

MOMENTS OF MEDIATION

SCOTT LEAKE

$\bullet = 120$

REAR

PICK

ELECTRIC GUITAR

WITHOUT DISTORTION

COMPUTER

0:00

CUE #1

15"

0:22

FRONT

GTR.

7

0:10

0:23

CPU

0:34

CUE #2

$\bullet = 120$

(MOMENT II)

GTR.

9

mf

WITHOUT DISTORTION

CPU

0:36

0:43

0:06 0:07

Grp. 13 **f** WITH DISTORTION

CPU 0:44 0:58

0:08 0:08

Grp. 17 **ff**

CPU 0:54 1:00 1:04 *

0:04 0:12

Grp. 20

CPU 1:09 1:09 1:21

CUE #5

(MOMENT III)

♩ = 120

GTR. *mf*

22

1:22 WITHOUT DISTORTION

CPU

1:40

GTR. *ff*

28

1:41

* WITH DISTORTION

CPU

1:53

♩ = 60

GTR. *ff*

32

1:54

*

CPU

2:11

(MOMENT IV)

♩ = 60

FRONT

GTR. 36

WITHOUT DISTORTION

mp

CPU 2:12

CUE #4

2:36 *

GTR. 42

E BOW

WITH DISTORTION

WITH HARMONIZER SET FOR DIM 5THS

f

mp

CPU 2:37

3:08 *

(MOMENT V)

FRONT

♩ = 250

PICK #

GTR. 50

WITHOUT DISTORTION

mf

CPU 3:09

CUE #5

3:14

3:17

GTR. 54 3:18 3:26

This system contains musical notation for guitar (GTR.) and CPU tracks. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes, often beamed together. The CPU track is represented by a wavy line. Measure numbers 54 and 58 are indicated at the start of the first and third measures, respectively. Time markers 3:18 and 3:26 are placed at the end of the first and last measures.


GTR. 61 3:27 3:34

This system continues the musical notation for guitar (GTR.) and CPU tracks. The guitar part maintains the same melodic pattern as the previous system. The CPU track remains a wavy line. Measure numbers 61 and 65 are indicated at the start of the first and fifth measures, respectively. Time markers 3:27 and 3:34 are placed at the end of the first and last measures.

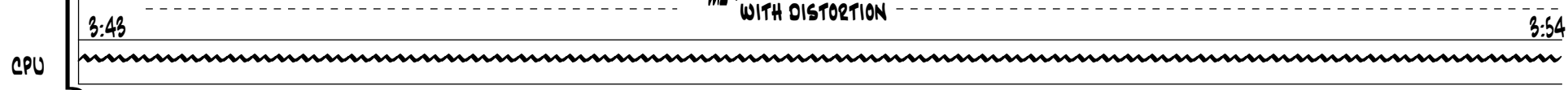
GTR. 68 3:35 3:42

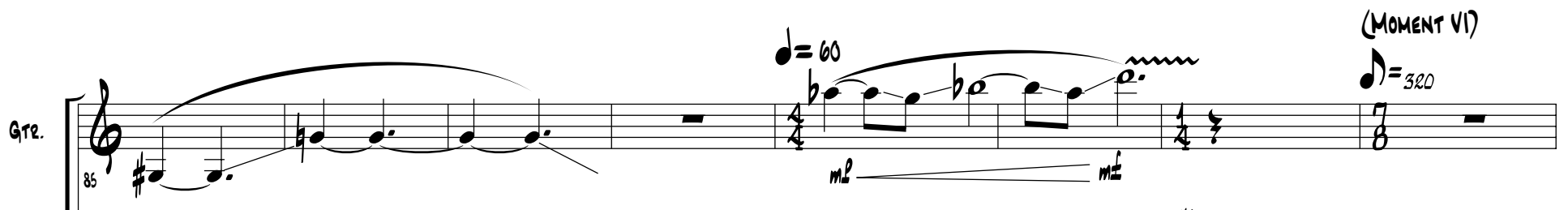
TIME FOR PAGE TURN

This system concludes the musical notation for guitar (GTR.) and CPU tracks. The guitar part continues with the established melodic line. The CPU track is a wavy line. Measure numbers 68 and 72 are indicated at the start of the first and fifth measures, respectively. Time markers 3:35 and 3:42 are placed at the end of the first and last measures. The text "TIME FOR PAGE TURN" is written in the upper right corner of the system.

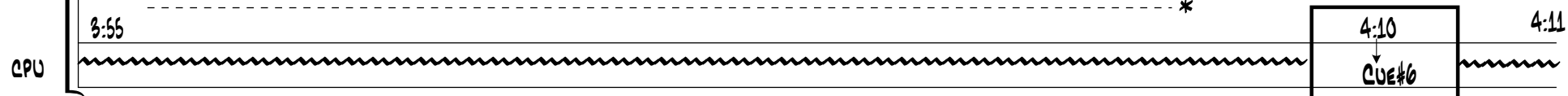
GTR.  75

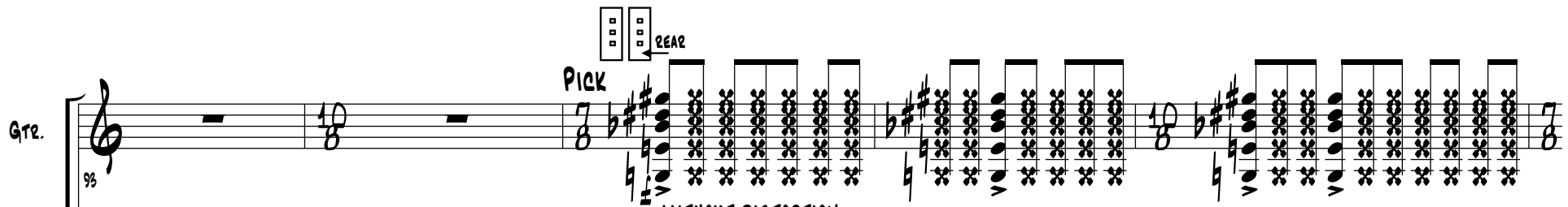
3:43 WITH DISTORTION 3:54

CPU 

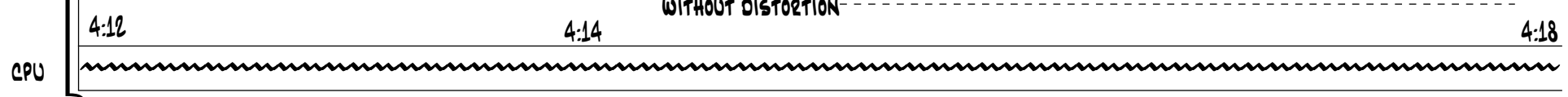
GTR.  85

3:55 * 4:10 4:11

CPU 

GTR.  93

4:12 WITHOUT DISTORTION 4:14 4:18

CPU 

GTR. 98

4:19

CPU

4:22

GTR. 101

4:23

CPU

4:24

GTR. 105

4:25

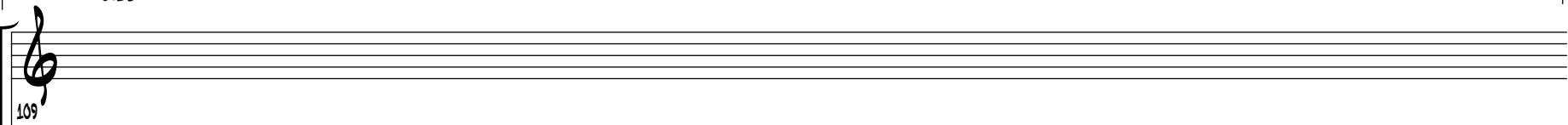
CPU

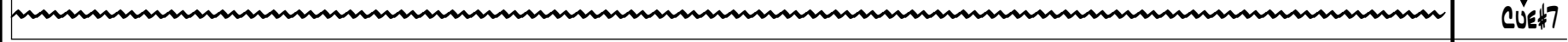
4:28

4:30 *

(MOMENT VII)

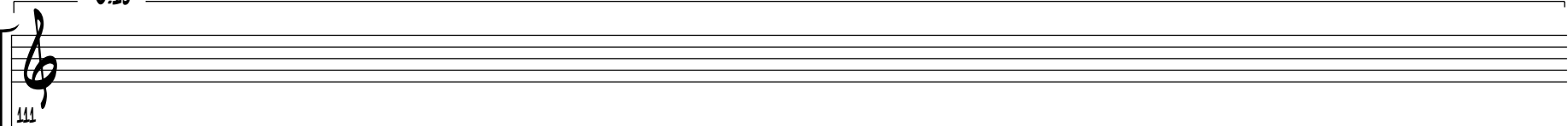
0:12


GTR.  109

CPU  4:37

4:49
↓
CUE#7


0:15


GTR.  111

CPU  4:50

5:05


0:15

FRONT 

GTR.  113

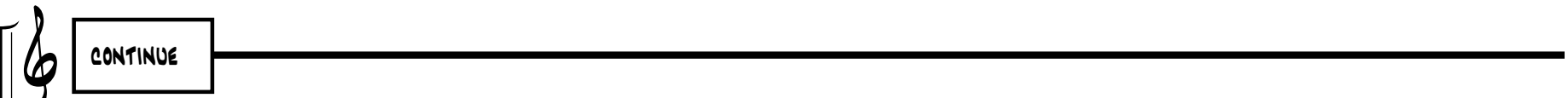
WITH DISTORTION, AND DELAY

FREEPLY IMPROVISE USING THE EBOW. THE GUITAR PART SHOULD SOUND ASIF IT IS A PART OF THE COMPUTER MUSIC'S TEXTURE AS OPPOSED TO BEING A MELODY WITH ACCOMPANIMENT.

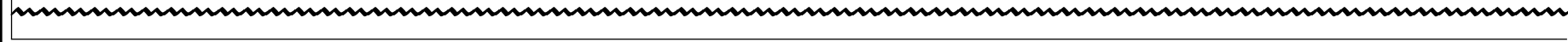
CPU  5:06

5:21

0:15

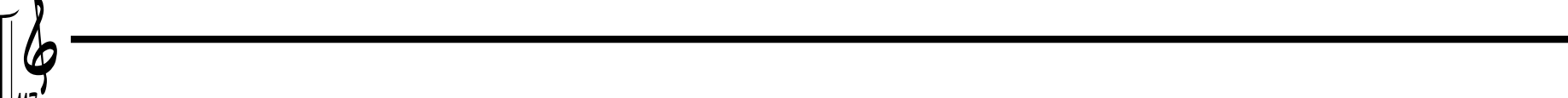
GTR.  115

5:22 5:37

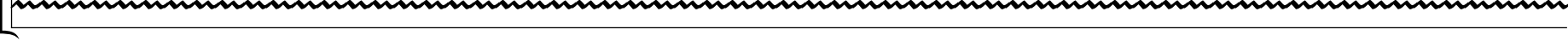
CPU 

Detailed description: This block shows a 15-second interval. The guitar staff (GTR.) starts at measure 115 with a box labeled 'CONTINUE'. The CPU usage graph shows a sawtooth pattern. Time markers are at 5:22 and 5:37.

0:15


GTR.  117

5:38 5:53


CPU 

Detailed description: This block shows a 15-second interval. The guitar staff (GTR.) starts at measure 117. The CPU usage graph shows a sawtooth pattern. Time markers are at 5:38 and 5:53.

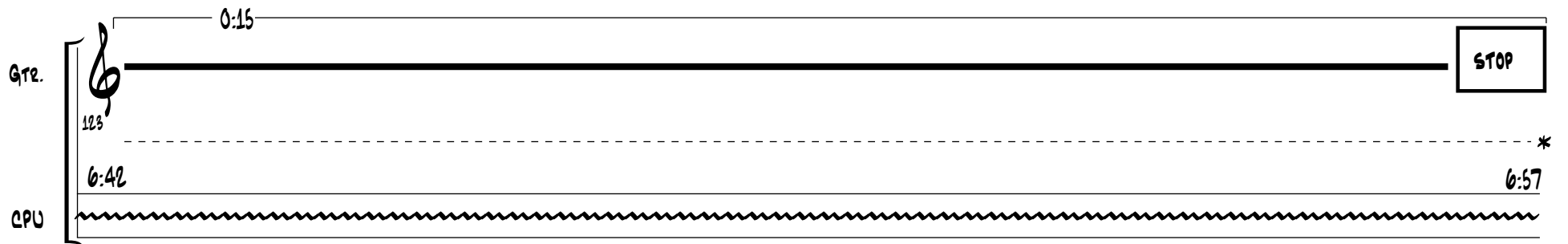
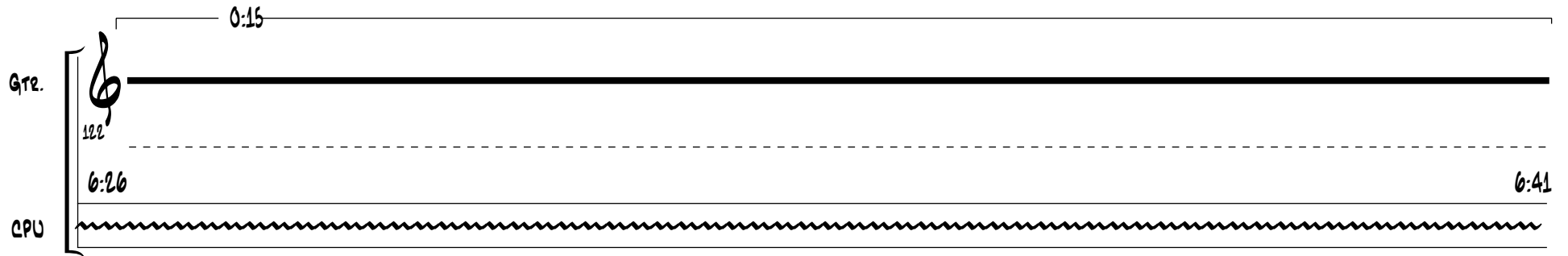
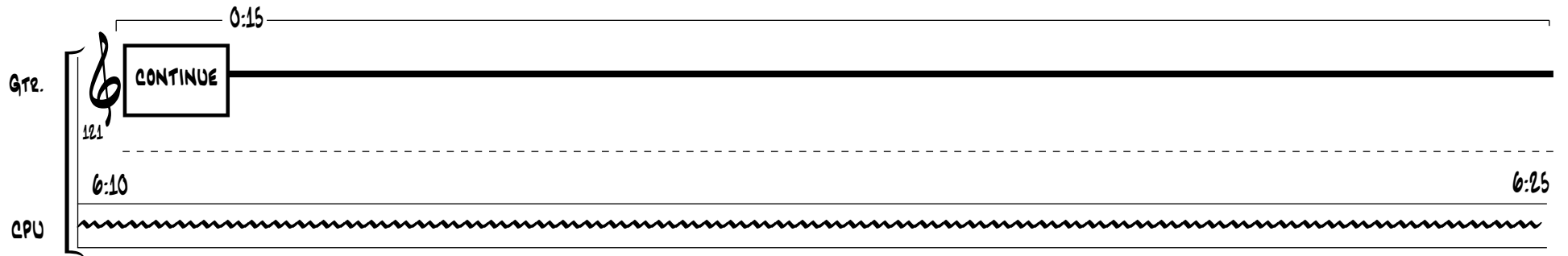
0:15

GTR.  119

5:54 6:09


CPU 


Detailed description: This block shows a 15-second interval. The guitar staff (GTR.) starts at measure 119. The CPU usage graph shows a sawtooth pattern. Time markers are at 5:54 and 6:09.



(MOMENT VIII)

0:15

GTR.  124


REAR  FREELY IMPROVISE BY STRUMMING THE STRINGS
BEHIND THE BRIDGE AND ABOVE
THE NUT NEAR THE TUNERS. BUILD THE DYNAMICS INTO MOMENT 9.

WITH DISTORTION

CPU 0:58 7:13

CUE#8


0:15

GTR.  125

7:14 7:29

CPU

0:15


GTR.  126

7:30 7:40

CPU

(MOMENT IX)

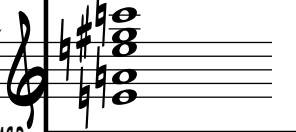
0:15

GTR.  IMPROVISE WITH A HEAVYMETAL FEEL. TREAT THE GIVEN CHORD AS MOVABLE UP AND DOWN THE NECK.

CPU **7:41** WITH DISTORTION **7:51**

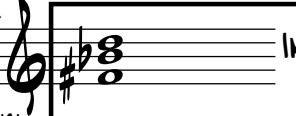
CUE#9

0:15

GTR.  IMPROVISE SHORT PUNCTUATED RHYTHMS. CHORD FORM IS MOVABLE.

CPU **7:52** **8:02**

0:15

GTR.  IMPROVISE RAPIDLY STRUMMED RHYTHMS. CHORD FORM IS MOVABLE.

CPU **8:03** **8:13**

0:15

FREELY IMPROVISE. THE HARMONIC CONTEXT OF THE CHORDS YOU CHOOSE SHOULD REMAIN NON-CADENTIAL AND HIGHLY CHROMATIC. RAPID RHYTHMS AND DISJOINTED PHRASES.

GTR. 133

8:14 8:24

CPU

0:15

GTR. 134

8:25 8:35

CPU

0:15

GTR. 135

8:36 8:46

CPU

♩ = 380

GTR.

136

8:47

8:52

CPU

GTR.

141

8:53

8:58

CPU

GTR.

146

8:59

9:04

CPU

151

9:05

9:20 *

GRE.

CPU

(LET RING)

15"

0:10

156

9:21

9:31

GRE.

CPU

0:12

157

9:32

9:44

GRE.

CPU

(MOMENT X)

0:10

GTR.

158

9:45

CPU

9:55
↓
CUE#10

0:15

GTR.

159

9:56

CPU

10:11

FRONT

E BOW

pp

WITH DISTORTION

160

10:12

CPU

10:24

♩ = 60

GTR. 163 mp mf 10:25 10:41

CPU

GTR. 167 pp p WITH DISTORTION AND DELAY (VIBRATO WITH THE LEFT HAND. NO PICK.) 10:42 11:24

CPU

GTR. 175 * THE PIECE ENDS WHEN THE COMPUTER MUSIC STOPS 11:25 11:41

CPU