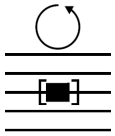
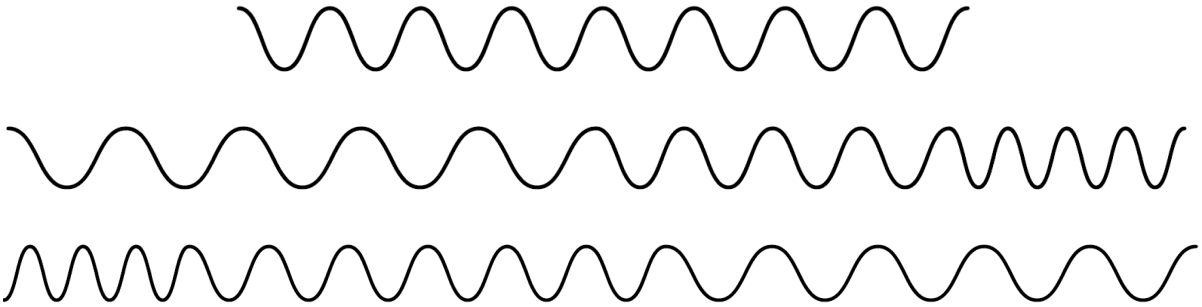
On Notation:
This version of the score is intended to show the intended allignment of the previously recorded loops along with the voice currently being played by the soloist. If the soloist only wants to look at their line without the playback indicated, that part is available at *matthewbardin.com/puzzle*. In this score, the performer should perform their line (the top of each system) from beginning to end without stopping.

Stemless notes shown with a bracketed, square notehead indicate when Button 1 should be pressed, or the rotation gesture should be performed (rotation indicated with circular arrow). 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 triggers should happen in time.



Notes underneath a swooping line, shown below, symbolically indicate larger, slower, bell movements. Seeing 7 fluctuations does not necessarily indicate a need for 7 bell movements. While preparing, the performer should experiment to find their ideal gesture size and speed for the effect they desire. Larger bell movements will result in more of the electronic effect, discussed in "On Electronics". The gesture should be repeated for as long as the line continues. The three unique versions of this line are shown below. The symbols indicate keeping a constant speed, speeding up, and slowing down over the source of the gesture respectively.



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 playback volume is ducked. This is designed to keep the payback from overpowering the live performance. The final effect is controlled with the vertical bell movement. As more movements occur, sound is fed into a low level, background noise generator. This effect is a quiet mass of noises that will respond to and automatically harmonize with the pitches produced by the performer. More movement results in more sound being fed into the effect.