CYBER

by Ben Hylton

for concert band
with cinematic backing track

HYLTON **MUSIC DESIGN**

Cy4h3r

for electro-acoustic wind ensemble

2022

Ben Hylton

HYLTON MUSIC DESIGN

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 ambiances 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.

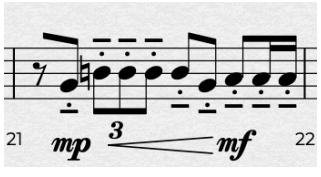
CY4H3R is a testament to the versatility of the wind ensemble as it embraces the digital age, transcending traditional boundaries to create a synthesis of acoustic and electronic worlds. The composition invites listeners to reflect on the evolving nature of music in the 21st century, in which technology 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!

ben@HyltonMusicDesign.com

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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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ben@hyltonmusicdesign.com

Full Score

cy4h3r

For Electro-Acoustic Wind Ensemble (2022)

Ben Hylton

Track: 0:10

♩ = 72

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 (sus. cym, ride cym, crash cym, shaker)
Percussion (opt.) (2 sus. cym, metal)

drum synth
string synth
late fall/gliss
a.2
a.1
3 drums: D, F, A/Bb
Glock med. plastic:
etc.

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Hylton Music Design Sample Score

18 Track: 1:07

26 Track: 1:34

Picc.
Fl. 1 + 2
Ob.
Bsn.
Cl. 1
Cl. 2 + 3
B. Cl.
Cb. Cl.
Alto Sax. 1 + 2
Ten. Sax.
Ba. Sax.
Tpt. 1
Tpt. 3
Hn. 1 + 2
Tbn. 1 + 2
Tbn. 3
Euph.
Tba.
Timp.
Glock.
Vibes
Mar.
Piano (Opt.)
Perc. 4
Perc. 5
Perc. 6
Perc. 7

a.2
a.2,3
ride

15 16 17 18 19 20 21 22 23 24 25 26

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Hylton Music Design Sample Score

30 34 Track: 1:59

Picc.
Fl. 1 + 2
Ob.
Bsn.
Cl. 1
Cl. 2 + 3
B. Cl.
Cb. Cl.
Alto Sax. 1 + 2
Ten. Sax.
Bari. Sax.
Tpt. 1
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. 7

a.2
damp.
B.H.
snare
BD
To CrCym
crash cym
sus. cym.

27 28 29 30 31 32 33 34 35

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56

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.
Xylo.
Vibes
Mar.
Piano (Opt.)
Perc. 4
Perc. 5
Perc. 6
Perc. 7

no vib.
a.1
st. mute
Euph.
div.
St. mute
on head
mark tree
on bell
prop.
brake
trash etc.

49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

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Hylton Music Design Sample Score

66 Track: 2:52

74

molto vib.

molto vib.

Picc.

Fl. 1 + 2

Ob.

Bsn.

Cl. 1

a.2

Cl. 2 + 3

B. Cl.

Cb. Cl.

a.1

Alto Sax. 1 + 2

Ten. Sax

Bari.

Open

Tpt. 1

Open

Tpt. 2 + 3

Hn. 1 + 2

Tbn. 1 + 2

Tbn. 3

Euph.

Tba.

Timp.

66

74

Glockenspiel (Bright Plastic):

Xylo.

Vibes

damp.

ringing

Mar.

dead stroke

natural

dead

Piano (Opt.)

Hi Ha

Perc. 4

Perc. 5

Perc. 6

66 67 68 69 70 71 72 73 74 75 76 77 78 79

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Hylton Music Design Sample Score

82 Track: 3:10

90

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. 7

a1.
a2.
a.1
BD
r r r r l l l etc.

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

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Hylton Music Design Sample Score

103 Track: 3:31

Picc.
Fl. 1 + 2
Ob.
Bsn.
Cl. 1
Cl. 2 + 3
B. Cl.
Cb. Cl.
Alto Sax. 1 + 2
Ten. Sax
Bari. Sax
Tpt. 1
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. 7

a2.
Open
To Xylo
Xylo (Bright)
damp.
ringing
sus. cym.
ride
cym
Ped.

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

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Hylton Music Design Sample Score

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

a.2
a.1
sub. p
mf
mp
damp.
ringing
sus. cym.

107 108 109 110 111 112 113 114 116 117 118 119 120 121

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Hylton Music Design Sample Score

Track: 3:53

123 ♪ = ♪

131

86

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.
Xylo.
Vibes
Mar.
Piano (Opt.)
Perc. 4
Perc. 5
Perc. 6
Perc. 7

a.1
a.2
ff
f
damp.
ringing
HH
crash cym
2 cyms

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

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Hylton Music Design Sample Score

141

♪ = ♪

rit.

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
a.1
Tbn. 1 + 2
Tbn. 3
Euph.
Tba.
Timp.
Xylo.
Vibes
Mar.
Piano (Opt.)
Ped.
Perc. 4
Perc. 5
Perc. 6
Perc. 7
crash choke
sus. cym.
prop.
sus. cym.

136 137 138 139 140 141 142 143 144 145 146 147 148 149 150

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Hylton Music Design Sample Score

♩ = 144

151 Track: 4:23

159 Track: 4:37

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.
Xylo.
Vibes
Mar.
Piano (Opt.)
Perc. 4
Perc. 5
Perc. 6
Perc. 7

a.2
div.
sus cym

151 152 153 154 155 156 157 158 159 160

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Hylton Music Design Sample Score

Track: 4:53

169 ♩ = 72

repeat in tempo ad. lib.

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.
Xylo.
Vibes
Mar.
Piano (Opt.)
Perc. 4
Perc. 5
Perc. 6
Perc. 7

choke

161 162 163 164 165 166 167 168 169 170 171 172 173

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