

Nataraja 1993 by Bridget Riley Composer Grant Gover 14th March 2019

To play the score above:

- Players:** Any number of players can play: 1,2,3,4,5 and so on up to 10 and if more join in then they can double up on a player's starting position and can either chose their own route or perhaps double at the octave.
- Start:** Players start at the extreme left and chose a starting note from column 1. They then move to the right either horizontally on their chosen line, or diagonally up (unless jumping—see next), or a mixture of the two.
- Jump:** Jumping: players can jump to the next due column at any time, either up or down from their current position, then continue moving right horizontally, or diagonally up and so on.
- Finish:** When the right hand end is reached, column 20, then start again at the first player's position, or any other and follow the same procedure as above moving to the right. End at a prearranged signal or time.
- Notes:** It is totally up to each player: note duration, timbre, dynamic, mode of playing such as ordinarily, and effects and techniques as befits each instrument, such as vibrato, tremolando, sul ponticello, sul tasto, flautando, premuto, use of harmonics, multiphonics, legato, stacatto, stringendo, flutter tongue and so on—suggestion: consider using effects sparingly, try shaping some notes with swells, aim for a natural breathing sound, gentle, probably of a generally quiet dynamic and slow tempo (but see next). Notes can be broken up into more than one continuous note, generally one may be preferred.
- Tempo:** Each player plays at their own tempo, whilst still watching other players especially for the cue to end and mindful of an overall ensemble feel. This will be difficult, but essential.
- General:** Stick to own playing, since other players may be playing at different tempos, loudness, pitch and so on , yet still watching and listening to others as in Tempo.
Colours: try to think of the colours (if a coloured version of the score is available) as well as the pitch as shown in each box. The piece is about synaesthesia and sonically represents Bridget Riley's painting *Nataraja* seen in the Tate Modern (example: <https://shop.tate.org.uk/bridget-riley-nataraja-unframed-print/14100.html>). The visual tensions should be represented in an ebb and flow of the chance concurrence of notes as consonance, dissonance with a degree of player autonomy to express a painting.
If any further rules or decisions are needed, decide these as an ensemble, or, in process, as an individual player, such as regarding ornamentation or which octave to use. Generally the normal range is envisaged somewhere around middle C (C4), but this is not mandatory—F low as shown indicates a low sounding F. Harmonics would probably be in a high register and octave jumps are possible.
- Quarter:** Quarter notes: are shown and replicated in cloud bubbles at the top right of boxes of quarter sharp, double sharp and quarter flat.
- E#:** E sharp is shown since the notes were derived from the Lucy Scale where a range of Hertz is applicable to each note. A difference can be distinguished, but if necessary play E# as F natural.