

CHROMATIC FIELDS

Duncan Bullen Jamie Crofts

Short Introduction:

Chromatic Fields is a collaboration between Duncan Bullen and Jamie Crofts. The project centres around a limited edition book work, which explores their shared interests in composition, notation, drawing, music and silence. Repetition and near-repetition, rotation and permutation are also of importance, as is accuracy and inaccuracy of the human hand, resulting in fluctuations in touch and pulse. The book contains a drawing and a score: The drawing consists of points of colour arranged in patterned formations, which is rotated throughout the book by means of screen print, each time with the points of colour in a different position. The score is shown with all performance indications, staves and stems removed leaving only the notes. What remains is contour and mirror. The book incorporates a performance scores and a CD of 10 Chromatic Fields for piano; compositions consisting of 176 single notes. These are the 88 notes of a piano played once through and then repeated; the difference between each piece being the order of the notes.

The book is available in a limited edition of 50 The book was printed by Jane Sampson at Ink Spot Press, Brighton, UK, It was designed and constructed by Richard Denne in consultation with Duncan and Jamie. The paper used is Fabriano 5 – 300gms.

The fonts used are Roadway and Gill New Antique, they were designed by Keith Bates at the K-Type Independent Type Foundry, Manchester, UK.

The accompanying DVD contains MP3s of *Chromatic Fields* 51 -60 which were composed, performed and recorded by Jamie on a Yamaha P-150 piano and on a Steinway grand piano. The disc also contains performance scores of *Chromatic Fields* 51 -60 with full performance directions, and documentation of the making of the book.



The project in more detail:

Chromatic Fields is a collaboration between Duncan Bullen and Jamie Crofts. It emerged from a series of conversations in which they shared their interests in composition, notation, drawing, music and silence. The project brings together a series of musical compositions for piano and an ongoing series of colour pencil drawings. The title is borrowed from American composer Morton Feldman's *Patterns in a Chromatic Field*, a composition from 1981 for cello and piano.

Most of Jamie's Chromatic Field compositions, the first of which dates from 2006, consist of 176 single notes. These are the 88 notes of a piano played once through and then repeated. The main difference between each piece is the order of the notes. Chromatic music makes consistent use of most or all of the 12 pitches used in western music. In terms of music then, this chromaticism is taken to a natural extreme; the full range of a standard piano keyboard. Field on the other hand is a word Jamie uses to describe a consistent abstract texture in his music. For the pages of the book Jamie has removed all performance indications, staves and stems leaving only the notes (points). What remains is contour and reflection.

In Duncan's recent drawings colour relations are set in motion by single points (notes) of colour pencil arranged in patterned formations. The patterns are all formed from a square grid, which has been pulled and stretched somewhat like a piece of netting. These drawings all utilize a nine-colour palette which consists of three secondary colours; orange, green and violet and six intermediary colours; yellow-orange, yellow-green, blue-green, blue-violet, red-violet, red-orange. Colours are arranged, repeated and distributed evenly across the surface, giving no preference for one colour or mark more than another. For this book he has taken one structure and made two drawings, one at 90 and the other at 45 degree angles. Each drawing is rotated throughout the book, each time with the points of colour in a different position, thus making use of the inherent potential of printmaking for rotation and permutation,

Interspersed between printed pages Duncan and Jamie have left blank pages as indicators of silence. Silence is of particular interest, not as something vague or absent but rather as an active, transforming and preeminent condition for composition and perception. Repetition and near-repetition, process and intuition are also of importance, as is accuracy and inaccuracy of the human hand, resulting in fluctuations in touch and pulse. For Duncan and Jamie it is not so much about 'bringing out' but more about 'letting be'. Both in their own way are concerned with giving each event time to live before moving on, allowing for an emergence from and a return to silence.

Duncan Bullen
Jamie Crofts
2011