

PEDAL TECHNIQUE

Position on the bench:

1. Sit in middle of the bench with the right foot hovering over tenor "e" and the left foot hovering over tenor "c" (pedal board includes bottom 32 notes of keyboard).
2. Sit tall (as if sternum is attached to the ceiling with a string) with half your thighs supported by the bench and legs hanging at a 90-degree angle from thighs to feet.
3. Move bench forward enough that toes fall 1½ to 2 inches in front of black (chromatic) pedal notes.
4. If bench is adjustable, pedal notes should stop sounding (with pedal stops on) if abdominal muscles tighten to lift legs just a quarter of an inch.

Make your legs and feet as efficient as your hands and fingers:

1. Thighs and knees together = palm of hand (pillar of stability)
2. Legs = fingers
3. Big toe (flat) on front third/half of black (chromatic) pedal notes, and surface of foot from ball to big toe (tipped inward) on white pedal notes = finger tips
4. Pedal is played using the ankle as the fulcrum (hinge), not the pelvis. Head and torso should not move when pedal is played; neither should the knee lift the foot.
5. When the toe depresses a white pedal key, the heel should slightly leave the surface of the key. When the pedal is released, toe and heel should be level again, lightly touching the surface of the pedal key.
6. When a pedal is released, the foot should not leave the surface of the key. Do not let the pedal snap back to its original position; let the toe control the pedal release.

Contact between feet:

1. Through the interval of a 4th (G - C for example), heels should stay touching when both toes are on black (chromatic) pedal notes.
2. Through the interval of a 4th, heel/arch should maintain contact when playing white pedal notes or one white/one black pedal note.
3. When the right toe needs to scissor outward to a new note, the left heel (or heel/arch) should move to the right to open the angle between the toes.
4. When the left toe scissors outward to a new note, the right heel (or heel/arch) should move to the left to open the angle between the toes.
5. The angles between the heels or heel/arch should be equal at the point of contact.

Reference tools for the feet:

1. Sensing notes with the bottoms of the feet
2. Visualizing angles between the feet
3. Using "corner chromatics"

SENSING WITH BOTTOM OF FOOT

1.

tip foot inside; ankle motion only

Detailed description: This exercise consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The music is written in a rhythmic pattern of eighth and sixteenth notes. Above the notes, there are upward-pointing triangles (^) indicating specific points of contact or emphasis. The text 'tip foot inside; ankle motion only' is written below the first staff, centered under measures 4 and 5.

2.

Detailed description: This exercise consists of two staves of music in bass clef with a common time signature. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The music is written in a rhythmic pattern of eighth and sixteenth notes. Above the notes, there are upward-pointing triangles (^) indicating specific points of contact or emphasis.

3.

pre-locate left

Right foot stays in place.

Detailed description: This exercise consists of three staves of music in bass clef. The first staff contains measures 1 through 8, the second staff contains measures 9 through 16, and the third staff contains measures 17 through 24. The music is written in a rhythmic pattern of eighth and sixteenth notes. Above the notes, there are upward-pointing triangles (^) indicating specific points of contact or emphasis. The text 'pre-locate left' is written below the first staff, centered under measures 4 and 5. The text 'Right foot stays in place.' is written below the second staff, centered under measures 13 and 14.

5. precise releases tip foot inside; ankle motion only

1 9 13 17 21 25 29

6. Play exercise in three flats (play as written, but play all Bs, Es, and As flat).

7. precise releases tip foot inside; ankle motion only

1 9 13 17 21 25 29

8. Play exercise in three flats (play as written, but play all Bs, Es, and As flat).

VISUALIZING ANGLES

Pre-locate right toe over B-flat ("scissor out").

1. 
 ^ Keep heels in contact.

9. 

2. 
 ^ Pre-locate B-flat. ^

3. 

4. 
 Continue with alternating-toe pattern.
 Continue alternating toes.

“CORNER CHROMATICS”

1.

1

Tip foot inside.

5

Play exercise an octave lower with the left toe.

2.

1

5

left toe throughout

9

13

17

3.

1 right toe throughout

5

9

13

17

21

The musical score is written on three staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first staff contains measures 1 through 8, with measure numbers 1, 5, and the instruction 'right toe throughout' above the staff. The second staff contains measures 9 through 12, with measure numbers 9 and 13 above the staff. The third staff contains measures 13 through 24, with measure numbers 17 and 21 above the staff. The notation includes quarter notes, eighth notes, and rests, with some notes marked with an accent (^).

5.

6.

7.

Heel touches key before playing.

8.

9.

Keep heel-arch contact through the fourth.

Redeemer of Israel

6

"Dulcimer"

Confidently

$\text{♩} = 68$

1. Re - deem - er of Is - rael, Our on - ly de - light, On
 2. We know He is com - ing To gath - er His sheep And
 3. How long we have wan - dered As strang - ers in sin, And
 4. As chil - dren of Zi - on, Good tid - ings for us. | The

whom for a bless - ing we call, Our shad - ow by day And our
 lead them to Zi - on in love, For why in the val - ley of
 cried in the des - ert for thee! Our For foes have re - joiced When our
 to - kens al - read - y ap - pear. Fear not, and be just, For the

10 pil - lar death should by night, Our King, our De - liv - 'rer, our all!
 sor - rows they've seen, Or in the lone wil - der - ness rove?
 king - dom is ours. The hour of re - demp - tion is free.
 near.

Handwritten annotations: 4th rest, 16th rest, cc, 16th rest, 16th rest.

Text: William W. Phelps, 1792-1872

Music: Freeman Lewis, 1780-1859

5. Restore, my dear Savior,
 The light of thy face;
 Thy soul-cheering comfort impart;
 And let the sweet longing
 For thy holy place
 Bring hope to my desolate heart.

6. He looks! and ten thousands
 Of angels rejoice,
 And myriads wait for his word;
 He speaks! and eternity,
 Filled with his voice,
 Re-echoes the praise of the Lord.

While of These Emblems We Partake

174

"Aeolian"

Fervently

♩ = 82

1. While of these em - blems we par - take In Je - sus'

2. For us the blood of Christ was shed; For us on

3. The law was bro - ken; Je - sus died That jus - tice

4. But rise tri - um - phant from the tomb, And in e -

name and for His sake, Let us re - mem - ber

Cal - vary's cross He bled, And thus dis - mem - ber

might be sat - is - fied, That man might pelled the

ter - nal splen - dor bloom, Freed from the pow'r of

and be sure Our hearts and hands are clean and pure.

aw - ful gloom That else were this cre - a - tion's doom.

main a slave Of death, of hell, or of the grave.

death and pain, With Christ, the Lord, to rule the and reign.

gliss.

Text: John Nicholson, 1839-1909

Music: Alexander Schreiner, 1901-1987

ORGAN SHOES

Organmaster Shoes (**www.store.organmastershoes.com**)

Women's:	<i>Mary Jane</i>	\$52.50
	Stocked sizes: 4 to 11 (3 widths - whole and half sizes) Colors: black, navy, bone, and white Leather uppers, suede leather soles, elasticized strap with buckle for perfect fit	+ shipping
	<i>Diana</i>	\$52.50
	Stocked sizes: 4 to 11 (3 widths - whole and half sizes) (This style runs a bit small - order ½ size larger) Colors: silver or soft gold Fabric uppers, suede leather soles, elasticized strap with buckle for perfect fit	+ shipping
Men's:	<i>Lace-up Oxford</i>	\$60.50
	Stocked sizes: 6.5 to 16 (3 widths up to size 14) Color: black only	+ shipping

Tic Tac Toe Shoes (**Google: TicTacToe Shoes Organ**)

These shoes run anywhere from \$10.00 to \$15.00 more than Organmaster Shoes.
However, they have more styles and colors available.