

CHANGE 5

flute, clarinet, violin and cello (with coins)

Robert Blatt

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Concerning the use of coins

Each musician has five differently sized coins, resulting in different pitches when spun on their edge. Each musician need not use the same type of coins, and accordingly, if different sets of coins are used, the coins are divided so that higher pitched coins are distributed to the flute, proceeding to the violin, clarinet and cello. Each coin is notated as a number inside a circle, progressing with "1" as the lowest pitched coin and "5" as the highest pitched coin.

Concerning the composition's score and form

The composition is in two halves. Each half involves reading through the score once.

The first half of the piece consists of the ensemble notating the second half of the piece. The musicians read through the score, spinning coins on their edge as indicated in the "Coins" staff associated with their instrument. The coins are spun in groups of one to five coins at a time, indicated by isolated measures in the score. Once all coins from a measure have come to rest, the musicians write the specific note(s) associated with the landing heads or tails side of the coin(s) in the blank measure above the notation for the coin(s). In sections A, coins are spun with independent timings between musicians for each measure, but doing so in a way that achieves a silence of some length between each measure and no silence within a measure. In section B, the musicians maintain a continuous texture of spinning coins shifting from musician to musician, where the rate at which the musicians spin their coins, the speed at which they notate the results and when they begin to spin their next group of coins is collectively monitored. In section C, the musicians spin their vertically aligned coins together.

The second half of the piece consists of the ensemble performing on their instruments following their realization of the score. In section A, notes are long and timings are independent. Musicians collectively maintain a silence between each measure and no silence within a measure. In section B, notes are shorter and musicians maintain a continuous texture of downward moving lines shifting from musician to musician. In section C, notes again are long and the musicians begin and end each of their vertically aligned notes together. All sections should be played in a simple manner with no need to ever play louder than at a moderate volume.

The clarinet is transposed to Bb in the score.

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Coin Assignments Section A

Flute

① tails heads ② tails heads ③ tails heads ④ tails heads ⑤ tails heads

Violin

Clarinet in Bb

① tails heads ② tails heads

Cello

A slow, quiet and with a clean, pure tone

Fl.

Coins ① ② ③ ① ② ③ ① ② ③ ① ② ③ ④ ⑤ ① ② ③ ① ② ③ ① ② ③ ④ ⑤

Bb Cl.

Coins ① ① ① ① ② ① ① ① ②

Vln.

Coins ① ② ① ② ① ② ① ② ③ ① ② ① ② ① ② ① ② ③

Vc.

Coins ①

Coin Assignments
Section B

① tails heads ② tails heads ③ tails heads ④ tails heads ⑤ tails heads

Fl.

Vln.

① tails heads ② tails heads ③ tails heads ④ tails heads ⑤ tails heads

Bb Cl.

Vc.

B rather fast

Fl.

Coins ① ② ③ ④ ⑤ ⑤ ④ ③ ② ① etc. ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ② ①

Bb Cl.

Coins ① ② ⑤ ④ ③ ② ① etc. ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③

Vln.

Coins ① ② ③ ⑤ ④ ③ ② ① etc. ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤ ④ ③ ② ①

Vc.

Coins ① ⑤ ④ ③ ② ① etc. ⑤ ④ ③ ② ① ⑤ ④ ③ ② ① ⑤

Coin Assignments

Section C

C slow and with every subsequent note in a measure played a little longer, softer and quieter