

**5th SINGAPORE INTERNATIONAL PIANO PEDAGOGY
SYMPOSIUM**

Beyond Piano Teaching: Discovering the Past, Serving the Future

June 20-24, 2011

Yong Siew Toh Conservatory of Music

**LECTURE RECITAL
“PEDALING TECHNIQUES AND INNOVATIONS IN
DEBUSSY’S 24 PRELUDES”**

Monday, June 20, 2011

4 pm

**Dr. Ivo Kaltchev
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The Benjamin T. Rome School of Music
The Catholic University of America, Washington, DC, USA
Visiting Piano Professor, Yale University
Bösendorfer Concert Artist**

Common Terms for Indicating:**The Right Pedal**

English: damper pedal, loud pedal, open pedal, sustaining pedal, amplifying pedal

French: avec pédale, la pédale forte, pédale grande, gardez la pédale

German: Aushaltpedal, Das Dämpferpedal, Das Dämpfungspedal, Fortezug,
Grosses Pedal, mit Pedalgebrauch

Italian: col pedale, con pedale, il primo pedale, pedale, pedale del forte,
sempre pedale, senza sordini, ped.simile

Release of the Right Pedal

French: sec, sans pédale

German: kein Pedal, ohne Pedal

Italian: con sordini, senza pedale, secco, non ped.

The Middle Pedal

English: prolonging pedal, sostenuto pedal, Steinway pedal, S.P.,
tonal pedal, Ped.3

French: Prolongement, Pédale de prolongation, Prol. Ped.

German: Tonhaltepedal

Italian: Il pedale tonale

The Left Pedal (una corda)

English: soft pedal, shift pedal, muting pedal

French: une corde, sourdine, la pédale sourde, petite pédale

German: mit Verschiebung, mit einer Saite, mit Dämpfung

Italian: sordino, una corda, u.c., sul una corda, poco a poco una corda

Release of the Left Pedal

Tre corde, 3 cordes, ohne Verschiebung, tutte le corde, t.c., poco a poco tre corde,
poco a poco tutte le corde, poco a poco due corde

Use of both the left and the right pedals at the same time

Ped. 1 and 2, con 2 Pedale, 2 ped., Les deux pédales, Mit beiden Pedalen, Beide
Pedale, I due pedali, Très enveloppé de pédales, 2 Ped., due Ped., con sord e Ped.

Practical Hints for the Use of the Right Pedal

Where is the use of the right pedal possible?

- Long Notes
- Homophonic Textures (melody and accompaniment)
- Chordal Textures
- Same Harmony (Broken Chords, Arpeggios, Accompanimental Figurations)
- Cantabile Textures, Melodies
- Legato Articulation
- Non-legato Articulation (Slow/Moderate Tempo; Rhythmic Pedaling)
- F, FF, FFF Dynamics, Big Crescendos and Climaxes
- Strong Accents, sf, sff (Rhythmic Pedaling)
- Very High Register
- Tremolo, Glissando
- Rapid, Unmeasured Trills
- Rolled Chords
- Appoggiaturas (Dissonance on a strong beat)
- Slow Tempos
- First Note of a two-note slur
- Slow Repeated Notes, Chords
- End of a Slow Piece

Where should the use of the right pedal be avoided?

- Polyphonic Textures
- Scales and Scalar (stepwise) Passages
- Chromatic Scales
- Staccato Articulation
- Non-Legato Articulation (in Moderate or Fast tempos)
- Ornaments
- During Rests (Baroque and Classical Periods)
- Very Low Register
- End of a Phrase
- Second Note of a two-note slur
- Contrasting Articulations (One Hand Plays Legato and the Other Plays Staccato)
- Fast Repeated Notes, Chords
- Very Fast Tempos