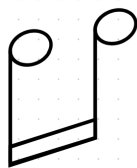


# Ethereal Presense

for Cyberinet

Matthew A. Bardin

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MaB Music



#### Program Note:

It is impossible to do anything in a complete vacuum. Others affect you, you affect others. Living with this is part of the human condition.

#### Performance Notes:

Tempi are all generalized. The performer can perform the piece at any desired tempo. Accelerando and Rallentando should still happen at the indicated places, but the amount can vary. The goal is a uniquely paced performance; no two should be identical. The performer should experiment with the max patch to find a balance of synthesizer changes that they feel comfortable with, but in general, should have exaggerated performance movements to help with the synthesizer automation.

#### On Notation:

This score uses largely traditional notation. Fermatas and long rests can be held for any duration. Half rests and shorter should be played in tempo.

Double Bar lines indicate different sections of the work and do not imply a pause as the rests do.

Dashed bar lines are provided to help with counting various sections, but may be ignored by the performer if desired.

Niente markings should be performed as quietly as possible while still producing pitch.

#### Cyberinet Hardware:

This solo requires the use of Cyberinet hardware and software to perform. More information about this equipment can be found at [matthewbardin.com](http://matthewbardin.com)

The Cyberinet hardware replaces the mouthpiece and barrel of the performer's Bb clarinet. The internal sensors collect the following performance data: gyroscope location, accelerometer speeds, airflow pressure. This data is transmitted to a nearby computer (approx. 25 feet) via bluetooth to control the software portion.

#### Software:

The max patch for this composition can be downloaded at [matthewbardin.com/Ethereal](http://matthewbardin.com/Ethereal). The above sensors collect and transmit data to control two synthesizers within the Max environment. The computer running this patch should be connected to an output speaker loud enough to match volume with the Soloist. The first synthesizer generates tones through filtered noise and pitch matching. These produce a textural background. The second produces a variety of tones through FM synthesis and Karplus Strong Synthesis. These tones are intended to accompany the soloist as a secondary voice.

Because the Performer will perform at differing tempi and styles, they will have unique movements to be picked up by the Cyberinet. This will result in an ethereal accompaniment that is unique to every performance.



# Ethereal Presence

## For the Cyberinet

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**Slowly. tempo ad lib.** ♩ = approx. 50–72

Cyberinet

*pp* *p* *f*

*ff* *p* *mf*

**A**

*mf* *f* *ff*

*mp* *pp*

**B**

.....a tempo

*pp* *ppp* *f*

**acc.**.....**a tempo**

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a melodic line marked *mp* (mezzo-piano) and *ff* (fortissimo) with a crescendo hairpin. It includes a section marked *acc.* (accelerando) and another marked *a tempo*. The second staff continues the melodic line with dynamics *f* (forte) and *ppp* (pianissimo). The third staff, labeled with a boxed 'C', features a long, sustained note marked *ff*. The fourth staff begins with a melodic line marked *ppp*. The fifth staff features a melodic line marked *f* and *ff*. The sixth staff, labeled with a boxed 'D', features a melodic line marked *mp*.

*mp* *ff* *ppp*

*f* *ppp*

**C**

*ff*

*ppp*

*f* *ff*

**D**

*mp*

rall. ....

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Dynamics: *mp* (under G4), *f* (under C5), *ff* (under F4).

**E** a tempo

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Dynamics: *ppp* (under G4), *mp* (under C5), *pppp* (under F4), *mp* (under E4).

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Dynamics: *pppp* (under G4), *pp* (under C5), *p* (under F4).

**F**

accel. ....

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Dynamics: *mp* (under G4), *mf* (under C5), *f* (under F4), *p sub. < f* (under E4).

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Dynamics: *ff sub.* (under G4), *p* (under C5), *f sub.* (under F4).

a tempo

Musical staff with notes and dynamics. The staff begins with a treble clef and a key signature of one flat. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (half). Dynamics: *mf* (under G4), *p* (under C5), *pp* (under F4).





