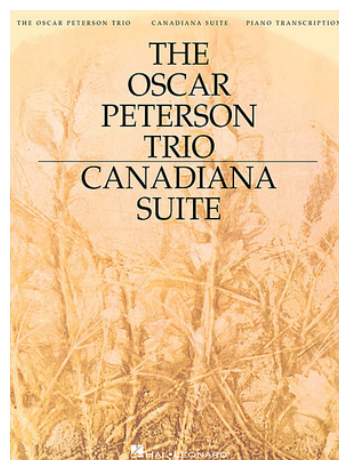




Piano Matters by www.the-piano-studio.com

Oscar Peterson

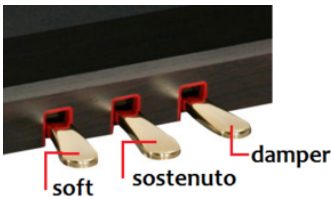
I am a huge fan of Oscar Peterson's work. Oscar Peterson was a Canadian jazz pianist and composer. This month, I ordered his Canadiana Suite and had the opportunity to play through some of the tunes. This collection (for advanced pianists) contains great transcriptions for those who are more classically trained. All the notes are written out with not a chord symbol in sight! While some of the chords may be challenging for small hands (his harmonies are intricate and dense!!) they are a great challenge to enjoy and play. No. 4 (Hogtown Blues) and No. 8 (Land of the Misty Giants) are choices in the repertoire list for Level 10 of the Royal Conservatory of Music requirements.



NEW AT THE RCM

the-piano-studio is excited to know that the Royal Conservatory of Music has finally re-vamped their Theory syllabus. (The last one was in 2009!) The new Theory Syllabus will be available in August and the new Celebrate Theory books will be coming in January 2017. Every level of the RCM now has a corresponding theory book. This is great news for teachers and students--it means each level of theory directly correlates to the level you are studying in piano! In the meanwhile, **the-piano-studio** has posted some [study guides to make it through the Basic](#)

Good luck to RCM exam candidates taking summer theory or summer practical exams. The next exam session will take place in December (theory) and January (practical). Mark your calendars for the registration dates: Registration starts September 13 until November 1, 2016.



Practice Tips - The Art of Legato Pedalling

I have a great book called *The Art of Pedalling*, by Heinrich Gebhard. Can you believe it? An entire

BOOK on pedalling.

Usually one of the first questions that a new student will ask is invariably: "What are the pedals for?". To answer that very question, I finally wrote an [article explaining the function of the pedals](#).

The one that most pianists find tricky to use is the one on the right: the sustain pedal, or damper pedal. For this month's article, I want to talk about *legato pedalling*. In legato pedalling, you want a continuous smooth sound, while still changing the pedalling often enough to avoid blurring of passages.

The best way to try this out is to try transitioning between two chords. The timing for the pedal goes like this. Push and hold the right pedal down with or before the first chord. Move to the next chord. While holding the new chord, move the pedal up to cancel the sound and then down again before moving to another chord.

Eventually, you want to speed up the process of moving the pedal up and down--almost like a "twitching" movement, while still trying to be as **noiseless** as possible. Each piano is different--how far you need to press down, or how far you bring it back up before it cancels the sound. You need to experiment with what works.

Avoiding problems: If you let go of the pedal before you play the next chord, or if you don't hold that chord down, you will either end up with a sound "hiccup" or a "gap" between the chords OR If you change your pedal too slowly, you end up blurring the chords excessively.

You want to get to the point where you don't even need to think consciously about your feet and the pedal. I find a lot of students that learn the pedal for the first time are thinking so hard about the process that they lose all sense of rhythm and notes. So it is **very** important to have a solid foundation of notes and rhythm before you even try incorporating the pedal. And practice SLOWLY!



Until next time!

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