

## L2Ork Tweeter “Interstellar”

### Score

Composed for the version 0.84, second performance used 0.86

Premiered on October 19, 2024

#### Video Links:

<https://www.youtube.com/watch?v=c1O-3g2tkoQ>

<https://www.youtube.com/watch?v=U113g37Byrs>

#### Other Links:

<https://www.youtube.com/user/VTDISIS>

<https://facebook.com/L2Ork>

<https://instagram.com/L2Ork>

**General Setup:** Conductor (part 12) has additional setup. Please see the Prep section below.

#### → Prep

- ◆ Part 1
  - N/A
- ◆ Part 2
  - Tempo: 24000
  - Preset 5 (Shift+B)
  - Loop 5 (Shift+T)
  - Wait
- ◆ Part 3
  - Open Sync-Controls patch
- ◆ Part 4
  - Loop 1, Preset 1, mute, set tempo to 24000.
- ◆ Part 5
  - Loop length: 24000, Loop 1, Preset 1
- ◆ Part 6
  - Loop length: 48000
- ◆ Part 7
  - Open Sync-Controls, Preset-Matrix.
  - Loop2, Preset 1, mute, loop length: 12000
- ◆ Part 8
  - **Loop 1, Preset 1, mute, set loop length to 24000.**
- ◆ Part 9
  - Loop 1, Preset 1, mute, set loop length to 36000, set reverb to max
- ◆ Part 10
  - Loop 1, Preset 1, mute, set tempo to 24000.
  -
- ◆ Part 11
  - ...

◆ Part 12

- Open **Sync-Controls**, **Preset-Matrix**, and **Interstellar-Conductor** patches
- Adjust Preset-Matrix offset to 1,000
- Once everyone is connected, using the **Interstellar-Conductor** patch, load the first session for everyone (**interstellar-start-2** for 9 players or **interstellar-start-3** for 13 players)
- Connect the projector (if using a second computer for projection) to any available slot, or if none are available, make the projector an audience member by connecting with the slot set to 15 (as of version 0.86).
- **OPTIONALLY** open the supporting **L2Ork-Tweeter-2-MadMapper** patch (found in the misc folder) for forwarding visuals to a computer with the MadMapper software and connect to its IP address

◆ Part 13

- **Just copy part 12 and mute and chill**

→ **Opening** (approx. 5 minutes)

◆ Part 1

- **Loop and Preset 11, Loop length: 24000**
- At the conductor's indication, **change the “<” for a “u”**, and Ico's mark, go back to “<”.
- While chords are in, there's not much you can do, be sure to follow marks regarding volume.
- Be sure to silence your channel before moving to the next part.

◆ Part 2

- Loop length: 24000
- Preset 5 (Shift+B)
- Loop 5 (Shift+T)
  - Come in when cued, alongside other chordal parts in parts 1 and 3
  - Occasionally transpose no more than one octave above or below starting pitch
  - Mute when cued (alongside other chordal parts) and move to next section

◆ Part 3

- **Loop 1, Preset 1, Loop Length 24000**
- Start muted. Move **Overdrive** to halfway up on cue and in sync with parts 1 and 2 (start in the middle of the loop, before the second written note.)
- Mute when **part 12** begins playing the chordal part.
- Clear loop and switch to **Preset 2** and **Loop Length 6000**
- Use **Loop 2** (or improvise short, simple loops) to create satellite sounds, play with panning.
- After a while, switch to **Loop 3**.
- Only play the pattern in short periods, play with panning and volume (this is an SOS alarm.)

- Clear loop and switch to **Preset 3**.
- Play one or two notes at a time, especially Z.
- Switch back and forth between **Preset 2, Loop 3** and improvising with **Preset 3**.
  - Raise the octave and volume of **Preset 2**
- Before the first drop, clear the loop and switch to **Preset 4, Loop 4, Loop Length 1500**, hit **Sync** on **Sync-Controls** patch, remain muted.

◆ Part 4

- **Loop 1, Preset 1, Loop Length 24000**
- Start muted. Following the speed of 24000, the timbre change is achieved by changing the pitch from 96-126
- Changes 5 times in a row

◆ Part 5

- **Loop 1, Preset 1, Loop Length 24000**
- **Sync with part 12**
- Start muted. Fade in to a little under half one cycle after the lead (parts 1-3) do the first variation.
- Pan left and right and go up an octave for variation.
- While up an octave, lower volume a little.

◆ Part 6

- **Loop 5, Preset 5**
- Don't start playing until after chords(played by part 1,2,3), specifically after part 1 changes the quality of the chords( this happens after a few iterations), so it can take a few minutes before you start to play
- Then come in, bring level between the L and V on volume
- From there turn off LOOP and very sparsely add notes(don't be shy to give variety) on off beats( like no more than three in one loop)
- Could move around octaves, just know too high or low doesn't sound as good

◆ Part 7

- Once Part 8 starts to sound, slowly fade in.
- Constantly play with the panning, going from left to right and from right to left
- When the chords start playing, change to **LOOP 4**.
- Loop 4 is supposed to sound during the first two chords, but go back to **LOOP 1**, on the third one.
- After a few repetitions go an octave higher with the **UP ARROW**. Be careful with the volume.
- Once the chords go away stay in to **LOOP 2**. And change between **LOOP 2** and **LOOP 3**.
- When everything goes quiet, go back to an octave lower and keep the **LOOP 2**.
- Play with the modulator envelope to make weird funny sounds.

- Now you have to prepare for the middle section. Delete the loop with backspace.
- Before changing preset, make sure that the delay feedback is not sounding, or bring it down manually.
- Before changing preset bring over Lvl down to 0.
- Then Change to **PRESET 3** and **LOOP 6**.
- Fade in. OVR LVL should be above the "R"
- Play with the pitch going higher one or two octaves, and pan to left or right on the higher notes.
- Change to **LOOP 7**.
- Everything is starting to sound atonal and weird, change to **LOOP 8**, to enter in the middle section.

#### ◆ Part 8

- Once Part 11 has done 2 rounds, start cracking the volume up.
- Make sure its **loop 1 and preset 1** and that the **loop length** is set to **24000**.
- Play with the volume and panning.

#### ◆ Part 9

- After part 11 has played one loop, slowly fade in until reaching the top of the "V" in LVL.
- Play around with panning right after notes are played.
- Once shimmering space sounds die down overall, mute and switch to preset 3 and loop 3.
- Adjust tempo to 6000 and sync to part 12.
- Set reverb to maximum, and only play first note every other loop to create an "impact" effect.
- Slowly decrease reverb and progressively introduce other notes.
- Proceed to middle section.

#### ◆ Part 10

- Loop 1, Preset 1, mute, set tempo to 24000. When cue is given start to fade-in slowly up to middle of the OVR/LVL. Also always listen to how other sounds come up and adjust the stereo image to balance
- Loops 1 to 3 are similar, try to hear with preset goes better with the others (when chord come up is better to switch to preset 3 loop 3)
- After some time (3-4min). Always hearing what others are doing and adjust accordingly.

#### ◆ Part 11

- **Loop 1, Preset 1, Loop Length 24000**, Instrument (Zither Forever)
  - Start muted. Follow part 12 for a cue, and move the bass to halfway on OVR | LVL.
  - Coordinate with parts 1 and 12 to switch to a **second variation (loop 2)**, which is around 2-3 minutes in.
  - Coordinate with parts 1 and 12 to switch back to the **first variation (loop 1)**, around 2-3 minutes in.

- Eventually, part 12 will drop the bass and you will become the sole bass line, move the OVR | LVL all the way up, if not close to the highest.
- If you want to lose the bass completely before the middle section you have **Loop 3 and Preset 3**, Instrument (Lead Dark Medium), **Loop Length 6000** for the middle section.
- **Loops and Presets 5, 6, and 7** are Lead (Instrument) Variants and Patterns.

#### ◆ Part 12

- Cue part 10, followed by the parts 9 and 8, and then 7. Take your time. This can take place over a minute, or so.
- Fade in together with part 11.
- Cue parts 1-3 together right before the second chord (beat 16). Aim for overdrive levels to be around the letter R (of the vertically aligned word OVR | LVL). Adjust based on the number of performers.
- After 2 repeats, cue **parts 1 and 11** and together shift to the alternative bass at the **beat 24 (preset and loop 1001)**. Use Preset Matrix's **LOOP** option.
- After 2 repeats cue **parts 1 and 11** and together with them shift back to original bass at the **beat 24 (preset and loop 1000)**. Use **Preset Matrix's Both** option.
- Immediately instruct **part 11** to transpose down and get louder and then **fade out**. Optionally ask part 13 to take over your part.
- **Mute** and load **preset and loop (BOTH option) 1010**. Using sync-controls change **loop length** to **6000**. Unmute on the next downbeat and take over chords from **parts 1-3**. Instruct **parts 1-3** to quickly fade out around beat 24, between chords when there is no sound coming from their part, and transition to other parts. Play with **preset-loop** pairs **1010-1012** in coordination with the **part 10's** melodic lines. Use the **LOOP** option inside the **Preset Matrix**.
- **Fade out** and **mute**. Then load **preset-loop** pair **1014** using the **Preset Matrix's BOTH** option and using the **Sync-Controls** patch adjust **loop-length** to **3000**. Play with panning and make the satellite-like sound travel left-to-right, starting loud and slowly fading to nothing while panning in one direction. Do this only 2-3 times maximum, then **fade out** and **mute**.
- **OPTIONALLY** cue the change in projection mapping to orange tones (the comet entering the Earth's atmosphere, and, if applicable, manually start the smoke/mist machine).
- Load **preset-loop 1015** to set the stage for the middle section and using the **Sync-Controls** patch, adjust **loop-length** to **6000**.
- After **part 10** has started building the rhythmic element from the middle section, cue **part 9** and then prepare everyone for a **drop**, led by **part 11's end-of-loop** **snare fill**, that will signal the beginning of the middle

section. Fade out your part and prepare for the middle section (see below).

◆ Part 13

- Quadruple click part 12 (Copy everything)
- Mute
- When Part 12 switches, turn on to replace him
- When part 12 plays “zb<bm<zm,” then mute for the rest of the section

→ **Middle** (approx. 5-7 minutes, starting with the first drop introducing part 11 snare)

◆ Part 1

- **Loop and preset 3: Loop length: 3000** This is a scale moving up.
- Play with octaves at all times, to enforce the space sci-fi effect of it.
- Bring octaves very low, like +100 on, and increase delay and reverb.
- Once everything evolved in the group bring the volume lower (half of the bottom half overdrive) and go to higher octaves with a lot of fast delay <3
- **Once the cuts start rejoin using loop and preset 1. Loop length: 6000.** Sync with channel 7 or 8!
- Have fun with this, it is the one you'll use for the “crash”, use all effects, can change env waves to saw for a while.
- During the acceleration, change scales.
- Remember to go as fast as 500
- At the director's mark, bring amp all the way down using ‘, be careful with delay's feedback!

◆ Part 2

- Loop length: 24000
- Preset 3 (Shift+C)
- Loop 3 (Shift+E) and 4 (Shift+R)
  - Vamp on this for a bit and then switch to:
- Loop length: same
- Preset 2 (Shift+X)
- Loop 2 (Shift+W) and occasionally 6 (Shift+Y)
  - Keep low and droney, don't become too prominent
  - At some point during this part, switch the loop length to 6000 in preparation for the next section and sync to someone else doing 6000
  - Wait for cue to start with the melody:
- Loop length: 6000
- Preset 1 (Shift+Z)
- Loop 2 (Shift+W) and occasionally 6 (Shift+Y)
  - You're the melody here! Be loud!
  - Transpose octaves frequently to vary the melodic motion but don't go more than 2 octaves away from where you started

- During a drop is a good time to transpose down an octave or two and bring up the overdrive level even further for just a moment
- Use loop 3 (Shift+E) as an accent figure, but never for more than a second or two or you'll lose momentum
- Once the universal speedup happens, start going crazy with loop switching and transposition, abandon limits on transposition and go as high or low as you want
- After speedup stops, continue speeding up manually and becoming manic
- Mute when cued

#### ◆ Part 3

- **Preset 4, Loop 4, Loop Length 1500**
- Make sure to open sync controls and sync directly to the channel 11- or any channel that is playing the snare part.
- Enter with the full ensemble after the first snare fill, play with the harmonicity to create different tones.
- Follow cues for drops. After the first drop, improvise changes to the rhythm (add notes, delete notes, create fills at the start or end) and use **[SHIFT-R]** to quickly return to the basic rhythm.
- When the auto-acceleration begins, switch to **Loop 5** and hit **Sync** on the Sync-Controls patch.
- When the auto-acceleration ends, continue to manually shorten **Loop Length**.
- Mute on cue.

#### ◆ Part 4

- **Loop 1, Preset 1, Loop Length 24000**
- Start muted. Add almost at the end. Following the speed of 24000, the timbre change is achieved by changing the pitch from 96-126
- Changes 10 times in a row

#### ◆ Part 5

- **Mute with comma, change loop length to 6000 and sync with others.**
- Load preset 2, loop 2
- Fade in when part 10 does the first drop.
- Pan left and right. Play with reverb.
- Lower volume during the breaks, but not all the way.
- Bring volume back up afterwards.
- Continue into whiteout.

#### ◆ Part 6

- Mute part, and put Loop back on
- After part 11 comes in with the aggressive snare swap to **Part 2, Present 2**
- Change loop length to 3000, and synch with part 1 (synch control 2), who should be on length 6000

- Then every few loops( does not have to be exact number) bring volume up to the middle bar, on the volume slider right before the notes play then mute again afterwards
- Try and change a few notes each time you mute so that there is still variety when you play again( I'd suggest staying around the same range as the original loop)
- Note: during the breaks where there is a significant drop in energy, do not play, wait until the drums come back in and there is a clear increase in energy
- \*optional\* can change the first modulator to saw wave
- \*optional\* after a while can swap to **Preset 3, Loop 3**

#### ◆ Part 7

- **PRESET 3, LOOP 8**
- Use de **sync control**, and change your **length** to **6000**.
- OVR LVL at maximum.
- Keep doing that pitch changing and panning. This has to go on during all the middle section.
- Change to **LOOP 9**.
- When the other instruments start playing lower frequencies, go an octave or two octaves higher.
- On the drops change to **LOOP 10**. But make your to be in loop 9 when it explodes.
- \* automatic speed up \*
- When the automatic speed up stops, keep speeding up manually with **shift+leftarrow**
- This preset has a long feedback so you have to erase your loop with backspace and mute yourself with single quote BEFORE everyone else does it. You should do it immediately when the countdown starts.

#### ◆ Part 8

- Make sure to **fade out**.
- Set **Loop 3 preset 1 loop length 12000**
- Start cracking the volume up, slowly.
- Play with the panning and volume.
- Fade out and start preparing
- **Loop 6 preset 6 loop length 6000**
- Play with the panning and volume.
- Make sure to synchronize your tempo.

#### ◆ Part 9

- Elektrick leads the charge into the beat-driven portion of the piece. Slowly fade in until overdrive reaches halfway.
- Wait for more drum parts to come in, and increase overdrive to maximum.
- Listen for cues to duck out throughout the middle section
- After the third percussion drop, load loop 5 and preset 5. Only use the "fill" at the end of this loop every other time. Experiment with octaves and



reverbs. Rule of thumb- higher the octave, the more reverb. For full intensity sections, its best to stay in the -12 area.

- After global acceleration has stopped, keep decreasing your loop length with shift+left until reaching 500ms.

#### ◆ Part 10

- When part 12 changes to a loop length of 6000ms start to slowly **fade out** the chords. Mute, then copy part 12 and change to preset 4, loop 4.
- Still muted while everyone is in transition, once it feels like its starting to sound monotone start to fade in, kind of aggressive until the max of the fader. Then others will join and when it happens you can play between loops 4 and 5. And also try to mute sometimes and be aware that a drop might be happening and prepare fr that (listen to instruction form conductor)
- While playing preset 4, loop 5, all will begin accelerating, do not change preset or loop. Lower the amount of feedback and rise the reverb lvl.
- Start to manually accelerate until loop length is 900ms.
- Wait for cue to mute and delete

#### ◆ Part 11

- Watch for cues. Use sync controls for the tempo switch. Switch to **Loop and Preset 4** while muted with the Enter Key. Instrument (Snare), **Loop Length (6000)**
  - Keep the pattern up and watch for a series of drops, coordinated with the other parts.
  - You can mute the last section of the part if you want and play with different variations of the rhythm.
  - Eventually, automation should be speeding everything up to around 3000 for tempo.
  - You will need to use the keyboard (Shift + Left Arrow) to **lower the Loop Length to 500** for tempo to get to the crash, and will mute with the ' key.

#### ◆ Part 12

- Load **preset-loop 1020** and start it on the downbeat with the initial **drop** led by the **part 11**.
- Coordinate drops with **parts 3, and 9-11** while other parts build intensity. Vary drops (e.g. 9 only, then everyone else joins, or, stack them one at a time, starting with 7 only, then 10, 9, and finally 3+11, etc.). You can keep your part going or mute your part (remember to experiment and have fun!). Optionally, assign your part to **part 13** and improvise with other loops and presets.
- On the second drop (first in this section), instruct **part 2** to slowly grow and load **preset-loop 1022**. Build intensity and coordinate with the **part 8**, who will reinforce the same loop.
- Make another drop where everyone drops (or do a similar dramatic variant removing most parts) midpoint and then reintroduce **part 11 fill**

followed by everyone, including **part 2** that should be **loud and dominant**. With the drop on the downbeat load **preset-loop 1024**.

- Vary between **preset-loops 1023** and **1024**, including muting, jumping into **1024** at the next drop. At this point cue **part 2** to fade its melodic line. Encourage others to experiment.
- **OPTIONALLY** ask **part 13** to copy your part and then introduce **preset-loop 1015** and **transpose** it to **-101** to be in tune with now dominant **part 2**.
- Using **interstellar-conductor** patch, cue the **global tempo acceleration**.
- Once the automated acceleration is complete, encourage everyone to continue to further accelerate by shortening their **loop-length** manually (e.g. by using **SHIFT+Left**). Transition to **preset-loop 1023** and **fade out** gradually, then **mute** (to avoid instrument jumping back up at loading of another preset-loop pair). Load **preset-loop 1030** while muted and then using the **Sync-Controls** patch change **loop-length** to **24000**, ensuring you have gone over the downbeat and that the new sound will be playing when fading back in. While muted, drag the **overdrive up** (even though it will do nothing) to set it to a minimal amount of sound when unmuted.
- Make sure no one has excessive feedback on their echo that could carry over for too long during the whiteout which should consist mostly of the reverberant tail from all the note events. When ready for the final explosion (whiteout), in the **Interstellar-Conductor** patch press the “**contact**” message and count down from 5 to zero, so that zero coincides with the next downbeat (when all the instruments will be muted using the aforesaid “contact” conductor message). **OPTIONALLY** cue whiteout for the projection mapping on 3.

#### ◆ Part 13

- Quadruple click part 12 (Copy everything)
- Mute
- When Part 12 switches, turn on to replace him (THIS IS THE Z , Z SINE KICK)
- Play around with the panning
- When part 12 switches to (p p p p pattern), copy that and when part 12 switches to something else replace that
- Play around with panning
- When acceleration stops, shift left-arrow to manual accelerate

→ **Last Section and Ending** (approx. 5 minutes, starting with the whiteout that follows the acceleration where everyone synchronously mutes their signal)

#### ◆ Part 1

- **Use loop and preset 6, loop length: 24000.**
- This one is very careful, don't move anything, you are going to play with delay time.

- Move delay time slowly up, and down, as if you were drawing with your mouse. You want to cause a bubble effect, if you go too fast it would be very intrusive, if you go too slow it would be imperceptible. Close your eyes and “look” for it.
  - **When everyone goes higher, join them, scale your loop up to 2 octaves higher**, as you will continue playing with delay’s time, bringing overdrive lower.
- ◆ Part 2
- Loop length: 48000
  - Preset 6 (Shift+N)
  - Loop 6 (Shift+Y)
    - Keep VERY low and come in when cued, a little ways into the section
    - Mute overdrive, STOP PLAYBACK, then switch to:
  - Preset 7 (Shift+M)
  - Loop 7 (Shift+U)
    - Scrub on these notes manually for the rest of the piece, varying speed every time
    - Transpose to lower octaves frequently and save the higher octaves for accent moments
    - Stop when cued, attempt to end on a high transposition scrub
- ◆ Part 3
- **Preset 5, Loop 6, Length 24000**
  - Start muted, synchronize to part 12.
  - Enter softly.
  - Fade in and out, using volume swells.
  - Exit as the texture begins to become more pleasant.
  - Switch to **Preset 2, Length 6000**.
  - Use **Loop 2** or improvise short simple loops to create satellite sounds, stay sparse in the texture.
  - Exit before the last repeat.
- ◆ Part 4
- N/A
- ◆ Part 5
- **Loop length 24000, Loop 4, Preset 4**
  - **Sync with part 10**
  - After the crash, bring volume to where it’s barely audible.
  - Mess with panning and reverb.
  - Mute if getting too repetitive.
  - When shifting into the ‘Happy part,’ mute and load Loop 3 and Preset 3
  - Bring volume to middle or top of middle ‘L’
  - Keep playing until automatic mute.
- ◆ Part 6
- Should be muted at this point, change loop length to 48000

- Then synch with part 12( synch control 9)
- Swap to **Preset 9, Loop 9**, then hit backspace and delete loop( you will need it later)
- Also make sure for this present the panning is in the middle, it will be all the way on the left when you load it
- Then after waiting a minute or so, bring volume to the V
- Then similar to the beginning, start adding notes at random, you can add more notes this time but not to many per loop, maybe around 5 per loop
- Now at around halfway throughout this section it will swap to the “happier sound”
- After this happens turn down volume, and click **Loop 9** again
- Then come back in at the same volume and play this loop until the piece ends

#### ◆ Part 7

- While you are muted change to **PRESET 5, LOOP 11, LENGTH 24000**
- Sync with Part 12,
- Immediately fade in slowly
- Have fun with the panning.
- You don’t have to play all of the notes in the loop, briefly mute yourself with the **ENTER key**.
- Play with the octaves, go higher and lower with the up and down arrow keys. Make sure to bring your volume down on the higher notes and bring it up on the lower ones.
- Change to **LOOP 12**.
- When part 10 starts playing the happy melody change to **LOOP 13**.
- After a few repetitions change to **LOOP 14**
- On the last repeat change to **LOOP 15**, this is to be sure that no matter what, your final note will be “<”.
- \* automatic mute \*
- Erase the loop with backspace just to be sure that you are not playing if the automatic mute fails.

#### ◆ Part 8

- **Fade out** slowly
- Set **Loop 4 preset 2 loop length 6000**
- Play with the panning.
- Set **Loop 2 preset 1 loop length 24000**
- Prepare for the ending.
- Slowly **fade out** and then **fade out** all at once with everyone.

#### ◆ Part 9

- Simply return to preset 1 and loop 1, this time with a loop length of 24000.
- Set reverb to maximum.
- Gently experiment with delay. If feedback sticks out in the mix, get rid of the delay- reverb is your best friend!

- Play with panning and +-1 octave until muting before the last note of the piece.
- ◆ Part 10
- Quickly change loop length to 24000ms again. (4clicks on part 12)
  - Get preset 5 and loop 6
  - Start fade in but keep it subtle, in the back
  - Adjust stereo image and reverb level
  - Once it gets stale, mute and load loop 7. Then slowly fade it in
  - Switch between loops 7 to 10, slowly start to get more loud until it becomes the main sound.
  - After a while, the conductor will instruct the ending, when that happens make sure to be in preset 5 - loop 7 and erase the first notes manually
  - When cued, mute sound and end.
- ◆ Part 11
- Change **Loop Length to 24000** again, sync with part 12. Switch to **Loop and Preset 8**, muted. Join when next available.
    - You have variants at **Loops and Presets 9, 10, and 11**.
    - You must increase your volume when part 12 drops the bass part.
    - Watch part 10. Once they switch to their sparse part, switch the loop to have the letter i only in the beginning, and move the bass up one octave with the up arrow key.
- ◆ Part 12
- As soon as the whiteout starts clearing and most instruments tails have all but disappeared, **unmute** (the level should come up just a bit, then fade into middle of the **overdrive** to create a new drone-like stasis sound that emerges from the tail of the whiteout, informing listeners that the piece has not ended yet.
  - **Cue parts 7 and 9** to come in softly, then **part 2**, then **part 10**.
  - Cue **part 10** to transpose down and get louder.
  - Load **preset-loop 1031** and slowly **fade in**. Play with **panning** and **transposition** to create an echoing effect. After a while, **fade out** and **mute**. As you are fading out, cue the **part 10** to and **fade out**, then **mute**.
  - Load **preset-loop 1035** and using **Sync-Controls** change **loop-length** to **6000**. **Unmute** and slowly **fade in**. This should happen while **part 10's** melodic content is still being barely heard in the background.
  - Change **preset-loops 1035-1037** in coordination with part **10** which should also now switch to the more "happy" melodic sequence that they will play until the end of the piece.
  - Encourage increasingly consonant sound (the life the asteroid impact brought forth) by asking atonal parts that opened this section to slowly fade out. Allow **part 10** to lead and follow/support it with the aforesaid presets.

- As the piece approaches the end, **transpose** iteratively **up**, octave by octave. Play with panning, simulating echoes. Fade out towards the end but remain audible.
- Make sure **part 10** has the right variant of the melody and instruct everyone of the upcoming ending. Make sure no one has excessive feedback on their echo that could carry over for too long at the end. Remind the **part 10** on the last loop to delete first couple notes of their loop, so that they are not heard after playing the final note of the loop, and to leave time for the final automated muting to take place.
- Use **Interstellar-Conductor's** final **muting**, first by cueing **muting of everyone but part 10** on the **beat 56**, and then **muting part 10** after it plays the last note of its loop on **beat 5** (see “**ending**” part of the conductor’s patch and its two messages).

◆ Part 13

- Quadruple click part 12 (Copy everything)
- Mute
- When Part 12 switches, turn on to replace them (this is just the “one x”)
- Right when things get more harmonic for the closing section, switch the x to a z
- Finish