Color Swatches

In Eight Miniatures

by

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A Thesis Presented in Partial Fulfillment
of the Requirements for the Degree
Master of Music

Approved April of 2024 by the
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Alex Temple, Chair
Jody Rockmaker
Jeffrey Libman

ARIZONA STATE UNIVERSITY

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ABSTRACT

Color Swatches is an album of vignettes written for my friends. These pieces are intended to be performed by musicians looking for works that are challenging in difficulty level, short in form, and rich in character. Each of these miniatures requires a pianist and a "color instrument"— a solo instrument that provides a different timbral color. I associate each of the resulting pieces with a very specific color, listed in the title. The tonal styles and textures used are the product of many different influences. Some pieces are more suited for performers of one discipline than another: the use of chord symbols in multiple of the miniatures can prove stumbling blocks for classically-trained musicians, while jazz musicians may be unfamiliar with the aleatoric improvisation notation. The difficulty level of these pieces is advanced, as some call for extended techniques on behalf of both the pianist or the soloist, and require a moderate level of preparation before performing. Though they are written as a set of eight, they work well as stand-alone pieces between larger works, or in subsets: for example, "Silver Lining", "Lavender", and "Flying Colors" could be performed together on a woodwind recital.

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DEDICATION

To everyone who said I could do it,

Thank you for believing in me.

COLOR SWATCHES

MINIATURES FOR PIANO
AND A COLOR-PALATE OF INSTRUMENTS

DEANNA RUSNOCK

2024

PERFORMANCE NOTES

Score and parts are included in the text for each miniature. For separate piano parts, please contact me at: drusnock@asu.edu .

1. *Vibraphone*: double mallet technique is required; please play the repeats the number of times notated in the score.
    a. *Piano:* on single-staff sections of the piece, notes with stems pointing down are to be played with the left hand.
2. *Bassoon:* multiphonics are required for this piece. This section is aleatoric and the performer can choose which multiphonics to use in the time allotted. For more information about multiphonics, please check out Leslie Ross' website on alternate fingerings: http://leslieross.net/multies1T.html

    "Low squawk" is used to exemplify a sound that is loud, nasal, and low. "Ugly sound" is used to mean an unrefined sound on the bassoon. "Choked sound" denotes a strangled noise.

    a. *Piano*: this piece calls for muting the strings with a non-playing hand. While this technique is encouraged, the piece can be done playing the passage normally, if conditions do not allow for this technique.
3. *Rhodes:* no extended techniques are required. There are two solo sections; each can be played by either performer, but each performer should solo once.
    a. *Piano:* this piece requires improvisation with chord changes.
4. *Oboe:* no extended techniques are required.
5. *Trumpet:* no extended techniques are required.

6. *Bass:* the bass for this piece is required to have a C extension. Additionally, there are passages of improvisation with given pitch collections for both the pianist and bassist.
    a. *Piano:* this piece requires improvisation with given pitch collections.
7. *Flute:* this piece requires some flutter tongue, one jet whistle, and sharp percussive attacks. The jet whistle should be as pronounced as possible.
8. *Guitar:* this piece requires use of harmonics, and is detailed with fingering and position notation to aid in performance.
    a. *The Listening Game*: for the duration of 30 to 90 seconds, performers improvise simultaneously, sparsely, and with any note, any pitch. These notes can change; but only one note at a time is played. The frequency of pitch over time can become denser as time passes. There is a cue in the score to end the game.

PROGRAM NOTES

Color Swatches is a work that can be arranged to fit various programmatic needs; it is a set of eight miniatures for piano and one of the following instruments: marimba, flute, trumpet, guitar, upright bass, bassoon, or Rhodes keyboard. These eight miniatures can be played in succession together, individually or in subsets of the original cycle. They have been arranged in an order that gives an overarching, satisfying emotional shape to the whole set; if played in a subset, they may be played in any order. Soloist instruments may not be changed; however, each piece showcases the brilliant colors of the unique instrument for which it was written with engaging and interactive piano parts.

Composed by a pianist who has received both jazz and classical training at the collegiate level, these pieces are influenced by composers such as Kaija Saariaho and Miho Hazama to Hiromi and Joel Ross. While there is a wide canyon of difference between idiomatic playing for a jazz performer versus a classical performer, the technical mastery required of the instrument remains the same for each. Some sections of improvisation may prove to be a challenge if the pianist has never read chord symbols.

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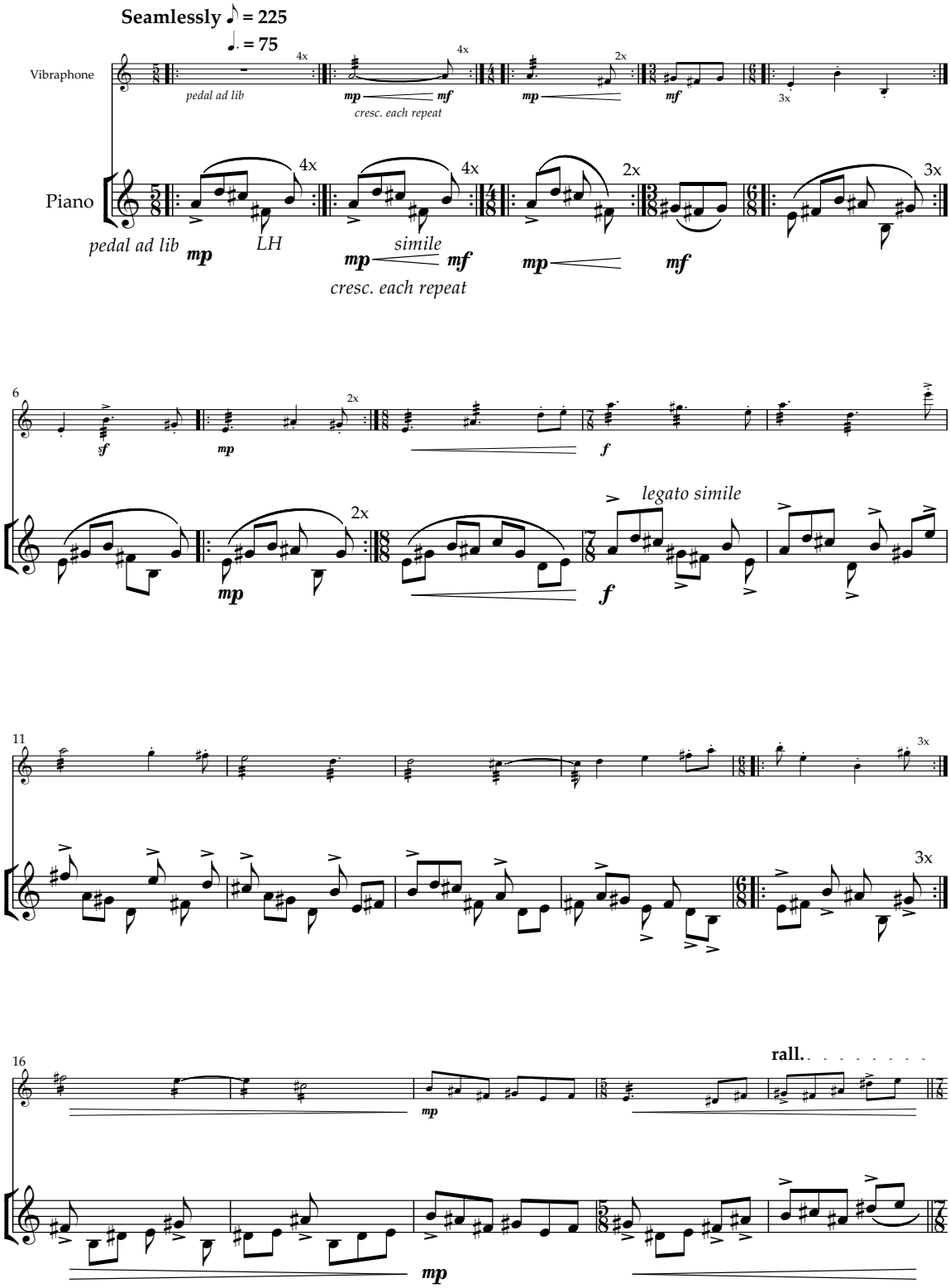
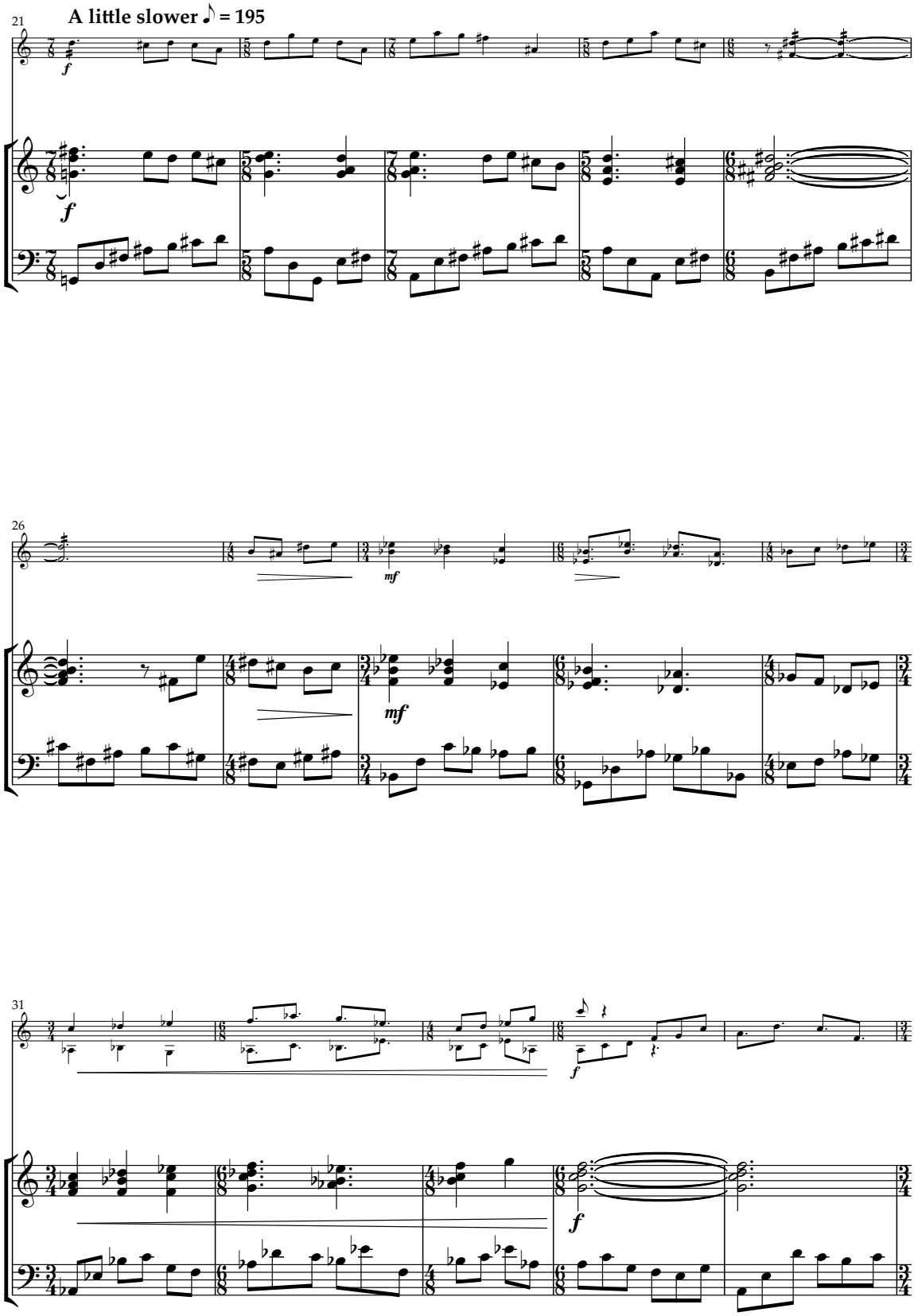
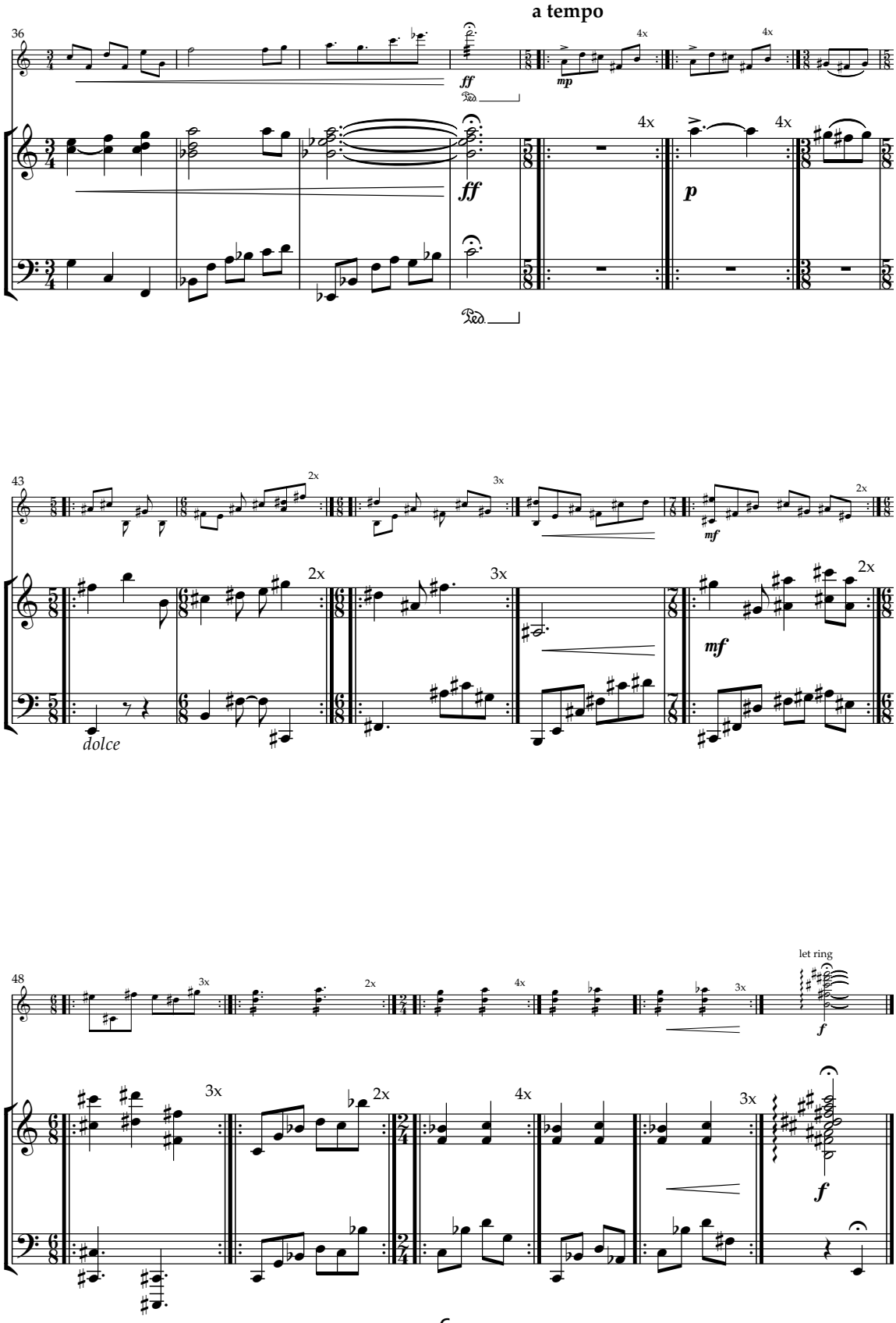
Floral White

for Vibraphone and Piano

Deanna Rusnock



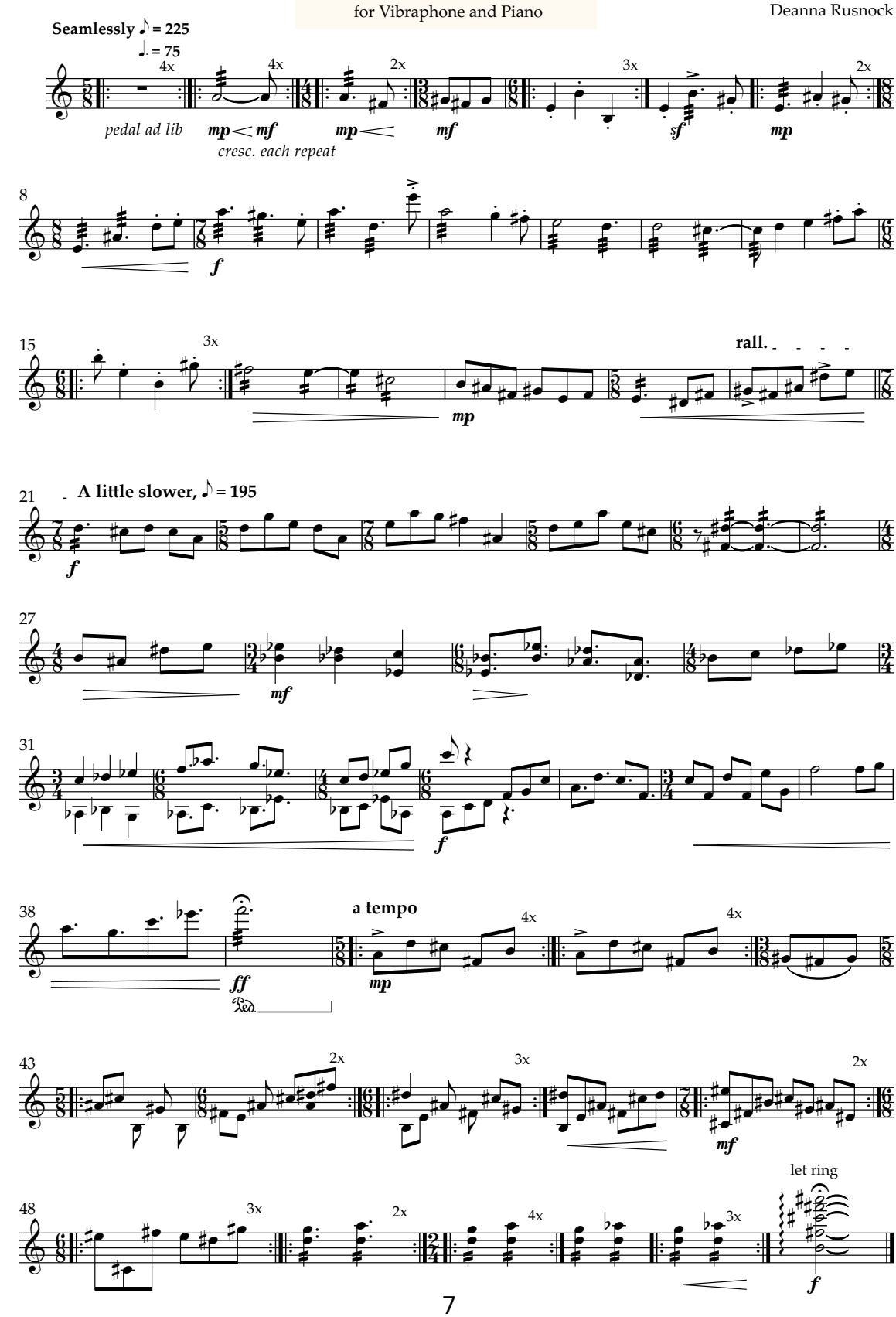

21
A little slower ♪ = 195
26
31


a tempo
36
ff
mp
4x
ff
4x
4x
p
43
2x
3x
2x
mf
dolce
2x
3x
2x
mf
48
3x
2x
4x
3x
let ring
f
3x
2x
4x
3x
f

Floral White

for Vibraphone and Piano

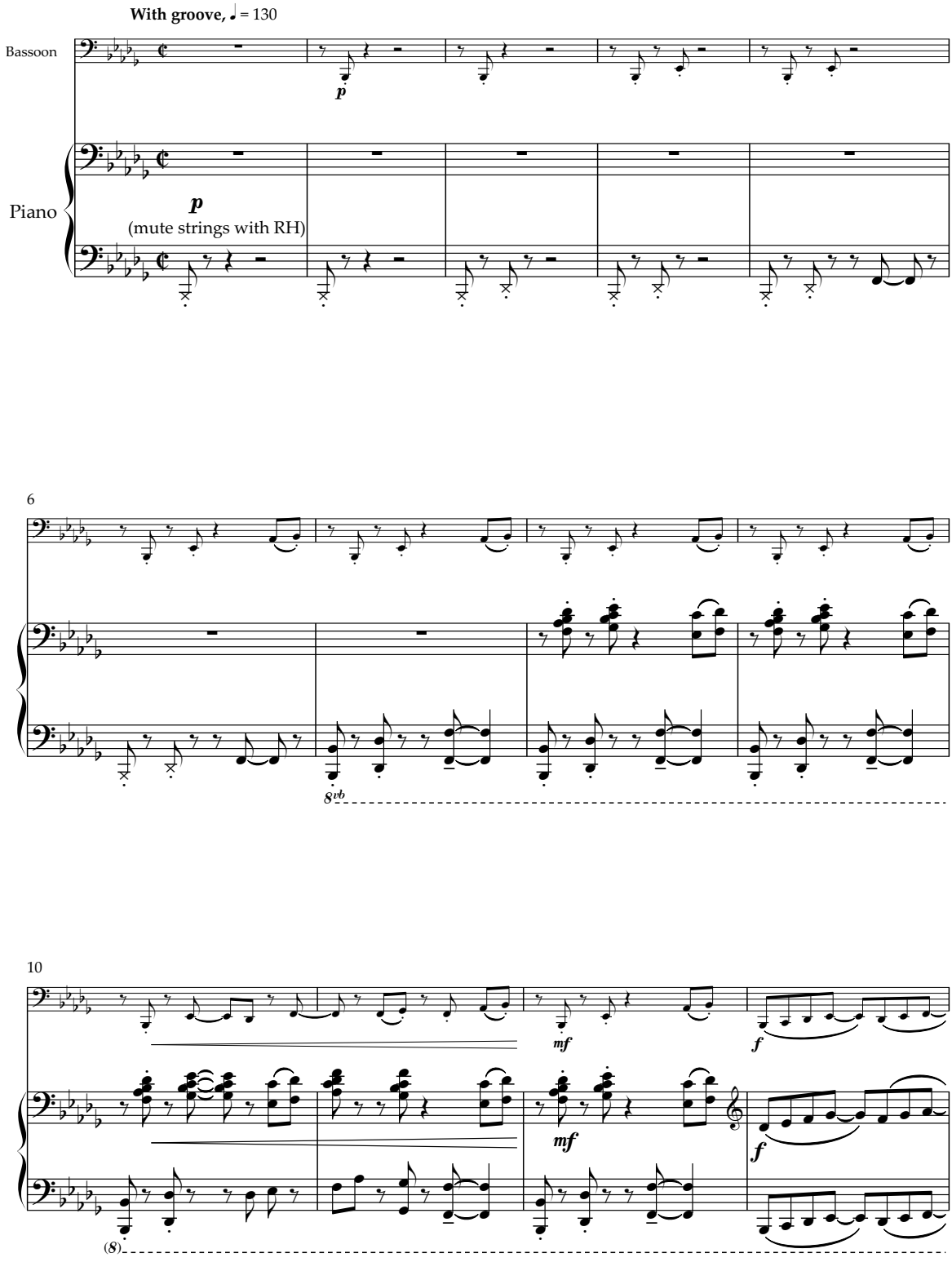
Deanna Rusnock

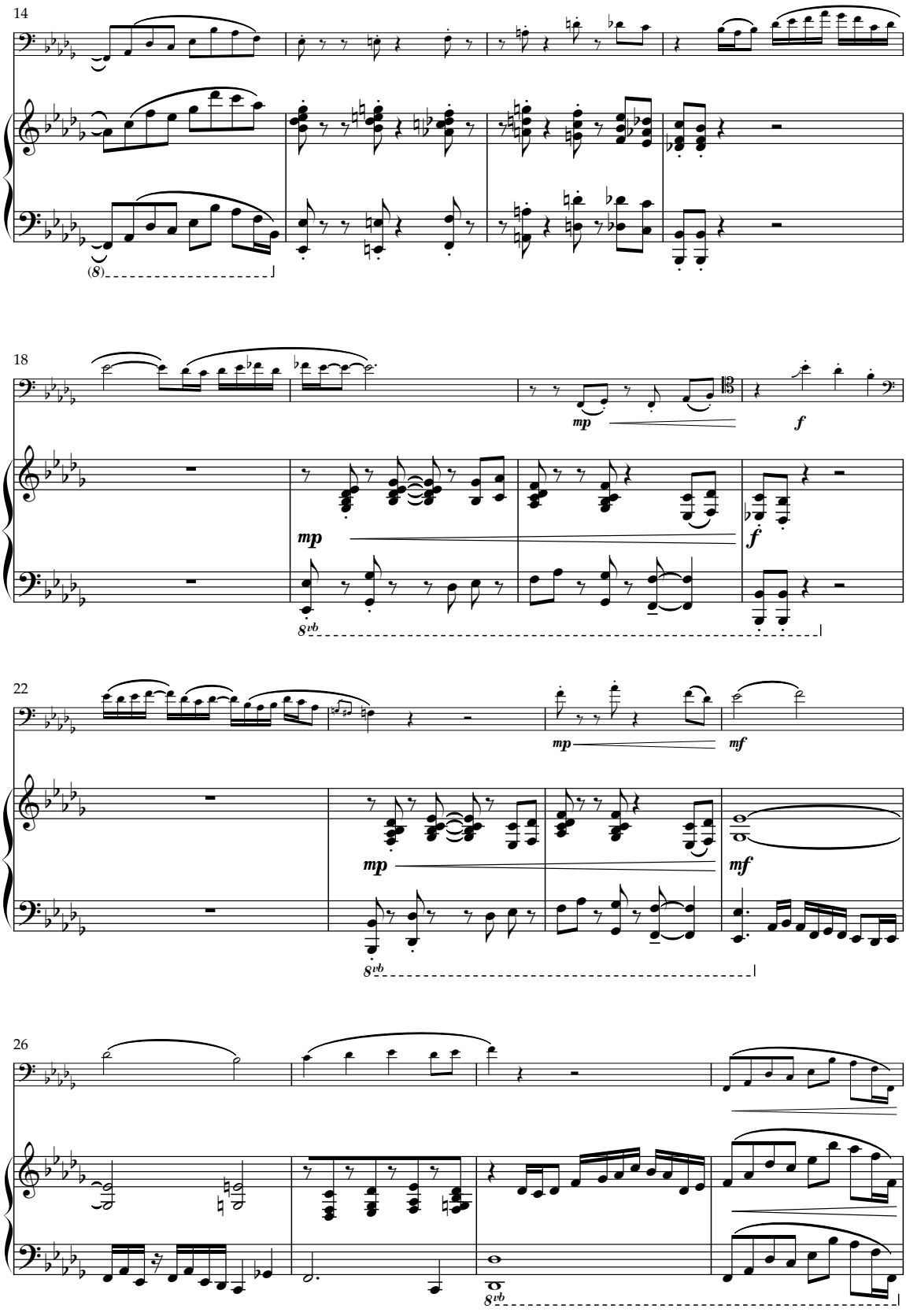


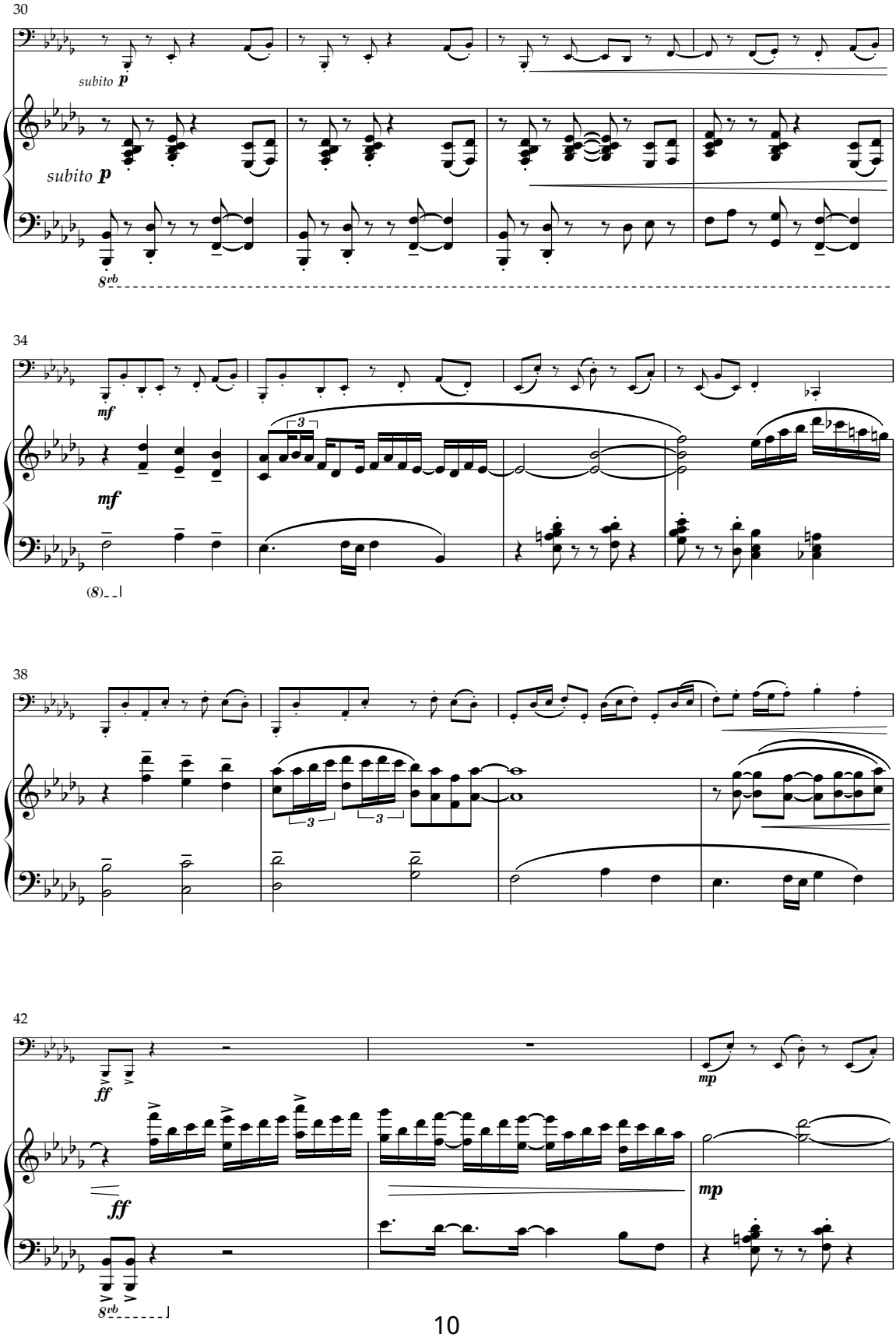
Lavender

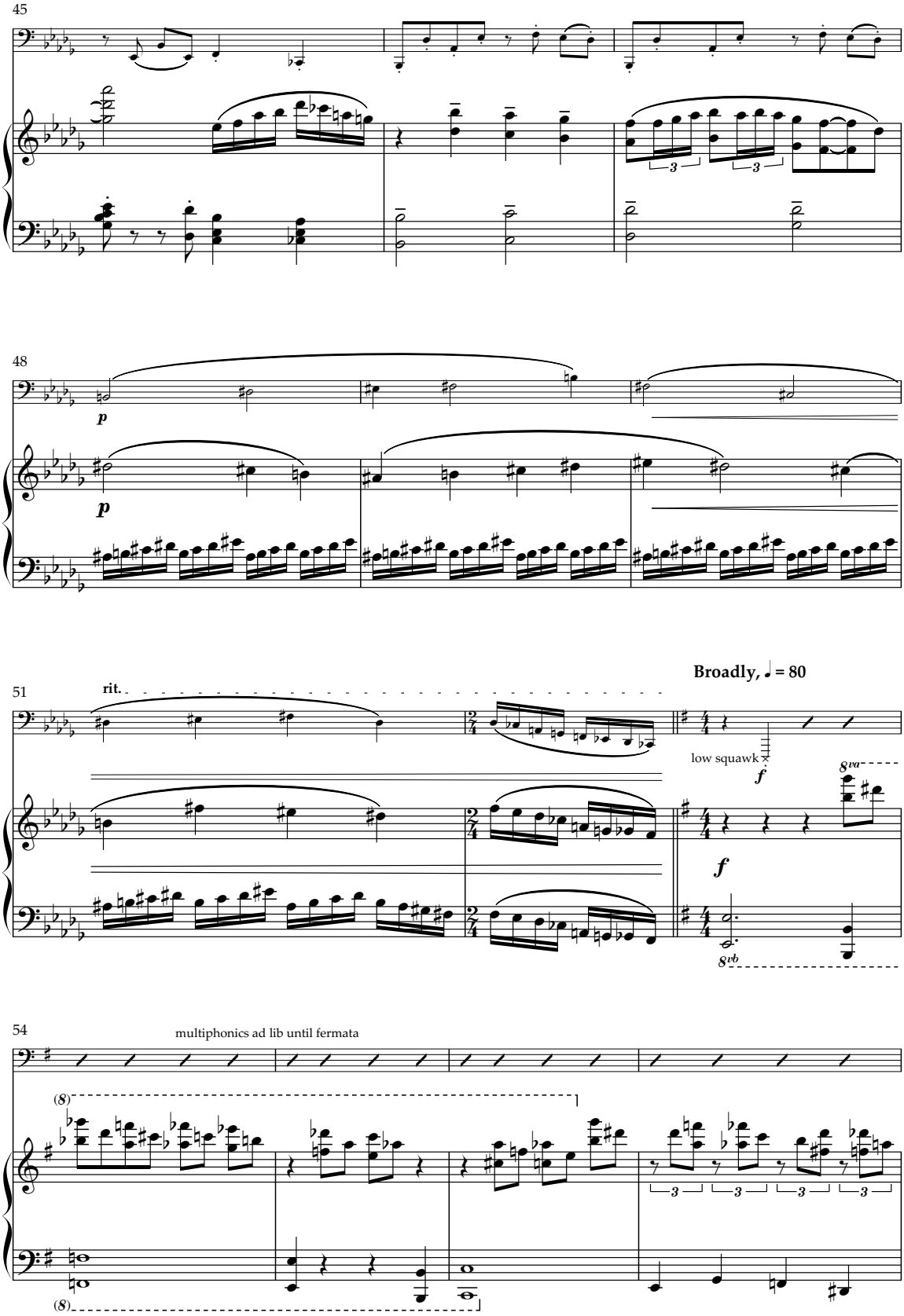
for Bassoon and Piano

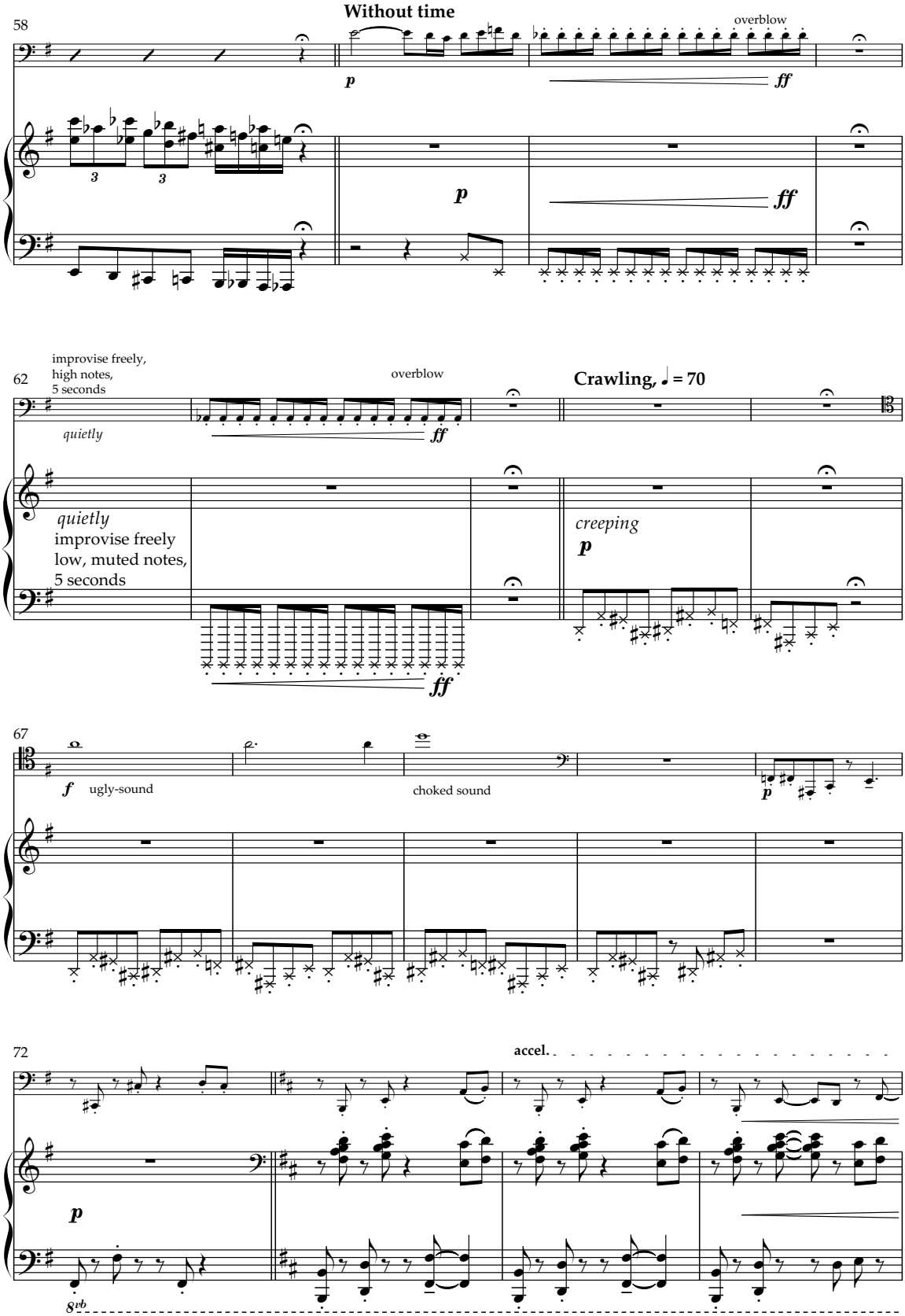
Deanna Rusnock

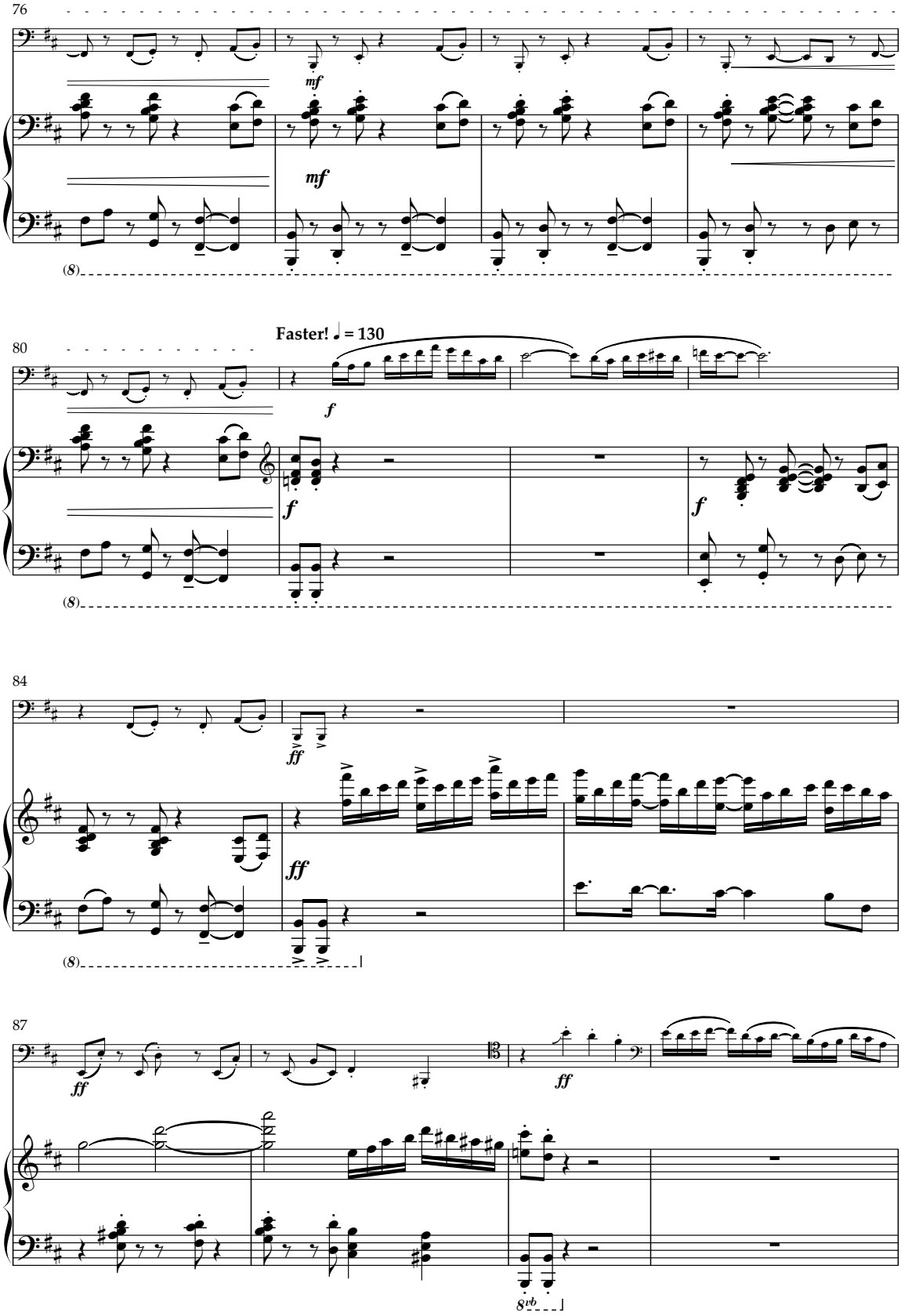


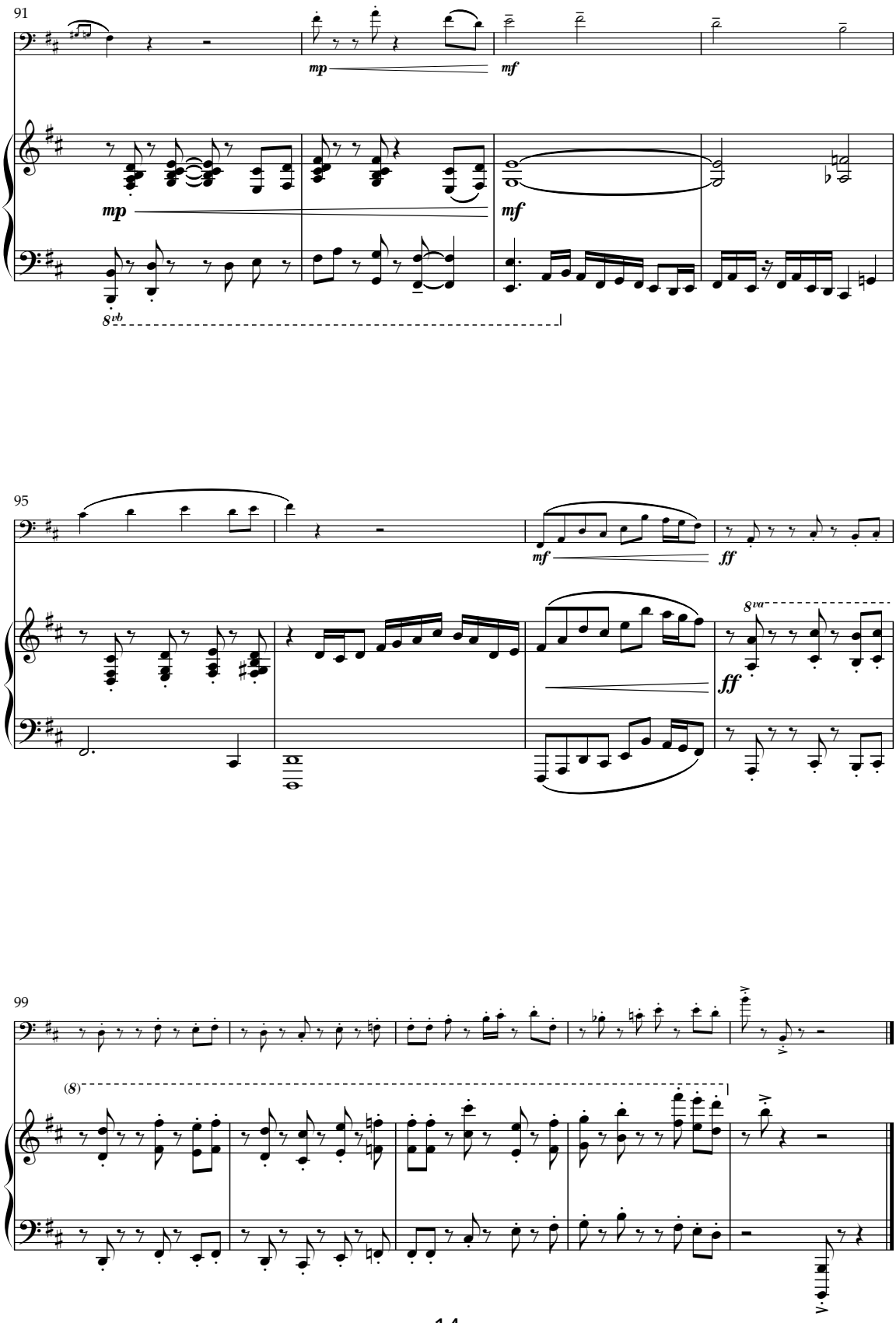

14
(8)
18
mp
f
mp
f
8vb
22
mp
mf
mp
mf
8vb
26
8vb


30
subito p
subito p
8vb
34
mf
mf
(8)
38
42
ff
ff
mp
mp
8vb


45
48
p
p
51
rit.
Broadly, ♩ = 80
low squawk
f
f
8va
8vb
54
multiphonics ad lib until fermata
(8)
(8)


Without time
58
overblow
p
ff
p
ff
62
improvise freely,
high notes,
5 seconds
overblow
Crawling, ♩ = 70
quietly
ff
quietly
improvise freely
low, muted notes,
5 seconds
creeping
p
ff
67
f
ugly-sound
choked sound
p
72
accel.
p
8vb


76
mf
mf
(8)
80
Faster! ♩ = 130
f
f
f
(8)
84
ff
ff
(8)
87
ff
ff
8vb


91
mp
mf
mp
mf
8vb
95
mf
ff
8va
ff
99
(8)

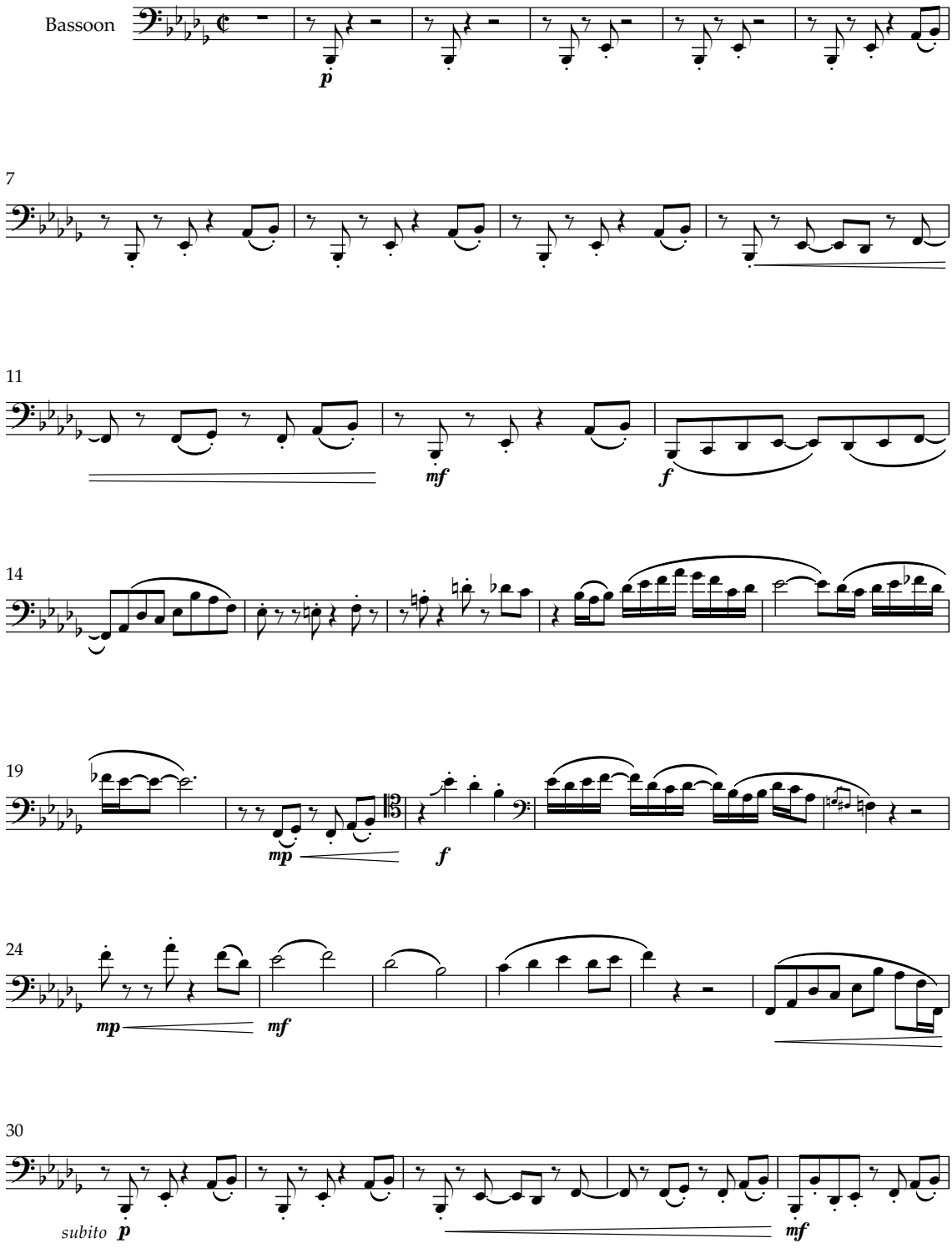
Lavender

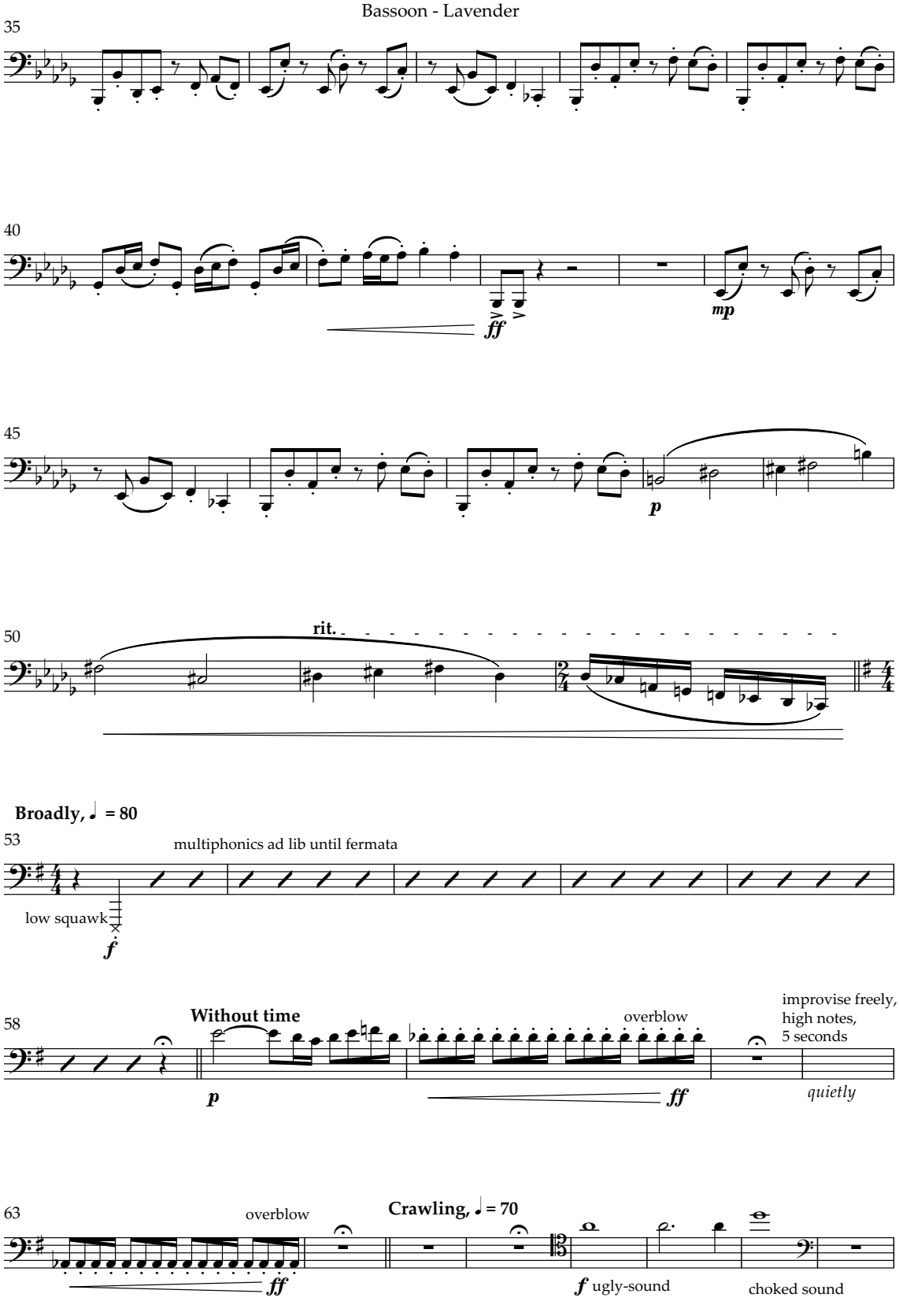
for Bassoon and Piano

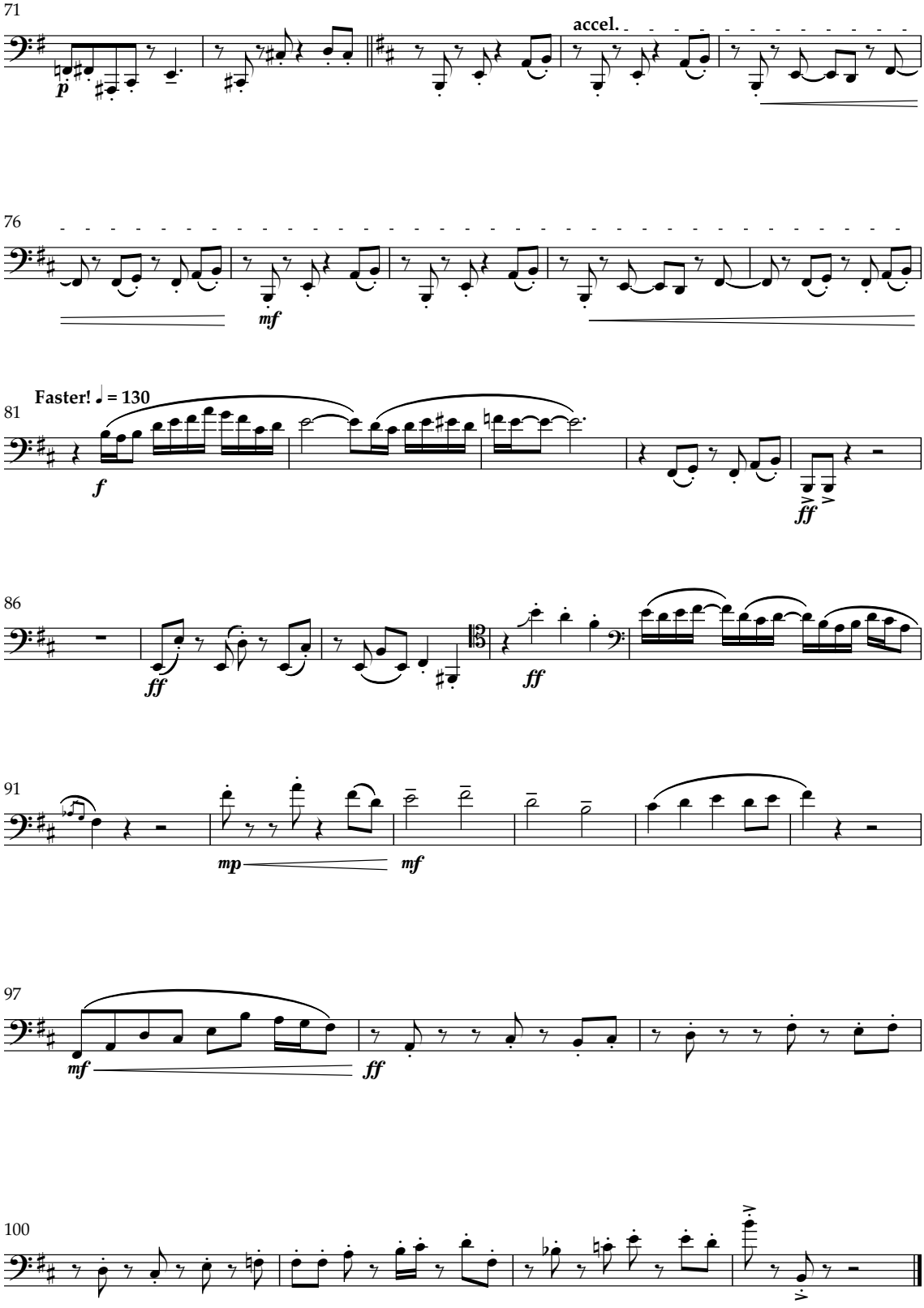
Deanna Rusnock

With groove, ♩ = 130

Bassoon



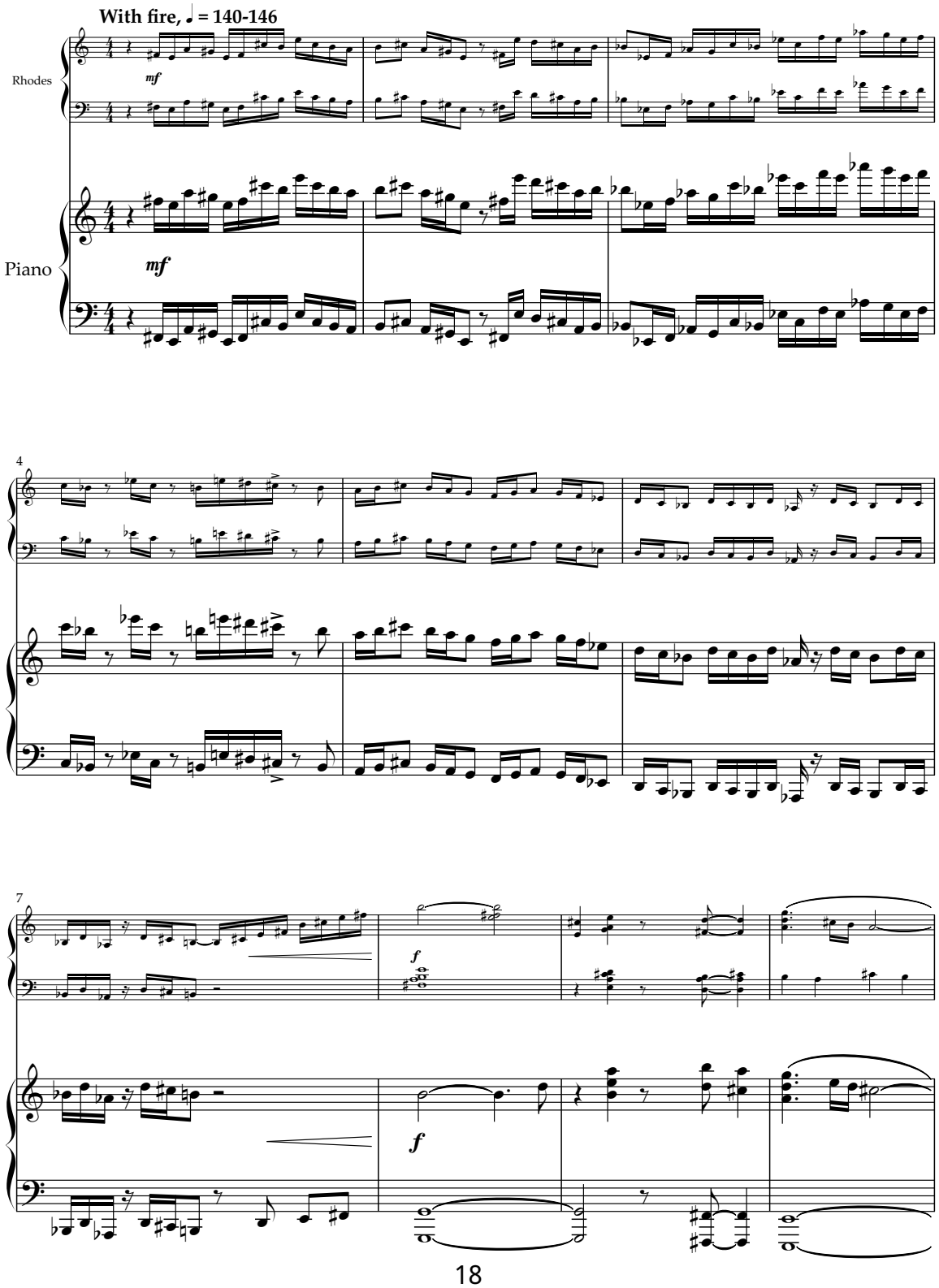

35
40
ff
mp
45
p
50
rit.
Broadly, ♩ = 80
53
multiphonics ad lib until fermata
low squawk
f
58
Without time
p
overblow
ff
improvise freely,
high notes,
5 seconds
quietly
63
overblow
ff
Crawling, ♩ = 70
f ugly-sound
choked sound

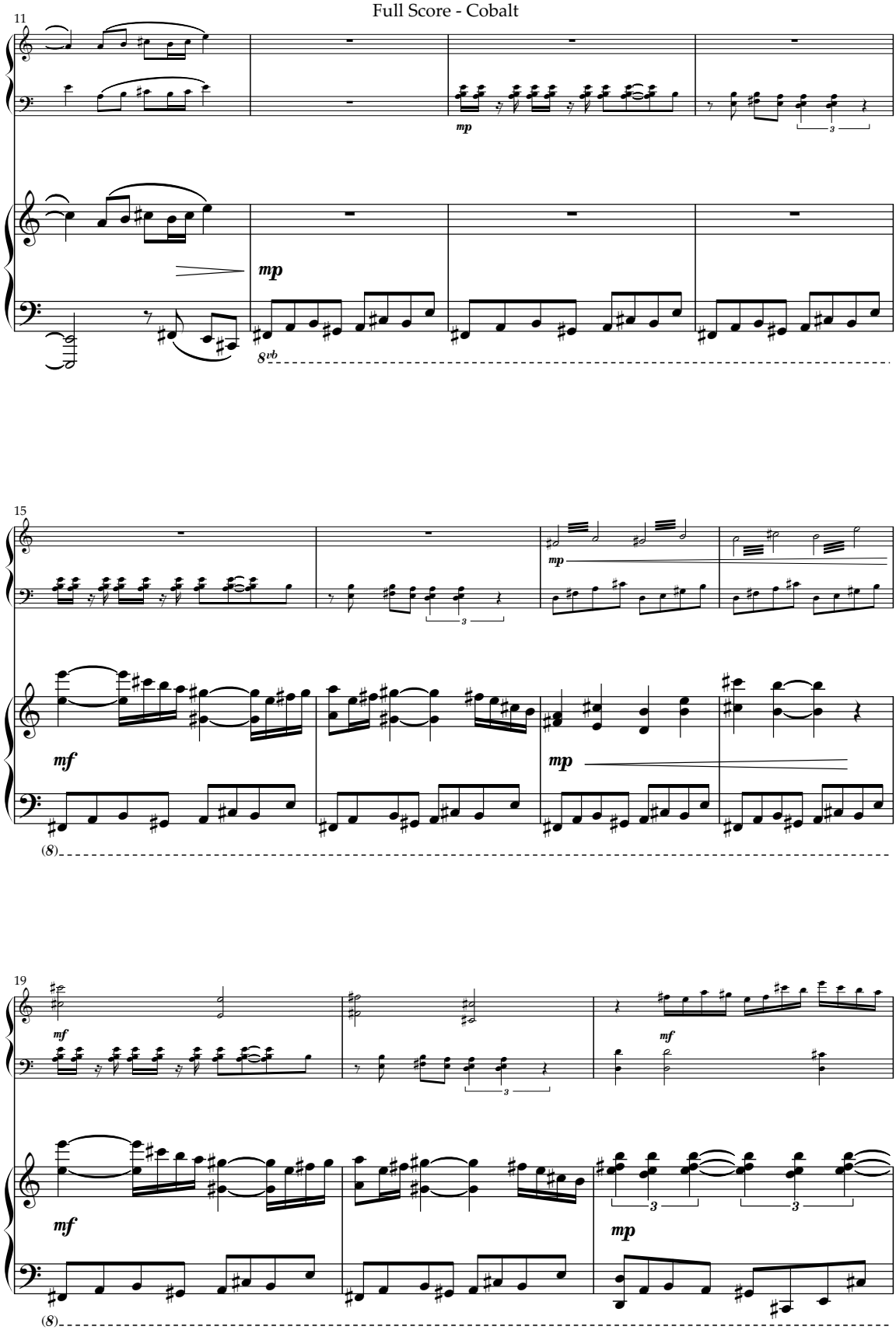

71
accel.
76
81
Faster! ♩ = 130
86
91
97
100

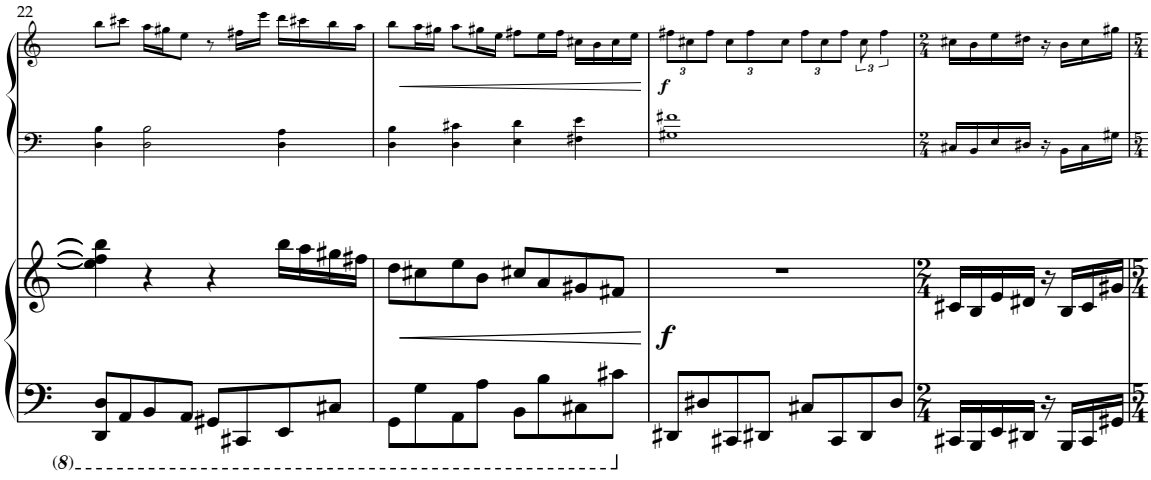
Cobalt

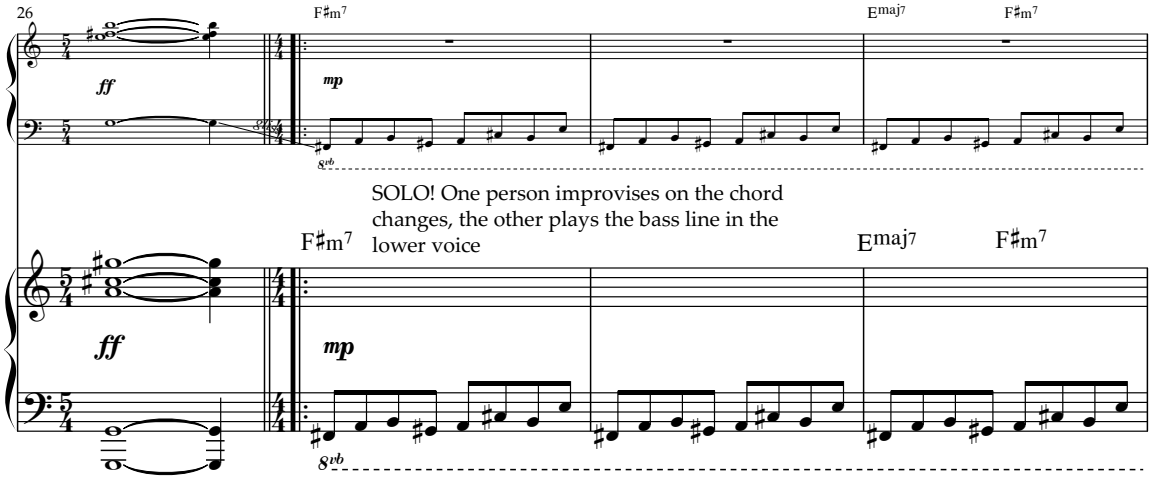
for Rhodes and Piano

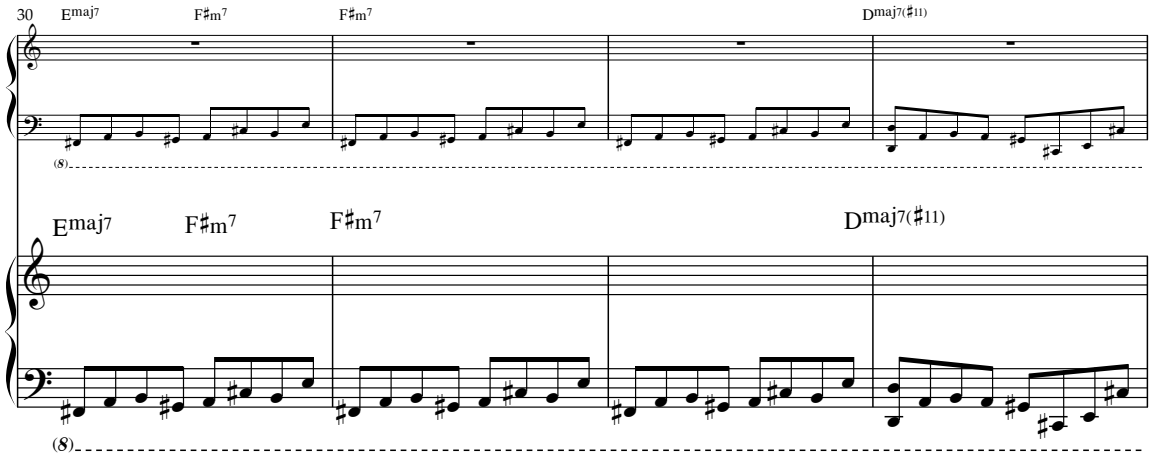
Deanna Rusnock

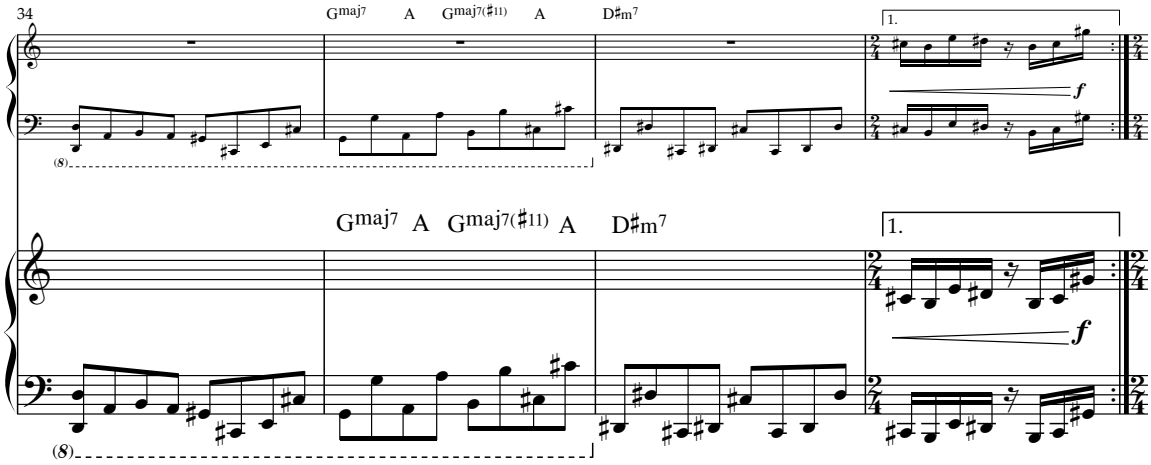


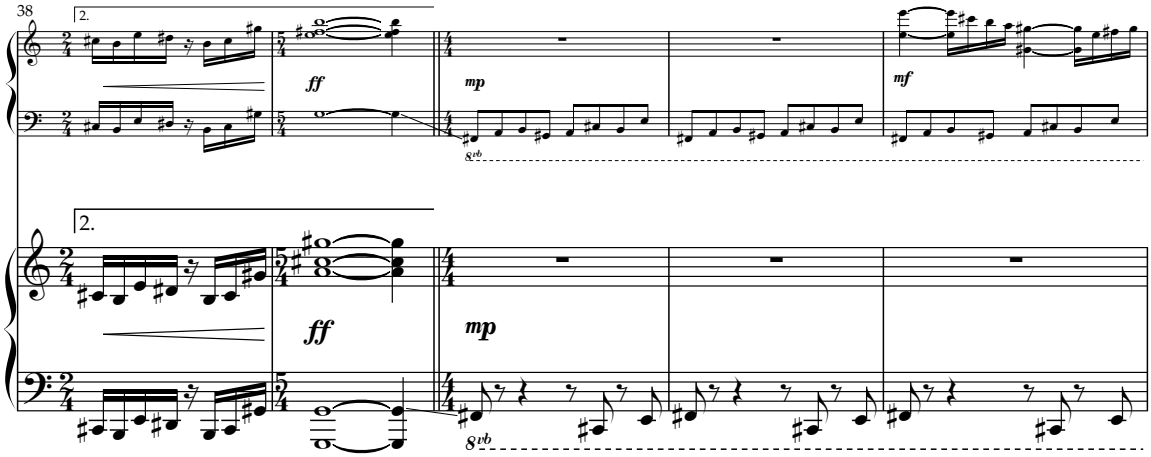

11
mp
8vb
15
mf
mp
(8)
19
mf
mf
mf
mp
(8)

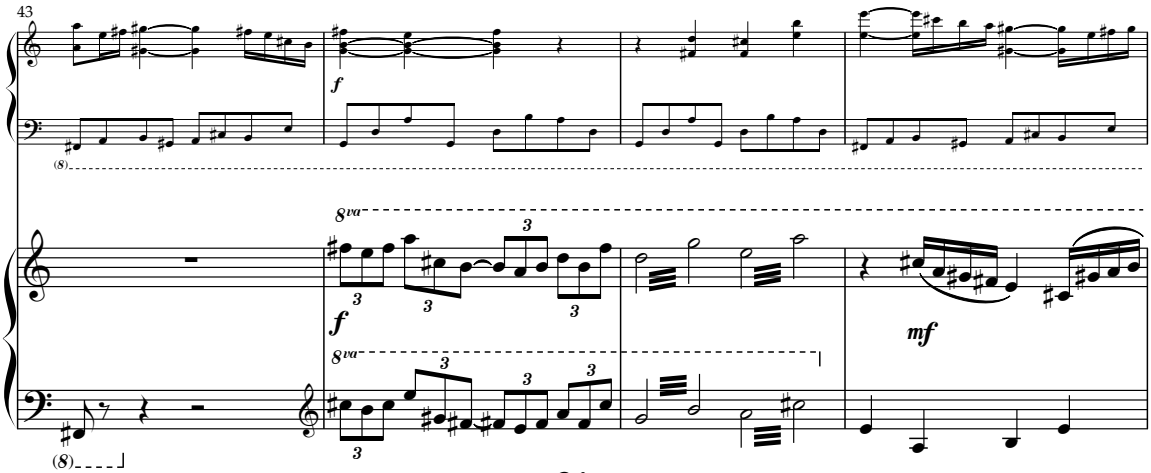

22
f
f
(8)

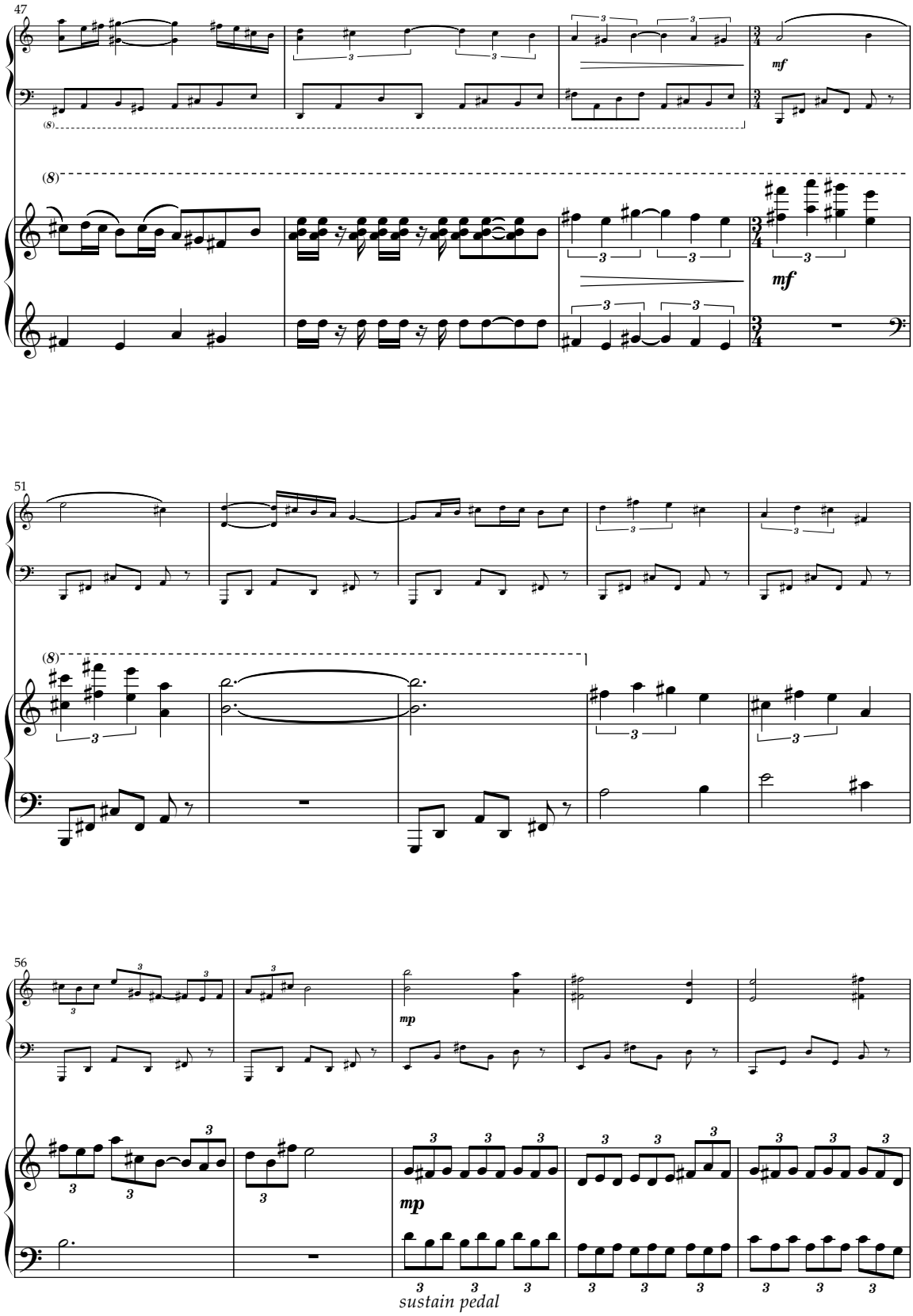

26
F♯m7
E maj7
F♯m7
ff
mp
8vb
SOLO! One person improvises on the chord changes, the other plays the bass line in the lower voice
F♯m7
E maj7
F♯m7
ff
mp
8vb

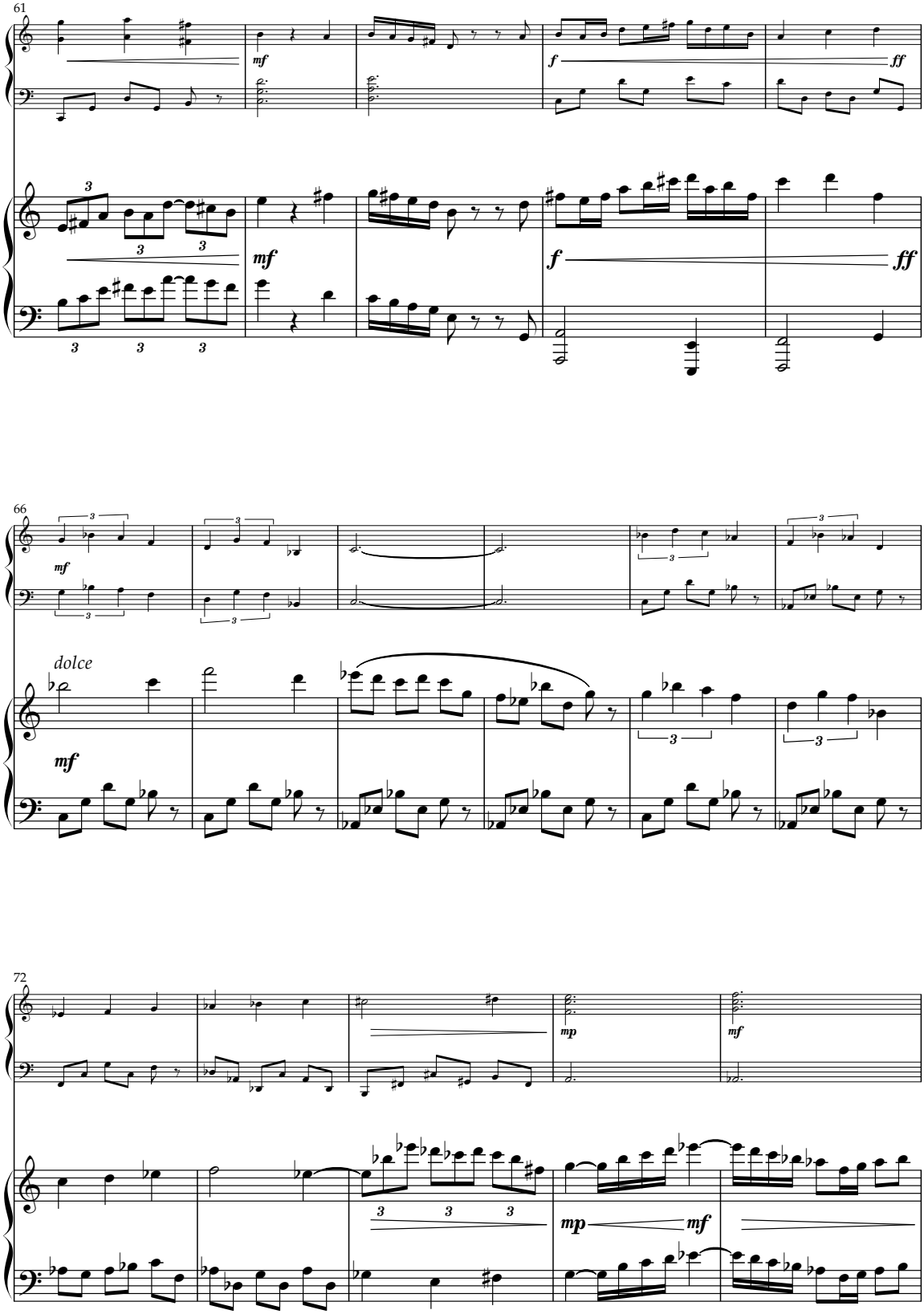

30
E maj7
F♯m7
F♯m7
D maj7(♯11)
(8)
E maj7
F♯m7
F♯m7
D maj7(♯11)
(8)

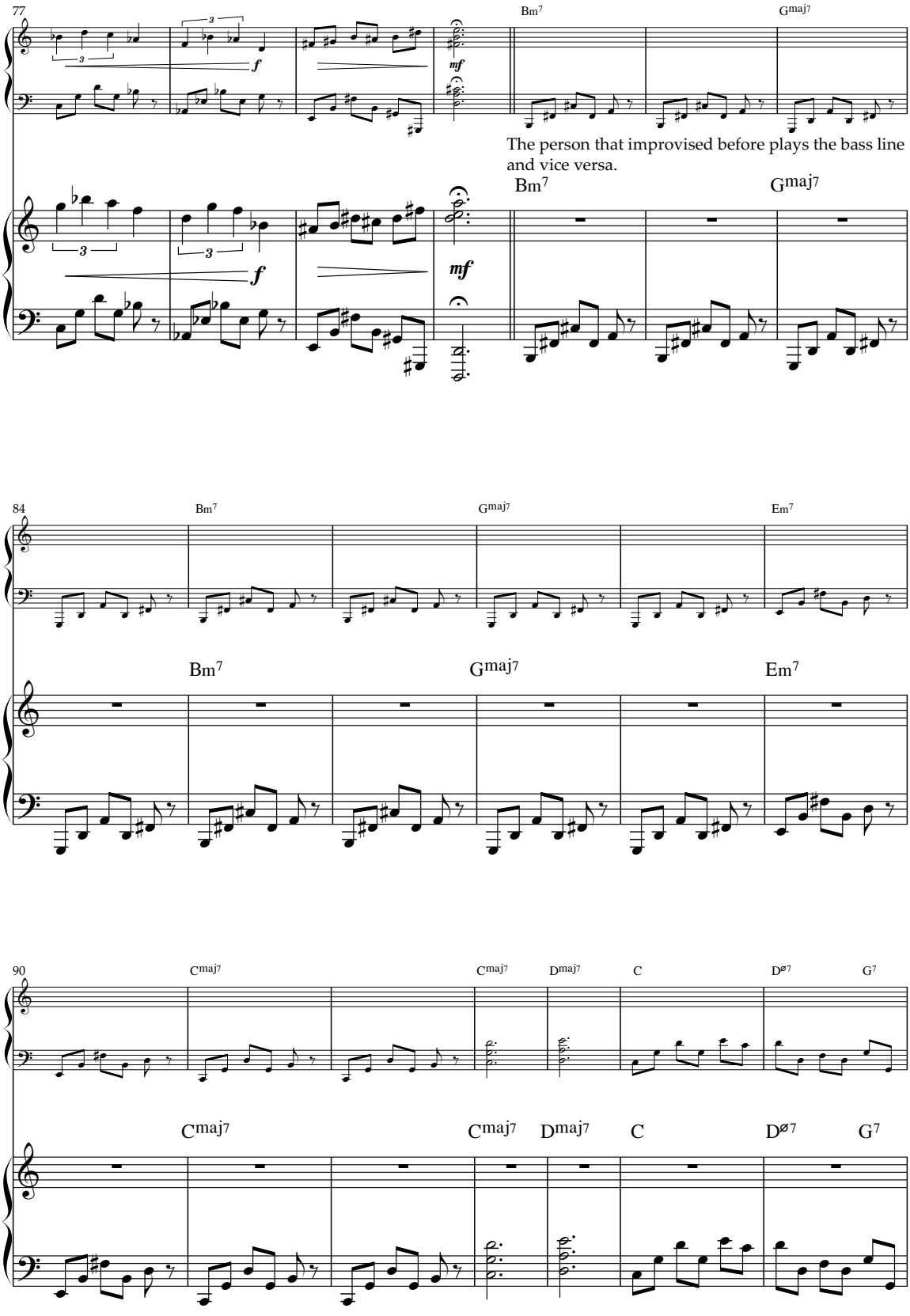

34
Gmaj7 A Gmaj7(♯11) A D♯m7
1.
f
Gmaj7 A Gmaj7(♯11) A D♯m7
1.
f

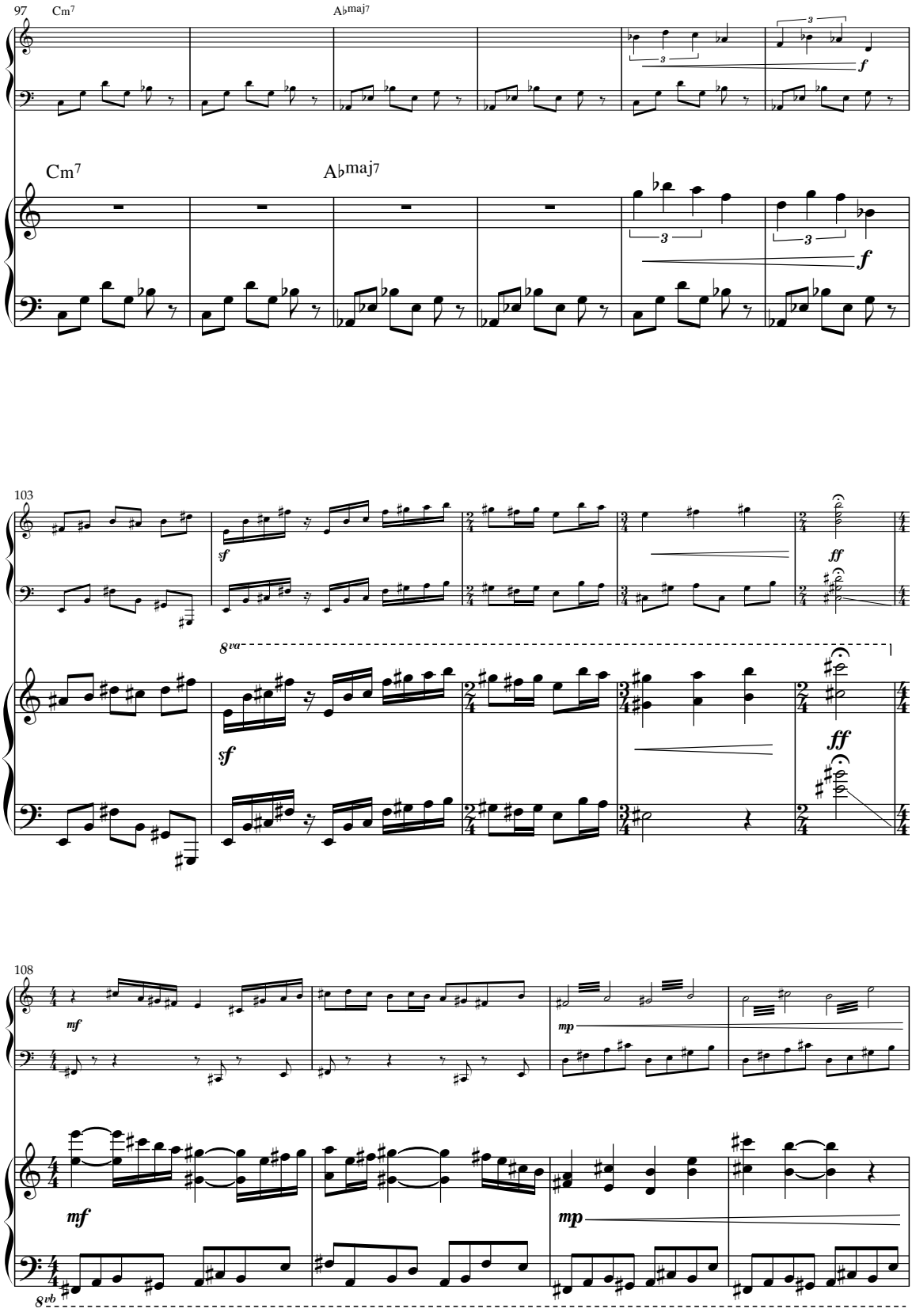

38
2.
ff
mp
mf
2.
ff
mp
8vb

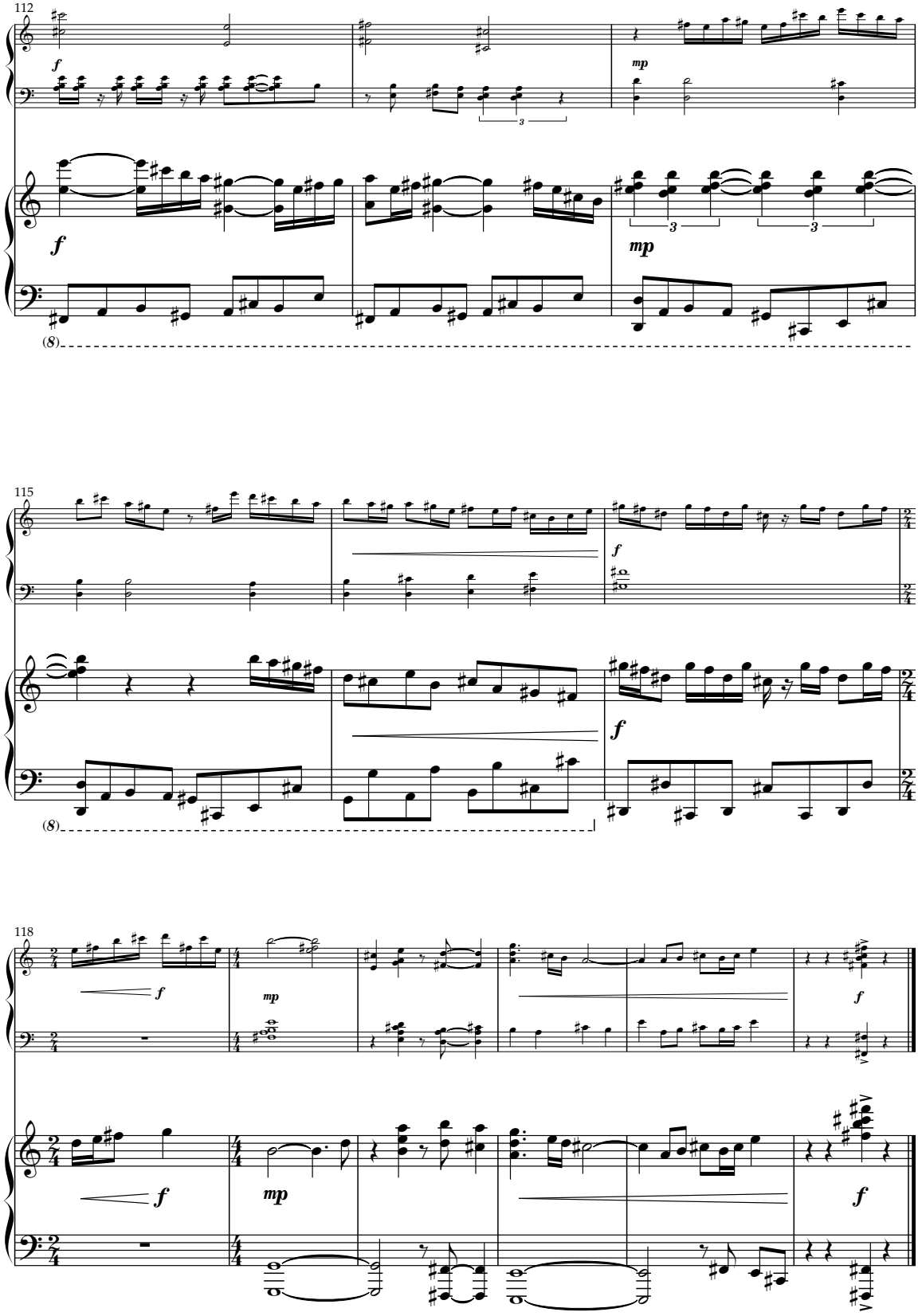

43
f
8va
f
mf
8va


47
mf
mf
51
56
mp
mp
sustain pedal


61
mf
f
ff
66
dolce
72
mp
mf


77
Bm7
Gmaj7
mf
The person that improvised before plays the bass line and vice versa.
Bm7
Gmaj7
f
mf
84
Bm7
Gmaj7
Em7
Bm7
Gmaj7
Em7
90
Cmaj7
Cmaj7
Dmaj7
C
Dø7
G7
Cmaj7
Cmaj7
Dmaj7
C
Dø7
G7

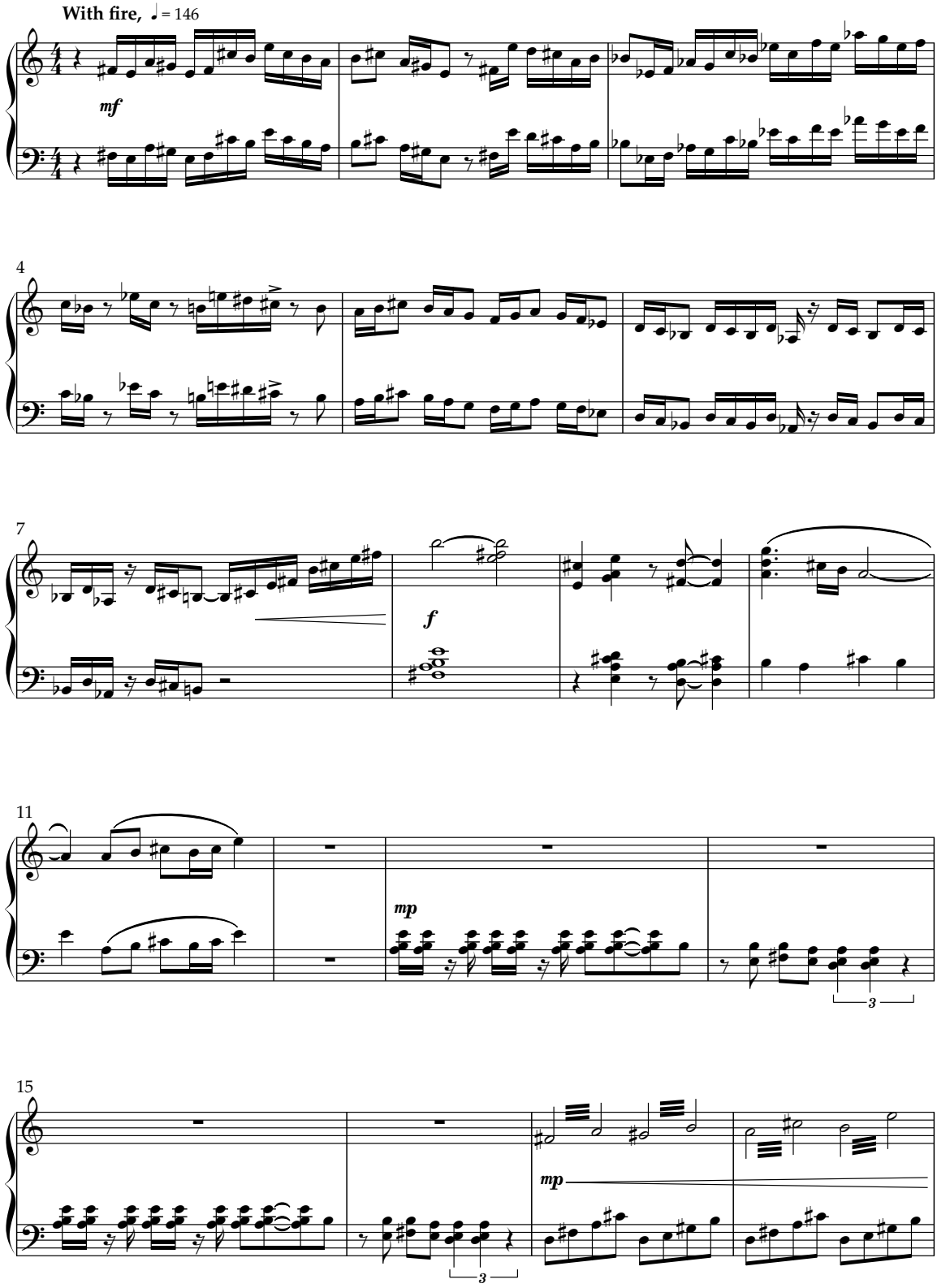

97
Cm7
A♭maj7
f
103
sf
ff
8va
108
mf
mp
8vb

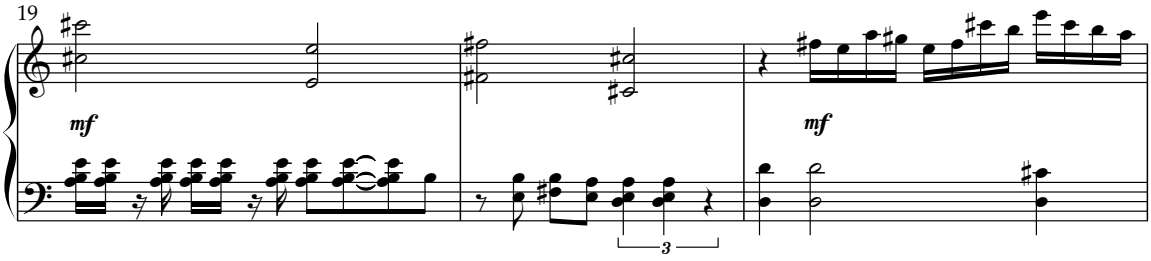

112
115
118

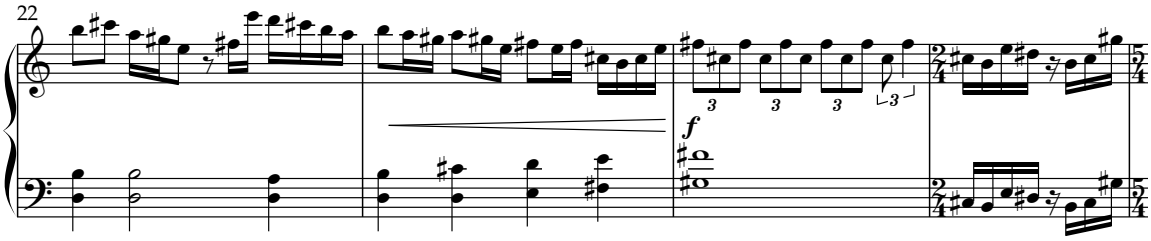
Cobalt

for Rhodes and Piano

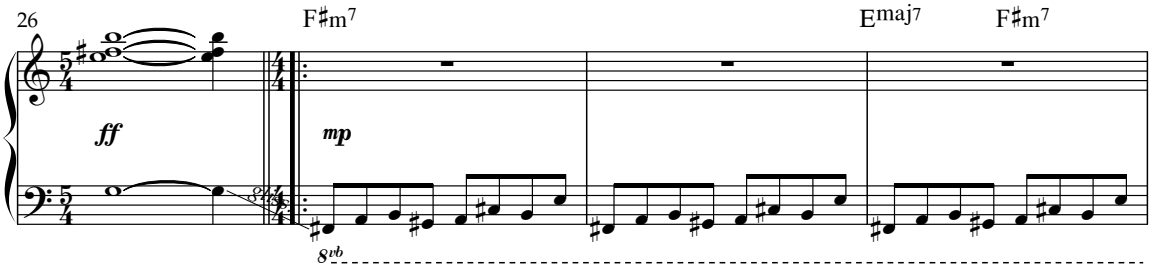
Deanna Rusnock

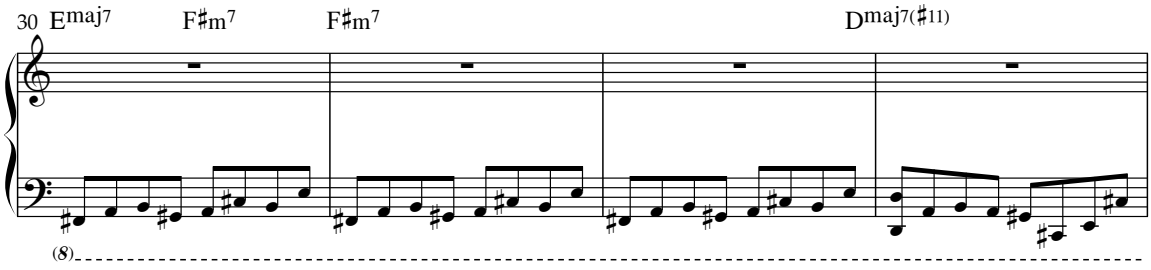


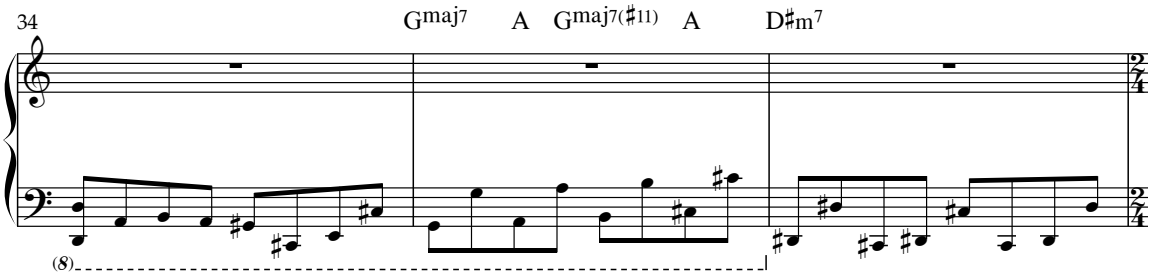


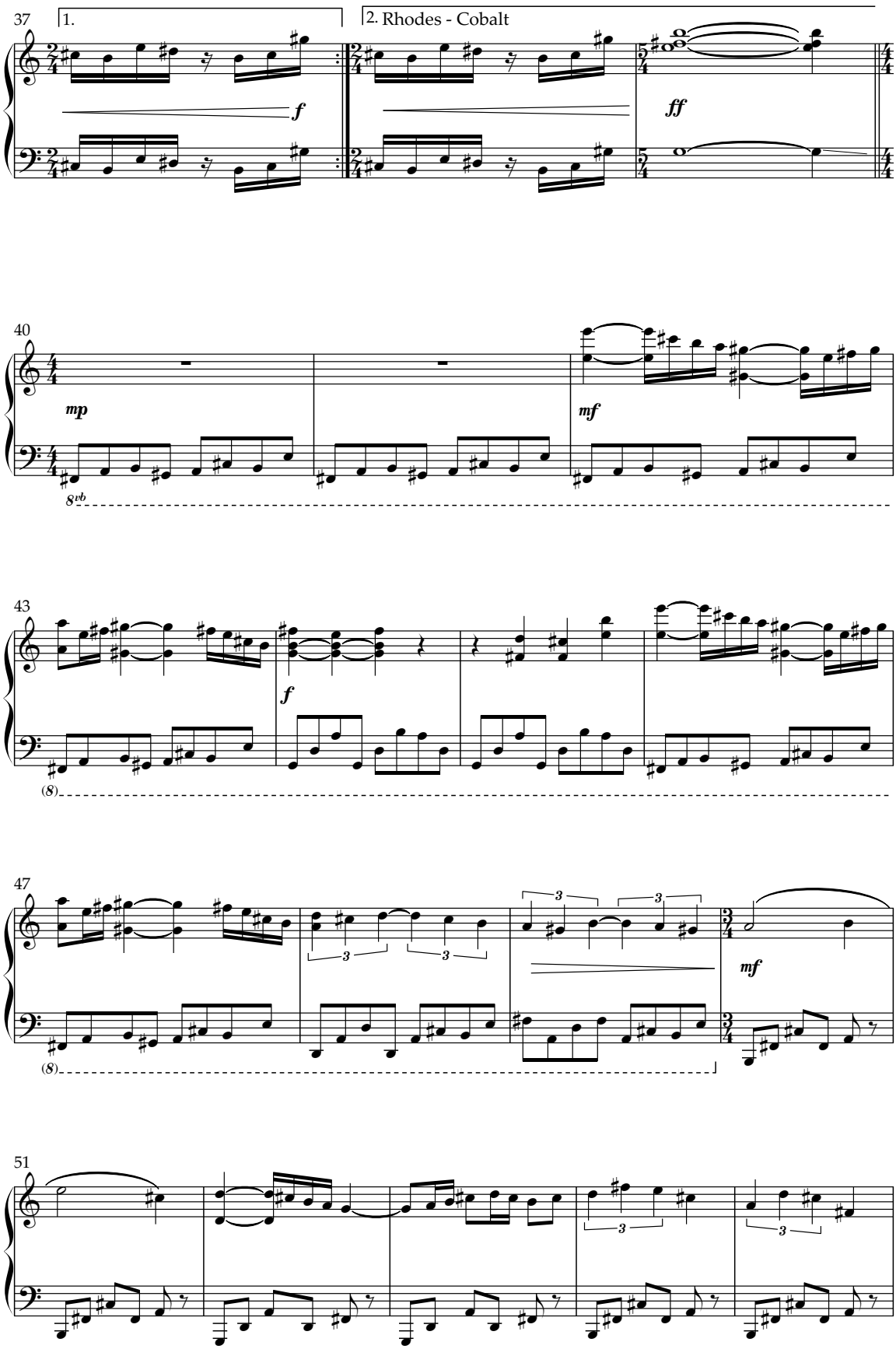


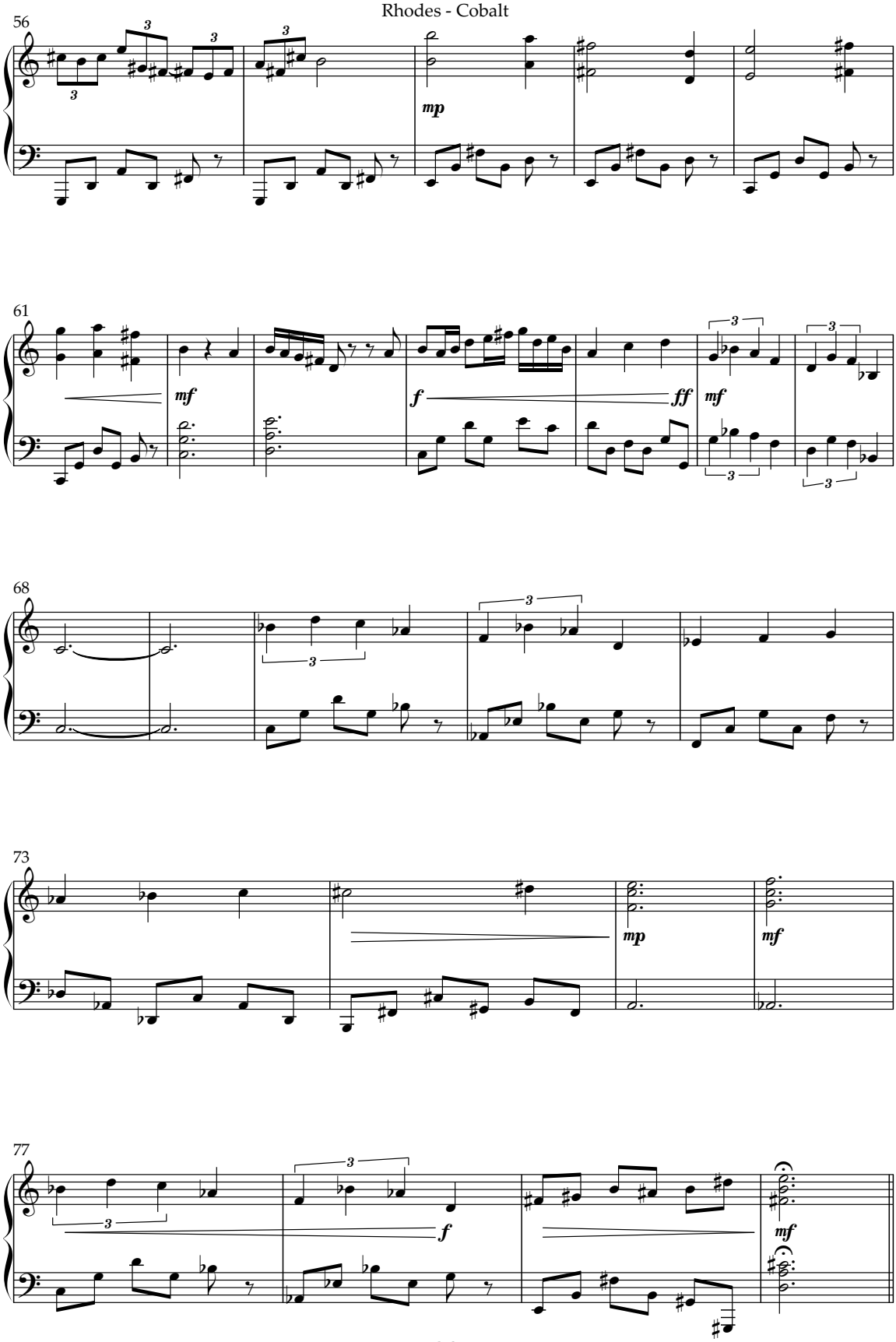
SOLO! One person improvises on the chord changes, the other plays the bass line in the lower voice







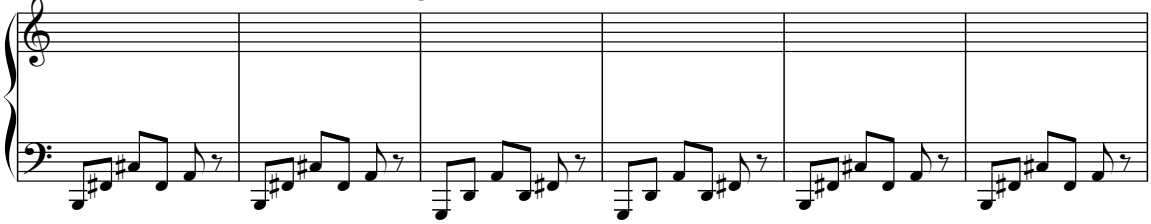

37
1.
2. Rhodes - Cobalt
f
ff
40
mp
mf
8vb
43
f
(8)
47
3
3
3
3
mf
(8)
51
3
3


56
mp
61
mf
f
ff
mf
68
73
mp
mf
77
f
mf

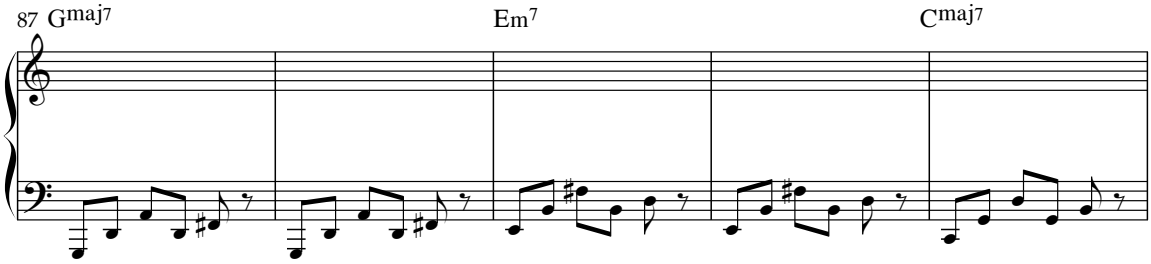
Rhodes - Cobalt

The person that improvised before plays the bass line and vice versa.

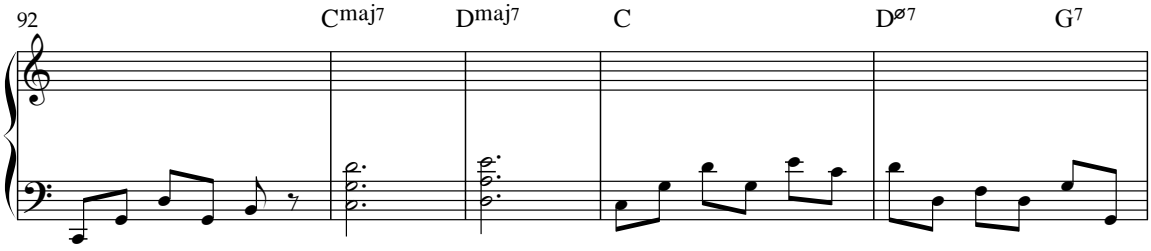
81 Bm7 Gmaj7 Bm7



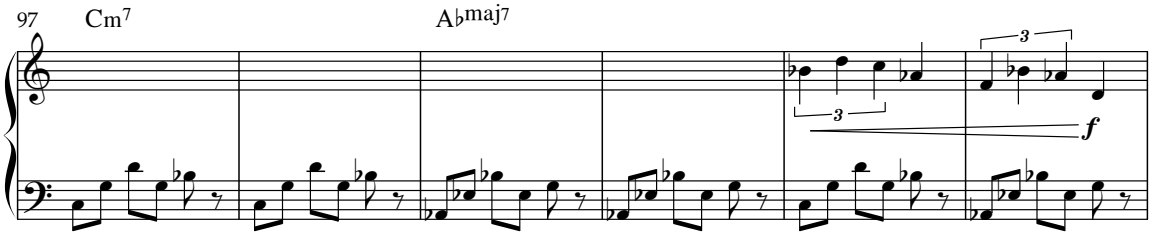
87 Gmaj7 Em7 Cmaj7



92 Cmaj7 Dmaj7 C Dø7 G7



97 Cm7 A♭maj7



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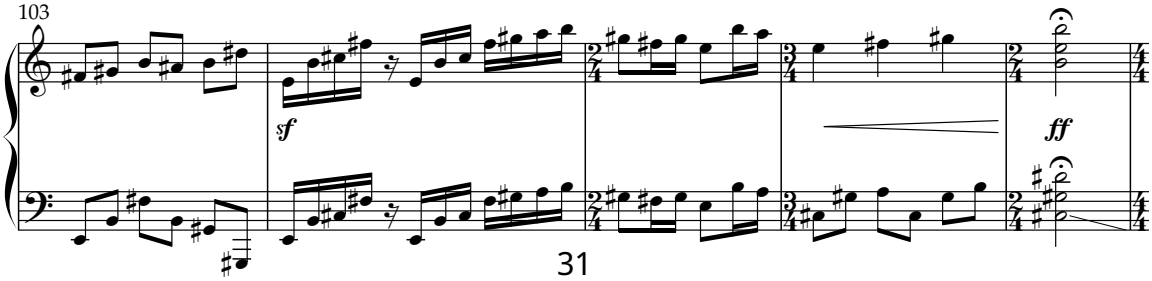
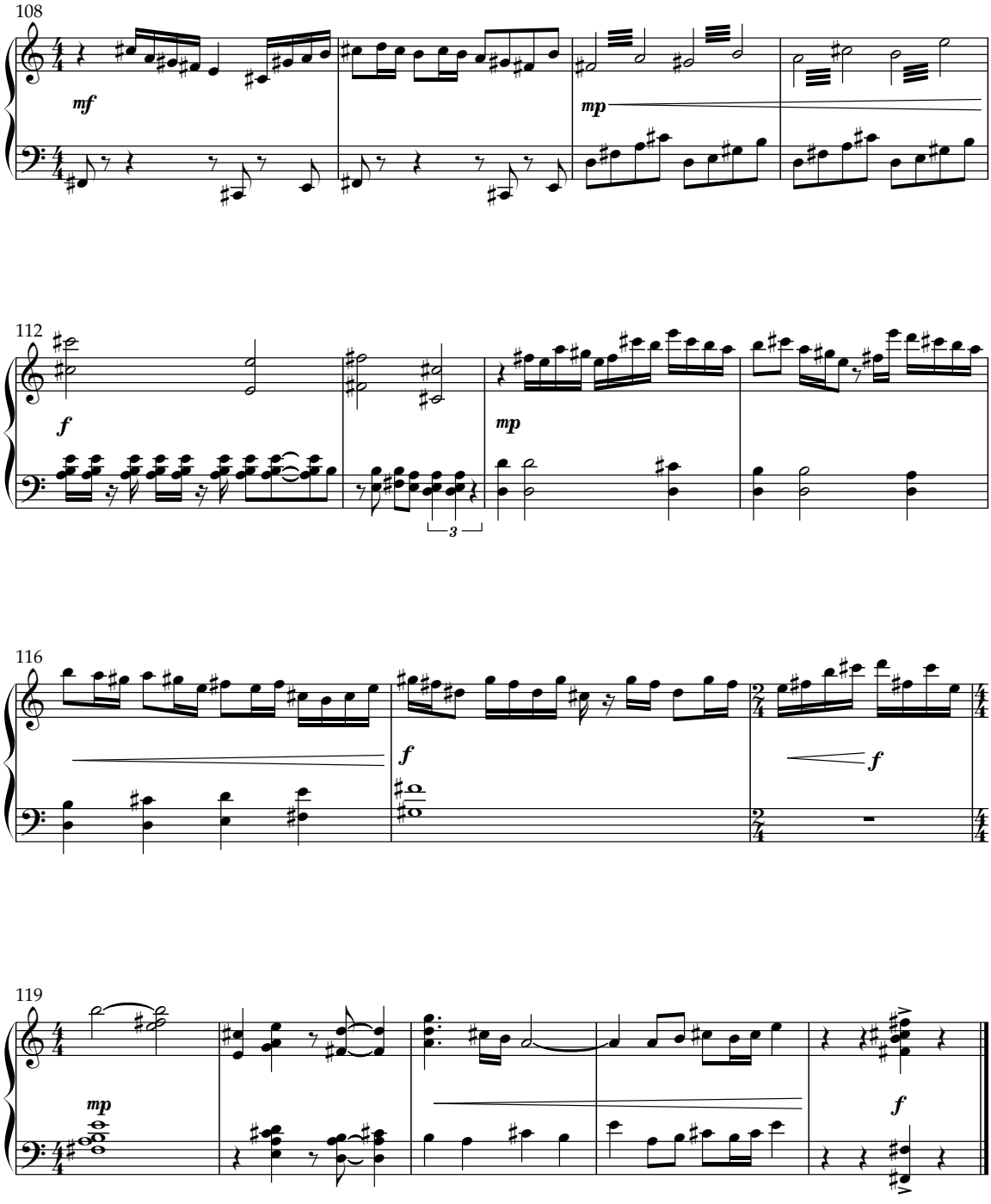
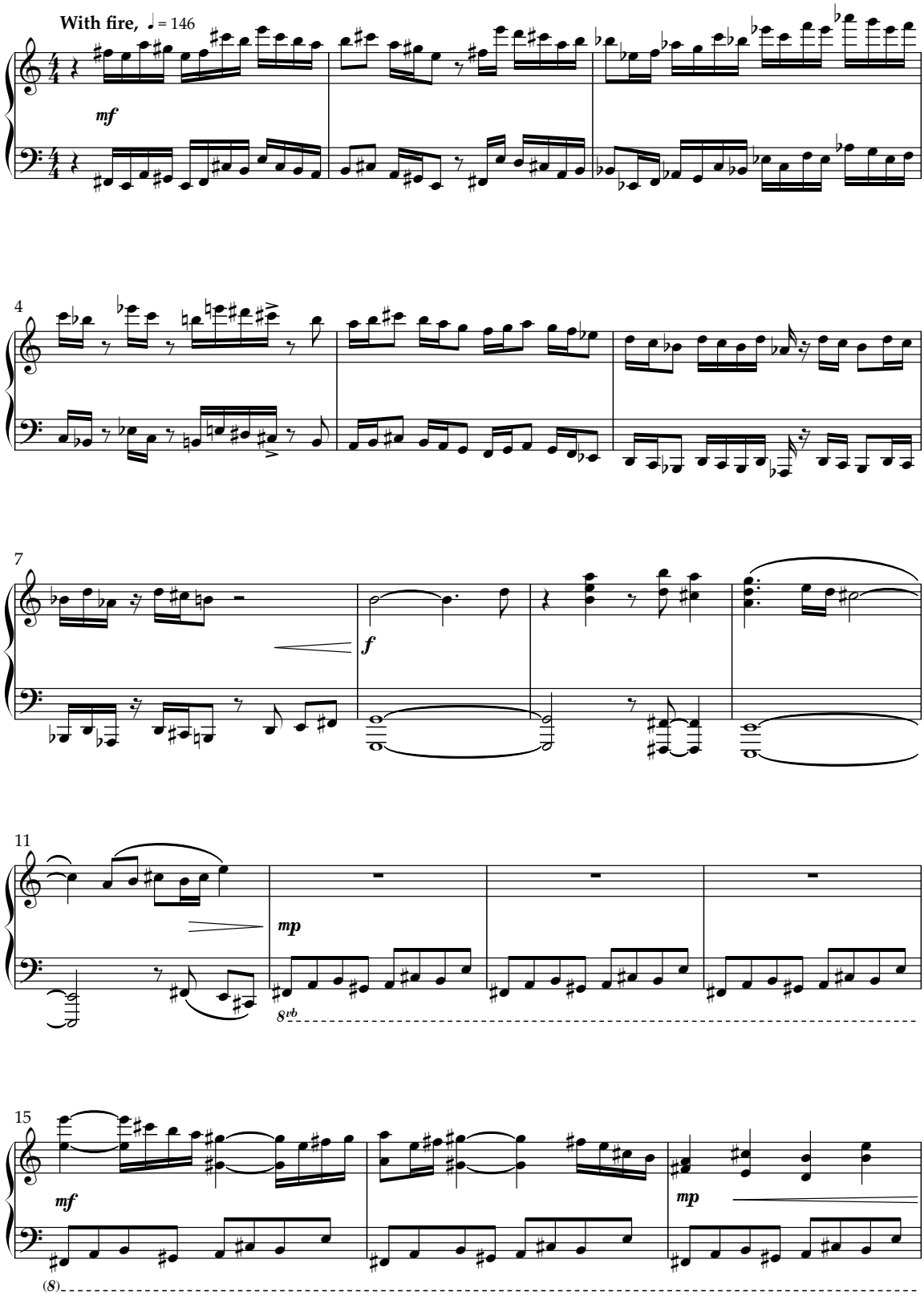



108
mf
mp
112
f
mp
3
116
f
f
119
mp
f

Cobalt
for Rhodes and Piano

Deanna Rusnock



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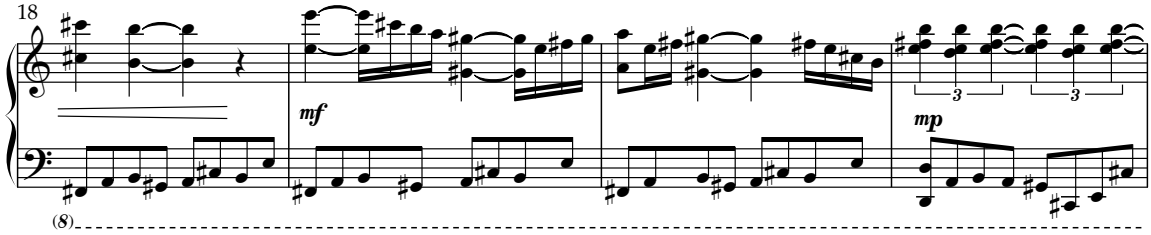

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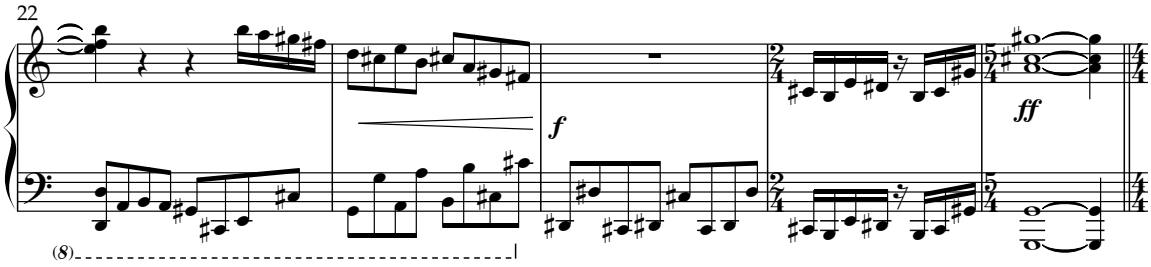
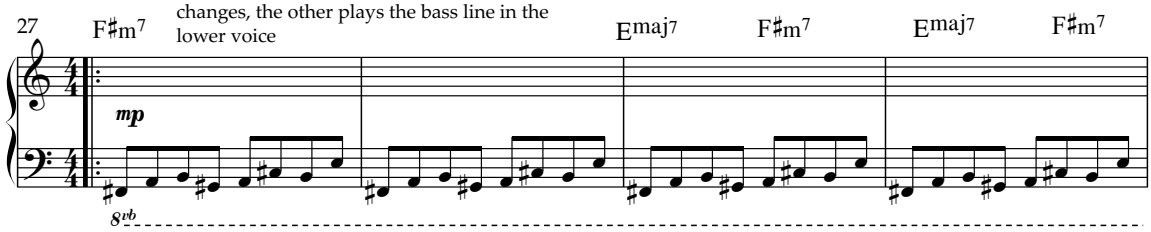


27

SOLO! One person improvises on the chord changes, the other plays the bass line in the lower voice



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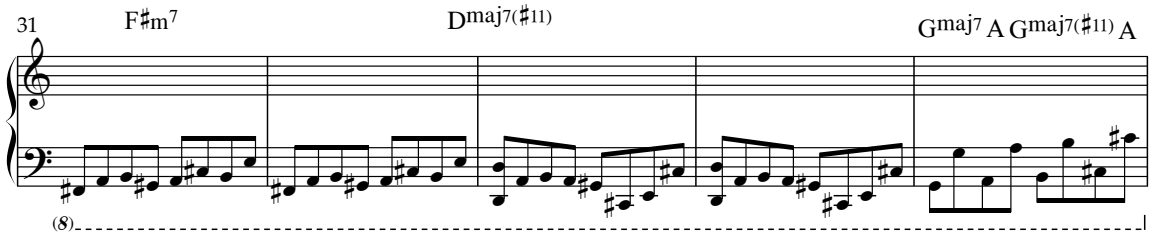

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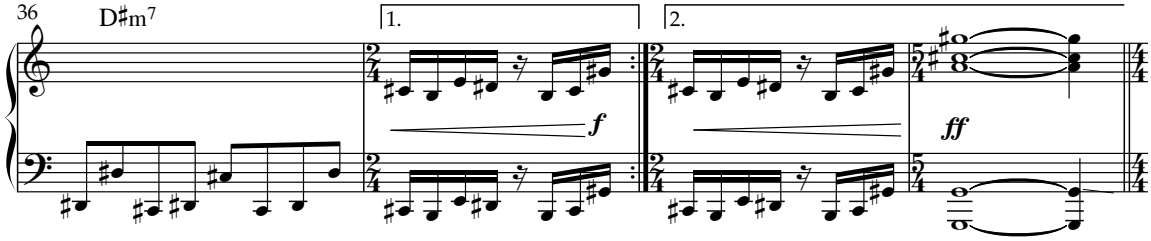
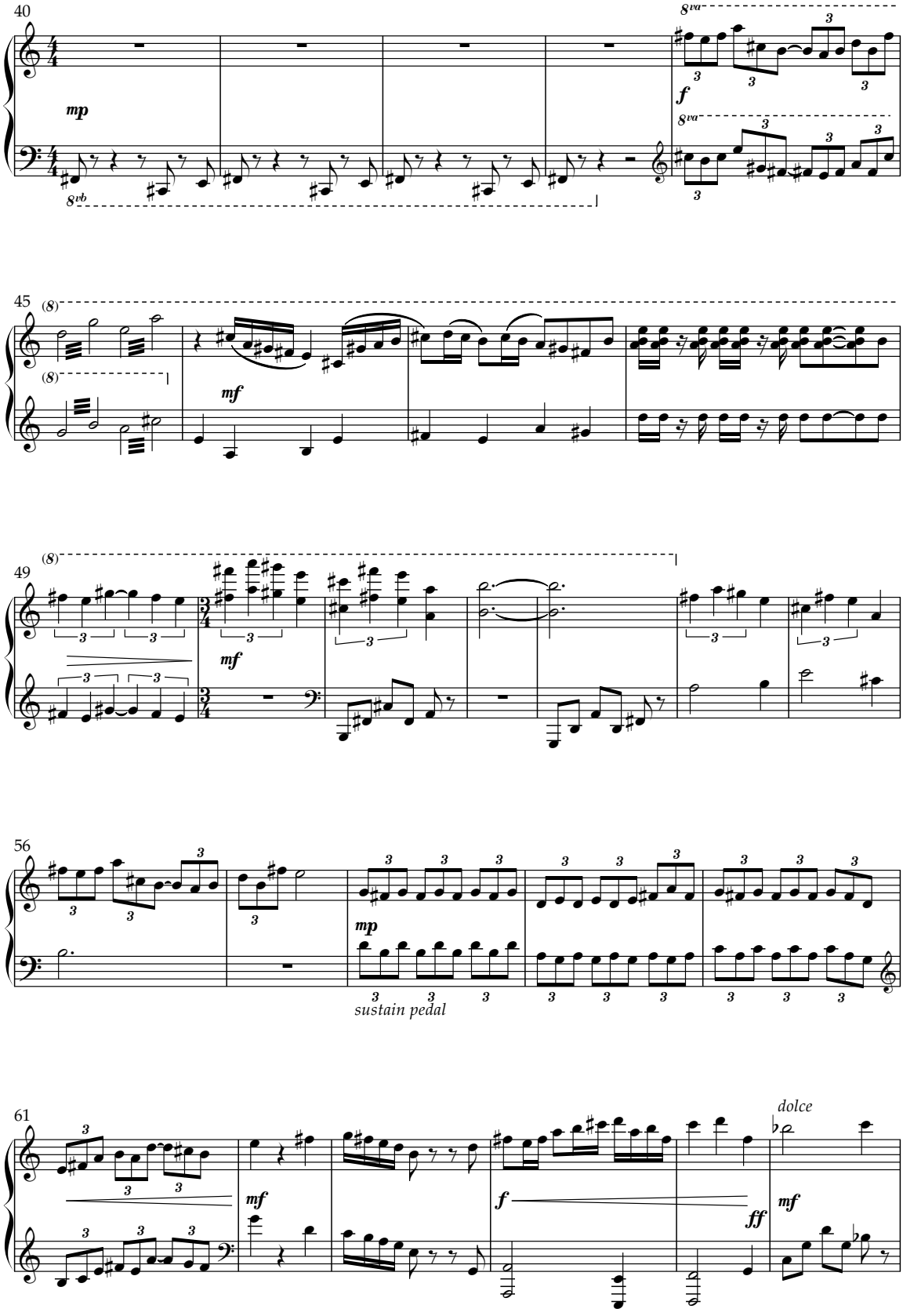
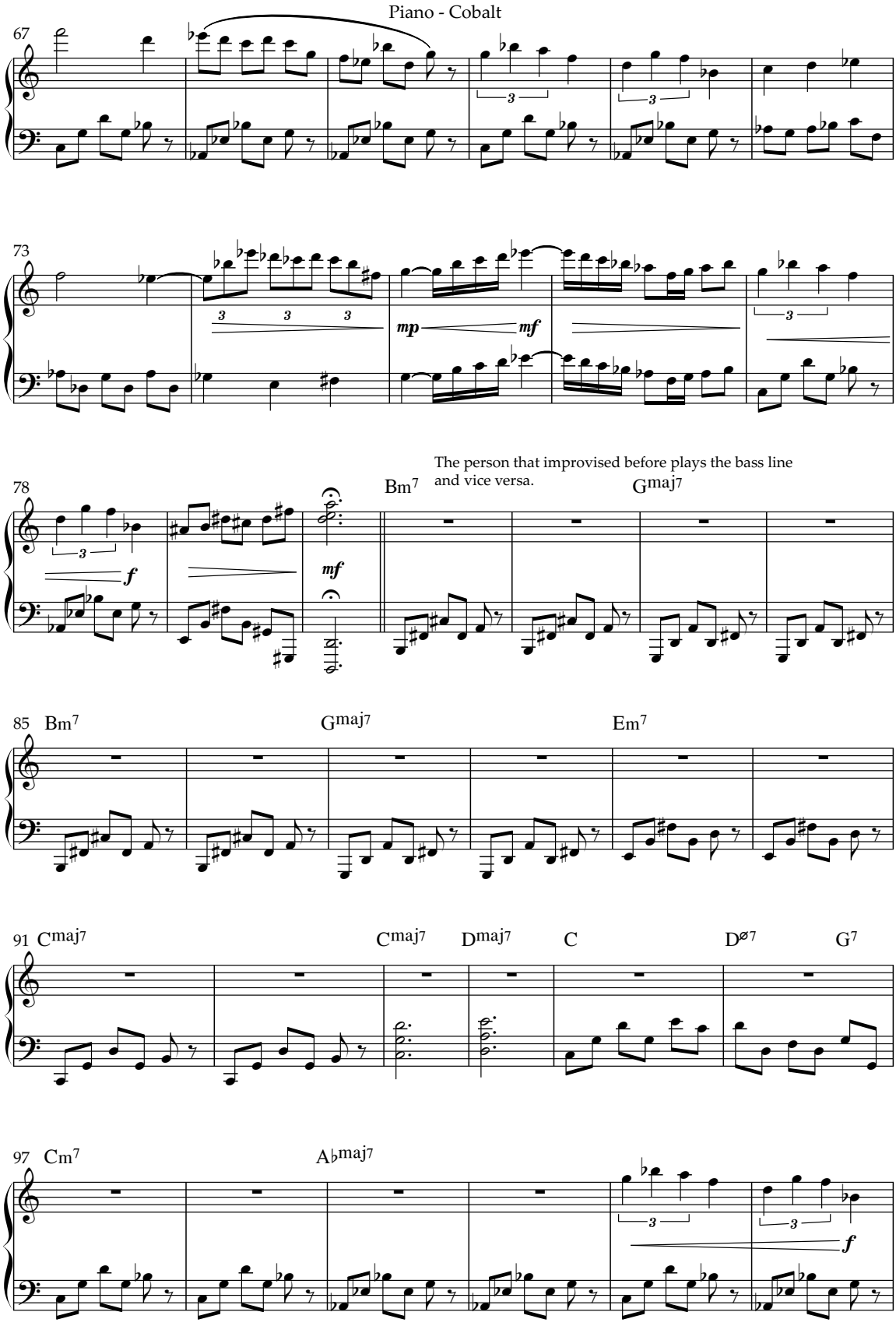
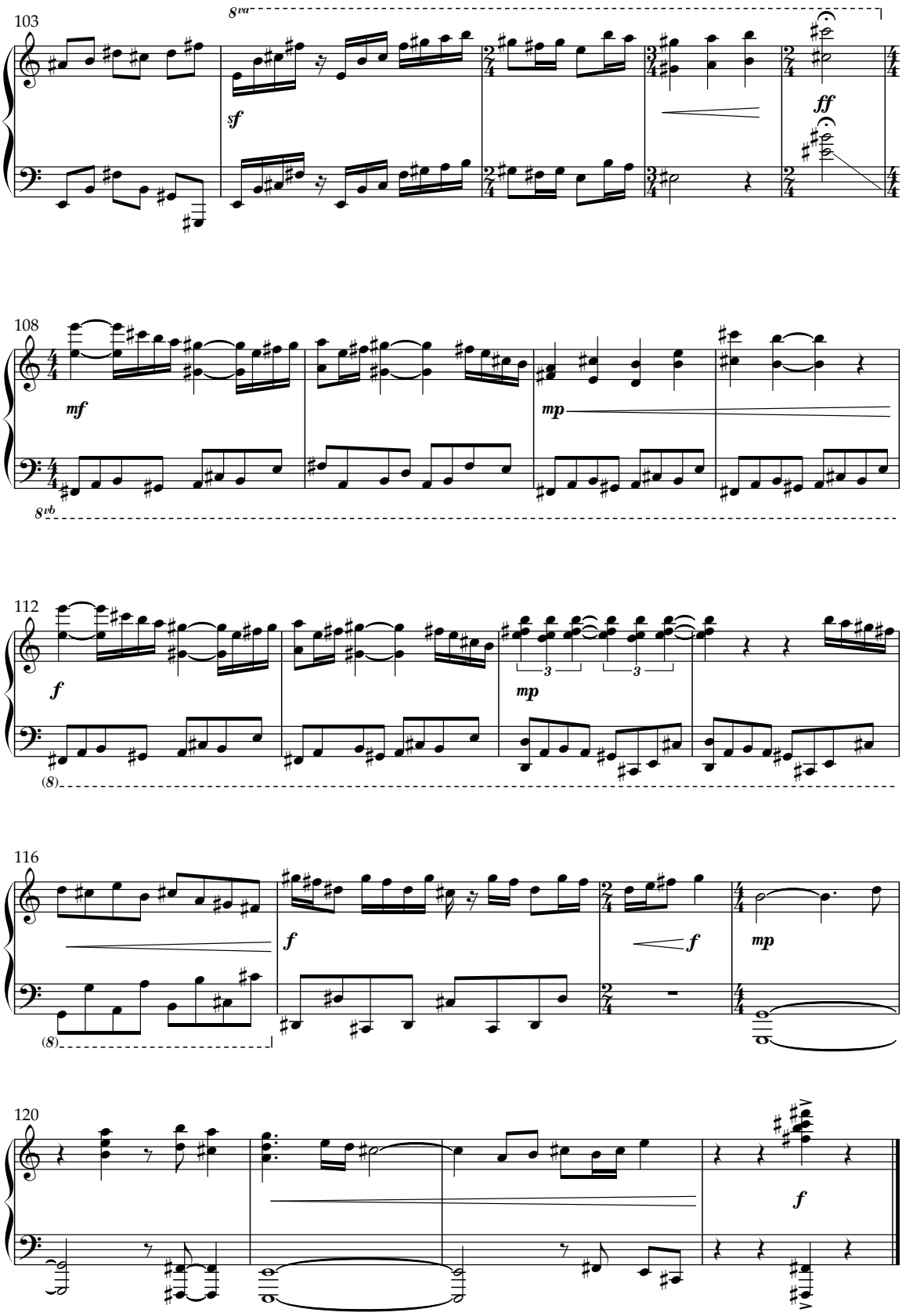



40
mp
8va
f
8vb
45
(8)
mf
49
mf
56
mp
sustain pedal
61
mf
f
ff
dolce
mf

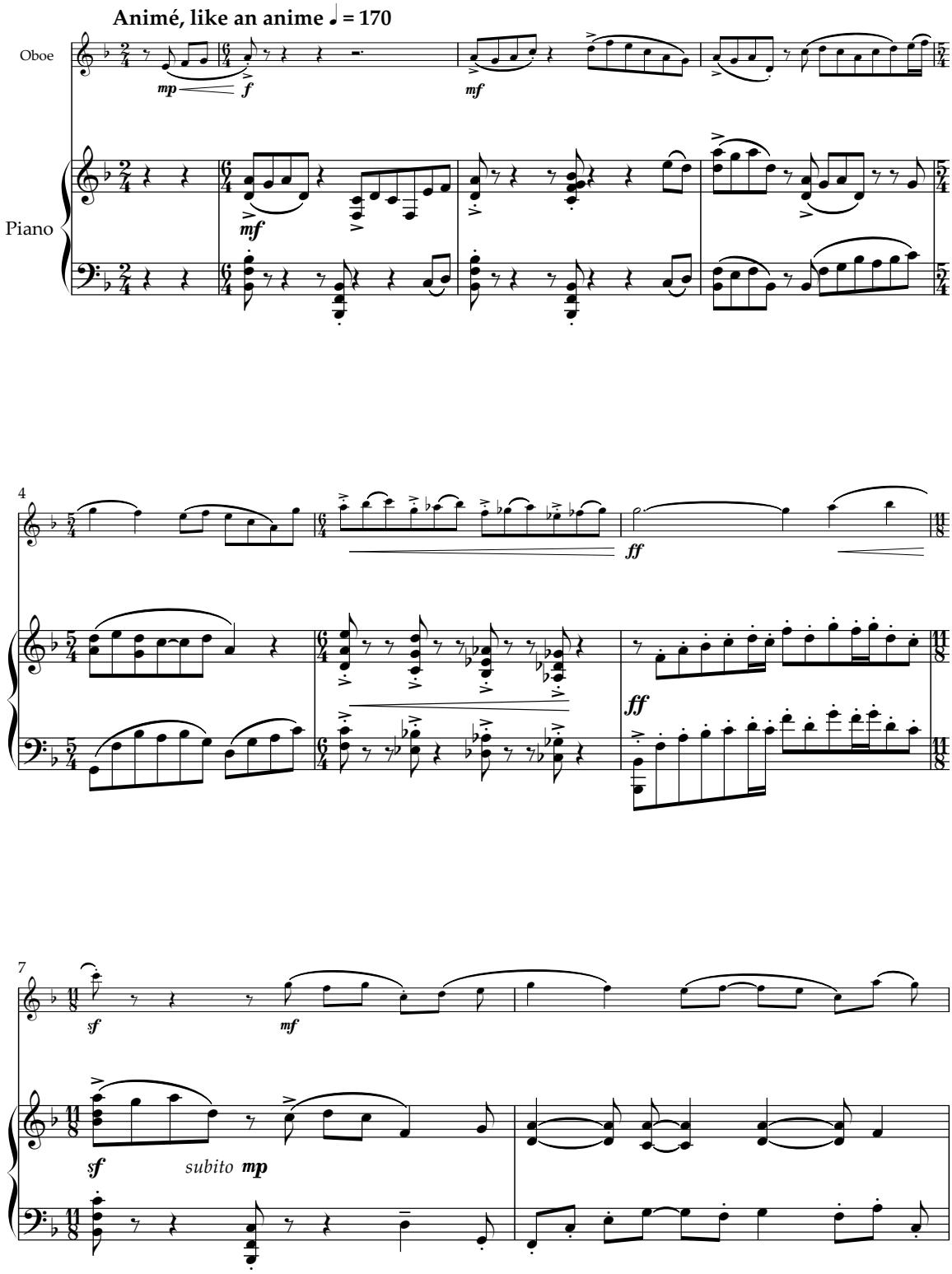

Piano - Cobalt
67
73
78
The person that improvised before plays the bass line and vice versa.
Bm7
Gmaj7
85
Bm7
Gmaj7
Em7
91
Cmaj7
Cmaj7
Dmaj7
C
Dø7
G7
97
Cm7
A♭maj7

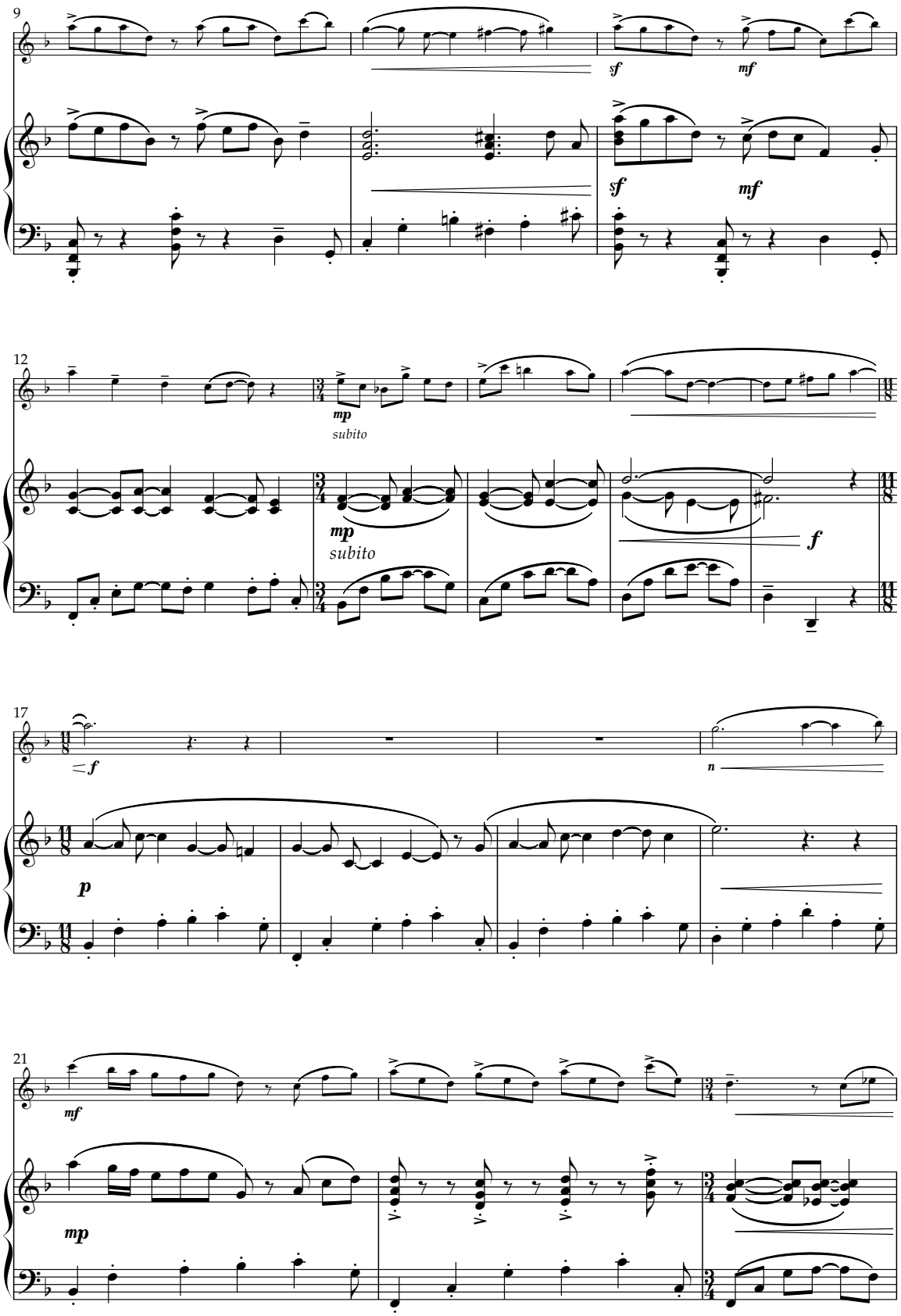

103
8va
sf
ff
108
mf
mp
8vb
112
f
mp
3
3
(8)
116
f
f
mp
(8)
120
f

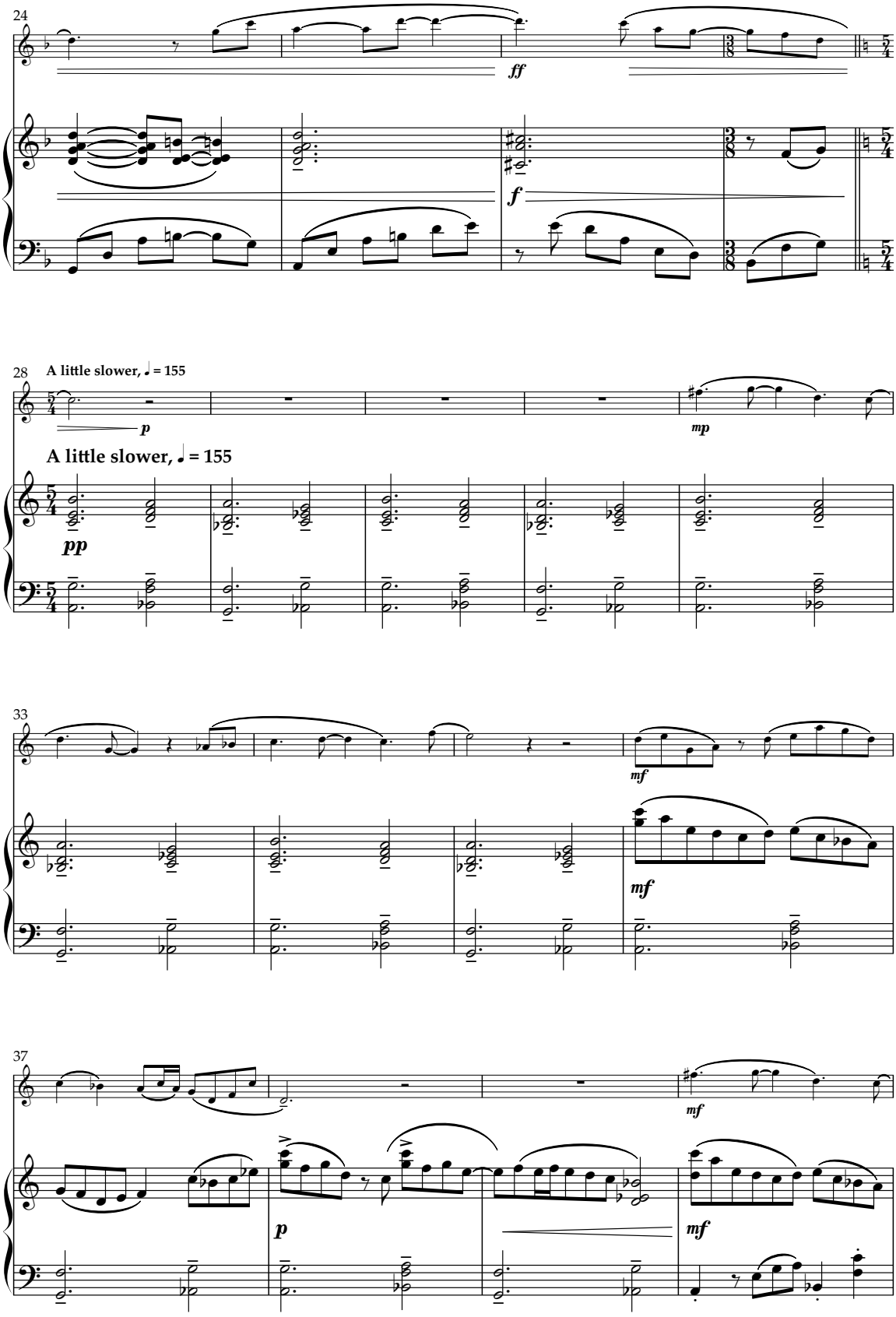
Silver Lining

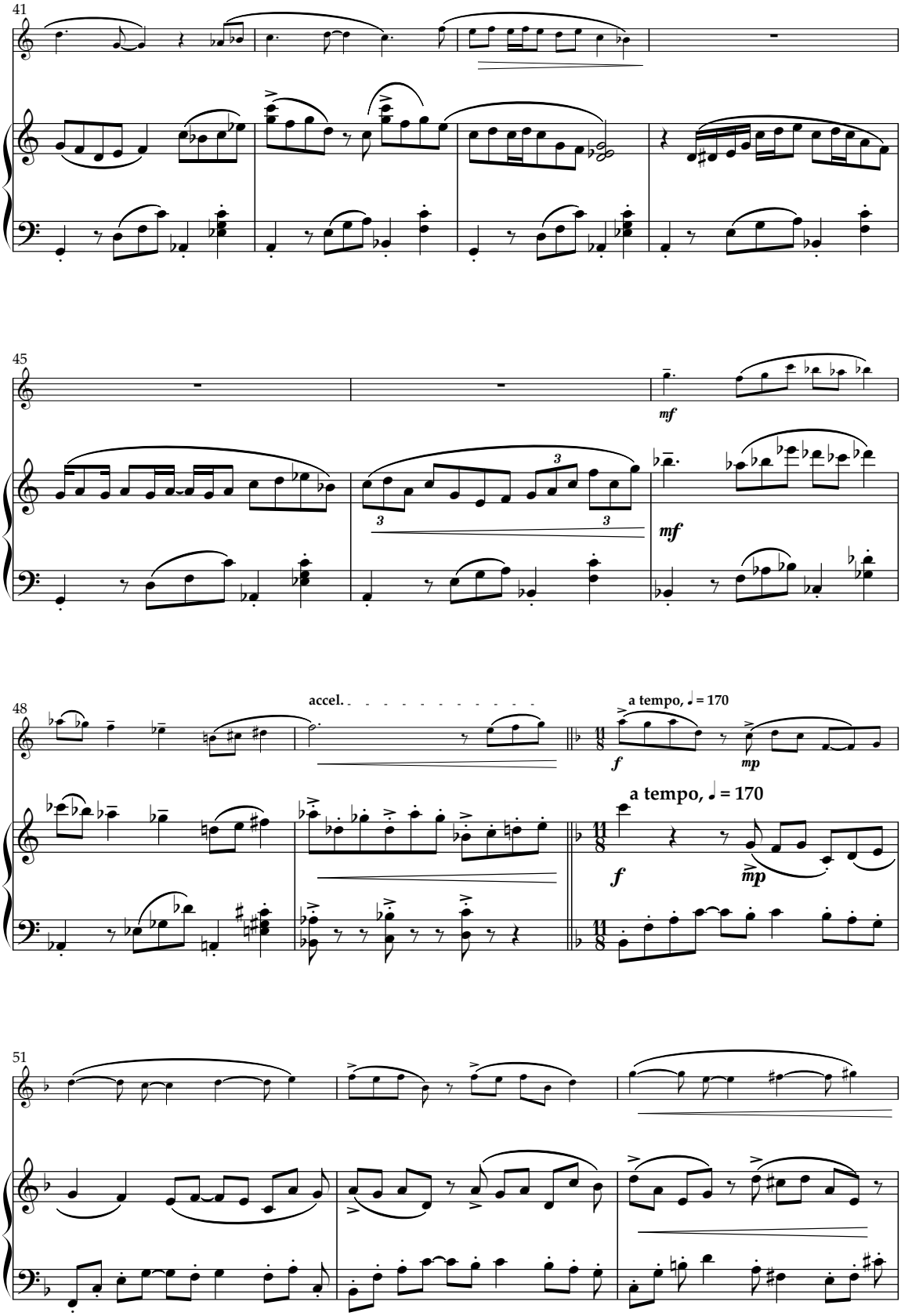
for Oboe and Piano

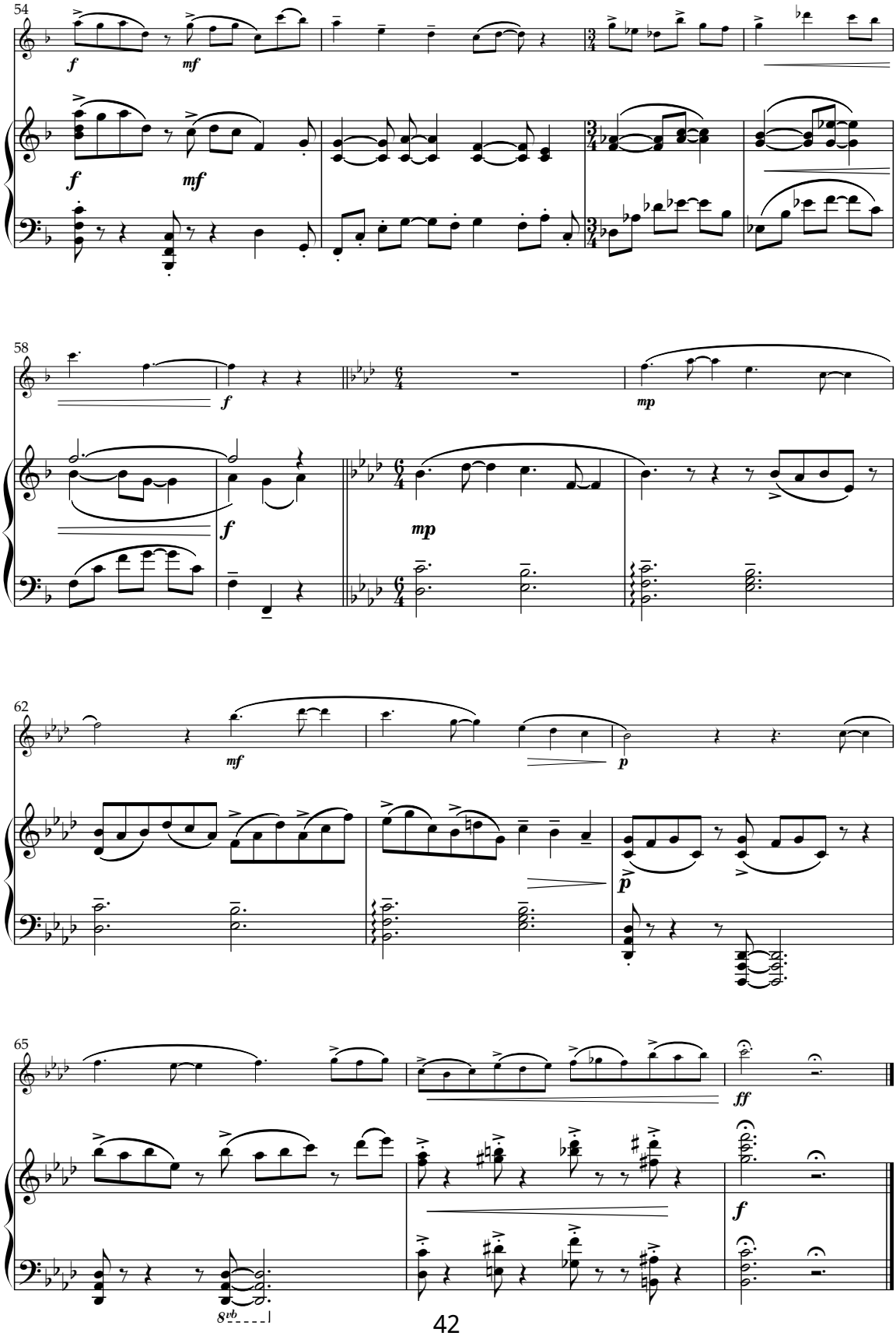
Deanna Rusnock




9
sf
mf
sf
mf
12
mp
subito
mp
subito
f
17
f
n
p
21
mf
mp


24
ff
f
28
A little slower, ♩ = 155
p
mp
A little slower, ♩ = 155
pp
33
mf
mf
37
mf
p
mf

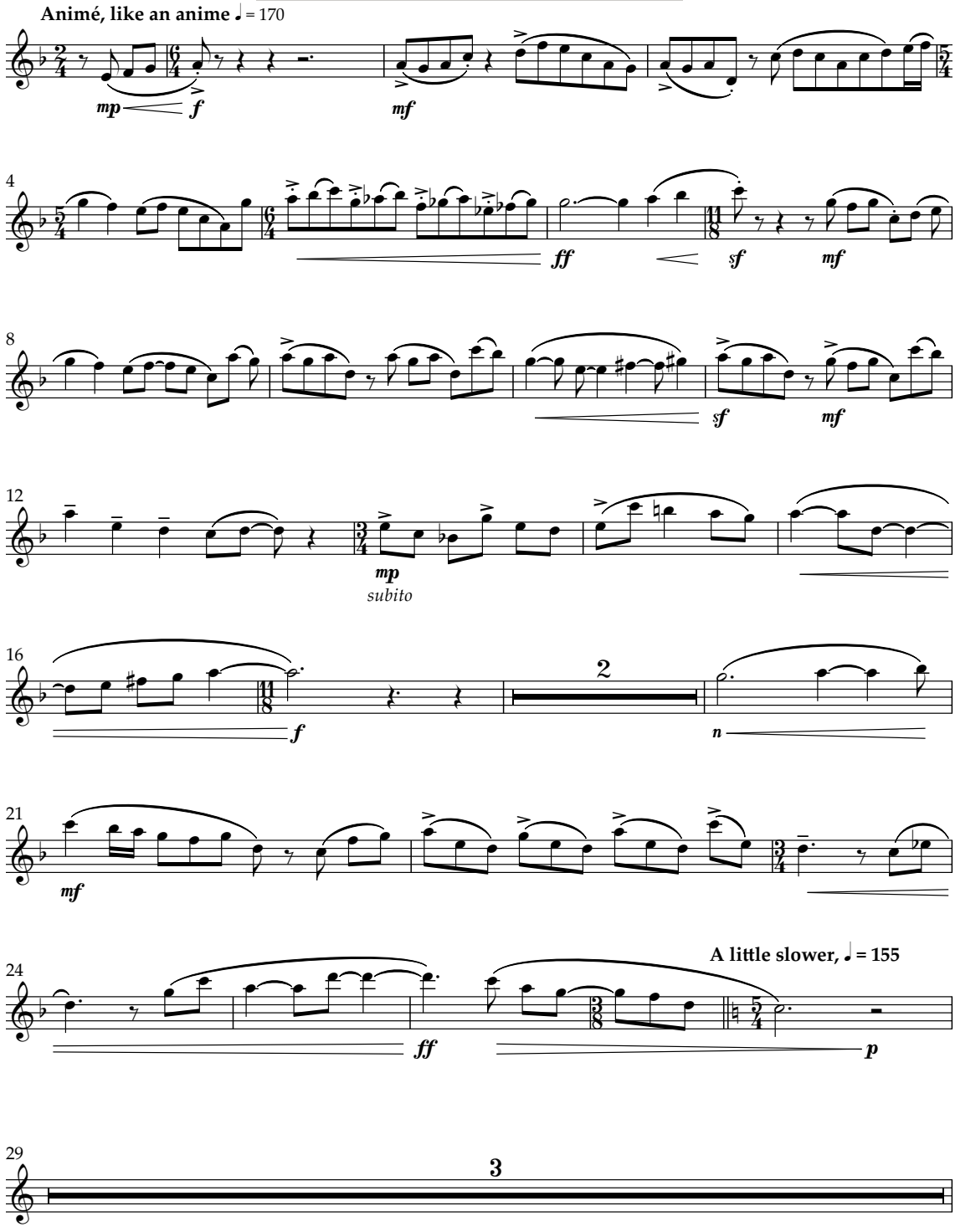

41
45
mf
mf
48
accel.
a tempo, ♩ = 170
f
mp
a tempo, ♩ = 170
f
mp
51

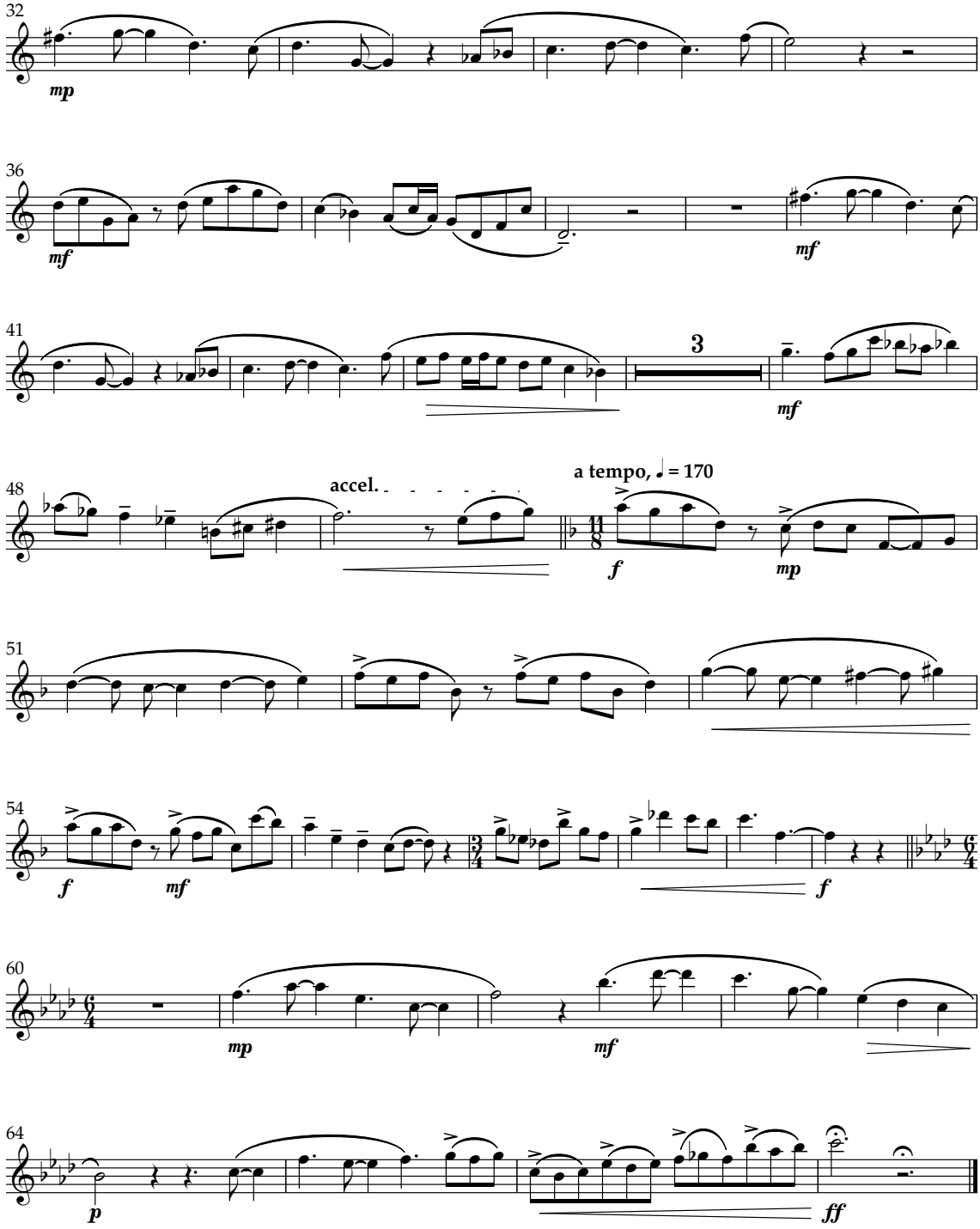

54
f
mf
58
f
mp
62
mf
p
65
ff
8vb

Silver Lining

for Oboe and Piano

Deanna Rusnock

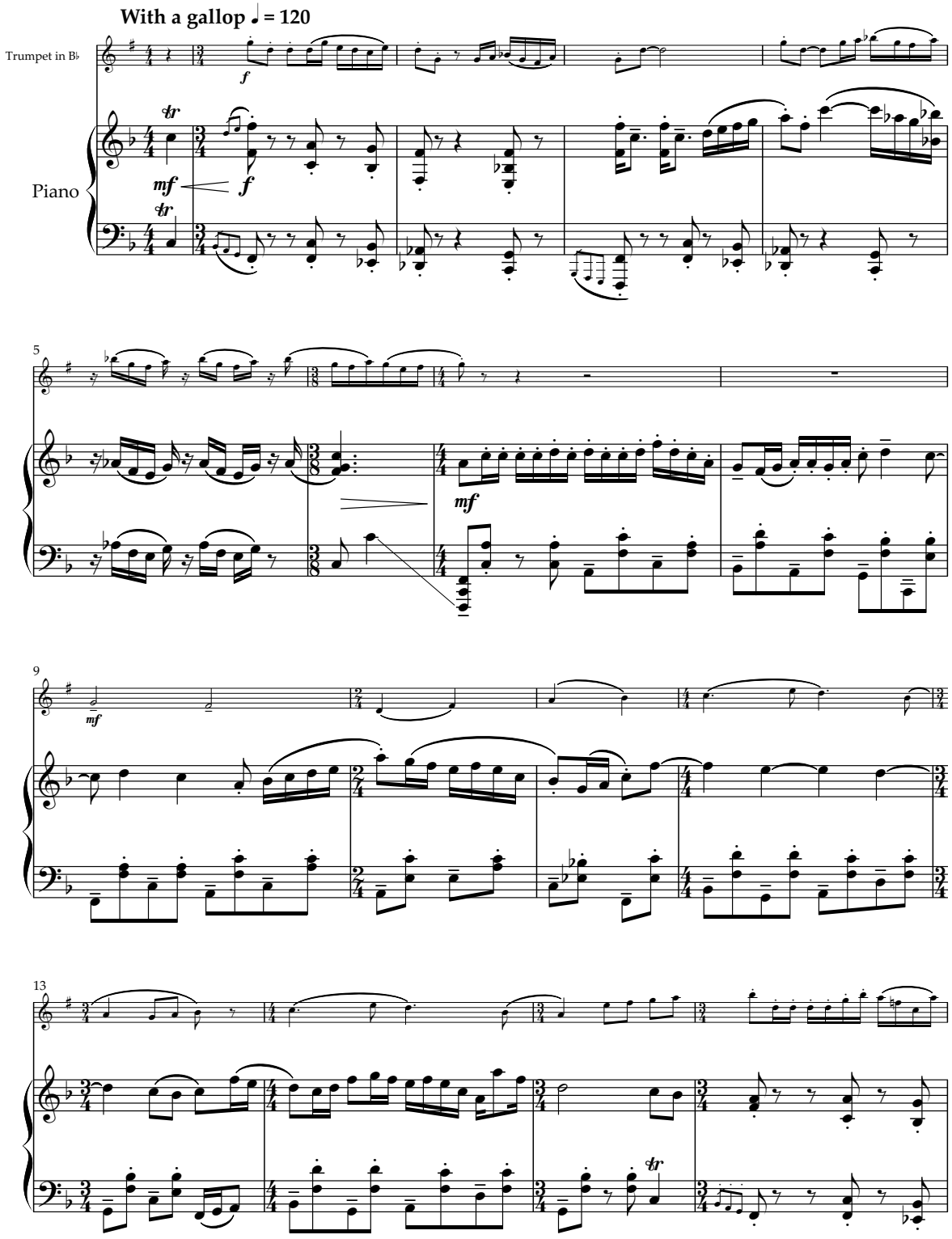


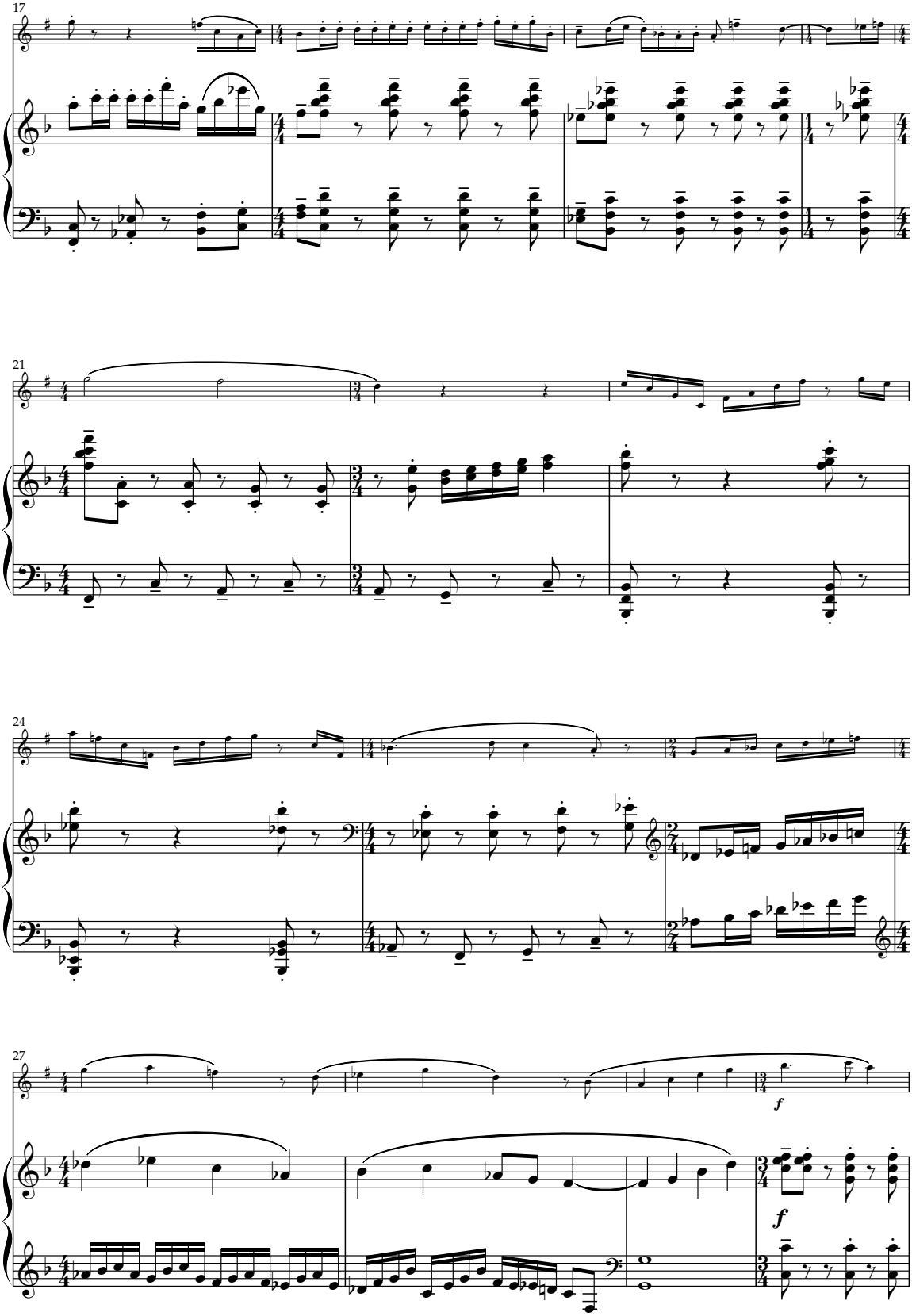

32
mp
36
mf
mf
41
3
mf
48
accel.
a tempo, ♩ = 170
f
mp
51
54
f
mf
f
60
mp
mf
64
p
ff

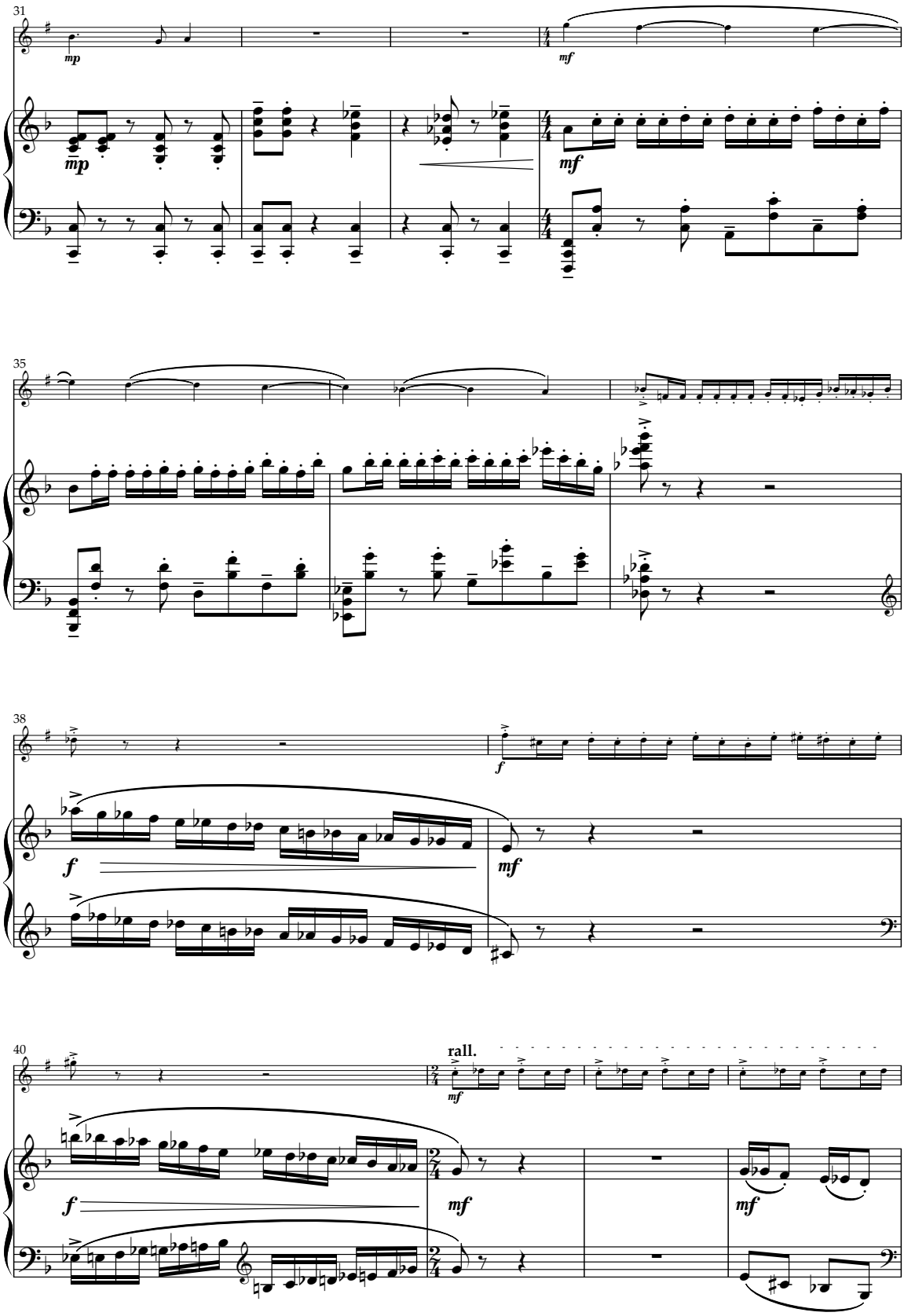
Southwest

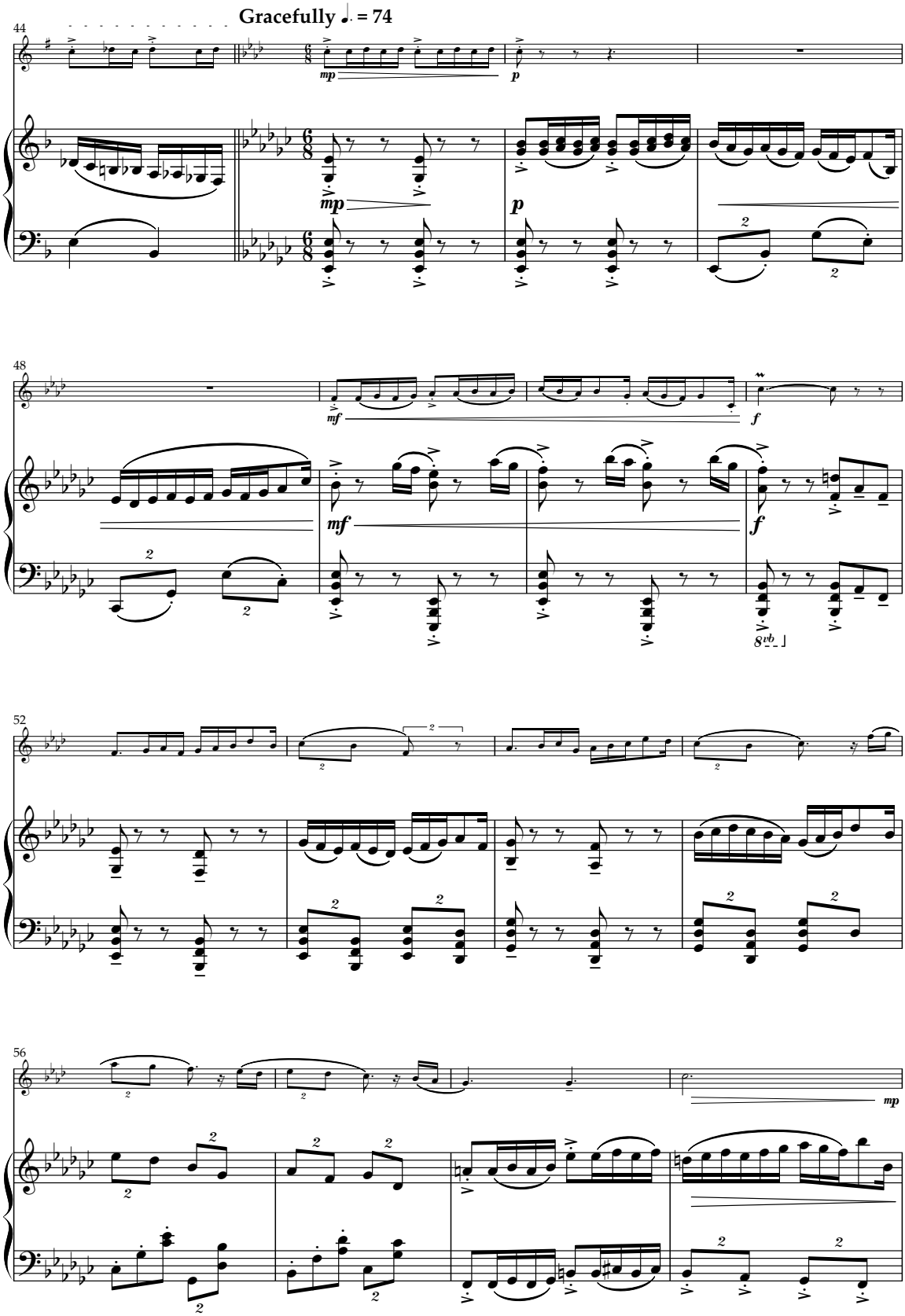
for Trumpet and Piano

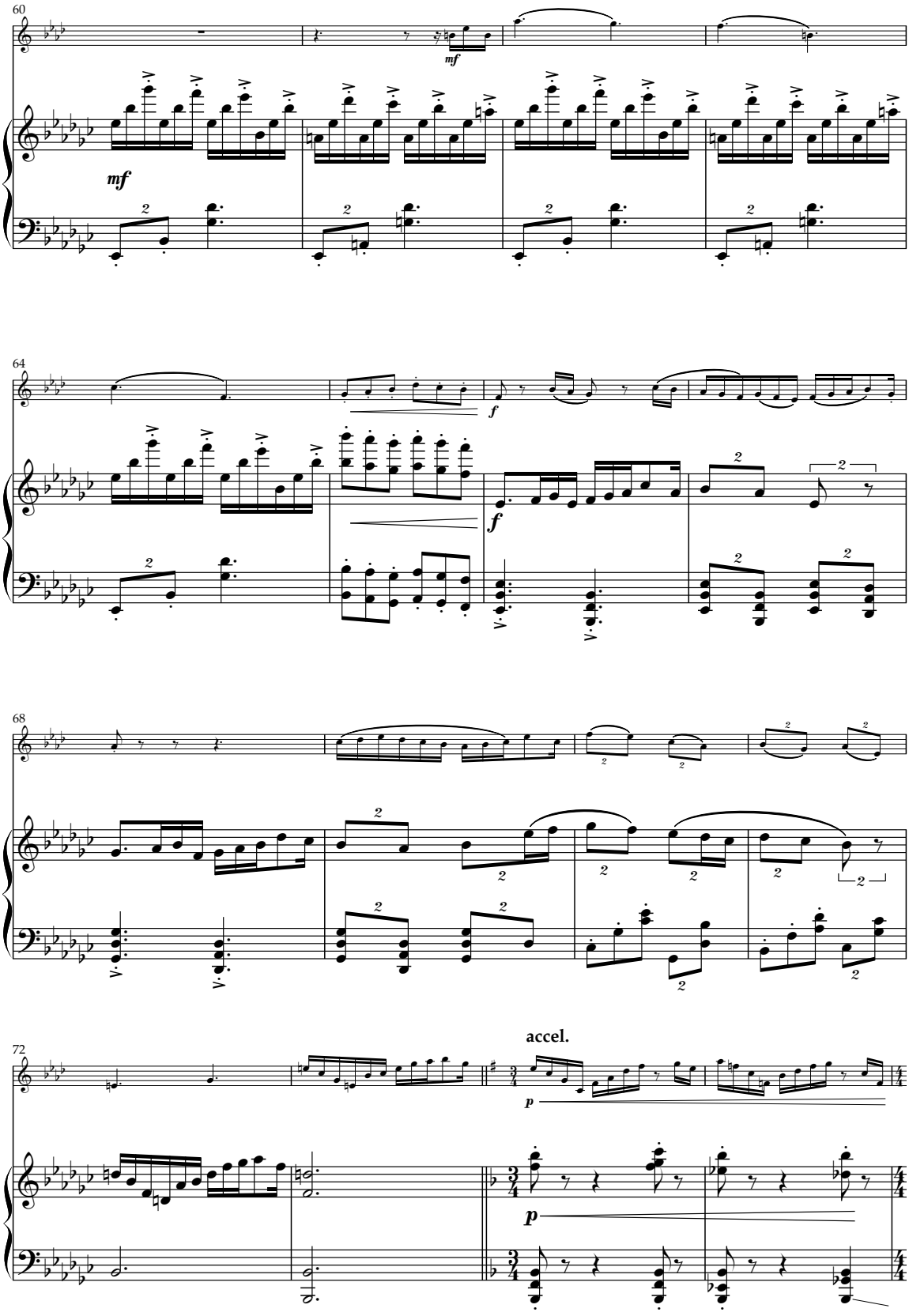
Deanna Rusnock

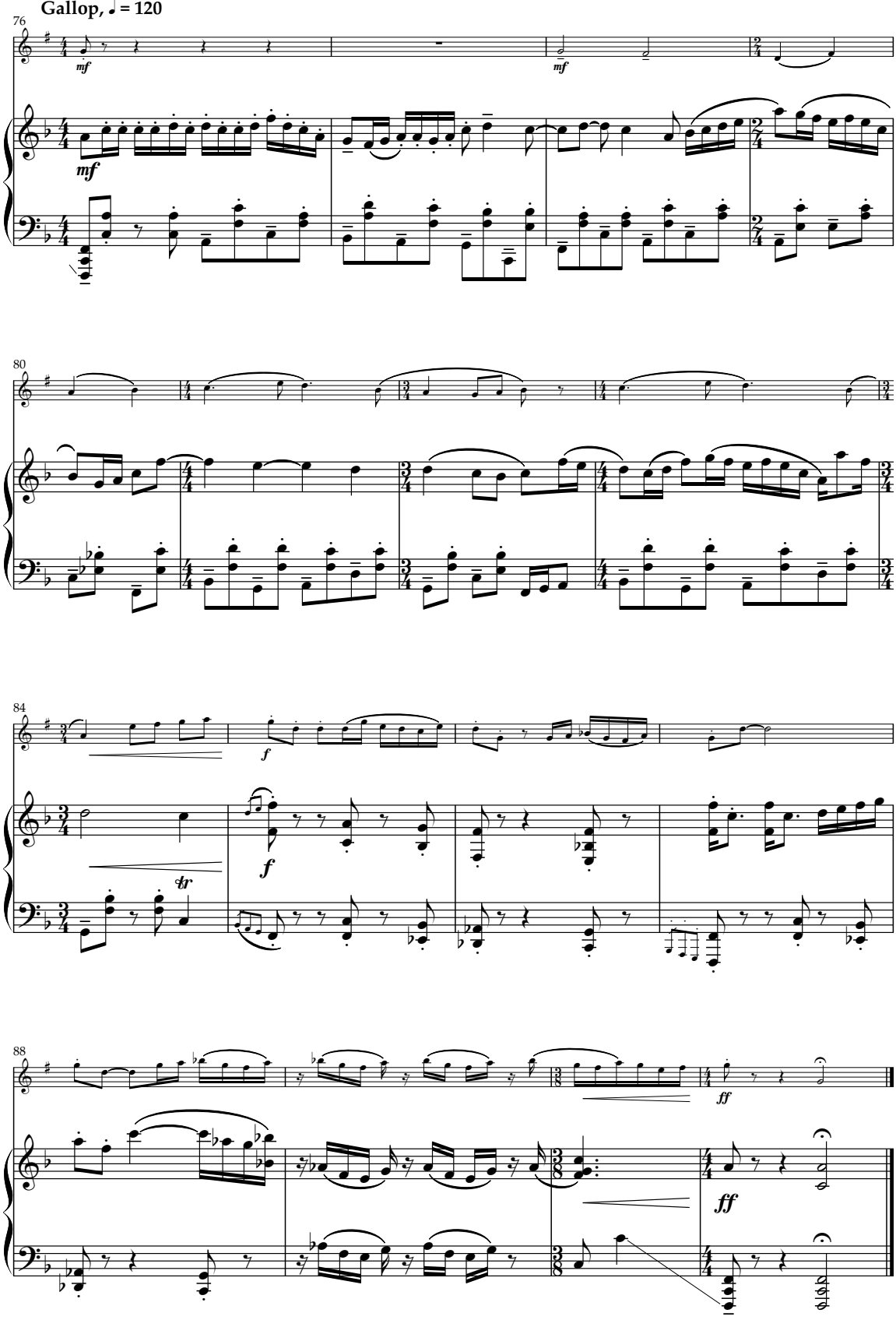



17
21
24
27
f
f


31
mp
mf
35
38
f
mf
40
rall.
mf


Gracefully ♩. = 74
44
mp
p
48
mf
f
8vb
52
56
mp

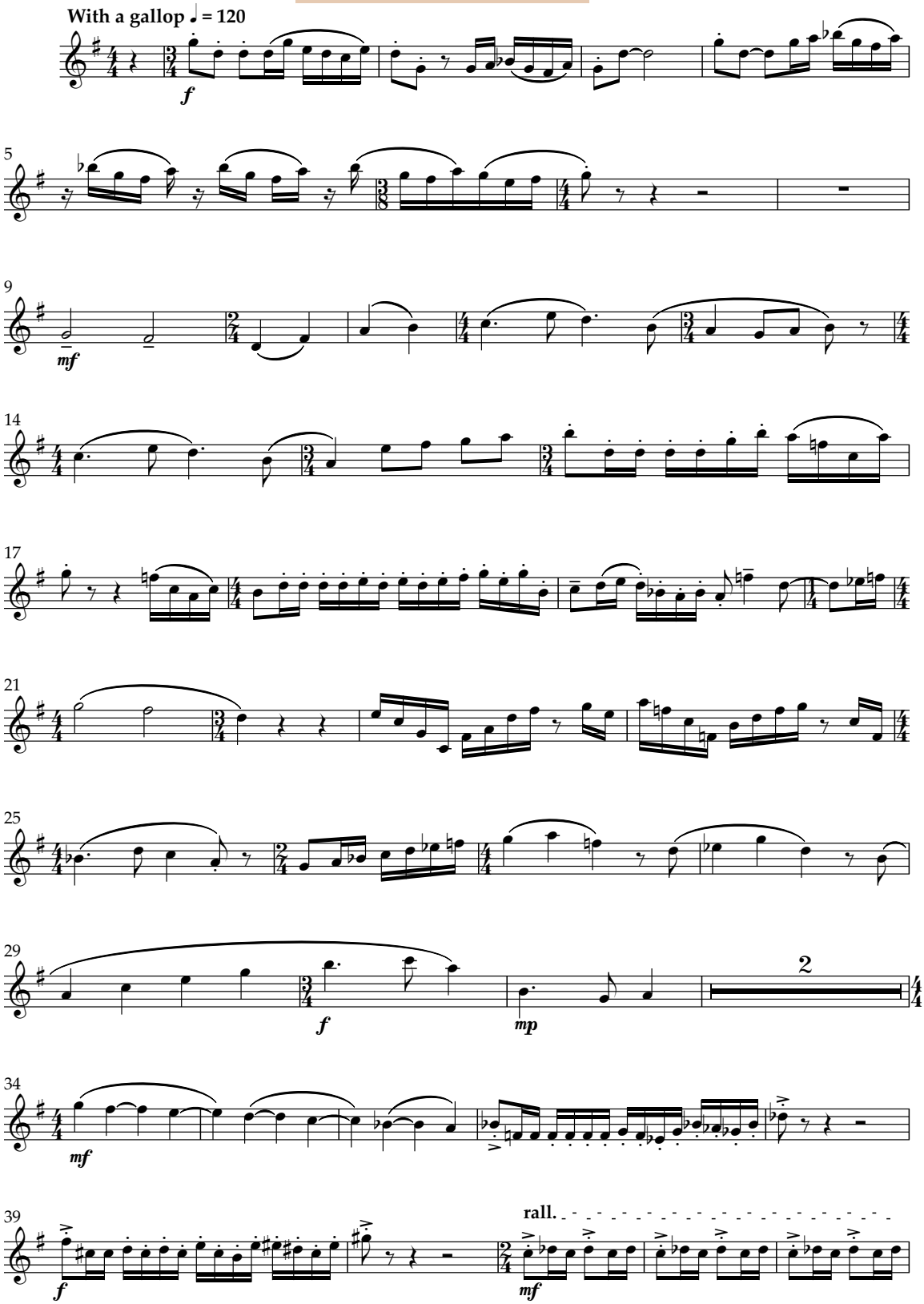

60
mf
mf
64
f
f
68
72
accel.
p
p

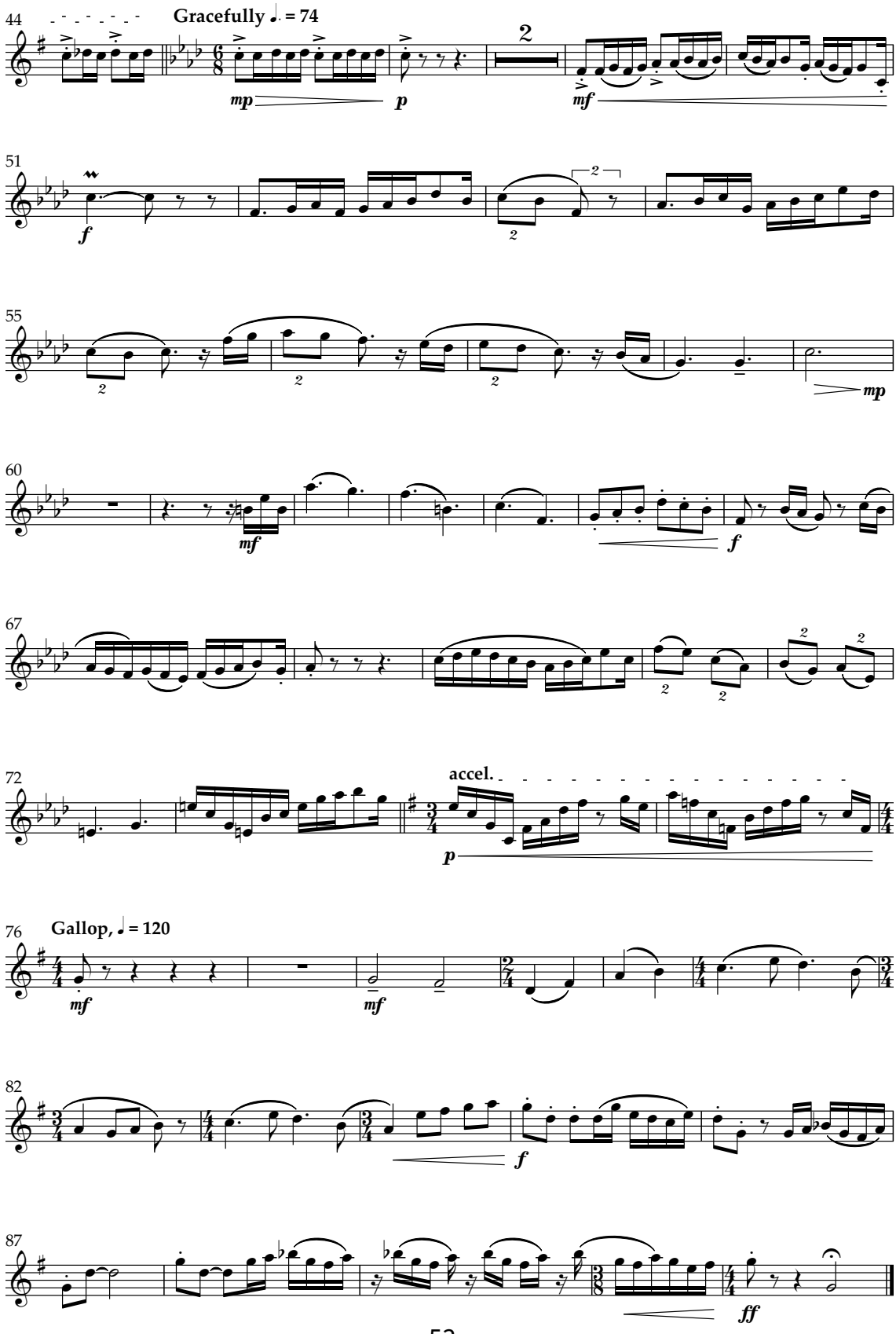

Gallop, ♩ = 120
76
mf
mf
mf
80
84
f
f
tr
88
ff
ff

Trumpet in B♭ - Southwest

Southwest
for Trumpet and Piano

Deanna Rusnock

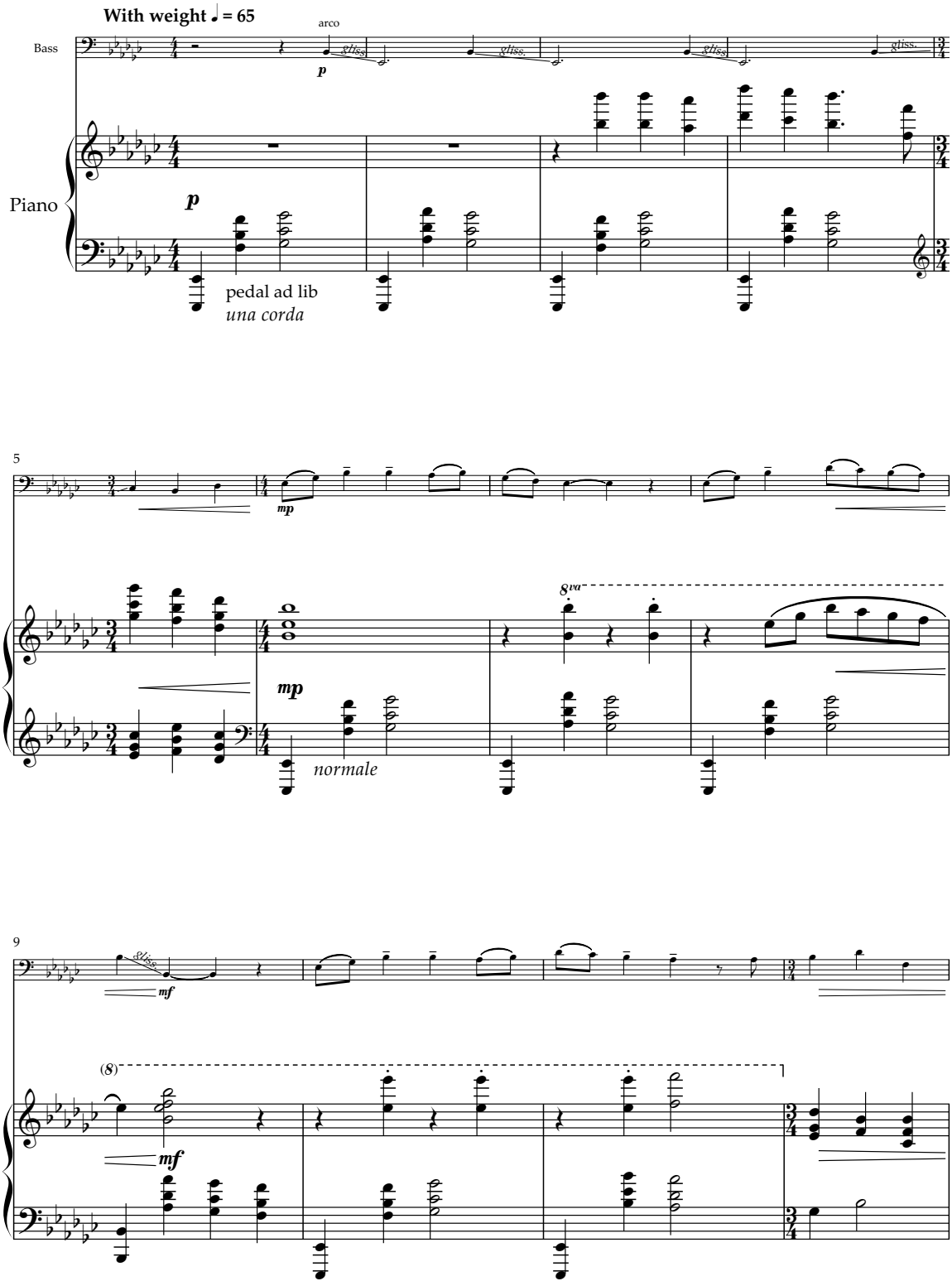


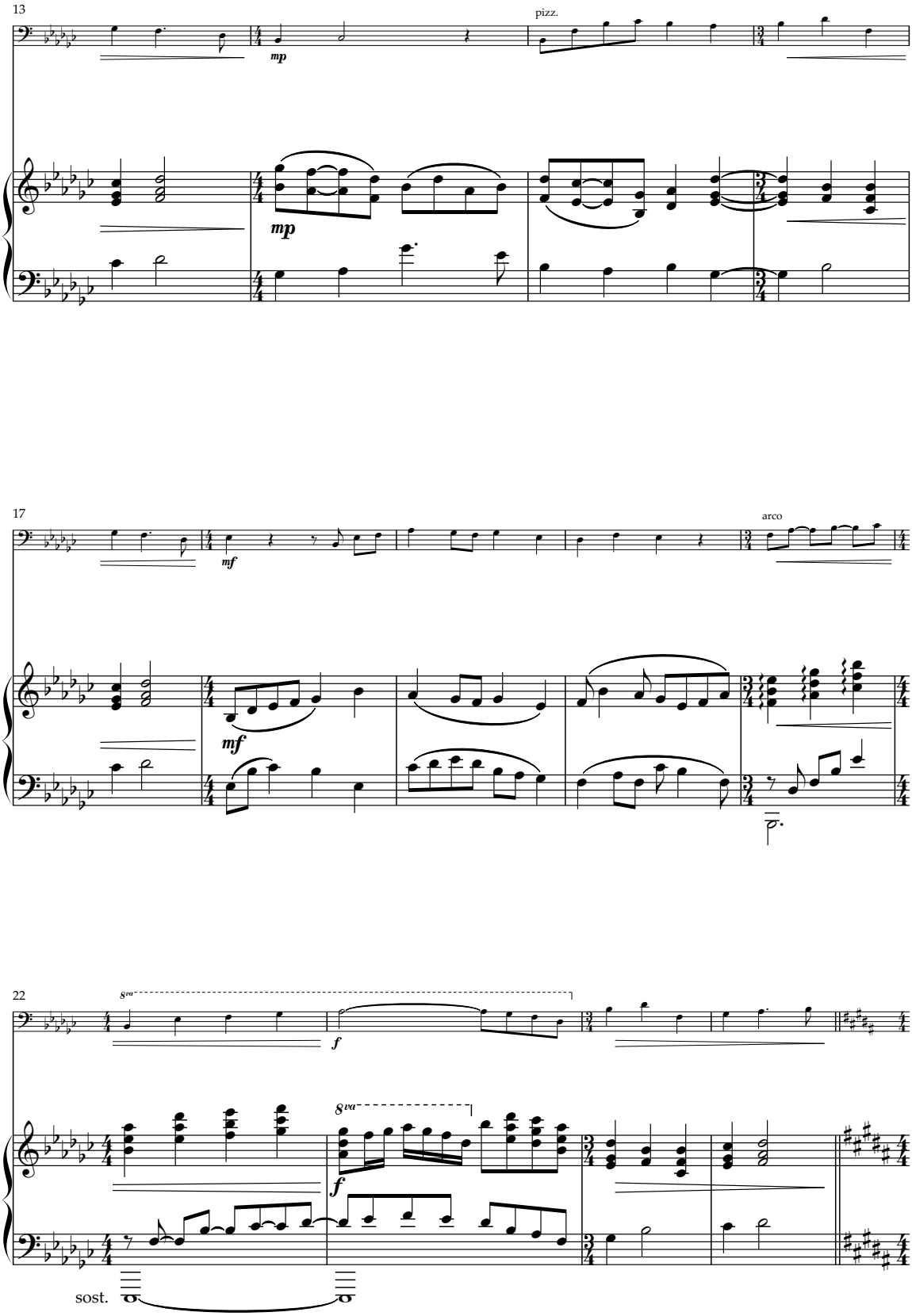

44
Gracefully ♩. = 74
2
mp
p
mf
51
f
55
mp
60
mf
f
67
72
accel.
p
76
Gallop, ♩ = 120
mf
mf
82
f
87
ff

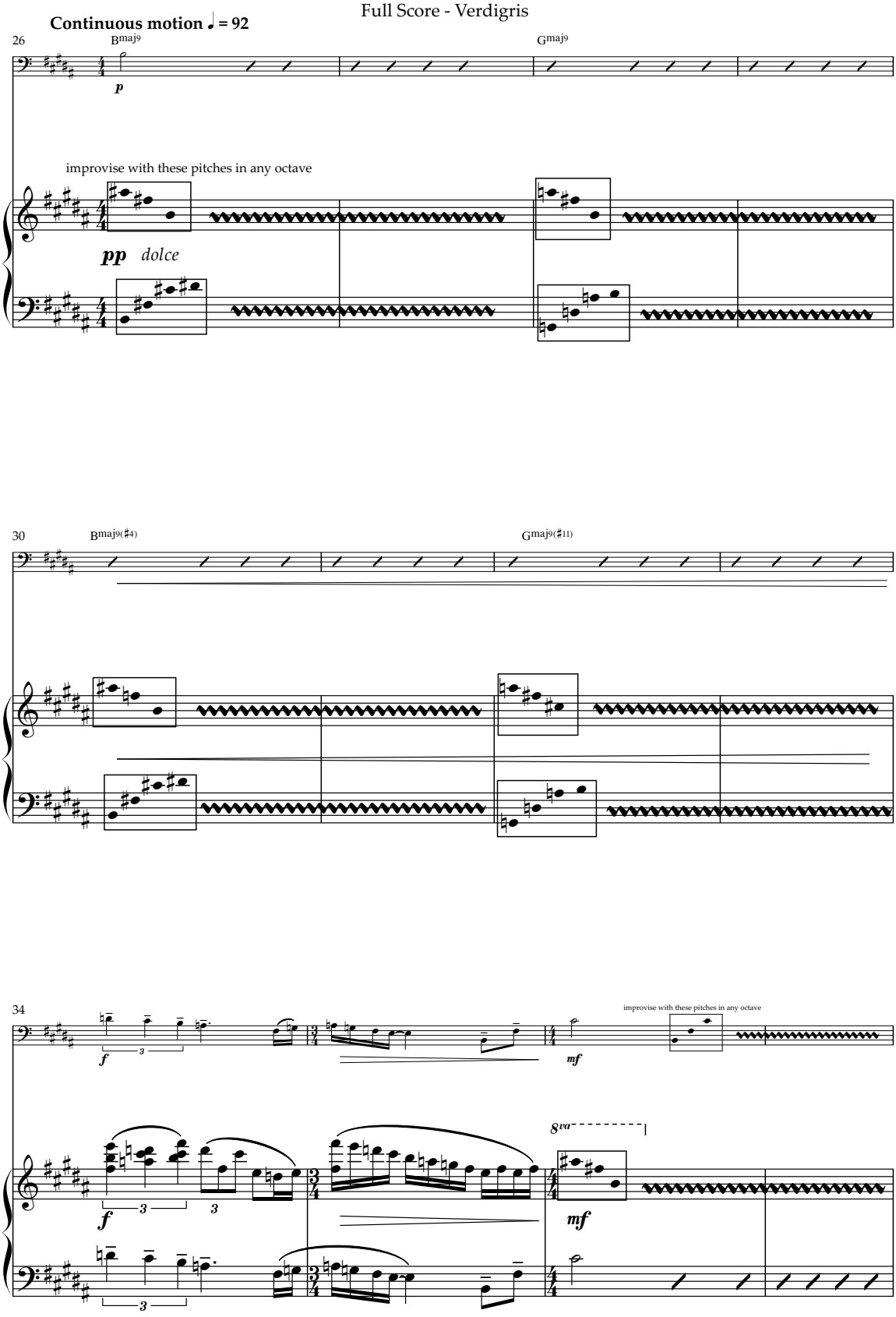
Verdigris

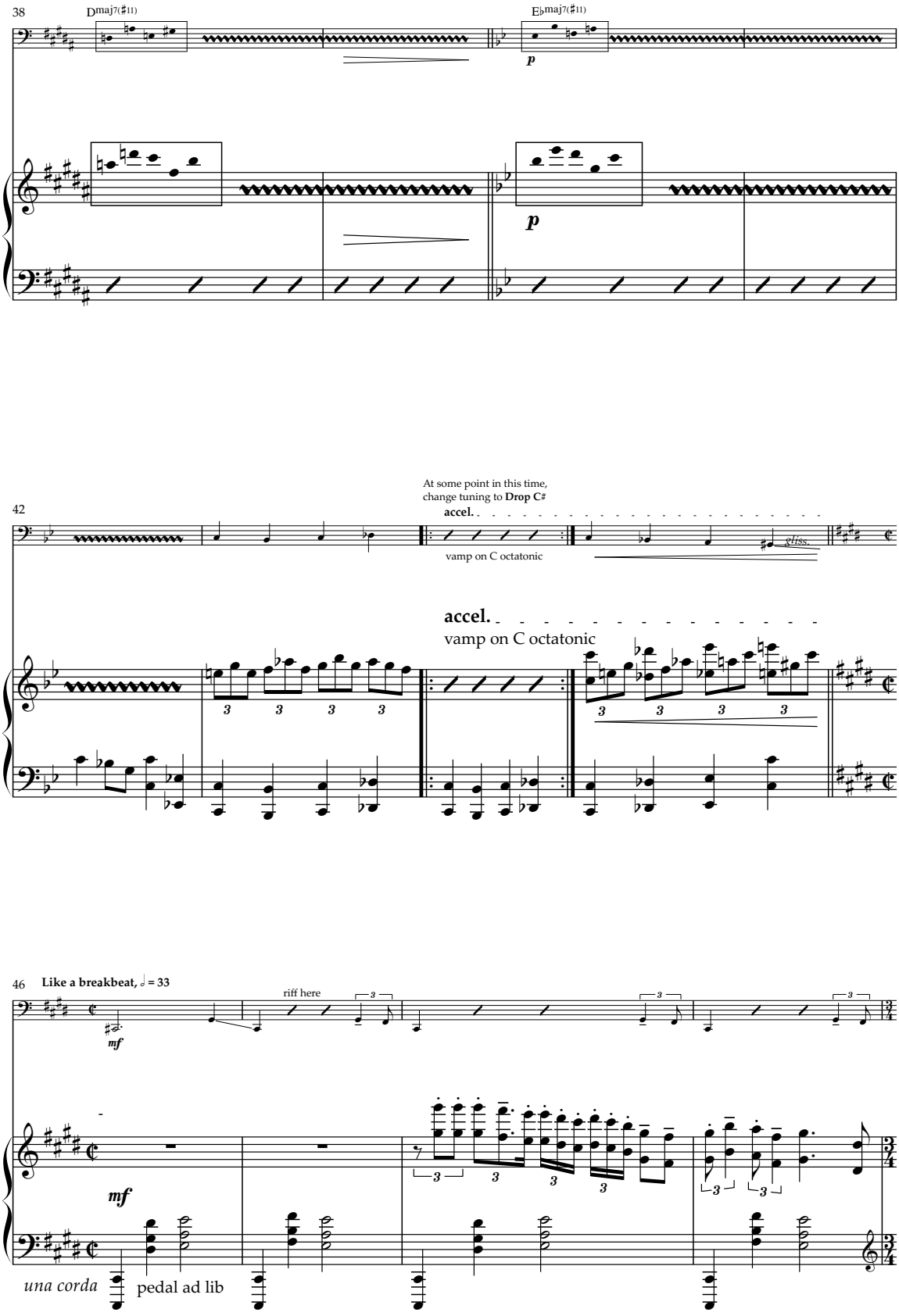
for Upright Bass and Piano

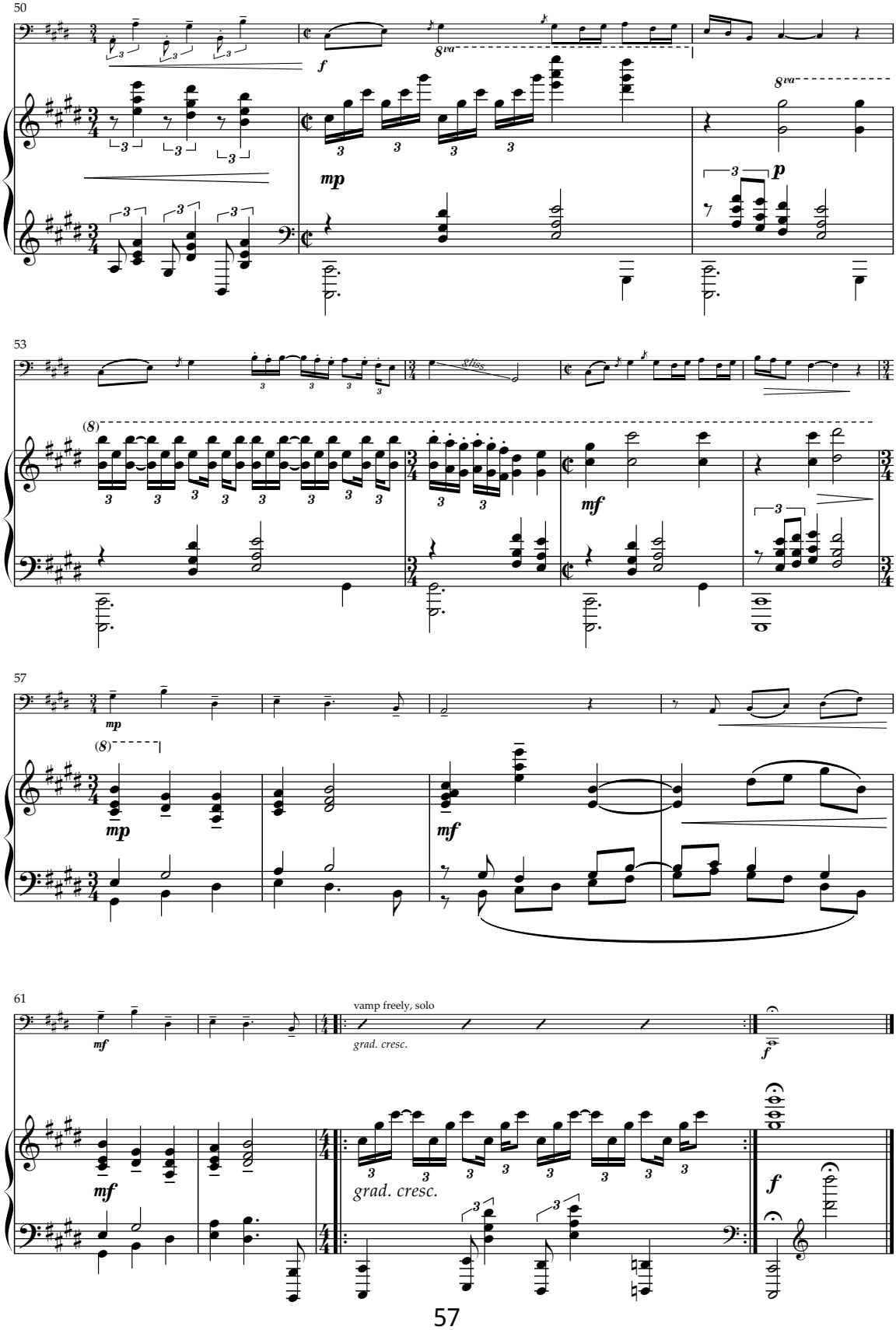
Deanna Rusnock




13
pizz.
mp
mp
17
arco
mf
mf
22
8va
f
8va
f
sost.


Continuous motion ♩ = 92
26
Bmaj9
Gmaj9
p
improvise with these pitches in any octave
pp dolce
30
Bmaj9(♯4)
Gmaj9(♯11)
34
improvise with these pitches in any octave
f
mf
8va

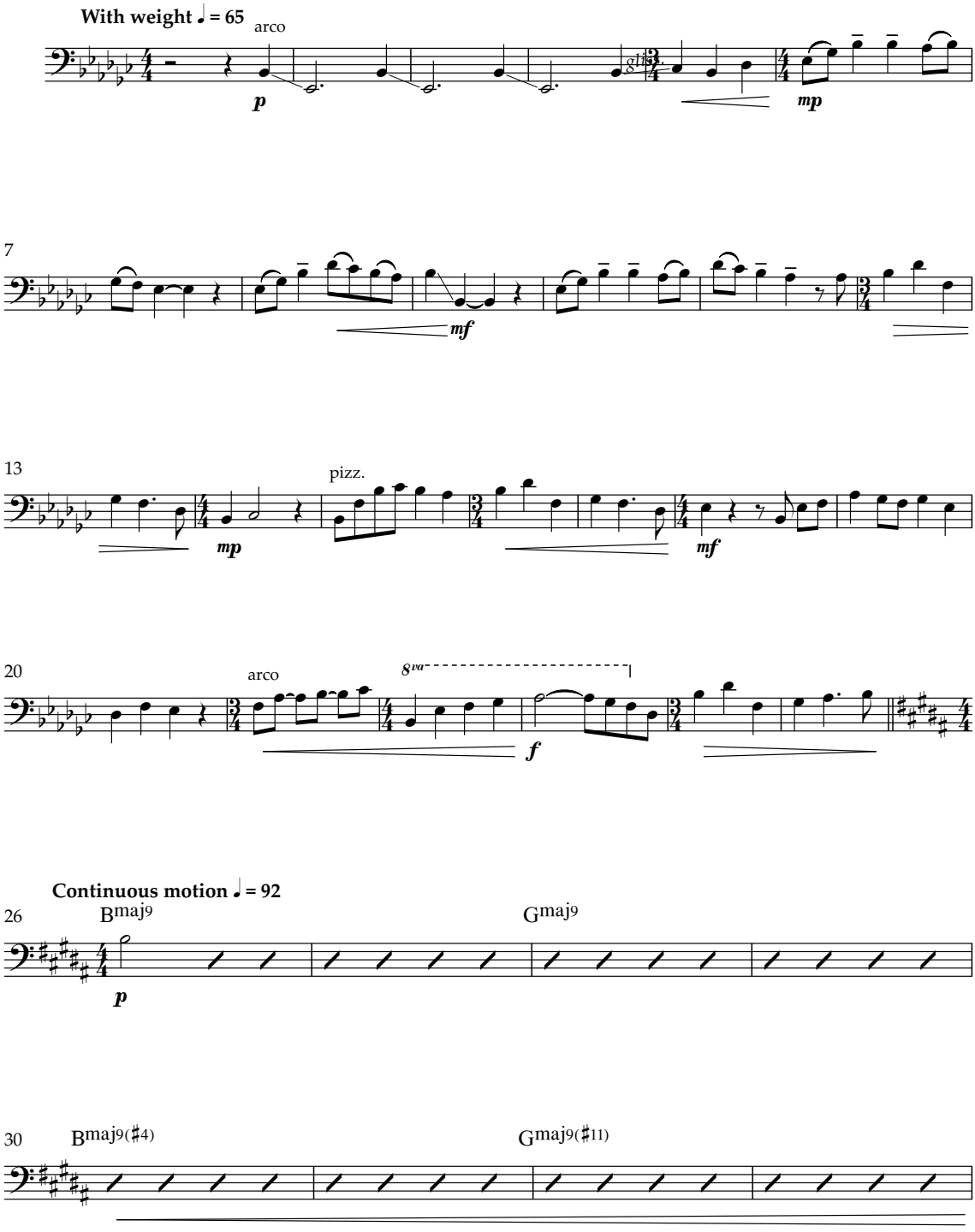

38
Dmaj7(♯11)
E♭maj7(♯11)
p
p
42
At some point in this time,
change tuning to Drop C♯
accel.
vamp on C octatonic
gliss.
accel.
vamp on C octatonic
46
Like a breakbeat, ♩ = 33
riff here
mf
mf
una corda
pedal ad lib

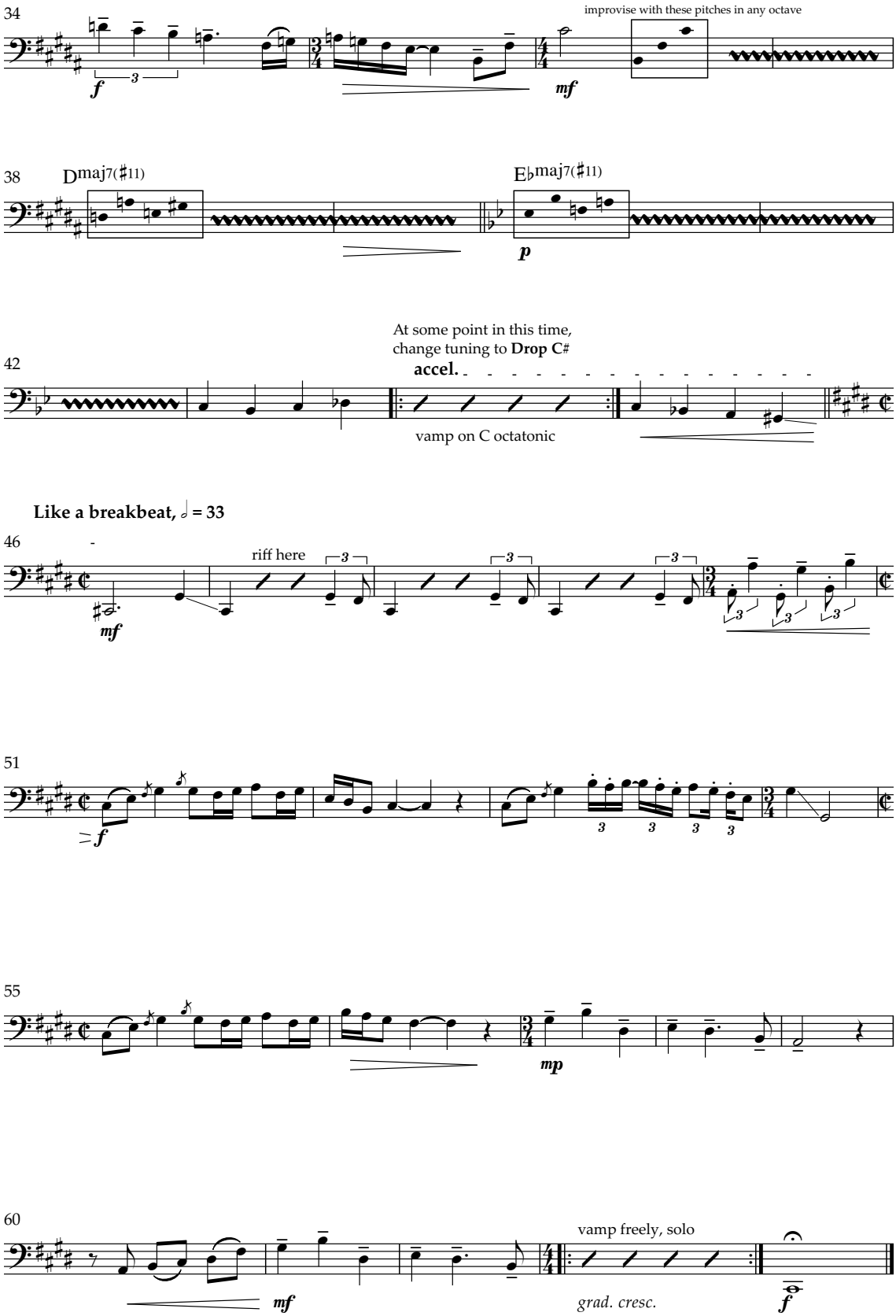

50
8va
mp
p
53
(8)
mf
57
mp
mf
61
vamp freely, solo
grad. cresc.
f

Verdigris

for Upright Bass and Piano

Deanna Rusnock

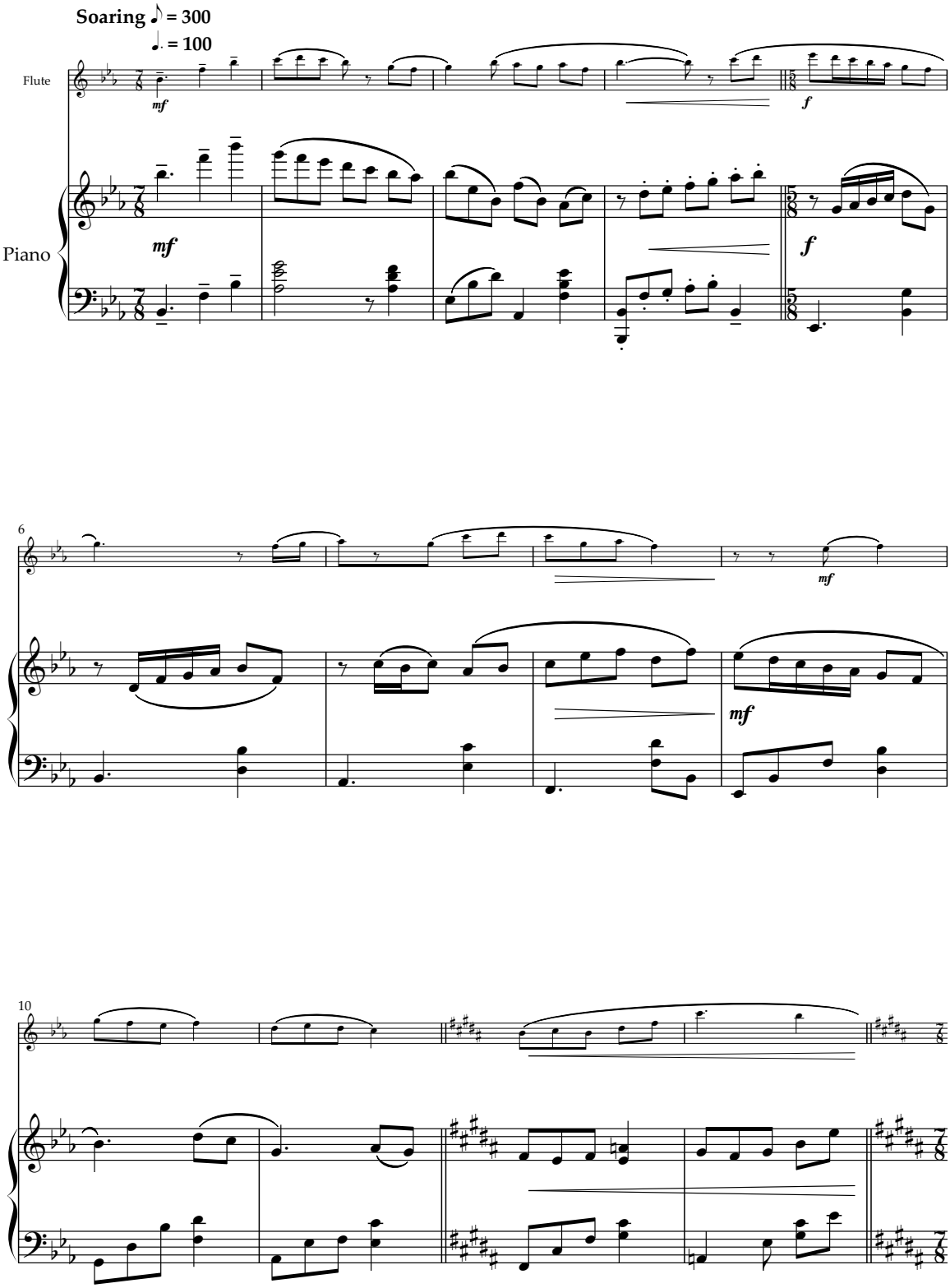


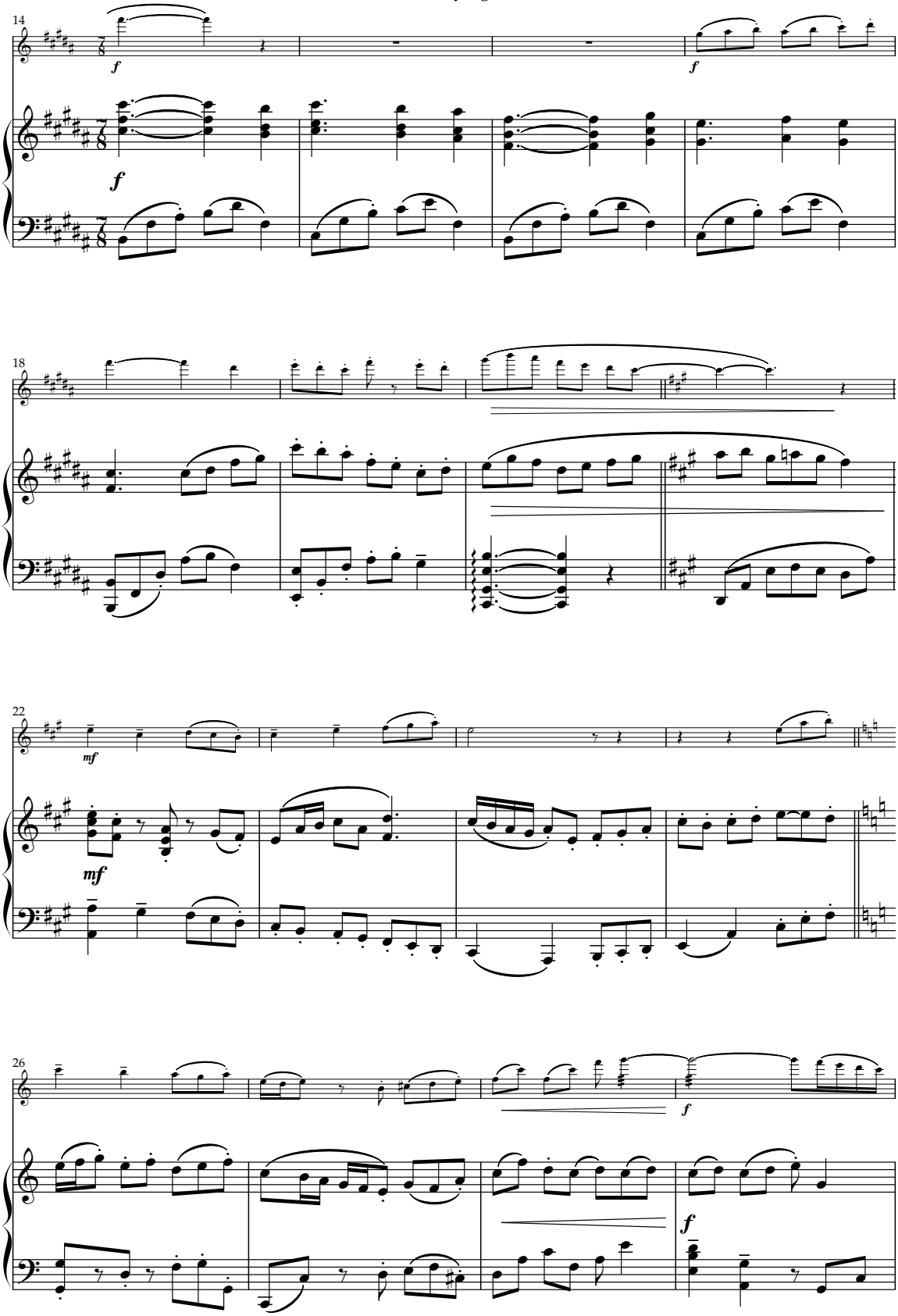

34
improvise with these pitches in any octave
38
Dmaj7(♯11)
E♭maj7(♯11)
42
At some point in this time,
change tuning to **Drop C♯**
accel.
vamp on C octatonic
Like a breakbeat, 𝅗𝅥 = 33
46
riff here
51
55
60
vamp freely, solo
grad. cresc.

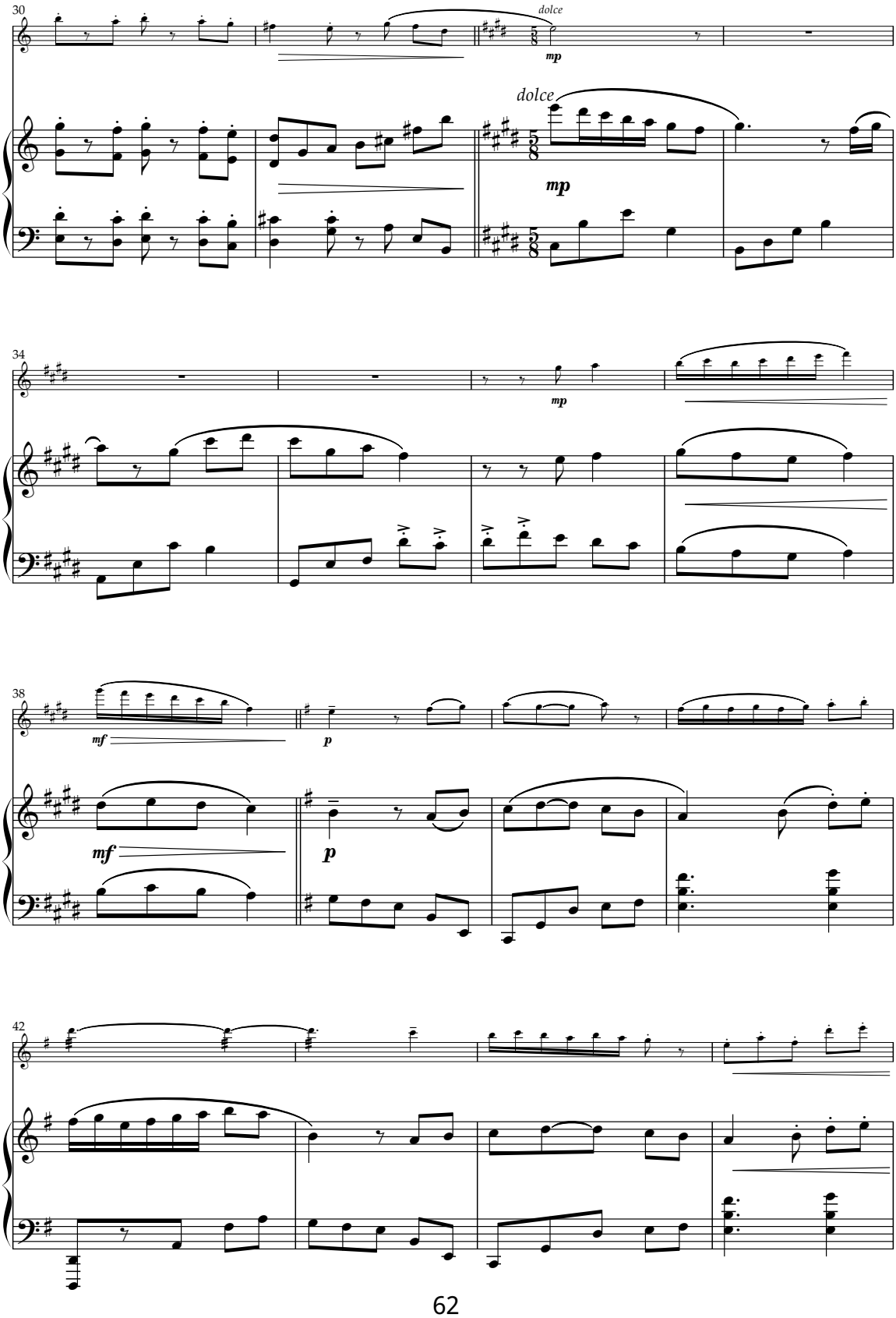
Flying Colors

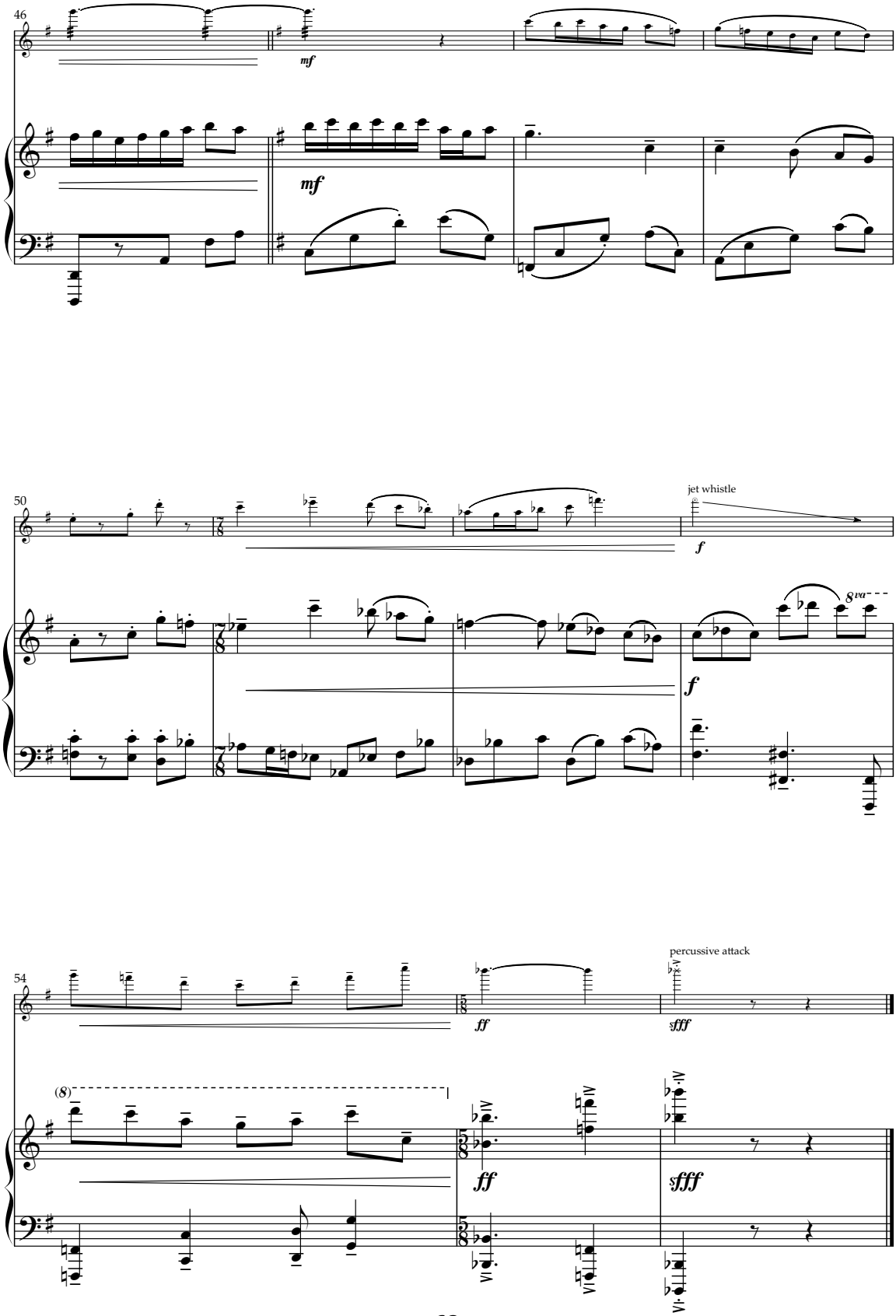
for Flute and Piano

Deanna Rusnock




14
f
f
f
18
22
mf
mf
26
f
f

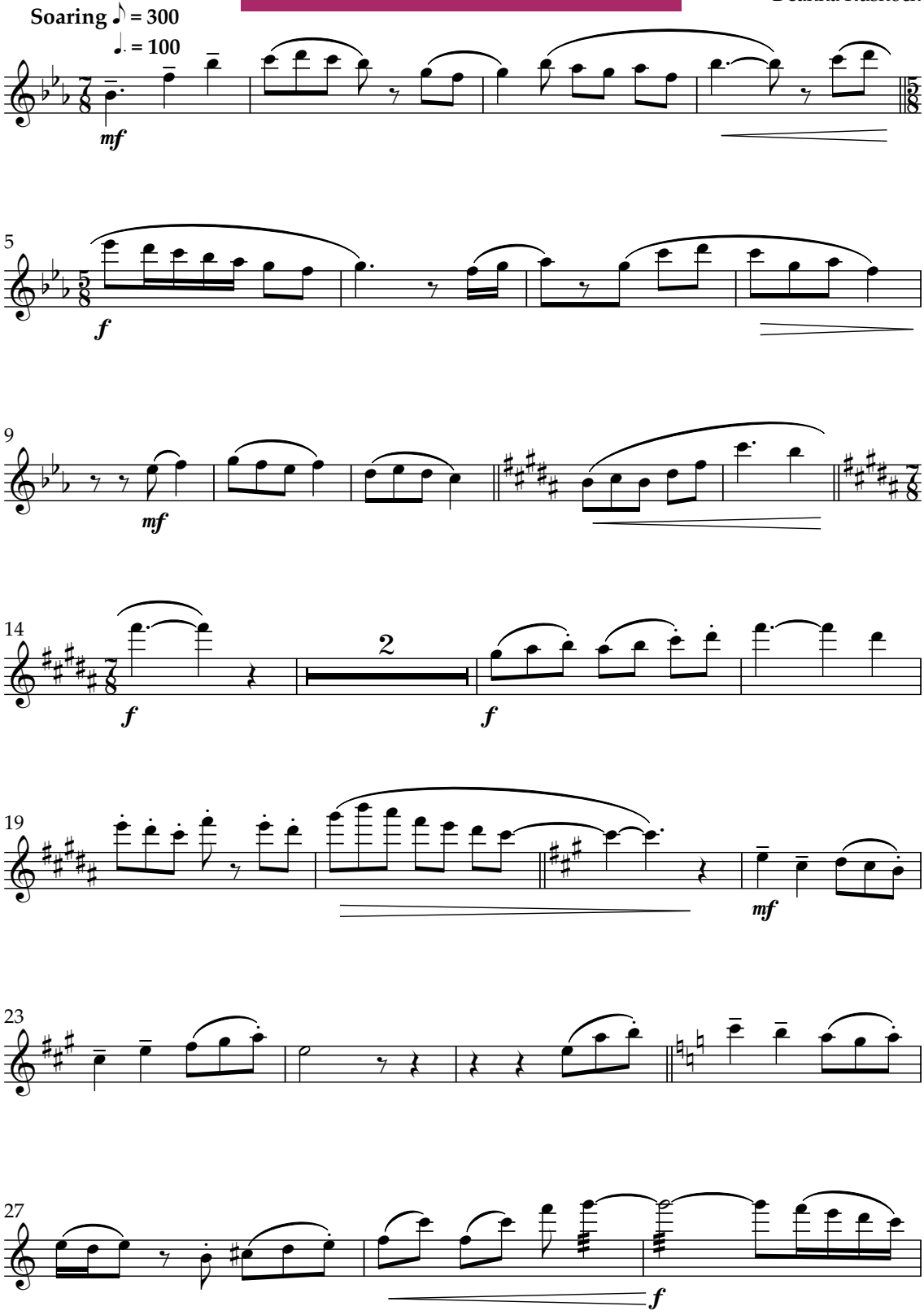

30
dolce
mp
dolce
mp
34
mp
38
mf
p
mf
p
42

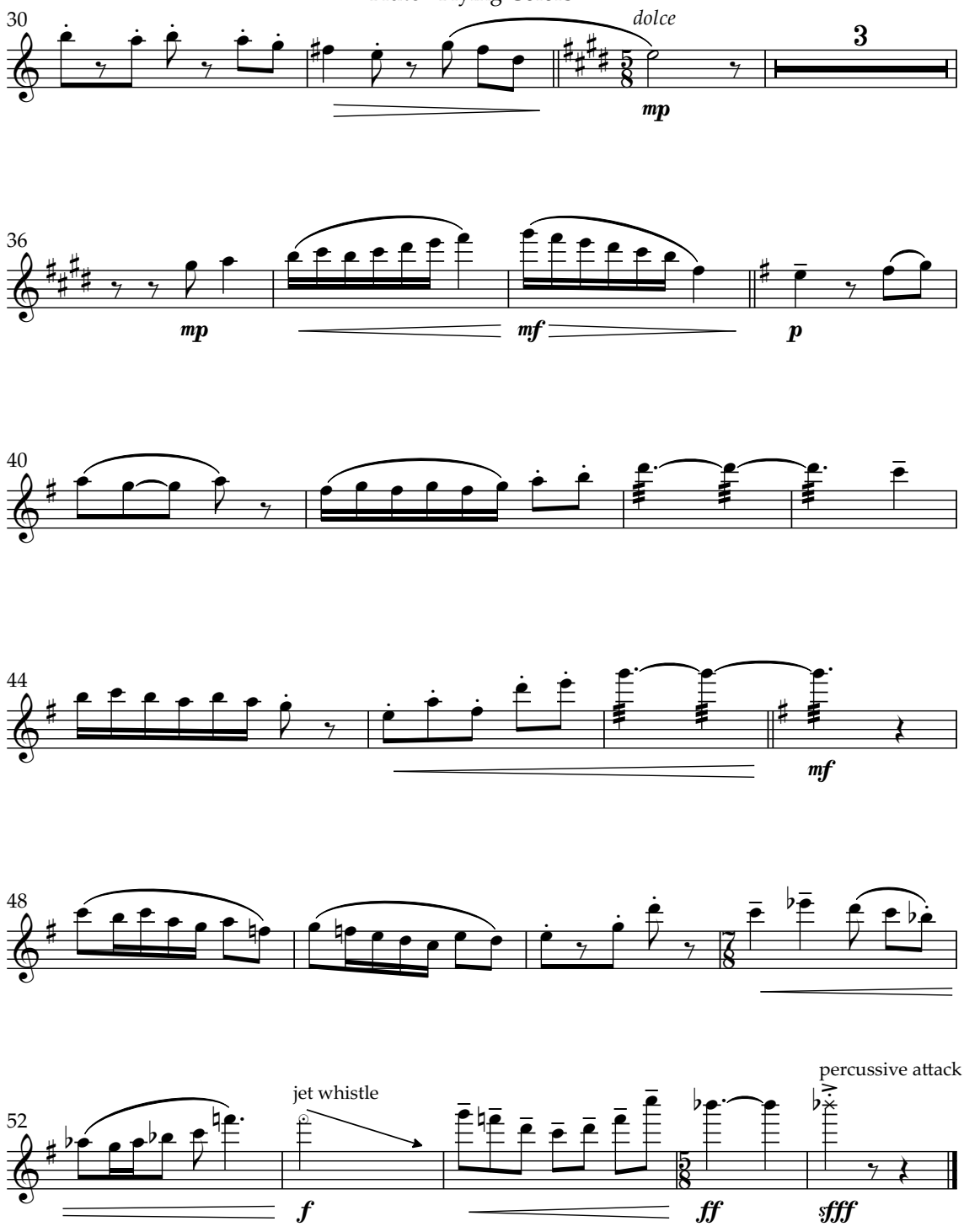

46
mf
mf
50
jet whistle
f
f
8va
54
percussive attack
ff
fff
(8)
ff
fff

Flying Colors

for Flute and Piano

Deanna Rusnock



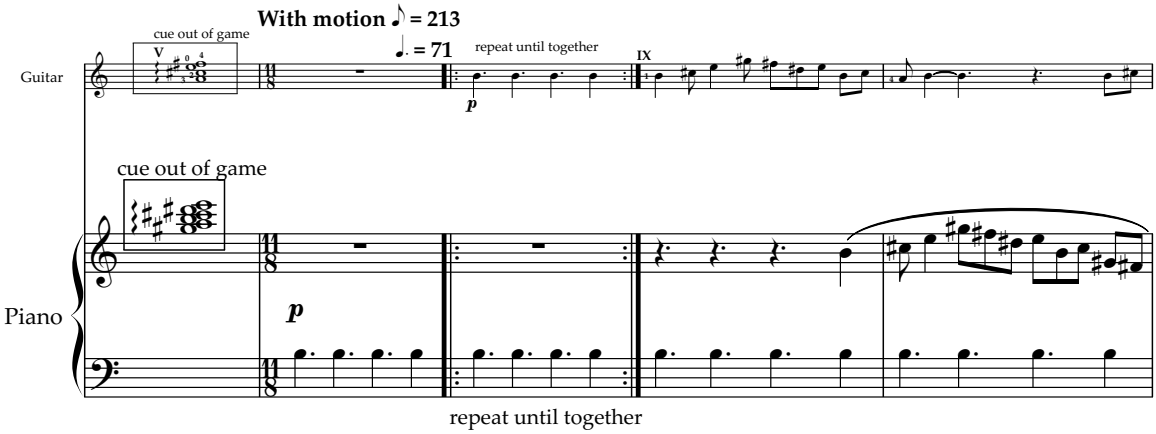

30
dolce
3
mp
36
mp
mf
p
40
44
mf
48
52
jet whistle
percussive attack
f
ff
sfff

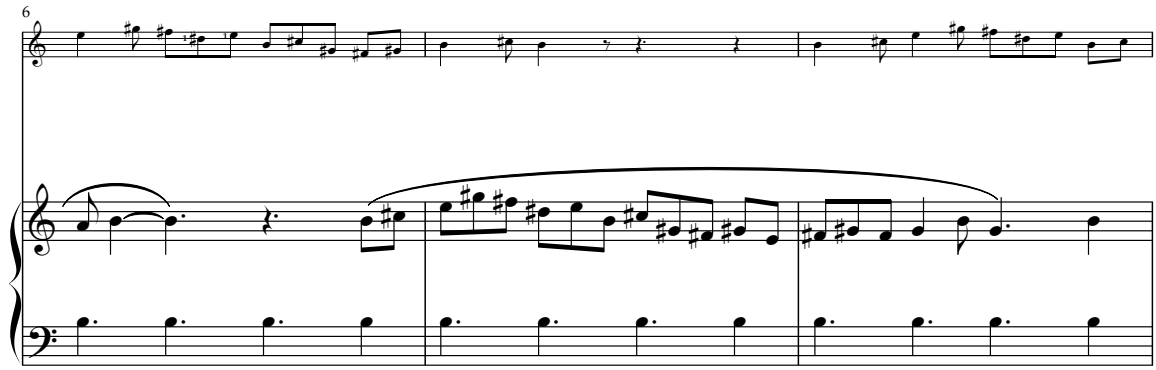
(t)Rust

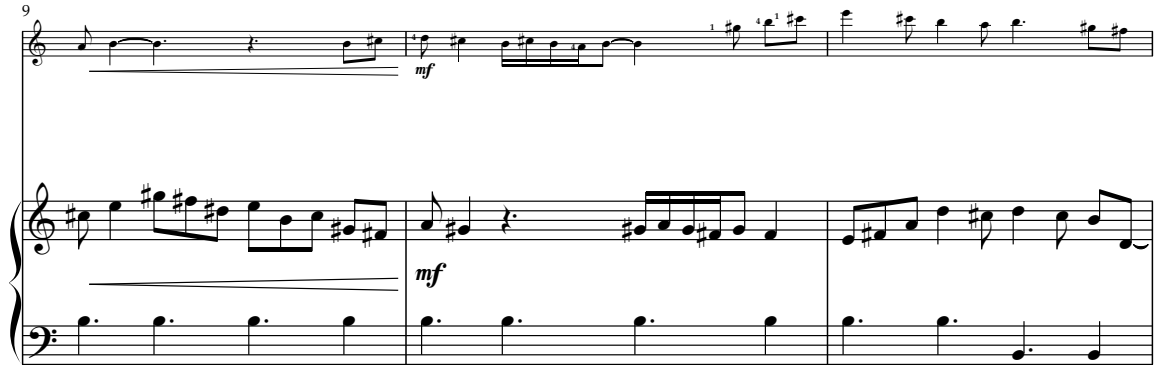
for Guitar and Piano

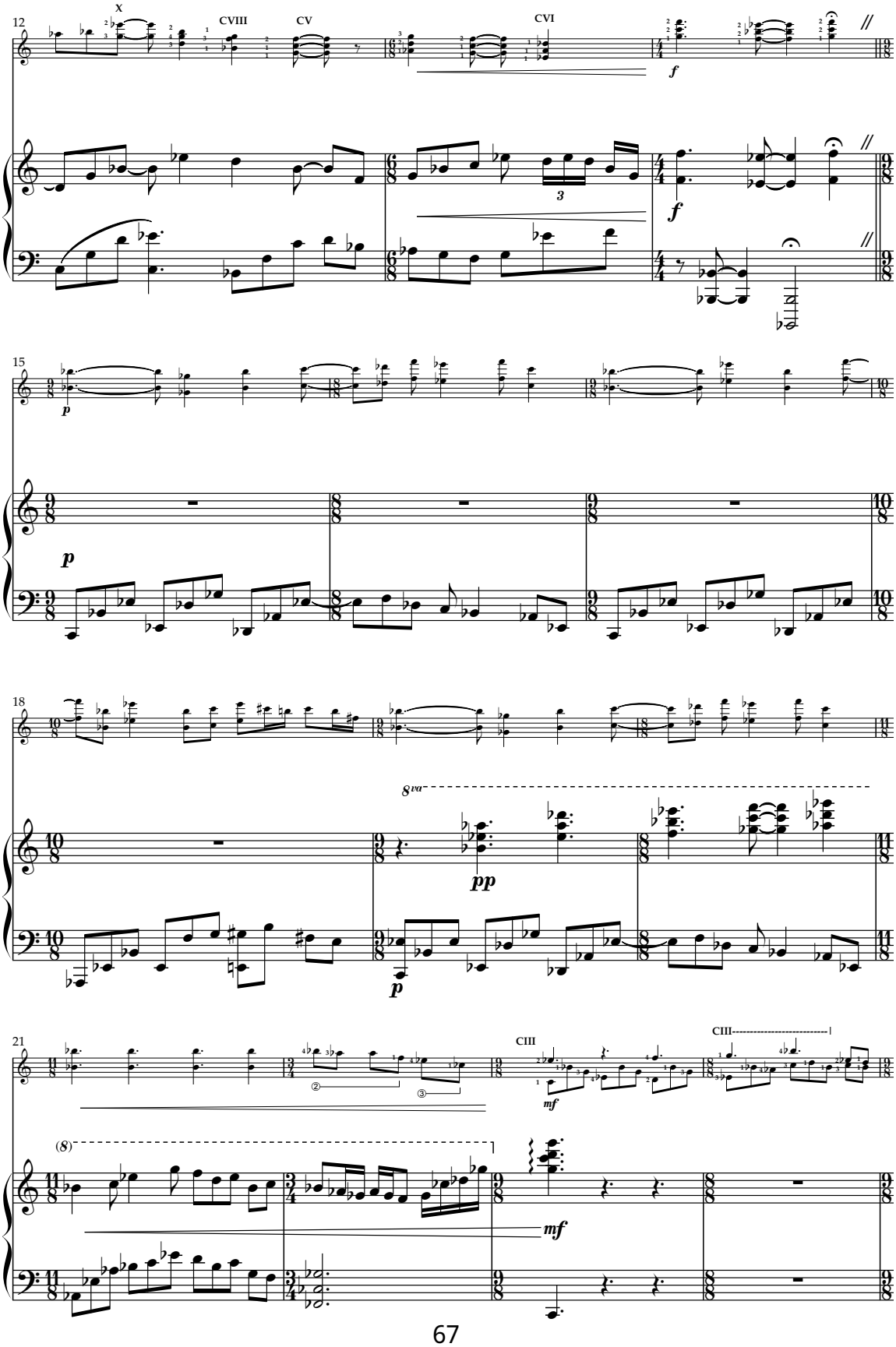
Deanna Rusnock

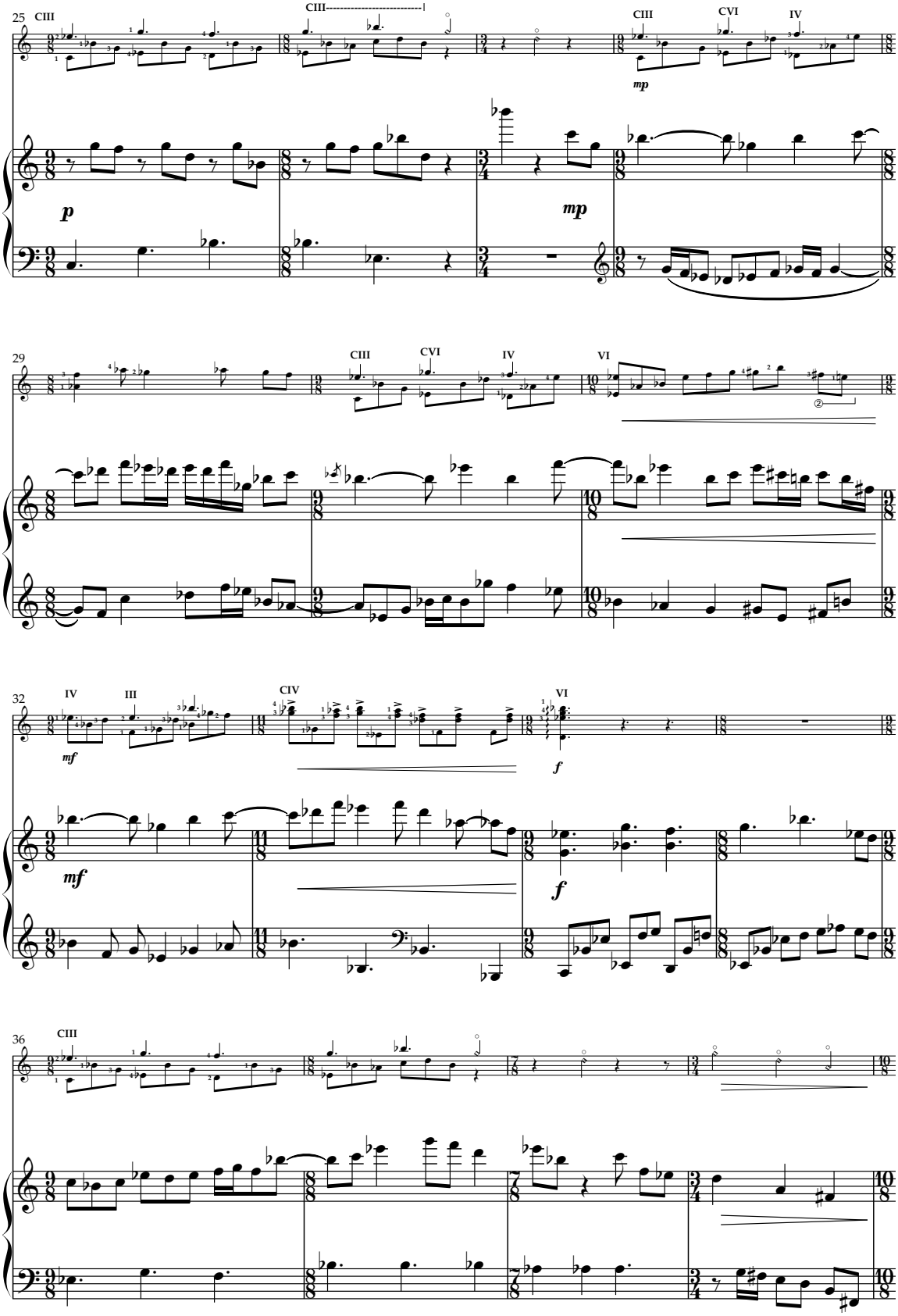
Play the "Listening Game" described in the Performance Notes; duration can be from 30" - 90".

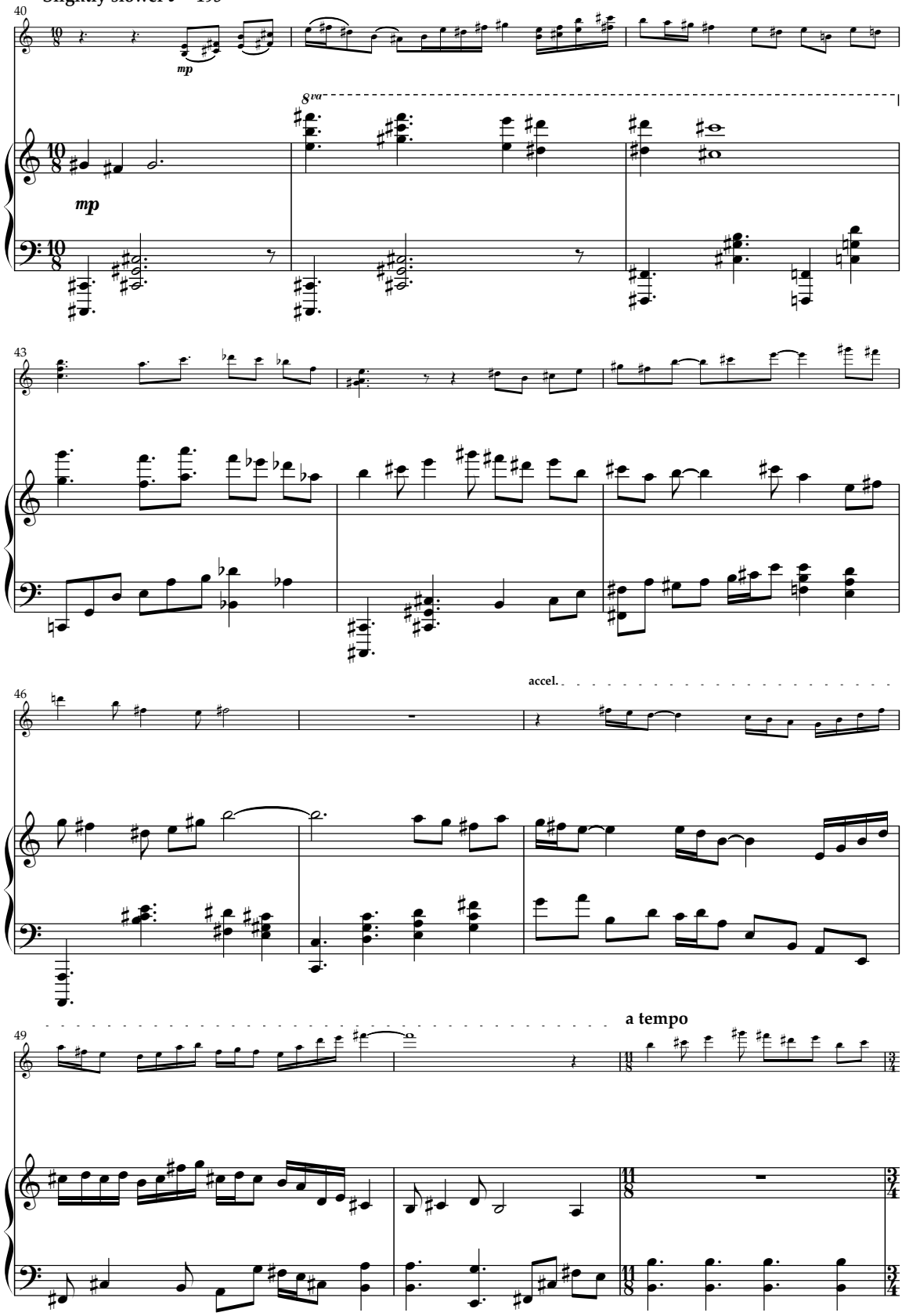


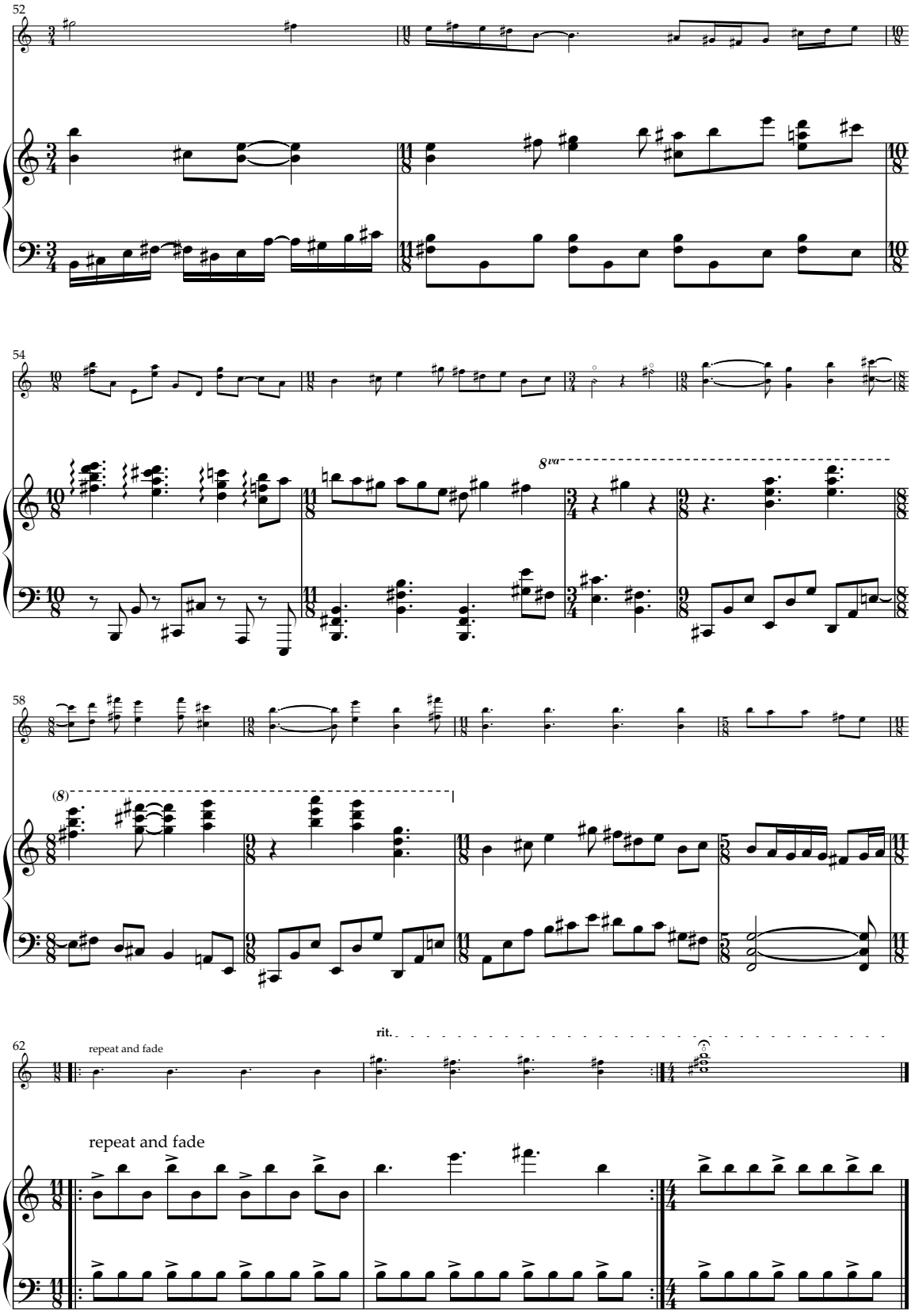





12
X
CVIII
CV
CVI
f
15
p
18
8va
pp
21
CIII
mf
(8)


25
CIII
CIII
CIII
CVI
IV
mp
p
mp
29
CIII
CVI
IV
VI
32
IV
III
CIV
VI
mf
f
mf
f
36
CIII


Slightly slower ♪ = 195
40
mp
8va
mp
43
46
accel.
49
a tempo

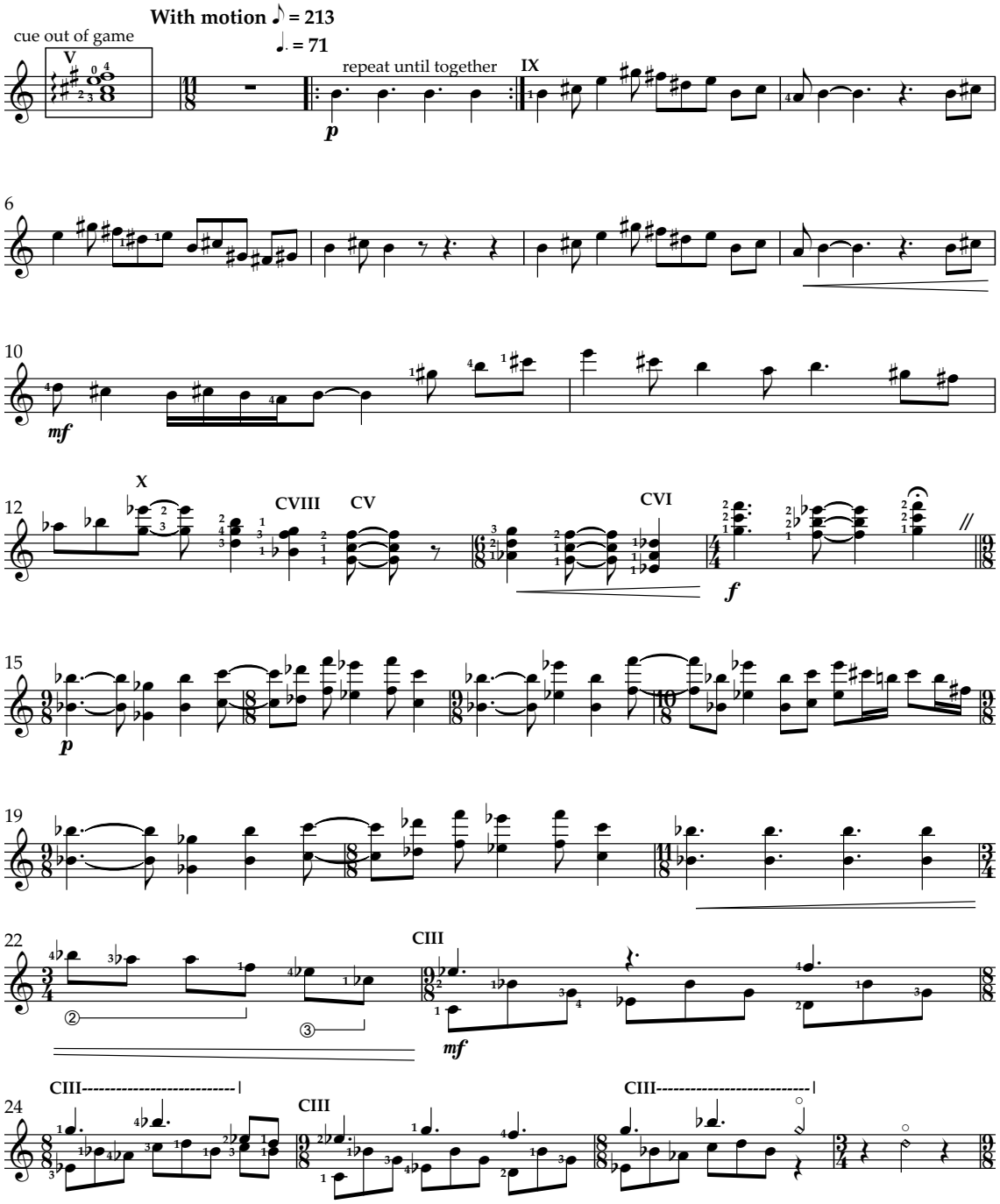

52
54
8va
58
(8)
62
repeat and fade
rit.
repeat and fade

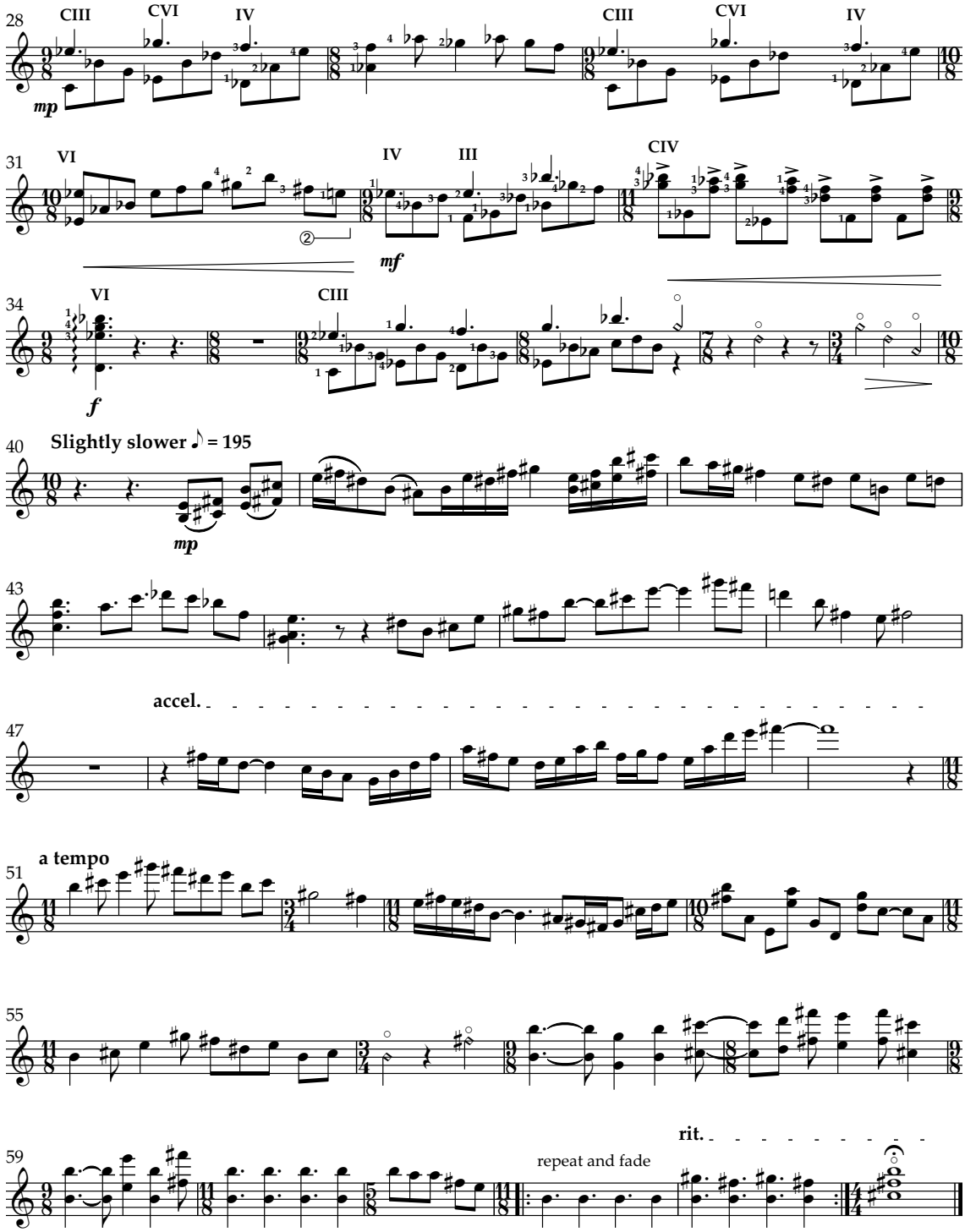
(t)Rust

for Guitar and Piano

Deanna Rusnock

Play the "Listening Game" described in the Performance Notes; duration can be from 30" - 90".




28
CIII
CVI
IV
mp
31
VI
IV
III
CIV
mf
34
VI
CIII
f
40
Slightly slower ♪ = 195
mp
43
accel.
47
a tempo
51
55
rit.
59
repeat and fade