

Richard Harding

Composition with Red, Yellow and Blue  
(after Mondrian)

The material for the construction of this piece is presented as four sets of three melodic cells, each of which feature a separate harmonic grouping chosen to represent each of the four colours featured in the works of Piet Mondrian which were the inspiration for the piece.

These harmonies are *White* (B, C#, E), *Red* (A, D#, E), *Blue* (B, D#, G) and *Yellow* (F#, A, G).

Underpinning these melodic cells is a *Pulse* cell of four quavers duration, which is formed from the pitches of the *White* chord, and repeats continuously throughout the piece, setting the quaver pulse against which the rhythms of the other cells are measured. This pulse may be played by one player, passed between one or more players as the performance progresses, or fed into a sampler and left to play on its own. Whichever of these methods is chosen, the tempo of this pulse, and thus the piece as a whole, is to be decided in advance and then set by the performer(s) playing it.

The piece both begins and ends with the solo repeating pulse.

Against the background of this pulse, the players are to enter and move through the piece's various harmonic 'colours' in the following combinations:

*White*

*White plus Red*

*White plus Red & Blue*

*White plus Red, Blue & Yellow*

*White plus Red & Yellow*

*White plus Red*

*White*

The transitions between these sections may be indicated by, for example, the displaying of appropriately coloured cards, etc... The duration of each section, and timings of transitions, may be decided by the ensemble leader.

The players create the details of the piece by feely choosing from amongst the melodic cells in the indicated 'colour' sections as the performance progresses. The rhythms of these cells are to be measured against the underlying quaver pulse. The cells chosen may be played in any order, and may be repeated, played in isolation or linked to other cells to create melodic lines of greater duration.

Individual players may choose to intersperse their playing of the material from the score with tacet gaps, of greater or lesser duration, allowing the texture of the piece to grow and shrink in an essentially organic way over the duration of the performance.

Also, players may, at any stage, choose to sustain any note from the cell they are currently playing, to highlight a particular harmonic interaction, or to create a harmonic drone, which may be held for any period of time.

Whilst maintaining the pitch contour of the written material, individual cells may be transposed up or down through one or more octaves, at the choice of the players.

The piece ends after the final *White* section has finished and the pulse is allowed to fade to silence.

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PULSE

WHITE

RED

BLUE

YELLOW