

CYBER

by Ben Hylton

for concert band
with cinematic backing track

 HYLTON MUSIC DESIGN

Cy4h3r

for electro-acoustic wind ensemble

2022

Ben Hylton

Program Notes

CY4H3R (Cypher), composed by Ben Hylton, is a cutting-edge exploration of the intersection between traditional wind ensemble instrumentation and the digital realm. Blurring the lines between acoustic and electronic, this electroacoustic piece takes the wind ensemble on a sonic journey that traverses the realms of the digital age, incorporating a dynamic backing track featuring cinematic sound effects.

The title *CY4H3R* alludes to the symbolic representation of hidden messages and encrypted communication—an apt metaphor for the fusion of acoustic and electronic elements within the composition. The wind ensemble serves as both a traditional musical force and a sonic code, deciphering and interacting with the intricate layers of the electronic backing track.

From the outset, *CY4H3R* plunges the listener into a world where acoustic and digital elements coexist. The wind ensemble engages in a dialogue with the electroacoustic backdrop, with the sounds of traditional wind instruments blending seamlessly with synthesized textures, pulsating rhythms, and immersive cinematic sound effects. The result is a modern and immersive sonic experience that challenges the boundaries of what is conventionally expected from a wind ensemble.

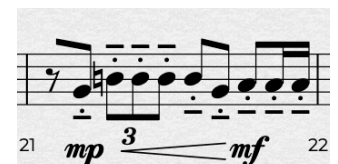
The electronic backing track, meticulously crafted with cinematic SFX, enhances the narrative of *CY4H3R* by providing a rich tapestry of atmospheric elements, from ethereal ambiences to futuristic pulses, creating a virtual landscape in which the wind ensemble unfolds its musical exploration. The use of technology not only extends the ensemble's sonic palette but also amplifies the emotional impact of the piece. *CY4H3R* is a testament to the versatility of the wind ensemble as it embraces the digital age, transcending traditional boundaries to create a synthesis of acoustic and electronic worlds. The composition invites listeners to reflect on the evolving nature of music in the 21st century, in which technology becomes an integral and expressive component of the artistic palette.

As *CY4H3R* unfolds, the sounds invite the audience to decode the layers of meaning embedded in the music—a journey that challenges preconceptions and offers a glimpse into the limitless possibilities that emerge when the acoustic and electronic realms converge.

Performance Notes

The mixed rhythmic values (triple/duple side by side) depict a morse code character - should always be played very strictly, rhythmically.

Passaged marked with tenuto and staccato should be performed approximately 50% length - creating space between notes but not too short or “clipped.” All other staccato notes, including staccato with accent, should be performed very short and articulate. Both types of figures should sound ‘mechanical,’ ‘robotic.’



- let the opening tuba/low reed sound become a homogenous blend of sounds, especially with “reedy-ness.” The glissandos should be vocal in nature - smooth and connected.
- tenor sax/bari/bone - falls should match length and should be vocal in nature, smooth and fading out.
- Timpani is used more for impact than for pitch. Some of the tunings are at the bottom of the range for the low drums, it’s ok if there’s not a ton of pitch clarity, it’s more for impact.
- mm. 169 aleatoric phrase for everyone except low instruments. The motive in the box should be performed ad. lib. by each player - in tempo and with written pitches but start on any beat and at in any octave.
 - this may need to be crafted/dictated by the director initially and then remain consistent for rehearsals/performance.
- Percussion 7 (optional) has cues for “metals” starting at mm. 46 - if trash can lid, brake drum, propane tank are not available you can substitute other metallic instruments or common objects to cover the part (i.e. multiple brake drums with different sounds, cowbell, agogo, metal filing cabinet, music stand, pots/pans, etc.) Have your percussionists brainstorm and experiment with different things around the band room or from home - the more unique and contrasting the sounds are, the better!

Audio Setup Options

- speakers surrounding ensemble on stage
- speakers at front of stage
- conductor with in-ear monitor
- depending on your setup, you may want to have an audio engineer balance the track to the ensemble ‘live,’ tweaking the volume as needed between quieter/sparse sections and louder/fuller sections of the piece.

Track time codes are notated in the score for reference and rehearsal coordination.

Above all, Make Music!

The Composer



Ben Hylton is an active composer, music educator, and clinician who creates music for all types of ensembles, and commercial music groups, as well as designs competitive shows for the pageantry arts. His works have been performed around the world including the Midwest Clinic, the Jazz Education Network Conference and his shows have been successful at the local, regional, and national level.

Ben's grasp of various musical genres enable him to create new music in a vast array of styles and his experience teaching music at every level (Kindergarten-University) guides the pedagogy and student appeal within his compositions and arrangements.

Ben received a Bachelor's Degree in Music Education from East Carolina University, a Master's Degree in Trumpet Performance from the University of North Carolina at Greensboro, and he completed additional graduate studies in Jazz at Florida State University.

Please send recordings, programs, letters, questions, etc. We would love to hear from you!

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Instrumentation

Piccolo

Flute 1 + 2

Oboe

Bassoon

Bb Clarinet 1, 2, 3

Bb Bass Clarinet

Bb Contrabass Clarinet

Eb Alto Saxophone 1 & 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpets 1, 2, 3

Horn in F 1 + 2

Trombone 1, 2, 3

Euphonium B.C./T.C.

Tuba

Timpani (Optional)

Percussion 1: Glockenspiel, Xylophone

Percussion 2: Vibraphone

Percussion 3: Marimba

Piano (Optional)

Percussion 4: Snare Drum, Hi Hat

Percussion 5: Bass Drum, Mark Tree

Percussion 6: Suspended Cymbal, Ride Cymbal, Crash Cymbal, Shaker

Percussion 7 (Optional): 2 suspended cymbals, Metals (brake drum(s), propane tank, trash can lid, etc)

Duration: 5:18

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Cy4h3r

Full Electro-Acoustic Wind Ensemble (2022)

Ben Hylton

Track: 0:10

7 Track: 0:30

Piccolo
 Flute 1 + 2
 Oboe
 Bassoon
 B♭ Clarinet 1
 B♭ Clarinet 2 + 3
 Bass Clarinet in B♭
 Contrabass Clar. in B♭ (Opt.)
 Alto Sax. 1 + 2
 Tenor Sax.
 Baritone Sax.
 B♭ Trumpet 1
 B♭ Trumpet 2 + 3
 F Horn 1 + 2
 Trombone 1 + 2
 Trombone 3
 Euphonium
 Tuba
 Timpani (Opt.)
 Percussion 1 (Glock., Xylo.)
 Percussion 2 (Vibraphone)
 Percussion 3 (Marimba)
 Piano (Opt.)
 Percussion 4 (snare, hi hat)
 Percussion 5 (Bass Drum, Mark Tree)
 Percussion 6 (snare, ride cymbal, crash cymbal, sizzle) (opt.)
 (2nd sym. m.)

18 Track: 1:07

26 Track: 1:34

The image displays a full orchestral score for the piece 'C4hr'. The score is arranged in a standard format with multiple staves for each instrument family. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1 + 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 and 3 (Cl. 2 + 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 and 2 (Alto Sax. 1 + 2), Tenor Saxophone (Ten. Sax.), Bass Saxophone (Ba. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 and 3 (Tpt. 2 + 3), Horns 1 and 2 (Hn. 1 + 2), Trombone 1 and 2 (Tbn. 1 + 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Glockenspiel (Glock.), Vibraphone (Vibes), Maracas (Mar.), Piano (Opt.), and Percussion 4, 5, and 6 (Perc. 4, 5, 6). The score features various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also rehearsal marks labeled '18' and '26' with corresponding track times of 1:07 and 1:34 respectively. A large, diagonal watermark reading 'Hylton Music Design Sample Score' is overlaid across the entire page.

30

34 Track: 1:59

Musical score for various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Contrabass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Glockenspiel, Vibraphone, Maracas, Piano, and Percussion (snare, BD, crash cym, sus. cym., etc.).

Measures 27-35 are shown. Dynamics range from *p* to *ff*. Performance markings include accents, slurs, and breath marks.

Section markers for 2/4 and 4/4 time signatures are present.

Picc. $\text{♩} = 168$
 Fl. 1 + 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2 + 3
 B. Cl.
 Cb. Cl.
 Alto Sax. 1 + 2
 Ten. Sax.
 Bari. Sax.
 Tpt.
 Tpt. 2 + 3
 Hn. 1 + 2
 Tbn. 1 + 2
 Tbn. 3
 Euph.
 Tba.
 Timp.
 Xylo.
 Vibes
 Mar.
 Piano (Opt.)
 Perc. 4
 Perc. 5
 Perc. 6
 Perc. 7

Musical score for percussion instruments. The score is divided into two systems, each starting at measure 36. The tempo is marked $\text{♩} = 168$. The key signature is one flat (Bb). The score includes various dynamics such as *mf*, *ff*, *sfz*, *f*, *mp*, and *p*. Performance instructions include "to st. mute", "ringing", "Tutti", "snare on rim", "mark tree", "Ride cym", "w stick", "trash can lid", and "Propane tank". The score is marked with measure numbers 36 through 48.

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flutes (1 & 2), Oboe, Bassoon, Clarinets (1, 2 & 3), Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophone (1 & 2), Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 & 2, 2 & 3), Horns (1 & 2), Trombones (1 & 2, 3), Euphonium, and Tuba. The percussion section includes Timpani, Xylophone, Vibraphone, Maracas, Piano (optional), and six types of Percussion (4-6) with specific playing techniques like 'prop. brake', 'trash etc.', 'on bell', 'on head', and 'mark tree'. The score includes dynamic markings such as *mp*, *pp*, *mf*, *mf*, *f*, *f*, *mf*, and *f*. Performance instructions like 'no vib.' and 'st. mute' are present. The page number '56' appears at the top and bottom of the score area.

66 Track: 2:52

74

Picc. *molto vib.*
 Fl. 1 + 2 *p* *mf* *f* *mf* *f* *mp* *f* *mf*
 Ob. *mp* *mp* *mf*
 Bsn. *f* *mp*
 Cl. 1 *mp* *mp* *mp* *mf*
 Cl. 2 + 3 *a.2* *mp* *mf*
 B. Cl. *f* *p*
 Cb. Cl. *f* *mp*
 Alto Sax. 1 + 2 *a.1*
 Ten. Sax. *mp*
 Bari. *mp*
 Tpt. 1 *Open*
 Tpt. 2 + 3 *Open*
 Hn. 1 + 2 *f* *p* *f* *p* *f*
 Tbn. 1 + 2 *f* *mf*
 Tbn. 3 *f* *mp*
 Euph. *f* *mp*
 Tba. *f* *mp*
 Timp.
 Xylo. *mf*
 Vibes *damp.* *ringing* *f* *mf* *f* *mf* *f* *mf*
 Mar. *dead stroke* *natural* *f* *mf* *f* *mf* *f* *mf*
 Piano (Opt.) *f*
 Perc. 4 *Hi Ha* *mf*
 Perc. 5 *to*
 Perc. 6 *f*
 Perc. 7 *mf*

66

74

Glockenspiel (Bright Plastic):

82 Track: 3:10

90

Picc. *f* *mp*
 Fl. 1 + 2 *f* *mp* a1. a2.
 Ob. *f* *mp*
 Bsn. *f* *mf*
 Cl. 1 *f* *mp*
 Cl. 2 + 3 *f* *mp*
 B. Cl. *f* *mf*
 Cb. Cl. *f* *mf*
 Alto Sax. 1 + 2 *mp*
 Ten. Sax. *mp* *mf*
 Bari. Sax. *f* *mf*
 Tpt. *mp* *mf*
 Tpt. 2 + 3 *mp* *mf*
 Hn. 1 + 2 *mf* *f* *mp* a.1
 Tbn. 1 + 2 *mp* *mf* *mp*
 Tbn. 3 *f* *mf*
 Euph. *f* *mf*
 Tba. *f* *mf*
 Timp. *mf*
 Glock. *mf*
 Vibes *f* *mf* r f r l etc.
 Mar. *f*
 Piano (Opt.) *f*
 Perc. 4 *mp-f* *mf*
 Perc. 5 BD *mf*
 Perc. 6 *mf*
 Perc. 7 *mf*

82

90

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94

Picc.

Fl. 1 + 2

Ob.

Bsn.

Cl. 1

Cl. 2 + 3

B. Cl.

Cb. Cl.

Alto Sax. 1 + 2

Ten. Sax.

Bari. Sax.

Tpt.

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

Tbn. 3

Euph.

Tba.

Timp.

Glock.

Vibes

Mar.

Piano (Opt.)

Perc. 4

Perc. 5

Perc. 6

Perc.

2 3 4 4

2 3 4 4

2 3 4 4

103

To Xylo

Xylo (Bright)

damp. ringing

sus. cym.

ride

ff cym

95 96 97 98 99 100 101 102 103 104 105 106

The score is a full orchestral arrangement for Percussion 4, 5, and 6. It includes parts for various instruments: Piccolo, Flute 1+2, Oboe, Bassoon, Clarinet 1, Clarinet 2+3, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1+2, Tenor Saxophone, Bass Saxophone, Trumpet, Horn 1+2, Trombone 1+2, Trombone 3, Euphonium, Tuba, Timpani, Xylophone, Vibraphone, and Maracas. The score is written in 4/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *sub. p* to *mp*. Performance markings include *damp.* and *ringing*. The score is divided into measures 107-121.

123 131

Picc. *f* *ff*

Fl. 1 + 2 *f* *ff* a.2

Ob. *f* *ff*

Bsn. *ff*

Cl. 1 *f* *ff*

Cl. 2 + 3 *f* *ff* a.2

B. Cl. *ff*

Cb. Cl. *ff*

Alto Sax. 1 + 2 *ff* a.2

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. *ff*

Tpt. 2 + 3 *ff* a.2

Hn. 1 + 2 *ff* a.2

Tbn. 1 + 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *ff*

Xylo. *ff*

Vibes. *ff* damp. ringing

Mar. *f* *ff*

Piano (Opt.) *ff*

Perc. 4 HH *ff* *f* *ff* *f* *ff* *f*

Perc. 5 *ff* *f* crash cym *ff* *f* *ff* *f*

Perc. 6 *ff* 2 cyms *f* *f*

122 123 124 125 126 127 128 129 130 131 132 133 134 135

141

rit.

141

The image displays a full orchestral score for measures 136 through 150. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1 + 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinets 2 and 3 (Cl. 2 + 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 and 2 (Alto Sax. 1 + 2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpets 1 and 2 (Tpt. 1 + 2), Trumpets 2 and 3 (Tpt. 2 + 3), Horns 1 and 2 (Hn. 1 + 2), Trombones 1 and 2 (Tbn. 1 + 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Xylophone (Xylo.), Vibes, Maracas (Mar.), Piano (Opt.), and Percussion 4, 5, and 6 (Perc. 4, 5, 6). The score features various musical notations such as dynamics (mf, mp, f, ff), articulation (accents, slurs), and performance instructions like 'rit.' (ritardando) and 'crash choke'. Measure numbers 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, and 150 are clearly marked at the bottom of the page.

♩ = 144
151 Track: 4:23

159 Track: 4:37

Full orchestral score for tracks 151 and 159. The score includes parts for Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1, 2 & 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2 & 3, Horns 1 & 2, Trombones 1 & 2, Trombone 3, Euphonium, Tuba, Timpani, Xylophone, Vibraphone, Maracas, Piano (Optional), and Percussion 4, 5, and 6. The score features complex rhythmic patterns with triplets and dynamic markings such as *ff*, *f*, and *fp*. A large blue watermark reading "Hylton Music Design Sample" is overlaid diagonally across the page.

151

159

Picc. *ff ff sfz ff* *ff ff* *ff* *fff*

Fl. 1 + 2 *ff ff sfz ff* *ff ff* *fff*

Ob. *ff ff sfz mf ff* *ff ff* *fff*

Bsn. *ff ff sfz mf ff* *ff ff* *fff*

Cl. 1 *ff ff sfz mf ff* *ff ff* *fff*

Cl. 2 + 3 *ff ff sfz mf ff* *ff ff* *fff*

B. Cl. *ff ff sfz mf ff* *ff ff* *fff*

Cb. Cl. *ff ff sfz mf ff* *ff ff* *fff*

Alto Sax. 1 + 2 *ff ff sfz mf ff* *ff ff* *fff*

Ten. Sax. *ff ff sfz mf ff* *ff ff* *fff*

Bari. Sax. *ff ff sfz mf ff* *ff ff* *fff*

Tpt. *ff ff sfz mf ff* *ff ff* *fff*

Tp. 2 + 3 *ff ff sfz mf ff* *ff ff* *fff*

Hn. 1 + 2 *ff ff sfz mf ff* *ff ff* *fff*

Tbn. 1 + 2 *ff ff sfz mf ff* *ff ff* *fff*

Tbn. 3 *ff ff sfz mf ff* *ff ff* *fff*

Euph. *ff ff sfz mf ff* *ff ff* *fff*

Tba. *ff ff sfz mf ff* *ff ff* *fff*

Timp. *ff ff sfz mf ff* *ff ff* *fff*

Xylo. *f ff* *ff* *fff*

Vibes. *f ff* *ff* *fff*

Mar. *f ff* *ff* *fff*

Piano (Opt.) *f ff* *ff* *fff*

Perc. 4 *ff f* *ff* *fff*

Perc. 5 *ff f* *ff* *fff*

Perc. 6 *ff* *choke* *fff*

161 162 *ff* 163 *mf* 164 165 166 *ff* 167 168 169 170 171 *f* 172 *fff* 173