We go beyond mere piano teaching by endeavouring to create artistry right from the start. It is possible if we reflect on our past experiences and draw upon lessons of great pedagogues. We then organize the information and transfer it in an accessible manner to children, thereby planting the seeds of artistic growth and hence serving the future. One important aspect of piano playing where this teaching process and ideal should be implemented, but is unfortunately often neglected, is in pedaling, especially when the damper pedal is first introduced.
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INTRODUCTION

The damper pedal is a powerful tool with which the pianist brings out the full potential of the piano. However when used unwisely, it retains such a residue of sound that one's ears could drown in the unfathomable mess of vibrations. It is hence imperative that good pedaling habits and meticulous listening to resonance is developed from the start. Once aware of the exquisite beauty of the resonance resulting from good pedaling, one's ears will settle for no less than the ideal.

As an undergraduate student, I studied piano performance with Professor Thomas Hecht at the Yong Siew Toh Conservatory of Music of the National University of Singapore. He was stunningly clear and specific in his concept of what a good piano sound was. I picked up amazing insights and skills, and learnt that one cannot achieve a refined sound without learning how to pedal well.

As I continue to explore the endless soundscapes that can be achieved at the piano, I have come to develop a fundamental set of pedaling self-help concepts that involve focused and meticulous listening. These are powerful methods that help me diagnose pedaling possibilities and their corresponding sound effects without a piano but by just visualizing and audiating.

My first experience teaching was with two young beginners aged 8 and 9. I was an ambitious teacher filled with enthusiasm at the prospect of teaching them the skills, techniques and musical knowledge that I had acquired. Being someone who prizes nurture over nature, I was
convinced that anyone can achieve a refined sound at the piano if they understood and were
aurally aware of the basic principles behind healthy sound production. I realized how badly
mistaken I was. Without much consideration if the time was right to introduce the pedal to
these young musicians, I zealously delved into my sermons of ‘what is a good sound’ and how
it could be achieved with pedaling. This sermon became an unorganized ramble in my
enthusiasm, causing my bubble of optimism to burst as their blank and bored faces stared
back at me. For most children, jumping right into concepts that deal with the science of
vibrating sounds of piano strings is too complex. I still maintain that anyone, no matter how
young, can achieve a refined sound through good pedaling. However, when dealing with a
child's mind, one must translate pedaling concepts systematically into language children can
comprehend.

This paper aims to do this by exploring the following areas:

1. Issues that teachers and students at elementary level (approximately aged 4 – 8) face
   when the pedal is first introduced.

2. Breaking down pedaling techniques and and concepts into simple ideas to introduce to
   elementary level students in a systematic way through modelling.

3. Available resources that can be used.

TIME TO PEDAL!

Some issues that teachers and elementary students face when the pedal is first introduced
seem extremely trivial, but they must be addressed so that the student can build a good
pedaling foundation. Three major issues surface at this stage. Firstly, when should the pedal
be introduced? Pedaling concepts are a development of other basic musical concepts. Careful
consideration must be given to what kind of musical concepts the child should already be
familiar with before introducing the pedal. Secondly, how do we introduce the pedal to young children, with a sense of wonderment and magic? Some ideas are drawn from pedagogues such as Joan Last and Wynne-Anne Rossi. Finally, the height of the child always poses a problem as most children are not tall enough to reach the pedal. Pedal extensions exist, and come in many different designs. Some teachers even innovate and invent their own. This section will discuss what kind of pedal extensions are effective.

When to introduce the damper pedal is tricky. Considering the primary functions of the damper pedal (connection and colour - as will be discussed later), the child should be acquainted with the concepts of legato, subdivision, and a basic knowledge of what harmony is, before the pedal is introduced. If the child is aurally aware of what legato is, their ear will be able to guide their foot to use the pedal to achieve what their hands alone may not be able to. Being able to subdivide will guide them in controlling the timing of the depression and release of the pedal. It might be overly ambitious to expect a beginning child to understand functional harmony and its role in giving direction to music. However, it is important that the student understands what harmony is; pitches that when sounded together give a certain sound colour. Harmony is generated by consonance and dissonance. Consonance refers to chord tones, which can be called tones that 'agree' or are 'friendly' with young children. Dissonances then, are tones which 'disagree', or 'argue' (Rossi, 2007). I stress the importance of harmony to young children with a metaphor. ‘Melody’ is like the main character in a story, while ‘harmony’ is like the background characters or the surrounding environment. Harmony, or background, is no less important, for without it, story, or music, will lose its atmosphere. It is important to point out that different harmonies have different effects, and it is important to respect the uniqueness of each one. This is a vital principle that is a building block for pedaling with clarity and a transparent texture.
Many method books today emphasize work at the keyboard. The damper pedal is often introduced sloppily, despite being as much a part of the piano as the keyboard. Its importance is certainly portrayed by the fact that the piano would not be a piano without its pedals. Good pedaling technique is therefore as important as Hanon or Czerny exercises. It should similarly be cultivated from the very start. Hence, how the damper pedal is introduced to young children is of utmost importance.

It is easy to instruct children to press the pedal and play something. Children, being full of wonderment themselves, will already find it magical to hear sustained sounds swimming around them. However, disorganized blending of tones does not distinguish between 'agreeable' and 'disagreeable' tones, and does not make for healthy pedaling. I would not encourage introducing the pedal thus.

I believe that it is possible to introduce the nuances of resonance to children through an experiential and sequential learning process:

1. Open the lid and stand the student on a raised surface so that the child can see the mechanism of the piano (Last, 1985).

2. Depress the pedal to the point when the dampers are just released. The sound of the dampers leaving the strings produce a faint whir of vibrations. Direct the child to listen to this while he or she watches the dampers leave the strings.

3. Without releasing the pedal, play a note or chord and show how the pedal sustains the sounds by leaving the strings to vibrate even after the keys are released.

4. Release the pedal, and depress it fully. Play a chord or two, and have the child explain the difference in what he or she sees and hears. Direct the child towards the
conclusion that a greater depth of pedal brings the dampers further away from the strings, hence allowing the strings to vibrate even more. This produces a longer sustaining sound and richer resonance.

5. Challenge the child to reproduce both instances.

Such an exercise justifies the magic of the damper pedal. Even if the child may not be totally aware of it yet, he or she has already experienced how the damper pedal sustains sounds through freely vibrating strings, and what depth of pedal is.

Through this first contact with the damper pedal, it is important that the teacher instil good pedaling posture too. The student's knee should be below the keyboard, with the heel on the floor and the ball of the foot on the pedal. Of course, this is easy to achieve if the student is tall enough and his or her legs can reach the pedal with ease.

If this cannot be done because the child is not yet tall enough, it is worth investing in a pedal extension. They come in many different forms, but I recommend one which has adjustable height, and which enables the heel of the foot to rest on a flat and firm surface. The pedal extensions should come into contact with the actual pedal at the point where the ball of the foot should rest. If it is placed too far in, the child has to use extra force to depress the pedal. This will hinder the learning of more difficult techniques such as half-pedaling.

These initial issues regarding pedaling must be overcome thoughtfully. It is only then that the stage is set for the teacher and student to delve into an exciting new world of piano playing that involves the pedal without any hindrances.
THE LEARNING PROCESS

The only way students can achieve a refined sound when pedaling is if:

1. They understand what a transparent sound is – textural clarity. Every voice is heard without the murkiness of over-pedaling. This can be achieved with listening exposure through teacher demonstrations, vicarious learning in group situations, and discussing listening experiences with the student.

2. They know how to achieve a transparent sound given a good foundation in pedaling technique and a solid understanding of the functions of the pedal. These aspects will be discussed in later sections.

3. They discern how to use the pedal through conscious and meticulous listening. This skill will improve as the student is exposed to various repertoire, which will be discussed later too.

Pedaling at the beginning stage is often taught with neglect. Students are often instructed to depress the pedal down for an entire piece without any thought given to what the ideal sound is. The learning process is absent, and the objective not met. This is a recipe for bad pedaling habits, which are hard to correct once they become ingrained. Hence, the following sections outline a systematic way to teach the use of the pedal guided by conscious listening.

PEDALING TECHNIQUE

Pedaling technique is not all that sophisticated, compared to the coordination required of our fingers. It is indeed very possible to introduce the subtleties of pedaling to young children.

- Half pedal vs. Full Pedal

The two basic positions of the pedal, are a fully depressed position, and a fully released
position. One can achieve many “gradations ... by moving the pedal between these two positions.” True artistry in controlling resonance therefore, lies in the skilful manoeuvring of “intermediate positions”. At these positions, the dampers allow the strings to vibrate to a limited extent. When a note is sounded at this pedal position, “a tone will be heard in full strength ... [but] the volume will be reduced but some sound remains” when the key is released (Schnabel, 1954).

The exercise mentioned as a way to introduce the pedal, is in effect, already an introduction to half pedal and full pedal. The child simply has to be physically aware of the point of depression where the dampers are just released from the strings. They have to understand that half pedal involves a less sustained and sonorous reverberation as compared to a full pedal too.

- Fast Pedal Changes

How we change our pedal is a vital part of blending sounds. Sometimes, quick changes of harmony call for fast pedal changes. In dreamier music like that of Debussy where harmonies can linger and meld together more, slow pedal changes are more stylistic.

Pedal changes can be introduced as a game of ’catching sound’. We change our pedal at a speed that is fast enough for us to catch the required sounds in our fingers. I would train fast pedal changes thus:

1. At a tempo marking of quarter-note = 60, subdivide each beat into 4. Have the child depress the pedal fully. Start counting with subdivisions.
2. On the first subdivision release the pedal fully.
3. Depress the pedal fully on the second subdivision, and hold it until the first
subdivision of the next beat.

4. Repeat the process a few times so the child becomes physically comfortable with it.

5. Here is when the game starts. The teacher plays a random note for each beat, holding the note for three subdivisions. The student continues steps 1-3, 'catching' the sound the teacher plays. If the student is successful, there will be no gaps in sound, and no remnants of previous sounds in the newly sounded note.

6. The 'advanced level' of this game is to be able to execute fast pedal changes with half pedal. The 'advanced' student would be able to 'catch' each note consistently with less resonance than full pedal.

- Slow Pedal Changes – Filter Pedal

Slow pedal changes are slightly harder. By slow pedal changes, I mean that the release of the pedal is slow and not the depression that is slow. This slow release very gradually filters off sound, hence slow pedal changes are also called filter pedal. I would teach and drill filter pedal with these steps:

1. At a metronome mark of quarter-note = 60, I would count 4 quarter-note beats per bar, with each beat subdivided into two eighth notes.

2. Direct the student to depress the pedal fully and start counting. Release the pedal on the first subdivision of the first beat, and depress it fully on the second subdivision of the first beat.

3. Slowly release over the rest of the bar, but never fully.

4. Only fully release the pedal on the first beat of the next bar, where the process repeats itself.

5. Repeat this cycle a few times so the child becomes physically familiar with it.

6. Continuing with the game from fast pedal changes, the 'expert level' of the game now
begins. The teacher plays a random note for each bar, holding it for the first two beats. To pass this level, the student must be able to catch these notes, without losing them. In addition, they must be able to filter out sound throughout the bar with consistency.

7. The 'master level' of this game is to be able to execute slow pedal changes with half pedal. The 'master' student would be able to 'catch' each note and filter sound from a starting point of less resonance, with consistency.

- **Tapering Off**

Tapering off simply involves listening to the ends of sounds. It is similar to slow pedal changes, as it involves releasing the pedal gradually and letting the sound filter off into silence, instead of suddenly cutting off sound. However this depends on how loud and thick the initial sound is too. I would teach this by first instructing the student to depress the pedal fully. Play a big and loud chord and ask the student to taper it off within 5 seconds. Try the same exercise with different touches, and depth of pedal. This will force the student to listen closely to ends of sounds.

**THE ROLE OF THE DAMPER PEDAL**

There are two main functions of the damper pedal; to connect, and to add colour (Banowetz, 1992). The most fundamental stage of pedaling involves connecting pitches cleanly and smoothly. Connecting with the pedal is a basic skill for pianists. Colour is the manipulation of the quantity and quality of resonance. Skilfully calculated control of vibrating strings empowers the pianist to create different tone qualities from sounding pitches. It allows the pianist to delve into the interpretative aspect of music with a wider range of expressivity. Therefore, between the two, it only makes sense to teach flawless connection before any exploration in colour is attempted.
The following sections suggest the order in which certain aspects of connection and colour can be taught. The detailed step-by-step explanations are a breakdown of pedaling concepts. They are meant to aid the teacher in modelling good pedaling habits, and not for the student to memorise blindly. Musical exercises mentioned are attached in Appendix A.

**Connection**

- **Explaining Connection**

Having to explain the connecting function of the pedal to young children is hard, since any mechanical explanation will simply ricochet off their ears. It is almost for sure that they will then hold the pedal down for all the notes that require legato, thinking that they are achieving legato, without knowing that they are planting the seeds of bad pedaling. How do we explain that pedaling is the end, but merely the means to a legato end?

I tell this story to young children to help them understand this concept. I get them to walk, and point out how smoothly they walk, lifting up one foot only when the heel of the other foot has touched the ground. That is walking ‘legato’. I then tell them to imagine a big puddle in front of them. It is too big for them to get across, and too troublesome to walk round the side of it. The only way to get across would be to leap or to jump. However, that is not graceful at all as both feet are in the air at the same time. Imagine if one could eat a magic fruit that could make one grow longer legs in an instant. We would then be able to walk ‘legato’ across the puddle. But the problem with this fruit is that it can make one feel sick if one eats too much of it, so we can only use it when we stumble across puddles. The pedal is like this magic fruit. We only use it when we have to leap on the keyboard, and our fingers are unable to execute a legato.
• Connecting Single Notes

Music: Exercise 1

Concepts taught:

- Finger legato
- Syncopated pedaling
- Blending

Finger Legato

The first 4 bars of this exercise can be used as a short revision for legato. It is a good to recall that there is a blending of 2 pitches, like mixing colours in a palette, for a smooth legato. It is important that the student is aurally aware of this so that he or she can pedal the next 4 bars well. The first 4 bars serve as an idealized version for the last 4 bars.

Syncopated Pedaling and Blending

Syncopated pedaling and blending are concepts that are inseparable. These concepts can be applied to the last 4 bars of this exercise.

1. Practice the last 8 bars completely without pedal. Achieve a result as close as possible to legato by holding on to each note for as long as possible, and then hopping quickly to the next note.

2. Remind the student what it felt like to play the first 4 bars and that the pedal is simply to achieve a legato that is similar to the first 4 bars.

3. Proceeding at a slow tempo, subdivide each note into sixteenth-notes. Depress the pedal on each third subdivision.

4. Prepare to play the next note by shifting the hand on the last subdivision with the
pedal still held.

5. Play the next note with the pedal still held. Listen to the two sounds mixing. This is called blending.

6. Slowly lift the pedal on the second subdivision of the next note, so that only the new sound is left.

7. Depress the pedal on the third semiquaver to begin the next cycle.

8. With good pedaling, the 'hopping' eventually turns into a smoother, walking legato.

- **Connecting Chords**

Music: Exercise 2

Concepts taught:

- Finger legato through finger substitution
- Syncopated pedaling
- Blending

**Finger Substitution**

1. Play the top voice as smoothly as possible in the given fingering. Finger substitutions allow the top voice to maintain a legato even when the rest of the chords are added in. As the melody is played solely by the 4th and 5th fingers, the sensation is like one of tight-rope walking.

2. Add the rest of the notes. They should be played softer as if shadowing the top voice. This can be done if they are played lighter and shorter. This is so that the top part is voiced. It is hard for children to do this as their last fingers are weaker. It is important not to force it as this may cause injury. Instead, ask the child to listen out for the top voice instead of physically sounding it.
3. Pedal is then added to catch the 'shadows' of the lower voices, hence achieving a smooth legato. Syncopated pedaling and blending are concepts that are applied here, and should be revised often.

- **Textural Clarity**

Music: Exercise 3

Concepts taught:

- Pedaling for harmony
- Pedal dabbing
- Transparency

**Pedaling for Harmony and Pedal Dabbing**

Using harmony to guide pedaling ideas is a basic skill. This exercise is a simple way to introduce this, even if the child has no understanding of harmony.

1. Play the harmonic skeleton. In this case, this entails playing all the notes in each beat as a block chord.

2. Play it as written but without the pedal. Care must be taken to ensure that the thirds are held for the full beat. This can be checked by freezing on the last eighth note of each beat. As a result, the fingers that play the thirds stick to the key for the full beat.

3. This skeleton can then start being dressed with some pedal. The pedal should only be depressed after all the notes in the harmony have been sounded. This should connect and blend into the sound of the next beat.

4. Eventually what results is not syncopated pedal, but very short dabs of the pedal.
Transparency

Transparency can be explained by conducting a diffraction experiment. Shine light through a shard of glass and observe how light diffracts. Transparency of sound is just like how light travels through glass. There are different layers of sound. Some voices are more important and need to be more projected. Others playing a supporting role, and while still present, have to be less obvious. This will be hard for young children to do as they will have difficulty voicing top voices due to a weak 5th finger, as mentioned. This can be encouraged, but should not be forced.

In this exercise, the main voice is the top voice. It is advisable at this stage to ask the child to bring out the thirds instead of just the top voice. To make up for this, play all thumbs lighter, as if faintly in the background. Listen to the resonance the pedal offers. Another aspect of achieving transparency is to have the main voice cut through all the resonance so that it is clearly heard.

- Connecting Harmonies

Music: Exercise 4

Concepts taught:

- Pedaling for harmony
- Syncopated pedaling

Pedaling for harmony

Using harmony to guide pedaling ideas is a basic skill. This exercise is a simple way to introduce this, even if the child has little understanding of harmony.

1. Recall the concept of dissonance and consonance in harmony. Dissonances include, 2nds and 7ths, and are notes that clash or 'disagree'. Consonances are pitches that harmonize well, also called notes that 'agree'.
2. Group the notes that agree together (Rossi, 2007). Make sure each group contains no 2\textsuperscript{nd} or 7\textsuperscript{th} intervals. How many different possibilities are there? Depending on the child's understanding of harmony, one could push the exploration of inversions.

3. Stack the notes that agree together by playing them as block chords, with harmonic direction.

4. Play through the exercise without pedal. Hold as many notes in a group down until the harmony is over.

5. Pedal the groups, and aurally track the harmony changes in addition to the melody.

- **Smooth Accompaniment**

Music: Exercise 5

Concepts taught:

- Finger pedaling
- Pedaling for harmony

**Finger Pedaling**

Finger pedaling is an extreme form of legato. It involves holding notes down with the fingers for much longer than its note value, and as long as it remains a harmony note. It is a technique often used in alberti bass, or arpeggiated accompaniments, as it prevents the accompaniment from sounding too choppy. The pedal is added only after all the notes in the harmony are sounded, with the sole function of connecting harmonies.

1. Play the harmonic skeleton.

2. Play it as written, but hold the notes down until each harmony change. The fingers stick to the keys like caramel.

3. Pause at every 4\textsuperscript{th} eighth note, to listen to the full harmony.

4. Add pedal as indicated in the exercise. Depress it sufficiently to connect harmonies
and not more than is necessary.

5. Always track the harmonic skeleton with the ear.

**COLOUR**

- **Explaining Colour**

Adding colour to sounds using the pedal is the most explorative and enjoyable part of the pedaling process. The pianist is like a painter with an enriched colour palette. He looks at a black and white outline on a canvas, and decides how to paint in the colours, whether it be pastel, striking, dark, or mellow colours. We do it with the pedal, so that what pleases or provokes the eye now does so to the ear instead.

- **Sheen**

Music: Exercise 6

Adding sheen is to allow the note to vibrate just a tiny bit; enough to let the note sustain and fade off by itself, but not until it interferes with the vibration of the following note, hence creating murkiness. When successful, the note seems to have a small glow.

1. Try Exercise 4 as written without any pedal. Finger pedal the left hand part.

2. Try it with just half pedal. It is important to continue to finger pedal the left hand part, and to pedal only after all the left hand notes sound. This is so that the bottom notes have time to die off before the sound is captured, hence giving the top notes a chance to sparkle above the bass for a balanced sound. Pedaling before all the bass notes have sounded will give a very thick sound.

- **Rumble**

Music: Exercise 7
Rumbling is a crescendo effect created by the pedal on the lower register of the piano.

1. Pedal every rumbling group.
2. Start every rumbling group loud.
3. Drop the dynamic immediately for the rest of the bar. The sustained sound of the first note should guide this new dynamic.
4. Filter sound out by lifting the pedal ever so slightly, but not fully, over the 3rd and 4th beats of the first bar of each pedal group, so the new pedal depth is one of half pedal.
5. Start doing a crescendo through the fingers only in the second bar of each group. These notes need to be prominently articulated so that they can cut through the resonance that has been collected.
6. Release the pedal together with the last note and also the loudest note of the group. This kind of pedaling involves getting beneath the initial sound, and using its natural energy to emerge from it, creating an effortless bloom of sound.

- **Filter sound**

Music: Exercise 8

Filtering sound is a concept that was mentioned under the section Tapering Off. It is useful when one has different layers of sound and needs to create a halo of sound by sustaining all the layers. By lifting up the pedal extremely slowly, one gradually shaves off resonance, so that when a new harmony sounds, the previous harmony can blend smoothly into the new harmony without overpowering the new harmony.

1. Depress the pedal after the first note, and filter it off over 2 bars.
2. Allow the resonance of the whole tone scale to accumulate while slowly lifting the pedal, although never fully. By the last note of the second bar, resonance should be faint, although the bass can still be heard.
3. Play the next bass note in the third bar.
4. Blend the remaining sound from the second bar with the bass note of the third bar and change pedal, repeating the process again.

- **Big Round Sound**

Music: Exercise 9

Loud and short sounds normally sound harsh as we strike the keys faster, without letting the notes ring. Pedaling these short notes for just a fraction of a second allows these notes to ring, hence cancelling out the harsh attack.

1. Play the loud chords staccato without pedal.
2. Repeat the first step, but depress the pedal at the same time the notes are played.
3. Release the pedal immediately, and listen to the air space in between this first chord and the next.

**REPERTOIRE**

  
  A lively piece for the elementary student. Although it is to be played softly, it can still be used to teach staccato pedaling for round sound. One could even be creative and change the character and dynamics of the piece.

  
  'Clear Stream' is suitable for the late elementary student. It provides ample practice for pedaling for harmony and textural clarity, especially since voice exchange occurs between the right and left hand. 'Harmony of Angels' is a pedaling study on sheen and filter
A Day in the Forest, by Jon George: Forest Dawn

This is suited for the late elementary student, and the pedaling can be quite tricky. Student explores syncopated pedal, half pedal, filter pedal, and sheen to create a refined sound in this piece.


These are pieces for the intermediate student. 'Humming Song' is a good exercise for left hand finger pedaling. 'Chorale' is a study in harmony, and challenges the student to apply finger substitutions. 'Little Study' is also a study in harmony, with a less obvious melodic voice. It combines the concept of finger pedaling, pedaling for harmony, and textural clarity.


These studies consist of eight pieces for early to late elementary students. Explores a range of colours, and draws out the student's creativity as the performer is given much liberty where timing is concerned. An innovative way to explore depth of pedal, filter pedal and colour possibilities across different registers, dynamics, and articulations.

Children's Pieces, by Bartok: Rainy Weather, the Poor Lad, and Love Song.

These are pieces for the middle to late elementary student. 'Rainy Weather' is an atmospheric piece, and can be used to reinforce concepts such as sheen, pedaling for harmony, and textural clarity. It can be used to challenge the sharper student to pick out notes
that 'disagree' and 'agree', and to plan pedal changes correspondingly. 'The Poor Lad' is a sad piece with exquisite seventh harmonies and dissonances, making pedaling decisions a challenge. It also features different touches. Hence it is a good piece to discuss issues such as the amount of sheen with variable depths of pedal. 'Love Song' has a melancholy melody with singing bass lines. Legato is required in both hands, making it a good piece to teach pedaling for connection across two different voices.


These are pieces for the late elementary to early intermediate student. The music has colourful harmonies and vivid characters. 'Elves' is a great piece to combine pedaling concepts such as pedaling for harmony with finger substitutions, textural clarity, and sheen. 'Rainy Day' is an excellent teaching piece. If one decides to teach it with minimal use of the pedal, it is a great exercise for legato. Another way to play it would be to use a dash of pedal for sheen and connection.

- **Frances Clark presents 4 o'Clock Tunes – 10 Solos for the Elementary Pianist**, by Elvina Truman Pearce: Sad Story, Space Walk and Feeling Lonesome.

These are pieces suited for the early elementary student, and give the student ample opportunity to explore the pedal. I will not follow all the pedal markings, as they are not always the best option. For example, in 'Sad Story', I would ask the student to group notes that 'agree' together and to apply the concept of pedaling for harmony. 'Space Walk' is an apt piece to teach filter pedal. 'Feeling Lonesome' can be used to reinforce the concept of connecting chords in the pedal, as the left hand part features simple legato chords.

- **Frances Clark presents Solo Flight – 16 Solos for the Beginning Pianist**, by Elvina
Truman Pearce: Drifting and Gliding.

These are pieces written for the early elementary pianist and can be used as performance repertoire. 'Drifting' explores pedaling for harmony and filter pedal, as well as clean chord changes. 'Gliding' is an excellent piece introduce whole tone harmonies, and to explore sheen and filter pedal over different registers.

- **Pedal Technique – Volumes One and Two**, by Wynne Anne Rossi

  This is a method book specially dedicated to pedaling. It is methodical and clear in its diagrams and explanations. However, it does not explore the full capacity of the pedal and its nuances as mentioned, so the teacher will have to actively reinforce those concepts with the material in this book. It is written for the early elementary pianist and can be used as supplementary material.


  'Bells at Dawn' and 'Winter Wind' are beautiful pieces, and offer good practice opportunities for pedaling harmony. 'Bells at Dawn' can be attempted by a late elementary student, while 'Winter Wind', an early intermediate student. 'Winter Wind' is also good for teaching textural clarity and sheen. The Manger is for the intermediate student, and is challenging piece for finger legato and connecting harmonies cleanly.

- **Supplementary Solos Level 2**, by Frances Clark and Louise Goss: Troubadour's Song, A Knight's Tale, and Pagoda.

  These are pieces for the early intermediate student. 'Troubadour's Song' has a nice lilting syncopation which is catchy. It can be used to teach pedaling for harmony and textural
clarity. 'Knight's Tale' offers a large dynamic range, and the crescendos are an opportunity to apply the 'rumbling' colour. 'Pagoda' is an all-time favourite because dreamy pentatonic scale. An atmospheric piece, it is a good teaching piece to explore a range of pedaling colours.

CONCLUSION

Pedaling is an important key to artistic refinement at the piano. It requires careful listening, a solid understanding of the function of the pedal, and a strong foundation in pedaling technique. These aspects must be introduced from the start, for good habits to grow healthily. It can be achieved if teachers break down pedaling concepts into exercises with specific goals, and that can be modelled to children in an accessible and systematic way. As shown, a large variety of repertoire is available to provide ample opportunity to strengthen and apply these concepts. Often, it is easy to underestimate the capabilities of children. We assume that things will fall into place as they grow older, or that the time to paint the full picture of things will unfold by itself. However, if we are systematic, yet imaginative in our teaching, if we could draw on the lessons of past pedagogues and package them in simplicity; it is possible to inculcate in young children a strong aural sense of refinement in pedaling.
BIBLIOGRAPHY


Appendix A
Tight rope walking on the thin and shin fingers.

Step One:

[Diagram of musical notation with notes and accidentals]
Catch the shadow with the pedal!

Step Three

... Shadow ...

Step Four

E. 2 (continued)
Step One: Chanting:

Sing the words that agree together and play them as chords.

Step Two: Strumming:

Sing the words that agree together and play them as chords.

Ex: Counting Harmonics
Harmonic selection, and trace it within your ear while playing with the pedal.

* Pedal is depressed only after all harmony notes are sounded, to prevent mismatch. Listen to the harmonies.

**Fingerings:**
- Step 2: ARAME
- Step 3: CONJUGATE

**Ex. 5 (Conclude):**

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Half pedal or only as much pedal as necessary

Bar: C. Sheen
C: Release and depress pedal immediately
Fp. Pedal:
Fp. Pedal:
Fp. Pedal:
Fp. Pedal:
Release pedal to begin at half pedal
Rumbling Sounds:

Fr. 7: Rumble