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EXERCISES
IN
Pedal Playing

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Embracing

The Major & Minor Scales, Arpeggios, Octaves

AND

Many miscellaneous Exercises

FOR

Alternate Feet, Heel & Toe, Substitution, etc.

BY

Henry M. Dunham.

OP. 11.

15

BOSTON.
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Jerome Engr

PREFACE.

In the exercises contained in this book, the composer has endeavored to introduce, in as concise a manner as possible, all forms of exercise necessary for acquiring a good pedal technique, and therefore, they should be supplemented according to the needs of the student.

The exercises should be taken up in connection with the first studies in obligato pedal playing, and should be practised as far as possible according to the requirements of each new study, and not necessarily practised consecutively.

But one pedalling has been given for each of the major and minor scales, and, for the sake of *method*, the student should adhere to it, when practicable, although some of the scales can be pedalled in several different ways, which are equally good.

After mastering the exercises at a slow *tempo* use them also for gaining velocity, playing always *firmly* and as noiselessly as possible.

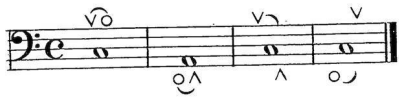
HENRY M. DUNHAM.

Boston, March 30, 1885.

EXPLANATION OF THE SIGNS USED IN REPRESENTING THE PEDALLING OF THESE EXERCISES.

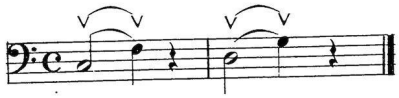
The sign ∨ or ∧ represents the toe, and the sign ○ represents the heel. When placed above the staff, these signs represent the right foot, and when placed below the staff they represent the left foot. When *two* of these signs are placed below, above, or one below and the other above, the *same* note, it signifies that the toe or heel, represented by the second of these two signs, must be *substituted* for the toe or heel represented by the first sign, *without repeating the note.*

A short curved line, (⌒, ⌣, ⌝ or ⌡, according to circumstances,) is usually placed above, below, or between these two signs. e.g:

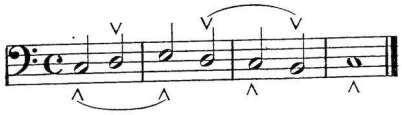


In the first measure of the above illustration, the heel of the right foot must be *substituted* for the toe of the same foot, *after* the note is played by the toe, and without repeating the note. In the second measure the toe of the left foot must be substituted for the heel of the same foot. In the third measure the toe of the *left* foot must be substituted for the toe of the *right* foot, and, in the fourth measure, the toe of the *right* foot must be substituted for the heel of the *left* foot.

When the same pedalling is represented for two consecutive notes, and a curved line is placed above, below, or between the signs representing that pedalling, it signifies that the same toe or heel that plays the first note must play the second note, the foot being moved from one to the other as quickly as possible. e.g:



In passages for alternate feet the curved line: thus ⌒ signifies that the foot which plays the extreme notes must be passed ***before*** the foot which plays the intervening note; and the curved line thus ⌣ signifies that the foot is to be passed *behind* the other one. e.g.

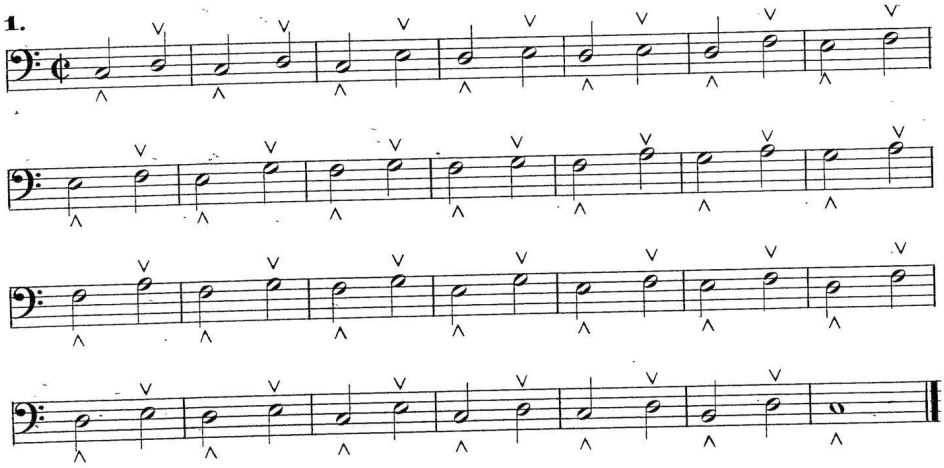


EXERCISES IN Pedal Playing

HENRY. M. DUNHAM Op. 11.

EXERCISES FOR ALTERNATE FEET.

1.



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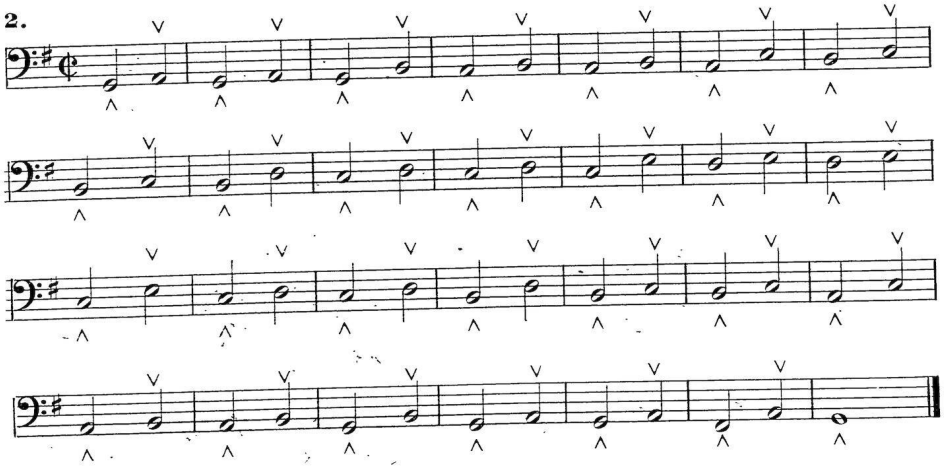

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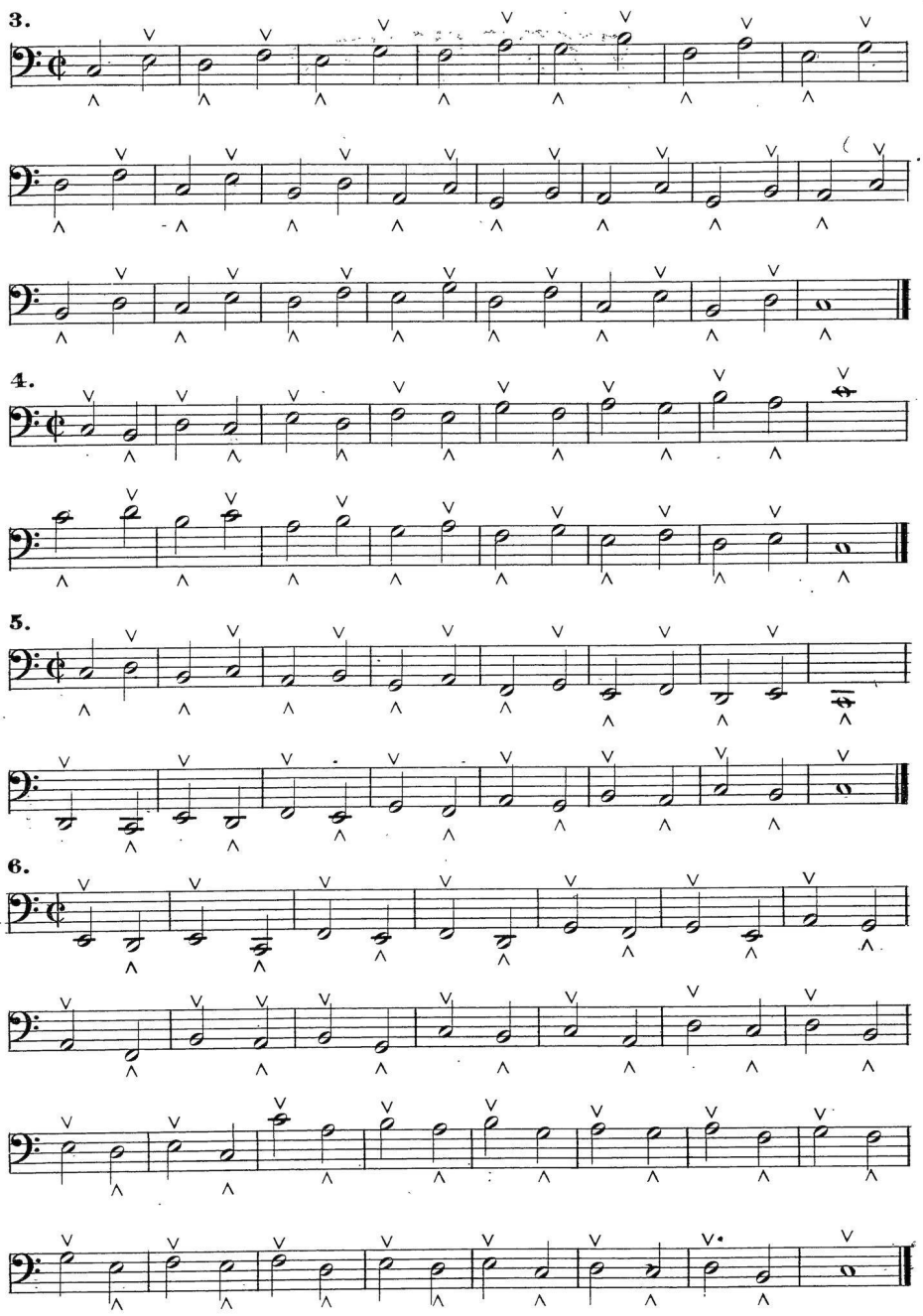
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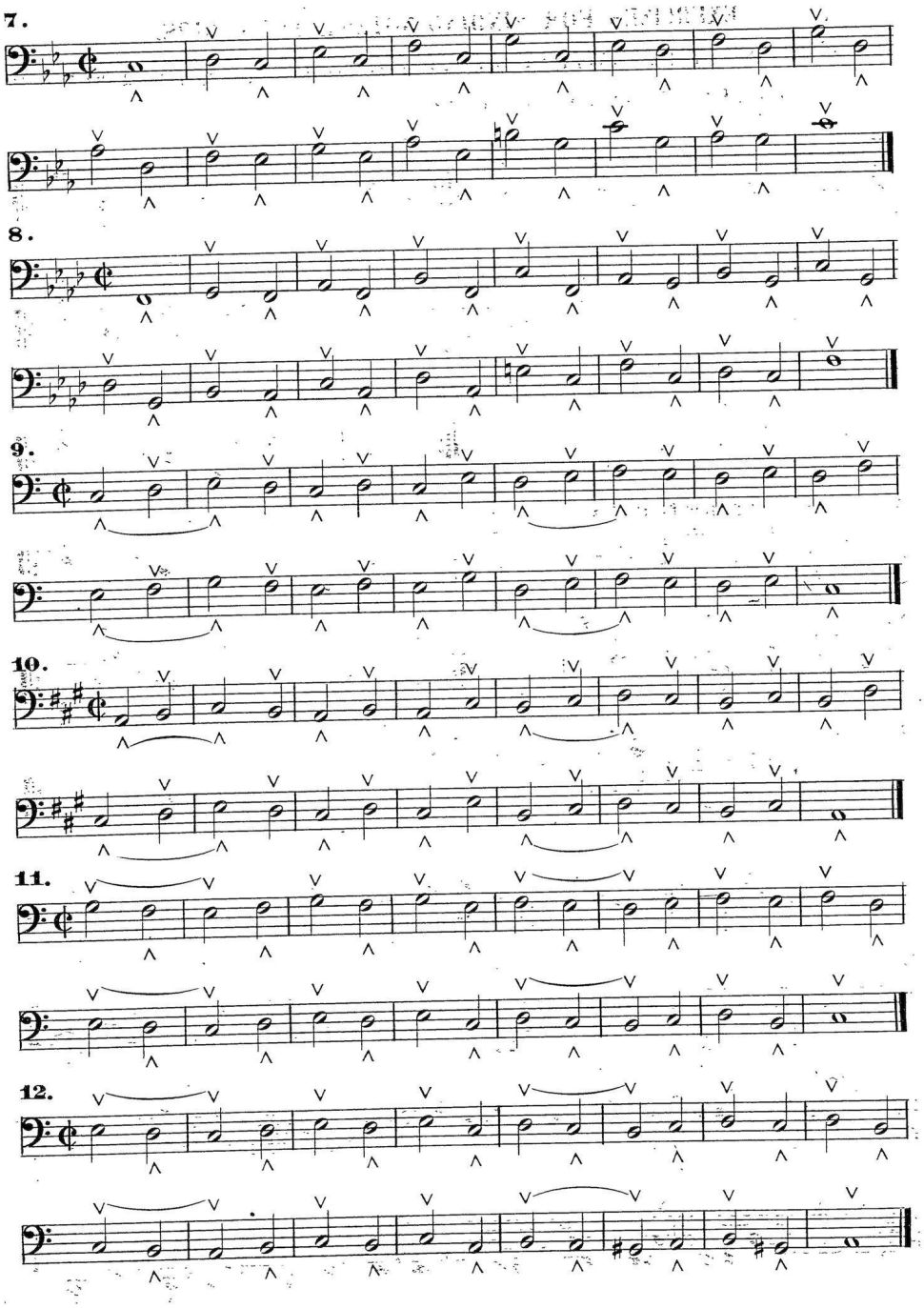
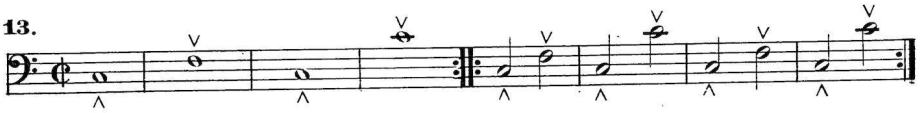

7.
8.
9.
10.
11.
12.

EXERCISES FOR FINDING NOTES IN LONG SKIPS.

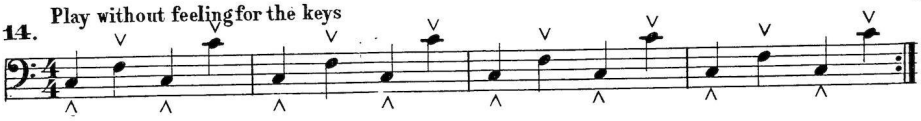
Find the F in the second measure (Ex. 13.) and the C in the fourth measure by placing the foot in the gaps between E♭ and F♯, and between B♭ and C♯.

13.

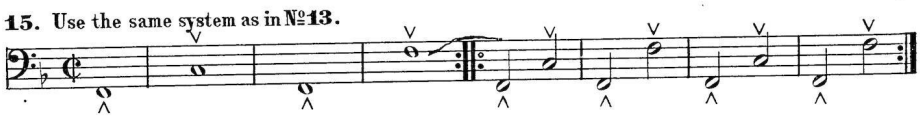


Play without feeling for the keys

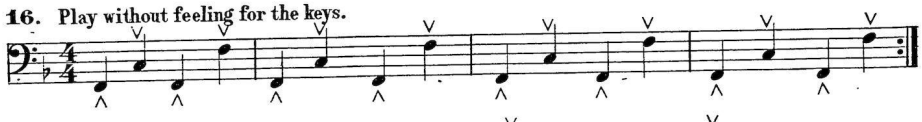
14.



15. Use the same system as in №13.



16. Play without feeling for the keys.



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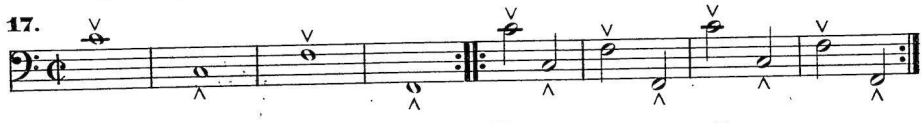

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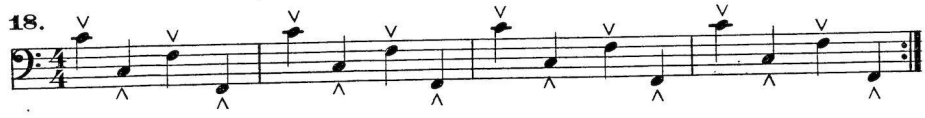

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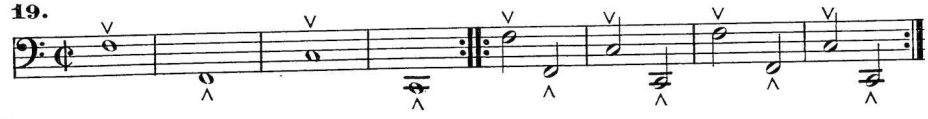

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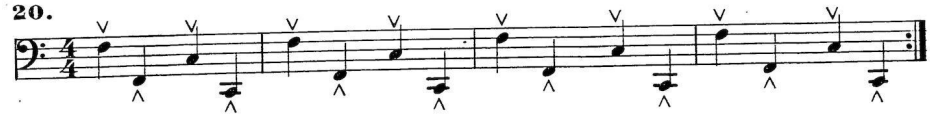

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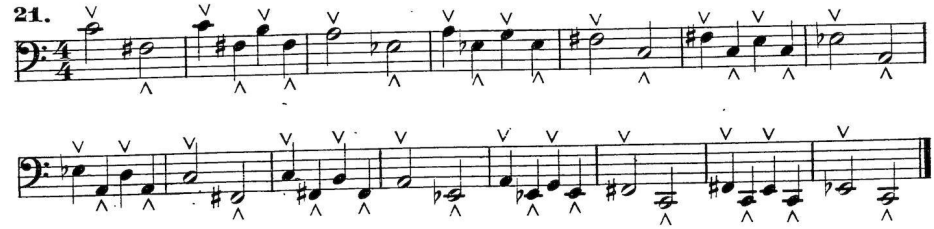

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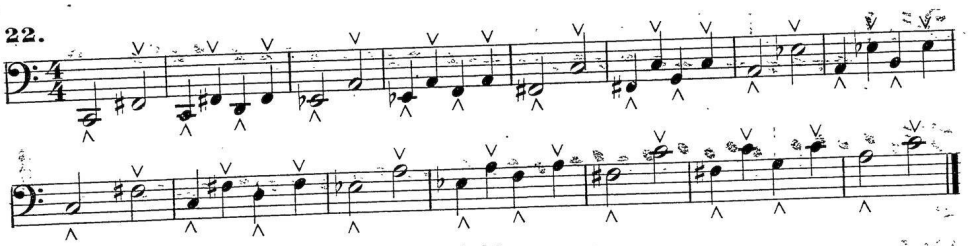

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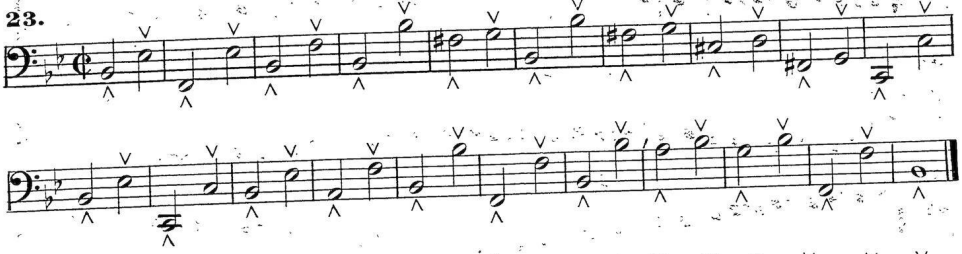

24.

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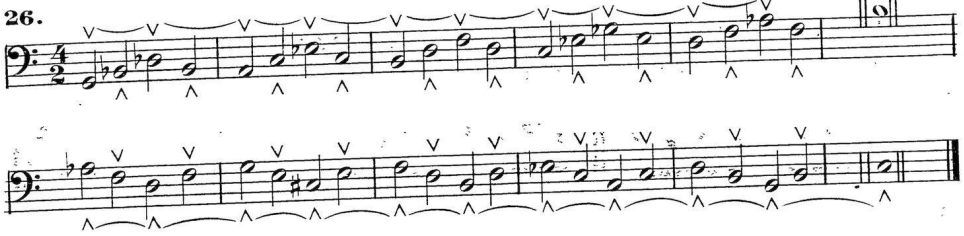
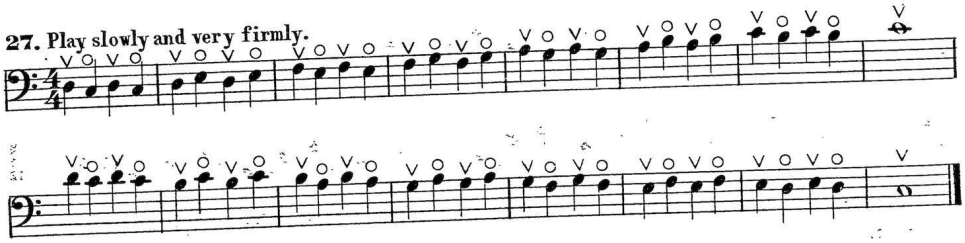


EXERCISES FOR HEEL AND TOE.

27. Play slowly and very firmly.



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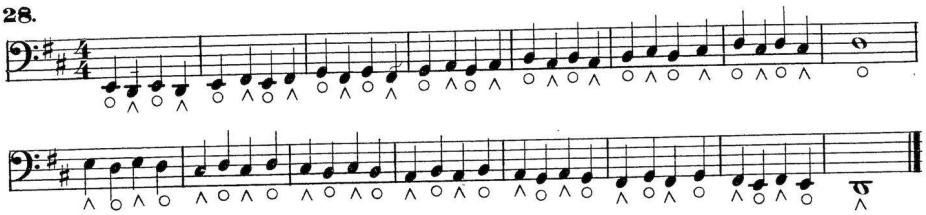

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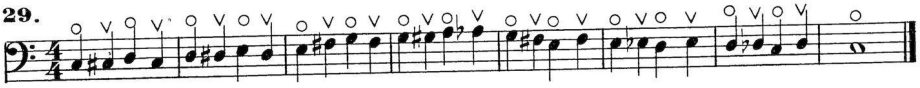
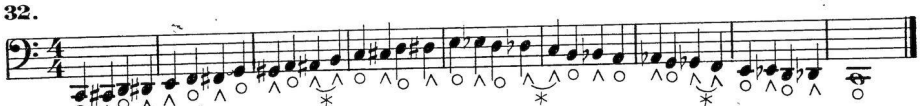


30.

31.

32.



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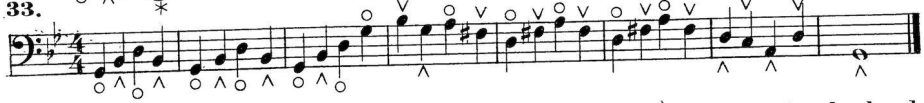
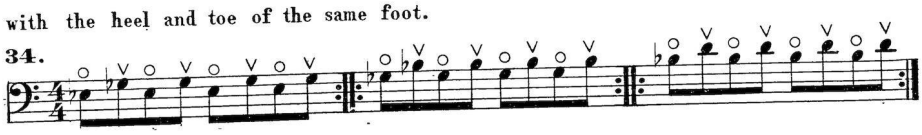
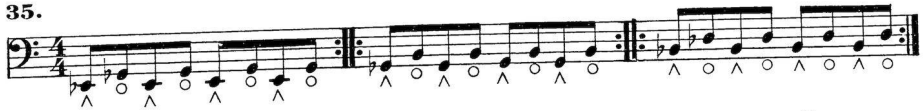


Intervals on the short keys like the following (Exercises Nos. **34&35**) must sometimes be played with the heel and toe of the same foot.

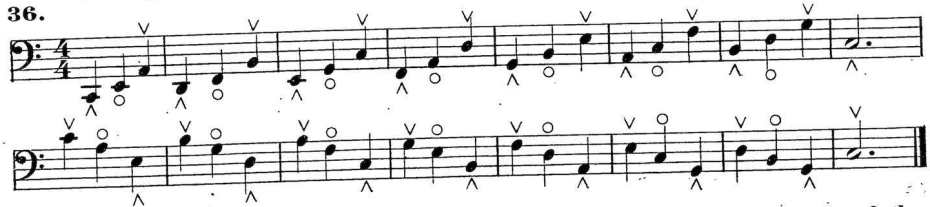
34.



35.

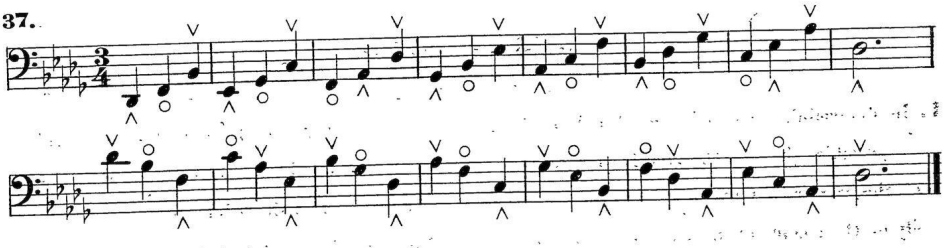


36.



* Slide the foot from the short key to the long one without diminishing the pressure of the foot.

37.



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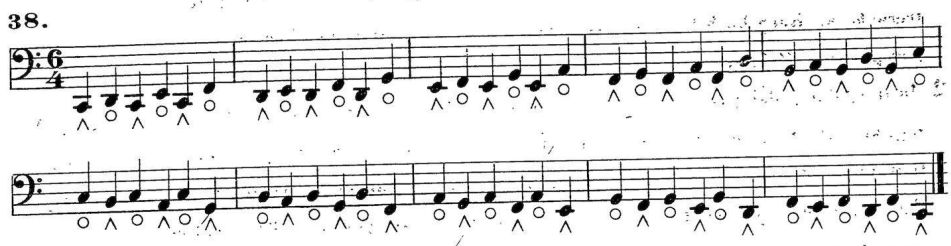

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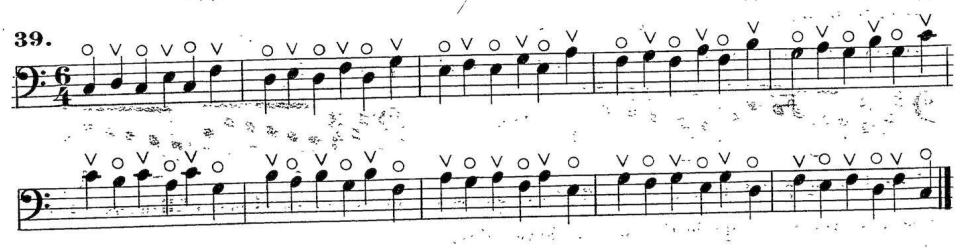
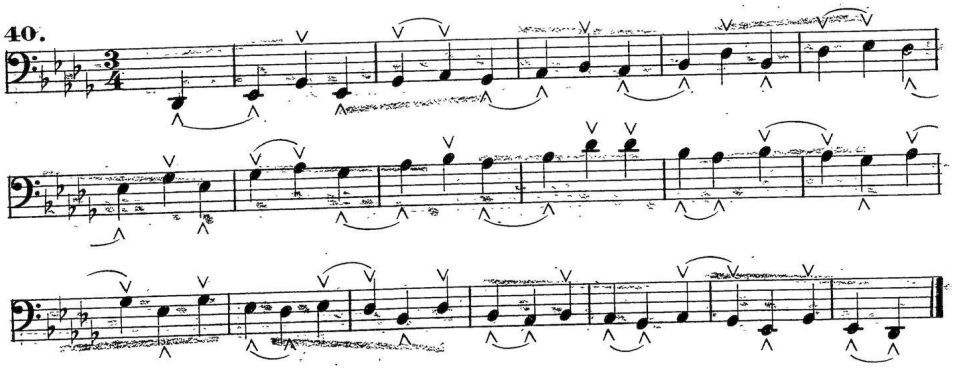


In many cases where two or three adjoining short keys are played consecutively, as for example from C♯ to D♯ or in the group F♯, G♯, A♯, it is often found necessary to slide the toe of the foot from one key to the next. This will be best accomplished by slanting the foot sidewise. In a downward progression thus ╲ and in an upward progression thus ╱. The pedalling in such cases is usually indicated in this way: ^‿‿^.

40.

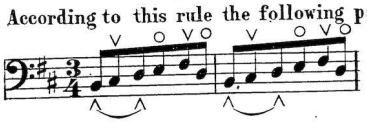


GENERAL RULES.

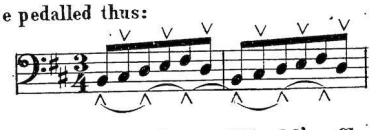
1. In determining the pedalling for diatonic passages not marked, use alternate feet as much as possible, when in the middle part of the pedal keyboard, and heel and toe when at either of the extremes. Care must be taken that it does not become a habit to let one foot rest idly on the rounds of the seat or on the Swell Pedal while the other foot is playing on the extreme keys. Keep both feet near together unless one foot is required for the Swell Pedal or Composition Pedals.

2. In irregular pedal passages requiring the use of both alternate feet, and heel and toe playing, keep the feet in the same relative position as far as practicable; that is, if the right foot is in advance of the left, as would be the case if the right played C♯ following B with the left; in the keys that follow do not change the relative position of the feet until it is necessary to do so.

According to this rule the following passage would be pedalled thus:

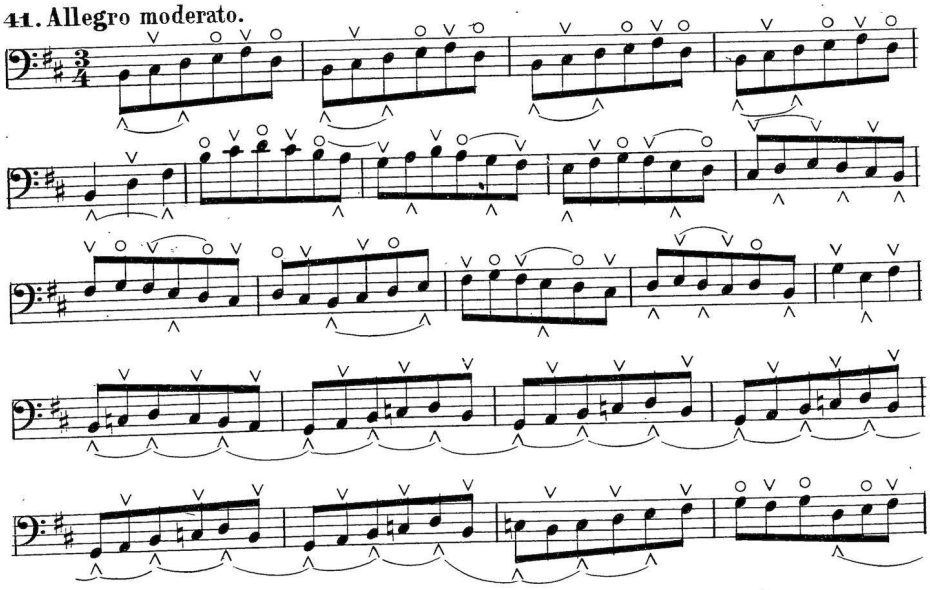


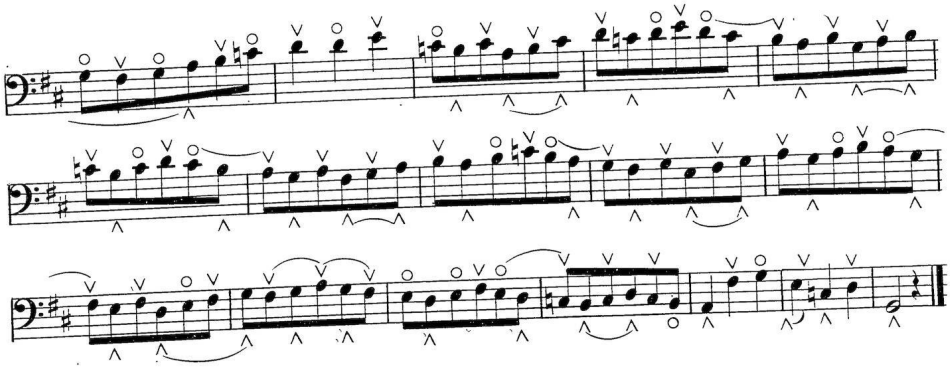
And not:



The following pedal passage, from Best's arrangement for the organ of one of Handel's Choruses, serves as an application of the above rules.

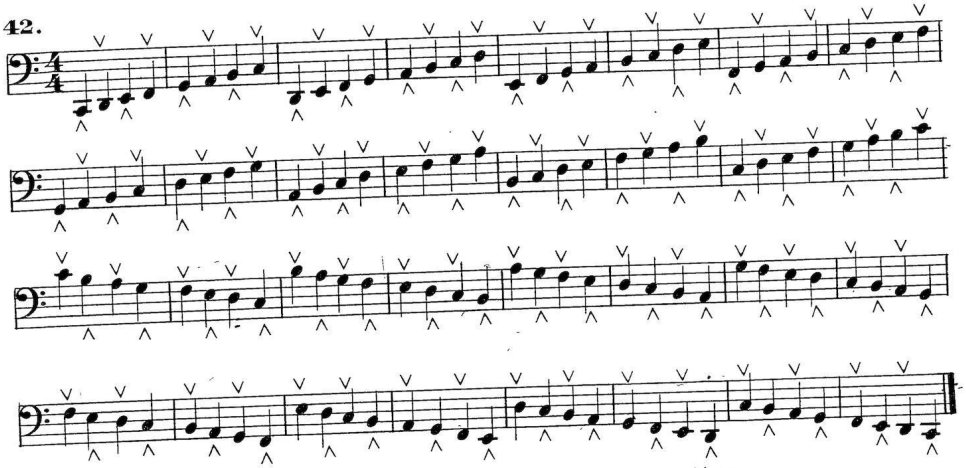
41. Allegro moderato.



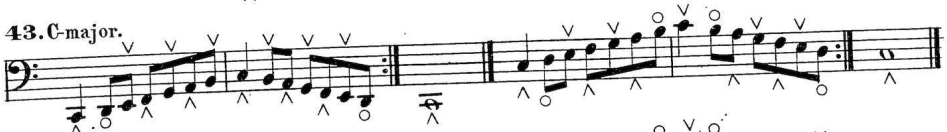


EXERCISES IN SCALE PLAYING.

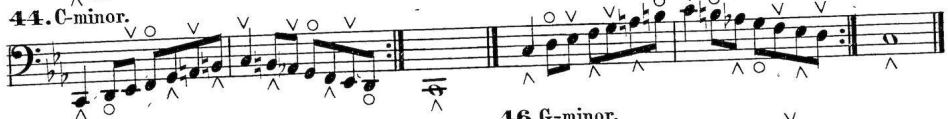
42.



43. C-major.

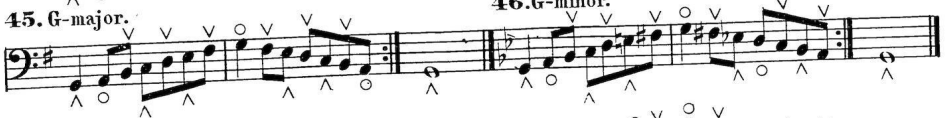


44. C-minor.

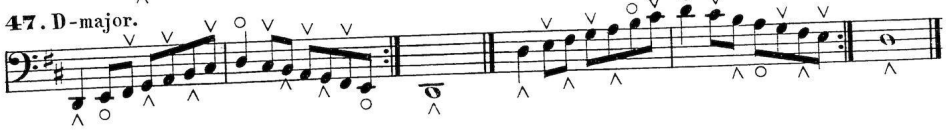


45. G-major.

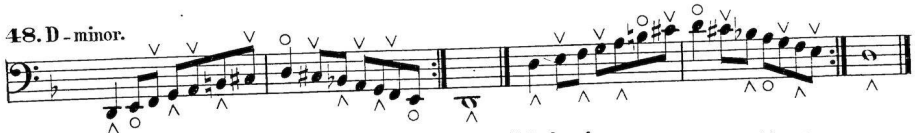
46. G-minor.



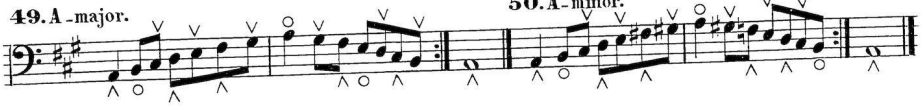
47. D-major.



48. D-minor.

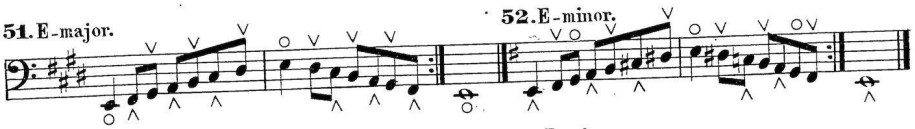


49. A-major.



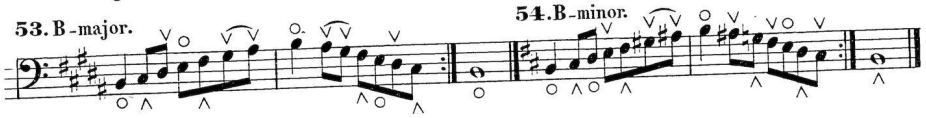
50. A-minor.

51. E-major.



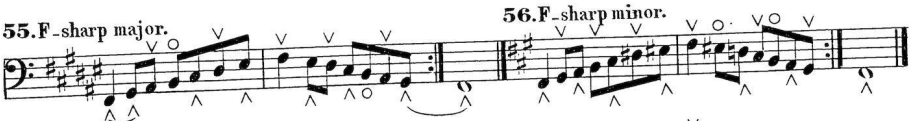
52. E-minor.

53. B-major.



54. B-minor.

55. F-sharp major.

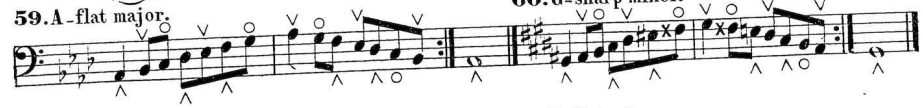


56. F-sharp minor.

57. D-flat major.

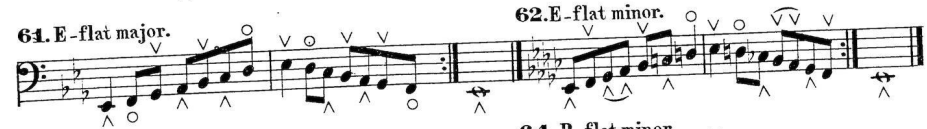
58. C-sharp minor.

59. A-flat major.



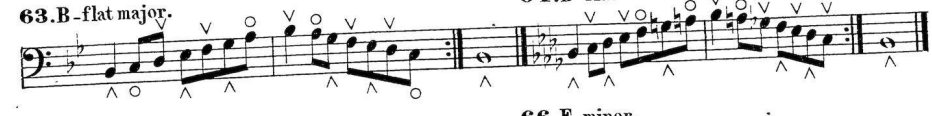
60. G-sharp minor.

61. E-flat major.



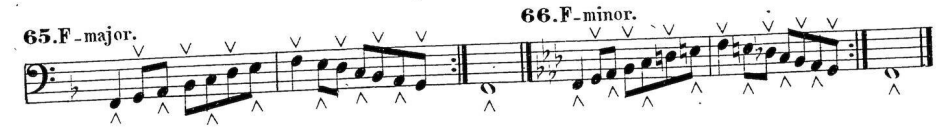
62. E-flat minor.

63. B-flat major.



64. B-flat minor.

65. F-major.



66. F-minor.

LEGATO SKIPS AND SUBSTITUTION.

Many instances of double pedalling occur, in both ancient and modern organ music, in which one foot is, of necessity, obliged to play, as legato as possible, intervals greater than a third.

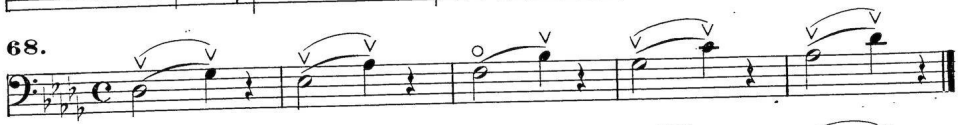
Passages also occur which require the substitution of the toe for the heel (or vice versa) of the same foot, and of one foot for the other, upon the same key, without repeating the note.

Exercises under each head are here given.

Be careful to give each note of the couplet its full value, and move the foot with the greatest possible quickness and precision.

67.

68.



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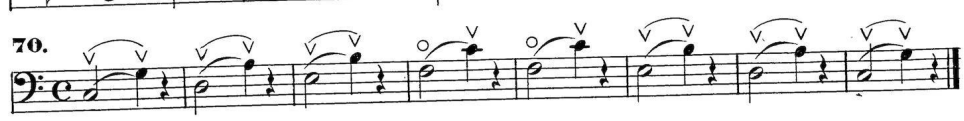

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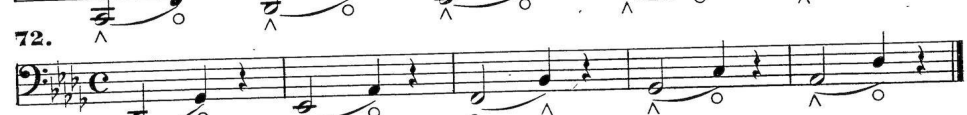

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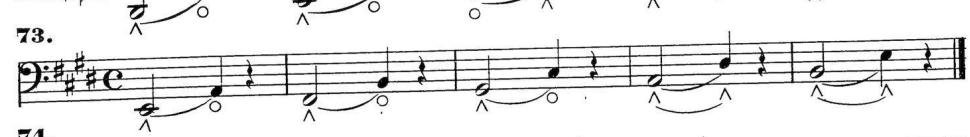

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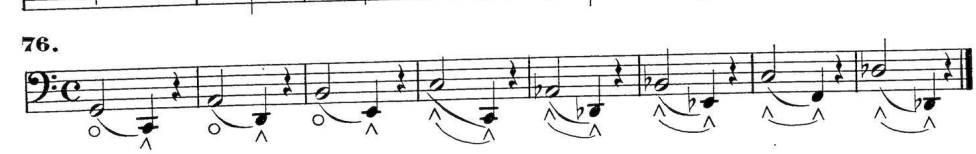

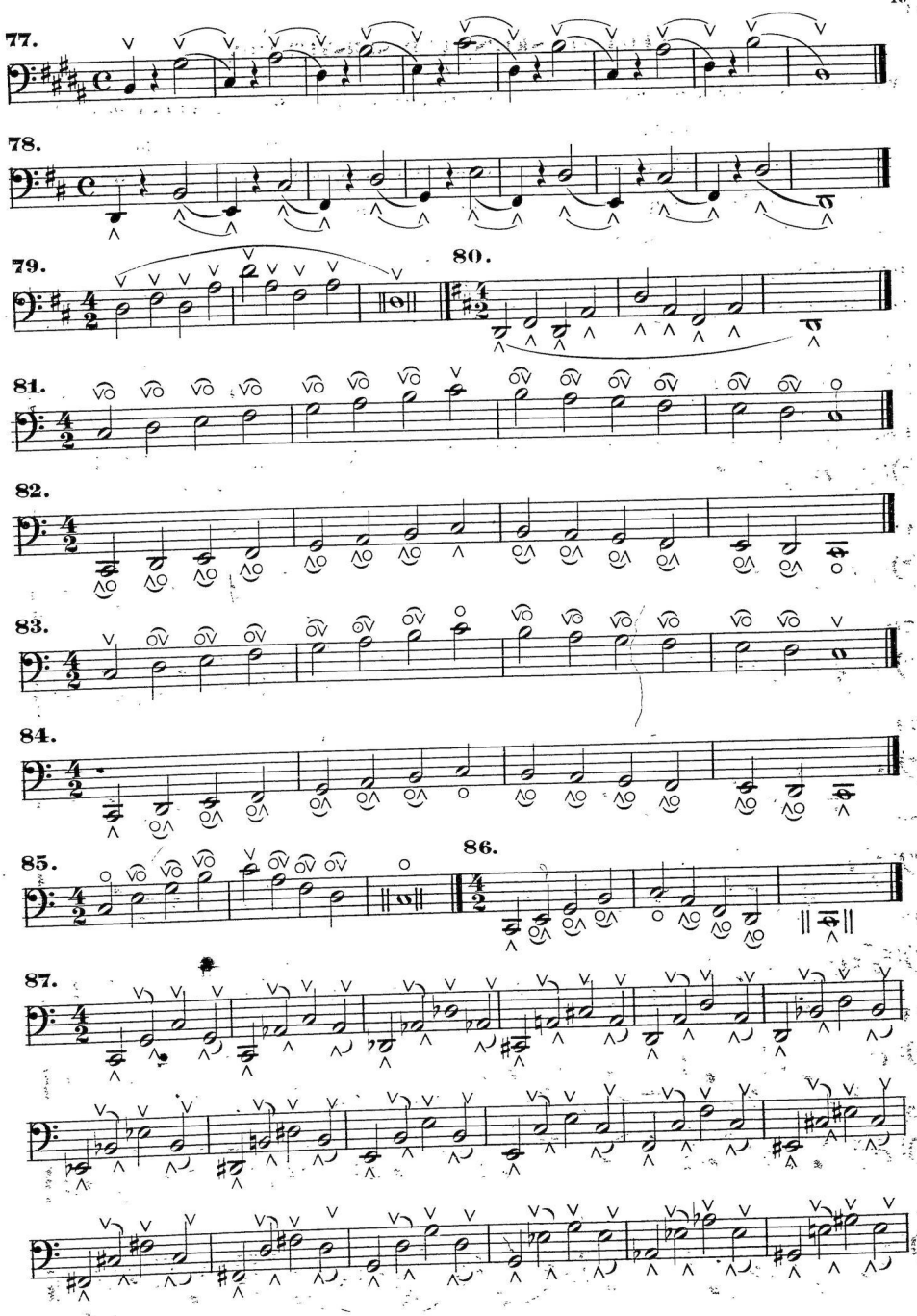
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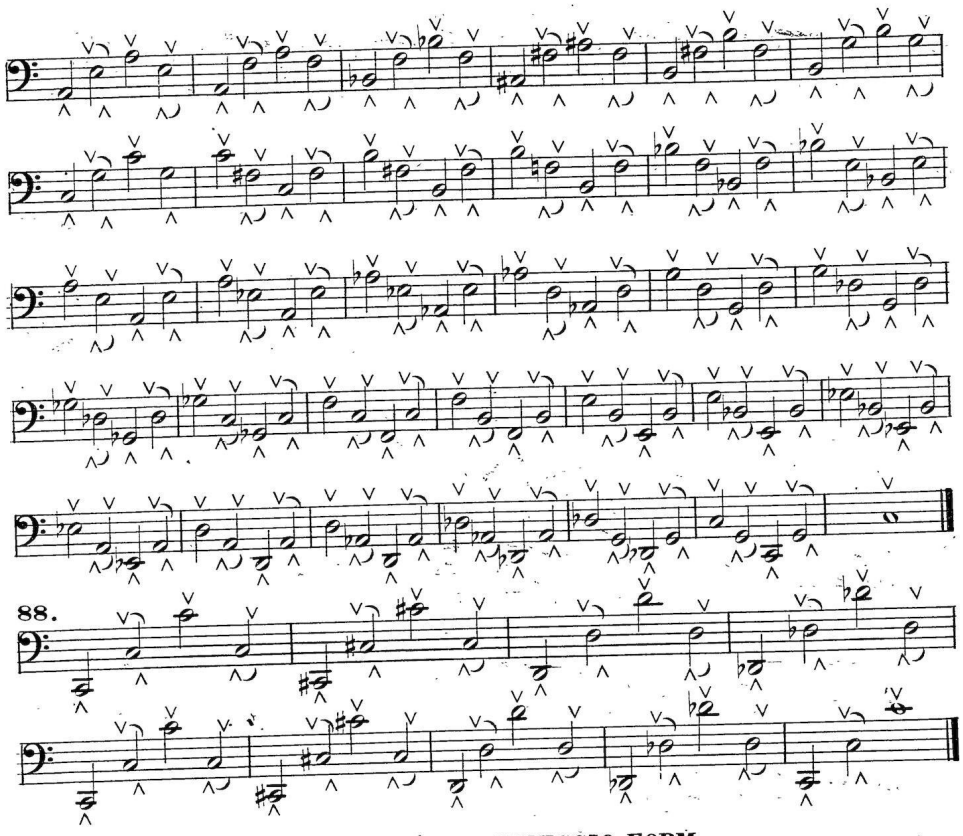
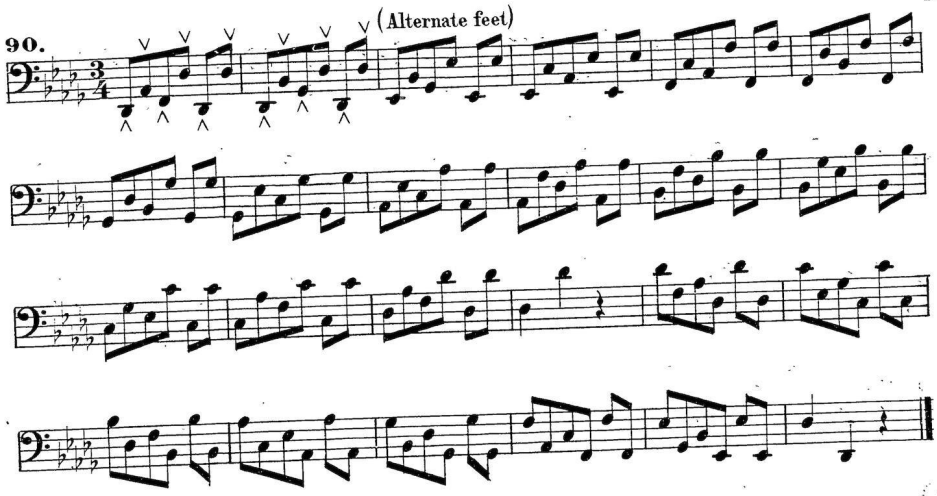


88.

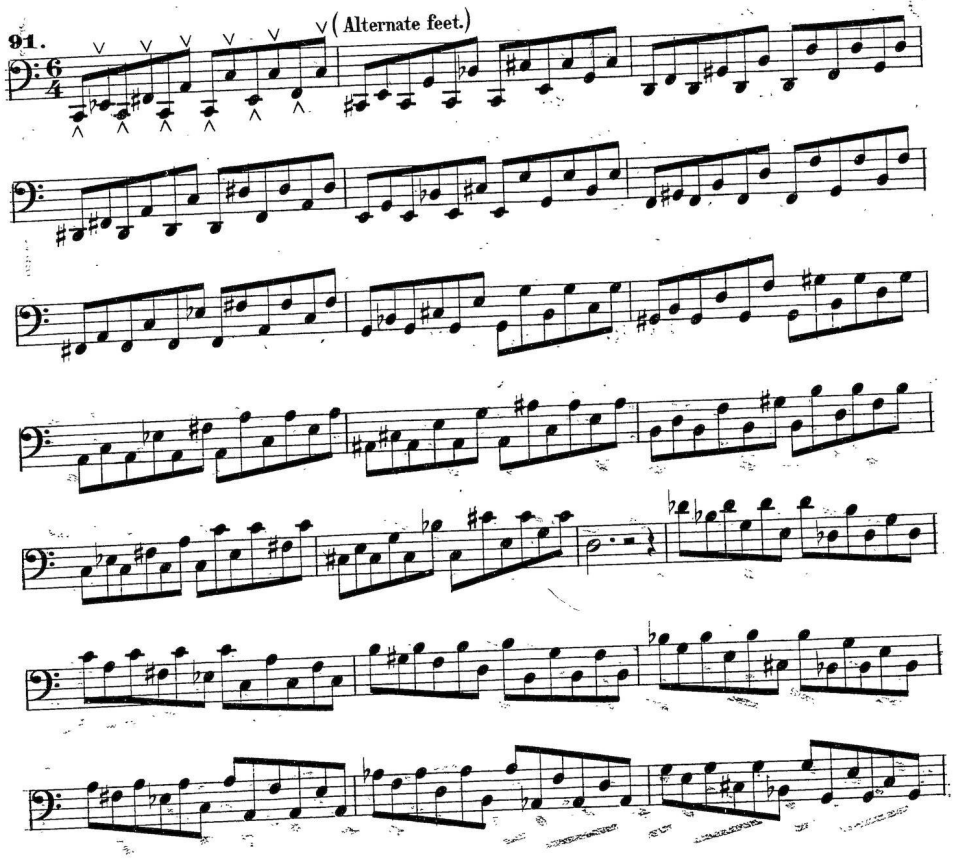
EXERCISES IN ARPEGGIO FORM.

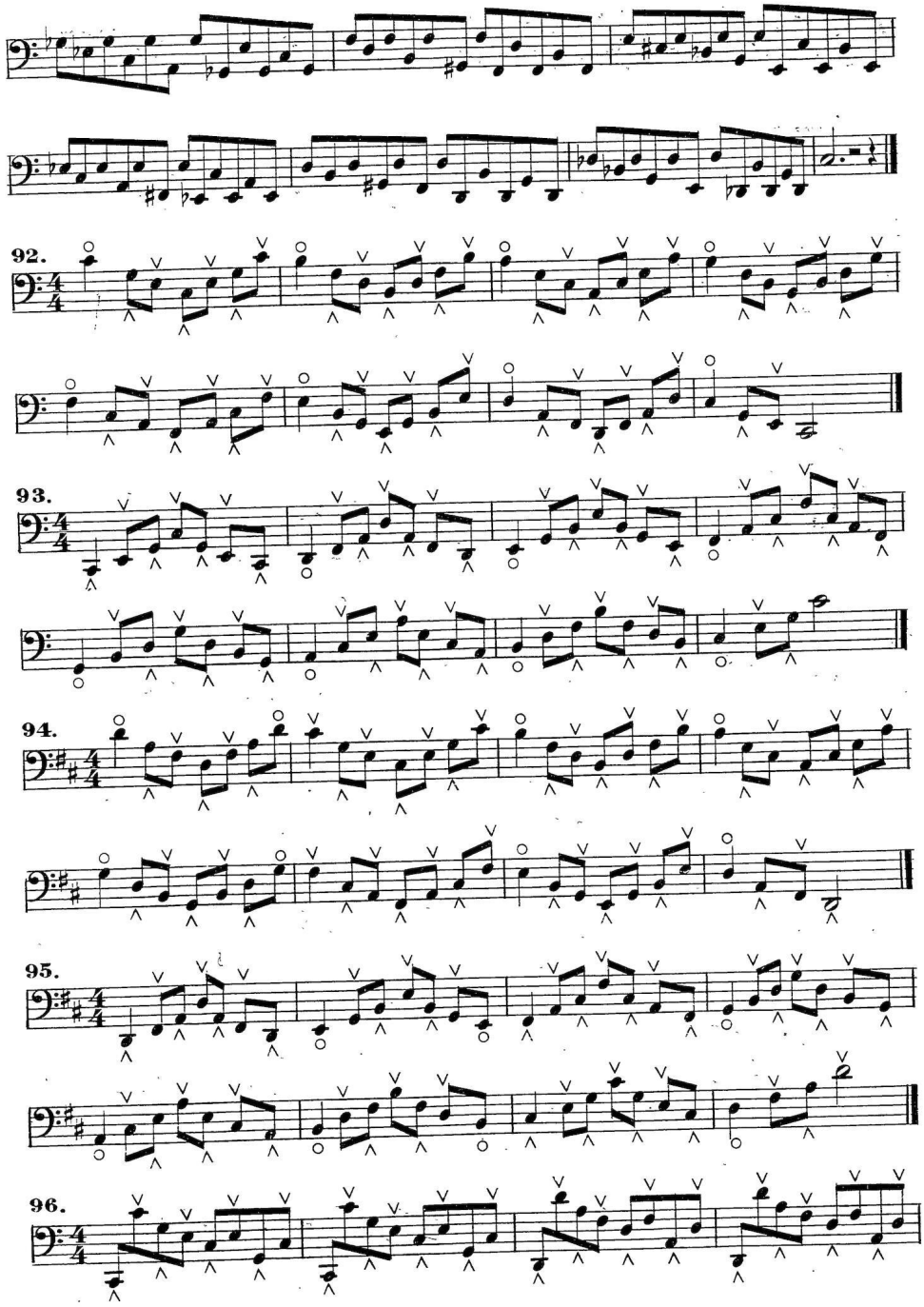
89. (Alternate feet.)

90. (Alternate feet)



91. (Alternate feet.)

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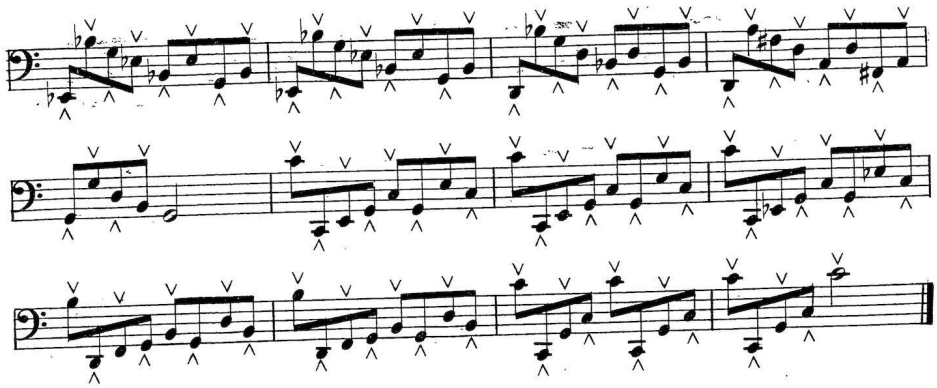
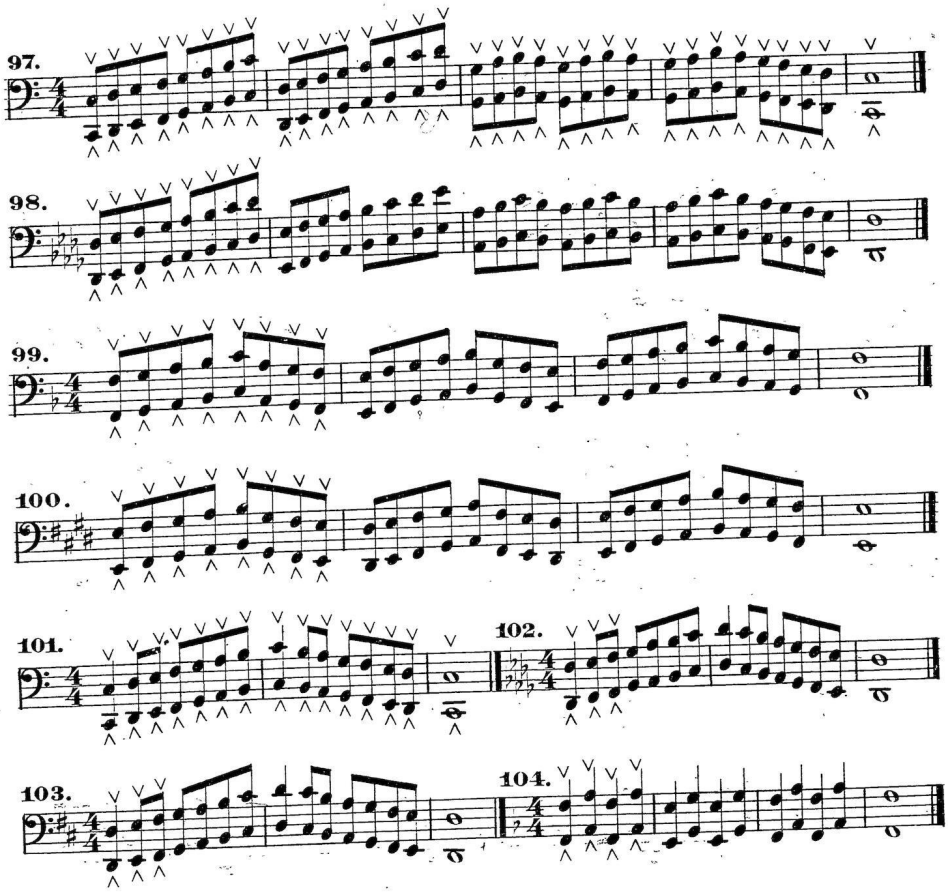


EXERCISES IN OCTAVES



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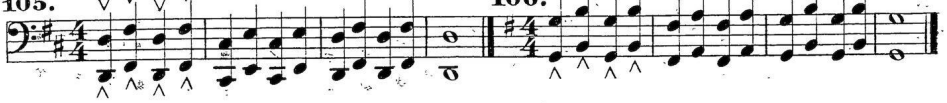

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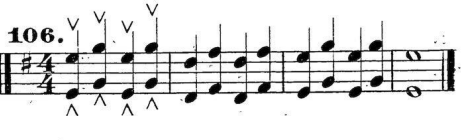

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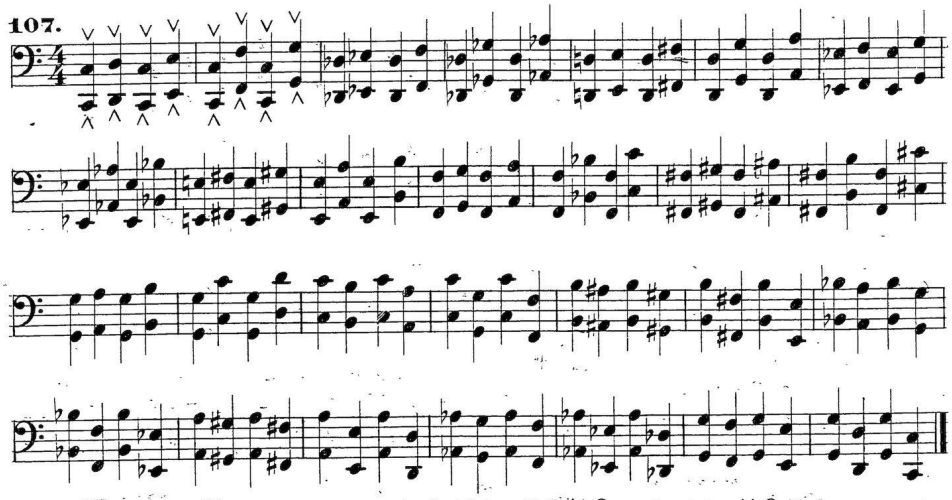

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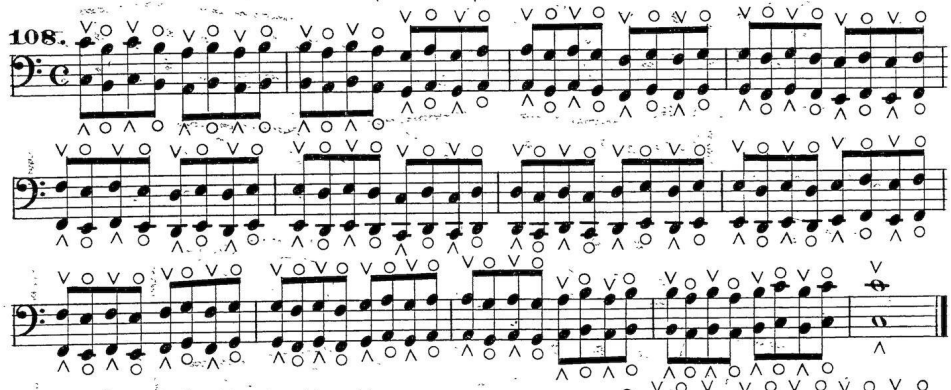

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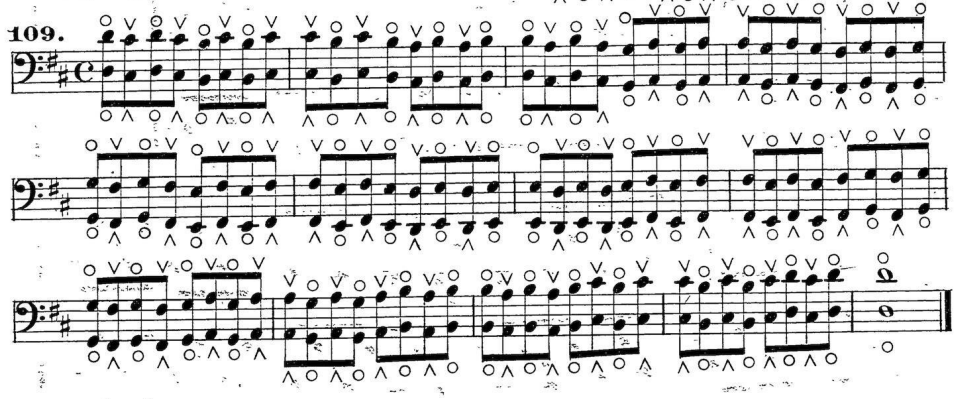

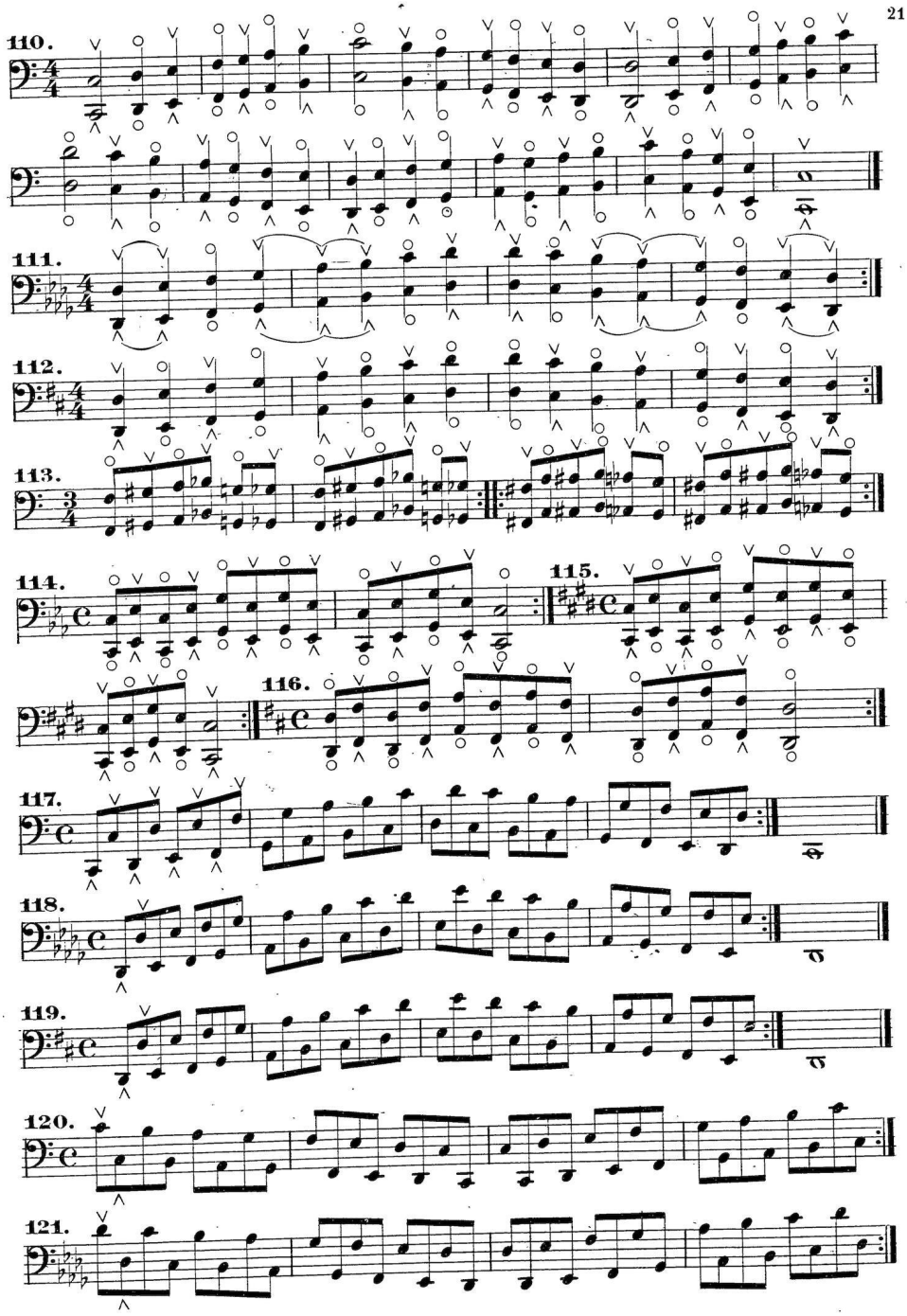
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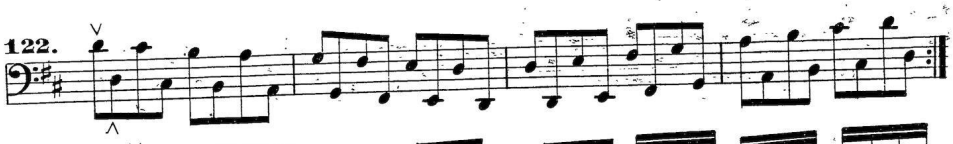

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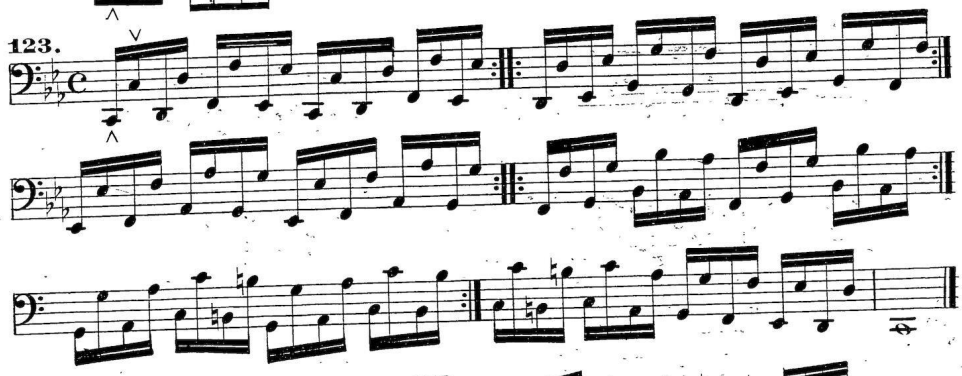

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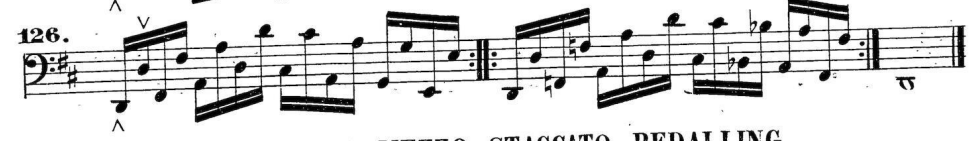
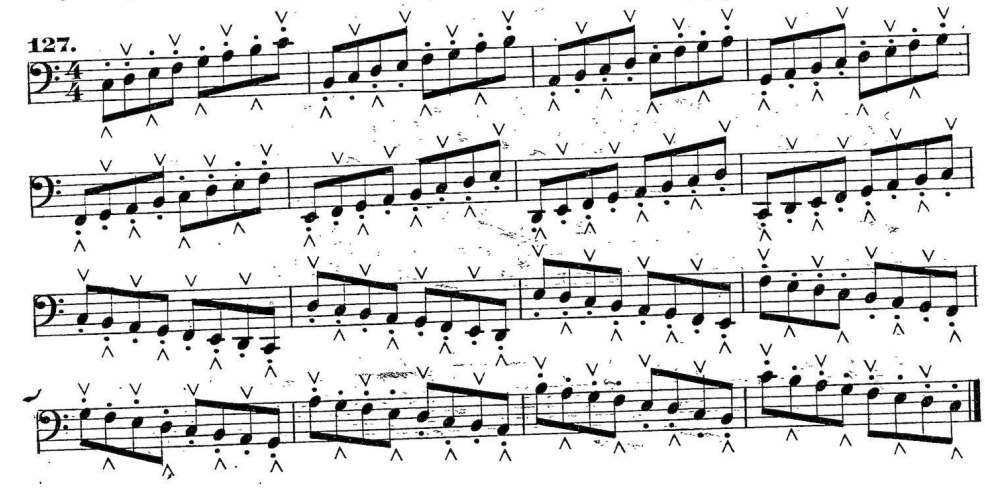


EXERCISES IN MEZZO STACCATO PEDALLING.

Play firmly and be sure to get the full speech of the pipes.

127.



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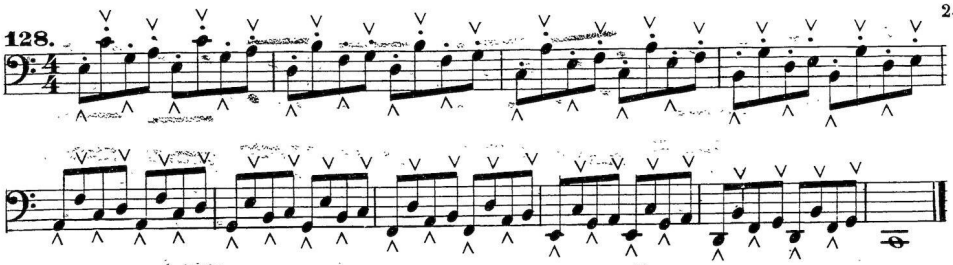

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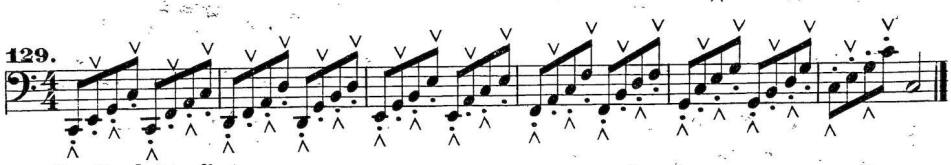
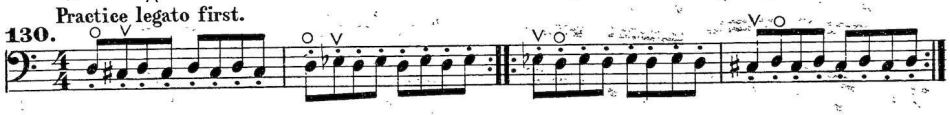


Practice legato first.

130.



Practice legato first.

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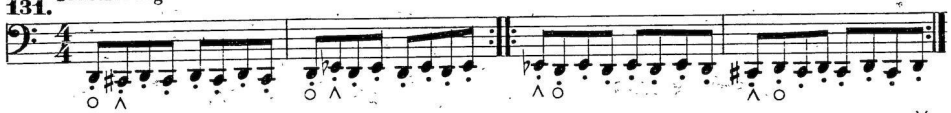

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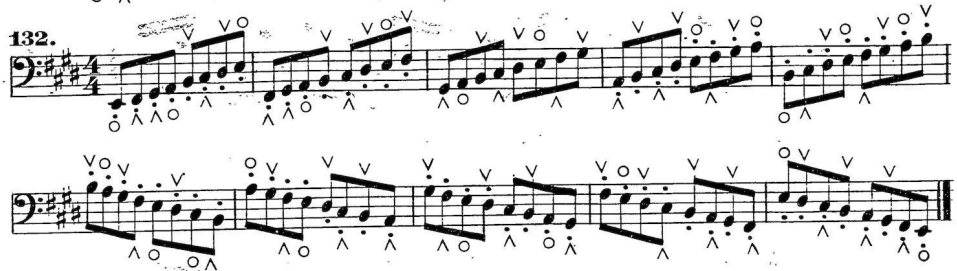
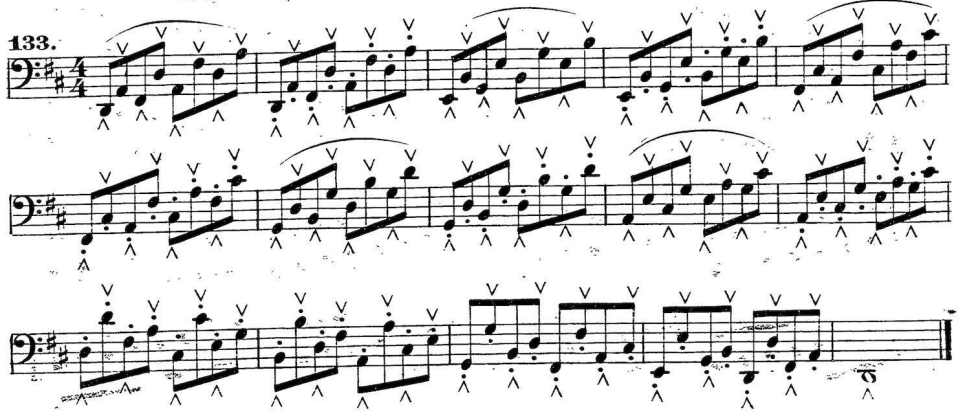
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