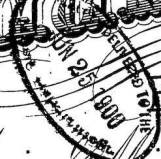


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EXERCISES
IN
Pedal Playing



Embracing
The Major & Minor Scales, Arpeggios, Octaves
AND
Many miscellaneous Exercises
FOR
Alternate Feet, Heel & Toe, Substitution, etc.

BY
Henry M. Dunham.

OP. 11.



BOSTON.
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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 obligatory 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 \vee or \wedge represents the toe, and the sign \circ 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, (\frown , \smile , \curvearrowright or \curvearrowleft , 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 \frown 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 \smile 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.



Musical notation for exercise 1, first system. Bass clef, common time. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: G2, A2, B2, C3, D3, E3, F3, G3. Above each note is a 'v' (accents) and below each note is a '^' (pedal marks).



Musical notation for exercise 1, second system. Bass clef, common time. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: A2, B2, C3, D3, E3, F3, G3, A3. Above each note is a 'v' and below each note is a '^'.




Musical notation for exercise 1, third system. Bass clef, common time. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: B2, C3, D3, E3, F3, G3, A3, B3. Above each note is a 'v' and below each note is a '^'.




Musical notation for exercise 1, fourth system. Bass clef, common time. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: C3, D3, E3, F3, G3, A3, B3, C4. Above each note is a 'v' and below each note is a '^'. The piece ends with a double bar line.

2.




Musical notation for exercise 2, first system. Bass clef, common time, key signature of one sharp (F#). The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3. Above each note is a 'v' and below each note is a '^'.



Musical notation for exercise 2, second system. Bass clef, common time, key signature of one sharp. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: A2, B2, C3, D3, E3, F#3, G3, A3. Above each note is a 'v' and below each note is a '^'.



Musical notation for exercise 2, third system. Bass clef, common time, key signature of one sharp. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: B2, C3, D3, E3, F#3, G3, A3, B3. Above each note is a 'v' and below each note is a '^'.



Musical notation for exercise 2, fourth system. Bass clef, common time, key signature of one sharp. The staff contains eight measures of music. Each measure consists of a quarter note followed by a half note. The notes are: C3, D3, E3, F#3, G3, A3, B3, C4. Above each note is a 'v' and below each note is a '^'. The piece ends with a double bar line.

3.

Exercise 3 consists of three staves of bass clef music in 4/4 time. Each staff contains a sequence of eighth notes with accents and slurs. The first staff has notes on G2, A2, B2, C3, D3, E3, F3, G3. The second staff has notes on A2, B2, C3, D3, E3, F3, G3, A3. The third staff has notes on B2, C3, D3, E3, F3, G3, A3, B3.

4.

Exercise 4 consists of two staves of bass clef music in 4/4 time. Each staff contains a sequence of eighth notes with accents and slurs. The first staff has notes on G2, A2, B2, C3, D3, E3, F3, G3. The second staff has notes on A2, B2, C3, D3, E3, F3, G3, A3.

5.

Exercise 5 consists of two staves of bass clef music in 4/4 time. Each staff contains a sequence of eighth notes with accents and slurs. The first staff has notes on G2, A2, B2, C3, D3, E3, F3, G3. The second staff has notes on A2, B2, C3, D3, E3, F3, G3, A3.

6.

Exercise 6 consists of four staves of bass clef music in 4/4 time. Each staff contains a sequence of eighth notes with accents and slurs. The first staff has notes on G2, A2, B2, C3, D3, E3, F3, G3. The second staff has notes on A2, B2, C3, D3, E3, F3, G3, A3. The third staff has notes on B2, C3, D3, E3, F3, G3, A3, B3. The fourth staff has notes on C3, D3, E3, F3, G3, A3, B3, C4.

6

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 \flat and F \sharp , and between B \flat and C \sharp .

13.

14. Play without feeling for the keys

15. Use the same system as in N^o 13.

16. Play without feeling for the keys.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

EXERCISES FOR HEEL AND TOE.

27. Play slowly and very firmly.

28.

29.

30.

31.

32.

33.

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.

38.

39.

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 \searrow and in an upward progression thus \swarrow . The pedalling in such cases is usually indicated in this way: \wedge

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:

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.

Three staves of musical notation for exercise 12. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and sixteenth notes with various articulation marks such as slurs, accents, and breath marks.

EXERCISES IN SCALE PLAYING.

42.

Two staves of musical notation for exercise 42. The first staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of eighth and sixteenth notes with various articulation marks such as slurs, accents, and breath marks.

A single staff of musical notation for exercise 42, continuing the previous staff. It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature.

43. C-major.

A single staff of musical notation for exercise 43, C-major. It features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature.

44. C-minor.

A single staff of musical notation for exercise 44, C-minor. It features a bass clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature.

45. G-major.

A single staff of musical notation for exercise 45, G-major. It features a bass clef, a key signature of two sharps (F#, C#), and a 4/4 time signature.

46. G-minor.

A single staff of musical notation for exercise 46, G-minor. It features a bass clef, a key signature of one sharp (F#) and two flats (Bb, Eb), and a 4/4 time signature.

47. D-major.

A single staff of musical notation for exercise 47, D-major. It features a bass clef, a key signature of two sharps (F#, C#), and a 4/4 time signature.

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.

The image displays a page of musical notation for 19 exercises, numbered 48 through 66. Each exercise is presented on a single staff in bass clef. The exercises are organized into two columns. The left column contains exercises 48, 49, 51, 53, 55, 57, 59, 61, 63, and 65. The right column contains exercises 50, 52, 54, 56, 60, 62, 64, and 66. Each exercise is labeled with its key signature and mode (e.g., 'D - minor', 'A - major'). The notation includes various rhythmic values, accidentals, and performance markings such as slurs, accents, and breath marks (indicated by 'V' and 'O' symbols). The exercises are designed to be played in a specific sequence, as indicated by the numbering and the flow of the page.

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.



77.

78.

79. 80.

81.

82.

83.

84.

85. 86.

87.

88.

EXERCISES IN ARPEGGIO FORM.

89. (Alternate feet.)

90. (Alternate feet)

Musical score for exercise 90, measures 1-4. Bass clef, 3/4 time signature, key signature of two flats. The first measure has six eighth notes with accents and a 'v' above each. The following three measures continue the eighth-note pattern.

91. (Alternate feet)

Musical score for exercise 91, measures 1-8. Bass clef, 6/4 time signature, key signature of two flats. The first measure has six eighth notes with accents and a 'v' above each. The following seven measures continue the eighth-note pattern with various accidentals.

92.

93.

94.

95.

96.

Three staves of musical notation in bass clef. The first staff has a key signature of one flat (B-flat) and a 4/4 time signature. The second and third staves have a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Each staff contains a sequence of eighth-note patterns with slurs and accents, designed for octave playing.

EXERCISES IN OCTAVES

97.
Exercise 97: Bass clef, 4/4 time signature, key signature of one flat. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with a B-flat and moving through various intervals.

98.
Exercise 98: Bass clef, 2/2 time signature, key signature of two flats. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with a B-flat and moving through various intervals.

99.
Exercise 99: Bass clef, 4/4 time signature, key signature of one flat. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with a B-flat and moving through various intervals.

100.
Exercise 100: Bass clef, 4/4 time signature, key signature of two sharps (F# and C#). The exercise consists of a series of eighth-note patterns with slurs and accents, starting with an F# and moving through various intervals.

101.
Exercise 101: Bass clef, 4/4 time signature, key signature of one flat. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with a B-flat and moving through various intervals.

102.
Exercise 102: Bass clef, 4/4 time signature, key signature of two flats. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with a B-flat and moving through various intervals.

103.
Exercise 103: Bass clef, 4/4 time signature, key signature of two sharps. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with an F# and moving through various intervals.

104.
Exercise 104: Bass clef, 4/4 time signature, key signature of one flat. The exercise consists of a series of eighth-note patterns with slurs and accents, starting with a B-flat and moving through various intervals.

105. 106.

Exercise 105: Bass clef, 4/4 time, key of D major. It consists of two systems of two staves each. The first system shows a rhythmic pattern of eighth notes with accents and slurs. Exercise 106: Bass clef, 4/4 time, key of D major. It consists of one system of two staves with a similar rhythmic pattern.

107.

Exercise 107: Bass clef, 4/4 time, key of D major. It consists of one system of two staves with a rhythmic pattern of eighth notes.

Exercise 107, second system of two staves.

Exercise 107, third system of two staves.

Exercise 107, fourth system of two staves.

108.

Exercise 108: Bass clef, common time (C), key of D major. It consists of one system of two staves with a rhythmic pattern of eighth notes and accents.

Exercise 108, second system of two staves.

Exercise 108, third system of two staves.

109.

Exercise 109: Bass clef, common time (C), key of D major. It consists of one system of two staves with a rhythmic pattern of eighth notes and accents.

Exercise 109, second system of two staves.

Exercise 109, third system of two staves.

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 

118. 

119. 

120. 

121. 



EXERCISES IN MEZZO STACCATO PEDALLING.

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



128.

Musical notation for exercise 128, consisting of two staves of bass clef music in 4/4 time. The first staff contains a sequence of eighth notes with slurs and accents, and the second staff contains a similar sequence. Both staves have 'V' marks above notes and 'A' marks below notes.

129.

Musical notation for exercise 129, consisting of one staff of bass clef music in 4/4 time. It features a sequence of eighth notes with slurs and accents, and 'V' marks above notes and 'A' marks below notes.

130. Practice legato first.

Musical notation for exercise 130, consisting of one staff of bass clef music in 4/4 time. It features a sequence of eighth notes with slurs and accents, and 'V' marks above notes and 'A' marks below notes.

131. Practice legato first.

Musical notation for exercise 131, consisting of one staff of bass clef music in 4/4 time. It features a sequence of eighth notes with slurs and accents, and 'V' marks above notes and 'A' marks below notes.

132.

Musical notation for exercise 132, consisting of two staves of bass clef music in 4/4 time. The first staff contains a sequence of eighth notes with slurs and accents, and the second staff contains a similar sequence. Both staves have 'V' marks above notes and 'A' marks below notes.

133.

Musical notation for exercise 133, consisting of three staves of bass clef music in 4/4 time. Each staff contains a sequence of eighth notes with slurs and accents, and 'V' marks above notes and 'A' marks below notes.