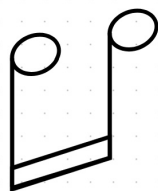


Puzzle of a Park

for the Cyberinet

Matthew A. Bardin
(2023)



MaB Music

On the Cyberinet:

The Cyberinet is an electronic enhancement to the standard B-flat clarinet. By replacing the barrel with the Cyberinet, the performer and composer gain access to an integrated collection of sensors that collect various performance data. This data can be wirelessly transmitted to a computer for electronic processing and software control. An ever-growing list of optional expansions is also available to be connected to the Cyberinet to allow for the performer to customize the instrument to their performance needs.

The complete list of hardware needed for this composition is:

The Cyberinet

Button Expansion

Microphone

Audio Interface

Computer running the Max patch available here: matthewbardin.com/puzzle

The microphone should be positioned in a place where it picks up the performer with minimal feedback of the recorded.

Program Note:

A pleasant stroll through a park, built through several interconnected ideas. The whole scene can't come together until it has been built up from its various smaller pieces. Ideas often take on a different context when observed in a vacuum instead of as a whole, much like putting a large puzzle together.

Performance Note:

If one section of the music is performed out of sync, continue as if this was intended. Thematically, this represents trying to fit a piece of the puzzle where it doesn't actually go. A short pause between each repetition can be done if required, but should not be an excessive pause. The Max patch utilizes an automated click track on channel 3 if desired for a performance. If utilizing this click track, the duration of each loop is exactly 1 minute and 21 seconds. Approximate time stamps are given above the beginning of each loop.

When performing with the Cyberinet, the button expansion is recommended but not required. Button 1 is programmed to trigger new recordings and playback. If not utilizing the button expansion, a quick, counterclockwise rotation of the Cyberinet will achieve the same goal. Button 2 on the expansion can be used to stop the playback in the event of a catastrophic failure. All of the gesture symbols are discussed in "On Notation".

On Notation:

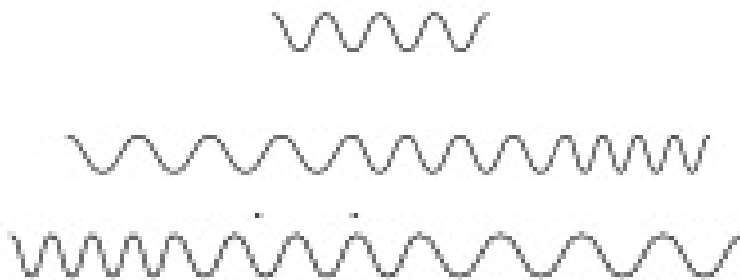
This version of the score is intended to show the intended alignment of the previously recorded loops along with the voice currently being played by the soloist. If the soloist only wants to look at their line without the playback indicated, that part is available at matthewbardin.com/puzzle.

In this score, the performer should perform their line (the top of each system) from beginning to end without stopping.

Notes shown with a bracketed, round notehead indicate when Button 1 should be pressed, or the rotation gesture should be performed. Do not do both at the same time, choose one for your performance. These gestures, will cause the current recording to stop, start the new recording, and playback all previous recordings in sync. These triggers happen instantly, so syncing between recordings is preferred. The symbol is designed to look like a button:



Notes underneath a swooping line, shown below, indicate larger, slower, bell movements. A clear vertical motion is needed for the effect, discussed in "On Electronics". The gesture should be repeated for as long as the line continues. The three unique version sof this line are shown below. The symbols indicate keeping a constant speed, speeding up, and slowing down over the sourse of the gesture respetively.



On Electronics:

The Max patch is designed to handle all of the recording and playback for *Puzzle of a Park*. This is done utilizing either the button expansion, or if not present, a quick, counter clockwise rotation of the instrument. Two other effects are used to process the playback of recorded files. Airflow is utilized to control compression of the recorded files. As the performer blows more ait through the instrument, the playbaxk volume is ducked. This is designed to keep the payback from overpowering the live performrance. The final effect is controlled with the vertical bell movement. As more movments occur, Sound is continually fed into a low level, background noise generator. This effect is a quietmass of noises that will respond to and automatically marmonize with the pitches procuced by the performer.

Puzzle of a Park

Matthew A. Bardin (2023)

For the Cyberinet

Looking Around (♩ = 50)

(0:00)

rec.



Cyberinet

Recorded
Playback

Musical score for 'Looking Around' (♩ = 50). The score is written for two staves: Cyberinet (top) and Recorded Playback (bottom). The Cyberinet staff features a series of notes with dynamic markings: *mp*, *f*, *mp*, and *f*. The Recorded Playback staff is mostly empty, with a few notes at the end. A wavy line is present above the Cyberinet staff in the final measure.



6 **A Bouncy** (♩ = 72)

Musical score for 'A Bouncy' (♩ = 72), measures 6-9. The score is written for a single staff. The notes are marked with *mf* and *dim.* in measures 6 and 7, and *(mp)* in measures 8 and 9.

Musical score for 'A Bouncy' (♩ = 72), measures 10-11. The score is written for a single staff. The notes are marked with *p* and *cresc.* in measure 10, and *(mf)* and *f* in measure 11.

Musical score for 'A Bouncy' (♩ = 72), measures 12-13. The score is written for a single staff. The notes are marked with *mf* and *dim.* in measure 12, and *p* and *cresc.* in measure 13. A wavy line is present above the staff in measure 13.

15 **Bouncy** ($\text{♩} = 72$)

mf cresc. *f*

dim. *p* cresc. *f*

f *p* cresc.

B **Pausing** ($\text{♩} = 50$)
mf cresc. *ff* dim. *mf*

p *mp* *f* *mp* *f*

rall. a tempo

C Reflective

(1:22)

play/rec.

33

play/rec.

$\text{♩} = 72$

mp *mp* *f*

mp *f* *mf* *dim.*

39

p *mf*

p *cresc.* *(mf)*

43

pp *(p)* *(mp)* *mf*

f *dim.* *mf* *dim.* *p* *cresc.*

46

D Bouncy $\text{♩} = 72$

mf *cresc.* *f*

ff *mf* *cresc.*

49

mf

f *dim.* *p* *cresc.*

52

p

f *f* *f*

55

E Pausing ($\text{♩} = 50$)

mf *p*

p *cresc.* *mf* *cresc.* *ff* *dim.* *mf*

59

rall. **a tempo**

p *mp* *f* *f*

F

(2:44)

play/rec. **Looking Around** $\text{♩} = 50$

65

Section F, 'Looking Around', begins at measure 65. The score is written for three staves: Treble, Bass, and Piano. The time signature changes from 2/4 to 6/4 and back to 2/4. The tempo is marked as $\text{♩} = 50$. The Treble staff features a melody with a wavy line above it, marked *mp*. The Bass staff has a melody with a wavy line below it, also marked *mp*. The Piano staff provides harmonic support with chords and a wavy line, marked *mp* and *f*. The section ends with a double bar line.

G Bouncy. Synced Up $\text{♩} = 72$

70

Section G, 'Bouncy. Synced Up', begins at measure 70. The score is written for three staves: Treble, Bass, and Piano. The time signature is 2/4. The tempo is marked as $\text{♩} = 72$. The Treble staff features a melody with eighth notes, marked *p*. The Bass staff has a melody with eighth notes, marked *mf*. The Piano staff provides harmonic support with chords and a wavy line, marked *mf* and *p*. The section ends with a double bar line.

74

Section G continues from measure 74. The score is written for three staves: Treble, Bass, and Piano. The time signature is 2/4. The tempo is marked as $\text{♩} = 72$. The Treble staff features a melody with eighth notes, marked *(mf)*. The Bass staff has a melody with eighth notes, marked *f*. The Piano staff provides harmonic support with chords and a wavy line, marked *p* and *(mf)*. The section ends with a double bar line.

H

77

Section H begins at measure 77. The score is written for three staves: Treble, Bass, and Piano. The time signature is 2/4. The tempo is marked as $\text{♩} = 72$. The Treble staff features a melody with eighth notes, marked *mf*. The Bass staff has a melody with eighth notes, marked *mf*. The Piano staff provides harmonic support with chords and a wavy line, marked *mf* and *p*. The section ends with a double bar line.

80

(mf) *dim.*.....

f *mf* *dim.*.....

f *mf* *dim.*.....

83

p *cresc.*..... *f*

p *cresc.*..... *f* *f*

p *cresc.*..... *f* *p*

86

mp *cresc.*..... *f*

p *cresc.*..... *mf* *cresc.*.....

p *mf* *cresc.*.....

89 **Deliberate** ($\text{♩} = 50$)

dim...... *(mf)* *(mp)* *pp*

ff *dim.*..... *mf* *p*

p *p*

93 **rall.** **a tempo**

pp *ppp*

J $\text{♩} = 50$
(4:14)
play/rec.

97 **Happy, Energetic** $\text{♩} = 72$

mp *f* *p* *f*

103

pp *p* **cresc.**

107

(mf) cresc. *(f)* *ff*

f dim. *mf* dim. *p* cresc.

pp cresc. *(p)* *(mp)* *mf*

[illegible]

113

tr

ff *mf* *f*

f *dim.* *p* *cresc.* *p*

mf *mf*



121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

rall......

125

(slow trill)

mp *poco* *mf* *pp* *mp* *f*

mp *f* *mp* *f* *ppp* *f*

mp *pp* *ppp* *f*

Completed 05/15/2023 in Baton Rouge, LA.
Approximately 5 minutes and 30 seconds in duration.