

Bulgarian Danse

(After Bartók)

By

David Cope

with

Experiments in Musical Intelligence

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The work published here has been composed by a computer program: Experiments in Musical Intelligence. I began Experiments in Musical Intelligence in 1981 as an attempt to create new instances of music in my style. With a lack of quantifiable definitions of style, I concentrated on the commonalities in the works of certain composers, commonalities I call signatures. By 1987 Experiments in Musical Intelligence had produced works arguably in the styles of Bach and Mozart, among others. Further experimentation with pattern matching, certain natural language processes, and object orientation allowed for more extensive output both in terms of work length and complexity as well as stylistic diversity. Experiments in Musical Intelligence subsequently produced new works in the styles of composers as contrasting as Stravinsky, Palestrina and Joplin. These works have been discussed and, in part, reproduced in my books *Computers and Musical Style* (1991) and *Experiments in Musical Intelligence* (1996) published by A-R Editions, Madison, Wisconsin.

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Moderato

David Cope - Experiments in Musical Intelligence

The musical score is written for piano in a 2/8 time signature. It consists of seven systems of two staves each. The key signature is one sharp (F#), and the tempo is marked 'Moderato'. The music is characterized by complex, often irregular rhythmic patterns, including many eighth and sixteenth notes, and a rich, chromatic harmonic language with frequent use of triads and dyads. The first system begins with a complex rhythmic figure in the right hand and a steady eighth-note bass line in the left. Subsequent systems show a variety of textures, from dense chordal blocks to more melodic passages, all maintaining the intricate rhythmic complexity. The piece concludes with a final system featuring a more active, eighth-note melody in the right hand and a corresponding bass line.

