maximum change

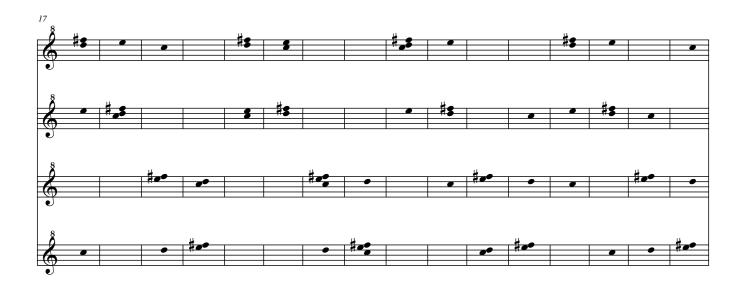
dedicated to the people of the world against whom a war on civil liberties, democracy, prosperity, and sovereignty is currently waged by a small, elitist ruling class intent on global power. may we overcome such tyranny and live in peace.

-mike winter (2007)

- to be performed with four percussion instruments of long decay with clearly distinct timbres. for example, circular plates, rectangular bars, hollow tubes, and struck strings such as crotales, glockenspiel, chimes (with c_6 , d_6 , e_6 , and $f_6^{\#}$ removed from a set such that they can be struck individually and together), and piano (struck with mallets inside the piano with the sostenuto pedal depressed throughout keeping the dampers off c_6 , d_6 , e_6 , and $f_6^{\#}$), respectively, each instrument placed reasonably far apart from the others.
- a pitch in the given score can be transposed such that every occurrence of that pitch is also transposed the same amount and such that the conglomerate chord always consists of four different pitches. for example, all c_6 can be changed to b_5 .
- each tone in a given measure struck simultaneously across all parts and allowed to ring freely.
- eight to twelve seconds between each attack.
- a constant strike velocity throughout such that all tones sound clearly and equally present but not loud.
- score is written as sounds.

a special thanks to azer akhmedov whose help made this work possible.











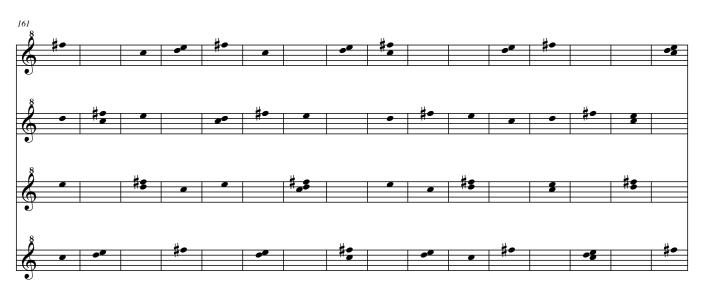






















maximum change for azer akhmedov

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-mike winter (2007)

- to be performed with four percussion instruments of long decay with clearly distinct timbres. for example, circular plates, rectangular bars, hollow tubes, and struck strings such as crotales, glockenspiel, chimes, and piano. each instrument placed reasonably far apart from the others.
- in this alternate version of the score, the vertical level of the notehead indicates one of four predetermined pitches that are the same for the whole ensemble. the original score specifies pitches explicity.
- each tone in a given measure struck simultaneously across all parts and allowed to ring freely.
- the original score indicates eight to twelve seconds between each attack, but performers should feel free with longer or shorter durations than the original indication.
- a constant strike velocity throughout such that all tones sound clearly and equally present but not loud.

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