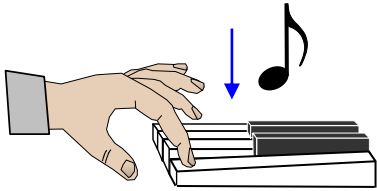


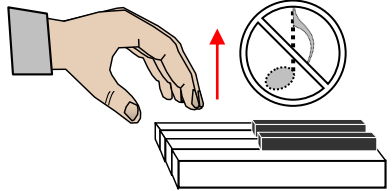
# Pedaling

Effective pedaling can enhance your playing and artistic expression.

**Without Pedal**

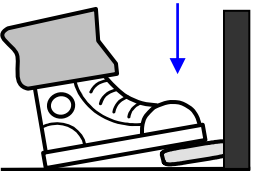


Press and hold a key. The tone continues.

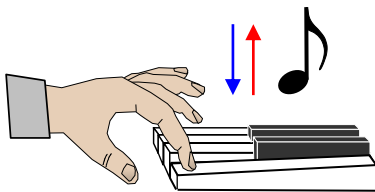


Release the key. The tone stops.

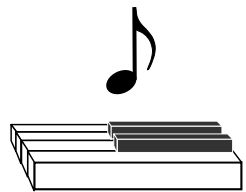
**With Pedal**



Press & hold the Right Pedal.



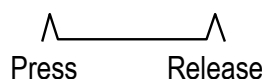
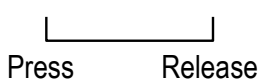
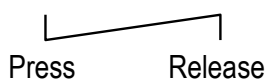
Press and release a key.



The tone continues.

## Standard Pedal Markings

If you see the following markings in a song, press and release the Right Pedal as indicated.

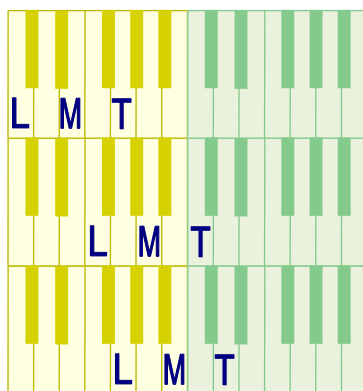


## Pedaling by Ear

Few songs have pedal markings, so players must pedal “by ear.” When pedaling, listen to the resulting sounds and make minor adjustments, letting the pedal up or down as required to achieve the desired effect. Too little pedal makes a song sound “choppy.” Too much pedal makes it sound “muddy.”

### NO PEDAL

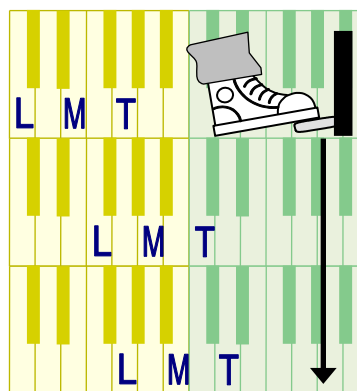
*C-h-o-p-p-y!*



Without pedaling, play C, F, G chords. The tones vanish between chords.

### ALL PEDAL

*Muddy!*

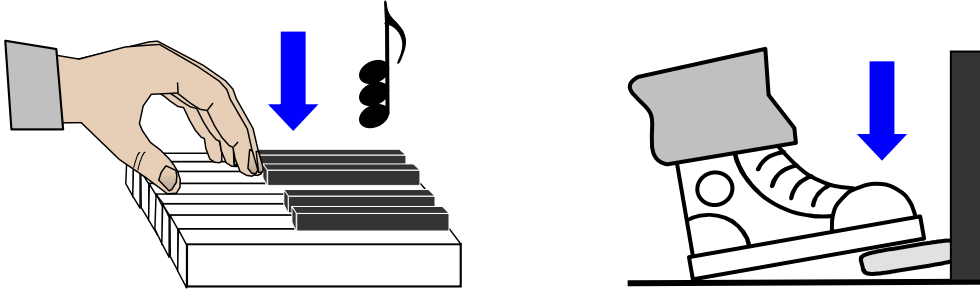


Hold the pedal and play C, F, G chords. The tones are blurred.

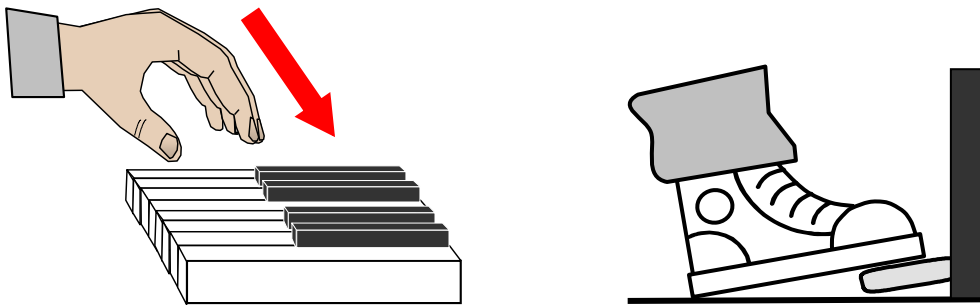
# Down – Hold – Up/Down

Use this 4-step process (called “syncopated” or “legato” pedaling) to avoid choppy or muddy chord progressions.

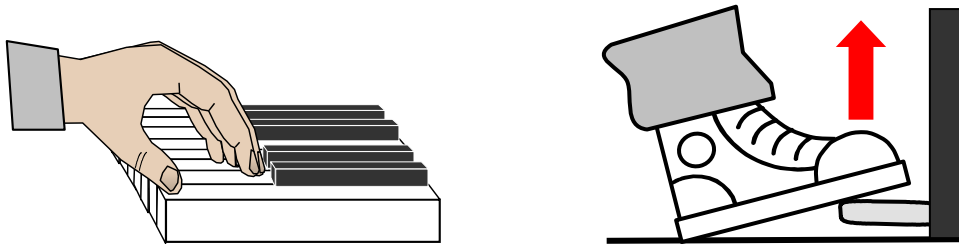
1. Press the first chord and pedal **DOWN** at the same time.



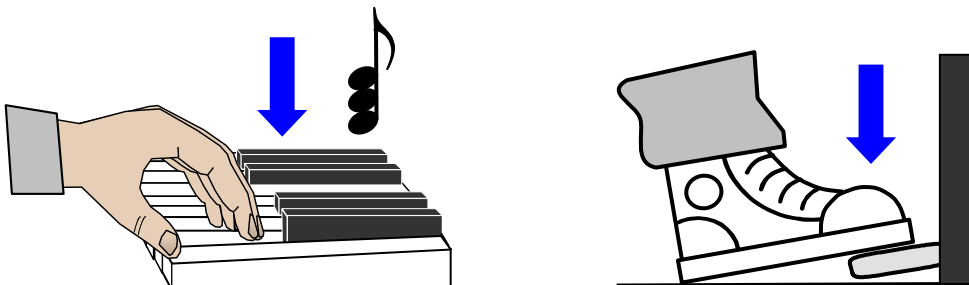
2. **HOLD** the pedal as you move your hand to the next chord.



3. *Quickly* let the pedal **UP** to stop the sound of the first chord.



4. *Immediately* press the new chord and pedal **DOWN**.



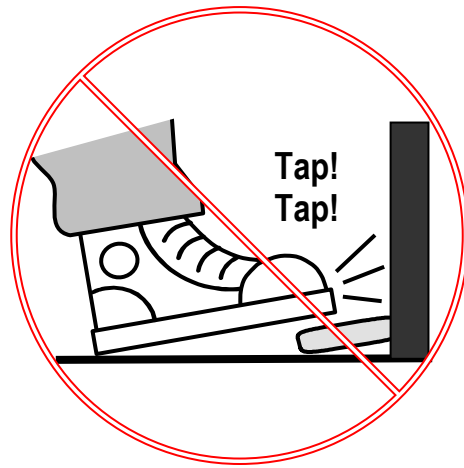
As  
your  
hand  
goes  
down,  
your  
foot  
goes  
down.

## Don't Tap or Pump!

Be careful not to “tap” your foot on the pedal. Since you're closer to the musical sounds, you may not hear yourself tapping, but listeners will.

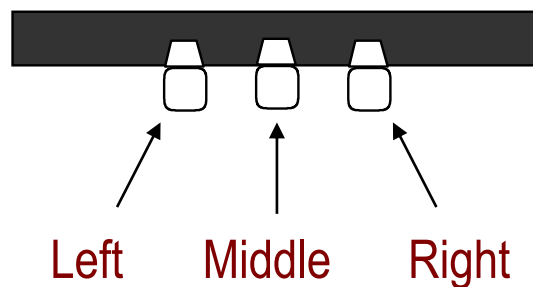
To avoid tapping, keep your heel on the floor and the ball of your foot *resting* on the pedal—there is no need to take it completely off. Then gently press down to pedal and lift slightly to release.

Also, try not to “pump” up and down so hard that the pedal mechanism makes loud noises.



## Types of Pedals

In an acoustic piano, when you press keys, connected felt hammers strike steel strings, which vibrate and produce tones. In digital pianos, this effect is electronically reproduced. With either type of piano, foot pedals allow you to control tone duration and intensity.



Not all pianos have three pedals

### Right Pedal (Sustain, Damper, Loud, ped.)

Pressing the right pedal raises felt dampers that normally rest against the piano strings, which allows the strings to continue vibrating when you release their keys. The purpose is to sustain tones while your hand shifts from one set of keys to another or to blend tones for expressive purposes. When you release the right pedal, the dampers return to rest against the strings, muffling them immediately.

### Middle Pedal (Sostenuto, sost., s.p.)

Pressing the middle pedal raises the felt dampers from the currently held keys to sustain them but keeps the felts in place on any newly-pressed keys. The purpose is to sustain previous tones while the hand plays new, unsustained tones. On upright pianos, this pedal sustains keys below D<sup>3</sup> (3<sup>rd</sup> octave) only.

### Left Pedal (Una Corda, u.c., Piano, Soft)

Pressing the left pedal makes tones quieter. On a grand piano, all keys physically shift to the right so that each hammer hits only two of the three strings (tre corde, t.c.) that make up most piano tones. On upright pianos, the hammers move closer to their strings so they don't hit as hard. If you have thin walls, the continuous use of this “soft” pedal may be greatly appreciated by sleeping neighbors! This pedal is also useful when a song calls for a quick, staccato tempo, which is like popcorn popping.