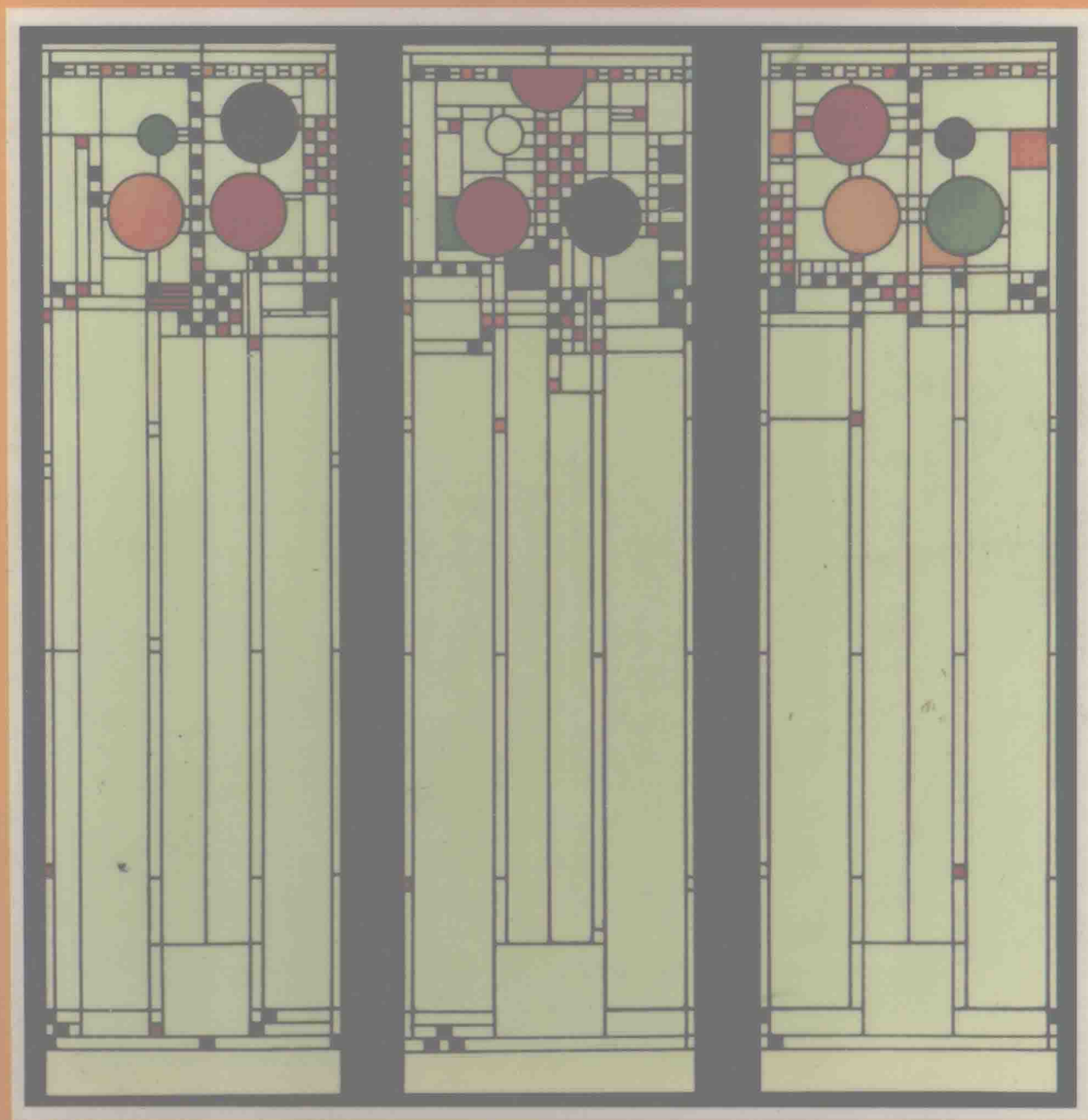


■ P D M ■

COMPREHENSIVE EDITION

PIANO *for the* DEVELOPING MUSICIAN



MARTHA HILLEY
LYNN FREEMAN OLSON

PDM

Piano for the Developing Musician

Comprehensive Edition

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The University of Texas at Austin

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Composer and Consultant, New York City



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Dedication

I have been blessed over the past twenty-seven years of teaching to work with outstanding graduate assistants. They could never be paid enough for the time they spent or the “grief” they took. If I tried to name them all, I know I would leave someone out, so I won’t do that. However, a very large part of my heart will always belong to one particular individual, and for that reason I must make a special dedication to the memory of Dr. Charles Vinson—“Chuck” was the kind of teacher who will never be forgotten. He cared *fiercely* for his students, believed *totally* in their ability to achieve, and never allowed them to just *settle*. He could be outrageous and irreverent, bounding about the room, but with a tone in his voice that said, “You can do this. Don’t give up!” I am, and always will be, a better teacher for meeting and working with Chuck. I’ll never forget you, sweet darlin’.

Preface

Piano for the Developing Musician, comprehensive edition, has dared to do what no other college text has done — give the student, and the teacher, all the material needed for a two-year curriculum of college music major group piano in one volume plus Instructor's Manual. As with the previous editions, the contents of this volume have been carefully chosen to suit the college music major who must demonstrate a variety of musical skills at the keyboard.

PDM has yet to pamper students and it will not begin with this edition! Inquiry and activities provide even stronger support for music theory. Primary discoveries continue to grow from the piano literature. The areas of harmonization, transposition, improvisation, composition, reading and score reading are developed step-by-step. Scale and chord facility employs spiral learning — building on what you know. Many additional examples are available within the Instructor's Manual and may be utilized by the teacher as the needs arise.

Sequencer disks have been recorded in Roland GS format for use with any General MIDI product. All skills and activities are fully supported by recorded backgrounds and samples. Much of the repertoire of PDM has been recorded on disk. Those actual scores which are not recorded have appropriate MIDI backgrounds saved to disk. In order to reduce the number of disks needed, multiple examples have been included within some of the "disk songs." A disk drive icon indicates each new "song" as well as additional "markers" within a song. A sequencer disk log has been provided in the Instructor's Manual.

The Preliminary Chapter has been expanded yet again to help those students with no keyboard background. Supplementary skills, activities and repertoire have been provided in the much-expanded Instructor's Manual.

The basic PDM chapter outline holds true. Each chapter is divided into the following sections.

EXEMPLARY REPERTOIRE

Discoveries are based on this literature and steps for learning are provided. A full historical range is covered.

TOPICS TO EXPLORE AND DISCUSS

Selected names and terms are suggested. Use this section to integrate music history into the piano classroom. Elaboration appears in the Instructor's Manual.

RELATED SKILLS AND ACTIVITIES

Technique—Series of drills and etudes stress finger and hand development, independence and coordination.

Reading—The challenge of reading and sight-playing music that uses the entire keyboard is presented regularly. Many styles and keys are involved, as are a variety of score configurations and clefs.

Keyboard Theory—Drills and exercises stress full understanding of the subject matter.

Harmonization—Melodies from folk and other composed sources, as well as original melodies, have been extended in number. Suggested harmonization styles have been provided for most.

Transposition—This skill of musicianship is practiced through regular execution, always based on theoretical understanding.

Improvisation—The ability to express oneself freely at the keyboard grows through frameworks based on acquired technical and theoretical skills.

Ensemble—There is an equal emphasis on duet repertoire and multi-keyboard scores, both original and transcribed.

Composition—Brief assignments are based on repertoire as well as theory.

SUBSEQUENT REPERTOIRE

Additional collections of keyboard literature appear, often with brief study aids. I feel you will be pleased with the rearrangement and new selections.

We, as teachers, should be practitioners of what might be termed a “humanistic” approach to music teaching. In this text you will still find stressed those aspects of music that do not change—its expressive nature, its freedom within organization, its social nature, and its eclectic qualities—all applied to the individual as a unique music maker. These things we teach, and we happen to be teaching them through the piano keyboard.

Acknowledgments

Where would any of us in the teaching field be without our students? Out of a job for one thing! But more important, out of much of the inspiration that comes from inquisitive minds and daily challenges to our pedagogical backgrounds. It is for this reason that I must say a most resounding "Thank You" to the group piano students, teaching assistants, and assistant instructors at the University of Texas at Austin. Space does not permit listing their names (they would number well over 500!), and for that I am sorry. They will know who they are and that I appreciate them, each and every one, well beyond the piano classroom.

To the readers of this new edition—Anna Belle Bogner, Bowling Green State University; Ann Collins, Western Illinois University; Leanne Fazio, Mississippi State University; Joan Reist, University of Nebraska–Lincoln; Joanne Smith, University of Michigan; and Richard Smith, Central Missouri State University—much gratitude for the time spent with manuscript pages, for your candor, and for your ideas. Special thanks to Diane DeNicola Orlofsky, Troy State University, and Gary Graning, Case Western Reserve University, for your suggestions and critiques. And thanks to the students of Lucia Unrau at Bluffton College, what eagle eyes you have—thanks!

To all the folks at West Publishing, I will miss you; and thank you for all your support over the past twelve years. To the folks at Wadsworth, some familiar faces—Clark G. Baxter (acquisitions editor)—it is nothing without you; some new faces—Bob Kauser (permissions editor)—thanks for your patience. At A-R Editions, Inc., Janet Huenink (project manager), you are truly an angel of mercy. For their never-ending support I am indebted to Larry Harms (RolandCorp US) as well as Britt Cawthon and Ron Edelman (Capital Music Center). A special acknowledgment to David Cook, Team Web, the University of Texas at Austin, and Coco Kishi, ACITS, the University of Texas at Austin, for their support with web pages and multimedia.

Last, but never by any stretch of the imagination least, gratitude to James Schnars for all the long hours, telephone calls, and faxes needed in procuring permissions.

Martha Hilley

Publisher's Note

As everyone associated with the world of piano pedagogy well knows, Lynn Freeman Olson, the co-author of this book, succumbed to cancer on November 18, 1987.

Lynn was a most remarkable author. In him dwelt a rare combination of authority and kindness, of professional accomplishment and personal warmth, of undaunting self-discipline and disarming good spirits. Working with him was a stimulating challenge and a happy adventure.

Lynn was a perfectionist who, on behalf of the thousands of students to whom he devoted his life, drove himself to the highest personal and professional standards. He was proud of the books he published, and we are proud to be his publisher.

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






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