

SOUNDKIOSK

PIANO EDITION

SELECTED PIANO MUSIC

BY MICHAEL PARSONS

1971 TO PRESENT

Five Piano Pieces:

Variations (1971)

1111 £6/\$12

Piano Piece 5 (1973)

(from Six Piano Pieces)

1112 £5/\$10

Romanesca (1977)

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October Dance (1983)

(original and Phrygian versions)

1114 £6/\$12

Arctic Prelude (1990)

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Fourths and Fifths:

Fourths and Fifths (1977)

(to Jeffrey Steele)

1211 £5/\$10

Fourths and Fifths (1982)

(for John White)

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Three Song Arrangements:

Usk (1982)

1311 £5/\$10

Virginia (1982)

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Luna (1986)

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Four Bagatelles:

First Bagatelle (1983)

(for Howard Skempton)

1411 £6/\$12

Second Bagatelle (1990)

(to Laurence Crane)

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Third Bagatelle (1991)

(to Jamie Crofts)

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Fourth Bagatelle (1996)

(for John Tilbury)

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cottage music industry

Traditional Scottish Melodies:

Oran Fogarraich (Song of Exile) (1992)

1511 £5/\$10

Fail ò ro mar dh'fhàg Sinn (1993)

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Moladh Uibhist (In Praise of Uist) (2004)

1513 £5/\$10

Tha mo Dhuil (1993)

1514 £5/\$10

SOUNDkiosk Piano Edition
Imprint of the Author's Studio

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Traditional Jamaican Songs:

Blackbird Come From Black Rock (1988)

1611 £5/\$10

Hossanna! (1990)

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Fire Burn (1990)

1613 £5/\$10

Doktor Bud (2006)

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These pieces represent a continuing interest in writing piano music, much of it fairly easy or of moderate technical difficulty, which has developed along with more experimental and indeterminate activities since the 1970s. These pieces reflect diverse approaches, particularly to the transcription and arrangement of traditional melodies from different parts of the world.

Transcription for the piano often involves a degree of alteration, distortion or loss of flexibility of the original melodies. The harmonic and textural resources of the instrument can to some extent make up for this loss. The effect of transcription is to transform the original material, even when the modal character of the melody is respected (as in Oran Fogarraich, which is entirely pentatonic). Sometimes the melodic material is treated freely, chromatically altered or set against an alien harmonic landscape (eg. Tha Mo Dhuil), as if to emphasise the distance from its former context.

Variations, Piano Piece 5, Fourths and Fifths are concerned with the systematic ordering and permutation of more abstract pitch material. Fourths and Fifths (1982) is based on a strict change-ringing sequence of 12 fixed elements. Some pieces are dedicated to musical colleagues, one to a visual artist (Jeffrey Steele) with whom I have worked closely. October Dance was originally written as an accordion piece for Howard Skempton. Usk, Virginia and Luna are based on the vocal lines of songs written for Janet Sherbourne.

Michael Parsons