

• PEDAL / PEDAL POINT

PEDAL NOTES, also called **PEDAL POINTS** or simply **PEDALS**, are notes of **LONG DURATION**, either **SUSTAINED** or **REPEATED**, often in **BASS LINE PART**, using the **ROOT** (where it's called a **TONIC PEDAL**) or the **FIFTH** (where it's called a **DOMINANT PEDAL**). Changing chords, harmonies, and a melody line "fit over the top" of a **PEDAL** note.



e.g. opening of Also Sprach Zarathustra

PEDAL NOTES are often used at the end of pieces of music called **FUGUES**, to give a clear sense of the key of the music, most commonly using a **TONIC PEDAL**. Look and listen to this example of a Fugue by another Baroque composer, J. S. Bach and see if you can identify the **PEDAL NOTE**.

e.g. Bach Prelude in C major

C pedal (in bass) starts as consonant note (in the chord)

pedal point (in bass) is now a non-chord tone

Performing the opening of a Bach Prelude that uses a TONIC PEDAL

Toccatas such as J. S. Bach's **Toccata in F Major** that you have watched and listened to the opening of, are exceedingly difficult to play! Bach did write some easier keyboard music, such as his **Little Prelude in C Major**, which opens in the "style" of a toccata with a **TONIC PEDAL**. Perform the opening of Bach's **Little Prelude in C Major**, using an organ sound/voice/timbre/sonority from your keyboard and making sure the **TONIC PEDAL** sounds continuously and doesn't 'die away' (as it would on a piano!)

If you're working in pairs, take turns to be the "**PEDAL**" and "**MELODY**" part and perform the melody part as fast as you're able to! Each of the bars is based on a **PRIMARY CHORD** in **C MAJOR**: **I7, IV, V7, I**.

Create your own "**B**" section to follow on from the opening of Bach's **Little Prelude in C Major**, but this time use a **DOMINANT PEDAL** on the note **G** in the **BASS** (in **OCTAVES**) for four bars. Create a melody line that will 'fit over the top' of the **DOMINANT PEDAL**, perhaps using quavers, as Bach did, or use Bach's chord pattern from the first 4 bars:

I7, IV, V7, I in **G Major** (as this section is in the key of the **DOMINANT** note **G**) and include extra (passing) non-chord notes. Write your "**B**" section melody onto the correct stave below and then perform the toccata in **TERNARY FORM: ABA**.



Toccata in C Major (based on Bach's Little Prelude in C Major)



Stretch and Challenge: How can you make your toccata even more 'showy'? Create an extended **PEDAL SOLO** section for the organist to 'show off'.

Move the **PEDAL NOTE** into the treble clef (higher in pitch), perhaps 'over the top' of the pedal solo? (It's still called a **PEDAL** even in a different pitch – as long as it's either a sustained, or repeated note).

Use **SEMIQUAVERS** in your **B** section to make the duration of the notes even shorter and appear faster and more technical!

Pedal Notes in Jazz

Listen to the opening extract of a track called "Shhh/Peaceful" by the American jazz trumpeter, composer, and bandleader musician Miles Davis (shown right) from his 1969 album called "In a Silent Way". As you listen, answer the questions below.

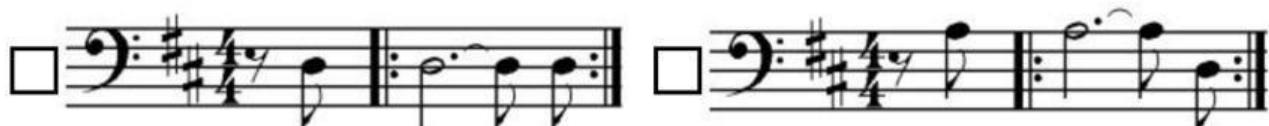
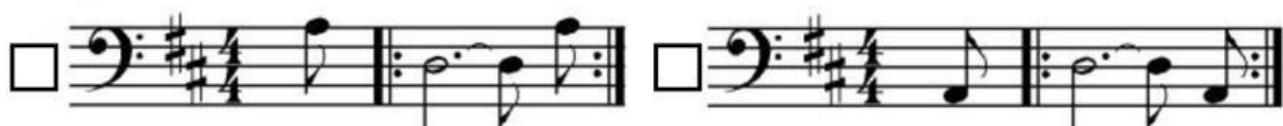
1. In which 'musical layer' can you hear the **PEDAL**?

In the Melody Line
 In the Bass Line

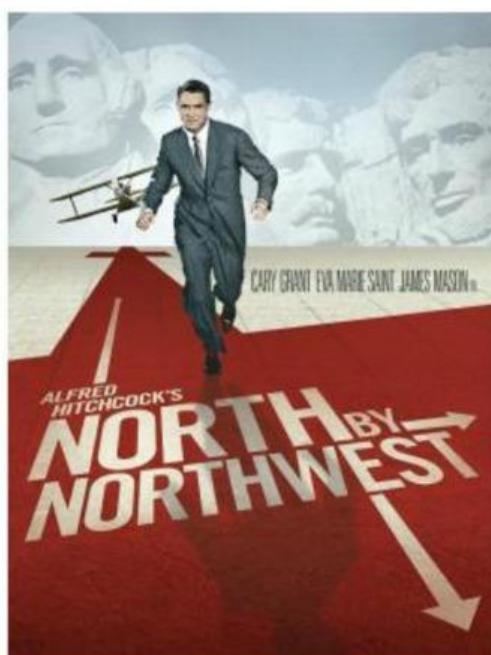
In a Counter Melody Line
 In the Percussion Part

2. What musical instrument is playing the **PEDAL**?

3. The **PEDAL** in "Shhh/Peaceful" is made up of two notes, one long sustained note which keeps getting interrupted by a shorter one (a quaver). Which of the following patterns best describes the pattern of the **PEDAL**?



4. Apart from the musical instrument playing the **PEDAL**, what other instruments can you hear?



Pedal Notes in Film Music

Listen to a part of a film soundtrack called "The Phone Booth" by the film music composer Bernard Herrmann's soundtrack to the film "North by Northwest" which features a repeated **PEDAL NOTE**. As you listen, refer back to your learning about **PEDALS** and think about how the use of a **PEDAL NOTE** creates **tension, suspense, and anticipation** in the music?



• INVERTED PEDAL

An **INVERTED PEDAL** is a pedal in the TOP PART instead of the bass

- Listen to the inverted pedal in 'With or without you' by U2. As you listen, identify the chord progression that is heard repeatedly. It is in D major

<input type="checkbox"/>	I	IV	VI	V

<input type="checkbox"/>	I	VI	IV	V

<input type="checkbox"/>	I	V	VI	IV

- Listen to the inverted pedal in 'The Wizard and I' from Wicked
- Listen to the inverted pedal in 'You keep me hangin' on' by the Supremes.

Inverted pedal continues throughout



CHORD I CHORD VII CHORD V CHORD VI

Name the key	<input type="checkbox"/> C major <input type="checkbox"/> F major <input type="checkbox"/> G major <input type="checkbox"/> A minor
What instrument plays the inverted pedal?	
What other instruments do you hear?	
What RHYTHMIC features do you hear?	

• GROUND BASS

This is a theme in the bass which is repeated many times while the upper parts are varied.

e.g. Monteverdi *Zefiro torna*

10 (BASSO OSTRINATO) 22 - 11 - 10 - 10 - (simile)

The musical score shows a bass clef staff with a 6/8 time signature. The bass line consists of eighth notes and sixteenth notes, repeated in a loop. The score is labeled 'BASSO OSTRINATO' above the staff and 'simile' at the end of the line.

- Listen to the music and fill in concepts for each category in the grid below:

Melody/ Harmony	Rhythm/ Tempo	Texture/ Structure	Timbre (Instruments/ techniques)	Style	Dynamics

e.g. Little Brown Jug – NB this is an example of SWING music

The musical score shows a bass clef staff with a 2/4 time signature. The bass line consists of eighth and sixteenth notes, creating a swing feel. The score is labeled 'SWING' above the staff.

- Listen to the music and fill in concepts for each category in the grid below

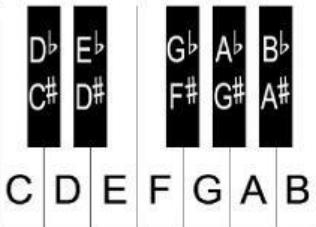
Melody/ Harmony	Rhythm/ Tempo	Texture/ Structure	Timbre (Instruments/ techniques)	Style	Dynamics

GROUND BASS

– LH chords or play single LH notes

To play Am – hold down A and G# (black key to left of A)

To play Em – hold down E and D# (black key to left of E)



COUNTER MELODY 1

COUNTER MELODY 2

COUNTER MELODY 3

COUNTER MELODY 4

Chords: C G A E F C F G

Notes: E C D B c' e' g' G A F G E C c' c' B

COUNTER MELODY 5

Chords: C G A E F C C' B C B G D E C c' B A B e' g' a' F C F G

Notes: f' e' d' f' e' d' c' B A G F E D F E D

COUNTER MELODY 6

Chords: C G A E F C C' B C B G D E C c' B A B e' g' a' F C F G

COUNTER MELODY 7 ("C U When U Get There" - Coolio)

Chords: C G A E F C C' B C B G D E F E

Notes: I'll see you, when you get there. If you ever get there. See you when you get ther

COUNTER MELODY 8 ("Altogether Now"- The Farm)

Al-to-ge-ther now. Al-to-ge-ther now. Al-to-ge-ther now. In no man's land (to-ge-ther) now_ —.

COUNTER MELODY 9 ("Go West"- The Pet Shop Boys)

Go West! Life is peace-ful there. Go
 Go West! In the o- pen air. Go West! Where the
 skies are blue. Go West! This is what we're gon- na do. Go

CHORDS AS TRIADS

C CHORD I G CHORD V Am CHORD VI Em CHORD III F CHORD IV C CHORD I F CHORD IV G CHORD V

'SMOOTH' CHORDS

CREATING YOUR OWN COUNTER MELODIES

Using some of the notes from each **CHORD**, create your own **COUNTER MELODY** as an extra **TEXTURAL LAYER** and as a means of **VARIATION** within Pachelbel's Canon. The chord pattern and some examples are shown below. Add some **PASSING NOTES** (non-chord notes) to your counter melody to provide further **VARIATION**.

COUNTER MELODY 10 – My own Counter Melody

A blank musical staff with a treble clef, a '4' time signature, and a dotted half note. The staff is divided into four measures by vertical bar lines. The first measure contains a single dotted half note. The second, third, and fourth measures are empty. The staff ends with a double bar line and a repeat sign.

Example Counter Melody using only the notes from the chords.

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*Example Counter Melody using notes from the chords with added **PASSING NOTES** (non-chord notes).*

A musical score for 'The Star-Spangled Banner' is shown, consisting of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music consists of a series of eighth and sixteenth note patterns. The bottom staff continues the musical line, also starting with a treble clef and a key signature of one sharp. The music concludes with a double bar line and repeat dots at the end of the second staff.