of Bach, the pedal must be changed quite frequently, as this piece *lies in a lower register.*)

59. The pupil will observe that these examples (Bach and Schumann) are similar, in so far as all have an Organ point in the Bass, and the harmonies of each consist, with but few exceptions, of *two chords—Tonic and Dominant.*

60. From the above, we may conclude that only such pieces as contain few, but closely related chords, can be treated like the above illustrations. The effect, however, is not *always desirable.*

61. These pedal effects remind us of the landscapes of certain modern masters, whose principal charm consists not in clearly expressed form, but a peculiar atmospheric poetry of treatment.

62. What can be accomplished in the way of unique pedal effects by a little thought and study the two following examples, (as performed by Paderewski), will illustrate:

30. Schubert - Liszt.

The musical score for example 30 is in G minor. The bass staff features a constant organ point (pedal) marked 'Ped.' and 'ff'. The treble staff begins with a melodic line marked 'ff' and 'mg'. The piece concludes with a flourish marked '&c.'.

63. This example from the Schubert-Liszt Serenade is given here as found in the present editions, except that the author's pedal marks are underneath the old. At the end of the second measure, Paderewski's execution is as follows:

The musical score for example 63 is in G minor. The bass staff features a constant organ point (pedal) marked 'Ped.' and 'ff'. The treble staff begins with a melodic line marked 'ff' and 'mg'. The piece concludes with a flourish marked '&c.'.

After striking the last octave the lower F is released and the pedal changed. The upper F will then sound alone, and is tied to the F in the next measure.

64. In his *Menuet à l'antique*, Paderewski introduces the same pedal effect by holding the D an octave below the long sustained D, then releasing it as follows:

31.

## TWO-FINGER EXERCISE.

65 The following exercise has been prepared expressly for this work by Mr. William Mason, the object being to show how a sustained and singing tone, with perfectly pure legato effect, may be accomplished through the co-operation of hands and foot—or keys and pedal in combination. The melody is simply the diatonic scale of C major, and it is surrounded by an arpeggio accompaniment. It is intended for two fingers only, and these are to be corresponding fingers of both hands—used in alternation. At first, it is better to use the second finger, beginning with the right hand, which always plays the melody or scale. The arpeggio accompaniment is played with the two fingers in alternation, beginning with the second finger of the left hand. When this has been brought easily under control, the third, fourth, and fifth fingers, and even the thumbs, may be brought into service; thus widening the scope of the exercise by including the use of many muscles. Give especial attention to the directions which follow:

66. First, play C with the second finger of the right hand. Press the damper pedal on the second half of *beat one*, and hold it firmly until *beat four*, when it must be immediately released. Just before its release, the left hand, on the second half of *beat three*, silently and without striking, presses the key which had previously been struck with the right hand, and holds it lightly but firmly until the proper time for playing the melodic tone of the following measure. These directions for playing apply equally to every measure throughout the exercise.

67. Practice the first measure alone and by itself, until so thoroughly mastered that the fingers, hand, and foot, move as automatically and unconsciously as the feet do in the act of walking. When this result has been attained, the mind will be at liberty to occupy itself with the constantly changing harmonies of the arpeggio accompaniment in succeeding measures.

68. Second, do not omit, or postpone until a later period, the observation of the marks of expression, viz.: *f.* and *p.*, *cresc.* and *dim.*, *ritard* and *accel.*, as well as manner of touch, dynamic effects of emphasis and accent; and while playing listen carefully to the effects of light and shade resulting therefrom. Otherwise, habits of omission will be contracted, and these are just as hard to overcome as are faults of commission. Hence, while observing the foregoing directions for practice, give simultaneous attention to these essential matters.

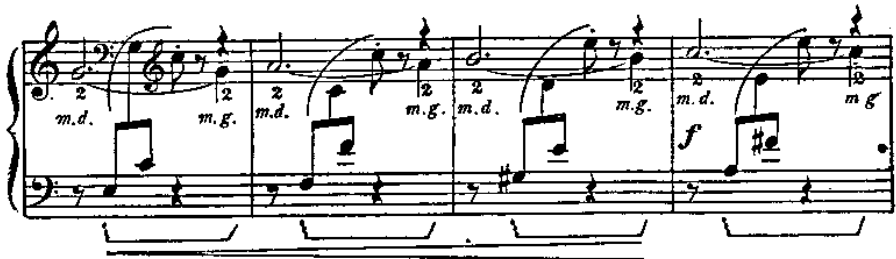
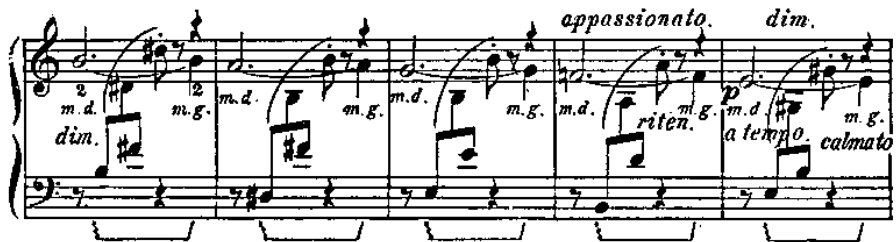
69. Third, and finally, the second finger of the right hand, which plays the melodic tones, should fall upon the keys with more force and weight than is used in the accompaniment; it should also be allowed to linger with a slight pressure on the key for a moment. This is in order to give prominence and a singing effect to the melody, while contrast and perspective are accomplished by playing the arpeggio accompaniment with a lighter and less sustained pressure upon the keys. In one or two places, however, the harmonic effect is made prominent by a greater emphasis of the tones of the accompaniment, as indicated by the marks of expression. An artist with musical temperament and poetic sense, produces a beautiful effect with the simplest means, such as a plain chord or scale progression; and in order to attain so desirable a result, it is essential that in practice attention to the various marks of expression should at no time be overlooked or postponed, but always carried out into act, and thus artistic habits are cultivated from the outset.



## 32. Andante espressivo.



Put down the pedal at the second half of beat one, and lift it precisely at beat four. This is to be done in every measure throughout the exercise.


a. The key C is struck here for the last time, and a strong accentuation of this tone is necessary, so that it may continue to sound throughout and even after the close of the piece, and be finally heard alone, dying away after all other tones have ceased. Give also especial and careful attention to the repeated change from the right hand to the left, back to the right, and so on, occurring in the last four measures.

70. Students, who have thoroughly mastered the study by William Mason, will have no trouble in giving a correct rendition of the following example from Rubinstein's F-minor Barcarole. The pedal is syncopated on the E-flat (1st measure) of the left hand, and sustained with the thumb until it is again struck by the right hand thumb in the accompaniment. This is tied to the E-flat of the next measure, on which the pedal is again syncopated. The same process is repeated in measure 3.

Rubinstein.  
Op. 30, No. 1

33.


The image shows two systems of musical notation for piano. The first system contains measures 33 and 34. The second system contains measures 35 and 36. The music is in F minor, 3/4 time. Pedal markings are indicated by horizontal lines with vertical stems showing when the pedal is raised and when it is struck. The right hand features a melodic line with grace notes, while the left hand has a bass line with a prominent E-flat note in the first measure of each system.

71. A similar example is found in the G-major Barcarole, by Rubinstein, with the exception that the prolonged note remains in one and the same hand, while the pedal is changed. In measure 1, the foot is raised precisely on the fourth beat, and is not pressed down again until the first beat of the next measure. The change of pedal on the last beat of measure 2 is necessary, on account of the change of harmony. In measure 3, the pedal, which has been syncopated on the E-flat, is released precisely on the fourth beat, and pressed down again on beat five, (thus isolating and prolonging the melodic tone). It is then continued until the change of harmony takes place on the second beat of the next measure, when it is again syncopated and continued until beat five. Here the foot must be raised, as the melodic progression would become blurred. The pedal is not pressed down again until *after* the E-flat of the next measure. The balance of this measure is pedaled like measure 3.

34.

## THE HALF PEDAL.

72. It sometimes happens that a Bass tone is to be sustained as an organ-point, while the same hand may have changing harmonies in the higher registers. There is, of course, but one way to sustain it, namely: with the damper pedal (unless the instrument has a third or sustaining pedal). But one continuous pedal would blur the harmonic changes, while syncopation of the pedal would at once discontinue the Bass tone which should be sustained. Between these two extremes there is a happy medium, which consists in permitting the foot to come up only *half way*, and pressing it down again rapidly. This is repeated as many times as the case may require.

73. The half pedal may be designated by a horizontal line drawn through the combined "up and down" signs. Thus: 

The following example illustrating the above, is the last measure of Field's fourth Nocturne.

Explanation: The pedal can be continued from the A in the Bass until the G-sharp (second beat) is reached, when the half pedal should be used with each sixteenth note and with the final A. Great care must be observed that the foot is not raised too high, else the Bass tone A will not continue to sound to the end. Higher tones (shorter strings) are readily discontinued by the use of the half pedal. The organ-points under exception B, differ from this last in so far as in the former the organ-point is repeatedly sounded, affording the opportunity of changing the pedal.

35.

Field.  
Nocturne.

In Part III. of this book, an example from the A-flat Prelude of Chopin is given to illustrate the use of the sustaining pedal. It will also serve as an example for the half pedal.



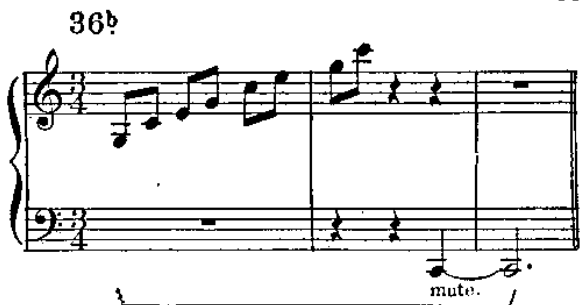
74. Another very charming pedal effect, which, though familiar to many good pianists, may be entirely unknown, to the amateur is caused by the *upper partials*, or harmonic overtones of a fundamental tone. These harmonic overtones are produced by strings which vibrate in sympathy with any given tone or tones (best, lower tones). That is to say, if the C string of the *great octave* is struck with sufficient force (the dampers being raised by means of the pedal) its upper partials will after awhile become audible (the higher tones less so than the lower). Illustration:



75. Students are referred to a lecture by Helmholtz on "Physiological Causes of Harmony in Music," which thoroughly explains this phenomenon. After reading this, they are earnestly requested to experiment for themselves, the following illustrations being deemed sufficient to arouse their interest and to spur them on in search of other effects.



Explanation: In example *a*, the C is pressed down silently (mute) and held firmly throughout the entire three measures, while the right hand plays the arpeggio, releasing the last key promptly. The result is as follows: the lower C string has been made to vibrate by playing its upper partials, and continues the tone of these for some time, as though prolonged by the pedal, only much fainter. In example *b*, the order is simply reversed. The upper partials are



prolonged by the pedal until the great C is pressed down silently. The foot is raised on the first beat of the third measure, when these upper partials will continue to sound as though reflected by the mute tone.

Mr. Arthur Friedheim has kindly contributed an example (from his unpublished Concerto), which illustrates the practical application of the above. While the orchestra sustains the D-flat major chord, the pianist plays the same *forte*, repeating it in different registers (abbreviated here). Finally, the keys represented by the notes in the last measure are pressed down silently. The effect is that of an organ heard in the distance, and the entire example is a beautiful *diminuendo* of tone. Carefully observe the pedal signs.

37. *Largo.* Arthur Friedheim.

Full Orchestra.  
Volles Orchester.

PIANO.

*f* *rit.* *pp* *mute. Ped.*

*lunga.*

#### THE OMISSION OF THE PEDAL.

76. The most beautiful of all pedal effects is that obtained by leaving out the pedal at the proper moment. This somewhat ambiguous remark is to be understood as follows: A continued use of the pedal, even if syncopated at the proper time, is just as certain to become monotonous as a continued repetition of some melodic progression or rhythmical figure. It is, therefore, of the greatest importance to introduce at the proper moments what might be termed breathing spells, (*Luft*); or, in plainer words, discontinue the use of the pedal for a shorter or longer period, as the case may require. To know when to introduce these breathing spells, how long to continue them, and when again to use the pedal, requires a most artistically gifted nature, one endowed with an æsthetic sense of sound.

77. In cases where the tempo is slow and the melody progresses diatonically, (chromatically?) the pedal may be used during two or three such progressions, but the foot must be raised either on the third or fourth melodic tone.

78. In the following illustration from Schumann's "Carnaval," both the old and new system of pedal-signs is given. The former, as found in the present editions of this example, floods the entire piece with pedal, causing at times a blurred effect and many unpleasant dissonances. The author's mode of pedaling eliminates these bad effects.

Explanation: At the end of measure 6, the foot should be raised with the last quarter note (breathing spell). In measures 8, 10, 11 and 12, the pedal is discontinued—not only on account of too much diatonic melodic progression, but also because the change from such persistent use of the pedal is as refreshing as a summer shower after several days of continual sunshine; for when the latter again appears we enjoy it all the more. In measure 13, the pedal is syncopated on the G of the accompaniment, as the change of harmony takes place at that instant.

Schumann.  
Carnaval.

38.

The image displays three systems of musical notation for piano accompaniment. Each system includes a treble clef staff and a bass clef staff. The first system covers measures 6, 7, and 8. The second system covers measures 9, 10, and 11. The third system covers measures 12 and 13. Pedal markings are shown as 'Ped.' with a star symbol and a line indicating the duration of the pedal. The score demonstrates the author's recommended pedaling technique, which involves raising the foot at the end of measure 6 and discontinuing the pedal in measures 8, 10, 11, and 12.

79. The B-flat major Prelude of Chopin, given here in its entirety, will give the student further opportunities of realizing the effect of these breathing spells. It has been chosen, because it is so often pedaled either with one continuous pedal throughout each measure, or syncopated on each beat. Both ways are unsatisfactory, because such pedaling becomes obtrusive and monotonous. The mode of pedaling adopted here, tends toward making this gem what it no doubt was intended to be by the composer—a transparent, aerial, tone-poem.

## Praeludium.

39.

Cantabile.

Chopin.

Op. 28. No. 21.

39. Cantabile. Chopin. Op. 28. No. 21.

*dolce.*



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is B-flat major (two flats). The music consists of chords and arpeggiated figures in both hands.

Second system of musical notation. The right hand includes dynamic markings *ppn.* and *ten.* and contains fingerings such as 1-2-3-4-5 and 4-3-2-1. The left hand includes the marking *crusc.* and contains fingerings such as 3-4-5 and 4-3-2-1.

Third system of musical notation. The right hand contains fingerings such as 4-3-4-5 and 4-3-2-1. The left hand contains fingerings such as 1-2-3-4-5 and 3-4-5. The system concludes with a fortissimo (*ff*) dynamic marking and accents (>).

Fourth system of musical notation. The right hand contains fingerings such as 5-3-4-3-2 and 5-4-3-2-1. The left hand contains fingerings such as 1-2-3-4-5 and 4-5-3-2-1. Dynamic markings include *dim.* and *soft Ped.*

Fifth system of musical notation. The right hand contains fingerings such as 5-4-3-2-1 and 5-4-3-2-1. The left hand contains fingerings such as 3-4-5 and 1-2-3-4-5. The system concludes with a piano (*p*) dynamic marking.

The image displays two systems of musical notation for a piano piece. Each system consists of a treble clef staff and a bass clef staff. The first system begins with a treble staff containing a few notes and a bass staff with a continuous eighth-note accompaniment. The second system features a treble staff with a melodic line and a bass staff with a similar eighth-note accompaniment. Dynamics such as *V* (forte) and *dim.* (diminuendo) are indicated. Articulation marks, including slurs and accents, are used throughout. The notation includes various note values, rests, and fingerings.

## Part III.

### THE SUSTAINING PEDAL.

80. A few words in reference to the sustaining pedal, which is destined to become of great value to the pianist, will not be amiss. It is found *between* the damper and soft pedal, and will sustain a note or chord, but *will not sustain runs of any kind*. The third or sustaining pedal, (unlike its many short-lived predecessors), has come to stay; although it has not received universal recognition yet, because but few piano manufacturers have applied it to their instruments. In the concert room it has scarcely been used at all, perhaps because pianists have not fully realized its importance. While it is true that there are *comparatively* few instances where it can be applied in our past and present piano music, there is no doubt that its importance will influence future composers.

#### ITS USE.

81. This pedal is applied when it is desirable to sustain a single tone or chord *exclusively*, and must be pressed down *after* the key (keys) has been struck, but before it has been released. It is only affected by the soft and damper pedals when they have preceded it. In the few examples given here, the pupil will perceive the advantages gained by using the sustaining pedal. The tone sustained by this third pedal enables the performer to change the damper pedal as often as necessary, or dispense with it altogether, without affecting the sustained tone.

82. The foot should be pressed down upon the third or sustaining pedal immediately after striking a key, and should remain *down* so long as it is necessary to sustain the tone, or while repetitions of the sustained tone occur.

40. Presto. Schumann.  
Op. 28, No 3.

Intermezzo I.

encl. Ped.

The image shows a musical score for the first system of Schumann's Intermezzo I, Op. 28, No. 3. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Presto'. The score includes a '7 7' marking above the first measure of both staves, indicating a specific fingering. A bracket under the bass staff spans the first two measures, with the instruction 'encl. Ped.' written below it. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The score is presented in a clear, black-and-white format typical of a music textbook.



The octave D may be sustained until the fourth beat of measure four is reached. The octave G is treated in the same manner, *i. e.*, sustained until the fourth beat of measure eight. The damper pedal used in measures 3 and 4 heightens the effect.

### Praeludium.

41. Allegretto.

Chopin.  
Op. 28, No 17.

83. Some pianists play this part of the prelude (Example 41) without the sustaining pedal, using the damper pedal instead; others, again, use the sustaining pedal without any damper pedal. The author has here given both, and would add the soft pedal, if that were possible.

*sust. Ped.*

84. The value of the sustaining pedal must become apparent, as it is almost impossible to sustain the G in the Bass of the above example with the damper pedal and give a clear, clean rendition.

85. Bach's A minor organ prelude, transcribed for the piano by Liszt, is a most interesting example for the "sustaining pedal." The A in the Bass needs to be sustained for more than a page, but in what way? The damper pedal can under no circumstances be used. The sustaining pedal, if used immediately after striking the A, will also catch the C above it and sustain that also. To make a slight pause in the upper voices and strike the "A" alone would probably answer; but, at the same time, cause a break in the upper voices, which would hardly justify the means employed. The only proper manner is *silently* to press down the A before beginning the prelude and hold it with the sustaining pedal. Do not raise the foot until the Organ-point A has ended. In this manner, the desired effect will be obtained.

### HINTS TO PUPILS.

86. *First master all technical difficulties before applying the pedal, as no fair decision with reference to the effect of the pedal can be arrived at while stumbling through a piece.*

87. Study Harmony thoroughly.

88. Determine whether the Melodic or Harmonic element is predominant, and govern the pedal accordingly.

89. Do not spoil *staccato* effects by a too liberal use of the pedal.

90. Allow yourself plenty of time before deciding whether or not to use the pedal. Test carefully, playing a part over many times—both with and without pedal.

91. Your ear must be supreme judge. If a passage sounds well with pedal, use it. If you are in doubt, do not hesitate to ask the advice of some good pianist.

92. Pupils should at least be able to play the Sonatas of Clementi, Haydn and Mozart *well* before attempting to use the pedal, *except when guided by an experienced teacher.*

93. After having studied the examples in this book, be not contented, but search further. Endeavor to find similar examples, and make yourself absolute master of the pedal, remembering that to the earnest thinker and searcher comes the reward of discovering *tone-color* effects, which to others must always remain obscure.

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## APPENDIX A.

An Organ-point is a tone which is *sustained* in a certain voice during a section of the Theme, Phrase or Period, (or throughout) *irrespective of the progression of the other voices.* As the latter proceed from one chord to another and perhaps, from one key to another, the sustained note must necessarily from time to time disagree with their harmony. At such moments it is Inharmonic. (Goetschius' Material used in Musical Composition.)

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## APPENDIX B.

The pedal-marking found in our piano music, impresses one with the idea that the composer did not think of tone-color while composing; but jotted down the pedal signs here and there after having finished the piece, simply to comply with a custom.

Franz Liszt was one of the few composer-pianists in whose mind tone-color and effect originated simultaneously with his musical ideas, and who took pains to mark the pedal and its duration exactly where he desired it.

While it is true to a certain degree, no doubt, that composers give but little thought to the pedal, rather leaving it to the judgment of the performer, it is also true that many of our so-called "Revised-and-fingered-by" musicians make matters worse, by showing an utter lack of thought in reference to it, as well as a total disregard of euphony.

Pianists rightfully pay no attention to such indications of the pedal, but use it according to their own judgment; but with pupils it is not so. They

very naturally take it for granted that the pedal as marked is always correct, submitting to the superior wisdom of the composer, reviser or editor, and, in consequence thereof, often fall into gross errors.

Eminent teachers and pianists take, no doubt, the greatest pains when fixing the pedal signs, and yet I do not hesitate to say that, were they to play any of their own pedal marked pieces, they would hardly use the pedal as they have marked it. And why? Simply because pianists, as a rule, syncopate the pedal nine times out of ten, and that cannot be designated with the old system of pedal signs.

In many editions, the pedal marks are as often entirely wanting as they are misplaced. For example, would any pianist for a moment think of playing the first eleven measures of Beethoven's Op. 110 without *any* pedal? Yet this is revised by a well known musician. Such instances are by no means solitary occurrences, but can be found by the hundreds.

To use the pedal properly and with good effect is an art in itself, and requires earnest thought and study; a well-trained musical ear and good judgment being indispensable requisites.

A safe rule for general guidance, and one which covers most cases, is: "use the pedal only when it will *sound well*." It is to be understood, however, that the performer following such a rule must possess the above mentioned qualities.

## KEY.

1st Ques. What are the principal pedals of the modern piano?

Ans. § 1.\*

2d Ques. How are they used?

Ans. § 2.

3d Ques. How does the soft pedal act in a grand piano?

Ans. § 3, a.

4th Ques. How does the soft pedal act in a square piano?

Ans. § 3, b.

5th Ques. How does the soft pedal act in an upright piano?

Ans. § 3, c.

6th Ques. How does the damper pedal affect a piano?

Ans. *It removes the dampers altogether from the strings.*

7th Ques. What position should the feet assume when using the pedals?

Ans. § 5, a and b.

8th Ques. What motion of the foot is employed when using the pedal?

Ans. *A downward and upward motion.*

9th Ques. Which of these is the most important?

Ans. *The upward motion.*

10th Ques. Why?

Ans. *Because when made use of at the proper moment it prevents the blending of different harmonies.*

11th Ques. When should the upward motion be used?

Ans. *Simultaneously with the first tone in every change of harmony.*

12th Ques. Upon what does the downward motion mainly depend?

Ans. *Upon the tempo and consequently upon the duration of the first tone in every change of harmony.*

13th Ques. What difference is found in the mode of applying the pedal in the exercises marked Adagio and Allegro on page 6?

Ans. *In the latter the downward motion occurs sooner than in the former.*

14th Ques. What term is applied to this mode of pedaling?

Ans. *Syncopation of the pedal.*

\* Answers not given here may be found by referring to paragraphs as indicated

15th Ques. Give a concise explanation of the above term.

*Ans. As the fingers strike the keys the foot is raised instantly, then pressed down after.*

16th Ques. How long may the pedal be continued unchanged?

*Ans. As long as the harmony remains unchanged.*

17th Ques. Why do diatonic or chromatic progressions sound most disagreeable and obscure in the bass or lower register when blended by the pedal?

*Ans. Because the strings are longer and thicker, producing greater volume of tone and continuing to sound longer than those in higher registers.*

18th Ques. What conclusion is drawn from the previous answer?

*Ans. The higher tones permit of more constant use of the pedal than the lower ones.*

19th Ques. How may the modes of using the pedal be classified?

*Ans. § 29.*

20th Ques. How should the pedal be used when the tempo is slow?

*Ans. § 31. Illustrate.*

21st Ques. How when the tempo is increased?

*Ans. § 32. Illustrate.*

22d Ques. How should the pedal be used when governed by the harmonic element?

*Ans. § 33, a and b. Illustrate.*

23d Ques. How should the pedal be used when governed by the melodic element?

*Ans. § 38. Illustrate.*

24th Ques. How should the pedal be used when governed by the pitch of tones?

*Ans. § 41. Illustrate.*

25th Ques. When is the pedal used during scales in lower registers?

*Ans. § 44 and 45. Illustrate.*

26th Ques. What exception is there to the general rule of applying the pedal as stated in § 48?

*Ans. When the bass is inharmonic, creating an organ-point.*

27th Ques. What is the desired effect in such a case?

*Ans. To sustain the organ-point with the pedal.*

28th Ques. How may that be accomplished?

*Ans. By syncopating the pedal on each repetition of the organ-point. Illustrate.*

29th Ques. Is the pedal ever used during scales ascending from the lower registers into the higher?

*Ans.* § 53. Illustrate.

30th Ques. Are different harmonies ever blended by the pedal?

*Ans.* Yes, but not frequently.

31st Ques. What harmonic progressions would permit of such pedaling?

*Ans.* Such as contain few, but closely related, chords, as tonic and dominant. Illustrate.

32d Ques. Explain what is meant by the half pedal?

*Ans.* It consists in permitting the foot to come up only half way and pressing it down again rapidly.

33d Ques. When is it applicable?

*Ans.* When desiring to sustain a bass tone.

34th Ques. Why not use the pedal continuously?

*Ans.* Because that would blur the harmonic changes.

35th Ques. Why not syncopate the pedal?

*Ans.* Because that would at once discontinue the bass tone, which should be sustained. Illustrate.

36th Ques. What is meant by upper partials or harmonic overtones?

*Ans.* Certain tones produced by strings which vibrate in sympathy with any given tone or tones.

37th Ques. What are the upper partials of the C string of the great octave?

*Ans.* See illustration, page 38.

38th Ques. Explain the difference between Exs. 36 a and 36 b.

*Ans.* See explanation, page 38.

39th Ques. When should the use of the pedal be discontinued?

*Ans.* § 77. Illustrate.

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