

AN INSTRUCTIONAL GUIDE TO TEACHING DAN BEATY'S *WOODSPRITE*
AND WATERBUG COLLECTION FOR INTERMEDIATE PIANO
STUDENTS AND INSTRUCTORS

Shuo Hui Hung, B.M.E., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2018

APPROVED:

Gustavo Romero, Major Professor
Brad Beckman, Committee Member
David Bard-Schwarz, Committee Member
Felix Olschofka, Interim Director of
Graduate Studies in the College of
Music

John W. Richmond, Dean of the College of
Music

Victor Prybutok, Dean of the Toulouse
Graduate School

Hung, Shuo Hui. *An Instructional Guide to Teaching Dan Beaty's Woodsprite and Waterbug Collection for Intermediate Piano Students and Instructors*. Doctor of Musical Arts (Performance), December 2018, 54 pp., 3 figures, 36 musical examples, 2 appendices, bibliography, 18 titles.

The purpose of this dissertation is to offer a pedagogical guide to *Woodsprite and Waterbug Collection* (1977) by Dan Beaty (1937-2002) through an analysis of its pedagogical values and teaching applications. This set consists of twelve short, intermediate-level pieces, featuring various contemporary idioms. Each piece is also pedagogically written to help intermediate students to refine specific pianistic techniques beyond the elementary level. In addition, Beaty's collection expands students' musical vision and musicianship for more advanced studies via the incorporation of contemporary music theory and techniques. These qualities make *Woodsprite and Waterbug Collection* a valuable tool for intermediate piano students. It is also useful for instructors searching for repertoire to introduce contemporary idioms. The author hopes that this study will encourage performers, teachers and scholars to consider this work and Beaty's other piano compositions. By studying *Woodsprite and Waterbug Collection*, students will be more appreciative of contemporary repertoire and will welcome learning similar pieces in the future.

Copyright 2018

By

Shuo Hui Hung

ACKNOWLEDGMENTS

First, I would like to express my most sincere gratitude to Professor Gustavo Romero. His professional and personal guidance were crucial to the successful completion of this degree, in addition to further developing my artistic achievements. During my degree pursuit at UNT, his superior musical artistry and pedagogical accomplishments continue to inspire me, and his wisdom as a mentor in life have made a strong impact on me. Thanks to him, I leave UNT as a better person and a more prepared professional. In addition, I would like to show my appreciation to Dr. ChihChen Sophia Lee, Dr. Shelley Martinson, Dr. Laurie Shulman, and Mr. Carlos Vazquez for their kind editorial assistance; to my parents, Yuh-Rong Hong and Shu-Chao Chen for their endless love and support. Special thanks also go to members of the Beaty family who graciously provide Beaty's photos for the presentation of lecture recital. And, finally, I want to thank my wonderful husband, Dr. Hsuan-Yu Alex Lee, for his unconditional support, love, and care, and my two lovely children, Joanna Lee and Jonathan Lee for enlightening my life with hope and laughter.

TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
LIST OF FIGURES	vi
LIST OF MUSIC EXAMPLES	vii
CHAPTER 1. INTRODUCTION	1
1.1 Dan Beaty.....	1
1.2 Rationale	2
1.3 State of Research.....	4
CHAPTER 2. TECHNICAL FEATURES IN <i>WOODSPRITE AND WATERBUG</i> <i>COLLECTION</i>	6
2.1 Basic Skills of Piano Performance Techniques	6
2.2 Piano Performance Techniques.....	8
2.2.1 Articulations and Dynamics.....	9
2.2.2 Non-Traditional Piano Performance Techniques.....	15
2.2.3 Coordination	16
2.2.4 Pedaling.....	18
CHAPTER 3. THEORETICAL ELEMENTS IN <i>WOODSPRITE AND WATERBUG</i> <i>COLLECTION</i>	22
3.1 Polytonality	22
3.2 Scale.....	25
3.3 Elementary Twelve-Tone Procedure	28
3.4 Notation.....	31
3.5 Rhythm.....	32
CHAPTER 4. ADDITIONAL PEDAGOGICAL SUGGESTIONS FOR <i>WOODSPRITE AND</i> <i>WATERBUG COLLECTION</i>	36
4.1 Aural Training and Other Supplementary Suggestions	36
4.2 Fingering and Pedaling Substitutions	36
4.3 Suggested Plans for Practice	38
CHAPTER 5. CONCLUSION.....	41
APPENDIX A. COMPARISON BETWEEN THE ORIGINAL MANUSCRIPT AND THE PUBLISHED SCORE.....	42

APPENDIX B. RECOMMENDED REPERTOIRE AFTER THE <i>WOODSPRITE AND WATERBUG COLLECTION</i>	50
BIBLIOGRAPHY	53

LIST OF FIGURES

	Page
Figure 2.1: American Standard Pitch Notation.....	7
Figure 2.2: An Illustration of the Most Frequently Used Pedal Markings	21
Figure 4.1: An Illustration of Six Black-White Key Sequences	40

LIST OF MUSIC EXAMPLES

	Page
Example 2.1: An illustration of articulations for irregular phrasing (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 6 “Pagoda,” mm. 10–15.)	8
Example 2.2: An illustration of compound meter and two motifs (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 5 “Hobby-Horse,” mm. 1–5.)	8
Example 2.3: An illustration of ornamentation and staccato articulation (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 2 “Red Dog,” mm. 1–4.)	10
Example 2.4: An illustration of positions in different registers (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 8 “Jump,” mm. 7–19.)	11
Example 2.5: An illustration of mixed articulations and meters (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 3 “Doodling,” mm. 1–18.)	12
Example 2.6: An illustration of nuances in articulations (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 5 “Hobby-Horse,” mm. 1–5.)	13
Example 2.7: An illustration of grouping by articulations (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 10 “Morning Song,” mm. 1–17.)	13
Example 2.8 (a) and (b): An illustration of overlapping register and three-note slur motif (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 12 “Waterbug,” mm. 10–19.)	14
Example 2.9: An illustration of contemporary notation (George Crumb <i>Makrokosmos I</i> , No. 12 “Spiral Galaxy”)	16
Example 2.10: (a) An illustration of pedaling (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 4 “Mists,” mm. 13–21.)	19
Example 3.1: An illustration of motif (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 1 “Woodsprite,” mm. 1–2.)	22
Example 3.2: An illustration of semi-phrase (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 1 “Woodsprite,” mm. 6–8.)	23
Example 3.3: An illustration of quartal harmony (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 1 “Woodsprite,” mm. 6–8.)	23
Example 3.4: An illustration of polychord (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 11 “Bells,” mm. 1–4.)	24
Example 3.5: An illustration of dominant minor ninth chord on B to another polychord (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 11 “Bells,” mm. 10–32.)	24
Example 3.6: An illustration of the superimposition of the pentatonic scale in two different transpositions (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 6 “Pagoda,” mm. 1–9.)	25

Example 3.7: An illustration of one of the whole-tone scales (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 2 “Red Dog,” mm. 1–13.).....	26
Example 3.8: An illustration of another whole-tone scale (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 2 “Red Dog,” mm. 21–30.).....	27
Example 3.9: (a) An illustration of elements in whole-tone scale (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 5 “Hobby-Horse,” mm. 16–21.)	28
Example 3.10 (a & b): An illustration of the prime ordering of the series (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 9 “All Twelve,” mm. 1–15.).....	29
Example 3.11: An illustration of the second row of prime ordering of the series (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 9 “All Twelve,” mm. 9-15.)	29
Example 3.12(a & b): An illustration of the third and fourth appearances of the first row of prime ordering of the series (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 9 “All Twelve,” mm. 9-23.)	30
Example 3.13 (a & b): An illustration of note procedure and enharmonic tone (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 9 “All Twelve,” mm. 16-23.)	30
Example 3.14: An illustration of a new contemporary symbol (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 4 “Mists,” mm. 9-12.)	31
Example 3.15: An illustration of a new contemporary symbol (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 6 “Pagoda,” mm. 20-23.)	31
Example 3.16: An illustration of forearm clusters (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 7 “Thunderheads,” mm.1-7.)	32
Example 3.17: An illustration of rhythmic switch (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 2 “Red Dog,” mm. 26–30.).....	32
Example 3.18: An illustration of mixed meters (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 3 “Doodling,” mm. 1–11.).....	33
Example 3.19: An illustration of fermatas (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 6 “Pagoda,” mm. 1–3.).....	33
Example 3.20: An illustration of irregular articulations (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 6 “Pagoda,” mm. 10–15.)	34
Example 3.21: An illustration of groupings in quintuple meter (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 10 “Morning Song,” mm. 1–17.).....	34
Example 3.22: An illustration of hemiola (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 12 “Waterbug,” mm. 10–29.).....	35
Example 4.1: An illustration of substitution for pedaling and assigned hand (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 2 “Red Dog,” mm. 31–35.)	37

Example 4.2: An illustration of substitution for pedaling (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 6 “Pagoda,” mm. 1–3.)	37
Example 4.3: An illustration of substitution for fingering (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 11 “Bells,” mm. 10–16.).....	38
Example 4.4: An illustration of an erratum (Dan Beaty <i>Woodsprite and Waterbug Collection</i> , No. 10 “Morning Song,” mm. 18–22.)	40

CHAPTER 1

INTRODUCTION

The purpose of this dissertation is to offer a pedagogical guide to Dan Beaty's *Woodsprite and Waterbug Collection* through an analysis of its pedagogical values and teaching applications. This set consists of twelve short, intermediate-level pieces, featuring various contemporary idioms, including polytonal harmonies, whole tone and pentatonic scales, elementary twelve-tone procedure, and non-conventional pianistic techniques, such as forearm clusters. Beaty described this solo piano work as "Twelve Little Piano Pieces in Contemporary Idioms."¹ Each piece is also pedagogically written to help intermediate students to refine specific pianistic techniques beyond the elementary level. In addition, Beaty's collection expands students' musical vision and musicianship for more advanced studies via the incorporation of contemporary music theory and techniques. These qualities make *Woodsprite and Waterbug Collection* a valuable tool for intermediate piano students. It is also useful for instructors searching for repertoire to introduce contemporary idioms.

1.1 Dan Beaty

Daniel Joseph Beaty (April 25, 1937 – March 12, 2002) was an American composer and a professor at Stephen F. Austin State University. Beaty taught piano, theory, composition, music history and electronic music for thirty-five years,² and he also composed, lectured, and performed as a pianist in the United States, France, the Netherlands, Canada, and Indonesia, prior to his retirement in 1999.³ As a composer, he wrote works for keyboard,

¹ Dan Beaty, *Woodsprite and Waterbug Collection: Twelve Little Piano Pieces in Contemporary Idioms*. (Park Ridge: General Words and Music Co., 1977), 1.

² Richard Novak II, "Selected Songs of Dan Beaty: Background, Analysis, and Performance Guide" (D.M.A. diss., University of North Texas, 2009), 1.

³ "Dan Beaty Collection, 1959-2000," Anne Kendall, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, accessed March 24, 2018, <https://library.sfasu.edu/findingaids/?p=collections/findingaid&id=277&q=&rootcontentid=26983>.

chamber ensembles, choirs, vocal soloists, orchestras, and electronic media and earned acclaim from critics as a composer “who demonstrates thought-provoking and highly intellectual craftsmanship in his compositions and reflect the many fascinating musical trends of his time.”⁴

1.2 Rationale

Recent pedagogical trends show an increased interest in the ways that piano teachers help beginning to intermediate level students to become acquainted with contemporary musical idioms. Elizabeth Nix dealt with this very topic in her dissertation, and she stated the following:

Most piano teachers agree that exposure to a variety of compositional styles is required for students to become well-rounded musicians. The most popular piano methods (such as Bastien, Faber, and Alfred) all have a similar idea: the exposure to the styles of several eras will prepare them for the advancement into play [*sic*] literature... Unfortunately, even the most common post-tonal techniques are nearly non-existent in traditional piano methods and not commonly explored as students become more advanced. The deficiency of post-tonal literature for the beginner is partly due to a lack of demand. Common characteristics such as disjunctive melodies, varying degrees of dissonance, unusual methods of sound production, and a general avoidance of tonal cadences or resolution dissuade teachers themselves and therefore will less likely be taught.⁵

Beaty’s *Woodsprite and Waterbug Collection* is an effective teaching resource for intermediate students making the transition from studying tonal to more atonal contemporary

⁴ Richard Novak II, “Selected Songs of Dan Beaty: Background, Analysis, and Performance Guide” (D.M.A. diss., University of North Texas, 2009), 1.

⁵ Elizabeth Nix, “Introducing Post-Tonal Techniques to the Beginning Musician.” (M.M diss., University of Louisiana at Lafayette, 2014), 1.

repertoire. The work is packed with contemporary musical idioms and incorporates important technical and artistic challenges. A comprehensive analysis of Beaty's *Woodsprite and Waterbug Collection* from technical, theoretical, and pedagogical perspectives will reveal how the composer interweaved twelve pieces with contemporary idioms in a way that the score serves mainly for didactic purposes.

Several pedagogical guides to keyboard literature have referenced Beaty's *Woodsprite and Waterbug Collection* as a significant contemporary work. For example, Maurice Hinson, a distinguished musicologist and pianist, complimented *Woodsprite and Waterbug Collection* as an "excellent set for introducing contemporary techniques"⁶ in his *Guide to the Pianist's Repertoire*. Jane Magrath, Professor Emeritus of Piano at the University of Oklahoma, praised *Woodsprite and Waterbug Collection* in her book *The Pianist's Guide to Standard Teaching and Performance Literature*, describing it as "twelve very short and imaginative pieces in contemporary idioms." She further stated that "these pieces should be better known."⁷ Max Camp, Professor Emeritus of Piano and Coordinator of Piano Pedagogy at the University of South Carolina, recommended "Pagoda," a piece from *Woodsprite and Waterbug Collection*, in his *Teaching Piano*. For Camp, the piece serves "as a transition between the mildly dissonant twentieth-century compositions and some of the more avant-garde selections...Most students will approach these experimental sounds with great delight."⁸

This dissertation investigates Beaty's *Woodsprite and Waterbug Collection* in greater detail, analyzing its pedagogical components and describing its value to contemporary piano studies. Chapter 2 identifies specific technical features that instructors may address during the

⁶ Maurice Hinson, *Guide to the Pianist's Repertoire*. 3rd ed. (Bloomington: Indiana University Press, 2000), 85.

⁷ Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature*. (Van Nuys: Alfred Publishing Co., 1995), 292.

⁸ Max Camp, *Teaching Piano: The Synthesis of Mind, Ear and Body*. (Los Angeles: Alfred, 1992), 186.

applied lesson. Chapter 3 highlights theoretical components of Beaty's music that help instructors to reinforce the rationale of musical structure and progression. As a result, students may have a greater appreciation of contemporary piano literature. Chapter 4 summarizes pedagogical strategies and techniques the instructor may apply when teaching students to master *Woodsprite and Waterbug Collection*. I hope that this dissertation encourages piano teachers and students to study and perform Beaty's collection more frequently, as it invariably is an ideal work to learn musical interpretation, performing techniques, and theoretical components of contemporary music.

1.3 State of Research

A preliminary exploration of literature that is currently available shows only a few passing references and a dissertation dealing with Beaty's compositions. This clearly indicates that Beaty's piano works need more research, and additional attention should be given to exploring their pedagogical value. The Dan Beaty Archive at Stephen F. Austin State University in Nacogdoches, Texas, provides valuable data for researchers. Nonetheless, overall there seems to be a limited amount of searchable information on the composer.

Publications by Maurice Hinson, Jane Magrath, and Max Camp all credited Beaty's *Woodsprite and Waterbug Collection* for its significance in increasing piano students' familiarity with contemporary musical idioms. In his dissertation, Adam Clark described Beaty's *Woodsprite and Waterbug Collection* as "an excellent set of twelve short pieces, beneficial for introducing extended techniques at the intermediate level."⁹ Clark recommends further discussion of the work's pedagogical merits, and also encourages the reader to compare *Woodsprite and Waterbug Collection* with Beaty's other piano works.

⁹ Adam Clark, "Modern Marvels: A Pedagogical Guide to Lowell Liebermann's Album for the Young, Op. 43" (D.M.A diss., University of Cincinnati, 2008), 98.

None of the aforementioned references elaborate in terms of providing pedagogical details. Richard Novak, on the other hand, conducted comprehensive research on Beaty's selected art songs.¹⁰ Novak's dissertation is an important source on the composer's life, detailing his compositional process and focusing on important aspects beyond Beaty's vocal music.

Through this dissertation, the author will conduct an in-depth and systematic investigation, from a pedagogical perspective, on how the following contemporary idioms are presented in *Woodsprite and Waterbug Collection*: polytonal harmonies, forearm clusters, pedal techniques, elementary twelve-tone procedure, whole tone and pentatonic scales. The archive collection for Dan Beaty at the East Texas Research Center in Stephen F. Austin State University was established in 2003. It was instrumental for this research to answer questions regarding Beaty's pedagogical views, particularly the documents related to *Woodsprite and Waterbug Collection*. The archive collection houses most of Beaty's compositions, as well as numerous notes from lectures given during his tenure at the university.¹¹ The archive also serves as the primary source to research Beaty's life and study his compositional style. It is fortunate that the handwritten manuscript of *Woodsprite and Waterbug Collection* is well-preserved in the archive, as it is an important reference to verify discrepancies in notations and fingerings between the manuscript and the published score.

¹⁰ Richard Novak II, "Selected Songs of Dan Beaty: Background, Analysis, and Performance Guide" (D.M.A. diss., University of North Texas, 2009), 6.

¹¹ Anne Kendall, "Dan Beaty Collection, 1959-2000," East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, accessed March 24, 2018, <https://library.sfasu.edu/findingaids/?p=collections/findingaid&id=277&q=&rootcontentid=26983>.

CHAPTER 2

TECHNICAL FEATURES IN WOODSPRITE AND WATERBUG COLLECTION

Woodsprite and Waterbug Collection consists of twelve short pieces, each with its own distinct character. The work contains a non-traditional compositional language, and features the use of several novel pianistic techniques. When playing this work, students will learn selected contemporary idioms and how to apply them as these relate to acoustics, notations, performing strategies, and music theory. They will also continue developing their pianistic technique beyond an elementary level. This chapter will identify significant (1) basic musicianship skills and (2) pianistic techniques addressed in *Woodsprite and Waterbug Collection*. The author hopes that instructors and students may use this guide to help them better to identify and to achieve musical goals during practice.

2.1 Basic Skills of Piano Performance Techniques

When piano students start working on intermediate-level works, they should have acquired certain competencies. According to Uszler, at the early-intermediate level

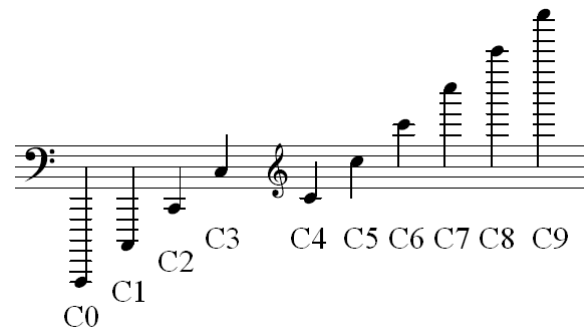
Students should be able to read music notation, readily locate pitches at the keyboard, and perform short pieces with reasonable note accuracy. Also, they should identify lengths of notes and rests, recognize rhythmic patterns, and understand basic meter. Besides, Students can perform a piece successfully with correct fingering, articulation, dynamics, and marks of expression, with energy, concentration, and attention to mood.¹²

In *Woodsprite and Waterbug Collection*, Beaty expands the expected level of reading skills by introducing new symbols; these will be discussed in detail in Chapter 3. In these pieces, Beaty does not use key signatures, opting instead to use accidentals. He adds detailed specifications, such as fingerings, tempo markings, pedal instructions, articulations, and dynamic signs; these are intended to guide students and help them to achieve their own

¹² Marianne Uszler, Stewart Gordon, and Scott McBride Smith, *The Well-Tempered Keyboard Teacher*, 2nd ed. (Belmont: Wadsworth, 2000), 81–82.

interpretation. Furthermore, he incorporates notes from D-flat1 to E-flat7 (see Figure 2.1), giving students the opportunity to read notes above or below the staff.¹³

Figure 2.1: American Standard Pitch Notation



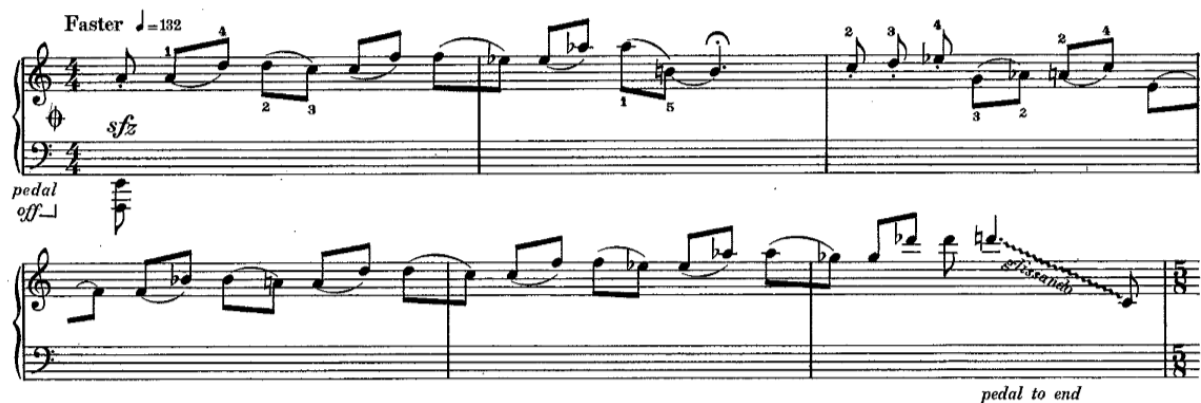
Beaty's *Woodsprite and Waterbug Collection* also provides suitable material for instructors to help students to make progress in rhythmic counting and organizational skills. Beaty uses mixed meters, quintuple meter, and even hemiola in these pieces; these are designed to assist students in developing a better sense of rhythm, which in turn will help them to become more comfortable playing music with asymmetrical pulses. These details will be explained in Chapter 3. In addition to irregular rhythmic patterns, Beaty uses articulations to form irregular phrases (see Example 2.1). This challenges students to develop their rhythmic counting and organizational skills by practicing various rhythmic patterns.

Pieces in this collection provide opportunities for students to refine their ability to be more expressive. Beaty gives each piece a title that corresponds with the musical elements he employs, which helps students to interpret the music. The instructor may encourage the student to be more creative by exploring the implications of the title. For example, in No. 5 "Hobby-Horse," the instructor may ask the student to imagine how to ride a hobby-horse by relating it to several elements found in the piece: compound meter, the first two-note slur motif, and the second motif, consisting of both eighth notes in an ascending/descending

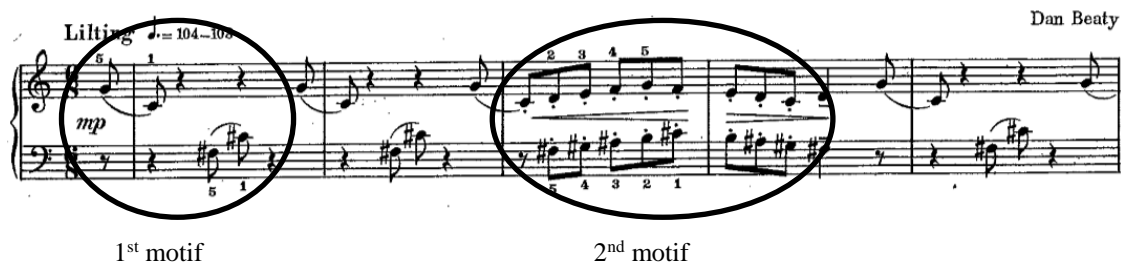
¹³ The pitch notation used here is also known as American Standard Pitch Notation (ASPN). It is one among several pitch systems and has the advantage of showing the exact pitch in the register.

musical arch and staccato articulation (see Example 2.2). Such an approach can be beneficial to students, helping their interpretation of the piece as they are able to make a better connection with the music.

Example 2.1: An illustration of articulations for irregular phrasing (Dan Beaty *Woodsprite and Waterbug Collection*, No. 6 “Pagoda,” mm. 10–15.)



Example 2.2: An illustration of compound meter and two motifs (Dan Beaty *Woodsprite and Waterbug Collection*, No. 5 “Hobby-Horse,” mm. 1–5.)



2.2 Piano Performance Techniques

Boris Berman, a renowned pianist and piano professor at Yale University, stated in his *Notes from the Pianist's Bench* that “technique is a term which is originally from the Greek word *techne*, and it means art.”¹⁴ To achieve the desired artistic outcome in music, the proper manipulation of muscles is essential; different approaches in muscular manipulations will produce various sounds. Berman also noted that:

Of the many technical approaches, teachers generally emphasize one of the following three fundamental physical actions: (1) independent use of well-articulated fingers;

¹⁴ Boris Berman, *Notes from the Pianist's Bench* (New Haven: Yale University Press, 2000), 24.

(2) rotation movements of wrist or forearm, as well as thrust initiated by these body parts; (3) use of weight of the forearm and upper arm as the source of the pianist's physical activity.¹⁵

Beaty's *Woodsprite and Waterbug Collection* provides students with the opportunity to properly coordinate movements and weight shifting. Mastering these elements will result in fingers applying the ideal amount of force to the keys. In other words, students will learn about different touches, as well as non-traditional piano performing approaches that will foster their technique. Furthermore, pieces in this collection facilitate coordination.

Hungarian pianist György Sándor commented that "In discussing piano technique I have favored the coordination, synchronization, and interdependence of the human anatomy over the development of muscular strength and the isolation of the components of the playing mechanism."¹⁶ By manipulating and coordinating different physical actions to achieve different goals, students will improve their physical coordination, thus attaining enhanced performances.

2.2.1 Articulations and Dynamics

The proper muscular and osteopathic coordination (or *touch*) between both hands on the piano results in the desired outcome in terms of articulations and dynamics. Berman stated that "articulation is among the performer's most important tools for musical expression"¹⁷ In *Woodsprite and Waterbug Collection*, staccato and legato (recurrently seen as two- or three-note-slurs) are the two most frequently applied types of articulations. According to Sándor, "the technique of staccato involves an active and coordinated arm, wrist, hand, and finger motion in which all the components participate simultaneously."¹⁸

¹⁵ Ibid., 24–25.

¹⁶ György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 155.

¹⁷ Boris Berman, *Notes from the Pianist's Bench* (New Haven: Yale University Press, 2000), 53.

¹⁸ György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 93.

Only by unlocking the entire arm, hand, and fingers may allow students to achieve a light staccato touch and sound.

Executing consistent and properly managed “throwing” motions is also crucial from a physical standpoint to attain a desirable staccato.¹⁹ The evenness in quality and quantity of sound production as marked in the score should be top priorities during practicing. No. 2 “Red Dog” and No. 8 “Jump” are two pieces that exemplify the above-named elements. No. 2 “Red Dog” is in ternary form, and staccato in both hands is present in both the A and B sections. The left hand continuously plays an ostinato using a melodic fifth, while most staccatos for the right hand are in acciaccaturas.²⁰ In Section B, some eighth-note groups without staccato markings are evenly played with accents (see Example 2.3).

Example 2.3: An illustration of ornamentation and staccato articulation (Dan Beaty *Woodsprite and Waterbug Collection*, No. 2 “Red Dog,” mm. 1–4.)

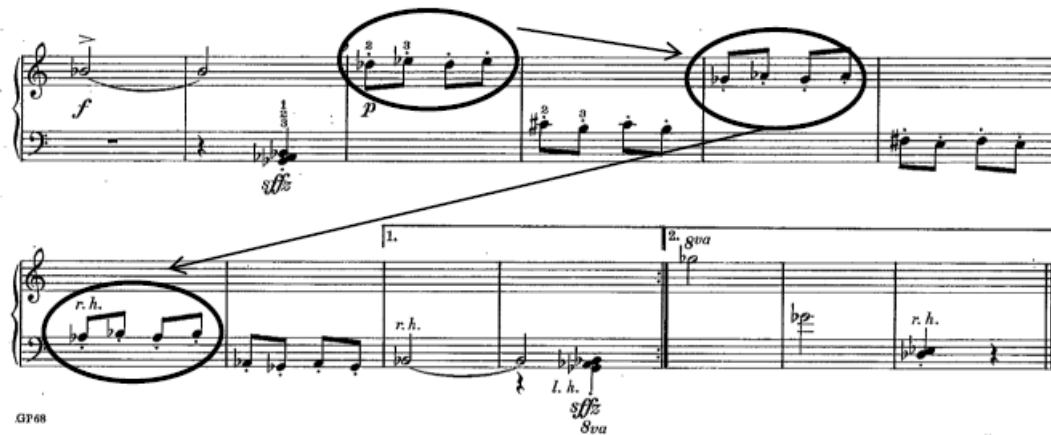


Students will learn to distinguish the length between notes with and without staccatos. Also, because of the acciaccaturas, all staccatos with ornamentations should be played with subtle rotating motions from the wrist instead of the fingers alone; this will help to achieve a precise and graceful (“short and vibrant”) effect. In No. 8 “Jump,” the staccato phrases are played by alternating hands in mm. 1–6, and every measure is written in different registers from m.9 to the end (see Example 2.4). Students can use two-black-key or three-black-key groups as a reference to easily locate new positions on the piano.

¹⁹ Ibid., 94.

²⁰ An acciaccatura is defined as “a non-harmonic note played a tone or semitone below any of the main notes in arpeggiated chords, and immediately released.” Grove Music Online, s.v. “Acciaccatura,” by Robert E. Seletsky, accessed September 2, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000101>.

Example 2.4: An illustration of positions in different registers (Dan Beaty *Woodsprite and Waterbug Collection*, No. 8 “Jump,” mm. 7–19.)



In No. 3 “Doodling,” No. 5 “Hobby-Horse,” No. 10 “Morning Song,” and No. 12 “Waterbug,” Beaty asks for a combination of staccato and legato articulations. Among them, No. 3 “Doodling” is particularly challenging to perform. Beaty’s creative process results in demands combining articulations and dynamics, as well as being able to produce different touches throughout the piece. Students also need to pay attention to additional meter and tempo changes (see Example 2.5).

No. 5 “Hobby-Horse” is built entirely from two musical figures: two-note slurs and an ascending-descending musical figure with staccato articulation. Students work on their physical coordination when replicating the two-note slur to avoid adding an unintentional accent on the second note. Silvio Scionti, an Italian-born American pianist and educator, further explained approaches to small groups of notes in his *Essay on Artistic Piano Playing*:

The resolutions in this chapter refer to those made of only two notes, whether fast or slow....Fast resolution are accomplished by using a two-note swinging movement (see previous chapter). Drop the wrist for the first note and raise it on the second; both notes are played with one impulse. However, slow resolutions require more thought and a careful operation...The weight on the second note should be well controlled according to the tone desired.²¹

²¹ Silvio Scionti, *Essays on Artistic Piano Playing*, ed. Jack Guerry (Denton: University of North Texas Press, 1998), 24.

Example 2.5: An illustration of mixed articulations and meters (Dan Beaty *Woodsprite and Waterbug Collection*, No. 3 “Doodling,” mm. 1–18.)

The musical score for "Doodling" is written for piano and bass. It is in 8/8 time and marked "Moderately". The piano part (treble clef) begins with a slur over four eighth notes (G4, A4, B4, C5) marked *mp*. The bass part (bass clef) has a slur over four eighth notes (F3, E3, D3, C3) marked *f*. The score continues with various articulations, including slurs, accents, and dynamic markings like *mp*, *p*, and *f*. The piece concludes with a repeat sign and a final measure.

These two-note slurs in various resolutions also occur in melodic fifths, which demands additional strategic attentions to accurately perform them. First, students drop the weight onto the first note of a two-note slur while unlocking their wrist to allow a swinging motion. After dropping the weight on the first note, students shift the weight from the first to second note without holding any tension in a semicircular motion, like drawing a “smile” with the wrist. Then, students lift the hand off the keyboard from their wrist on the second note without additional effort, which results in a natural *decrescendo*. In summary, the first note should also be played with a faster speed for a more articulated sound than the second note. The wrist remains relaxed as weight is shifted onto the next set of two-note slur.

There are many additional nuances in articulations, such as two-note slurs ending with or without staccato markings, and notes with tenuto markings (see Example 2.6). Students are challenged to observe all details carefully to perform the piece according to Beaty’s notations in the score.

Example 2.6: An illustration of nuances in articulations (Dan Beaty *Woodsprite and Waterbug Collection*, No. 5 “Hobby-Horse,” mm. 1–5.)

No.10, “Morning Song” is written in quintuple meter. Beaty uses a combination of staccato and legato articulations to help students to group these shifted 2+3 to 3+2 rhythmic patterns (see Example 2.7).

Example 2.7: An illustration of grouping by articulations (Dan Beaty *Woodsprite and Waterbug Collection*, No. 10 “Morning Song,” mm. 1–17.)

[illegible]

In No. 12, “Waterbug,” Beaty adds the challenging feature of overlapping hand motions while executing staccato and legato. The right hand plays legato ostinato-like four-note figures (mm. 1–16 and 31–42) while the notes in the left hand are staccato. As the registers for both hands overlap, the left hand should be placed above the right hand while performing (see Example 2.8a). This will ensure that the performer has enough space to play staccato and move easily. The first two notes of the three-note-slur motif in mm. 17–24 (see Example 2.8b) should be played by the right hand and the last note by the left hand. Students will exercise both aural and visual skills when performing this passage; they should be careful that there are no audible gaps in dynamics and connectivity between notes.

Example 2.8 (a) and (b): An illustration of overlapping register and three-note slur motif (Dan Beaty *Woodsprite and Waterbug Collection*, No. 12 “Waterbug,” mm. 10–19.)



(a) overlapping register

(b) three-note slur motif

The same physical motions required for executing staccato are also applicable when playing legato. Weight should be transferred seamlessly from the arm, hand and fingers when playing a legato passage. Beaty creates opportunities to practice this process in No. 4 “Mists,” No. 9 “All Twelve,” and No. 11 “Bells.” The slow or moderate tempi of these pieces require the coordination of physical motions, such as connectivity of the fingers and weight transfer from note to note; the goal is to create linear connections during practice. Instructors may also suggest students to imagine building up an arch by adding crescendo and decrescendo to the music, or ask them to use finger pedaling to achieve legato playing. Students may practice these three pieces in a fast tempo to have a better perception of long phrasing. Identifying the climax within long phrases as well as the direction of the music will improve their legato playing.

In addition to different articulations, students need to master physical coordination while executing various dynamics. Because dynamic contrast in *Woodsprite and Waterbug Collection* is an important musical characteristic, instructors may facilitate the coordination of physical motion by focusing on the dynamic markings in the score that relate to the musical expression. For instance, both No. 3 “Doodling” and No. 7 “Thunderheads” contain many dynamic instructions by the composer. Boris Berman quotes the Russian pianist and pedagogue Heinrich Neuhaus, who described the process by which to make dynamic contrasts:

Neuhaus discusses very eloquently the mechanics of piano playing borrowing well-known terms and symbols of physics: force (f), height (h), mass (m), and velocity (v). To rephrase his conclusion, with which one cannot disagree: loudness, or force (f), is greater when using either a larger acting part of the body with a larger mass (m) or greater speed (v) to activate the key. Because the speed is developed over distance, the greater the distance traveled by the hand, or the height (h) from which it descends, the greater the loudness (f). Of course, the same loudness can be achieved by pushing the hand into the keys, but the resulting sound may be unpleasantly forced.²²

Instructors may also apply these four terms: force, height, mass, and velocity to help students to achieve the desired variety and quality in sound production. Beatty did not provide detailed dynamic instructions in No. 4 “Mists” or No. 6 “Pagoda;” as a result, instructors may use these two pieces as canvases for students to exercise their imagination and critical thinking. Students should try to reach a logical and meaningful individualized interpretation that is based on the perceived dynamic scheme of the piece.

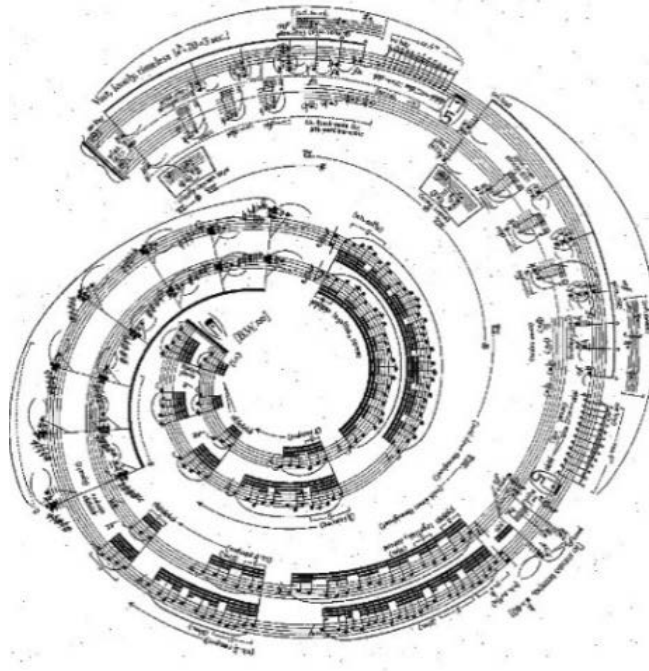
2.2.2 Non-Traditional Piano Performance Techniques

Composers in the twentieth and twenty-first centuries have sought new creative ways to write for the piano. John Cage’s *4’33”* was an experimental composition that applied a new performing approach, conveying the philosophical argument of silence. Other composers have explored innovative notation. Notably, George Crumb invented non-traditional notation methods as exemplified in *Makrokosmos*, including the creation of graphic notation (see Example 2.9). Some composers do not limit themselves to the 88 notes on the keyboard as they strive to find new sonorities. William Bolcom created new acoustic effects in his composition *The Serpent’s Kiss* by asking performers to “stamp heel, click tongue, or slap piano.”²³ Piano instructors must use their judgment to strategically introduce these new music elements to their beginning and intermediate level students.

²² Boris Berman, *Notes from the Pianist’s Bench* (New Haven: Yale University Press, 2000), 43.

²³ William Bolcom. *The Garden of Eden: Four Rags for Piano* (New York: Belwin Mills, 1969), 10–17.

Example 2.9: An illustration of contemporary notation (George Crumb *Makrokosmos I*, No.12 “Spiral Galaxy”)



In *Woodsprite and Waterbug Collection*, Beaty introduces several non-traditional methods of piano performance. These include playing an assigned note in any register (ex. No. 4 “Mists”), finishing a phrase with an indefinite pitch (No. 6 “Pagoda” & No. 7 “Thunderheads”), play ascending and descending glissandi (No. 6 “Pagoda” & No. 7 “Thunderheads”) and performing clusters using the forearm (No. 7 “Thunderheads”). By demonstrating correct physical motions, instructors can help students to play using a proper hand position, which in turn can prevent future injuries. An additional detailed discussion regarding Beaty’s special notation of non-traditional performing approaches will be included in Chapter 3.

2.2.3 Coordination

Coordination is an important aspect of piano technique. To master the performance of a piece, one must visually perceive and understand the notation and musical instructions in the score. Afterwards, these should be properly translated into an execution of motoric

sequences. Sándor provided a precise principle when discussing muscular coordination in piano performance:

Piano playing is not a matter of muscular strength and endurance...If we can activate (these) larger muscles properly, we do not need to strengthen the weaker ones. We must learn the kind of coordination that enables us to put to use the necessary equipment and to play without any trace of fatigue..."²⁴

The capability of movement execution may be three dimensional: with references to the horizontal, the vertical, and depth. The alignment and movement of head, neck, spine, pelvic bone, shoulders arms, hands, and fingers supported by the legs and feet determine the outcomes of coordination.²⁵ For example, the hand shifting motion requires coordination between eyes and arms. Also, the technique of leaping motion to shift hands will be one of the requirements for pianists to progress toward challenging repertoire in extensive registers. Beaty applies this pianistic technique in No. 1 "Woodsprite," No. 2 "Red Dog," No. 4 "Mists," No. 5 "Hobby-Horse," No. 7 "Thunderheads," No. 9 "All Twelve," No. 10 "Morning Song," No. 11 "Bells," and No. 12 "Waterbug." To make a precise leaping motion on the keyboard, students will first use their eyes to trace the hand movement and relocate the new position. Next, students should try to stay as close to the keyboard as possible during the moving motion. They should initiate the motion from the shoulder or upper arms instead of the fingers or wrists. Finally, students may double the distance of the leap. Once they can manage leaping twice the amount of distance with accuracy, they will execute the original leap more precisely and effortlessly.

The coordination may happen within one hand when pianists need to highlight one voice from other concurrent ones. For example, for chords in No. 11 "Bells," students must bring the top note of the chords to the forefront to create different depth of touches, as they

²⁴ György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 16–17.

²⁵ *Ibid.*, 26.

carry the melody, by adjusting physical motions and weight balance in hand positions.

2.2.4 Pedaling

Berman wrote of the importance of using the pedal to achieve musical purposes: “pianists use pedaling to achieve various goals: to prolong sounds that cannot be held by fingers; to assist fingers in producing good legato; to combine notes into harmony; or to augment rhythmic accents.”²⁶ In *Woodsprite and Waterbug Collection*, the pedal signs and instructions from the composer are sporadic (see Examples 2.10a, 10b, 10c). Beaty only requires the use of pedals in No. 4 “Mists,” No. 6 “Pagoda,” No. 7 “Thunderheads,” No. 9 “All Twelve,” and No. 11 “Bells.”

Instructors may first provide more information for students on utilizing the right pedal based on its timing, length, and capacity. Known as the sustaining or damper pedal, it is most frequently used among three pedals of a modern piano; activating it before, with, or after the note will produce different acoustic outcomes. How long to hold the pedal, when to release the pedal, or where to change the pedal partially is another topic of discussion. Engaging the pedal partially or completely for various sonorities should be explored. According to the composer’s instructions, instructors may later guide students on using the middle *sostenuto* pedal and/or left *una corda* pedal.

In addition to the use of mechanical pedals of the piano, *finger pedaling*²⁷ is “one of the most useful aids to conventional *legato* pedaling” by Joseph Banowetz, Professor of Piano at University of North Texas. For example, Beaty’s only instruction *pedal to coda* indicated at the beginning of the *Dreamily* section in No. 6 “Pagoda” (see Examples 2.10d) unlocks the potentials for exploring different pedaling techniques.

²⁶ Boris Berman, *Notes from the Pianist’s Bench* (New Haven: Yale University Press, 2000), 97.

²⁷ Joseph Banowetz, *The Pianist’s Guide to Pedaling* (Bloomington: Indiana University Press, 1985), 24.

Example 2.10: (a) An illustration of pedaling (Dan Beaty Woodsprite and Waterbug Collection, No. 4 “Mists,” mm. 13–21.)

(b) An illustration of pedaling (Dan Beaty Woodsprite and Waterbug Collection, No. 7 “Thunderheads,” mm. 15–20.)

(c) An illustration of pedaling (Dan Beaty Woodsprite and Waterbug Collection, No. 9 “All Twelve,” mm. 1–8.)

(d) An illustration of pedaling (Dan Beaty Woodsprite and Waterbug Collection, No. 6 “Pagoda,” mm. 1–3.)

First, instructors may demonstrate how to use the middle pedal to facilitate the performance of the major seventh interval at the beginning as an organ point. As stated by Sándor, “...It (the middle pedal) enables us to sustain any particular note or notes that we

wish to feature or include in subsequent passages, without having all the strings vibrating sympathetically.”²⁸ Students then engage the right pedal for the rest of *Dreamily* section. Sándor complemented the combining usage of middle and right pedals since “We can hold certain notes that are organically part of the main harmony with the fingers, sustain them with the middle pedal, and highlight the chord as a structural part of the music. Once these pure harmonies emerge, we can then use the right pedal to incorporate them and improve the overall sonority.”²⁹

There are many other ways to manipulate the right pedal. Summarized by Banowetz, the common markings of depressing the right pedal may be categorized into full changes of pedal and partial changes of pedal, and each has several additional styles of usage (see Figure 2.2).³⁰

Since *pedal to coda* is the only instruction for the pedal usage, this provides instructors with a pedagogical opportunity to discuss the potential sound effect and the composer’s intention with students. Students may experiment with different possible damper pedal usages as illustrated above to produce desired acoustic outcomes. According to Sándor, “pianists must search for the real meaning behind the indications in all pedal markings...But in general composers often supply no markings at all.”³¹ Sándor also suggests, “The ear is the best and only judge of how much pedal to use.”³²

²⁸ György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 172.

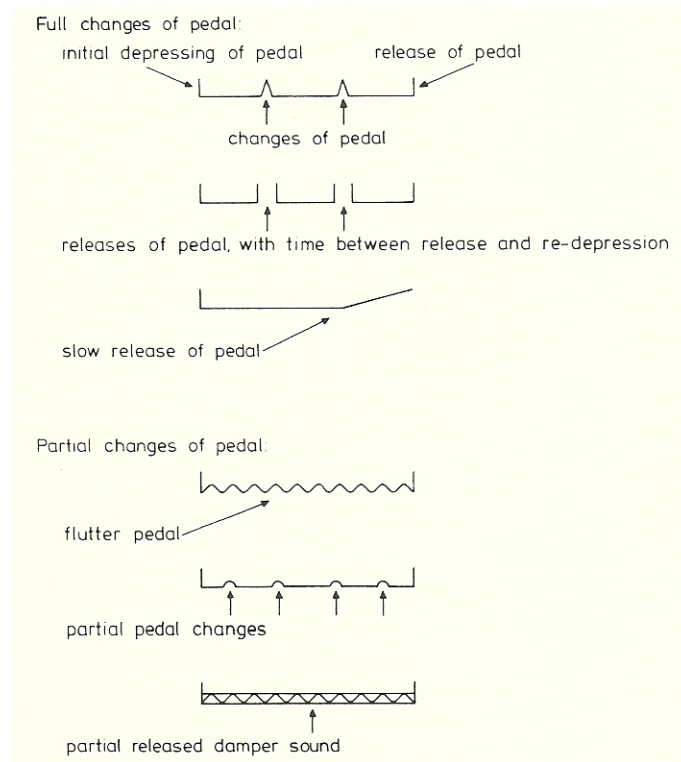
²⁹ *Ibid.*, 173.

³⁰ Joseph Banowetz, *The Pianist’s Guide to Pedaling* (Bloomington: Indiana University Press, 1985), 11.

³¹ György Sándor, *On Piano Playing: Motion, Sound and Expression* (New York: Schirmer Books, 1981), 167.

³² *Ibid.*, 164.

Figure 2.2: An Illustration of the Most Frequently Used Pedal Markings³³



³³ Ibid., 11.

CHAPTER 3

THEORETICAL ELEMENTS IN WOODSPRITE AND WATERBUG COLLECTION

Maurice Hinson, a distinguished musicologist and pianist, stated in *The Guide to the Pianist's Repertoire* that *Woodsprite and Waterbug Collection* is an “excellent set for introducing contemporary techniques.”³⁴ In addition to learning about various contemporary techniques, students should also understand the compositional language used by Beaty in this collection. These short pieces additionally provide students with the opportunity to further their study of music theory.

3.1 Polytonality

Beaty's collection includes harmonic structures such as polytonal harmonies, whole-tone and pentatonic scales, elementary twelve-tone procedure, and non-conventional notations. He did not use key signatures in all twelve pieces. This context gives him the opportunity to use accidentals to blur tonality and create polytonality. For example, No. 1 “Woodsprite,” is entirely built on a three-note motif (see Example 3.1).

Example 3.1: An illustration of motif (Dan Beaty *Woodsprite and Waterbug Collection*, No. 1 “Woodsprite,” mm. 1–2.)



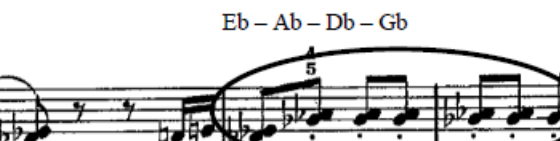
This motif, which includes an E-flat and E-natural, has a pitch centricity on E-flat. Later, this motif is developed into a semi-phrase from m. 6 to m. 8 as an E-flat minor seventh chord (see Example 3.2).

³⁴ Maurice Hinson, *Guide to the Pianist's Repertoire*, 3rd ed. (Bloomington: Indiana University Press, 2000), 85.

Example 3.3: An illustration of quartal harmony (Dan Beatty *Woodsprike and Waterbug Collection*, No.1 “Woodsprike,” mm. 6–8.)

quartal harmony from R. H

E \flat – A \flat – D \flat – G \flat



quartal harmony from L. H

E – A – D – G

³⁵ The Harvard Dictionary of Music, s.v. “Polychord,” by Don Michael Randel, accessed August 8, 2018, <https://libproxy.library.unt.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/polychord/0?institutionId=4982>.

major chord in the right hand is later combined with an F# major chord in the left hand. This chord is the same as the well-known *Petrushka* chord used by Igor Stravinsky to create a clash of sound. Similarly, in mm. 3–4, a B major chord in the left hand is combined with an F major chord in the right hand. It has the same relation as the polychord in mm. 1–2, but is transposed up a perfect fourth (see Example 3.4). Proceeding mm. 17–22, all tied notes form a dominant minor ninth chord on B, which is resolved into another polychord in mm. 23–24. The minor seconds culminate in a clashing (see Example 3.5). This piece serves to introduce students to polychords, and the acoustic excitement that surrounds them.

Example 3.4: An illustration of polychord (Dan Beaty *Woodsprite and Waterbug Collection*, No. 11 “Bells,” mm. 1–4.)



Example 3.5: An illustration of dominant minor ninth chord on B to another polychord (Dan Beaty *Woodsprite and Waterbug Collection*, No. 11 “Bells,” mm. 10–32.)

Dominant Minor Ninth Chord on B

3.2 Scale

Beaty was interested in non-Western musical elements, especially those derived from Indonesian music.³⁶ An important Eastern music element applied in this collection is the use of pentatonic scales. According to Miguel A Roig-Francoli, “a pentatonic collection contains only five different pitches. Because a pentatonic scale contains no semitones, there are no half-step tendencies and it is tonally ambiguous.”³⁷ In addition to using white-keys or black-key groups to build melodies from a pentatonic scale, Beaty incorporates elements of pentatonic scales into these pieces in several other ways.

In the *Dreamily* section of No. 6 “Pagoda,” Beaty skillfully superimposes the pentatonic scale in two different transpositions, Db/Eb/Gb/Ab/Bb and F/G/A/(C/D) respectively. By having a sustained bass of a minor second interval at the beginning, notes repeated in the recitative-like manner in the middle register, facilitated by rests and fermatas, create a fantasy-like style (see Example 3.6).

Example 3.6: An illustration of the superimposition of the pentatonic scale in two different transpositions (Dan Beaty *Woodsprite and Waterbug Collection*, No. 6 “Pagoda,” mm. 1–9.)

The image displays a musical score for the piece "Pagoda" from the "Woodsprite and Waterbug Collection" by Dan Beaty. The score is written for piano and features three systems of staves. The first system is labeled "Dreamily" and includes a tempo marking of "♩ = 40". The notation shows a complex interplay of two pentatonic scales: one in Db/Eb/Gb/Ab/Bb and another in F/G/A/(C/D). The scales are superimposed, creating a rich, layered texture. The score includes various musical notations such as notes, rests, fermatas, and dynamic markings. The overall style is characterized by a recitative-like manner in the middle register, facilitated by rests and fermatas, creating a fantasy-like atmosphere.

³⁶ Richard Novak II, “Selected Songs of Dan Beaty: Background, Analysis, and Performance Guide” (D.M.A. diss., University of North Texas, 2009), 13.

³⁷ Miguel A. Roig-Francoli, *Understanding Post-Tonal Music* (New York: McGraw-Hill, 2008), 10.

Beaty was fond of using whole tone scales in his compositions. According to the *Harvard Dictionary of Music*, a whole tone scale is “a scale consisting only of whole tones. Such a scale includes six pitches in each octave, and only two different examples can be constructed from the twelve pitch classes of Western music: C D E F# G# A# and C# D# F G A B.”³⁸ Joseph N. Straus defined these twelve pitch classes as the whole tone collection.³⁹ He suggests “the whole tone collection can be referred as the WT₀ (the whole tone collection that starts on pitch-class C) and WT₁ (the whole tone collection that starts on pitch-class C#). WT₀ is also called the even collection and WT₁ the odd collection because the whole-tone even collection has pitch classes with even numbers (0, 2, 4, 6, 8, 10) and the whole-tone odd collection has pitch classes with odd numbers (1, 3, 5, 7, 9, 11).”⁴⁰

Example 3.7: An illustration of one of the whole-tone scales (Dan Beaty *Woodsprite and Waterbug Collection*, No. 2 “Red Dog,” mm. 1–13.)

1st whole-tone scale: C#/D#/F/G/A/B

The musical score for 'Red Dog' by Dan Beaty, measures 1-13, is presented in three systems. The first system shows the 1st whole-tone scale (C#/D#/F/G/A/B) in the right hand, with notes circled and numbered 1 through 6. The tempo is marked 'Not too fast'. The piece ends with a 'ritard' marking.

³⁸ The Harvard Dictionary of Music, s.v. “Whole-tone scale,” by Don Michael Randel, accessed September 11, 2018, https://libproxy.library.unt.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/whole_tone_scale/0?institutionId=4982

³⁹ Joseph N. Strauss, *Introduction to Post-Tonal Theory*, 4th ed. (New York: W.W. Norton & Company, 2016), 252.

⁴⁰ *Ibid.*, 252.

In No. 2 “Red Dog,” Beaty uses two whole-tone scales over an ostinato accompaniment in the left hand. The first whole-tone scale consists of the pitches G/A/B/C#/D#/F which is WT₁ (whole tone odd collection), and most parts of the melodic lines are built on it (see Example 3.7). Then, in mm. 25-27, the melodic line switches to another whole-tone scale: F#/G#/A#/C/D/E which is WT₀ (whole tone even collection) (see Example 3.8).

Example 3.8: An illustration of another whole-tone scale (Dan Beaty *Woodsprite and Waterbug Collection*, No. 2 “Red Dog,” mm. 21–30.)

2nd whole-tone scale: C/D/E/F#/G#/A#

The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The top staff has a circled melodic phrase in the final measure, and the bottom staff has a circled melodic phrase in the first measure. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'faster'.

Beaty also applies whole-tone scales in No. 5 “Hobby-Horse” and No. 12 “Waterbug.” In mm. 19–21 of No. 5, the melodies in the left and right hand are in the same ascending whole tone scale yet start on notes that are a diminished fifth apart (see Example 3.9a). In mm. 58–60 of No. 12, the left hand and right hand start the whole tone scales a minor 2nd apart (C for the right hand and C# for the left hand) then move in contrary motions (ascending motion in the right and descending motion in the left hand) while applying the same fingering patterns in both hands (see Example 3.9b). Using these two whole tone scales to create minor second clashes shows another of Beaty’s creative intentions. *Woodsprite and Waterbug Collection* helps students to assimilate contemporary music idioms in an effective manner.

Example 3.9: (a) An illustration of elements in whole-tone scale (Dan Beaty *Woodsprite and Waterbug Collection*, No. 5 “Hobby-Horse,” mm. 16–21.)

R.H: C/D/E/F#/G#/A# (WT₀)

L.H: F#/G#/A#/C/D/E (WT₀)

(b) An illustration of elements in whole-tone scale (Dan Beaty *Woodsprite and Waterbug Collection*, No. 12 “Waterbug,” mm. 50–60.)

C/D/E/F#/G#/A# (WT₀)

C#/D#/F/G/A/B (WT₁)

3.3 Elementary Twelve-Tone Procedure⁴¹

The elementary twelve-tone procedure was used by Beaty in No. 12 “All Twelve.” Arnold Schoenberg formulated the method in the early 1920s to compose “music based on a serial ordering of all twelve chromatic pitches.”⁴² “All Twelve” is built on two twelve-tone rows. One of the rows appears four times in different settings. In mm. 1–4, the first twelve-tone row appears as a monophonic line (see Example 3.10a); the row can be subsequently identified by spelling notes in intervals from m. 5 to m. 11. In mm. 5–8, each interval is made

⁴¹ Beaty only applied simple prime forms of a row. Technically, the row suggested here should be a twelve-note aggregate since there is no permutations.

⁴² The Harvard Dictionary of Music, s.v. “Twelve-tone music,” by Don Michael Randel, accessed August 9, 2018, https://libproxy.library.unt.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/twelve_tone_music/0?institutionId=4982.

of two pitch classes in sequence. The last four pitch classes of the first row are rearranged to form two fifths expressed vertically in both hands from m. 9 to the first beat of m. 11 (see Example 3.10b).

Example 3.10 (a & b): An illustration of the prime ordering of the series (Dan Beaty *Woodsprite and Waterbug Collection*, No. 9 “All Twelve,” mm. 1–15.)

prime ordering: C Db G Ab D F# A Eb B Bb F E

III-10a: 1st row of prime ordering of the series: 1st time

III-10b: 1st row of prime ordering of the series: 2nd time

The image shows a musical score for two staves. The top staff is labeled 'Moderately' and 'with pedal'. It contains a sequence of notes with red numbers 1 through 12 above them, indicating the first row of prime ordering. The bottom staff is labeled 'p' and 'mf'. It contains a sequence of notes with red numbers 1 through 12 below them, indicating the second row of prime ordering. The notes are circled in black, and the sequence is labeled 'III-10a: 1st row of prime ordering of the series: 1st time' and 'III-10b: 1st row of prime ordering of the series: 2nd time'.

The second twelve-tone row occurs from the second beat of m. 11 to the first beat of m. 13 (see Example 3.11). From the second beat of m. 13 to m. 15, the first twelve pitch classes appear for the third time, now presented in diminution, in shorter note values (see Example 3.12a). The first twelve-tone row is used for the fourth time with some modification in mm. 16-23 (see Example 3.12b).

Example 3.11: An illustration of the second row of prime ordering of the series (Dan Beaty *Woodsprite and Waterbug Collection*, No. 9 “All Twelve,” mm. 9-15.)

These are the pitch classes that are occupied order numbers 1 through 8:

F# A Eb D G Ab Db C

The image shows a musical score for two staves. The top staff is labeled 'Moderately' and 'with pedal'. It contains a sequence of notes with red numbers 1 through 8 above them, indicating the second row of prime ordering. The bottom staff is labeled 'p' and 'mf'. It contains a sequence of notes with red numbers 1 through 8 below them, indicating the second row of prime ordering. The notes are circled in black, and the sequence is labeled '2nd row of prime ordering of the series'.

Example 3.12(a & b): An illustration of the third and fourth appearances of the first row of prime ordering of the series (Dan Beaty *Woodsprite and Waterbug Collection*, No. 9 “All Twelve,” mm. 9-23.)

III-12a: 1st row of prime ordering of the series: 3rd appearance

prime ordering: C Db G Ab D F# A Eb B Bb F E

III-12b: 1st row of prime ordering of the series: 4th appearance

Initially, the note value of the fourth pitch in the series is doubled to a whole note and moved an octave lower. Then, the first four notes of the series are repeated in mm. 18-19, and the last note of m. 19 (A natural) is used as a substitute for A-flat (see Example 3.13a). The tone row restarts again in m. 20; beginning m. 20 and continuing to the end of piece; the rest of the notes in the tone row (4-12) are presented in intervals. Finally, the last five notes of the twelve-tone row are arranged as a cluster to end the piece. In this cluster, Beaty enharmonically spells the note B natural as a C-flat (see Example 3.13b).

Example 3.13 (a & b): An illustration of note procedure and enharmonic tone (Dan Beaty *Woodsprite and Waterbug Collection*, No. 9 “All Twelve,” mm. 16-23.)

III-13a: from A-flat to A natural

III-13b: C-flat instead of B-natural

3.4 Notation

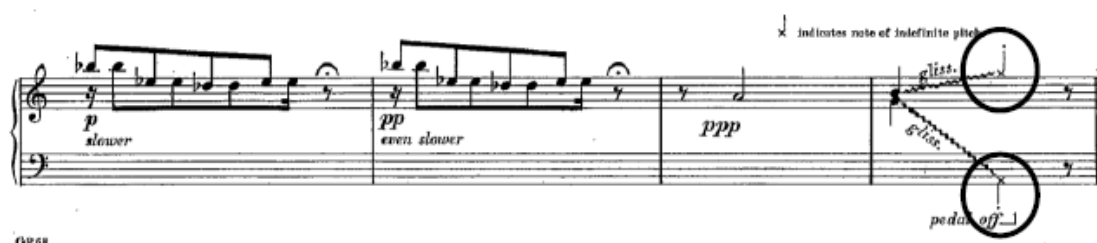
Although Beaty described this solo piano work as “Twelve Little Piano Pieces in Contemporary Idioms,”⁴³ he still employed traditional notation with respect to time signature, dynamic signs, note values, articulations, and pedal markings. In other words, Beaty did not make changes to notations in the collection from a visual standpoint. Nonetheless, he introduced some new symbols in the collection as part of what he considered to be contemporary idioms. For instance, in No. 4 “Mists,” he employs a new notation symbol that asks the performer to play an assigned whole-note in any register (see Example 3.14).

Example 3.14: An illustration of a new contemporary symbol (Dan Beaty *Woodsprite and Waterbug Collection*, No. 4 “Mists,” mm. 9-12.)



Beaty uses another contemporary idiom, called a ghost note, in No. 6 “Pagoda” (see Example 3.15). A ghost note is defined as “a weak note, sometimes barely audible, or a note that is implied rather than sounded.”⁴⁴ As illustrated, Beaty asks the performer to play the ghost note with an indefinite pitch.

Example 3.15: An illustration of a new contemporary symbol (Dan Beaty *Woodsprite and Waterbug Collection*, No. 6 “Pagoda,” mm. 20-23.)

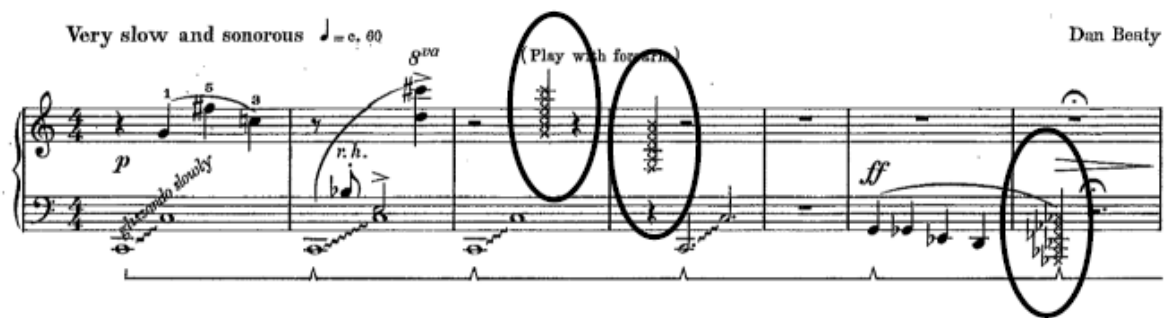


⁴³ Dan Beaty. *Woodsprite and Waterbug Collection: Twelve Little Piano Pieces in Contemporary Idioms*. (Park Ridge: General Words and Music Co., 1977).

⁴⁴ Grove Music Online, s.v. “Ghost(ed) note,” by Barry Kernfeld, accessed August 7, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000167000>.

In No. 7 “Thunderheads,” Beaty uses another notation mark to indicate the non-traditional use of a cluster, which is defined as “a group of adjacent notes sounding simultaneously. Keyboard instruments are particularly suited for adapting these performance techniques, since they may readily be played with the fist, palm or forearm.”⁴⁵ As illustrated (see Example 3.16), Beaty specifies that the cluster should be played using the forearm. Playing clusters is a novel technique for students to explore.

Example 3.16: An illustration of forearm clusters (Dan Beaty *Woodsprite and Waterbug Collection*, No. 7 “Thunderheads,” mm.1-7.)



3.5 Rhythm

Instructors should focus on a consistent pulse when switching the rhythmic patterns from eighth notes to triplets with a perceived accelerated tempo at the end of No. 2 “Red Dog” (see Example 3.17). More details about teaching activities will be mentioned later in Chapter 4.

Example 3.17: An illustration of rhythmic switch (Dan Beaty *Woodsprite and Waterbug Collection*, No. 2 “Red Dog,” mm. 26–30.)



⁴⁵ Grove Music Online, s.v. “Cluster,” accessed August 7, 2018, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000167000>.

In No. 3 “Doodling,” Beaty uses mixed meter to create various pulses. This allows students to experience changing meters, ranging from duple and triple to quintuple meter (see Example 3.18).

Example 3.18: An illustration of mixed meters (Dan Beaty *Woodsprite and Waterbug Collection*, No. 3 “Doodling,” mm. 1–11.)

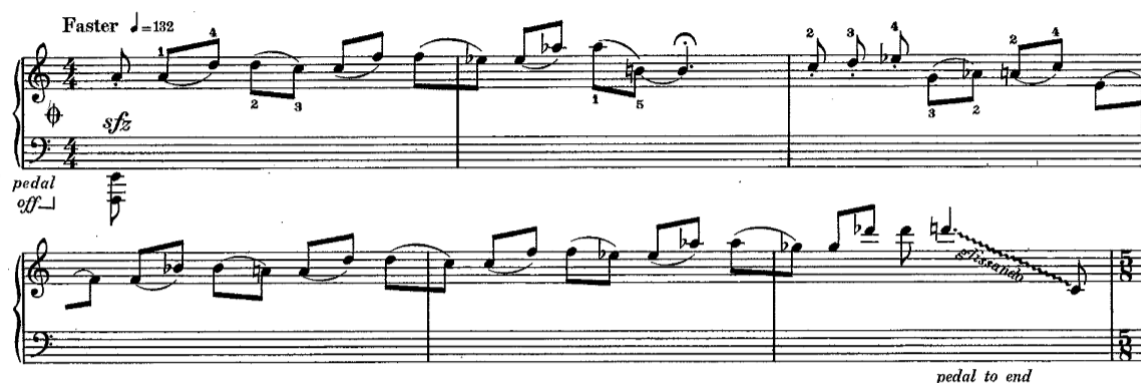


The slow *Dreamily* section in No. 6 “Pagoda” is built on quintuple meter, and each measure has a fermata on the last eighth rest (see Example 3.19). Instructors may advise students on the length of the eighth rest with a fermata to establish a reasonable and musically appropriate interpretation of time value. Later, in the faster section, Beaty uses articulations and ties, making the duple meter pulse have a somewhat uneven feeling (see Example 3.20). Instructors should help students to avoid playing unintentional accents, in addition to mastering the difficulty in counting because of the altered groupings.

Example 3.19: An illustration of fermatas (Dan Beaty *Woodsprite and Waterbug Collection*, No. 6 “Pagoda,” mm. 1–3.)



Example 3.20: An illustration of irregular articulations (Dan Beaty *Woodsprite and Waterbug Collection*, No. 6 “Pagoda,” mm. 10–15.)



No. 10 *Morning Song* is also built on quintuple meter. Here, Beaty uses articulations to organize phrases into 2+3 or 3+2 groupings (see Example 3.21). This approach helps students to perceive the different recurring pulses. In mm. 17-25 of No. 12 “Waterbug,” Beaty uses a slur with three eighth notes in duple meter to create a hemiola effect (see Example 3.22). Students should be careful to count and play the exact number of repetitions of the three-eighth-note motif.

Example 3.21: An illustration of groupings in quintuple meter (Dan Beaty *Woodsprite and Waterbug Collection*, No. 10 “Morning Song,” mm. 1–17.)



Beaty’s incorporation of polytonality, non-diatonic scales, new notations, and asymmetrical as well as non-conventional rhythmic groupings in *Woodsprite and Waterbug Collection* serves as a bridge to broaden students’ horizons and appreciation of contemporary music from a theoretical perspective. The next chapter will be dedicated to highlighting

additional pedagogical suggestions on how to use this piano collection as an effective learning resource.

Example 3.22: An illustration of hemiola (Dan Beaty *Woodsprite and Waterbug Collection*, No. 12 “Waterbug,” mm. 10–29.)



CHAPTER 4

ADDITIONAL PEDAGOGICAL SUGGESTIONS FOR *WOODSPRITE AND WATERBUG* *COLLECTION*

4.1 Aural Training and Other Supplementary Suggestions

Woodsprite and Waterbug Collection contains many dissonant minor seconds. This is an effective element for fine-tuning students' aural skills. By singing excerpts from the collection or having melodic and intervallic dictation exercises during a small portion of the lesson, students will become more familiar with and receptive to the sounds of dissonant intervals. Instructors can also assign students further study, for example listening to contemporary compositions to expand their knowledge.

The fact that each piece has a programmatic title allows instructors to encourage students to develop a theme-oriented interpretation of the music. For example, instructors can suggest students to draw pictures based on the title before learning the music. The instructors may then incorporate these drawings to create some imagery to go along with the music. Instructors may also play the motifs of an assigned piece to students and then encourage them to verbally express their ideas in terms of color, mood or image.

4.2 Fingering and Pedaling Substitutions

Each student may face different challenges when learning a new piece. Therefore, instructors have responsibilities to offer possible solutions to accommodate different needs. For instance, in No. 2 "Red Dog," mm. 29–35, the E in the left hand serves as a pedal point throughout these seven measures. In m. 35, the right hand needs to make a huge leap from A5 to E1 (see Example 4.1). Instructors may suggest the use of the *sostenuto* pedal for E2; if the students have some difficulty keeping their physical balance, they should play the last E1 with the left hand.

Example 4.1: An illustration of substitution for pedaling and assigned hand (Dan Beaty *Woodsprite and Waterbug Collection*, No. 2 “Red Dog,” mm. 31–35.)



The same suggestion may be applied when students approach the beginning of No. 6, “Pagoda.” The initial interval, featuring the notes G-flat1 and F2, is an ostinato that requires pedal until the *coda sign*. Since the left hand is going to play in the same register as the right hand, students can use the left foot on the *sostenuto* pedal in m. 1 to sustain this major seventh pedal point alone, and use the right foot on the damper pedal for the running passages that occur from m. 2 to m. 9 (see Example 4.2).

Example 4.2: An illustration of substitution for pedaling (Dan Beaty *Woodsprite and Waterbug Collection*, No. 6 “Pagoda,” mm. 1–3.)



Moreover, students may appreciate efficient fingering solutions from an instructor to enable them to master a challenging passage. For example, the phrase in mm. 13–16 of No. 11 “Bells” has the following fingering suggestion: 3-2-5-3-4-2-3-1 (see Example 4.3). Since fingers 3 and 2 have already been used in m. 13 to play G-sharp and F-sharp, it may be more

efficient to use finger 3 again by moving it just a half-step down to G-natural. Consequently, students should consider using fingers 3-1 instead of 5-3 from G natural to E in m. 14.

Example 4.3: An illustration of substitution for fingering (Dan Beaty *Woodsprite and Waterbug Collection*, No. 11 “Bells,” mm. 10–16.)



4.3 Suggested Plans for Practice

Some students may struggle or may not know how to effectively learn a new piece or skill. An experienced educator may offer effective approaches for addressing identified student concerns during practice sessions; students will thereby gain confidence with the acquired and developed skills for further study in piano.

Many students have issues in perceiving and executing rhythms, such as switching from one rhythmic pattern to another. In addition to using a metronome, instructors may apply rhythmic syllable systems or teach rhythm via phrases. Teachers may also ask students to clap their hands and/or stamp their feet on the ground. These methods help students to conceptualize and kinesthetically experience rhythms with multiple components.

Switching from one meter to another may also cause counting confusion for students as they may lose the sense of pulse. For example, No. 3 “Doodling” is built on four mixed meters: 2/8, 3/8, 4/8, and 5/8. Instructors may practice the metric counting by measure together with the students. They may also clap on the down beats to reinforce the feeling of pulse for students. A rest with a fermata may distort the sense of pulse and, as a result, students may take too much time on fermatas. This can be seen in the *Dreamily* section No. 6

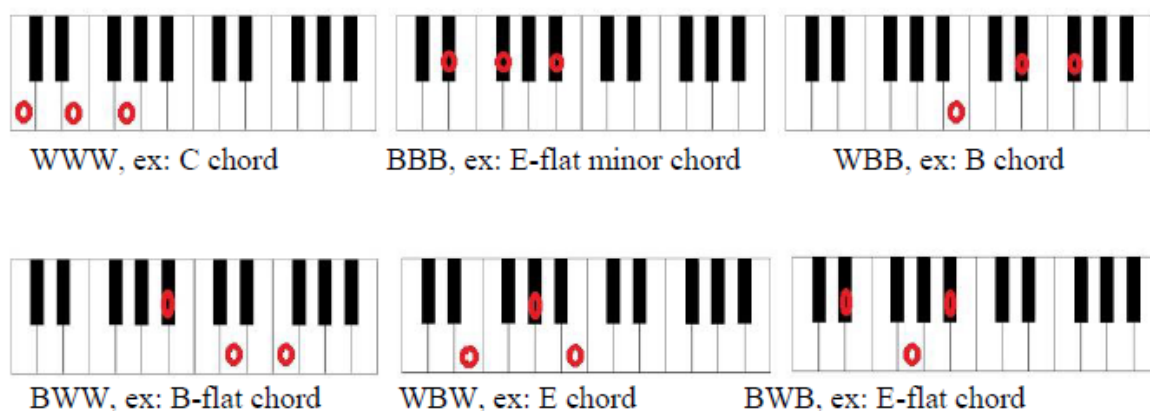
“Pagoda,” where a pedagogical solution could be to have the student play the passage once without the fermata, and then repeat the section, adding the fermata the second time. The student could double (or otherwise lengthen) the note value to have the note last for an appropriate length of time. Instructors should remind students to keep counting while using the smallest rhythmic unit in the piece. These approaches are also applicable to managing the fermata that occur in No. 7 “Thunderheads.”

Choosing a suitable tempo for a piece is another challenge to students. Beaty provides *tempo* markings to most of the pieces in *Woodsprite and Waterbug Collection*, except for No. 2 “Red Dog,” No. 3 “Doodling,” and No. 9 “All Twelve.” Students may follow the tempo markings provided by the composer when performing, or, during practice, they may try to work on the pieces applying the opposite tempo markings. For example, students may try a fast tempo in No. 4 “Mists” several times to gain a better understanding of the “macro-structure” of the piece. Once they learn the direction and climax of phrases, they can apply this approach when playing at a slower tempo. Similarly, students may practice slowly a piece with a fast tempo marking, to ensure that all details are properly addressed. For instance, some two-note slurs in No. 5 “Hobby-Horse” have staccato markings on the second note, and some do not. Also, not every quarter note has a *tenuto* marking when the motif reappears. Therefore, students should practice at a slower tempo to make sure that all articulation markings are followed as written.

In addition to changing tempi in practice, students may also practice with different articulations. Beaty changes articulations frequently in No. 3 “Doodling.” Students may practice the piece all in legato or in staccato at first, so they can concentrate on other challenges, such as counting or playing with the right touch.

Finally, there are six black-white key sequences for playing triads, namely WWW, BBB, WBB, BWW, WBW, and BWB (W = White Key, B = Black Key; see Figure 4.1).⁴⁶ Knowing that students may misplace their hands when approaching the WBB or BWW sequences, instructors may have students learn the position of all other sequences correctly first before learning No. 11 “Bells.”

Figure 4.1: An Illustration of Six Black-White Key Sequences



Errors of the published score of *Woodsprite and Waterbug Collection* also require attention. In mm. 20–22 of No. 10 “Morning Song,” the score indicates that the melodic line should be played two octaves higher than written. On the score, it is marked as *16^{va}*.

However, the correct symbol for this instruction is *15^{ma}* (see Example 4.4).

Example 4.4: An illustration of an erratum (Dan Beaty *Woodsprite and Waterbug Collection*, No. 10 “Morning Song,” mm. 18–22.)



⁴⁶ E. L. Lancaster and Kenon D. Renfrow, *Alfred's Group Piano for Adults: an Innovative Method Enhanced with Audio and MIDI Files for Practice and Performance*, 2nd ed, bk. 1 (Van Nuys, CA: Alfred, 2008), 70.

CHAPTER 5

CONCLUSION

The *Woodsprite and Waterbug Collection* is a valuable work for intermediate level piano students and their instructors. The pedagogical values and teaching applications presented in this dissertation confirm that Beaty successfully crafted and incorporated various non-traditional musical and technical elements in these twelve short pieces with the purpose of elevating the student's technique beyond an elementary level. By studying this work, students may continuously improve basic musical skills such as rhythm and reading while mastering several important aspects of technique: touch, articulations, use of pedals, control of dynamics, and coordination of body movements.

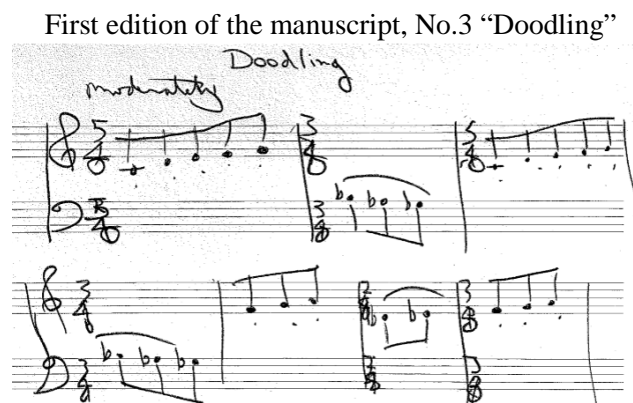
Beaty also incorporated non-conventional notations, whole tone and pentatonic scales, and elementary twelve-tone procedure, allowing students to become more familiar with contemporary musical idioms. The use of these features is a persuasive indicator that *Woodsprite and Waterbug Collection* deserves to be more widely recognized as a useful pedagogical tool. These pieces have not been acknowledged for almost half a century, since their publication in 1971. The author hopes that this study will encourage performers, teachers and scholars to consider this work and Beaty's other piano compositions. By studying *Woodsprite and Waterbug Collection*, students will be more appreciative of contemporary repertoire and will welcome learning similar pieces in the future.

APPENDIX A
COMPARISON BETWEEN THE ORIGINAL MANUSCRIPT
AND THE PUBLISHED SCORE

Stephen F. Austin State University library houses a collection of many of Dan Beaty's compositions and notes of his teaching and lectures. These are kept in seven boxes at an archive in the East Texas Research Center, at Ralph W. Steen Library. The manuscript of *Woodsprite and Waterbug Collection* is archived in folder number twenty-one of box VI under catalog number A220. By comparing the published score with the original manuscript, performers can delve further into the mind of the composer, which in turn can lead to a more authentic interpretation of this collection.

A comparison of the manuscript with the published score yields some discrepancies between both. To begin with, the order of the works in the collection is different between both sources. In addition, there are two hand-written versions for seven of the twelve pieces in the collection: "Doodling," "Hobby-Horse," "Pagoda," "Jump," "All Twelve," "Bells," and "Waterbug." Only one of the manuscripts is marked with the abbreviation of the title in the top right corner of each page. From "Doodling," one can infer that the manuscripts without the title abbreviation marking are first drafts (see Example A.1). Also, a review of these first drafts reveals that Beaty originally conceived "All Twelve" and "Jump" together as one work, which was titled *Two Pieces*. The differences between the published score and the manuscript are listed below (see Table A.1).

Example A.1: An illustration of different manuscripts (Dan Beaty *Woodsprite and Waterbug Collection*, No.3 "Doodling")



Second edition of the manuscript, No.3 “Doodling”

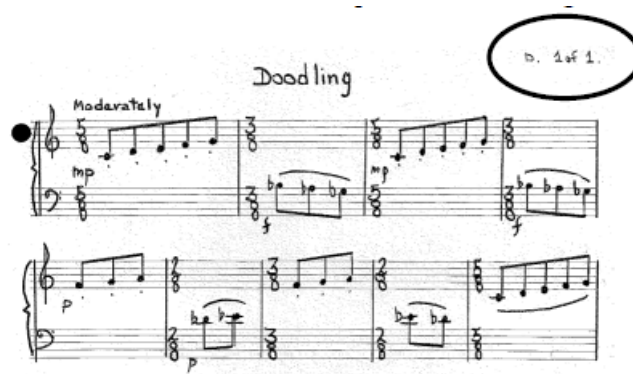


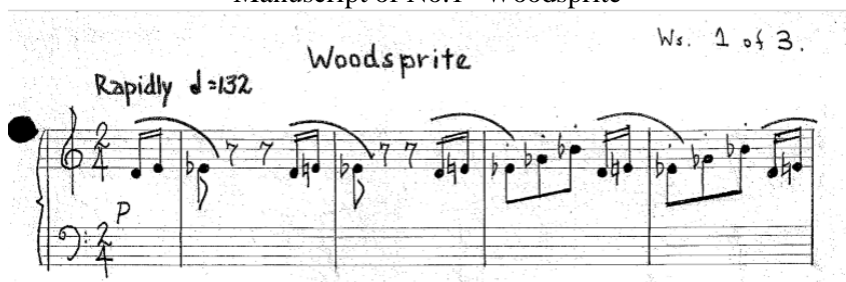
Table A.1: Comparison between the Original Manuscript and the Published Score

Title	Differences
	* p – published music; m – manuscript * tablet with shading indicates that the piece only has one manuscript
“Woodsprite”	m. 1, 10–11 – only use the direction of stems to indicate assigned hand (m) (see Example A-2) m. 3, 7, 13, 15, 20–21 – no fingering indication (m) m. 23 – no <i>staccato</i> marking (m)
“Red Dog”	m.1, 9, 11–12, 15 – no fingering indication (m) m. 28 – the second beat for the left hand should be E instead of F-sharp (m) (see Example A-3a) mm. 29–35 – this section is left out (m) (see Example A-3b)
“Doodling”	m. 11 – no slur at the beginning (m) m. 15 – no tempo change “ <i>Rush it a little</i> ” instruction (m), no fingering indication (m)
“Mists”	m. 22 –different fingering (m) (see Example A-4)
“Hobby-Horse”	m. 3 – no fingering indication for both hands (m) mm. 7–10 – no fingering indication for both hands (m)
“Pagoda”	mm. 2–8 & 10–12 – no fingering indication (m) m. 23 – missing instruction <i>not too fast</i> (p)
“Thunderheads”	m. 2 – with assigned hand instruction (p) m. 4 – with continue sign at the end of measure (m) mm. 2–9, 12, 14, 16 – pedals should be changed before down beats (m) (see Example A-5) m. 12 – missing one pedal marking on third beat (p) mm. 19–20 – no pedal marking (m)
“Jump!”	m. 1 & m. 5 – no fingering indication for right hand (m)
“All Twelve”	mm. 1–4 – only use the direction of stems to indicate assigned hands (P) m. 4 – different hands assigned (p) (see Example A-6) m. 14 – <i>accent</i> sign is for left hand instead of right hand (m)

Title	Differences * p – published music; m – manuscript * tablet with shading indicates that the piece only has one manuscript
“Morning Song”	mm. 16–18, 20–25 –have more information about hand assignment (p)
“Bells”	m. 17 – no fingering indication (m) m. 17–18 – different indication on fingering switch between both hands (m) m. 13–16 – using octave sign on the score (p) mm. 25–32 – no pedal signs (m)
“Waterbug”	mm. 20–26 – no crescendo sign (m) m. 25 – no <i>forte</i> sign (m) m. 26 – no <i>accent</i> markings on both hands (m) m. 46 – no <i>mp</i> sign (m) mm. 47–52 – second draft of manuscript has no three-note slur markings (m) (see Example A-7a) m. 49 – no <i>cresc.</i> sign (m) mm. 58–60 – fingerings are different from the printed score (m) (see Example A-7b)

Example A.2: Comparison of performing instruction (Dan Beaty *Woodsprite and Waterbug Collection*, No.1 “Woodsprite”)

Manuscript of No.1 “Woodsprite”



Published score of No.1 “Woodsprite”



Example A.3 (a & b): An illustration of note change and missing section (Dan Beaty *Woodsprite and Waterbug Collection*, No.2 “Red Dog”)

Manuscript of No. 2 “Red Dog”



A-3a: note change

A-3b: This section is left out.

Published score of No. 2 “Red Dog”

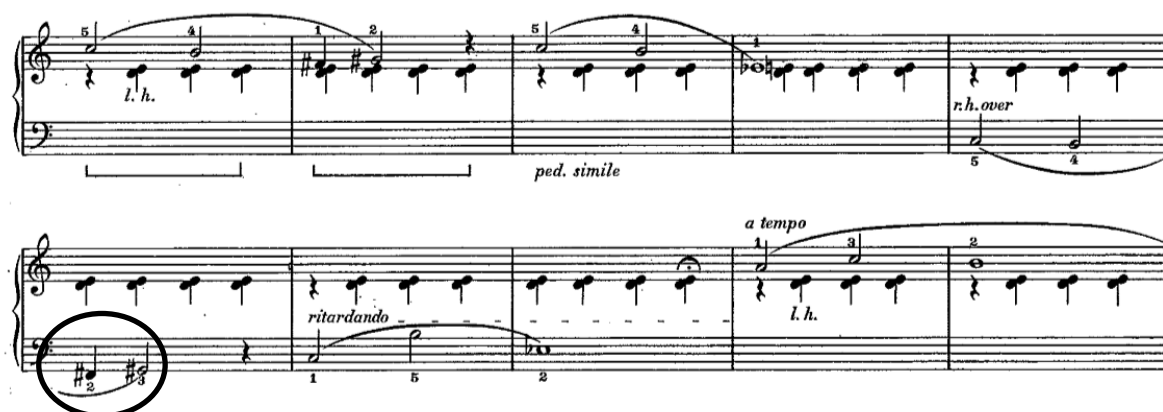


Example A.4: Comparison of fingering instruction (Dan Beaty *Woodsprite and Waterbug Collection*, No.4 “Mists”)

Manuscript of No.4 “Mists”



Published score of No.4 “Mists”



Example A.5: Comparison of pedal marking (Dan Beaty *Woodsprite and Waterbug Collection*, No.7 “Thunderheads”)

Manuscript of No.7 “Thunderheads”

The manuscript shows four staves of music. The top staff has a handwritten 'p' (piano) marking. An arrow points from the text 'before the note' to a circled area on the second staff, which contains a handwritten 'p' marking. Another arrow points from this circled area to a circled area on the third staff, which contains a handwritten 'p' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Published score of No.7 “Thunderheads”

The published score shows two staves of music. The top staff has printed dynamic markings: *ff*, *p r.h.*, *ff*, *p r.h.*, *ff*, and *ff*. The bottom staff has printed dynamic markings: *pp*, *p*, *softer*, and *even softer*. A circled area on the top staff contains a note with an 'x' above it, and a circled area on the bottom staff contains a note with an 'x' above it. A legend below the staves states: 'x indicates note of indefinite pitch.' The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example A.6: Comparison of fingering and assigned hand (Dan Beaty *Woodsprite and Waterbug Collection*, No. 9 “All Twelve”)

Manuscript of No. 9 “All Twelve”

A.T. 1 of 1.

All Twelve

Moderately

Published score of No. 9 “All Twelve”

Moderately

Example A.7: Comparison of articulation and fingering (Dan Beaty *Woodsprite and Waterbug Collection*, No. 12 “Waterbug”)

Manuscript of No. 12 “Waterbug”



Published score of No. 12 “Waterbug”

different articulation

The published score shows a four-staff musical score. The first staff has a circled section of music. The second staff has a circled section of music. The third staff has a circled section of music. The fourth staff has a circled section of music. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mp*, *cresc.*, *f*, *p*, and *ff*. The score is printed and includes a copyright notice "G.P.E.B." at the bottom left.

different fingering instruction

APPENDIX B

RECOMMENDED REPERTOIRE AFTER THE
WOODSPRITE AND WATERBUG COLLECTION

Dan Beaty's *Woodsprite and Waterbug Collection* is considered a piece of intermediate level⁴⁷ piano literature according to Maurice Hinson's *Guide to the Pianist's Repertoire* along with J. S. Bach's "Twelve Little Preludes and Fugues," L. v. Beethoven's "Eccossaises," F. Mendelssohn's "Children's Pieces Op. 72," and B. Bartók's "Rumanian Folk Dances 1-5."⁴⁸ Based on Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*, the *Woodsprite and Waterbug Collection* is Level 5,⁴⁹ in addition to J. S. Bach's "Anna Magdalena Bach Notebook," Lynes Attwood's Sonatinas, and G. Menotti's "Poemetti."⁵⁰ Instructors may challenge students to take on more advanced literature (see Table B.1) after completing the *Woodsprite and Waterbug Collection*.

Table B.1: Recommended Repertoire After the *Woodsprite and Waterbug Collection*

Content	Composer	Title	Leveling/ Grading ⁵¹
Leap, ornamentation, shifting, wide-space	B. Bartók	"Pentatonic Tune," from <i>For Children</i> , Sz. 42	Level 5
Acoustics, clusters, pedaling, 7/8 meter	B. Bartók	Volume 4, from <i>Makrokosmos</i> (Nos. 97 - 121)	Level 6–7
Many accidentals (reading challenge)	William Bolcom	<i>Seabiscuits Rag</i>	Level 9
Dynamic change, various rhythmic patterns	Manuel de Falla	<i>Homenaje</i>	Level 8
Dynamic changes	A. Ginastera	"No. 4 Vidala," from <i>12 American Preludes</i> , Volume 1 (1944)	Level 7
7/8 meter, pentatonic scale	A. Ginastera	"No. 5 In the First Pentatonic Minor Mode," from <i>12 American Preludes</i> , Volume 1 (1944)	Level 7
Contemporary acoustic, rhythm, articulations,	P. Hindemith	<i>Kleine Klaviermusik</i> (1929)	Level 4–8

⁴⁷ Four broad classifications of piano literatures in *Guide to the Pianist's Repertoire* are: Easy, Intermediate (Int.), Moderately Difficult (M-D), and Difficult (D).

⁴⁸ Maurice Hinson, *Guide to the Pianist's Repertoire*. 3rd ed. (Bloomington: Indiana University Press, 2000), xvii.

⁴⁹ All repertoires listed in *The Pianist's Guide to Standard Teaching and Performance Literature* are leveled from 1 (Beginning) – 10 (Early Advanced) -.

⁵⁰ Jane Magrath, *The Pianist's Guide to Standard Teaching and Performance Literature*. (Van Nuys: Alfred Publishing Co., 1995), xi.

⁵¹ The leveling reference is from Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature*, and the grading reference is from Maurice Hinson's *Guide to the Pianist's Repertoire*.

Content	Composer	Title	Leveling/ Grading ⁵¹
Articulations – legato	A. Khachaturian	II. “Andante con anima rubato,” from Sonatinas	Level 7
Non-Traditional Piano Performing Approaches, Notation	György Kurtág	<i>Játékok</i> (4 volumes)	Easy to M-D
Irregular phrase, polytonality	D. Milhaud	<i>La Muse Ménagère</i> , Op. 245 (contains 15 pieces)	Level 7–8
Articulations, coordination, contemporary acoustic, leap,	F. Poulenc	<i>Villageoises</i> (1933) (contains 6 pieces)	Level 6–8
Hand crossing	S. Prokofiev	“No. 4 Tarantella,” from <i>Music for Young People</i> , Op. 65	Level 7
Ornamentation, shifting, hand crossing	S. Prokofiev	“No. 10 March,” from <i>Music for Young People</i> , Op. 65	Level 7
Contemporary acoustic, 12-tone method, tone cluster, polytonality	Wallingford Riegger	<i>New and Old</i> (12 Studies)	Level 7–8
Coordination – voicing	Alexander Tcherepnin	No. 5, from <i>10 Bagatelles</i> , Op. 5	Level 8
Pentatonic Scale	A. Tcherepnin	<i>Chinese Bagatelles</i> , Op. 51, No. 3	Level 7
Coordination – leap, Pedaling	H. Villa-Lobos	“II. João Cambuête,” from <i>Guia Prático</i>	Level 6
Articulations, Mild contemporary sound	Donald Waxman	“Two Bassoons,” from <i>The New Recital Pageants</i> , Book 3	Level 6

BIBLIOGRAPHY

- Beaty, Dan. *Woodsprite and Waterbug Collection: Twelve Little Piano Pieces in Contemporary Idioms*. Score. Park Ridge: General Words and Music Co., 1977.
- _____. *Woodsprite and Waterbug Collection*, Manuscripts, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, TX.
- Banowetz, Joseph. *The Pianist's Guide to Pedaling*. Bloomington: Indiana University Press, 1985.
- Berman, Boris. *Notes from the Pianist's Bench*. New Haven: Yale University Press, 2000.
- Bolcom, William. *The Garden of Eden: Four Rags for Piano*. New York: Belwin Mills, 1969.
- Camp, Max. *Teaching Piano: The Synthesis of Mind, Ear and Body*. Los Angeles: Alfred, 1992.
- Clark, Adam. "Modern Marvels: A Pedagogical Guide to Lowell Liebermann's *Album for the Young, Op. 43*." D.M.A diss., University of Cincinnati, 2008.
- Hinson, Maurice. *Guide to the Pianist's Repertoire*. 3rd ed. Bloomington: Indiana University Press, 2000.
- Lancaster, E. L. and Kenon D. Renfrow. *Alfred's Group Piano for Adults: an Innovative Method Enhanced with Audio and MIDI Files for Practice and Performance*. 2nd ed. bk. 1. Van Nuys, CA: Alfred, 2008.
- Magrath, Jane. *The Pianist's Guide to Standard Teaching and Performance Literature*. Van Nuys: Alfred Publishing Co., 1995.
- Nix, Elizabeth. "Introducing Post-Tonal Techniques to the Beginning Musician." M.M diss., University of Louisiana at Lafayette, 2014.
- Novak II, Richard. "Selected Songs of Dan Beaty: Background, Analysis, and Performance Guide." D.M.A diss., University of North Texas, 2009.
- Roig-Francolí, Miguel A. *Understanding Post-Tonal Music*. New York: The McGraw-Hill Companies, Inc., 2008.
- Sándor, György. *On Piano Playing: Motion, Sound and Expression*. New York: Schirmer Books, 1981.
- Scionti, Silvio. *Essays on Artistic Piano Playing*. Edited by Jack Guerry. Denton: University of North Texas Press, 1998.
- Stephen F. Austin State University. "Dan Beaty Collection, 1959-2000," Anne Kendall, East Texas Research Center, Ralph W. Steen Library, accessed March 24, 2018.
<https://library.sfasu.edu/findingaids/?p=collections/findingaid&id=277&q=&rootcontentid=26983>.

Strauss, Joseph N. *Introduction to Post-Tonal Theory*. 4th ed. New York: W.W. Norton & Company, 2016.

Uszler, Marienne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. 2nd ed. Belmont: Wadsworth, 2000.