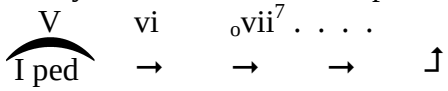
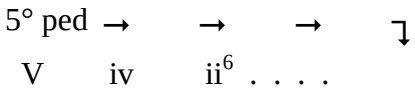
UNIT XIII: PEDALS

A pedal, or “pedal-point”, is a pitch sustained or reiterated in one part against changing harmonies in the other parts. Usually the sustained pitch is in the bass (EXX 1, 4-8), and usually it is either the tonic or the dominant of the (local) key.

The simplest analytic notation for a bass pedal-point is:



and for a pedal in an upper voice (a “cipher”):



Pedals in the upper voices are not rare: EXX 1, 6

EX 5 shows a tonic pedal changing to a dominant pedal.

EXX 1 and 8 display double pedals of typical varieties.

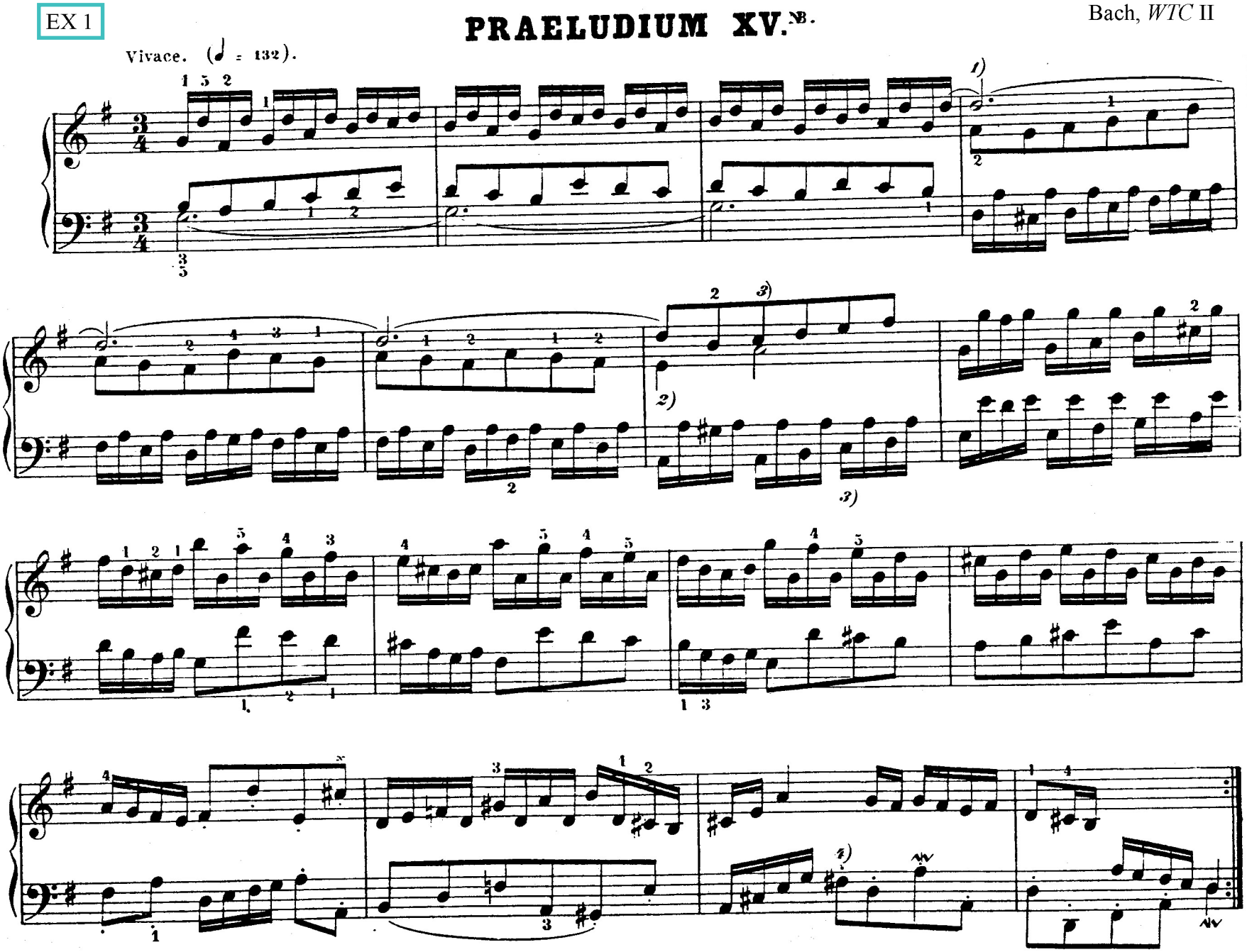
A common kind of Classic melody is harmonized over a tonic pedal: EX 4.

An extension (or contraction) of the idea of a pedal is a “local pedal”: one chord written on top of another (usually over a tonic or dominant), notated $\frac{V}{I}$, $\frac{IV}{I}$, etc.

This situation is equally describable as an “appogiatura-chord”: EX 3. One of the most common kinds of local pedal is a $_{o}vii^{7}/V$ over a V-pedal, or $_{o}vii^{7}$: EX 2.

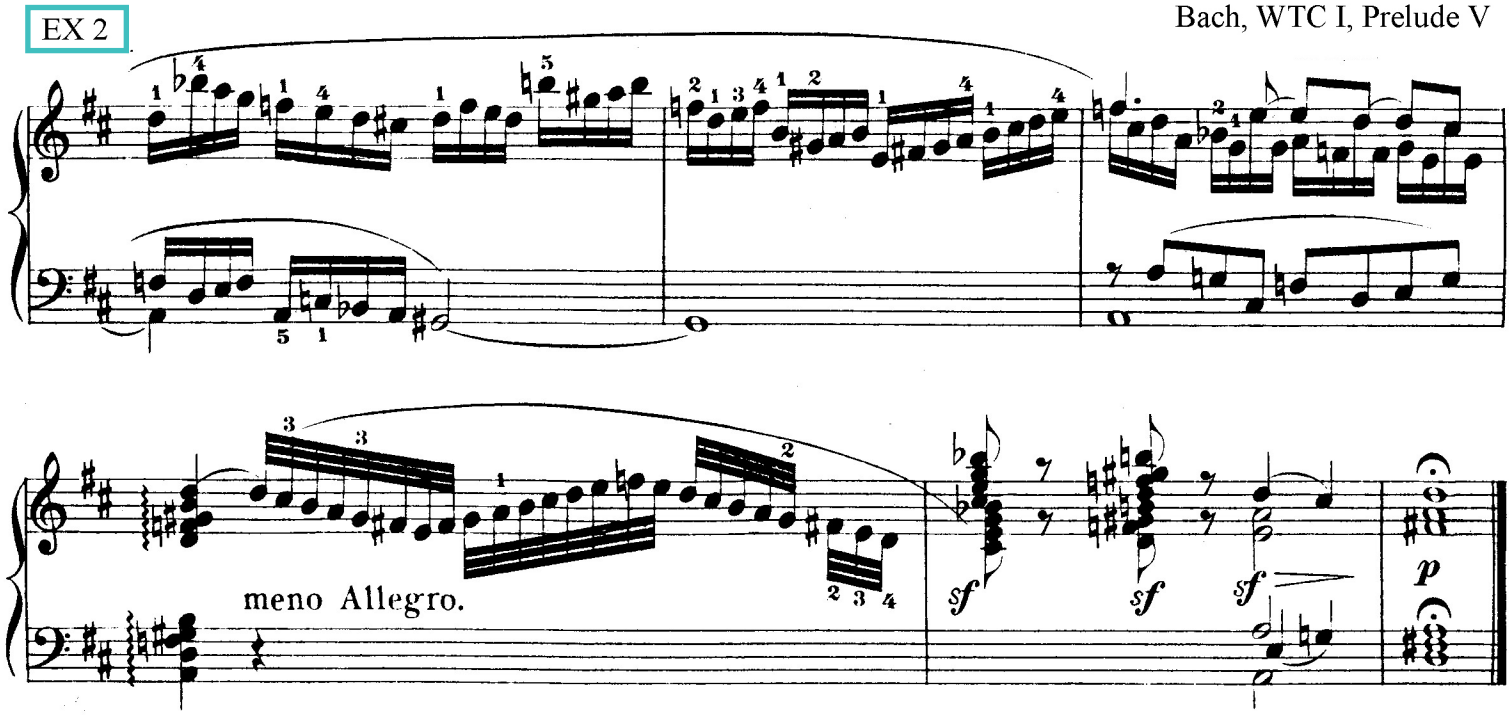
EX 1

Bach, *WTC* II



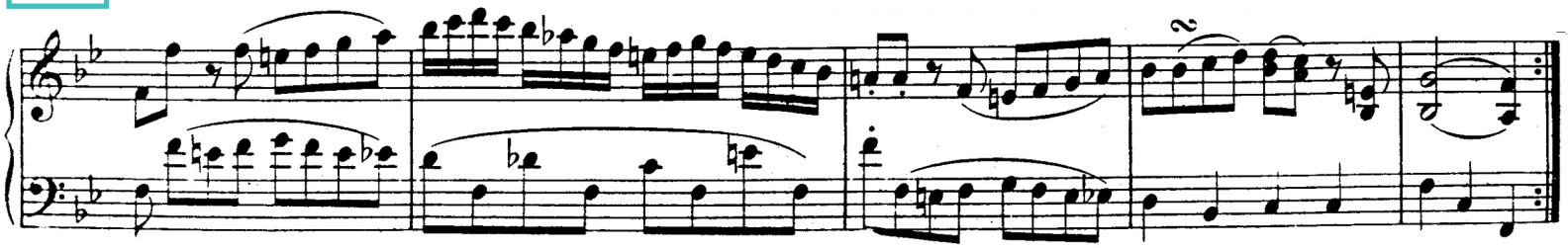
EX 2

Bach, WTC I, Prelude V



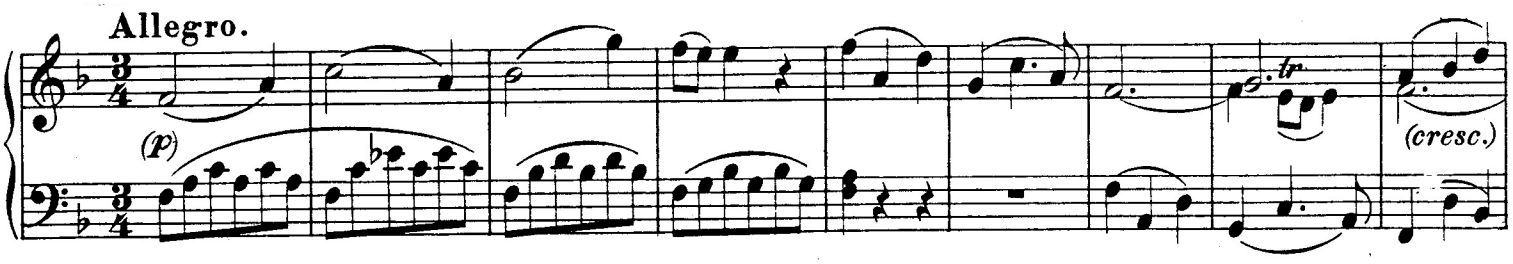
EX 3

Mozart, Pf Son K.333/i



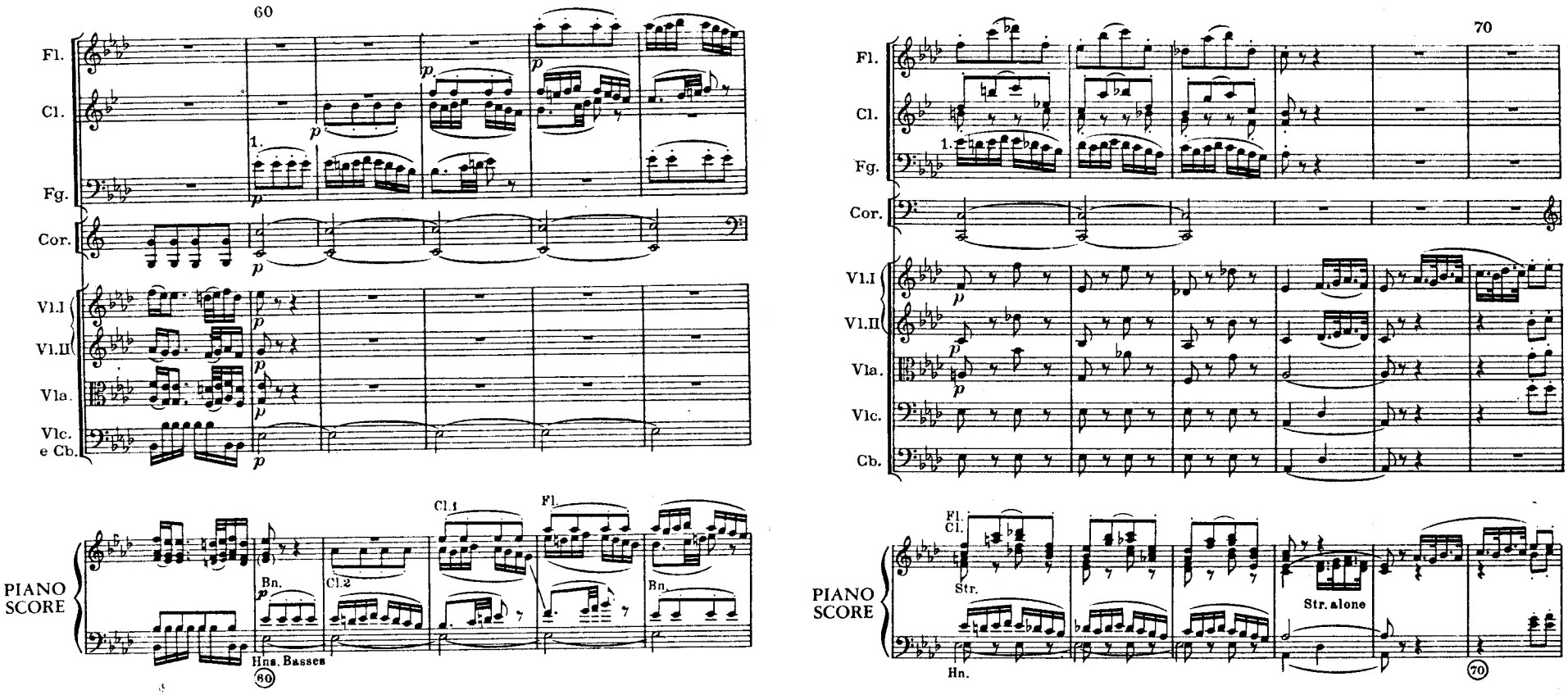
EX 4

Mozart, Pf Son K.332/i



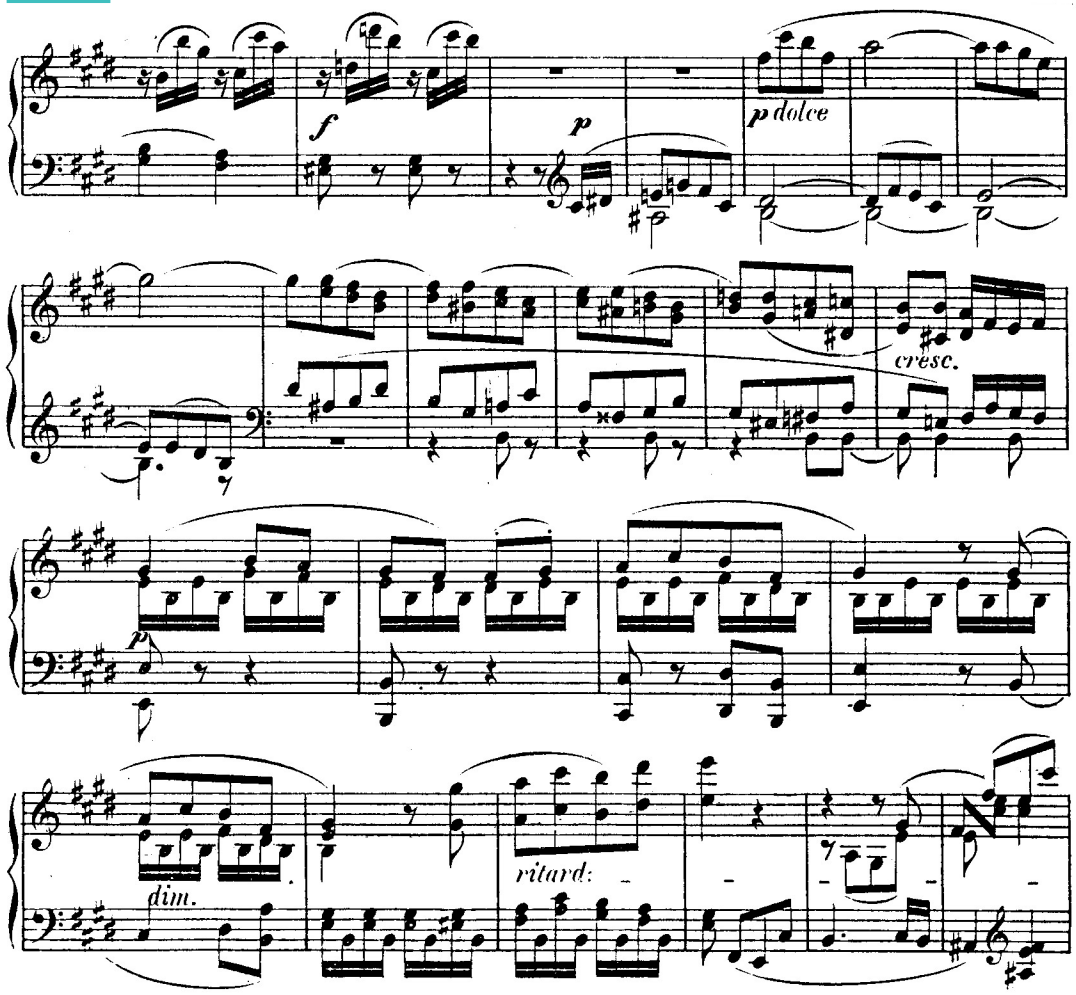
EX 5

Mozart, Symphony K.543/ii



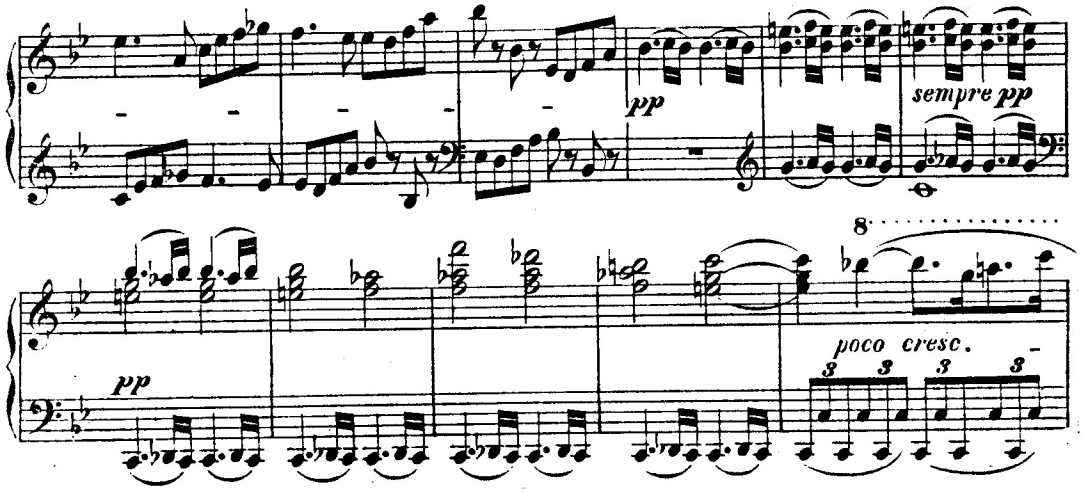
EX 6

Beethoven Pf Son Op 90/ii



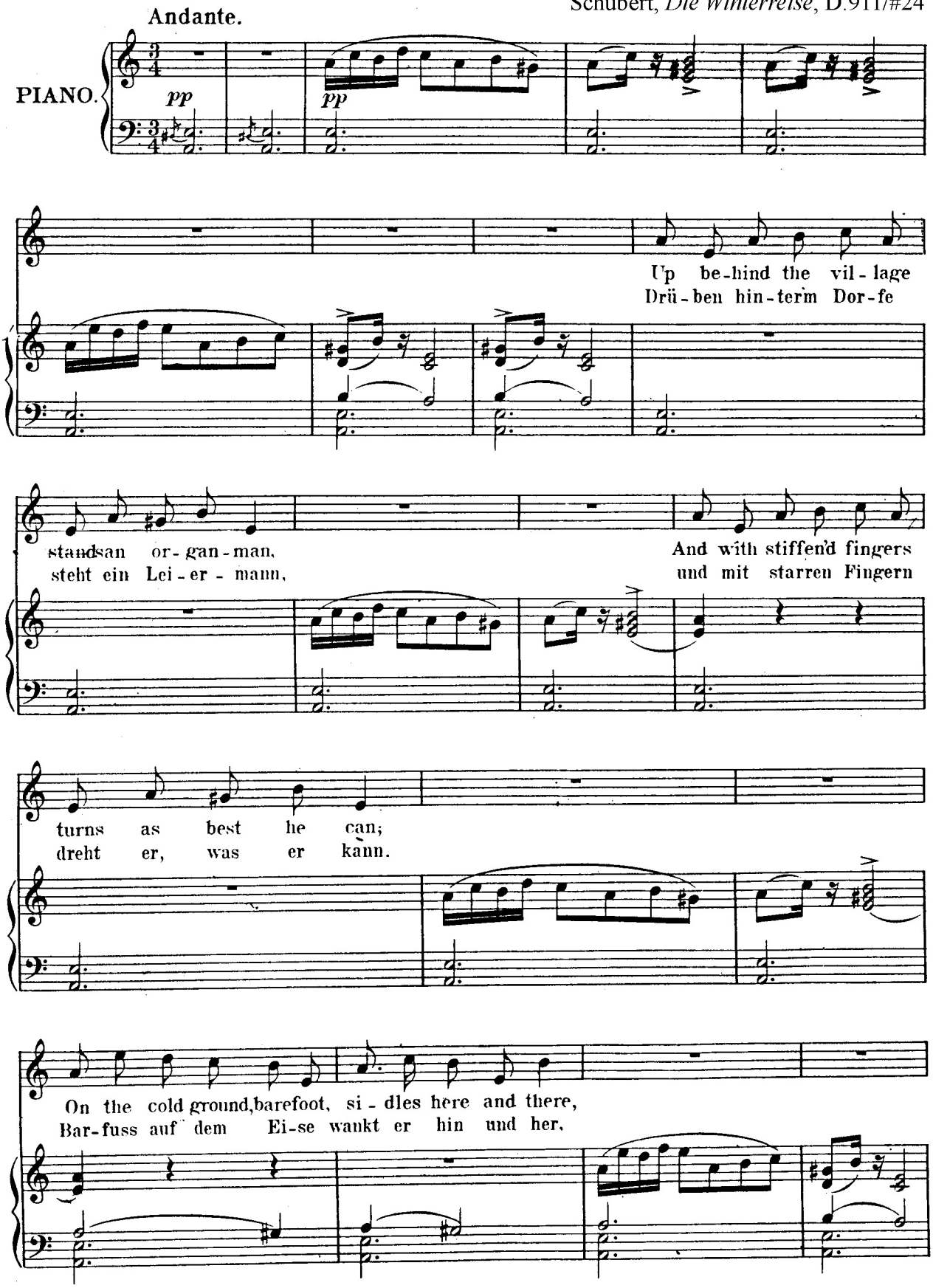
EX 7

Beethoven, Pf Son Op 101/ii



The Organ-Grinder.

(DER LEIERMANN.)

EX 8

Schubert, *Die Winterreise*, D.911/#24