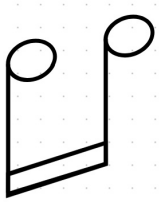
Puzzle of a Park

for the Cyberinet

Matthew A. Bardin
(2023)



MaB Music

Program Note:
A pleasant stroll through a park, built through several interconnected ideas. The whole scene can'tcome 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 repetitsion 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.

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 chatastrophic failure. All of the gesture symbols are discussed in "On Notation".

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 compsoer 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 ot their performance needs.

The complete list of hardware needed for this composition is:

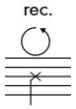
- The Cyberinet
- Button Expansion
- Microphone
- Audio Interface
- Computer running the Max patch available here: *matthewbardin.com/puzzle*

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

On Notation:
This version of the score is intended to show the intended allignment of the previously recorded loops along with the voice currently being played by the soloist. If the solost 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 cross notehead indicate when Button 1 should be pressed, or the Rotation gestture should be performed. Do not do both at the same time, choose one for your performance. These gesturess, 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 button and rotation symbols are shown below:



Notes with a swooping symbol, shown below, indicate larger, slower, bell movements. The specificity of these movements is up to the performer, a clear vertical motion is needed for the effect, discussed in "On Electronics". Horizontal movements are not detected, but recommended for a natural perofrmance visual. When this symbol appears, begin the movement for the durtation of the note, this should include any tied or slurred notes connected to the first one with the symbol. In the example below, the movement would occur for the duration o fall three notes.

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 throug the instrument, the playbaxk volume is ducked. This is designed to keep the payback from overpowering the live perfomrance. 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.

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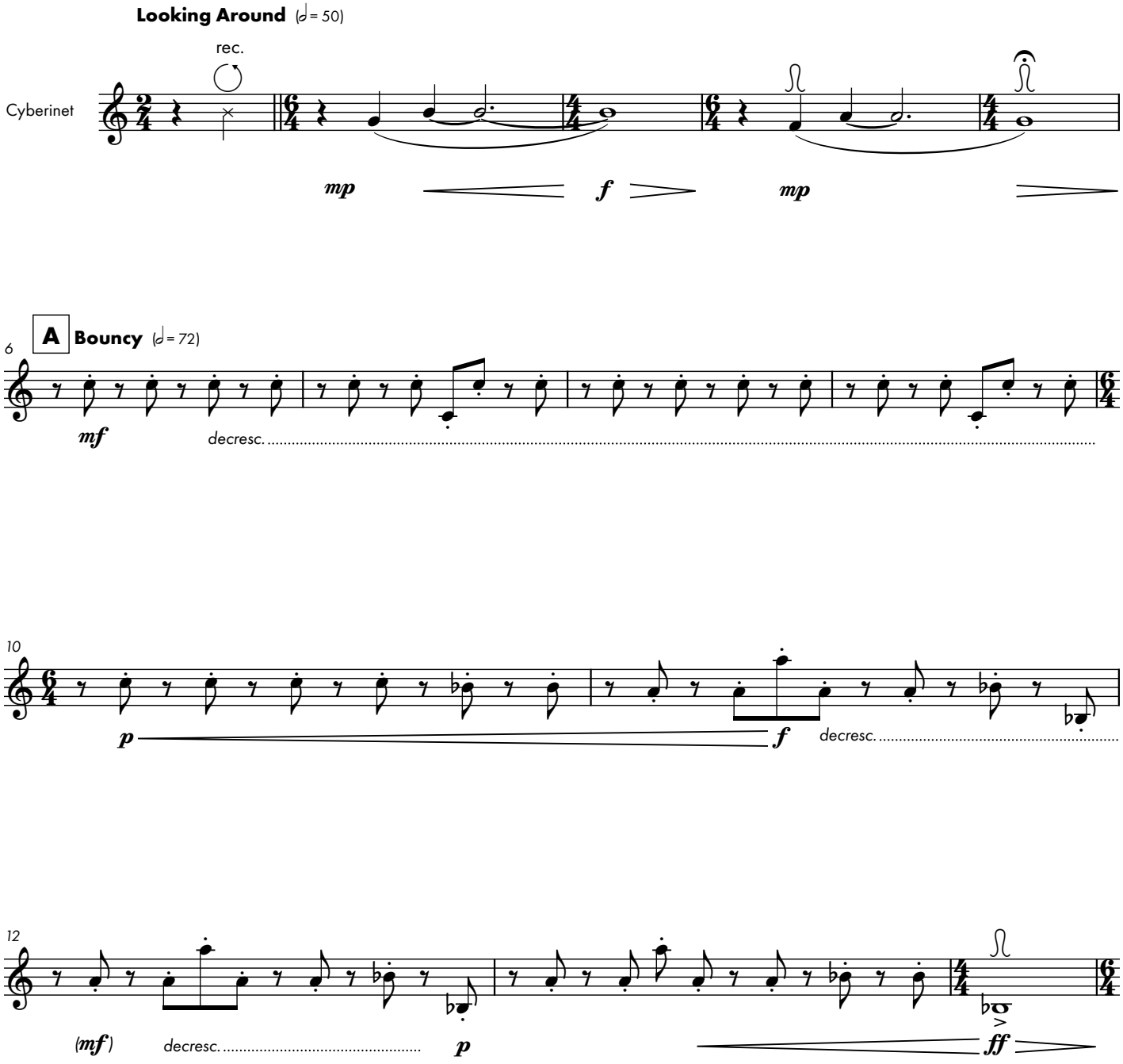

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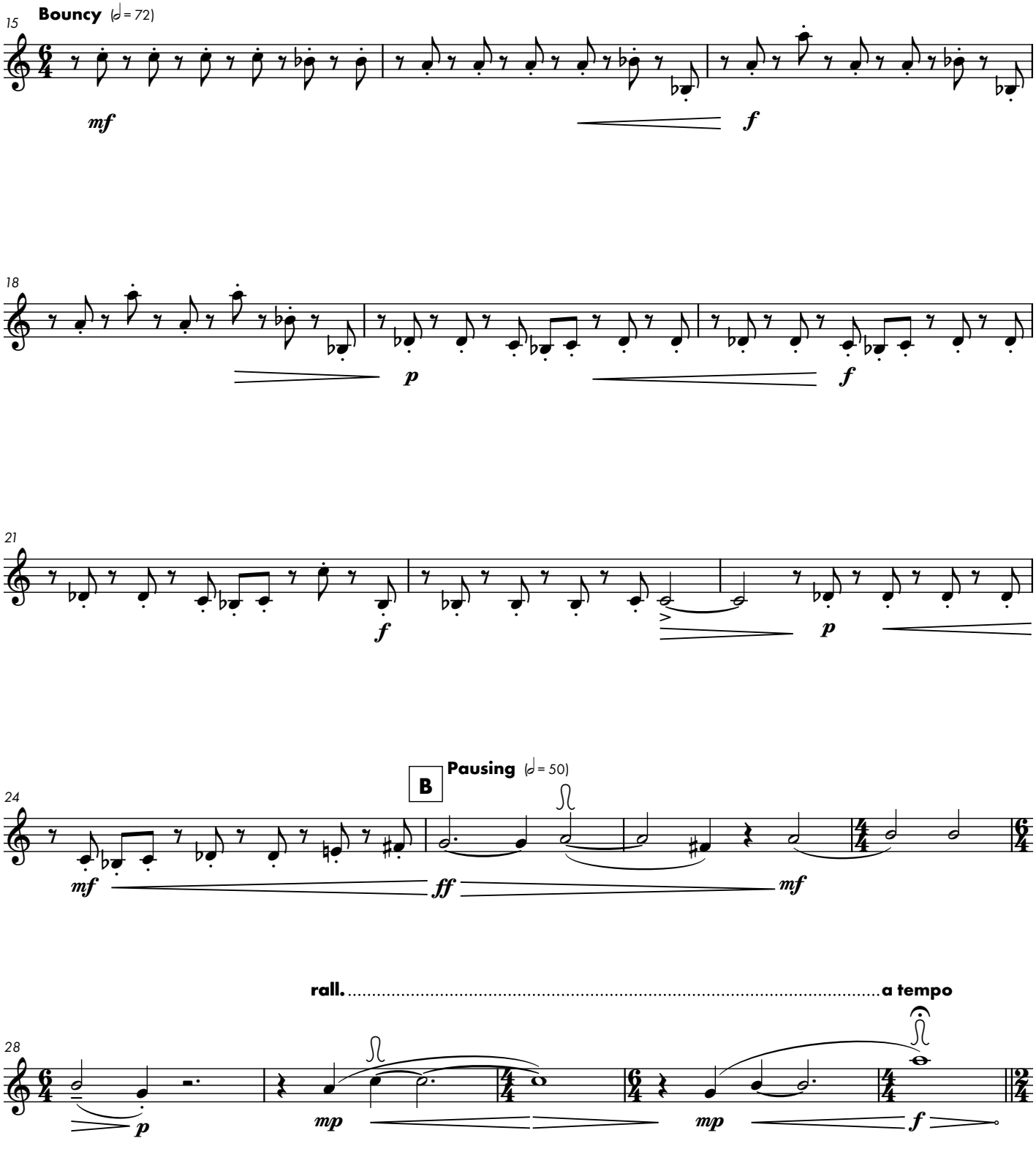
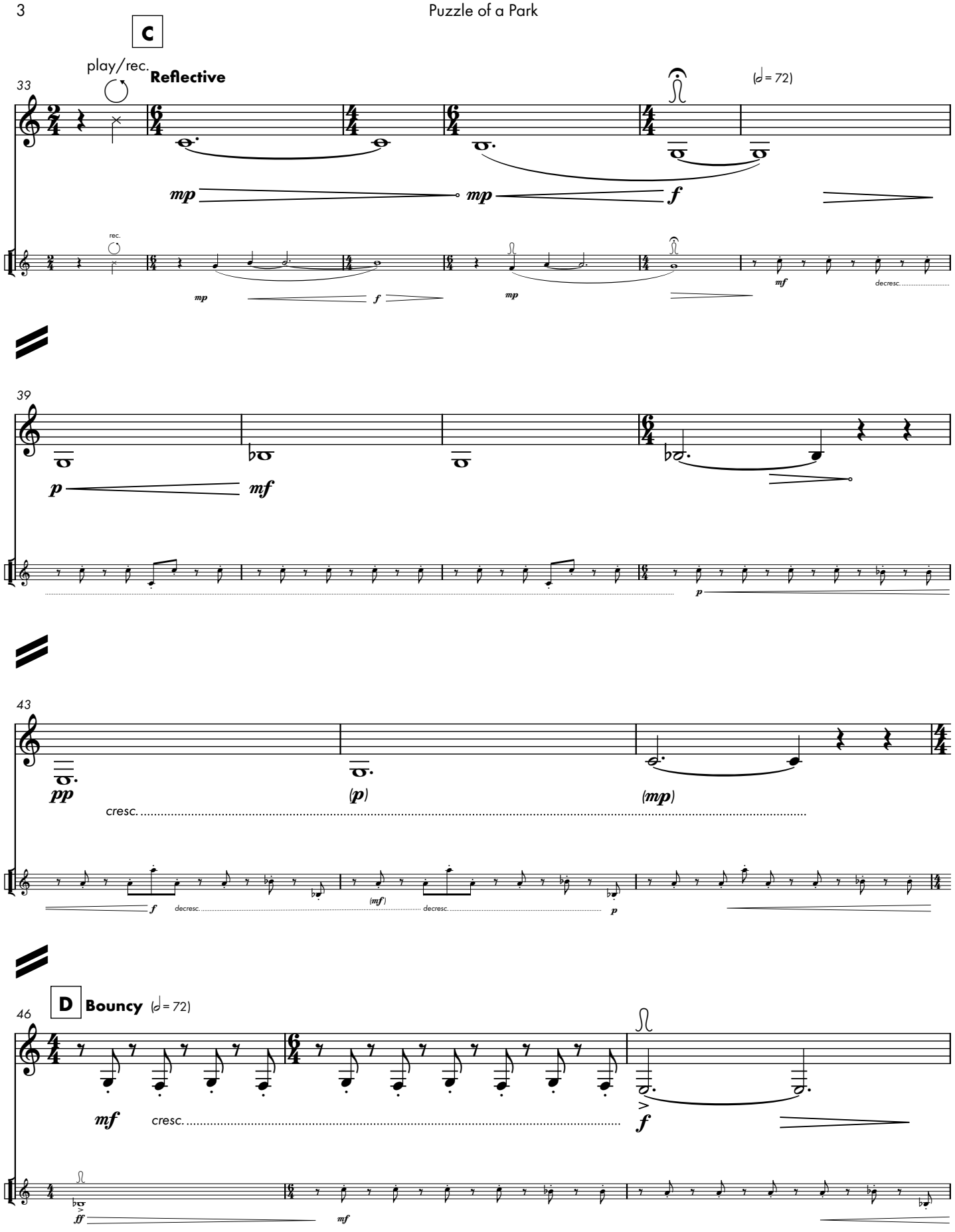
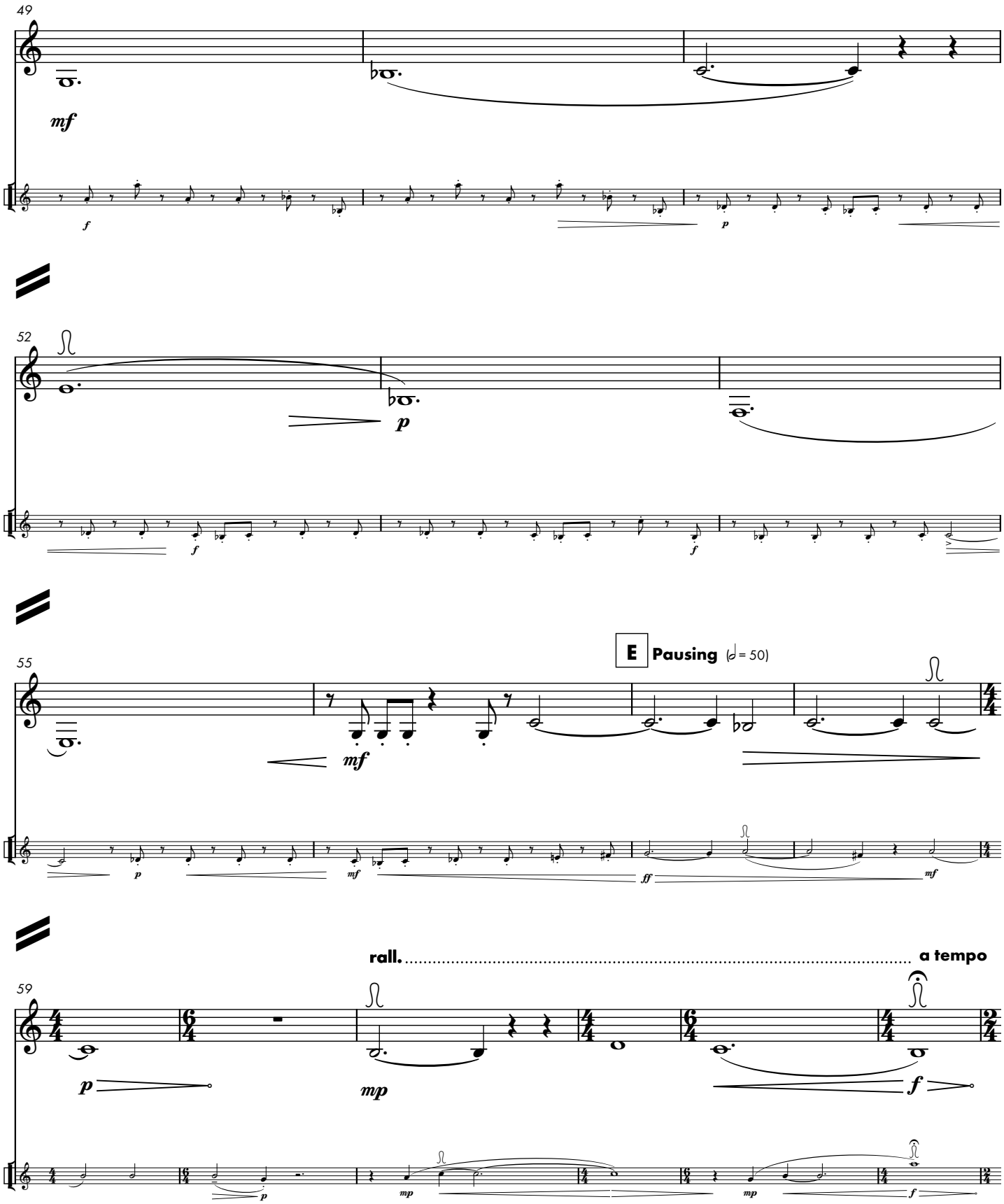
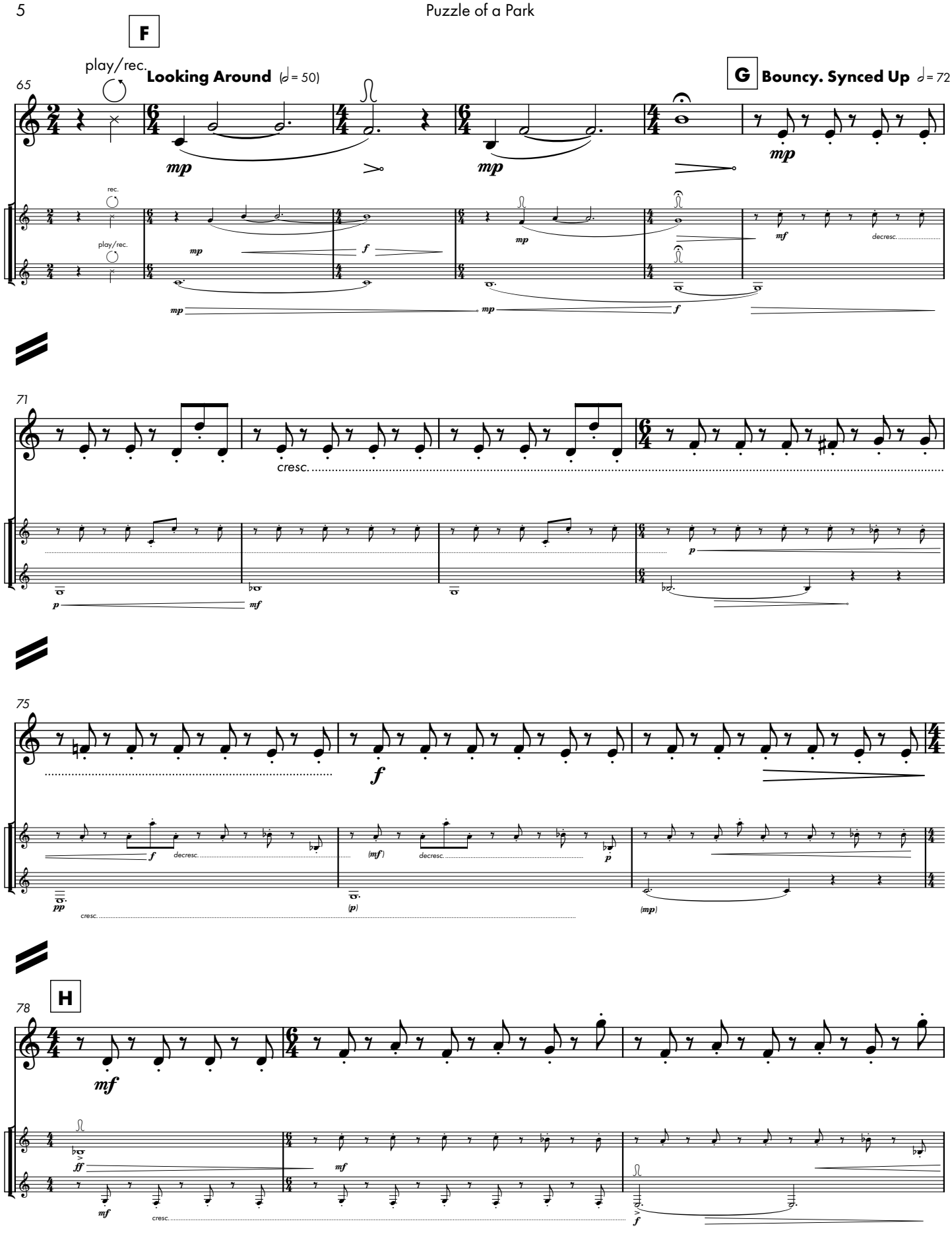
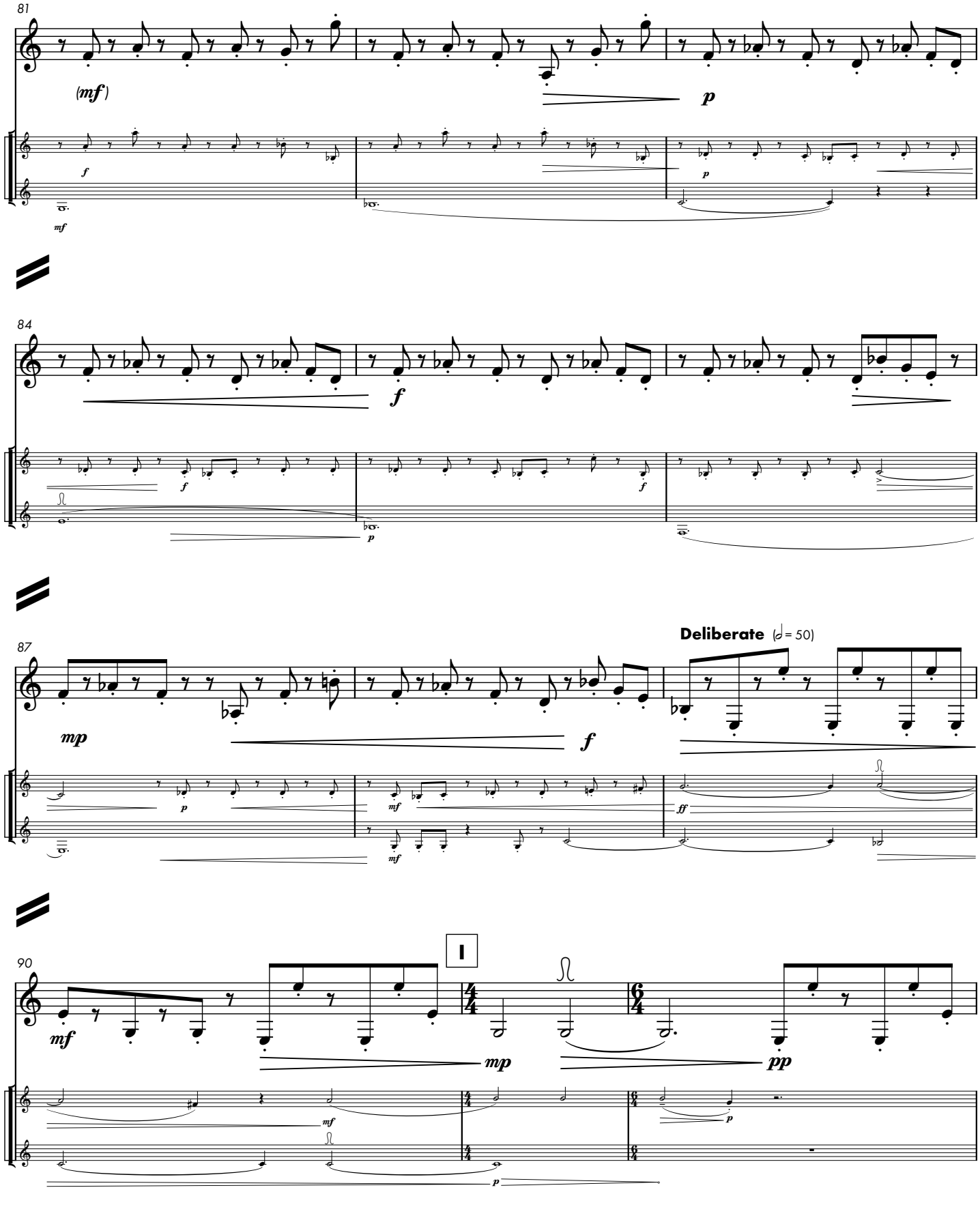
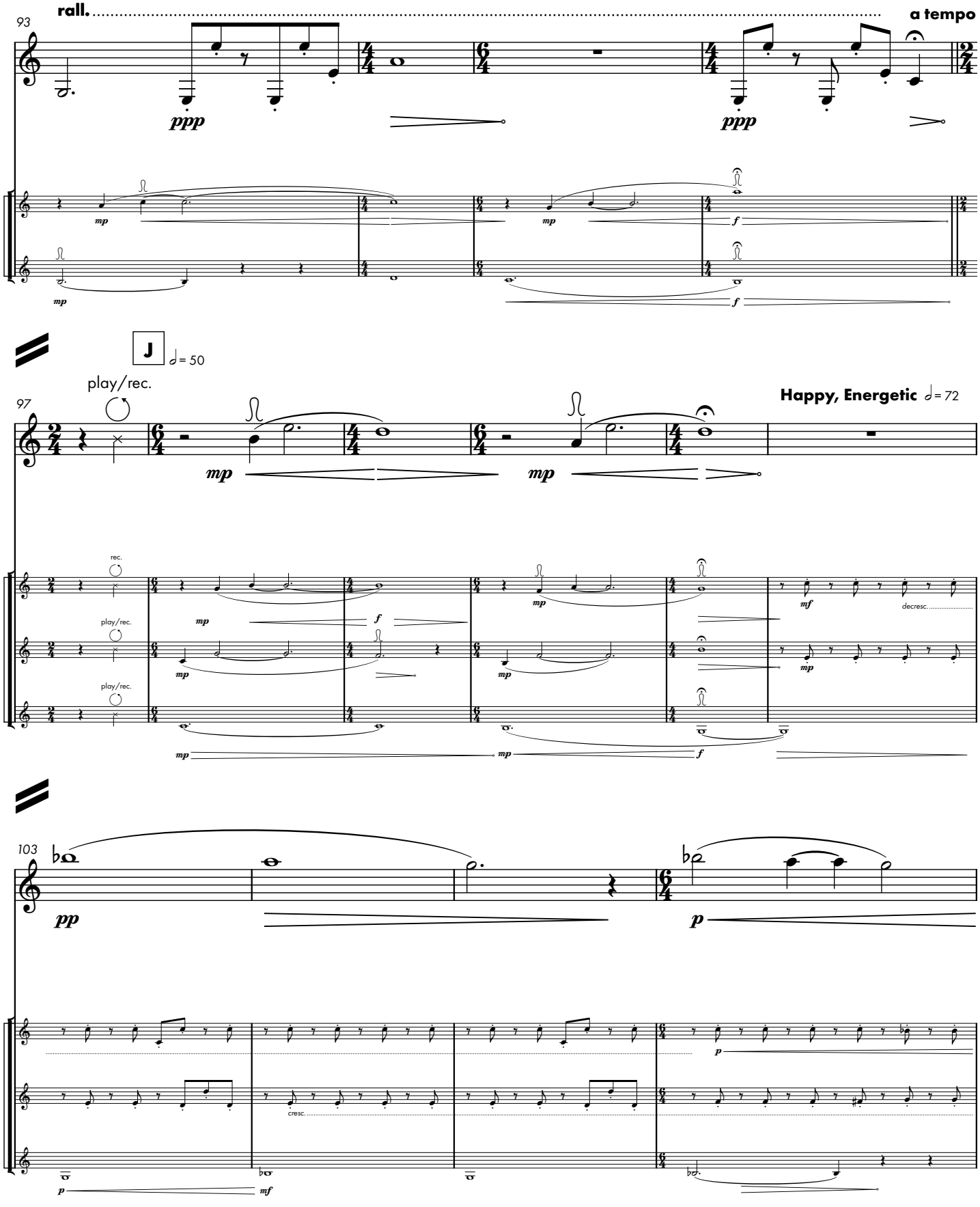

15
Bouncy (𝅗𝅥 = 72)
mf
f
18
p
f
21
f
p
B
Pausing (𝅗𝅥 = 50)
24
mf
ff
mf
rall.
a tempo
28
p
mp
mp
f

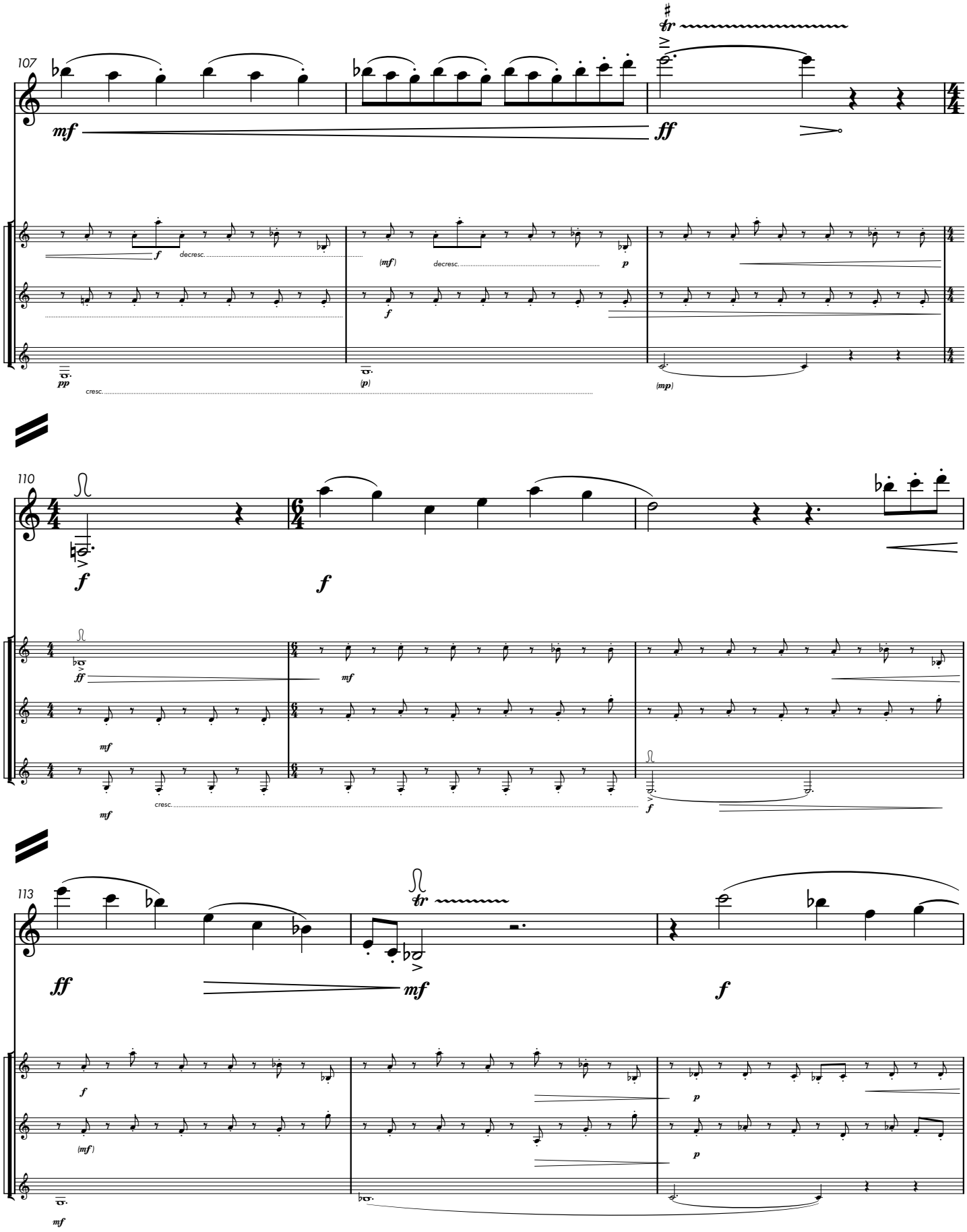

C
play/rec.
Reflective
33
(♩ = 72)
mp
mp
f
rec.
mp
f
mp
mf
decresc.
39
p
mf
p
43
pp
(p)
(mp)
cresc.
f
decresc.
(mf)
decresc.
p
D
Bouncy
(♩ = 72)
46
mf
cresc.
f
ff
mf

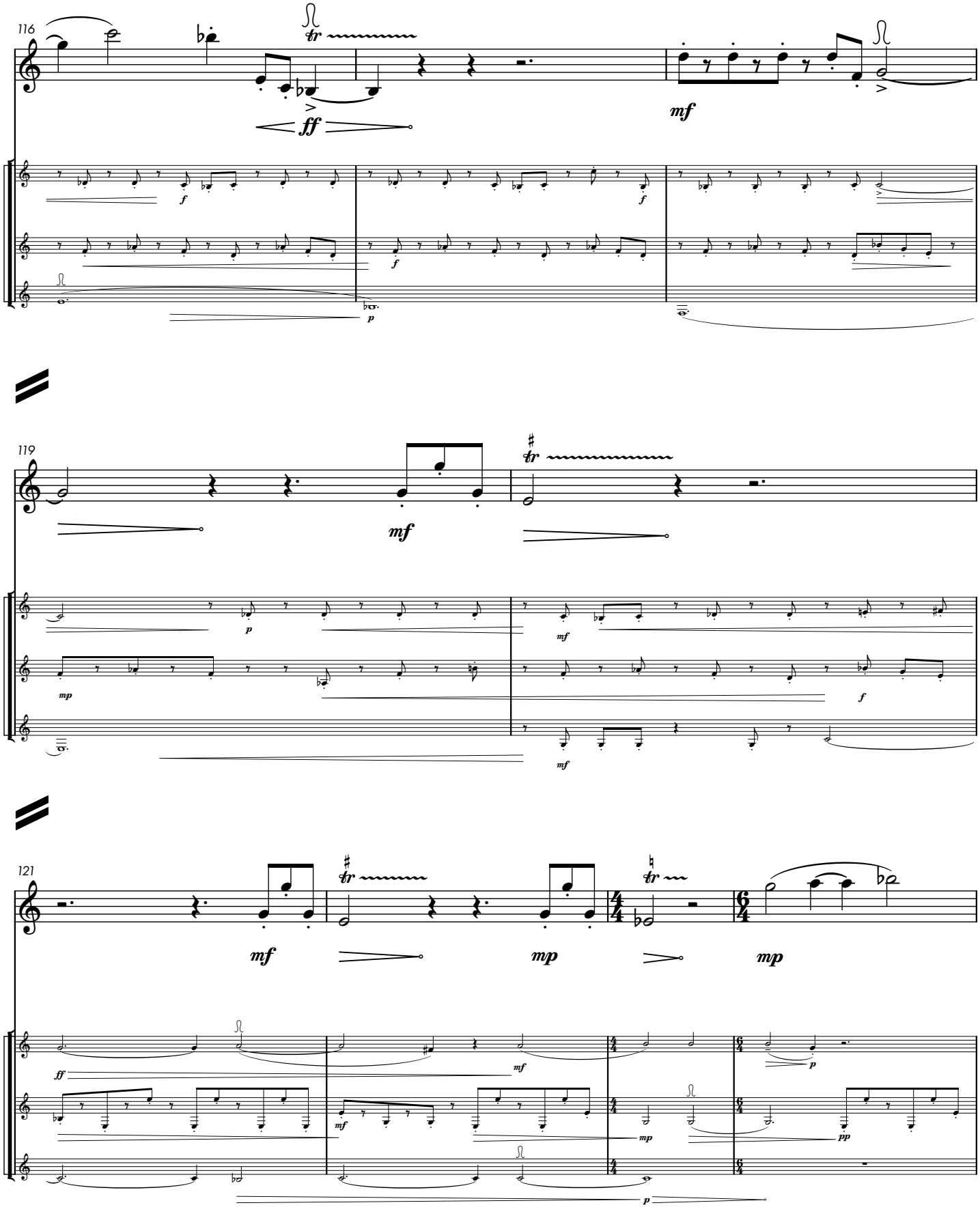

49
mf
f
p
52
p
f
f
55
E Pausing (𝅗𝅥 = 50)
mf
p
mf
ff
mf
59
rall.
a tempo
p
mp
f
p
mp
mp
f

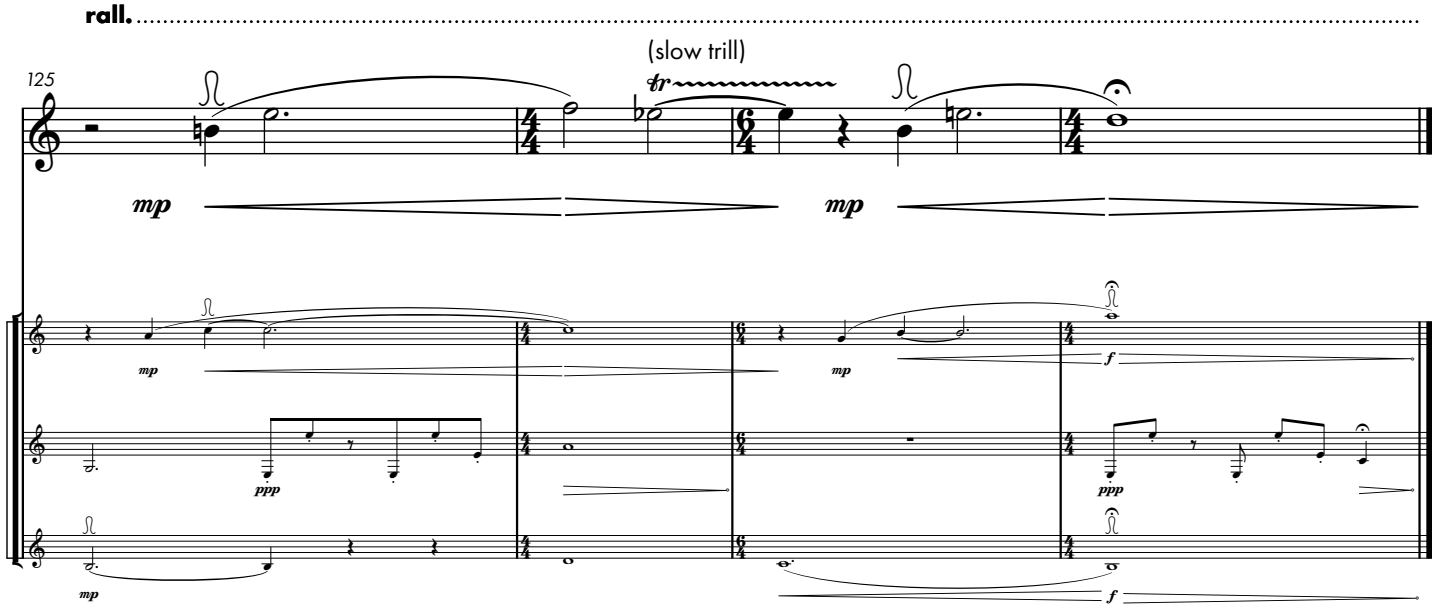

F
play/rec.
Looking Around (♩= 50)
65
G
Bouncy. Synced Up ♩= 72
rec.
play/rec.
mp
f
mf
decresc.
71
cresc.
p
75
pp
(p)
(mp)
(mf)
H
78
ff


81
(mf)
p
84
f
87
mp
f
Deliberate (♩ = 50)
90
I
mf
mp
pp


93
rall.
a tempo
ppp
ppp
mp
mp
f
f
J
♩= 50
play/rec.
97
Happy, Energetic ♩= 72
mp
mp
rec.
play/rec.
play/rec.
mf
decresc.
103
pp
p
cresc.
p
mf


107
mf
ff
tr
f
decresc.
(mf)
p
pp
cresc.
(p)
(mp)
110
f
ff
mf
cresc.
113
ff
mf
f
p
(mf)


116
ff
mf
f
p
119
mf
mp
121
mf
mp
ff
pp


rall.
125
(slow trill)
tr
mp
mp
mp
mp
ppp
ppp
f
mp
f