

# FIRST SECTION.

## PEDAL STUDIES.

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The success of one's career as an organist depends largely upon his skill in pedal technique, not only for the more difficult work of concert performance, but for the less exacting requirements of church work. Any amount of manual dexterity cannot compensate for defective pedalling. It is to the pedals that the fundamental tones of the harmony are entrusted, and their prominence demands the utmost exactness and clearness.

The following exercises, grouped according to the distinctive muscular movement involved, should be thoroughly mastered, but not practised too long at a time, some of them requiring a motion of the feet that would easily overtax the muscles.

It is advised to practise exercises in different sections at the same time, in order to avoid unnecessary monotony. They should be played slowly at first, and the tempo increased gradually, so as to develop a rapid and accurate execution. At the beginning it will be necessary to look at the pedals while playing; but as soon as possible one must find the notes without this assistance, except at the more difficult points.

The most important feature of good pedalling is that it should be *legato*—the tones closely connected, the lack of this quality being more detrimental in organ playing than in piano performance, and more conspicuous in the pedal part than elsewhere, except in the melody. *Legato* may be defined by saying that it means that the successive tones exactly touch, neither overlapping nor with an interval of time between them. It can be illustrated thus

### Perfect Legato.



### Defective Legato.



It is best to practise the exercises with the pedal coupled to the Octave stop of the Great Organ manual, which gives a pitch sufficiently high to make all inaccuracies evident, and more agreeable to the ear.

The player should sit over the middle of the pedal board, which will also be the middle of the manual, and should be near enough to the pedals to reach the lowest and the highest note without shifting his position.

The markings, to show the proper use of the feet, are as follows:

A signifies the toe, or front part of the foot.

○ signifies the heel

These marks, placed *above* the notes, indicate the right foot; placed *below* they are for the left foot.

In some of the later exercises and in the Studies, a dash (—) is sometimes used, either above or below a series of notes, indicating that all the notes included under the dash are to be played by one foot, either left or right, the pupil determining for himself the use of heel or toe.

It is advisable not to practice pedal exercises longer than fifteen minutes at a time, as the muscles become very weary and the labor monotonous and less profitable. By interspersing them, ten minutes at a time, with other practice, the best results will be gained.

It is first necessary to acquire the proper "touch," which should be light, yet firm, and this will be gained in the first set, 1-16. The motion here is principally at the ankle, making a slight depression of the front part of the foot, and sitting close enough to the pedals to press them with the ball of the foot, and not with the extreme point.

EXERCISES (1-16) for toe of alternate feet.

1.

2.

3.

4.

5.-6.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

EXERCISES (17-34) for toe and heel of each foot

In this use of the feet there is greater difficulty in securing a perfect legato. At first the tones are apt to overlap, or to be disconnected. In beginning these exercises let the alternate raising and lower-

ing of heel and toe be as slight as possible; and after a perfect connection of the tones has been secured, raise toe and heel much higher, which will give strength and elasticity to the muscles.

17. play each exercise four times

17.

18.

19.

Musical staff 19: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with various ornaments (accents and slurs) and a repeat sign at the end.

20.

Musical staff 20: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with various ornaments (accents and slurs) and a repeat sign at the end.

21.

Musical staff 21: Bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes with various ornaments (accents and slurs) and a repeat sign at the end.

22.

Musical staff 22: Bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes with various ornaments (accents and slurs) and a repeat sign at the end.

23.

Musical staff 23: Bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes with various ornaments (accents and slurs) and a repeat sign at the end.

24.

Musical staff 24: Bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of notes with various ornaments (accents and slurs) and a repeat sign at the end.

25.

26.

27-28.

29.

30.

31.

Exercise 31 consists of three staves of music in bass clef. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-9. The music features eighth and sixteenth notes with various articulations such as accents (^) and slurs (C). The key signature has one sharp (F#).

32.

Exercise 32 consists of two staves of music in bass clef. The first staff contains measures 1-2, and the second staff contains measures 3-4. The music features eighth and sixteenth notes with various articulations such as accents (^) and slurs (C). The key signature has one flat (Bb).

33.

Exercise 33 consists of three staves of music in bass clef. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-9. The music features eighth and sixteenth notes with various articulations such as accents (^) and slurs (C). The key signature has two flats (Bb, Eb).

34.

Exercise 34 consists of two staves of music in bass clef. The first staff contains measures 1-2, and the second staff contains measures 3-4. The music features eighth and sixteenth notes with various articulations such as accents (^) and slurs (C). The key signature has two flats (Bb, Eb).