THE DAWN OF MODERN PIANO PEDALING: EARLY TWENTIETH-CENTURY
PIANO PEDALING LITERATURE AND TECHNIQUES

Andrea Marie Keil

A Thesis

Submitted to the Graduate College of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

MASTER OF MUSIC

May 2015

Committee:

Mary Natvig, Advisor
Eftychia Papanikolaou
Robert Satterlee
ABSTRACT

Mary Natvig, Advisor

Although substantial research has been conducted on piano pedaling as it relates to certain works or composers, the sudden appearance of piano pedaling literature as a widespread pedagogical phenomenon has been given little consideration by scholars. During a relatively short period of time around the turn of the twentieth century, a significant amount of new literature on piano pedaling was written. This thesis focuses on pedaling treatises, articles, and exercises written from the 1890s to the 1930s and considers several important questions, including: what changes in the piano led to the sudden appearance of these sources, what the intended audience for this new literature was, what pedal techniques were being taught, and the forms of pedal notation that emerged from this literature. The appearance of technical literature for piano pedaling corresponds with what is now termed the “golden age” of the piano (because of the increasingly affordable mass produced piano) that reached its peak in 1909. As part of an exploration of the possible impetuses behind the appearance of this literature, the large-scale standardization of pedal mechanisms on modern grand pianos is detailed.

I will examine four major treatises on piano pedaling. The first two, representing the beginning of this new pedagogical field in the late nineteenth century, are Hans Schmitt’s *The Pedals of the Piano-forte* and Alexander Bukhovstev’s *Guide to the Proper Use of the Pianoforte Pedals*. The other two twentieth-century treatises, representing the end of the corresponding “golden age” in piano pedaling literature, are Teresa Carreño’s *Possibilities of Tone Color By Artistic Use of Pedals* and York Bowen’s *Pedalling the Modern Pianoforte*. Articles on pedaling published from 1910 to 1930 in *The Etude*, the first music journal to focus
on piano technique, are also considered, along with collections of piano literature created specifically for the purpose of teaching proper pedaling techniques. A larger issue regarding performance practice emerges through the study of these sources, with earlier authors attempting to codify a set of pedaling “rules,” while twentieth-century authors increasingly emphasized the use of the pedal as a matter of individual taste and judgment.
ACKNOWLEDGMENTS

I have been blessed with the opportunity to work with many members of the incredible musicology, ethnomusicology, and music theory faculty at BGSU, who have all helped to shape my scholarly pursuits and influenced the writing of this thesis through their constant support and encouragement. Special thanks must be given to my advisor, Dr. Mary Natvig, whose patience and expert guidance ensured both a stimulating and relatively pain-free thesis writing process. I am also grateful for my other committee members: Dr. Eftychia Papanikolaou who oversaw my earliest research on piano pedaling and was an unfailing supporter of its expansion into this thesis, and Dr. Robert Satterlee whose pianistic expertise and excitement for this project was much appreciated.

The groundwork for this project was unknowingly laid long before my time at BGSU by Dr. Lucy Chu and Dr. Caroline Salido-Barta who taught me invaluable lessons about the piano, music, and life. I also owe many thanks to my piano students for their patience and support throughout my musical education.

Finally, I am inexpressibly grateful to my family and friends for their constant love and encouragement. Thank you Elliot for being a wonderful brother and friend, Benjamin for scholarly commiserations and brotherly wisdom, and Elizabeth, James, Joy, Gabriel and Hope for being my longest-distance and cutest cheerleaders. And most importantly, thank you to my incredible parents for teaching me the importance of always striving for excellence and providing the strongest possible educational (and musical) tools with which to pursue my dreams.
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CHAPTER 1: THE DEVELOPMENT OF THE MODERN GRAND PIANO

The “Golden Age” of the Piano

In order to understand why piano pedaling became an important issue in the early twentieth century, one must first understand the piano industry, particularly in the United States, during this time. In the mid-nineteenth century, British piano manufacturers consistently outsold their continental and American competitors, even as the overall number of pianos produced continued to rise.1 Broadwood and Sons, the oldest firm of keyboard instrument makers still in existence, continued to play an important role in the British piano industry. The company, along with other established firms such as Collard, as well as newer firms founded in the nineteenth century, helped to ensure England’s dominance in European piano production.2 The first challenge to the British piano industry came from Germany following the end of the Franco-Prussian War and the unification of Germany in the late nineteenth century. By 1886, Germany had replaced England as the leader of piano manufacturing, based on the number of pianos produced.3 By the turn of the century, however, more than half of the pianos produced worldwide were made in the United States, and the five largest piano manufacturers were all American firms.4

The “golden age” of the piano in America occurred during the early 1900s, and reached its peak in 1909 when approximately 365,000 instruments were sold.5 As Cyril Ehrlich noted, “The expansion of American piano manufacture [sic] after the Civil War was without parallel in any other country.”6 Deemed the “halcyon years” by Craig H. Roell, the American piano industry

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2 Alfred Dolge, Pianos and Their Makers (1911; repr., New York: Dover, 1972), 248.
3 David Wainwright, The Piano Makers (London: Hutchinson, 1975), 120.
4 In 1900, the largest piano manufacturers based on number of pianos produced per year were Kimball, Steinway, Cable, Kohler & Campbell, and Hamilton. Based on data gleaned from Ehrlich, The Piano: A History, 128, 139.
5 Ibid., 222.
6 Ibid., 128.
remained strong throughout the early twentieth century. Although this dominance had previously been attributed to the quality of American iron and wood or “the general atmosphere of freedom and enthusiastic encouragement of individual initiative and industry,” modern scholars such as Ehrlich and Roell place a heavier emphasis on American economic factors.

As Roell explored in *The Piano in America, 1890-1940*, the American piano trade reflected the larger American industrial culture both in the way pianos were manufactured and distributed, and the extent to which large corporations came to control the trade. Ironically, American piano companies were known for producing both some of the best and some of the worst pianos in the world. During the late nineteenth century, many American piano manufacturers came to rely increasingly on the piano supply industry, which provided mechanical components of the piano to firms without enough capital to manufacture complete pianos “in house.” In his 1911 survey of the industry, Alfred Dolge listed sixty-nine separate piano supply manufacturers in the United States, making possible the production of serviceable pianos at a reasonable price. Pianos are traditionally categorized into three grades: 1) the high-grade instruments intended for artistic and professional use, or for the wealthy or aspiring middle class, including Steinway & Sons and Baldwin; 2) pianos of good quality intended for proficient amateur musicians, including Story & Clark or the second line Hamilton and Ellington pianos manufactured by Baldwin; and 3) the low-grade pianos “assembled” for the lowest possible cost, including the infamous “stencil” pianos—instruments untraceable to a specific manufacturer.

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12 Dolge, *Pianos and Their Makers*, 120.
because no name was placed on them.\textsuperscript{13} Although stencil piano manufacturing would become a significant bane to the piano industry in the early twentieth century, its existence allowed piano ownership to those of a variety of social and economic backgrounds.

Although the lowered cost of mass-produced pianos for the home accounted for the significant increase in American piano sales in the early twentieth century, the longstanding connection between piano ownership and social status is also particularly significant.\textsuperscript{14} As Ivan Raykoff noted, the piano can represent a variety of social and cultural values: “Whether it is the grand piano on the concert stage or the family spinet gracing the living room, the instrument’s allure intersects with its aura of sophistication as a signifier of class and cultural value.”\textsuperscript{15} Particularly in the nineteenth century and early twentieth century, piano ownership “staked a claim to respectability and status,” with industrial capitalism serving to strengthen the piano’s importance as a symbol of status.\textsuperscript{16} In the face of an increasingly mechanized society, the purchase of a piano exemplified the “complex interaction of the work ethic, the cult of domesticity, and the assumption of the moral value of music in Victorian America.”\textsuperscript{17} As James Francis Cooke, editor of \textit{The Etude} magazine between 1907 and 1949, noted in an article from 1929, “As the center of the home of culture, it [the piano] brings mental stimulus, imagination, inspiration, entertainment, solace, poetry, color, love of home, and a hundred and one priceless advantages without which our mechanicalized and ‘forced-draft’ existence might lead to a mere whirligig of restless activity with no ultimate elevation of the soul.”\textsuperscript{18}

\textsuperscript{13} Roell, \textit{The Piano in America}, 73-74.
\textsuperscript{14} Ibid., 73.
\textsuperscript{17} Roell, \textit{The Piano in America}, 24.
\textsuperscript{18} James Francis Cooke, “The Piano as a Home Investment,” \textit{The Etude} 47, no. 2 (February 1929): 91.
Changes in Overall Construction

The modern grand piano is a direct descendent of Bartolomeo Cristofori’s *arpicimbalo che fà il piano e il forte*, or “harpsichord that produces soft and loud,” built in the early eighteenth century for Ferdinando de Medici. In the revolutionary new action of Cristofori’s pianoforte, leather-covered hammers struck the instrument’s strings when keys were depressed and allowed them to immediately return to their resting positions. The striking, rather than plucking, of the strings created a distinct new tone quality and allowed for a direct correspondence between the velocity of the key’s descent and the volume of sound produced. Although the changes in the construction of the pedaling mechanisms will be summarized in detail (see pp. 6-12), there are other significant changes in the overall construction of the grand piano that occurred from its inception through the end of the nineteenth century.

Perhaps most important, for its effect on the overall sound quality of the piano, was the change in hammer material. Throughout the mid-nineteenth century, leather remained the traditional material with which to cover hammers, but the trend toward heavier pianos and iron frames soon necessitated a new material. French piano maker Jean-Henri Pape patented the first felt-covered hammers in 1826 and, by the mid-nineteenth century, felt was used for both the inner and outer layers of the hammer covering. Early forms of felt, however, were even less durable than leather and the process of covering the hammer with felt by hand damaged its elasticity. Hammer-covering machines began appearing in the 1860s in the United States and both standardized and rendered the process less expensive, allowing an entire set of hammers to be covered in a continuous piece of felt. Some piano manufacturers such as Erard, however,

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continued to hand cover hammers until the late nineteenth century, allowing for closer regulation throughout the process, but requiring significantly more labor and material.\textsuperscript{21} The modern piano hammer consists of a wooden form to which a tapered strip of felt, made of a blend of wool fibers, is glued, with the characteristics of each piano’s hammers and strings serving as determining factors in the tone quality of the piano.\textsuperscript{22}

The material of the strings and the stringing of the grand piano also underwent significant changes during this time. While early keyboard instruments had used iron wires, beginning in the mid-nineteenth century cast-steel piano wires were developed.\textsuperscript{23} Modern pianos are typically strung with steel wire in the treble and steel overspun with copper for the bass, with the use of wound strings in the bass allowing low frequencies to be produced while keeping a length of the string appropriate for the case size.\textsuperscript{24} The use of steel wires allowed for additional tension, improving the projection of the piano’s sound and stability of tuning, although this increased tension would eventually necessitate the use of an iron, rather than wooden, piano frame.\textsuperscript{25} Overstringing, or the string layout in which the lower strings diagonally cross the higher strings on a separate plane, was also invented in the nineteenth century. First found on upright pianos, Steinway patented the combination of cast-iron frame and overstringing for grand pianos in 1859. According to Sandra Rosenblum, the change in frame material and practice of overstringing was the last basic technological innovation to occur in the creation of the modern grand piano.\textsuperscript{26}

\textsuperscript{21} Ibid., 113.
\textsuperscript{24} Ehrlich, \textit{The Piano: A History}, 29.
\textsuperscript{25} Joel Rappaport and Priscilla Rappaport, “Strings/Stringing,” 387.
Standardization of Piano Pedals

Most grand pianos manufactured in the United States in the early twentieth century had three pedals, following the configuration standardized by Steinway and Sons beginning in the late nineteenth century. The three pedals (from right to left) were commonly referred to as the damper pedal, the sostenuto pedal, and the una corda pedal, although some alternate names were still used at this time. Although other pedals and pedal configurations could be found in the late nineteenth century, the popularity of other pedals such as the “bassoon” and “Janissary” pedals was waning and they were never widely standardized across different piano manufactures and piano models. Consequently, these alternative pedals are largely absent from the piano pedaling literature from the turn of the twentieth century. For the purpose of this paper and consideration of pedaling treatises and other instructional articles from the early twentieth century, it is therefore most important to focus on the development and mechanical function of the three primary pedals in use in the United States.

Development of the Damper Pedal

The damper pedal was an extension of the hand stops, and later knee levers, used to control the dampers on early pianofortes. Sometimes referred to as the sustaining pedal or forte pedal, particularly in earlier texts, it functions by raising the dampers from the strings. The dampers, which stop the string from vibrating, are small wooden blocks with an attached felt pad that comes in direct contact with the strings. They are activated, or lifted from the string, when a key is depressed, with the damper pedal activating all of the dampers at once. When a note is struck while they are activated, its overtones, corresponding with the fundamental pitch of

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strings above, cause those strings to vibrate sympathetically.29 Additionally, when a note is played with the dampers raised, it does sound slightly louder than when the same note is played with the dampers in place. Because it does not accurately describe the primary role of the damper pedal, the terms *forte* or loud pedal fell out of favor in the early twentieth century. The use of the damper pedal became particularly prized in the nineteenth century for its ability to create a rich sonority on the more resonant pianos produced at that time.30

The damper-raising mechanism was originally controlled by a hand-stop or knee lever, as can be seen on Gottfried Silbermann’s pianos from the mid-eighteenth century. Early damper activating mechanisms were produced to create a sound effect reminiscent of the pantalon (or pantaleou), an enlarged dulcimer popularized by Pantaleon Hebenstreit in the early eighteenth century.31 The earliest example of a pedal to control dampening is thought to be a London-made grand piano by German emigrant Americus Backers, dating from 1772.32 During the late eighteenth and early nineteenth centuries, a split damper pedal, first seen on a 1777 piano by Adam Beyer, became common among the major piano builders, including John Broadwood, the Erard brothers, and Johann Stein.33 Most of these cleft pedals allowed the performer to selectively dampen either the bass or treble area, or raise the entire set of dampers by pressing both halves of the pedal simultaneously, a useful technique that had also been possible with the earlier hand stops. Around 1830, the split damper pedal was replaced by the single damper pedal found on modern grand and upright pianos.34

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31 Ibid., 30-31.
34 Ibid.
Development of the Sostenuto Pedal in the United States

The development of the sostenuto pedal is slightly more complicated than that of the other two pedals. Its history is comparatively recent, with many early comprehensive histories of the piano ending before the sostenuto became standardized on American-made grand pianos. On most modern grand pianos, the sostenuto pedal engages a long bar running along the base of the dampers that rotates to catch any raised dampers by means of a small tapered tab of wood covered in felt. The sostenuto mechanism only sustains dampers that are lifted when the pedal is engaged, allowing the unengaged dampers to rise and fall freely without a change in tone while the sustained dampers are prevented from falling. The sostenuto pedal allows selected notes to be sustained without the general blurring and change in tone color which would result from using the damper pedal.

Although the sostenuto pedal was popularized by Steinway and has come to be seen as a modern American innovation, other earlier methods of selective sustaining were available to pianists. The split damper stops, levers, and pedals, referred to previously, were the first means of selective sustaining, albeit in a much less precise fashion with most dampers split only into treble and bass. The Kunstpedal, invented by Eduard Zachariae, a nineteenth-century designer working in Stuttgart, divided the dampers into eight sections controlled by four cleft pedals. Designed to allow greater control over the sustained tones, the Kunstpedal failed to be widely adopted, with Hans Schmitt, author of the 1875 pedaling treatise The Pedals of the Piano-Forte, noting “Great were the hopes at one time entertained of the Kunstpedal…but these were

35 Ibid., 90.
37 Ibid., 7.
disappointed through its complicated action and want of simplicity.” Schmitt surmises that the Kunstpedal acted as a forerunner of the sostenuto pedal, leading piano manufactures to reconsider the function of the pedals. There is no evidence, however, that the designers of the early sostenuto pedals were motivated by Zachariae’s design. The first true sostenuto pedal mechanism was created by the French manufacturer Boisselot and Sons and was exhibited at the Paris Exhibition of 1844. Other French manufacturers, including Alexandre Francois Debain and Claude Montal, also experimented with selective sustaining mechanisms, but none of these innovations were widely adopted.

It was not until 1874 that Albert Steinway of the American Steinway firm took out patents on the sostenuto pedal, covering both the basic mechanism and the details of their application to the actions used in both Steinway upright and grand pianos. First called a “tone-sustaining pedal,” Steinway’s public announcement of the new sostenuto pedal was made in 1876 when Steinway began installing the new mechanism on all grand pianos and the more expensive upright models. An 1876 circular heralding the new invention gave credit to some earlier designers, including Debain and Montel, but noted “the merit of having constructed an exceedingly simple mechanism, which, while of the most unerring precision, will never rattle or cause the slightest interference or drawbacks.” Steinway’s circular also explained the operation of the pedal, emphasizing the ability to sustain sound “as long as the foot presses down said pedal, or the vibrations of the strings last, while all other notes can be played… .”

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39 Ibid., 82.
44 Ibid.
Like Steinway’s other innovations in piano building, including the cast-iron frame and cross-stringing, the *sostenuto* pedal was heavily marketed and quickly adopted by other American piano manufacturers. For the most part, however, European makers did not add the *sostenuto* pedal to their pianos. In 1892, Broadwood issued a pamphlet stating that the “third pedal” would not be adopted by their company, since it was of no value in the concert hall and would be “liable to get out of order.” Steinway recognized the lukewarm reception of the *sostenuto* pedal in Europe, manufacturing grand pianos without the *sostenuto* pedal at their Hamburg factory through the mid-twentieth century. Following World War II, Bösendorfer added it to their grand pianos, and the major Japanese manufacturers have also included it in their designs, but most other European piano manufacturers either failed to adopt the *sostenuto* pedal entirely or have only recently added it to their grand piano designs. In addition, most modern upright pianos are also constructed without a true *sostenuto* pedal.

**Development of the Una Corda Pedal**

The modern *una corda* pedal is closely related to the *Verschiebung* mechanism introduced by Cristofori in 1726, which functioned by shifting the keyboard and hammers to the right so that one less string would be struck. Originally controlled through knee levers or knobs fixed at each end of the keyboard, a pedal was first introduced to control this action around 1770 in England. This pedal mechanism was soon taken up by other piano builders and quickly became standardized across all of the major piano manufacturers. On pianos from the late eighteenth and early nineteenth centuries, it was possible to shift from the normal three-string position to either

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two strings or one string, depending on how fully the pedal was depressed. This effect is usually associated with specific piano works by Beethoven that call for the gradual release of the *una corda* pedal, creating a slow transition from one, to two, to all three strings, as in Beethoven’s Sonata No. 29 in B-flat major, op. 106, “Hammerklavier.”\(^{50}\) By the mid-nineteenth century, however, changes in overall piano design (including the use of iron frames to support increased string tension and overstringing) necessitated a change in the *una corda* mechanism that resulted in the ability to shift only to two strings. Although the term *una corda* pedal is still widely used today, it no longer reflects the action of the pedal, causing some authors, including Malcolm Bilson and Joseph Banowetz, to advocate for the use of a more accurate term, the shift pedal.\(^{51}\)

Often referred to as the “soft pedal,” the *una corda* pedal should not be confused with other pedals that decrease the volume through the muffling of the strings. The “celeste” pedal, similar to the “lute” or “harp” pedal, functioned by pressing a thin strip of leather or felt against the strings, either through a lowered rod or a slide, inhibiting the vibrations of the strings and resulting in a muted, “sweet” sound. The lute pedal is thought to have been the earliest form of tone moderator and, as David Rowland argued, was likely a remnant of harpsichord design which allowed for the choice of one or two registers to adjust the sound.\(^{52}\) Popular primarily in France, the lute pedal was largely replaced by the *una corda* pedal by the mid-nineteenth century, although a slightly modified form, known as the practice pedal, can be found on some twentieth-century upright pianos. An additional type of soft pedal known as the “moderator” pedal, found on some early Viennese pianos, functioned similarly by interposing individual

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\(^{50}\) Grover, *The Piano*, 134.


\(^{52}\) Rowland, *History of Pianoforte Pedalling*, 17.
tongue-shaped pieces of leather or cloth, which muffled the sound but left the strings free to vibrate. And, as with the *sostenuto* pedal, the true *una corda* pedal is found only on grand pianos. On upright pianos, which are strung at an angle to the hammers (making the use of a shift mechanism impossible), the *una corda* pedal usually functions by moving the hammer rail closer to the strings to produce a softer sound.

Although the use of the *una corda* pedal does decrease the volume, the more significant effect is the change in tone color. When the *una corda* pedal is fully depressed, the remaining unstruck string vibrates sympathetically, leading to the creation of a more “veiled” sonority through the creation of partials. Additionally, on any well-used piano, grooves develop in the felt where the hammer has repeatedly struck the string. On well-regulated pianos or when partially depressed, the *una corda* pedal allows the string to be struck by an ungrooved portion of the hammer, changing the overall timbre. Many modern authors on pedaling, including Malcolm Bilson and Joseph Banowitz, therefore argue that the “most interesting and useful facet of the shift pedal” is the ability to use the *una corda* pedal to escape these grooves, rather than the creation of the *due corde* effect when the pedal is fully depressed. In Bilson’s opinion, it was the combination of the hardness found in the grooves of the hammer, which creates brilliance in the tone, with the ability to shift to a mellow hammer that led piano makers to choose the combination of the *una corda* pedal and felt hammers when creating the modern piano.

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53 Ibid., 134.
57 Ibid., 38.
CHAPTER 2: PEDALING TREATISES

Although substantial research has been conducted on piano pedal techniques as they relate to certain works or composers, the sudden appearance of technical piano pedaling literature as a widespread pedagogical phenomenon has been given little consideration by scholars. During a relatively short period around the turn of the twentieth century, a significant amount of new literature on piano pedaling was written. When considered alongside the widespread standardization of piano pedaling mechanisms and the increase in piano ownership in the late nineteenth century, it is not surprising that pedaling became the sole focus of many new texts, including treatises, pamphlets, and articles from Germany, France, Russia, Great Britain, and the United States. This chapter examines four treatises on piano pedaling: two treatises from the late nineteenth century that represent the beginning of this new pedagogical field and two treatises from the twentieth century that represent the later part of the pedaling literature boom. Although these four treatises were by no means the only works on piano pedaling written during this time, these particular texts were chosen because they offer geographic, musical, and technical variety. These treatises were written by authors from Germany, Russia, the United States, and Great Britain, representing a geographic breadth of piano pedaling literature that allows for the comparison of pedal techniques and different styles of notation.

Early Treatises

The Pedals of the Piano-forte by Hans Schmitt

Hans Schmitt’s Das Pedal des Claviers, or The Pedals of the Piano-forte, from 1875 was the first treatise devoted entirely to piano pedaling. As translator Frederick Law noted in the introduction to the English edition from 1893,

The importance of the pedal as an adjunct to artistic piano playing can hardly be overestimated. It is not too much to say that the effect of almost all modern
music…depends upon its skillful use, and yet no question of technic [sic] has been so much neglected… The study of the pedal, as Herr Schmitt remarks, has hardly gone beyond the standpoint of instinctive feeling on the part of the player.¹

*The Pedals of the Piano-forte* consists of four guest lectures originally delivered in 1875 by Schmitt at the Wiener Conservatorium der Musik. Schmitt’s influence on authors of other pedaling treatises in the late nineteenth century cannot be overstated, with *The Pedals* appearing in several German editions and translations by the turn of the century. Like the other treatises considered here, Schmitt’s work was primarily written for pianists rather than piano instructors, with Schmitt seeking to both demonstrate the significance of the pedal and investigate the “original causes which impel the finished player to his various uses of the pedal.”² Schmitt does note, however, that many piano instructors indefinitely postpone teaching pedaling to young students, suggesting instead that students should gradually be exposed to the pedal as necessitated by their assigned work.³

The text is organized into four chapters, covering a variety of techniques and rules for using the damper pedal. Schmitt begins with its most basic functions, excluding an explanation of the mechanism on the assumption that readers would already have attained a practical knowledge of the piano.⁴ Schmitt states early in the text that the “usual and unreliable” markings to indicate the use of the damper pedal, ❯❯ and ⚫, will be discarded.⁵ He instead rhythmically indicates the use of the pedal on an additional line placed below the grand staff. This more precise method of indicating pedal markings never achieved widespread use outside of pedagogical works, but appears to have originated with Schmitt who declared that the “method of noting the pedal by

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² Ibid., 3.
³ Ibid., 98.
⁴ Ibid., 3.
⁵ Ibid., 4.
means of notes and rests upon a separate line, used in this work, was devised by the author.” He counters the potential argument against such a notational system on the grounds that it is too difficult to read by reminding the reader that organists routinely read three staves at once.

Musical examples are included throughout the text and are drawn from works by a variety of composers, including Schumann, Heller, Mendelssohn, Beethoven, Liszt, and Chopin. Particularly toward the beginning of the text, Schmitt also includes short pedaling exercises to illustrate the execution of basic damper pedal techniques. Through his descriptions of pedal techniques, it is clear that Schmitt advocates for the newer style of legato or syncopated pedaling, in which the pedal is depressed slightly after the key is struck (see figure 2.1). Neither of these terms, however, are used to refer to pedaling, only to a legato style of playing.

![Fig. 2.1 Schmitt, Execution of Legato Pedaling. Schmitt, The Pedals of the Piano-forte, 5.](image)

Many of the observations on pedaling and pedaling techniques recommended by Schmitt correspond to common pedaling practice today. He notes the common use of the damper pedal to assist those with smaller hand spans, noting that many “modern compositions for the piano abound in extensions and widely spread chords which cannot be reached, even by the largest hand.” Schmitt also makes the exception to the general rule of legato pedaling in the cases of

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6 Of the articles studied, the earliest example of rhythmic pedal notation in *The Etude* appeared in Orvil Lindquist’s “The ‘Mysterious’ Middle Pedal” from December 1918. Ibid., 92.

7 Ibid., 10.
arpeggiated chords that must be pedaled from the beginning of the chord in order not to lose the first tone. 8 Unlike some other authors, Schmitt does consider a few aspects of pedaling in terms of absolutes, indicating both situations where the use of the damper pedal is indispensable or not allowable. Included in the former category are all cases where the damper pedal is used to sustain a note after the release of the key by the finger. 9 Examples of situations where the damper pedal should not be used include staccato passages and notated rests. 10

Although Schmitt does not include a description of the damper pedal mechanism, Chapter 2 of his text contains a detailed explanation of the overtones produced through the use of this pedal. In relating this process to the use of the damper pedal, he concludes that, “Since, then, the pedal strengthens and beautifies the tone, it should be used with every single tone and chord whose duration is long enough to admit of [sic] the foot being lowered and raised during the same, whether the composer has indicated it or not.” 11 Schmitt also advocated for the use of half-pedaling, which he sometimes refers to as “vibrato” in the foot or the “trilling” of the pedal, in which the pedal is not fully released and is quickly re-depressed in quick succession. This technique was indicated through the use of staccato marks placed above the rhythmic pedal markings. As seen in figure 2.2, he provides three possible ways to pedal the passage, discarding the first because the harmonies would become “confused,” the second because it fails to sustain the octave G in the bass, leaving the third option as “the only way to secure a clear performance of the varying harmonies and at the same time to sustain the long tone.” 12

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8 Ibid., 11.
9 For a complete list of pedaling rules included in Schmitt’s The Pedals of the Piano-forte, see appendix A. Ibid., 95.
10 Ibid., 97.
11 Ibid., 32, 42.
12 Ibid., 78.
Following the detailed explanation of specific techniques that make up the majority of the first three chapters, Schmitt turns to the issue of when the damper pedal should be used, acknowledging that earlier piano treatises instructed a pianist only to use the pedal “when indicated, and never where the proper signs are wanting.”13 Rejecting this approach, he argues: 1) some composers assume that pedal markings are unnecessary because those playing their pieces should already be familiar with proper pedaling technique; 2) composers do not notate pedal markings with sufficient accuracy to ensure precision during performance; 3) pedal markings can become muddled during the editing and printing processes once a work has left the composer’s hands; and 4) the pedal markings themselves cannot precisely indicate the exact use of the pedal.14 Schmitt includes several examples of works in which the pedal markings are inaccurate either due to the composers’ indications or through changes made in subsequent editions, providing his own rhythmically notated pedal markings. Although the implications of

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13 Ibid., 86.
14 Ibid.
Schmitt’s altered pedaling notation from a modern, performance practice perspective will be considered more fully in Chapter 5, he clearly states that it not be assumed that a composer’s pedal indications represent the best possible way to pedal a work.

Despite being the first author to write a comprehensive treatise on pedaling, Schmitt devoted only half a page to the una corda pedal, primarily providing a description of the mechanism rather than rules for its use. Translated by Law as the “soft pedal (Verschiebung),” Schmitt explains that “in grand pianos its effect is to cause a slight movement of the keyboard to the right, in consequence of which the hammer strikes one string, or sometimes two, instead of three, thus, with the same strength of touch, producing a softer tone.” As David Rowland noted, however, most of the grand pianos at the time that Schmitt was writing would have only had the “due corde” effect similar to what can be achieved on most modern grand pianos, causing Rowland to question how much practical experience Schmitt actually had with the una corda pedal. Schmitt does state that the una corda pedal should be used “when the player wishes a softer tone than his fingers alone are able to produce,” while also noting that the quality of tone is slightly altered, providing one of the first references to the still divisive issue of whether the primary purpose of the una corda pedal is that of a tone moderator or a voicing tool.

Schmitt also details some of the other “soft pedal” mechanisms, including one that brings the hammers closer to the strings to produce a softer tone, the pianissimo or “flute pedal” more commonly referred to as the “lute pedal,” and other specialty pedals such as the bassoon pedal. Schmitt acknowledged that these other pedals were largely considered antiquated at the time of his writing, with the exception of the pianissimo pedal that had recently been revived by

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15 Ibid., 84.
16 Rowland, A History of Pianoforte Pedalling, 151.
Bösendorfer.\textsuperscript{17} Even less space is devoted to the \textit{sostenuto} pedal, which was still a relatively new invention and not in common use on German-made pianos from this time. Schmitt considers the \textit{Kunstpedal}, noting its advantages for selective sustaining, but recognizing that management of four cleft pedals and the care which must be devoted to considering the limit of the eight divisions led to its abandonment as being overly complicated.\textsuperscript{18} He mistakenly credits Steinway with inventing the first \textit{sostenuto} pedal, describing its purpose as being “to prolong tones which are played during its use after it is released, thus giving the player the power of playing staccato, while at the same time other tones previously played with the pedal are sustained.”\textsuperscript{19} Due in part to Law’s translation, American pianists reading Schmitt’s treatise may have found it difficult to understand both the mechanical and artistic aspects of the \textit{sostenuto} pedal.\textsuperscript{20} This lack of clarity was likely a result of Schmitt’s limited experience with the \textit{sostenuto} pedal, but is all the more striking following his relatively clear descriptions of the other pedal mechanisms. Schmitt recognizes his own shortcomings, explaining that limited space prevented him from including “an explicit and detailed account of these various devices for the prolongation of especial tones.”\textsuperscript{21} Although he references the possibility of publishing a more detailed study of these pedals, an additional source never appeared.

\textsuperscript{17} Schmitt, \textit{The Pedals of the Piano-forte}, 85.
\textsuperscript{18} Ibid., 82.
\textsuperscript{19} Ibid.
\textsuperscript{20} “\textit{Der Idee und Einrichtung nach stammt das Prolongement des Claviers von dem des Harmoniums ab. Denn es bewirkt bei seiner Anwendung das Forthalten der im Moment seines Gebrauches gespielten Töne ohne weiteres Hinzuthun von Seite der Finger des Spielers.}” Schmitt’s original German text omits the confusing reference to the ability to play \textit{staccato}, discussing only the ability of the \textit{sostenuto} pedal to sustain selected tones. Hans Schmitt, \textit{Das Pedal des Claviers: seine Beziehung zum Clavierspiel und Unterricht zur Composition und Akustik} (Vienna: L. Doblinger, 1892), 116.
\textsuperscript{21} Schmitt, \textit{The Pedals of the Piano-forte}, 82.
Guide to the Proper Use of the Pianoforte Pedals has become a seminal pedaling treatise, but its authorship is frequently misattributed to Anton Rubinstein. Although examples from Rubinstein’s piano works and specific examples from his 1885-1886 recitals are used, according to research by Joseph Banowetz the text itself was written by Alexander Nikitich Bukhovtsev, a former piano student of Anton Rubinstein’s brother Nikolay Rubinstein, and edited by Sergey Taneyev, who would later become the director of the Moscow Conservatory.22 The Guide was published in Russia in 1896 with French and German editions appearing the same year, followed in 1897 by an English translation by John A. Preston. Its indebtedness to Schmitt’s earlier treatise is acknowledged in the preface with a footnote observing that the explanation of pedaling principles has only appeared in two works, “those of H. Schmitt and L. Köhler.”23

The Guide clearly contrasts the older “rhythmic” pedaling, in which the keys and pedal are struck simultaneously to accommodate less efficient damper mechanisms, with the newer “syncopated” or legato technique, in which the damper pedal is depressed slightly after the keys are struck. Although Rubinstein has been credited as one of the originators of syncopated pedaling, he was neither the first nor the only pianist to use this technique. Some have interpreted Carl Czerny’s explanation from 1839 as the first written description of syncopated pedaling: “The quitting and resuming the pedal must be managed with the utmost rapidity, not to leave any perceptible chasm or interstice between the chords; and must take place strictly with the first note of each chord…The rapidly leaving and resuming the pedal must be practiced…till

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such passages...sound as if the pedal was held down without interruption.”\textsuperscript{24} Sandra Rosenblum argued that although syncopated pedaling was used by mid-century, it must not have been widely cultivated or commonly taught until the 1870s, which corresponds with its inclusion in both the \textit{Guide} and Schmitt’s previously discussed \textit{The Pedals of the Piano-Forte} written only three years earlier.\textsuperscript{25} Referring to rhythmic pedaling as “primary pedal” and syncopated pedaling as “secondary pedal,” the former is advocated only at the beginning of a piece, after a pause in both hands, in passages of staccato notes or chords in order to achieve extra fullness in the tone, and in quick broken chords and jumps or during quick arpeggios. Bukhovstev also notes that the “secondary pedal is employed in a wide variety of ways in modern pianoforte playing, and much oftener than the primary.”\textsuperscript{26}

Bukhovstev’s text is divided into ten chapters, many of which are extremely brief. In the preface, much as in Schmitt’s text, the lack of literature on pedaling is noted, as well as the goal of the text “to define clearly the principles of its use, by which the great artists, if even at times unconsciously, govern themselves.”\textsuperscript{27} According to the preface, the historical concerts of Anton Rubinstein “bear very directly” on the definition of these principles, “showing the use made of the pedal by a great artist in works published during the past three centuries.”\textsuperscript{28} Most of the examples found throughout the text are drawn from works played by Rubinstein in concert, with the exceptions noted in the preface. The Introduction includes a brief overview of the possible releases of the pedal, the effect of the full and half pedal on the dampers, and the overtones

\begin{itemize}
\item \textsuperscript{25} Sandra Rosenblum, “Pedaling the Piano: A Brief Survey from the Eighteenth Century to the Present,” \textit{Performance Practice Review} 6, no. 2 (1993): 166.
\item \textsuperscript{26} [Bukhovtsev], \textit{Guide to the Proper Use of the Pianoforte Pedals}, 23.
\item \textsuperscript{27} Ibid., 3.
\item \textsuperscript{28} Ibid.
\end{itemize}
produced while the damper pedal is depressed. An explanation of the pedal notation used throughout the text is also provided, after a brief introduction to the more commonly used \(\text{C}\) to signal the depression of the damper pedal and \(\text{X}\) to mark the release of the pedal. Rather than using a rhythmic notation system as seen in Schmitt, a complex system of brackets, lines, and symbols is used to indicate the depression and release of both the “primary” and “secondary” pedal, along with the use of half pedal. Unlike Schmitt’s system, which can be understood almost intuitively with very little explanation, a close reading or even memorization of these pedal markings is required before attempting to understand the remainder of the text.

Bukhovstev’s first chapter outlines the sixteen primary functions of the damper pedal from the quite basic—to make possible “the continued vibration of a tone after the finger has left the key” and to play notes which cannot simultaneously be struck by the fingers – to the more specific, including “to give a purely orchestral coloring to a pianoforte” and to give an “indefinite, undefined, and cloudy character to a passage, making possible the approximate imitation of rustling and rushing of the wind, thunder, gust of wind, etc.” These are followed in Chapter 5 by nine “Important Conditions for the Non-Use of the Pedal.” Many of the conditions during which the damper pedal should be avoided echo those advised by Schmitt, including during staccato passages, while playing at a pianissimo dynamic, and during a decrescendo or diminuendo.

The sostenuto pedal is not discussed in the Guide, although a brief chapter is devoted to the “left pedal.” The mechanism of the una corda pedal is explained as a shifting mechanism which

\[\text{Ibid.}, 4-8.\]
\[\text{For complete examples of the notational system, see appendix B.}\]
\[\text{For a complete list of the fifteen functions, see appendix C. Ibid.}, 9, 19-20.\]
\[\text{For a complete list of the nine conditions, see appendix C.}\]
\[\text{Ibid.}, 26-27.\]
causes the hammer to touch “one string only, thus producing a weaker tone.” Unlike in Schmitt’s text, however, the mention of even the possibility of shifting to two strings is not included, with the pedal’s indications only described as una corda to depress the pedal and tre corde to signal its release. Three uses of the una corda pedal are given, along with score samples: to produce a pianissimo sound and alter the tone color; to create greater contrast between the principal and accompanying voices; and to soften notes at the end of a phrase or movement. As in Schmitt’s treatise, the change in tone color that occurs when the una corda pedal is depressed is noted as a result of sympathetic vibrations, similarly referring to this change as a “slight variation in the tone-color.”

Like The Pedals of the Piano-forte, the Guide to the Proper Use of the Pianoforte Pedals is written specifically for pianists. Despite the cumbersome pedal markings, in many ways the Guide is a much more practical resource for modern pianists, with its clear organization and longer score samples. Where the extracts provided by Schmitt are frequently only a few measures long with the source piece occasionally not identified, all score samples included in the Guide are clearly labeled and many are several measures long. In some cases, the interpretations of individual works by either Anton or Nikolay Rubinstein are highlighted, though often these “remarks” are used to explain how the Rubinstein’s’ extraordinary talent as pianists was reflected in the use of a particular pedal technique. Beyond the preliminary reference to the more traditional, but less definitive pedal markings given in the introduction, no emphasis is placed on the necessity of a large-scale adoption of a new pedal notation system. Original pedal markings

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34 Ibid., 38.
36 Ibid., 38.
however, are not referenced for the score samples provided, leaving the reader the possibility of recreating only the pedaling given.

*The Pedals of the Piano-forte* and *Guide to the Proper Use of the Pianoforte Pedals* are foundational pedaling treatises in the late nineteenth-century piano literature. Both reflect the increasing need to codify pedaling techniques following the large-scale standardization of the piano pedal mechanisms that occurred during the nineteenth century. As previously noted, these texts share many similarities, including a common audience, their use of examples from classical and romantic piano literature, an emphasis on the syncopated pedal technique, and similar, although by no means identical, rules on when (and when not) to use the damper pedal. Most notably, however, Schmitt and Bukhovtsev chose different solutions to the issue of pedal notation. As will be seen in the later treatises considered in this chapter, the struggle with the commonly used pedal notation would extend into the twentieth century as pianists continued to seek more precise methods of notating the most commonly used damper pedal techniques.

**Twentieth-Century Treatises**

*Possibilities of Tone Color By Artistic Use of the Pedals by Teresa Carreño*

Teresa Carreño’s *Possibilities of Tone Color By Artistic Use of Pedals* was first published posthumously in 1919, following her death in 1917. A Venezuelan piano prodigy, Carreño went to New York at the age of eight where she studied with Louis Gottschalk. Shortly after, she went to Paris and studied with Georges Mathias and Anton Rubinstein, beginning her professional performing career at the age of twelve.³⁷ Carreño’s careers in music were varied—although she

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is remembered primarily as a pianist, she also spent time performing as an opera singer, managing an opera company in Venezuela, conducting, and composing.

It is not known when Carreño first began writing *Possibilities of Tone Color* or whether the manuscript had been completed to her satisfaction at the time of her death, particularly in consideration of its rather abrupt ending. According to Brian Mann, who has written on the Carreño Collection at Vassar College, which contains an undated manuscript draft, the published text closely follows Carreño’s handwritten version. The published text, however, included a foreword by Adelaide Okell, one of Carreño’s pupils, who may have also edited the work for publication. Significantly, Mann notes that Carreño owned Bukhovstev’s *Guide to the Proper Use of the Pianoforte Pedals* in both German- and English-language editions. Additionally, in a crossed out, but still legible sentence in the original manuscript, Carreño references “Hans Schmitt, in his very excellent book on the same subject.” Based on this evidence, Mann surmises that Carreño may have purposely intended to write a more accessible text on the subject of pedaling, although it is unknown to what extent Carreño was familiar with other turn-of-the-century works on piano pedaling.

In the forward, Adelaide Okell states “there is no department of piano playing so MUCH [Okell’s emphasis] neglected as the ARTISTIC use of the pedals,” mirroring the sentiment expressed by Frederick Law in the introduction to Schmitt’s *The Pedals of the Piano-forte.* Okell also decries a lack of specific rules on pedaling for young students, a thought that would be

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39 Teresa Carreño, “Possibilities of Tone Color By Artistic Use of Pedals” (unpublished manuscript), quoted in Mann, “The ‘Walküre of the Piano,’” xiii.
40 Mann, “The ‘Walküre of the Piano,’” xiii.
41 Teresa Carreño, *Possibilities of Tone Color By Artistic Use of Pedals: The Mechanism and Action of the Pedals of the Piano* (Cincinnati, OH: John Church, 1919), 4.
echoed by many writers in the *Etude* magazine discussed in Chapter 3 of this thesis. Okell goes on to note, however, that a set of pedaling rules cannot replace or fulfill a pianist’s obligation to create “musical feeling,” or an individual musical interpretation, with Carreño herself addressing this issue in her Chapter 7. Here she states that without the individual artistry of her readers, her “hints” on the use of the pedal cannot fulfill their purpose; she clearly expects pianists to enlarge on and further develop her ideas.\(^{42}\) Although both Schmitt and Bukhovtsev viewed pedaling as a facet of an individual pianist’s performance, as evidenced in their willingness to adjust pedal markings given by composers, neither makes so explicit the fact that pedaling cannot be learned solely in an academic sense. Carreño instead emphasizes the importance of taking the pedaling “hints” given in the treatise as guidelines that must be worked through individually in order to achieve beautiful tone.\(^{43}\)

Throughout the treatise, the damper pedal is referred to simply as “the pedal.” The *sostenuto* pedal is not discussed in the text, although, at least in the United States, Carreño would have likely performed on some grand pianos that included the *sostenuto* pedal. She does, however, include a brief explanation of the *una corda* pedal, first noting that “the left pedal is the one which muffles the sounds.”\(^{44}\) Carreño goes on to briefly explain the mechanism of the *una corda* pedal, noting that it slides the hammer mechanism so that only two of the three strings are struck. While Carreño refers to the “diminishing or muffling” effect produced by this pedal, along with the change in “tone color,” she again emphasizes the importance of touch to obtain a

\(^{42}\) Ibid., 31.
\(^{43}\) Ibid.
\(^{44}\) Ibid., 7.
softer sound, rather than relying on the *una corda* pedal.45 Unlike Bukhovtsev, however, Carreño does not provide guidelines for when the *una corda* should or should not be used.

The treatise is organized into eight chapters, most of which are relatively brief. In contrast to the abundant score excerpts provided in Bukhovtsev’s text, most of the pedal techniques discussed by Carreño are described, rather than shown through score samples. Like Schmitt, Carreño dispenses with a description of the pedal mechanisms on the grounds that it would be superfluous to those who have previously studied piano. She instead notes that “the right pedal operates the mechanism which serves to increase the resonance of the strings of the instrument.”46 Although this seemingly echoes the rules supplied by Schmitt and Bukhovtsev, who advised the use of the damper pedal to strengthen touch when the finger strength is insufficient, Carreño is actually careful to argue quite the opposite.47 According to Carreño, the primary purpose of the pedals is to “enhance the beauty of tone and vary its character according to the desired artistic purpose,” noting that “both the *ff* and the *pp* depend on the touch of the player, and not upon the pedals.”48 This is reinforced throughout the text, with Carreño repeatedly emphasizing that the primary source of dynamic should not come from the use of the damper pedal, but from the player’s touch. Carreño also contradicts the first function of the damper pedal given by Bukhovtsev and echoed by Schmitt who both recommended the use of the damper pedal to sustain a tone once the key has been released by the finger, generally advising against the use of the pedal to continue a tone for its full value after the fingers have lifted from the keys because of the slight difference in “tone effect” that occurs.49 Noting the

46 Ibid., 7.
slight alteration in sonority, Carreño advises holding the keys down for the entire note value unless prevented by other limitations.\textsuperscript{50}

Carreño primarily uses standard pedal notation throughout the text, marking the depression of the damper pedal with \( \text{\textbullet} \), and its release with \( \text{\textbullet} \). In certain cases, however, a rhythmic element is added to the notation, although it is not generally notated on a separate staff as seen in Schmitt’s work. Instead (see figure 2.3), rests are inserted between the other pedal markings to indicate the delay that occurs between the depression of the keys and the depression of the pedal.

![Fig. 2.3 Carreño, Pedal Notation. Carreño, \textit{Possibilities of Tone Color}, 13.](image)

The one exception is when Carreño uses a rhythmic notation to indicate the sound produced through the use of the damper pedal. In figure 2.4, Carreño uses an excerpt from Rubinstein’s Concerto in D minor, op. 70, as an example of the harmonic effect that occurs when the damper

![Fig. 2.4 Carreño, Damper Pedal Effect, Excerpt from Rubinstein’s Concerto in D minor, op. 70. Carreño, \textit{Possibilities of Tone Color}, 26.](image)

\textsuperscript{50} Carreño, \textit{Possibilities of Tone Color}, 13.
pedal is depressed. The additional staff is not included to indicate the proper use of the pedal, rather the example visually represents the sonic effect in which an A major chord is heard constantly throughout the arpeggiated passage, creating a “harp-like effect” as a result of the held damper pedal.

In comparison to the other treatises considered, Carreño’s work is the first to include a detailed description of the overall body posture and foot placement needed by the pianist in order to execute the pedaling techniques with minimum disturbance, lessening the likelihood of any extraneous noise. Carreño recommends placing “the points of the feet (both the right and left)” on the pedals immediately after sitting at the piano, leaving them resting there so they are ready when needed.51 She notes, however, that in some cases the left foot must be placed on the floor to improve the performer’s balance.52 Throughout most of the text, Carreño’s pedaling reflects the newer legato or syncopated style, as expressed in Chapter 2: “It [the damper pedal] should be lifted with a quick motion, and pressed down again after the hands have struck the chord.”53 Carreño also includes other common damper pedal techniques, including the half pedal. When discussing “the different degrees in pressing the right pedal,” she is more specific than most, dividing the pressure of the pedal into four degrees.54 Carreño recommends using only a quarter of the possible pressure to produce “the desired augmentation of resonance without endangering the clearness of the sound in the harmonies.”55 Through the increased division of pressure on the damper pedal, Carreño is able to create a “pedal crescendo,” a gradual increase in pressure on the damper pedal to augment the resonance, and the “pedal diminuendo,” produced by the gradual

51 Ibid., 9.
52 Ibid., 10.
53 Ibid., 9.
54 Ibid., 29.
55 Ibid., 30.
lift of the pedal while a chord is held in the fingers to obtain a gradual diminution in the vibration of the strings. These techniques reinforce her overall emphasis on the pedal to achieve greater tone color, with Carreño likening pedaling to the mixing of colors: “between this ‘lifting’ and ‘pressing’ there exist many shades of tone coloring which the pianist must learn to use.”

*Pedalling the Modern Pianoforte by York Bowen*

Published in 1936, York Bowen’s *Pedalling the Modern Pianoforte* represents the end of the “golden age” of piano pedaling. Bowen, an English pianist, composer, and performer, was active during the early twentieth century and taught at both the Tobias Matthay Piano School and the Royal Academy of Music. Like Carreño’s text, *Pedalling the Modern Pianoforte* is relatively short, divided into sixteen brief chapters. In his foreword, Bowen acknowledges “the existence of those helpful treatises and books already in print, some of which have been written by those whose authority is indisputable,” but does not clarify anywhere in the text the treatises to which he refers. While recognizing that pedaling had only recently begun receiving comprehensive analysis, Bowen also notes in the foreword that “such books should be written only by those who have had wide experience not only in teaching but in actual playing,” arguing like Carreño that pedaling cannot be learned and taught in a solely academic sense without some kind of practical experience.

Also like Carreño, Bowen discusses proper posture and foot position in the opening chapter, reminding readers that the ball of the foot should be placed on the pedal while the heel remains on the ground to act as a pivot. He is even more specific than Carreño, however, describing the

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56 Ibid., 31.
57 Throughout this thesis, the British spelling of “pedalling” will be retained when used in reference to an original source.
59 Ibid.
60 Ibid., 5.
proper footwear that should be worn while pedaling and warning against the “flimsy and flexible shoes worn by many ladies” which do not provide a sense of control over the pedal.61 Bowen disagrees with Carreño’s positioning of both feet on the pedals, arguing that it does not give a secure sense of balance. Acknowledging that it may seem “less elegant,” Bowen recommends bending the left leg slightly back as “the most practical position during strenuous and brilliant playing.”62 Despite the standardization of the pedal mechanisms, Bowen also notes discrepancies in the size of the pedal itself, the distance of the pedals from the outer edges of the keyboard, and depth of depression allowed in the pedals.63 Although perhaps implied in the other treatises, Bowen is the first to explicitly note the extreme differences in piano pedaling that can result from the use of different pianos.

Bowen devotes individual, albeit brief, chapters to both the una corda and the sostenuto pedals. Dismissing the “soft” pedals found on upright pianos (as described in Chapter 1 of this thesis), Bowen notes that the name una corda does not accurately reflect the action of the pedal. Significantly, he also describes the change in tone color that occurs when the una corda pedal is depressed as a result not only of the sympathetic vibrations of the unstruck string, but also as a result of the remaining two strings being struck “between the grooves” of the hammer. Summarizing the advice found in most twentieth-century pedaling treatises, as noted by David Rowland, Bowen emphasizes “the effect and colour we should get from soft hammers, and a more velvety tone is the result.”64 Like Carreño, Bowen argues that a true pianissimo should be achievable through touch only, with the una corda pedal’s value coming from its ability to

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61 Ibid.
62 Ibid.
63 Ibid.
64 Rowland, A History of Pianoforte Pedalling, 152; Bowen, Pedalling the Modern Pianoforte, 27.
change the color of the tone, “not merely for the sake of playing softly.”

Having worked primarily in England, Bowen’s experience with the “third, middle, or selective pedal” was limited to a visit to Canada and Steinway grand pianos. Enthusiastic about its capability, he called the *sostenuto* pedal a “splendid luxury” and deplored its absence in England during the early twentieth century. After briefly explaining its purpose, Bowen describes possible musical situations in which the *sostenuto* pedal is greatly preferable to half-pedaling, including the ability to sustain bass notes without affecting changing harmonies occurring in the upper voices and the ability to sustain a chord while playing other notes with a *staccato* touch.

![Pedal Notation](image)

*Fig. 2.5 Bowen, Pedal Notation, Excerpt from Schumann’s *Faschingsschwank aus Wien*, op. 26. Bowen, *Pedalling the Modern Pianoforte*, 9.*

In a note preceding the first chapter, Bowen explains the method of pedal notation used throughout the text, which he adopted as the “simplest possible form of pedal markings.” Bowen abbreviates the usual \(\text{\textbackslash P} \) to simply “P” and largely dispenses with the “old-fashioned ‘stop’ sign \(\text{\textbackslash P} \).” A line is used to indicate the duration that the pedal should be held, which, when connected to the following “P,” indicates a *legato* change in pedal. In cases where *legato* pedaling is not to be used, the raising of the damper pedal is indicated by an upwards arrow, as seen in figure 2.5, which is an excerpt from the first movement of Schumann’s

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66 Ibid., 28.
67 Ibid.
68 Ibid., 4.
69 Ibid.
Faschingsschwank aus Wien, op. 26. Pedaling changes that are considered “optional,” although still advised, are indicated in parenthesis. Like Schmitt, in some cases Bowen offers multiple ways in which a passage can be pedaled, although he usually indicates which pedaling is preferable. Bowen discusses similar pedaling techniques as those that are found in the other three treatises considered here, including legato pedaling, detached pedaling, vibrato pedaling, and half pedaling. The latter technique is indicated in fractions placed after the initial pedal indication as seen in figure 2.6, an excerpt from Brahms’s Rhapsody in E-Flat Major, op. 119.

In Chapter 11, Bowen directly addresses the issue of incorrectly printed pedal indications, focusing on blatant inaccuracies found in “well-established editions.” In most cases, these errors involve indications to hold the damper pedal through rests clearly indicated in the score. Bowen cautions against an automatic acceptance of given pedal markings, particularly in editions that are “over-edited” and have had pedaling added throughout the piece. He instead argues that the normal legato pedaling of chords should be assumed and that only the more unusual pedaling, “such as short and broken ones, or abnormally long-held ones” should be indicated in the score. Significantly, Bowen also notes that in some cases the pedaling indications given by the composer should also be reconsidered. Citing Beethoven’s Sonata in F minor, op. 57, Bowen

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70 Ibid., 21.
71 Ibid.
provides both the original pedaling indication given by Beethoven and his own suggested pedaling, as seen in figure 2.7.72 In both Beethoven’s manuscript and the first edition of the “Appassionata,” *sempre Ped.* is indicated in m. 235, with the release given on the low C in m. 237.73 Bowen correctly notes that the changes in the overall construction of the piano had resulted in a greater sustaining power, along with a significantly more resonant tone quality, than available in the pianos during Beethoven’s lifetime.74 Arguing that the sustained chords would have diminished at a much faster rate, Bowen suggests the use of half pedal “to obtain an effect equivalent to that intended by the composer.”75 He also considers the issue of pedaling in contrapuntal music, particularly in the works of Bach. Bowen similarly notes that the modern piano is significantly different from the instruments for which Bach was writing, arguing that “one cannot play for long upon a modern piano without any pedalling and still avoid an intolerable monotony and ‘dryness’ save in certain exceptional cases.”76 Although Bowen is

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72 The Beethoven score samples are misidentified by Bowen as Sonata in D Minor, op. 31.
74 Ibid., 22.
75 Ibid.
76 Ibid., 15.
careful to note that in many of Bach’s works the use of pedal would ruin the clarity of the parts and the phrasing, he provides examples from two of Bach’s preludes and the Fugue in B-flat minor, BWV 867, in which he suggests the use of the damper pedal, arguing that “it would hardly be fair to the piano [Bowen’s italics] to play such music without pedal!”

Perhaps the most significant difference between the earlier treatises considered and Carreño’s and Bowen’s twentieth-century texts is the lack of a specified set of rules on when the damper pedal should and should not be employed. Although both Carreño and Bowen discuss a variety of different pedal techniques, very few absolutes are offered, with the emphasis instead placed on the importance of the individual performer using the pedal as he/she sees artistically fit. This difference is also reflected in the more conversational tone employed in both Carreño and Bowen’s writings. As previously discussed, all four treatises were written to be studied by pianists, however Schmitt’s and Bukhovtsev’s texts reflect a more comprehensive and analytical approach to the piano pedals, perhaps reflecting their position at the forefront of the literature written during the “dawn” of modern piano pedaling.

77 Ibid., 16.
CHAPTER 3: ARTICLES ON PEDALING TECHNIQUE FROM _THE ETUDE_ (1910-1930)

The History and Purpose of _The Etude_

_The Etude_ sought to educate piano instructors and students by becoming the first music journal to focus specifically on piano technique. Founded by Theodore Presser, who also helped to found the Music Teacher’s National Association, _The Etude_ was first published in 1883 in Lynchburg, Virginia. Presser, born in 1848, did not begin his musical career until the age of sixteen when he began as a clerk in the sheet music department of the Mellor Music House in Pittsburgh, one of the largest music retail stores west of the Alleghenies.\(^1\) It was during this time that Presser began to study the piano, later going on to continue his music studies at Mount Union College, Miami Conservatory, and the New England Conservatory of Music.\(^2\) Presser was active as an instructor of music during much of his own studies, serving as a professor of music at Northwestern Ohio Normal School, Smith College, Miami Conservatory, and Ohio Wesleyan University.\(^3\) After studying at the Leipzig Conservatory from 1878 to 1880, Presser returned to the United States to teach for three years at the Hollins Institute in Virginia before resigning to found _The Etude_ in 1883. Presser originally served as the magazine’s primary writer, editor, publisher, and distributor.\(^4\) Following a move to Philadelphia in 1884, Presser also established a mail-order music publishing business, offering printed music, instruction books, reference works, and teaching aids to music teachers in small towns and rural areas. The Theodore Presser Company would later become an independent music publishing firm separate

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2. Ibid., 27-28.
3. Ibid., 27-29.

from *The Etude*, but musical scores remained an important component of the magazine’s content.\(^5\)

In his opening editorial, Presser both outlined the purpose of *The Etude* and sought to distinguish it from contemporary music periodicals: “We are thoroughly convinced that Piano Technic [*sic*] is not receiving the attention it should by the average teacher and student of the piano. The regular journals of music speak of it in a general way, and refer to it only incidentally.”\(^6\) Presser argued that the other major music journals, thirty-nine of which he was aware, dealt primarily with current music topics and general information, often being published by music businesses with the primary purpose of advertisement rather than instruction.\(^7\) Presser envisioned *The Etude* “primarily to supply material for study of the technic of the pianoforte; and secondly, to be devoted to the general interest of pianists and piano teaching. It will take the form of an instructor, or textbook, rather than a paper which is to be read at one sitting and never taken up again.”\(^8\) Throughout its seventy-four-year history, an average issue of *The Etude* included articles (many written by well-known pedagogues of the time), music, question-and-answer columns, book reviews, advertisements, and musical scores.\(^9\) Presser originally focused on publishing technical etudes for use by piano instructors, but the magazine soon broadened its scope to include all types of piano compositions of various styles and difficulty levels, although an emphasis on pedagogical works remained.\(^10\) With later editors, such as James Francis Cooke, new “departments” were introduced over time, including the “Master Lessons,” “Etude War

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\(^7\) Ibid.

\(^8\) Ibid.


Music Department,” and the “Department of Recorded Music.” The magazine began losing popularity after World War II and would eventually go out of print in 1957. When piano manufacturing reached its peak by the end of the 1910s, however, *The Etude* was reaching a wide audience and had over 200,000 subscribers.\(^\text{11}\)

Relatively little scholarship has focused on *The Etude*, with indexes to the music and articles from the magazine only published in the early twenty-first century. Travis Suttle Rivers’ doctoral dissertation from 1974 is one of the few earlier sources that provides an in-depth consideration of the history and content of *The Etude*. Rivers explores how *The Etude* magazine, as the most widely circulated and longest-running music magazine of its time, reflects the American “genteel tradition” in music.\(^\text{12}\) Rivers highlights the various definitions of “genteel tradition” by music writers and critics as “the search for the ideal form, the desire to ‘uplift’ and to show all aspects of man’s creative activity as part of the essential morality of the universe, the effort to avoid the unpleasant or the ugly, and the willingness to depend upon established stylistic and formal conventions to achieve these ends.”\(^\text{13}\) Rivers argues that the “remarkable homogeneity” that appears throughout the publication of the magazine was “the result of a unified way of thinking and writing about the art of music that was current in America at the time of the magazine’s founding and that persisted through much of *The Etude*’s history.”\(^\text{14}\) Although Rivers persuasively presents his evidence for the homogeneity of *The Etude* from an aesthetic perspective, this uniformity is not reflected in the many articles written on pedaling


\(^{12}\) Rivers, “*The Etude* Magazine,” 3.

\(^{13}\) Ibid., 19.

\(^{14}\) Ibid., 4.
during the twenty-year period being considered. Rather, these articles are remarkable for their variance in terminology, pedagogical aims, and suggested techniques for pedaling.

During its seventy-four year history, 142 articles about the pedals or pedal technique were published in *The Etude*, with over fifty-percent of these articles appearing during the twenty-year period between 1910 and 1930. The seventy-three articles on pedaling reviewed from this era vary widely in content, depth, and intended audience. The articles can be broadly split into two categories: articles that address specific pedaling techniques and those that are written more generally as pedagogical resources discussing either the pedal mechanisms or ways to teach proper pedaling. The articles can then be further divided by the specific pedal being discussed, with the majority of the articles focused on the damper pedal or only briefly referring to the *una corda* and *sostenuto* pedals. Many of the articles are quite brief, however, and offer relatively little new information on specific pedal techniques or pedagogical theories. Although the specific articles referenced here represent a variety of authors and pedaling topics, spanning the twenty-year period, most of those discussed in this thesis are those that delve more deeply into their subject and provide important details on the ways in which piano pedaling was being discussed and taught.

It is important to note the variance in terminology found in these articles. Then, as today, authors would frequently refer to “the pedal” when discussing the damper pedal. During the early nineteenth century, the term “loud pedal” was also commonly used to refer to the damper. While technically correct, “loud pedal” seems to have begun falling out of favor by the 1920s, with several authors discussing the pedagogical reasons to avoid using this term. “Soft pedal”

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15 Based on data gleaned from Pamela Dennis, *An Index to Articles Published in The Etude Magazine*.
seems to have been the preferred term in the early nineteenth century for the *una corda* pedal, with the first article referring to the *una corda* pedal not appearing until 1921. The two terms continued to be used interchangeably from 1921 through 1930, with some authors using both terms within the same article. Likewise, the terms “sustaining pedal” and *sostenuto* pedal seemed to be used interchangeably throughout this time period. The term “sustaining pedal,” however, was also occasionally used to refer to the damper pedal, as in “The Sustaining Pedal and What it Does to Piano Music” from 1921, which discusses the sympathetic vibrations caused by the use of the damper pedal. This overlap in terminology therefore necessitates careful reading of these articles to determine the correct pedal to which the author is referring.

**Pedaling Pedagogy**

It is not surprising, considering the primary audience of *The Etude*, that most of the articles reviewed from this period were directed at piano instructors and either: 1) generally discussed pedaling, 2) focused on a specific pedal technique, or 3) gave advice on how to introduce pedaling to young students. Unfortunately, many of these articles only discuss these techniques in very general terms and fail to provide any kind of examples from standard piano literature. Of the over seventy articles considered, only thirteen use excerpts from the piano repertory to illustrate the technique being discussed. The lack of specifics on pedaling techniques seems to have stemmed from a general disagreement in how to discuss and teach piano pedaling. Some authors, such as James Rogers in “The Difficult Art of Good Pedaling” from 1910, argued that “the actual rules that can be observed with advantage are few and elementary,” pointing to the difficulty in providing specific rules on pedal technique, since the use of the pedals can change.

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greatly depending on musical context.\textsuperscript{19} Ernst Eberhard echoed this frustration with a lack of set rules for pedaling in his 1920 article, “Some Practical Hints for Pedaling.” Unlike Rogers, however, Eberhard outlines twelve basic pedaling “principles,” most of which focused on harmony and the foot’s action when pedaling.\textsuperscript{20}

As time passed, more of the articles focused on the importance of teaching students how to use the damper pedal harmonically. Although the age at which the pedal should be introduced varied, by the end of the 1910s, most of the articles agreed that it was most important to teach students listening skills before allowing them to use the damper pedal in their lessons. Leonora Ashton’s article, “Introducing the Pupil to the Pedals,” is representative of this type of pedagogical theory. Ashton proposes that the fundamental rule in pedaling is to “join only those harmonies which are akin to each other,” encouraging instructors to impress this on their students from the beginning of their pedal use.\textsuperscript{21} Articles from this time frequently focus on teaching the prolongation of tone produced by the damper pedal and the overtones produced, rather than on the increase in volume as implied by the term “loud pedal” used earlier in the 1910s. One article from 1921 even goes so far as to provide a sample dialogue for instructors to use when teaching students about pedaling harmonically, with the pupil enthusiastically concluding the lesson by exclaiming “I have learned so much today, and shall never again keep my foot on the damper pedal during a whole piece or while I am practicing scales.”\textsuperscript{22} This focus on teaching pedaling at a young age is made even more explicit in Lucille Wagenfeldt’s 1930 article, “The Pedal Helps the Child.” Wagenfeldt argues that pedaling should be taught as soon

\textsuperscript{21} Leonora S. Ashton, “Introducing the Pupil to the Pedals,” \textit{The Etude} 37, no. 12 (December 1919): 766.
as possible, lest the student begin experimenting with the pedals on their own and become
aurally accustomed to blurred harmonies and dissonances.  

“Junior Etude,” a department of The Etude that began in 1918, was specifically written for students, rather than instructors or adult amateur pianists. The “Junior Etude” was only one of the columns and departments directed at children, replacing earlier columns like Presser’s “The Pupil’s Department,” which primarily contained admonitions about the value of regular, disciplined practice. Under the editorship of Elizabeth Gest, the “Junior Etude” retained a direct approach to children but included short fiction and poetry on musical subjects, simplified composer biographies, puzzles, and letters from student readers. Only a few examples of articles on pedaling from this department can be found, and most of them focused on the pedal mechanisms or history of the pedal, rather than on pedal technique. Written as a fictional dialogue with a student, “About the Pedals” by Gest illustrates this type of instructional article. Although it is directed toward a younger audience, Gest explains the different mechanisms of the damper, una corda, and sostenuto pedals in a way that is easy to understand, while avoiding the use of technical terms that beginning students may not be familiar with. Based on the lack of agreement on how to teach piano pedaling previously discussed, it can be assumed that the absence of articles on pedal technique written directly for students stems not from an implied disinterest or lack of concern for teaching proper pedaling technique to young students, but is instead a reflection of the perceived necessity of an instructor’s presence to properly guide students’ use of the pedals.

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25 Ibid., 139-140.
Articles detailing the mechanisms of the pedals, however, were not found only in “The Junior Etude,” but instead appeared throughout the twenty-year period considered. James Francis Cooke’s “A Little Lesson on the Pedals” from 1910 is representative of the instructional articles on the pedal mechanism aimed at adult readers. Cooke outlines the purpose of the soft pedal, damper pedal, and “middle or sostenuto” pedal, discussing both their historical development as well as the effects created. Cooke’s article is preceded by a note from the editor explaining that “In order to know how to pedal, one must first understand something of the mechanism of the pedals and the acoustical result this mechanism is used to accomplish.”27 Reflecting the magazine’s emphasis on both piano pedagogy and technique, Cooke’s article could have served as a reference for piano instructors or an introduction for adult amateur pianists. Later articles followed similar structures, but often included further explanations of pedaling techniques, as can be seen in Edwin Pierce’s 1918 article, “The Pedal and its Mysteries.”28

Pedal Techniques and Notation

Although, as previously mentioned, many of the articles spoke of pedaling only in general terms, some did focus on specific pedal techniques, including the proper execution of syncopated pedaling, half pedaling, pedaling different harmonies, and the proper uses of the una corda and sostenuto pedals. Orvil Lindquist, piano professor at Oberlin College, wrote three articles during this period that illustrate the thorough and technically informative articles on pedaling that could be found in some issues of The Etude. In “The Proper Use of the ‘Forte’ Pedal,” Lindquist outlines nine different effects that the proper use of the “forte” pedal can produce: 1) the use of the damper pedal to reinforce sforzandos and create a “thunderbolt” effect, 2) to create a

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tempetuoso effect, 3) to heighten the effect of a crescendo, 4) “staccato pedaling” to add color to chords, 5) the slow depression and release of the damper pedal following a pianissimo chord to create a swell, 6) the quick release of the damper pedal to accent the end of a crescendo, 7) the sudden release of the pedal to add rhythmic emphasis, 8) the release of the damper pedal on “strong” beats to maintain a rhythmic pulse, and 9) the use of the damper pedal to sustain chords. Each technique is first described and then illustrated by a short excerpt of music from significant piano composers, including Beethoven, Chopin, MacDowell, and Grieg. Musical examples Lindquist provided in this article did not originally contain pedal markings. In each case, however, Lindquist inserts his own pedal markings.

In an article from the following year, “How to Pedal Fundamental Basses,” Lindquist expands on these basic techniques, discussing the pedaling issue of sustaining fundamental basses at the expense of blurring the treble line. One significant difference that can also be found in this later article is Lindquist’s emphasis on the possibility of multiple “correct” pedal interpretations. Lindquist presents two music excerpts with multiple ways of pedaling the passage notated beneath the score. In the closing two bars of Grieg’s “Til våren” op. 43, no. 6, excerpted in Lindquist’s article, pedal must be used in order to sustain the penultimate chord. Lindquist relates reading an unnamed book on piano playing which insisted that the only way to render Grieg’s intention for the closing measures was to “silently press down the bass octave B after the chord is rolled, thereby enabling the player to change the pedal on the D natural and at the same time not lose the fundamental B,” which Lindquist represented as “Pedalling No. 1” (see figure 3.1). Lindquist rightly notes, however, that this pedaling includes a fundamental flaw: when

30 Ibid.
the D natural is pedaled, the high F sharp is lost because it must be released by the left hand in order to silently repress the octave B in the bass. Lindquist’s three alternative pedalings alleviate this problem, with “Pedalling No. 2” achieving a similar sonic effect to “Pedalling No. 1,” but retaining the F sharp through the use of the sustaining pedal on the octave B. Lindquist argues, however, that both of these pedalings lose the presence of the fundamental bass following the pedal change on the third count. Lindquist’s other two alternatives remove the pedal change on the D natural, with Lindquist advising a slight increase in emphasis on the D natural to ensure that the prior D sharp is effectively blurred.\(^{32}\) Lindquist prefers “Pedalling No. 3,” but suggests that “Pedalling No. 4,” which uses a half-pedal on the D natural, can be used if the pianist has difficulty maintaining clarity through the measure. Although he does rank the pedaling options from best to worst, Lindquist is careful to note that the overall effect will not be adversely

\(^{32}\) Ibid.
affected with the choice of any of the methods given. The emphasis is instead placed on individual interpretation: “It is important that such pedaling be studied so that the best might be selected. It is still more important to try various pedaling in order to obtain different effects.”

In only a very few cases is pedaling treated in terms of absolutes, either where pedal must or must not be used. In some cases, these references were less than explicit, with authors referring to the pedaling or avoidance of pedal during certain passages as being in “better taste.” This can be seen in Viva Harrison’s “The Use of the Pedals” from 1925, where it was suggested that “it is in better taste to leave off the pedal” in running and staccato passages. Another example is found in an excerpt from Guide to the Proper Use of the Pianoforte Pedals, which appeared in the July 1918 issue of the The Etude (see Chapter 2). In an article attributed to Anton Rubinstein, “the pedal must not be used” under six specific circumstances: “in a regular succession of notes (especially ascending)…without harmonic accompaniment,” in harmonic figures that feature narrow voicing or lie in the lower range of the piano, during decrescendo passages at a fast tempo, in phrases that are played staccato, in pianissimo passages “where great distinctness and clearness are demanded,” and “in passages where no great fullness of tone is desired in the accompaniment.” This is in agreement with Harrison’s observations regarding the avoidance of the damper pedal during runs and staccato passages. Similarly, many of the authors discussed here were in agreement on what could be considered the foundational rules of damper pedaling: pianists must first understand how to listen harmonically to their own playing before learning to use the damper pedal; the damper pedal should be depressed slightly after a key is struck; the damper pedal can be used to produce a legato effect, but this should not replace

33 Ibid.
34 Viva Harrison, “The Use of the Pedals,” The Etude 43, no. 7 (July 1925): 464.
the importance of fingerwork in creating a legato sound; and the damper pedal can be used to provide rhythmic emphasis.36 Beyond these most basic rules, however, authors varied in the particular techniques they emphasized, echoing the authors of the piano treatises discussed in Chapter 2.

Although pedal notation will be discussed more fully in Chapter 4, it should also be noted that the practice of adding pedal to music examples where none existed in the original score was common throughout the articles on pedaling found in The Etude. Like Lindquist, Leslie Fairchild also added pedal markings to an excerpt from Edward MacDowell’s “To a Wild Rose,” noting the use of half pedaling through fractions placed below the staff.37 Similarly, Glenn Dillard Gunn added pedal to works by Chopin, Liszt, and Debussy using a variety of customized notational systems to indicate the use of the damper pedal. Gunn argued for the new marking devised by pianist William H. Sherwood to designate “syncopated pedaling,” lamenting the “variety of new markings to indicate pedalings, touches, and other means of expression, all of which were suppressed by German publishers.”38 Although it is unclear to what German publishers and pedal markings Gunn was referring, most of the authors that added pedal markings followed Lindquist’s practice of providing a separate line below the staff for the rhythmic notation of the pedal. Although not widely seen outside of pedagogical works, Eugenio Pirani rightfully stated that, “The notation that avoids misunderstandings is that which gives the

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Authors in *The Etude*, like the authors of the pedaling treatises, focused primarily on the damper pedal. Some articles, however, also discuss the proper use of the *una corda* and *sostenuto* pedals. Lindquist devoted an entire article to the “mysterious” middle pedal, providing fourteen different techniques for using the *sostenuto* pedal illustrated with musical examples from a variety of Romantic composers, including Liszt, Grieg, Rachmaninoff, Rubinstein, and MacDowell. The techniques presented by Lindquist are still common practice today, including the use of the *sostenuto* pedal to catch the bass or treble tone of an extended chord or *arpeggio*, to form an “organ” or pedal point, to sustain a tone or chord without blurring the main melodic line, or to allow pianists with smaller hands to play chords that are beyond the span of their hand. Lindquist’s designation of the pedal as mysterious is not surprising, considering the *sostenuto* pedal was still a comparatively new invention in the early twentieth century. Lindquist begins his article with a defense of the “sustaining pedal,” explaining that some musicians have spoken of its “doubtful value” or complained that it altered the tone of piano “to be thin and dry.” Lindquist argues, however, that “this valuable addition to our present-day pianoforte is not appreciated as much as it ought to be.” The use of the *una corda* pedal was more widely established by this time, a fact reflected in the greater number of articles that refer to it. Authors were divided, however, on when and how the *una corda* pedal should be used. In 1910, George Hahn described the “soft” pedal as “a short road to a sharp, clear-cut, well-defined tone,” arguing that “only very skillful pianists are able to soften the tones of the piano suddenly without the use

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41 Ibid.
of the soft pedal.”42 In direct opposition, John Harnes argued only three years later for the use of the *una corda* pedal for tonal contrast, “instead of the mere softness of tone.”43 Although this argument continues through the present day, the majority of articles from this period recommend teaching the *una corda* pedal to young students as a means of tempering dynamics, rather than as a tool for modifying the overall tone of the piano.

*The Etude* offers a unique microcosm of piano pedagogy and technique during its seventy-four year history. When considering articles on pedaling, it is therefore not surprising that most of the articles were published during the “golden age” of the piano, corresponding with the increase in publication of independent pedaling treatises. The articles found in *The Etude*, however, specifically highlight many of the questions and disparities in both the teaching of pedaling and the execution of pedaling techniques. Overall, the quantity of articles that appeared in such a short period of time mirrors the wider pedagogical phenomenon in pedaling, but it is most important to note the overarching themes that can be found throughout these articles. First, the increase in piano instructors and amateur pianists that were the primary audience of *The Etude* necessitated new explorations of how to best teach and discuss a technique that was considered elusive and difficult to quantify. Secondly, although the pedal techniques discussed were not new at the time, their use and notation was still being codified. These articles provide an outline of the most commonly used techniques and pedagogical theories during this time, as the capabilities of the pedals continued to be explored.

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CHAPTER 4: PEDAL NOTATION AND PEDAL EXERCISES

Codification of Pedal Notation

As noted in previous chapters, the issue of pedal notation was still significant to authors discussing piano pedaling around the turn of the twentieth century, despite the consistent use of pedal markings in piano music since the late eighteenth century. The earliest markings indicating the use of tone-modifying mechanisms were for hand stops and knee levers, with the earliest markings for foot pedals found in 1797. Most of the pedal indications seen in these early works signify the depression and the release of the damper pedal and the lute or harp pedal through directions given in words, rather than symbols. In A History of Pianoforte Pedalling, David Rowland suggests that symbols to indicate pedaling began to replace words as a result of “the increased number of markings as well as their duration.”

Rowland provides an exhaustive description of early pedal markings from the late eighteenth century through the piano works of Beethoven, highlighting a variety of different markings depending on geographic regions or composer’s preference. Notation for the use of the damper pedal would become most commonly represented by $\text{\textcopyright}$ and $\bullet$ from the late eighteenth century through the early twentieth century. As both modern and turn-of-the-century authors have noted, however, these markings are often too large and imprecisely placed, causing difficulties in both composers’ manuscripts and printed scores due to imprecision by copyists, engravers, and printers.

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1 Rowland, A History of Pianoforte Pedalling, 52.
2 Ibid., 59.
4 Ibid., 10.
A variety of factors can lead to inconsistencies, with the thoroughness, or lack thereof, of the composer being of primary importance. Even the slightest shift in a pedal marking’s relation to the staff can greatly change the effect of the pedal and dramatically alter the sound of the passage. Several articles in The Etude reflect this frustration with irregularities in pedal notation. In “Errors in Print” from 1913, Leonora Ashton cites an example where the damper pedal was marked to be sustained throughout a full measure of different accompanimental figures.

![Fig. 4.1. Ashton, “Errors in Print.”](image)

Although in this particular case it was fairly easy to observe and correct the error by pedaling on each beat, as seen in figure 4.1, these types of issues can be confusing for beginning pianists. As Hannah Smith noted, “The absence of any [pedal] directions whatever is far better than careless, indefinite, or misleading signs.” Although the absence of pedal markings was obviously impractical for the writing of texts on pedaling, the idea that standard pedal notation is “a delusion and a snare” is reflected in the variety of systems of pedal notation adopted to rectify the confusion often caused by the more standard markings.

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5 Rowland, A History of Pianoforte Pedalling, 52.
8 Mary Wood Chase, Natural Laws in Piano Technic (Boston: Oliver Ditson, 1910), 65.
As previously discussed, the authors of the pedaling treatises considered in Chapter 2 of this thesis each chose a unique method of notating the use of the damper pedal: Schmitt used a rhythmically notated system; Bukhovtsev devised a complex system of brackets, lines, and symbols; Carreño used a slightly modified version of the standard pedal notation, including rests to indicate the amount of time between the depression of the key and the pedal; and Bowen combined elements of written and graphic pedal notation, using “P” along with lines and arrows to indicate pedal changes. Although, as previously discussed, this thesis highlights some specific texts on piano pedaling, it is important to consider what other methods of pedal notation were being used in pedagogical texts.

As discussed in Chapter 3, examples of a rhythmic pedal notation system similar to that introduced by Schmitt can be seen in *The Etude*, the most fully developed of which are in the articles written by Orvil Lindquist. The only other article featuring rhythmic pedal notation from the period considered appears in 1928.9 The lack of a widespread adoption of a rhythmic pedal notation by authors in *The Etude* is surprising, considering its relative prevalence in other independent pedaling studies from the early twentieth century. Many introductory pedaling texts written for students exclusively utilized rhythmic pedal notation, as seen in both Jessie Gaynor’s *First Pedal Studies for the Piano* from 1906 and Dorothy Gaynor Blake’s *First Steps in the Use of the Pedal for Piano*

![Fig. 4.2. Blake, Rhythmic Pedal Notation, Excerpt from “May-time.” Blake, First Steps in the Use of the Pedal for Piano, 24.](image)

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9 See Pirani, “Uses and Abuses of the Pedals,” 273.
of the Pedal for Piano from 1925. Mirroring Schmitt’s score examples, an extra rhythmic staff was placed beneath the grand staff, allowing for the rhythmic expression of both the damper pedal attacks and the duration for which the pedal was to be held. The use of a rhythmic notation system was particularly useful in the teaching of the widely accepted “syncopated” or legato pedal technique, as it clearly illustrated the proper time at which the damper pedal should be depressed in relation to the depression of the keys, as seen in figure 4.2, “May-time” from Blake’s First Steps in the Use of the Pedal for Piano.

One notable variant on Schmitt’s system can be seen in the first volume of Arthur Whiting’s Pianoforte Pedal Studies: Elementary Use of the Damper Pedal from 1904. Whiting’s text primarily consists of newly-composed piano exercises that illustrate a specific damper pedal technique or effect. In his introduction, Whiting dismisses the standard pedal notation as “obviously inadequate to the exact science that pedaling should become.” Whiting institutes two major changes to the rhythmic notation systems previously seen, relocating the rhythmic pedal indications to a position between the grand staff and using a diagonal line through a note head to indicate the use of the legato or syncopated pedal technique, as seen in figure 4.3. Although the reason behind these changes is not explained by Whiting in the text, in relocating the rhythmic staff, he may have been addressing the visual issue of re-training pianists to read an

Fig. 4.3. Whiting, Rhythmic Pedal Notation. Whiting, Pianoforte Pedal Studies, 18.

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10 Arthur Whiting, Pianoforte Pedal Studies (New York: Schirmer, 1904), v.
extra staff, as first mentioned by Schmitt. In some ways, Whiting’s system does simplify the reading process, particularly in cases like that illustrated in figure 4.3, where the pedal is depressed at regular rhythmic intervals. If, however, a pianist was already familiar with any other form of pedal notation placed beneath the staff, it seems doubtful that Whiting’s system would be significantly easier to read.

The combined system of graphic and written pedal notation seen in Pedalling the Modern Pianoforte was not originated by Bowen. A similar, although not identical system, is also used in Harry Farjeon’s The Art of Piano Pedalling, written thirteen years earlier in 1923. Farjeon indicates the depression of the damper pedal with “PED” or “P” along with lines to indicate the duration of the pedal.11 Farjeon also occasionally uses rests to indicate the specific attack of the pedal, similar to the notation system used by Carreño. More significantly, however, Farjeon introduces a different method of indicating the use of half-pedaling. As seen in figure 4.4, Farjeon uses a peaked line to indicate the use of half-pedal, with a full pedal change indicated by a break in the line and new “P” indicating the next depression of the pedal. This notation should not be confused with modern examples of pedal notation that use similar markings simply to indicate legato pedal changes. Farjeon was not alone in his use of this notation to indicate half-

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pedaling, with similar markings used in Albert Lavignac’s *L’Ecole de la pédale* from 1927. This discrepancy in notation began in the early twentieth century, with Tobias Matthay pleading for the restriction of the peaked line to indicate half-pedaling, “and not (as some have unfortunately done) to the expression of legato pedaling—for which a more correct notation, anyway, would be: \[P \square \square\].”\(^{12}\) Modern pedal notation, however, never adopted a standardized marking to indicate the use of half-pedal.

![1. Very slow.](image)

Fig. 4.5. Venino, Pedal Notation. Venino, *A Pedal Method for the Piano*, 11.

Perhaps the closest match to modern graphic notation can be seen in Albert Venino’s *A Pedal Method for the Piano* from 1893. Using the *legato* pedal technique, Venino introduces a wavy line to signify the downward motion of the pedal that occurs after the key has been struck.\(^{13}\) Although still slightly different from today’s system, Venino’s pedal notation, as seen in figure 4.5, would be the most easily followed by twenty-first century pianists due to both its placement beneath the staff and its visual similarity to modern graphic notation. These examples of pedal notation should be in no way considered exhaustive, but rather representative of the variety of different types of pedal notation in use at this time. Most important, however, is the general discontent with the standardized form of pedal notation, as evidenced by the many piano

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pedagogues seeking to find a new and more precise method of pedal notation around the turn of the twentieth century.

**Pedal Exercises**

Many of the pedaling resources mentioned earlier in this chapter represent collections of pedal exercises, rather than comprehensive treatises on piano pedaling. These collections of exercises became common in the early twentieth century and were created to help teach proper pedal techniques, both in musical contexts and through kinesthetic exercises. Whiting, Gaynor, and Blake’s texts fall in the former category. Featuring works composed by the authors, these collections begin with musically simple exercises, often featuring only one hand, in order to introduce both the sustaining function of the damper pedal and the method of pedal notation used in that particular text, as seen in the first exercise from *First Pedal Studies for the Piano* shown in figure 4.6. Specific pedal techniques are sometimes briefly explained at the beginning of a piece, but in most cases students are expected to learn through active execution, rather than textual descriptions. These types of collections generally do not introduce technically demanding pedaling techniques, focusing primarily on the proper execution of syncopated pedaling. Although the importance of developing a student’s listening skills is often mentioned in the introductions to these collections, all pedaling directions are explicitly notated in the scores.

![Fig. 4.6. Gaynor, Beginning Pedal Exercise. Gaynor, *First Pedal Studies for the Piano*, 3.](image-url)
Farjeon’s *The Art of Piano Pedalling* functions similarly, but is split into two volumes: the first volume contains exercises and studies, while Volume Two includes more technically challenging “pieces” composed by Farjeon. Both volumes are divided into seven corresponding chapters, including basic *legato* pedaling techniques, half-damping or half-pedaling, pedaling staccato notes, and special harmonic effects that can be produced with the damper pedal. For each chapter, Farjeon first provides a brief, musically simple “exercise.” Specific practice techniques are given for each exercise, with several different manners of practice often recommended. The studies are one-page pieces written by Farjeon, also prefaced by an explanation of how the newly introduced pedal technique functions within the study. The second volume follows a similar structure, with identical descriptions of the individual pedal techniques, although the pieces included are longer and more musically challenging. Because of the inclusion of explicit practice directions, Farjeon’s text straddles the line between the collections of pedaling exercises previously discussed and the more detailed pedaling treatises considered in Chapter 2 of this thesis.

In some cases, however, an effort was made to teach pedaling in extra-musical contexts, focusing on kinesthetic exercises, rather than teaching pedaling through the use of specific musical examples. In Tobias Matthay’s *Relaxation Studies in the Muscular Discriminations Required for Touch, Agility and Expression in Pianoforte Playing* from 1908, the final chapter is devoted to these types of exercises for the “Study of Pedaling.” Matthay divides the study of pedaling into “judgment as to the use of the pedal…a matter which belongs to the province of Interpretation” (and therefore out of place in Matthay’s text) and “foot-technique,” or the physical depression and ascension of the pedal by the foot.\(^\text{14}\) Although specific pedal techniques

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\(^{14}\) Matthay, *Relaxation Studies*, 126.
are discussed, including syncopated pedaling, the pedaling of detached chords, and half-pedaling, they are considered from the perspective of the foot action necessary to produce the technique. Matthay then provides a series of four exercises designed to help ensure a pianist’s pedaling skills. Although three of these exercises include a score element, Matthay emphasizes the action of the foot through his pedal notation, as seen in figure 4.7. For Exercise 2, which is for “the eradication of ‘up-jerk’—over-suddenness in ‘changing’ the Pedal,” Matthay specifies that it should be practiced without sounding any notes.15 While sitting at the piano, Matthay asks the pianist to depress the pedal for one measure of common time and change the piano at “one” of the next bar: “If the pedal is allowed to fly up too suddenly, or is re-depressed too soon, the strings will be set into motion more or less strongly. The slightest sounding of the strings must, therefore, be regarded that pedaling has been inefficient.”16

Kinesthetic exercises can be found in The Etude with Hannah Smith’s “Helpful Pedal Exercise” from 1914 advising a similar exercise to that proposed by Matthay. Smith notes that “the foot should be trained separately from the hand” and begins the “practical exercise” with a description of the proper foot position to be used when pedaling, with the heel resting on the

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15 Ibid., 130.
16 Ibid.
floor and the ball of the foot on the pedal. Like Matthay, Smith first suggests repeatedly practicing the pedal motion in a non-musical context. Emphasizing the importance of the foot not raising so far from the pedal on release that an audible sound is made, Smith advises: “Until this can be done with contracting unneeded muscles, or contorting the rest of the body, there should be no attempt at pedaling in connection with music.” Although Smith does not include notated pedal exercises, she does recommend various musical contexts in which to practice pedaling after the physical motion has been mastered.

Other less traditional pedaling exercises can also be seen in The Etude, including a “test” to enable students to discover whether their foot is functioning properly. In order to make the “right foot thoroughly conscious of what it is doing,” Ernest Eberhard recommends crossing the left leg over the right, arguing that extra pressure on the leg helps to ensure that the right foot is precise in its movements. A later article from 1928 recommends teaching beginning students to use syncopated pedaling through the repetition of the phrase “hand, foot – hand, foot – hand, foot,” mimicking the “muscular order of performance.” Stella Whitson-Holmes argues that “the psychology involved is that such a statement spoken and repeated twice, in the exact order given, immediately impresses itself on the brain in such a way that it will never be erased.” Whitson-Holmes also provides a chart that is then to be used to reinforce this technique while the student plays a major scale, as seen in figure 4.8. Again, the emphasis in this exercise is placed

18 Ibid.
21 Ibid.
on the motion and timing of the foot, rather than when to use the damper pedal within musical contexts. With the exception of Whitson-Holmes’s article, it should be remembered that the collections of piano pedaling exercises and other articles from *The Etude* were written directly for beginning pianists, reflecting the increase in amateurs in the early twentieth century. As seen previously when considering pedal techniques and pedal notation, however, a consensus on the most effective pedaling exercises cannot be found in either the musical or the kinesthetic exercises considered.
CONCLUSION: IMPLICATIONS FOR PERFORMANCE PRACTICE

References to the issues of authenticity and performance practice that enter our modern discussions on piano performance are largely absent from the pedaling works studied in this thesis. There are a variety of these issues, however, that can be considered in relation to pedaling in the early twentieth century, including the modification of pedaling markings indicated by the composer, the addition of pedal markings where none existed in the original score, and the changes to the instrument itself. When examining these sources from a twenty-first century perspective, the authors’ attitudes toward composers’ intent and authority can be considered, even if not explicitly stated within the text.

As previously noted, the authors of the pedaling treatises included in Chapter 2 of this thesis were clear in their opinion that pedaling decisions were largely the responsibility of the performer, not the composer. In discussing when to use the damper pedal, Schmitt specifically stated that it could be used “whether the composer has indicated it or not.”¹ Schmitt includes a variety of score samples in the treatise, but from a performance practice perspective his discussion of pedaling Mendelssohn’s piano works is particularly revealing. A brief overview of the pedaling issue that occurs near the end of the first movement of Mendelssohn’s Fantasie, op.

Fig. 5.1. Mendelssohn, Excerpt from Fantasie, op. 28. Fantasie, op. 28, m. 130. Felix Mendelssohn-Bartholdy, Felix Mendelssohn-Bartholdys Werke, Serie 11, 84.

¹ Schmitt, The Pedals of the Piano-forte, 42.
28, as a result of Mendelssohn’s enigmatic “sempre \( \text{coda} \)” is given (see figure 5.1.), with Schmitt then providing his own suggested pedaling, as shown in figure 5.2. Although Schmitt’s alternative is unique, it is his explanation that is significant. Referring to a similar passage in Mendelssohn’s *Lieder ohne Worte*, op. 67, no. 1, Schmitt unequivocally states: “Mendelssohn certainly never wished it to be played as he wrote it.”

While Mendelssohn’s actual intention for these passages is irrelevant to this discussion, it is clear from Schmitt’s writing that he views pedaling as a non-binding facet of the composer’s original text. This is not to say that Schmitt shows a complete disregard for composer’s intention in matters of pedaling, rather he attributes his position to a notational system that creates unnecessary ambiguity. Following his discussion of Mendelssohn’s works, Schmitt explains that his rhythmic pedal notation was created because “it is the only reliable way to clearly express the intention of the composer.”

This uniquely positions Schmitt among the treatise authors as both the most explicit in his disregard for composers’ pedal markings and the most sympathetic to the issues faced when composers attempt to notate their pedaling intentions.

Bukhovstev and Carreño’s views on performance practice are more subtly expressed, but still significant. As detailed in Chapter 2 of this thesis, Carreño emphasizes the importance of the

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2 Ibid., 92.
3 Ibid.
“musical feeling” of a performer when making pedaling decisions.\(^4\) Although Carreño does not specifically state that pedaling indications given by the composer can be disregarded, she does repeatedly encourage pianists to consider pedaling in terms of sonic effect. This leads to one of her few references to composer’s intention as part of a discussion of the use of the pedal and phrasing. When suggesting that slur markings can guide the performer’s use of the pedal, Carreño states: “By so doing we follow the composer’s intentions as to the augmentation of sonority, and with the effect of the pedal we beautify the tone colour and intensify its significance.”\(^5\) Carreño both echoes her broader view of pedaling as a facet of a performer’s interpretation, while also implicitly giving pianists permission to add pedal when not indicated though, in her interpretation, *implied* by the composer. Bukhovstev similarly recognized that pedaling decisions by “modern pianists” were primarily guided by personal taste, particularly in the cases of vague or indefinite pedal markings given by composers such as Schumann and Beethoven.\(^6\) Unlike Carreño, who provides only “hints” for proper pedaling, Bukhovstev’s text reflects the late nineteenth-century desire to create a set of clearly defined principles for the use of the damper pedal.

As the latest author considered, Bowen’s text shows a slightly different perspective on the issue of performance practice and pedaling. Like Carreño, Bowen avoids providing a specific set of rules for the use of the damper pedal. As discussed in Chapter 2 of this thesis, however, Bowen does address the issue of composer’s intention when discussing the pedaling of works by Beethoven and Bach. In both cases, Bowen makes reference to the changes in the piano that occurred since the time that the piece was composed. Echoing Carreño’s arguments, Bowen’s

\(^{4}\) Carreño, *Possibilities of Tone Color*, 31.
\(^{5}\) Ibid., 15.
\(^{6}\) [Bukhovtsev], *Guide to the Proper Use of the Pianoforte Pedals*, 3.
pedaling recommendations are based on achieving “an effect equivalent to that intended by the composer,” and not necessarily following the original pedal indications, or lack thereof.⁷

Although the use of restored or historically recreated instruments would not become popular until much later in the twentieth century, only one author seems to have considered the original instrument for which the work was written. Outside of Bowen, when other authors discuss Baroque and early Classical works, the differences between using a modern instrument rather than the one the composer used is never mentioned, even as it could apply to pedaling decisions. This is particularly well illustrated in a brief 1927 article from The Etude by W. Ward Wright. In “Foot-Work at the Piano,” Wright advocates the use of half-pedaling to avoid “killing” the resonance of the modern piano.⁸ In his explanation, Wright broadly refers to “Debussy and other moderns,” “Chopin and all the others of the romantic school,” and “Bach and the other contrapuntalists.”⁹ The fact that these composers were writing for very different instruments, however, is not mentioned. Wright’s attitude towards making broad pedaling decisions based on the characteristics of the piano available at the time, rather than adjusting pedaling to create an effect similar to that available on the instrument during the composer’s time, seems to be indicative of the predominant approach around the turn of the twentieth century, an attitude that Robert Winter expresses as the inclination to see the development of instruments as merely a steady progression toward the instrument in its modern form.¹⁰

As Bowen also discusses, it was fairly standard practice during the early twentieth century to create editions for teaching purposes with modern pedal notation included, even where none

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⁷ Bowen, Pedalling the Modern Pianoforte, 22.
⁹ Ibid.
existed in the original manuscript. Referred to as “over-editing,” Bowen warns against the use of editions “in which every single bar is replete with pedals” and other markings.¹¹ In this particular area, Bowen seems to have been ahead of his time, as this view was not shared by his contemporaries. Even a brief survey of standard piano repertoire produces an abundance of these types of editions, which routinely add pedal markings, but notational limitations make it difficult to accurately convey the actual technique that must be used.¹²

Issues of performance practice can also be seen in articles from *The Etude*. As discussed in Chapter 3 of this thesis, authors in *The Etude* routinely added pedal markings where none were indicated in the original score, particularly to the works of romantic-era composers. Although this could again be seen as a disregard for the original text, many of the pedal techniques that were advocated by authors in *The Etude*, including those by Orvil Lindquist, were based on techniques for the damper pedal which had no representation in pedal notation at the time the works were composed. Lindquist was unique in his view on the possibility of multiple “correct” pedal interpretations, but was by no means the only author to argue for pedaling as a matter of individual taste and judgment. In “Artistic Pedalling” from 1924, Leslie Fairchild states that “the pedaling that is designated in most editions simply gives a suggestion of what should be, leaving a vast field for the student to combine and blend the tones to his own artistic taste.”¹³ Descriptions of the pedal as a matter of personal taste, judgement, or interpretation can therefore be seen in both major pedaling treatises and brief pedagogical articles, indicating its widespread acceptance around the turn of the twentieth century.

¹² For an example of excessive over editing of pedal marks, see, for instance, early twentieth-century editions of C. P. E. Bach’s “Solfeggio in C minor,” H.220 in appendix D.
In the de-emphasis of the composer’s role in specifying “correct” pedaling, pedagogical authors seem to have viewed themselves as part of a continuous performing tradition, rather than as re-creators of a previous tradition. This concept is reflected in the use of the term “modern,” both in the title of Bowen’s work and in the title of articles from *The Etude* such as Pauline Ornstein’s 1928 article, “Self-Help Lessons in Modern Pedaling.” In contrast to the concern with historical authenticity that can be viewed as today’s modern phenomenon, the emphasis was placed on interpreting, rather than recreating what was notated in the score.\(^{14}\) The authors’ use of the word “modern” reflects this attitude through its implication of a non-original, or at least not historically based, form of interpretation. Although the field of performance practice is imbued with nuanced and sometimes conflicting ideologies, it can be argued that the authors discussed in this thesis would have felt that relying exclusively on a composer’s intentions represented what Richard Taruskin deemed an “evasion of a performer’s obligation.”\(^{15}\)

A Final Note

In the introduction to *The Pedals of the Piano-forte*, a conversation is related between Hans Schmitt and Anton Rubinstein, with Rubinstein stating: “I consider the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal.”\(^{16}\) Rubinstein’s observation reflects the aim of the authors considered in this thesis—to further explore and codify, and thereby develop the use of the pedals, following their standardization in the instruments of the late nineteenth century.

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\(^{16}\)Schmitt, *Pedals of the Piano-Forte*, 1.
The purpose of this thesis is not to advocate for the use of any particular pedal techniques on the grounds of historical authenticity, but rather to highlight and explore the content of a wide variety of literature from the beginning of the “modern” pedaling era. As with any literature study, however, it is important to avoid the horizontal projection of performance traditions and the assumption that the “rules” presented in the treatises and articles studied here represented a universal performance practice for the time.\(^\text{17}\) For this reason, this thesis provides a concise view of the way piano pedaling was taught and discussed during the turn of the twentieth century, during the corresponding “golden age” of both the piano and piano pedaling, rather than advocating specific performance techniques for use by today’s pianists.

The quantity of literature that appeared in such a short period of time from the 1890s to the 1930s certainly represents a significant pedagogical phenomenon in pedaling and several broad themes can be found to connect the varying sources considered. First, despite the fact that pedal mechanisms had been largely standardized by the end of the nineteenth century, the wave of amateur pianists that coincided with the rise in piano production necessitated new explorations of how to best teach, perform, and notate concepts that were considered difficult to discuss. Secondly, although the pedal techniques emphasized were not new at the time, they were by no means universal and their use and notation was still largely being codified. This emphasis on creating a set of pedaling “rules” is particularly apparent in sources from the late nineteenth century, while twentieth-century texts placed more importance on the interpretation of the performer. Lastly, and perhaps most important, is the emphasis on pedaling as a matter of taste and judgment, rather than as an inviolate set of notational markings to be followed. Through the

discussion of pedaling techniques and interpretation, these authors outlined a more general principle of performance, demonstrating that “ultimate authority rests not in the texts, but in the interpreters.”\textsuperscript{18} If piano pedaling is truly the “most difficult problem of higher piano playing,” the consideration of these important sources from a significant period in the history of piano pedaling can only lead to a fuller understanding of the capabilities of the pedals to create “an art in itself.”\textsuperscript{19}

\textsuperscript{18} Taruskin, \textit{Text and Act}, 185.

\textsuperscript{19} Schmitt, \textit{Pedals of the Piano-Forte}, 1; Bowen, \textit{Pedaling the Modern Pianoforte}, 5.
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The pedal is *indispensable* [Schmitt’s italics] in all cases where the fingers must leave the keys before the prescribed value of the note has been attained; *e.g.*:

1. With skips that must sound legato.
2. In a succession of chords which are to be joined.
3. With extensions beyond the reach of the hand.
4. With the notes of a melody which cannot be sustained by the fingers, owing to the hand moving to a distance in playing an accompaniment.
5. In pedal points which cannot be sustained by the fingers.
6. In playing long tones which are interrupted by accompanying tones of the same pitch.
7. When the liberty is taken of shortening the touch: (a) to gain fresh strength; (b) to prepare the touch; (c) or to rest the muscles.

The pedal is *desirable* as a means of beautifying the tone. For this reason it must be used as often as the value of the notes allows; *e.g.*:

1. (a) With every note long enough to allow the dampers to rise and fall during its continuance.
   (b) With the longer notes when the long and short notes of a melody are mingled.
   (c) With very short notes when they are separated by sufficiently long pauses.
2. As a means of strengthening the touch.
3. As an aid in procuring a *pp* touch.
4. In producing echo effects.

In the first of the following cases of broken chords the pedal is entirely allowable; in the later ones it is somewhat less so, but it can still be admitted:

1. With arpeggios in the middle and upper part of the keyboard when the tones of the arpeggio harmonize.
2. With arpeggios which begin low in a “wide position” corresponding to the harmonic order of the overtones.
3. With arpeggios which begin low but which begin with a minor third, especially if the movement be rapid; the best effect of such arpeggios is that of the diminished seventh.
4. With arpeggios which begin with a major third or a perfect fourth, played rapidly and accompanied by strong harmonic tones.
5. With all other kinds of broken chord passages if the composition admits of a stormy character.

In the first of the following cases of scale passages the pedal is entirely allowable; in the latter ones it is less so, but under certain conditions it is still admissible:

1. With soft descending scales which are preceded by a loud ascending arpeggio.
2. With scales beginning high and played crescendo to the middle tones while a suitable harmonic accompaniment is played.

Its use is more daring when the scale lies low, but even then it can be employed for a short time if it be played *pp* while a harmonic tone be struck above – or if it be begun *pp*, then rising *molto* crescendo into the middle tones, if at the same time it be sufficiently supported by harmonic tones above. Still more daring is its use with double scales; in these the pedal is only admissible when the scales are played presto in connection with sustained *ff* tones. The most

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1 Schmitt, The Pedals, 95-98.
daring use of the pedal, and which is only allowable for a short time in presto by a virtuoso, is to retain it during unaccompanied scales. In such a case the pedal must be released in an ascending scale as soon as the middle tones are reached; in descending it can be retained throughout. Minor scales played in this way sound better than major scales; the chromatic scale sounds worst of all.

Finally, players possessing the highest degree of execution can use the pedal momentarily in rapid playing with any tone-figure, in order to attain more brilliancy in major keys and more passion in minor keys.

Such players can even retain the pedal in playing rapid tone-figures as long as their strength of finger is sufficient to make a steady crescendo, so that each tone overpowers the one preceding, but this is only allowable in moments of the greatest excitement, and even then must not be carried too far.

In large rooms more can generally be ventured upon than in small rooms, taking it for granted that the principal tones are struck with sufficient force.

The construction of the instrument has also an influence upon the use of the pedal.

The pedal is not allowable in the following cases:
1. With tones which are to have a staccato effect.
2. Likewise after slurred notes.
3. To prolong the duration of notes separated by rests which are intended to receive their full value.
4. With the slow notes of a melody when they belong to the same chord.
5. With slow scales and ornaments — also, in rapid scales if the player’s fingers be lacking in strength.
6. In quick tempo in decrescendo passages.
7. When the finest possible piano is required.
8. In slow practice, especially in such passages where the pedal is only allowable in quick tempo.

The pedal is of almost no effect in passages confined to the highest tones of the piano.

The pedal must be used anew with every change of harmony, save that in the highest tones alone it can be retained, during changing harmonies if a music box effect be desired.

The pedal must be taken after the tone in the following cases:
1. With every low tone which is joined by the fingers to one preceding in order to avoid dissonance.
2. In joining tones which the fingers are obliged to play staccato.

It is not allowable with an extended chord which is to be sustained and cannot be held by the fingers.

The pedal must only be partially released in the following cases:
1. With pedal points which the hand cannot sustain.
2. When it is desired to renew the tone.
3. When the tone is to be vibrated.

The foot must trill the pedal when a point occurs in connection with rapid scales or ornaments; or when it is desired to use the pedal with tones not harmonically related.

The partial release and the trilling of the pedal are allowable in no case where the tones are to be completely silenced; nor, generally speaking, with changes of harmony in the middle and bass tones.
APPENDIX B: PEDAL MARKS FROM GUIDE TO THE PROPER USE OF THE PIANOFORTE PEDALS


Fig. App. B.2. Excerpt from Chopin’s Mazurka in B minor, op. 33, no. 4. [Alexander Bukhovtsev], Guide to the Proper Use of the Pianoforte Pedals, trans. John A. Preston (Paris: Bosworth, 1897), 5.
Fig. App. B.3. Excerpt from Rubinstein’s Sonata in F Major, op. 41, no. 3. [Alexander Bukhovtsev], Guide to the Proper Use of the Pianoforte Pedals, trans. John A. Preston (Paris: Bosworth, 1897), 5.


Fig. App. B.5. Excerpt from Schumann’s Sonata in F-sharp Major, op. 11; Beethoven’s Sonata in A Major, op. 101. [Alexander Bukhovtsev], Guide to the Proper Use of the Pianoforte Pedals, trans. John A. Preston (Paris: Bosworth, 1897), 5.
APPENDIX C: SIXTEEN FUNCTIONS OF THE PEDAL AND IMPORTANT CONDITIONS FOR THE NON-USE OF THE PEDAL FROM GUIDE TO THE PROPER USE OF THE PIANOFORTE PEDALS

Function 1. The pedal makes possible the continued vibration of a tone after the finger has left the key.

Function 2. The pedal makes it possible for tones to vibrate together which cannot be struck simultaneously by the fingers.
   a. To bind together tones which lie more than an octave apart.
   b. To bind together such notes of a melody as are played with the same finger, or with fingers whereby a legato connection is either exceedingly difficult or impossible.
   c. To bind together double notes and chords where a legato could only otherwise be attained by means of a glissando, or by the substitution of other fingers or of the thumb.

Function 3. The pedal makes it possible for the tones of one voice to continue vibrating while the fingers are used to play the notes of another voice which lies more than an octave removed from the first.

Function 4. The pedal makes the further vibration of a principal voice possible when the fingers are needed for a secondary part, either in form of an harmonic or other figure, or of a chord.

Function 5. The pedal is also employed when shorter chords, serving as an accompaniment, are played during the life of, and in the same part of the instrument as, the melodic note.

Function 6. The pedal is used to give additional tone to a note in legato playing, when the power of the finger alone is insufficient.

Function 7. The pedal is used for the purpose of giving special stress to one note of a chord; in such instances the hand is freed to attain the proper position for the stroke.

Function 8. The pedal is employed to give a short rest to the hand after or during the execution of a long and extended chord passage; by this means the hand is raised from the notes and momentarily released of tension.

Function 9. The vibration of a long extended tone is made even longer by the use of the pedal in cases where tones nearly related to it are struck repeatedly during its continuance.

Function 10. The pedal is used at the beginning of a music phrase or a rhythmical figure, but not at the end.

Function 11. The pedal is used during a crescendo passage, especially in one having an ascending melody, carrying, in such cases, neither crescendo nor pedal quite to the highest note of the melody.

Function 12. When the same phrase is repeated in various degrees of tone, the stronger is played with, and the lighter without the pedal, or at least with a very moderate use thereof.

Function 13. The pedal increases and sharpens the contrast between two phrases of different character.

Function 14. The pedal may give a purely orchestral coloring to a pianoforte: when alternating groups of notes like the following occur, the pedal should be used in the one phrase, and omitted in the other.

Function 15. The pedal gives an indefinite, undefined, and cloudy character to a passage, making possible the approximate imitation of rustling and rushing of the wind, thunder, gusts of wind, etc.

Function 16. This last function shows the pedal employed to cause the vibration of secondary tones, as also the tones of preceding chords or passages.

THE MOST IMPORTANT CONDITIONS FOR THE NON-USE OF THE PEDAL

The pedal must not be used:
1. In a regular succession of notes (especially ascending) in the middle and lower portion of the pianoforte, without harmonic accompaniment, in moderate or slow tempo, and where the separate notes have a similar amount of tone.

2. The pedal cannot even well be used in harmonic figures if the voices therin lie near to each other, and in the lower part of the pianoforte; the use of the pedal with the major chord in such cases is to be avoided. As an exception to this rule may be mentioned cases where the effect of a rustle or noise is intended, in which cases the pedal may be used at will. (See Function 15.)

3. The pedal must not be used in a decrescendo passage in quick tempo, especially when going from ff to pp.

4. When a strong diminuendo is demanded at the end of a phrase or rhythmic figure, the pedal should not be employed with the last notes. (See Function 10.)

5. The pedal should furthermore not be used in the repetition (pp) of a phrase which has previously been played strongly with the pedal. (See Function 12.)

6. Similarly the pedal must not be used in a descending figure with strong diminuendo, when this is to be followed by an ascending figure with strong crescendo and pedal. (See Function 11.)
7. In a phrase which is to be played staccato, or very lightly and elastically, the pedal is not to
be used, especially when such phrase follows directly upon one of an opposite character
where it has been employed. (See Function 13.)

8. The pedal must also not be used in \textit{pp} passages where great distinctness and clearness are
demanded.

9. Finally the pedal must not be used in passages where no great fulness [sic] is desired in the
accompaniment.
APPENDIX D: SOLFEGGIO IN C MINOR, H.220