

una corda
sostenuto
damped
-4

Preface

SKETCHES IN COLOR (Seven Pieces for Piano) are intended for study as well as for performance. The titles are obviously rather personal, since associations between sounds and colors are arbitrary at best.

The pieces employ different 20th century techniques to create their different moods:

1. **PURPLE** uses polytonality (triads against fourths and fifths).
2. **SHADES OF BLUE** has diatonic melody versus chromatic, to the accompaniment of parallel fifths.
3. **BLACK AND WHITE** juxtaposes the pentatonic scale of the black keys to the diatonic scale of the white keys, alternating between the hands.
4. **BRIGHT ORANGE** employs parallel harmony and jazz syncopation.
5. **GREY** uses the four basic forms of a 12 tone row: The row or series itself, its inversion, retrograde and retrograde inversion. In the measures in which the row does not appear the chords are constructed to include all 12 tones in every bar or every two bars.
6. **PINK** is very tonal, especially in the sense that it uses modulation, or rather the sudden shifting of tonal centers, as a structural principle.
7. **CRIMSON** uses different rhythmic divisions of a constant $\frac{7}{8}$ meter.

In performance not all seven pieces have to be played together, nor do they have to appear in the sequence in which they are published. They may also be performed without their titles.

Robert Starer