

# KlavarScore

## Czerny on the Proper Use of the Sustain Pedal

This Pedal [also called "Damper Pedal"], as the principal one, is situated on the right side of the instrument and is of course to be moved by the right foot. This is the most essential of the Pedals; and the foot should always be kept close to it, so as to allow its being applied to it at any moment with ease and certainty. The old denomination of Forte pedal ("loud pedal") gave rise to an idea that this pedal could only be employed in playing very loud. But this is extremely erroneous. It may be used in every degree of loud and soft, supposing only that it is introduced in the right place.

In modern piano playing, this pedal has become extremely important, and its application must be well studied; for many striking effects may be produced by its means, and an apparent fullness of tone and harmony, which seems even to multiply the number of our hands.

Let the player accustom himself to press the pedal firmly and quickly down, with the point of the foot raised, while the heel remains on the ground, and to relinquish it with equal rapidity, yet so gently, that no noise shall be heard, either from the action of the foot on the pedal, or from the raising of the dampers. In relinquishing the Pedal, the foot must quit it entirely; yet so adroitly and so slightly, that in quickly pressing it again, the contact of the foot shall not be heard at all.

The first essential advantage which this pedal offers, is that by it, we are enabled to make the bass-notes [notes furthest to the left in a piece on the klavar staff] sustain as if we had a third hand at our disposal, while two hands are engaged in playing the melody and the distant accompaniment. By this the different harmonies obtain a compass and fullness, which could never be given to them by the two hands alone.

Example: Notice how in the piece excerpt below, starting on measure 5, the left hand notes that fall on the downbeats (1st beat of each measure) are too distant to be sustained while playing the left hand chords which begin on beat 2 but there is a continue dot on beat 2 which informs us that these notes must be sustained over beats 2 and 3. To accomplish this, the Sustain Pedal must be employed at the same moment that the notes on the downbeats of such measures are struck, and the player must not relinquish the Pedal until just prior to the new measure where it must again be employed in the same manner.

### Fundamental Rule:

The Pedal must be kept down only so long as the passage consists of just one chord.

How detestable it would sound if the Pedal were kept down all the time.

Without an understanding of the music theory which allows one to identify different chord types, one may think of a chord as a group of notes that have a harmonious sound when played together at the same time. In the example piece excerpt below, notice how there is no change of notes sounded at the same time from the start of measure 23 to the end of measure 24 with the exception of the C in the melodic right hand part of measure 24. Since this note is simply added to the notes of the same chord found in measure 23, one need not relinquish the pedal prior to the start of measure 24 to comply with this rule.

# Gymnopédie

## No. 1

*Lent et douloureux*

*with pedal*

Erik Satie (1888)

1 1 3  
2 1 2 4  
3 1 2 4  
1 5  
4 5  
7 5  
10 5

pp

13 3  
16 5  
19 5  
22 5

pp

25 5  
28 5  
31 5  
34 5

pp

### Klavarscore Pedal markings

In Klavar, where it is not clear how the Sustain Pedal should be employed, the following symbols will be seen to the left of the notes on the klavar staff to indicate at which point the pedal is to be pressed and relinquished for proper effect:



Pedal down.



Pedal up.