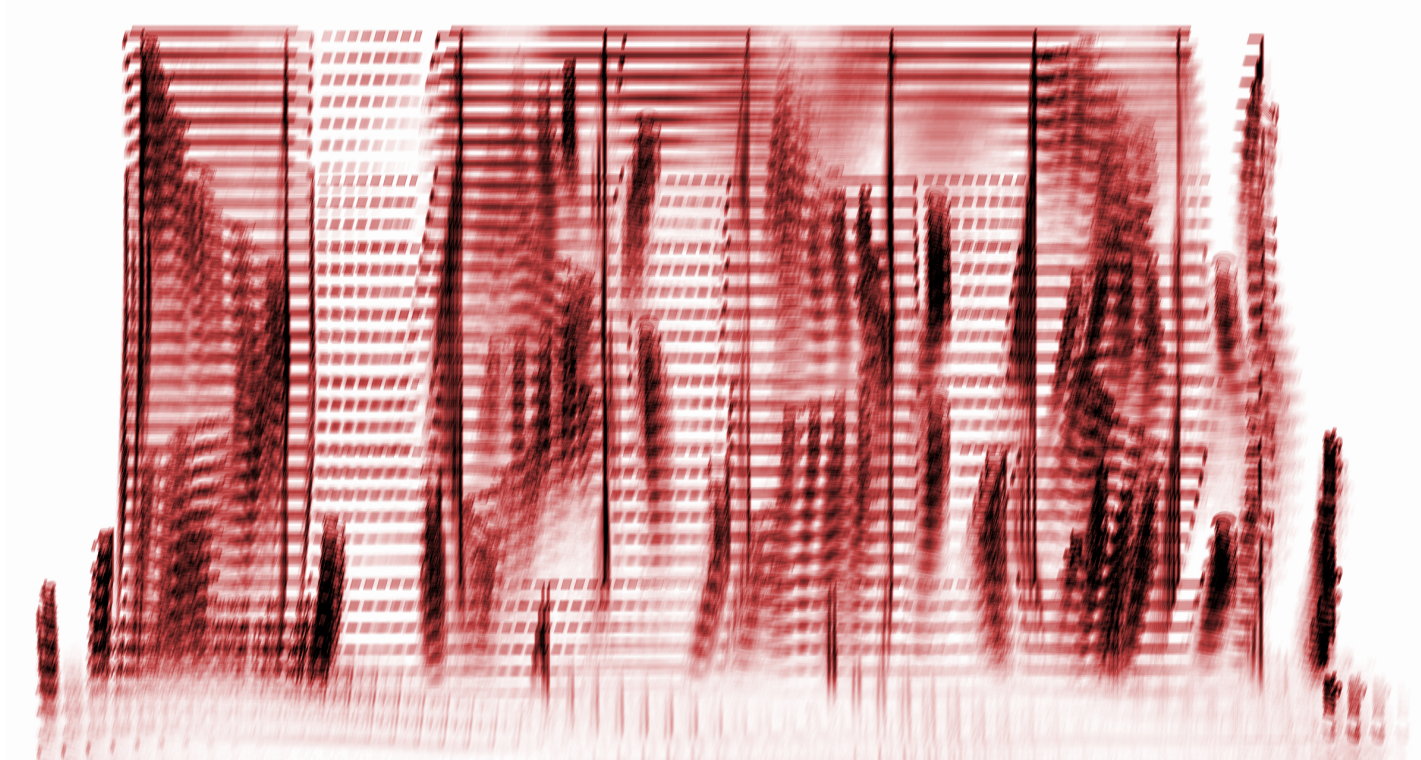


A SPIKE OF RESISTANCE (2016-17)

for trio



ANDREW A. WATTS

COUNTERPOINT
PRINTWORKS

CP-037

Instrumentation/Equipment

Performer I
Performer II
Performer III



Abruptly and aggressively stop/mute the string vibration with the left hand.



Vibrato without articulation. In other words, left hand vibrato without bowing. The effect should be a nuanced, ghostly sound.

This work is for open instrumentation trio. Therefore, any collection of three instruments able to adequately execute their respective part would be appropriate for performance. Typically, the deciding factor is whether or not the instrument can effectively control the microtonal glissandi and the instrument's range.

The premiere was given by Line Upon Line Percussion with each member of the trio playing a constructed monochord on top of a differently sized drum (snare, field, bass). The chord was made of an extra thick electric guitar string. The pitch was modulated using a glass guitar slide and activated using a bass bow. Please feel free to contact the composer if interested in seeing the documentation to then construct a monochord setup for this work

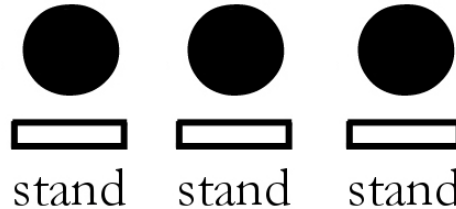
Additional performances have been successful using violins and cellos for some of the parts. The use of trombone, viola, double bass, slide guitar, fret-less bass, etc. will likely be equally effective.

Note: Excessive vibrato motion may, at times depending on the instrument, be necessary to produce this effect.

Ct. (cents) are used for indicating the interval range of the pitch band(s).

Suggested setup

Perf. I Perf. II Perf. III

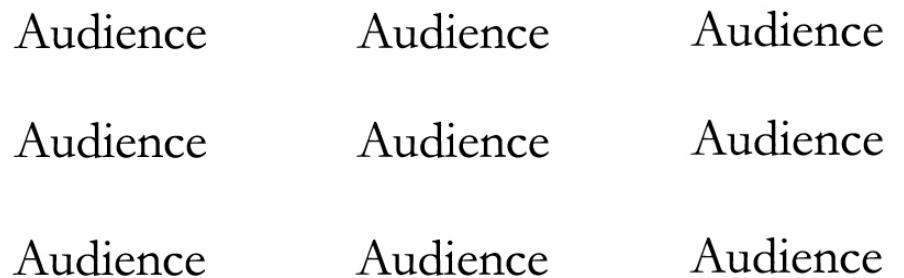


Performance Notes

There are no separate or individual parts. Each player should read off of their own copy of the full score.

Duration (approx.): 5 minutes and 30 seconds

Stems connected to *glissandi* lines are used merely as guides to help indicate the meter (i.e. where the beat is in relation to the gesture). Please do not accent these. Rather, re-articulate (if necessary) freely and staggered according to the demands of the phrase.



Remarks on the Form

Measures 1 – 24: Perf. I (stems up) and Perf. II (stems down) only, trading off pointalistic gestures.

Measures 25 – 49: Similarly, Perf. I and Perf. II; the difference here is that the staccato points articulated in the first section are now connected with glissandi.

Measures 50 – 56: Tutti section. The function of the ossia staff, when present, is to provide a singular musical line that is distributed among the trio. Ideally, this would create a seamless composite line.

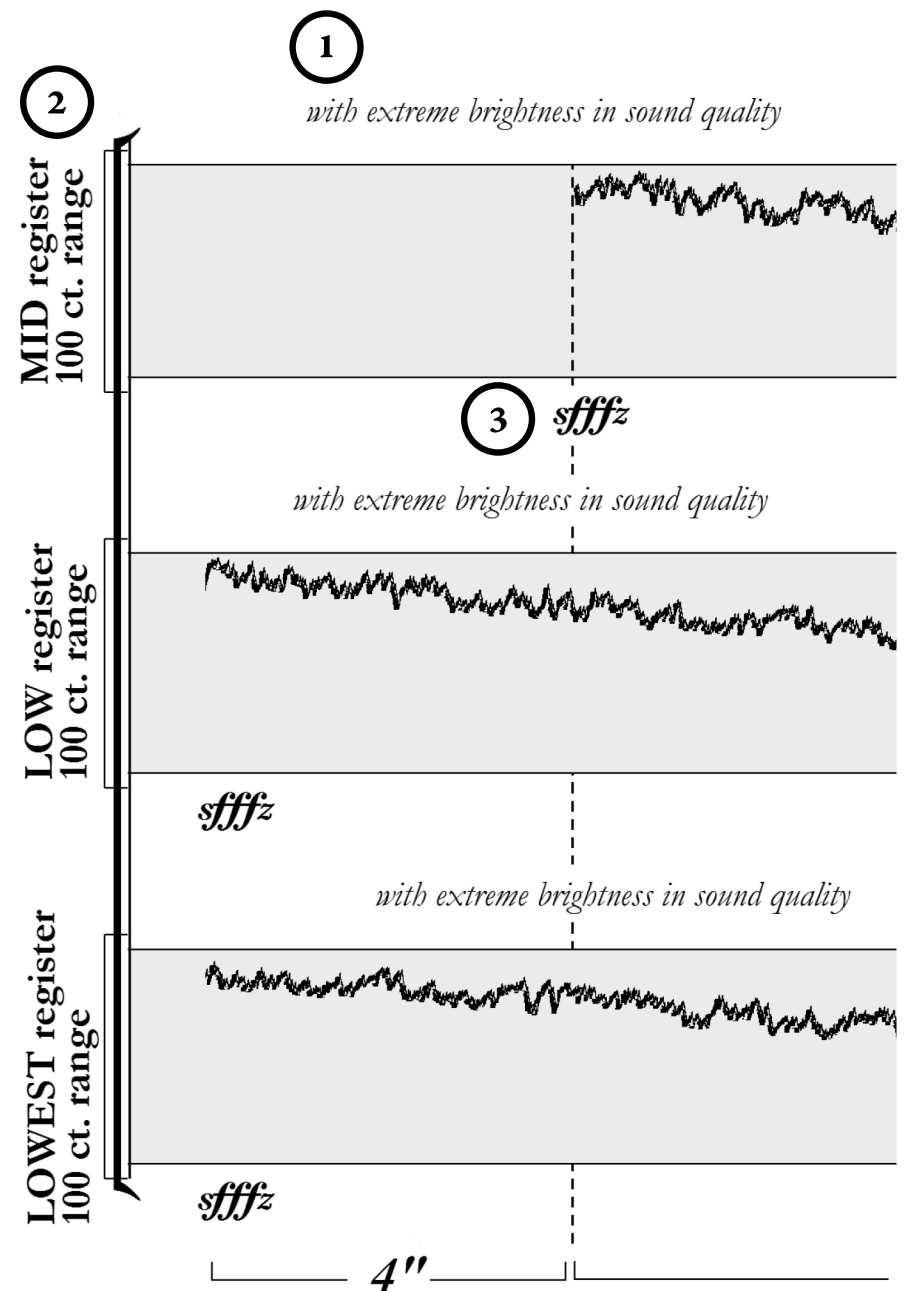
Measures 57 – 80: Perf. III (both stems up and stems down). This section is identical to the first section of the work, however, rather than the pointalistic gestures trading off between two players, the music is given in whole to the Perf. III.

[Notation diagram]

1. Sound Quality: evocative instruction(s) for the performer to interpret on their respective instrument with regards to timbre and playing technique.

2. Frequency Band: The range of pitches to be focused on when executing musical gestures, with the lower line representing the lowest described frequency bound and the upper line representing the highest frequency bound for each system.

3. Dynamics for Instrumental Gestures



Included below are the items you may use for construction of the percussion monochord instrument(s). Any, all, or none of the performers for the trio may choose to utilize a monochord instrument. It is also possible to substitute some of these listed items with other equipment and achieve an equally valid, desirable monochord instrument. The listed items were utilized in the monochord trio constructed for the premiere performance with Line Upon Line Percussion.

Please note:

This monochord preparation is non-destructive!

Performer I	Performer II	Performer III*
Snare drum	Floor tom	Bass drum
*Guitar string with a thickness between 20 – 34mm	*Guitar string with a thickness between 34 – 46mm	*Guitar string with a thickness between 46 – 60mm
*Guitar slide, preferably made of glass	*Guitar slide, preferably made of glass	*Guitar slide, preferably made of glass
*2 Neewer® C-style Drum Microphone Set Clamps Shockproof Clip Mount Holder for 6"/15.2cm to 18"/45.7cm Diameter Drums, Black	*2 Neewer® C-style Drum Microphone Set Clamps Shockproof Clip Mount Holder for 6"/15.2cm to 18"/45.7cm Diameter Drums, Black	*2 Neewer® C-style Drum Microphone Set Clamps Shockproof Clip Mount Holder for 6"/15.2cm to 18"/45.7cm Diameter Drums, Black
*Small wooden block to use as a bridge	*Small wooden block to use as a bridge	*Small wooden block to use as a bridge
Bow, preferably a double bass bow	Bow, preferably a double bass bow	Bow, preferably a double bass bow

* = Please contact composer for these items.

FULL SCORE

written for Line Upon Line

A SPIKE OF RESISTANCE

Andrew A. Watts (2016-17)

♩ = 120

Performer I: stems up

As high as possible
↑
↓
As low as possible

sfz *sfz* *sfz* *sfz* *ric. "slap"* *sfz* *mp* *sfz* *sfz*

sfz *sfz* *sub p* *sfz*

vib. w/o reartic.

Performer II: stems down

Highest
↑
↓
Lowest

sfz *sub p* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

sfz *sub p* *fff* *p*

vib. w/o reartic.

Performer I:

Highest

Lowest

sfz *sfz* *mp* *sfz*

sub pp

17 3/16 8/8 4/8 6/8 4/8 8/8 3/8 4/8 3/16

Performer II:

Highest

Lowest

sfz *f* *fff* *f* *mp* *ff* *sub p* *sfz*

non vib. ric. "slap" dark, wooden ord. extremely dark, wooden ord.

gliss.

25 3/16 4/8 8/8 6/8 1/16 5/8 4/8 5/16 6/8 7/16

Performer I:

extremely dark, wooden
sub p

(ord.) → distortion → norm.

ff → *fff* → *ff* → *sfz*

35 7/16 8/8 6/8 12/8 4/8 7/8 8/8 3/16

Highest ↑ ↓ Lowest

ff *sub p* *fff* *p*

Performer II:

extremely dark, wooden → (ord.) → distortion → norm. → extremely dark, wooden

ric. *sub pp* "slap" -----

3/2 5/3

42 3/16 sfz 8/8 4/8 6/8 4/8 8/8 3/8 4/8

Highest ↑ ↓ Lowest

sfz *f* *mp* *ff*

ord. → dark, wooden → ord.

B
50

10 seconds

16
4

TUTTI

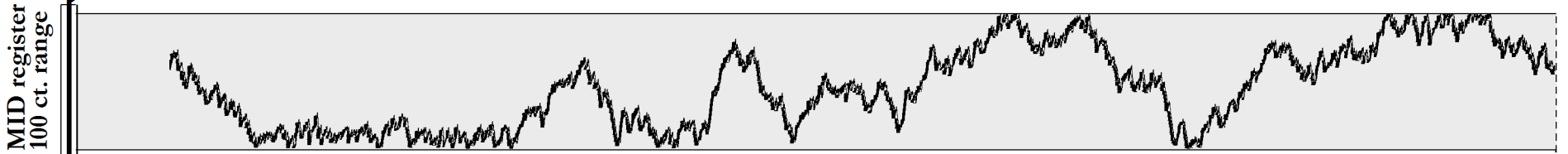


(remain completely still during silence)

♩ = 60

16
4

Performer I: with mute, unsync reartic. (as needed)

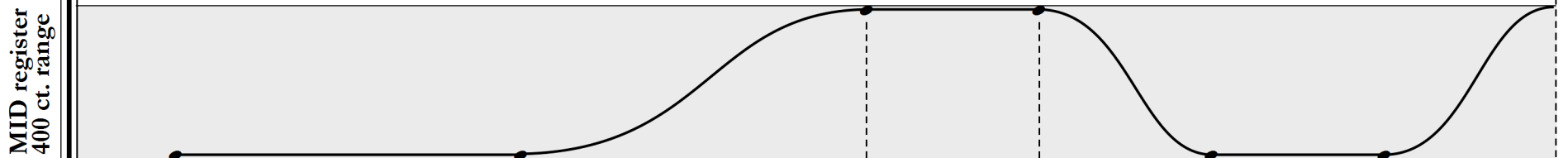


pppp

ppp

pppp

Performer II: with mute, unsync reartic. (as needed)

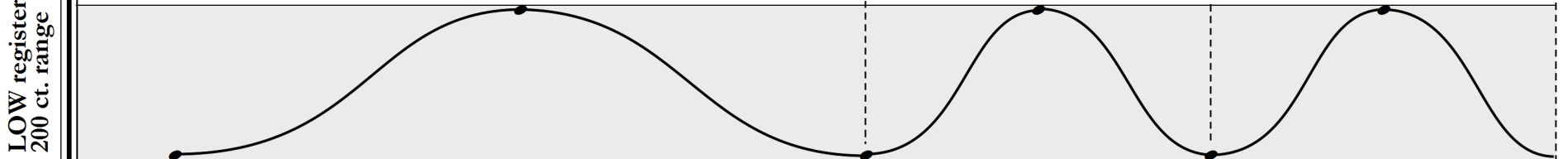


pppp

ppp

pppp

Performer III: with mute, unsync reartic. (as needed)



pppp

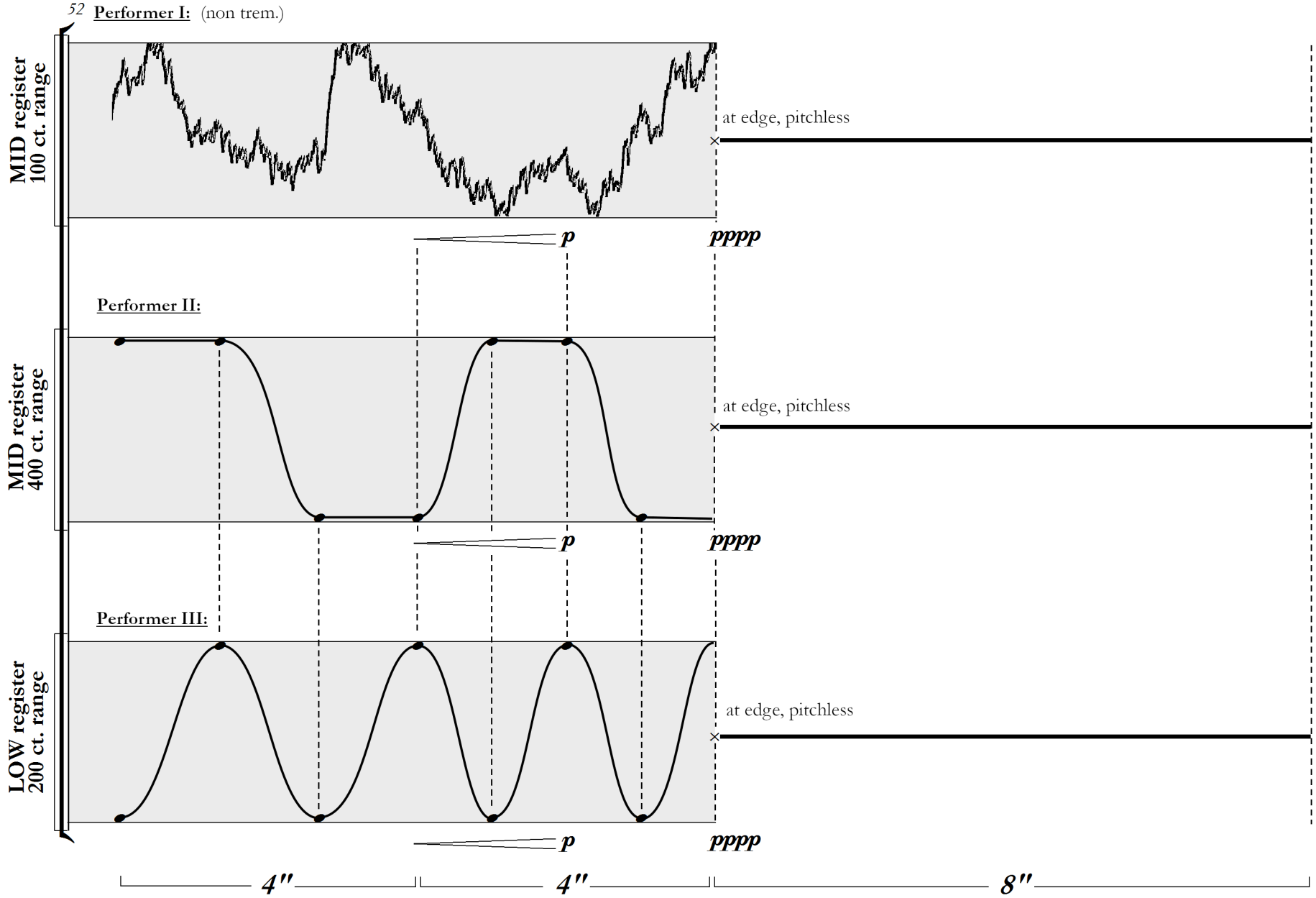
ppp

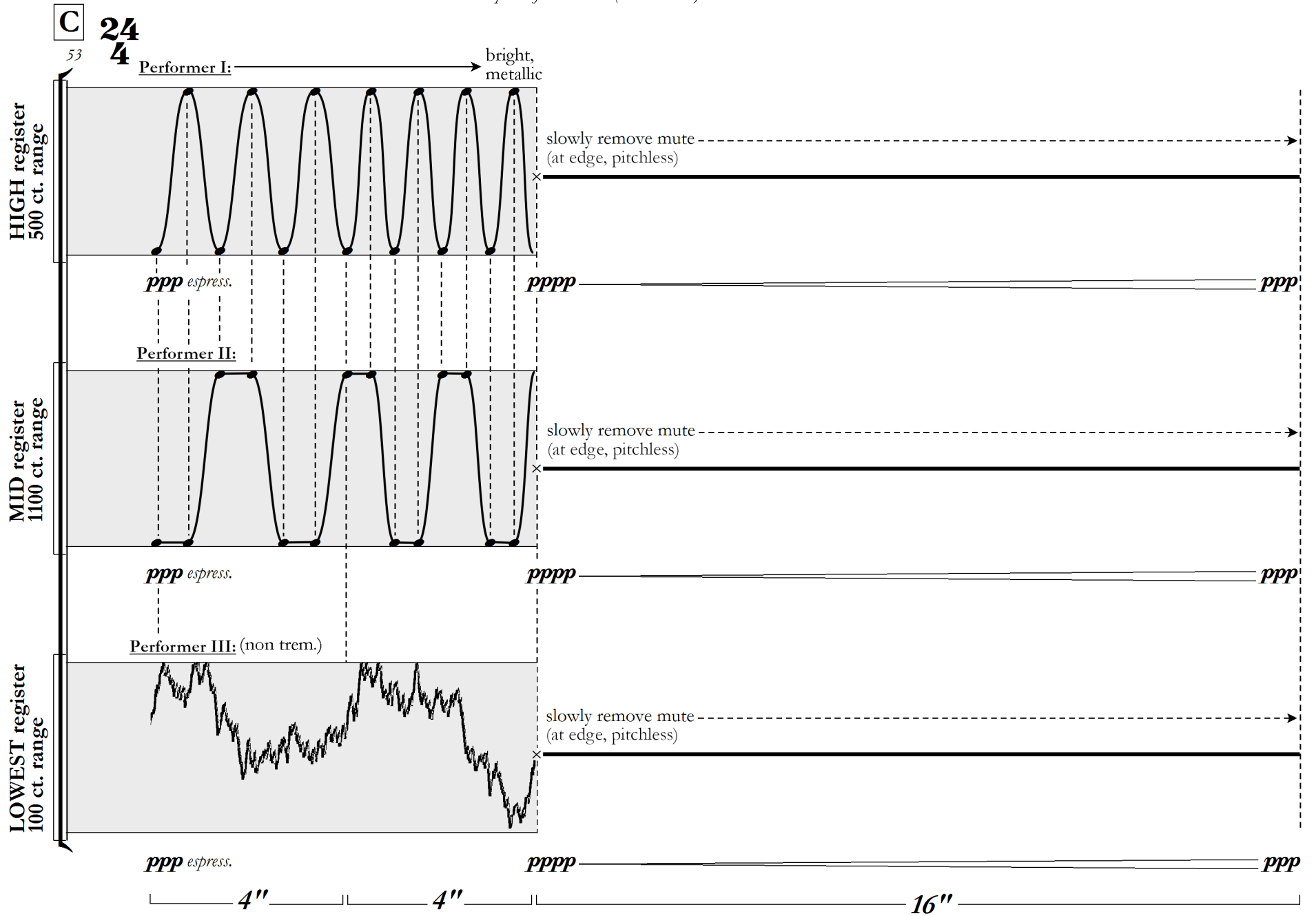
pppp

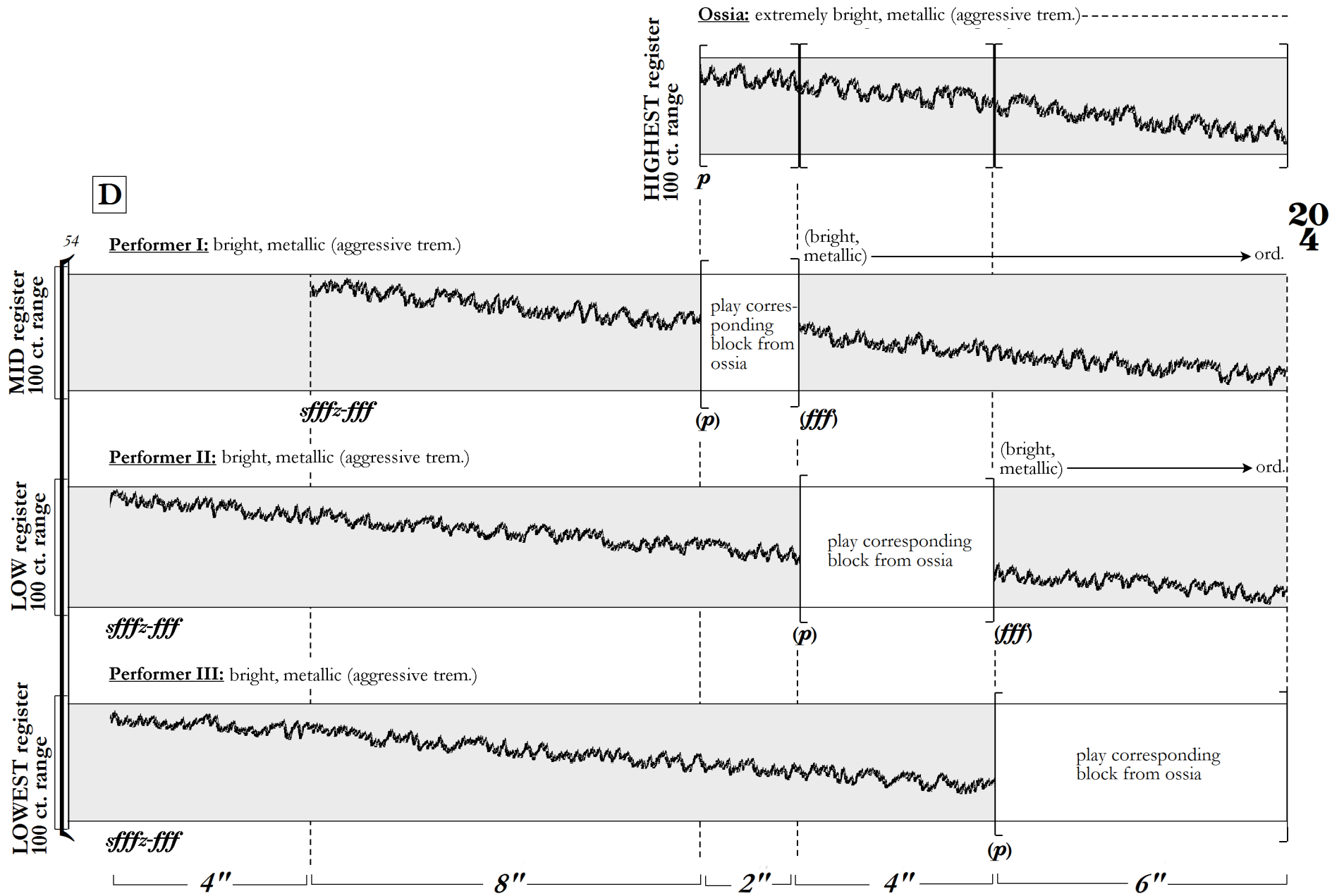
8"

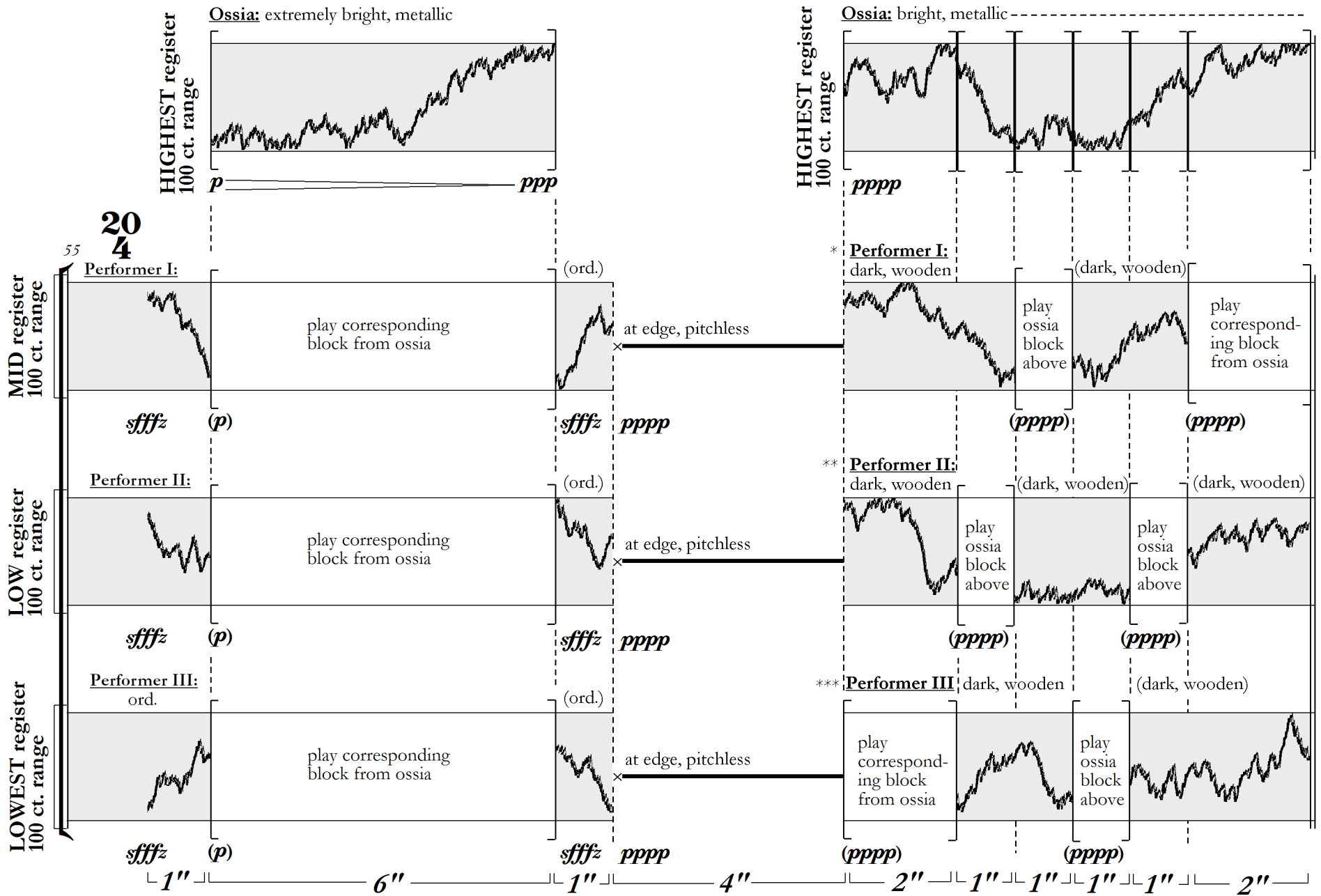
4"

4"









*HIGH register, 100 ct. range. **MID register 100 ct. range. ***MID register 100 ct. range.

E

10 seconds

3
16

56
TUTTI



(remain completely still during silence)



♩ = 120

Performer III: stems up & stems down
ord.

57

As high as possible ↑

↓ As low as possible

sfz **3**/**16** **4**/**8** **8**/**8** **6**/**8** **1**/**16** **5**/**8** **4**/**8** **5**/**16** **6**/**8** **7**/**16**

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *mp* *sfz*

vib. w/o reartic.

ric. "slap"

sfz *sfz* *fffz* *sub p* *sfz*

Performer III: stems up & stems down

67

Highest

↑

↓

Lowest

sfz

sub p

sffz

sfffz

sffz

fff

p

sub p

vib. w/o reartic.

7/16

8/8

8/8

6/8

8/8

4/8

7/8

8/8

3/16

74

Highest

↑

↓

Lowest

sfz

sfz

mp

sffz

3/16

8/8

4/8

6/8

4/8

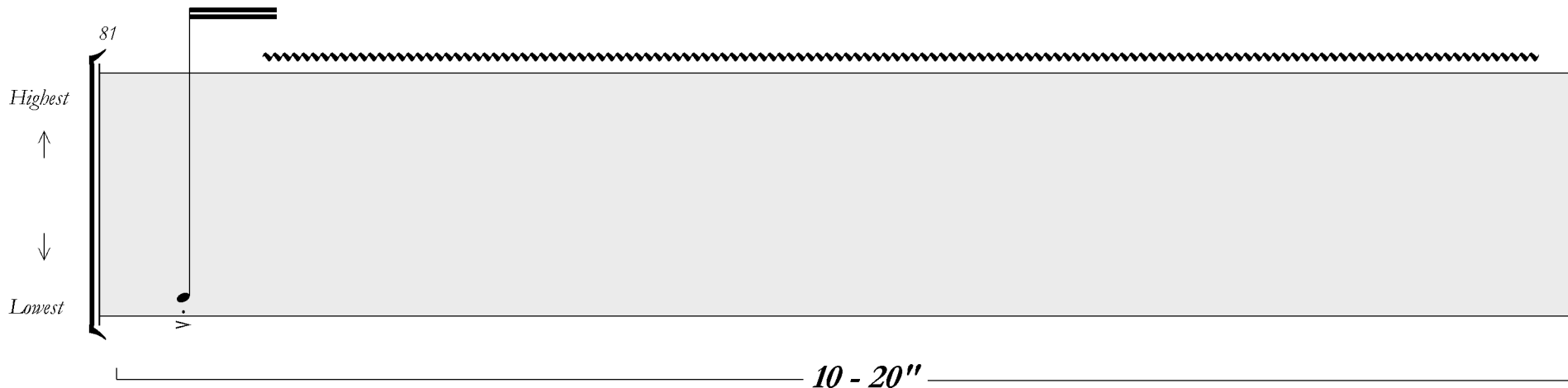
8/8

3/8

A piacere

Performer III: *a single attack followed by a long vibrato swell, molto espress.*

sub pp - pppp ————— *mp* ————— *pppp*



Revised:
October 06, 2018
Rochester, New York