

Intelligence

Music : Peter Savage

This piece chronicles the short journey of a machine composing music. It begins with the basic rhythm, playing with a few bits, expanding out to hit 7 "bits" in the bass. Experiments are made, chromaticism played with. Section B depicts the start of some kind of compilation.

The program loops through its final stages in section C before giving up its output for the user to listen to. The final bar is almost like a question. Is this the end? Or will it be asked to generate more music in the future? I'm still here....

A

♩ = 180

Purposefully

Section A, measures 1-4. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The bass line starts with a half note F#4, followed by quarter notes G#4, A4, and B4, then rests. The treble line has whole rests for the first two measures, followed by a half note G#5 with an accent in the third measure, and a whole rest in the fourth. Dynamics include *pp* in measure 1. Rehearsal marks are indicated below the bass line.

Section A, measures 5-8. The bass line continues with quarter notes C5, D5, E5, and F#5, then rests. The treble line has a half note G#5 with an accent in measure 5, followed by whole rests in measures 6 and 7, and a half note G#5 with an accent in measure 8. Dynamics include *p* in measure 5. Rehearsal marks are indicated below the bass line.

Section A, measures 9-12. The bass line continues with quarter notes G5, A5, B5, and C6, then rests. The treble line has a half note G#5 with an accent in measure 9, followed by a half note A5 with an accent in measure 10, and half notes B5 and C6 with accents in measure 11. Dynamics include *mf* in measure 9 and *mp* in measure 11. Rehearsal marks are indicated below the bass line.

B

Section B, measures 13-16. The bass line continues with quarter notes D6, E6, F#6, and G6, then rests. The treble line has a half note G#5 with an accent in measure 13, followed by whole rests in measures 14 and 15, and a half note G#5 with an accent in measure 16. Dynamics include *f* in measure 16. Rehearsal marks are indicated below the bass line.

17

Red. Red. Red. Red. Red.

21

Red. Red. Red. Red. Red.

25

Red. Red. Red. Red. Red.

29

Red. Red. Red. Red. Red.

33

Red. Red. Red. Red. Red.

37

Red. Red. Red. Red. Red.

41

Ped. Ped. Ped. Ped.

45

D ♩ = 160 *mp*

Ped. Ped. Ped. Ped. Ped.

49

p

(Ped.) Ped. Ped. Ped. Ped.

53

rit.

(Ped.) Ped. Ped. Ped. Ped.

57

(Ped.) Ped. Ped. Ped. Ped.