

SOUNDKIOSK

PIANO EDITION

PIANO MUSIC

BY JAMIE CROFTS

1981 TO PRESENT



cottage music industry

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Two

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Three

Sonata 1997 (1997)

Dur: 40' 611 £12/\$24

Sonata (Material World) (1999/2000)

Dur: flexible/long 612 £10/\$20

Sonata 2005 (2005)

Dur: 16'+ 613 £8/\$16

Mailart Sonata (2006)

(Collaboration with 12 mailartists)

(score includes quantized MIDI sections)

614 *

Nocturnes and Recent Music:

Four Nocturnes (2006)

Duration: Flexible/short 712 £8/\$16

Four Diurnes (2006)

(for piano and simple spoken voice part)

Duration: Flexible/short 713 £8/\$16

Chromatic Field (2006)

Numbers 11, 15, 22, 23, 25, 28 and 37

714 £8/\$16

* to be published 2007

note: Oblique (One) was originally called Ambiguous. I changed the name partly as a prompt from Michael Parsons' Oblique Pieces (although they don't relate to MP's pieces directly)

The title Chromatic Field is taken from Morton Feldman's Patterns in a Chromatic Field

fonts by Keith Bates www.k-type.com

Four

Rogue Works:

For John B. (3 pianos) (1981) 111 *

Who is this Thatcher anyway? (1982)

Dur: 8' to 8'30" 112 £8/\$16

Sonata 1983

Dur: 4'20" 113 £5/\$10

Nana (1983) – includes simple vocal part 114 *

Sonata 1986 (Destroying Angels 1986)

Dur: 17'30" 119 £8/\$16

Sonata 1987 (Compromised Immunity 1987)

Dur: 5'40+ 121 £8/\$16

Unsolicited Manuscripts (1993 to present)

Dur: flexible/short 412 £0/\$0

Song Without Worth (1998) (piano duet) 413 *

Unpublished

Incidental Music (1985)

Bani Le (1985)

Incidental Music (1985/6)

Incidental Music No.2 (1985)

1st Piano Concerto (1989) (piano and electronics)

3 Limericks (1993)

Panel Game (1995)

* to be published 2007

+ electronic pieces include score and electronic part on CD

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This catalogue represents my complete piano output from 1981 to 2006 with the exception of a few pieces I've withdrawn.

In one way it's a story of experiment; unapologetically so.

All music between 1982 and 1987 was conceived as incidental music in one sense or another. With 3 films scores and music having a subtitle of "incidental music". The aim being to write incidental music to life, not specifically to a dramatic form. Most of this can be found in section FOUR of the catalogue.

I started writing electronic music in 1987 when I acquired an Atari ST. I was interested almost exclusively in the synthetic (almost plastic) possibilities of electronic music and this came into my piano music too.

For some years my piano music was very step time or tempo giusto; very fixed time.

This music continues throughout section ONE.

Moving on to section TWO: In the early 90s I began to get the urge to move on but I didn't want to pin myself down. I wrote Boy Game (the reference to the Nintendo Game Boy is deliberate) which became a trigger for a series of Games. Using the Game title gave me permission to experiment more broadly than I had before. There is a greater variety of style in the Games. I could even say that some of the Games are written in what I considered at the time to be voices other than my own.

Game No.7 was a real turning point in my music. I had hit on an approach I wanted to adopt and run with for a time. Julian Haxby's performance at Kettle's Yard in 1996 made me realise I wanted to relinquish more control. This led directly to the large scale Sonata 1997 (c.40 minutes) written for Julian Haxby.

In retrospect, I do regret being so prescriptive over Julian's performance of the Sonata. Ten years later, as I write this, I would have commented less and given him more freedom.

All pieces in section THREE have more flexibility, either in their composition or in performance possibilities. Sonata (Material World) uses a notation similar to Cornelius Cardew's Material for harmony instruments, and so is very flexible. Sonata 2005 employs extreme rubato and chords impossible to play in one stretch. These chords "to be played in any order" began their life in Sonata 1997 and have been a feature of my music since then.

I've written some 40 pieces with the title Chromatic Field. Each consists of all 88 notes of the piano played once (with a repeat). The title prompted by Morton Feldman's Patterns in a Chromatic Field.

My latest composition is entitled Construction. This consists of rewritten Chromatic Fields, filtered and then added to intuitively. The complete score consists of some 30 pages of which three are chosen for any performance.

The Nocturnes are tempo rubato pieces in short 6 event phrases.

Just as a Nocturne is a composition of the night, a Diurne is one of the day. The title of Diurne came to mind for pieces similar to the Nocturnes with the addition of spoken words. This led to a Google search which revealed the title of a painting by Paul Klee – "Musique Diurne". I took this as a green light for my own title.

Jamie Crofts 2007