

L2Ork Tweeter “_-=4 | ■■■■ ■■■■”
(pronounced “4th beat”)

Score

Composed for the version 0.63

Premiered on November 18, 2021 using version 0.62

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

<https://youtu.be/p1Jq1EWMQbE>

(premiere video is unlisted, to be replaced by a studio take due to tech difficulties)

<http://facebook.com/L2Ork>

→ **Introduction Up Until the First Drop** (approx. 3 minutes)

◆ Part 1 (Caden Vandervort):

- **Preset 1 (Steel Drum), Loop 1.**
- **Preset 1** should be a short, dry transient, **Loop 1** should be a short rhythm ~5 notes.
- Begin with the **overdrive gain muted**, allow some time for the texture to thicken.
- Ad lib groups of 1-4 notes from the loop sporadically using ‘ **or RETURN to temporarily unmute.**
- **Mute with ‘** before first drop, then **unmute with RETURN** with the ensemble.

◆ Part 2 (Carter Roberts)

- Start with Preset 1 (Long Sine Lead), no loop.
- Purpose- IMPROV- ensure the feel of the piece is being actively read.
 - If the piece is **QUIET**, play **DRONE-LIKE**.
 - ◆ Choose a singular note (ideally key “P”) and pan slowly from left to right.
 - ◆ Keep volume low.
 - If the piece is **MODERATE** to **LOUD**, play **MELODICALY**.
 - ◆ “P” is the root note of the “minor scale” that should be used.
 - ◆ Keys U, I, O, P, [and] are reliable for a solid, grounded melody for this section.
 - ◆ Increase in volume as intensity increases.
- Slowly fade out, then load **LOOP 10** and **PRESET 4**.
- Ensure **KEYBOARD (CTRL)** is On, **LOOP** is on, and that the **LOOP LENGTH** is **2000 MS**. These WILL have to be actively edited. Ensure there is enough time to make these changes. Position playback slider on the far right side of the loop, and prepare to play.

◆ Part 3 (Caleb Bittenbender)

- Start muted - using **preset 1 (808)**, **loop 1**, and a loop length of **2000 ms** looping in sync with everyone else - switch the first oscillator to **sine**, turn

down the dry volume, and turn **up the reverb**. Let part 12 fade in for a while and unmute every few loop repetitions near the end of the loop.

- Slowly **increase the frequency of unmuted notes**, **decrease the reverb**, **increase the dry** signal, completely **unmute** the instrument, and return the first oscillator back to **triangle**.
- After the countdown for the drop, **mute** the instrument.

◆ Part 4 (Alex Turse)

- Start with **preset 1** (pinksnares) and **loop 1** muted with ' key.
- Ensure **sync with part 10**.
- After part 10 establishes presence, begin to bring in **volume slowly** and **intermittently** with the ' key.
- Change **Echo** to **125ms** and increase echo level.
- Play until the group mutes.

◆ Part 5 (Andrew Wickman)

- Start with **preset 1** and **Loop 1**. Start muted and pitched an octave down from the default (**pitch 48**).
- Let other parts play out for a while. Wait for the **first 808 hit** and **kick drum** hit before you come in.
- Start hitting the Quote key in an **8th note pattern** on **one** of the notes in the loop. Vary what times you come in and how often you play. Also change which note you use.
- Change to **Loop 2** once the 808 has been going for a while and the piece feels like its building. Continue the **8th note pattern across the whole loop** for 4 bars, then let the loop ride on its own.
- When the drop comes, switch back to **loop 1** and return to the **8th note pattern**. Finish the loop when the group stops.

◆ Part 6 (Zaire Riddick)

- Preset 1, Loop 1; start muted and move fader up and down to add texture to the piece, mute with rest of ensemble
- Turn fader up halfway and let ride with the piece.

◆ Part 7 (Rebecca Kenealy)

- Personal Preset 1, Personal Loop 1.
- Soft volume, make a background heartbeat noise at the start.
 - Start after the drone is established and everyone is accustomed to the sound.
 - Do not alter the volume to be audible above the drone if the drone swells, let it fade out if it happens.
- As the bigger sounds come in, keep to the more quiet side and be ambient drumming.

◆ Part 8 (Tanner Collins)

- Start with preset 2 and loop 3.
- After the beat has been established sparsely unmute using the ' key mainly on the trill.
- Do not fully unmute until after the first drop.

- ◆ Part 9 (Phil Watson)
 - Start with preset 1 and loop 2.
 - Sparingly use the preset about 1 min into the piece.
 - Mute when not in use.
 - Use the last two notes in the loop carrying over to the first note and then mute. Do this sparingly.
- ◆ Part 10 (Jacob Alan Smith)
 - **Preset 1 (electrickick, preset 64) and Loop 1.**
 - Make sure the instrument is muted to begin with.
 - After the beat is established (but hasn't "ramped up" yet), begin unmuting for only the last two notes in the time bar (heartbeat sound).
 - After beat is well-established, unmute for the full duration of the time bar.
 - Begin playing a little bit with reverb, as well as panning and pitch. Occasionally alternate between pitch -12, -24, and 0.
 - Mute when the drop hits, then come back in after Carter's building sound.
- ◆ Part 11 (William)
 - Start off by loading preset and loop 1.
 - Don't play at all for most of the introduction.
 - Use preset lightly at a lower volume at transposition level -27 towards the end of the first section mainly playing singular, staccato notes.
- ◆ Part 12 (Ivica Ico Bukvic)
 - **Load the 4th-beat-final-10 session** using the conductor-shortcuts.pd patch.
 - Make sure that the instrument is set to preset 1 and loop 1 with looping enabled.
 - Make sure everyone is muted including this part using the ' key.
 - While muted, click and **try dragging the instrument level slider up**. While the slider will not move, this will ensure that when you unmute yourself, the instrument will start at the lowest possible level, rather than one saved with the instrument.
 - When ready, start by unmuting the instrument, slowly fading in and then gradually increasing the loudness, the brightness using the **MOD AMP** option, and continually slowly panning from approx. 25% to 75% (L-R).
 - As the beat pattern is established, bring the brightness back down and lower the volume (but not completely), and when ready, **disable looping** (ALT key).
 - **Load the preset 9.**
 - Notify other performers and initiate the drop to silence using the topmost **I2ork-inst-level-all-at instruction** included in the conductor.shortcuts.pd patch.

→ **Drop and Full Section Until 2nd Drop** (approx. 2 minutes)

- ◆ Part 1 (Caden Vandervort):
 - **Preset 1 (Steel Drum), Loop 1.**

- **Unmute** with the ensemble and allow the entire pattern to sound and loop for a short time.
 - **Alter parameters** to add variety (use the panner!).
 - With the ensemble, begin **increasing the reverb** until the sound is washed out.
 - At the drop use **' to mute.**
- ◆ Part 2 (Carter Roberts)
- Observe player 12--the **buildup swirly sound** will take 3 visual loop rotations to complete.
 - Click **TAB** (play) just before the final visual loop rotation so as to account for connection latency. As soon as impact plays, click backspace, so as to delete the sound before the loop repeats and not play unnecessarily.
 - Stop loop, reload preset 8, and proceed with the melodic content articulated in the first section.
 - As the section progresses, add more reverb, echo, and flanger, and start slowly dragging the pitch up, and prepare to click the single-quote key to drop out.
- ◆ Part 3 (Caleb Bittenbender)
- After the countdown to come back in, **unmute** and turn up the **echo volume to max.**
 - Improvise with moving one octave up or one octave below the default of the preset.
 - Improvise with flanger volume, but keep it limited.
 - Slowly **turn reverb levels up** until the next section, and **mute** after the countdown.
- ◆ Part 4 (Alex Turse)
- **Reinstance preset 1**, remaining muted.
 - Unmute on cue from the performer playing part 12.
 - Bring **reverb wet levels** down.
 - switch to the **4th** reverb patch and slowly begin increasing levels.
- ◆ Part 5 (Andrew Wickman)
- Come in with **Loop 6**. Alternate the **Octave pitch** using the **arrow keys**.
 - As time progresses, Change to **loop 2 or 4 for a bar** then return to **Loop 6**.
 - If Part 4 Changes to the 8th note snare pattern, **Match it with the 8th note pattern** on the **Quote Key**.
- ◆ Part 6 (Zaire Riddick)
- Wait for Ico's cue and switch to loop 4, preset 5 and let ride with the ensemble until cutoff.
- ◆ Part 7 (Rebecca Kenealy)
- Personal Preset 1 and Personal Loop 1.
 - Play softly to build the ambiance of the piece, not a focal part of the piece.
 - Use the quote key to unmute the last 2 or 3 notes or allow the loop to be played in its entirety.

- ◆ Part 8 (Tanner Collins)
 - Preset 2 and loop 3 fully unmuted.
 - Play with panning and volume.
 - Slowly add more reverb, echo, and flanger until the second drop.
 - Press ‘ key when the piece drops.
- ◆ Part 9 (Phil Watson)
 - Use preset 1 and loop 2 unmuted.
 - Have echo and flanger on high.
 - Slowly add more reverb.
 - Switch the panning after each loop for a bit.
 - Cut out with everyone else.
- ◆ Part 10 (Jacob Alan Smith)
 - **Continue with electrickick bass drum sound (preset 1) and loop 1.**
 - Continue playing with panning and pitch, even more this time.
 - Add reverb, switch to 4th reverb button (should be set on 3rd button), and add flanger to taste as you approach the drop.
 - Cut out the reverb and flanger right before the second drop.
 - Continue with the same sound **through the second drop**. Do not mute.
- ◆ Part 11 (William)
 - Use Same preset and loop as before except more heavily this time.
 - Click and hold down the transposition button dragging it up and down slowly. Drag up to level 100 and back down to -27. Do this about 3 times. Let the sound ring out at -27.
 - Towards the end of the section, do the same thing except add a lot of reverb and fluctuate transposition much faster. Feel free to mess with the panning as well.
 - End on a higher note when this section cuts out.
- ◆ Part 12 (Ivica Ico Bukvic)
 - Once the drop occurs, allow for 1 loop without sound, leaving tails of various instruments to resonate.
 - At the beginning of the second silent loop, hit key **m** to start a buildup swirly sound and as the sound progresses across three loops, using mouse, slowly decrease its pitch from -120 to approximately -160.
 - On the fourth repetition notify everyone of the “drop” (or reentry) and initiate it by **pressing the “=” key** which will trigger the second command found in the conductor-shortcuts.pd patch.
 - As soon as the full section starts **re-enable looping** (ALT key) and **load preset and loops 5**.
 - As the section grows, **alternate loops 4 and 5**, building a bass line. Don’t forget to pan and play with **MOD AMP**.
 - Towards the end of the section expand the preset by **increasing its reverb preset and amount**, finally arriving at the **rightmost (most reverberant) preset**.

- Count off everyone to transition into the 2nd drop where only **parts 4, 6, and 10** remain. Everyone else should be muted, including this part.

→ **Post-2nd-Drop Chordal Section** (approx. 3 minutes)

◆ Part 1 (Caden Vandervort):

- **Preset 2 (Steel Drum v2), Loop 2.**
- **Loop 2** should be only two or three notes of **Loop 1**. **Preset 2** should be a more reverberant version of **Preset 1** with a longer envelope length.
- **Begin muted**, fade in after several other instruments have joined the texture.
- **Switch to Loop 3**, a more complex loop with several series of chains of repeated notes.
- **Alter parameters**, particularly **pitch-shifting with the mouse and SHIFT**.
- **Mute with ‘** at the drop.

◆ Part 2 (Carter Roberts)

- Load **Loop 8** and **Preset 3 (Vinyl Flute)**.
- **Sync** to part 3 by single-clicking the green box labeled 3.
- Play with volume, echo, reverb, and pitch throughout the section. Simply read the rest of the group and ensure the volume never becomes too loud due to the harsh nature of the instrument.

◆ Part 3 (Caleb Bittenbender)

- Stay muted for a bit, load **preset 4 (Swirling Chips)** and **loop 3**.
- **Add a “:” note** in-between the last “s” and “d” of the loop.
- **Occasionally unmute**, slowly letting more and more notes in until just **letting the loop play out**.
- When **Part 12** detunes, follow - **detune** from a transposition of 29 down to 27, and back up to 29.
- Improvise with **panning**, **flanger volume**, and **quickly transposing** up multiple octaves and back down, settling at the default transposition of 29.
- **Slowly change the reverb and dry levels** to make the overall signal more dry, and just before the acceleration turn down the flanger and up the overall volume a bit.
- While accelerating, **detune upwards**. Continue until the acceleration is finished, and **mute at the end** of the section.

◆ Part 4 (Alex Turse)

- Switch to **preset 9**, double check **sync** with **part 10**.
- Watch part 10 for **preset switch**, when part 10 switches presets, switch to **preset 10** (electrickick).
- Transpose up to -12.
- Decrease **Echo** time to **125ms**.
- Switch to loop 5.
- **SLOWLY** increase feedback, but **do not** max out the slider through the accelerando.

◆ Part 5 (Andrew Wickman)

- Start with **Loop 3**. Play the last 4 notes only in differing octaves. Play it once, then skip a bar before playing again.
 - Can change around to **Loops 2, 4, and 5** as well here. Loop 5 into Loop 2 is a good combination.
 - As the time speeds up, Change between **Loop 6 and 9**. Add **Loop 2** for a short time as well. Increase Reverb and Delay.
- ◆ Part 6 (Kai Lin)
- Slowly decrease overdrive after the first explosion. Stop the loop.
- ◆ Part 7 (Rebecca Kenealy)
- Same as the previous section, but slowly add more reverb to the part as this section progresses.
 - Lower the reverb as the piece is accelerated.
- ◆ Part 8 (Tanner Collins)
- Switch to preset 3 and loop 2.
 - Play with volume so levels sound balanced.
 - Play with panning and echo.
 - Also increase and decrease pitch to get a bird chirping effect.
 - As piece tempo increases add reverb and more echo.
 - Press ‘ key when the piece drops.
- ◆ Part 9 (Phil Watson)
- Still use preset 1 but switch to loop 10.
 - Like in the beginning, use sparingly about 1.5 minutes into the section. Too much bass would be overkill.
- ◆ Part 10 (Jacob Alan Smith)
- **Continue** as you were doing before the drop for a little bit (not long though).
 - **Switch to Loop 2**. Keep Preset 1 (electrikick) for now.
 - Let the loop2 play a little bit before **changing to Preset 2**.
 - Switch back to **Loop 1** once speeding up starts.
- ◆ Part 11 (William)
- Focus on playing higher notes sparsely during this section. Stay on a transposition level of 88 and play notes every few measures. Make sure volume level is low as this sound cuts through the others very easily
 - After doing this for about a minute, start letting the sound play on loop at -27 again while occasionally moving the transposition by 10 or 20. Gradually make your way up to the transposition value of 30 by the time of the next drop.
- ◆ Part 12 (Ivica Ico Bukvic)
- Change to **preset and loop 2**.
 - While muted, click and **try dragging the instrument level slider up**. While the slider will not move, this will ensure that when you unmute yourself, the instrument will start at the lowest possible level, rather than one saved with the instrument.

- Slowly unmute yourself and allow the chords to fill the texture. Make sure you are heard without overpowering the texture.
- Once faded in, play with panning and using **Return key** to do some gating, following the supporting rhythm.
- **Disable Keyboard Control** (CTRL key) and **Shift-click on the transposition number**. Using shift+up/down, slowly transpose down to -74, meander around the -74 to prevent from losing the number focus (it times out after 3 seconds of inactivity), and then transpose back up to -72.
- **Reenable Keyboard Control** (CTRL key) and begin transposing by octaves using **Up/Down keys**.
- After a bit of play with transposition and panning, disable **looping** (ALT key) to erase stored notes and begin improvising with keys **cbm,wru**. Slowly, every 4 loops, alternate between them and **xvj,wr**. Continue panning, where possible, then reduce the pattern to **cbm**, and while playing slowly fade out the **instrument level slider**.
- **Load pattern and loop 3** and leave it playing.
- Inform everyone when you will trigger the **loop-length speed-up** using the conductor-shortcuts.pd patch.
- Once the loop-length reaches around 650 (or lower, the speed-up is meant to go from 2,000 to 555ms), count off and cue everyone to stop together.
- Once everyone is stopped, allow for reverberant tail to continue ringing and as soon as it is all but gone, **load 4th-beat-droplets-6 session** and **cue part 6 to begin** immediately after the post-load sync takes place (by default 2,000ms after the load instruction).

→ **Droplet Section and Transition to Original Idea and Ending** (approx. 4 minutes)

◆ Part 1 (Caden Vandervort):

- **Preset 3 (Jelly Sub), Loop 4.**
- **Preset 3** should be a deep, reverberant subbass. **Loop 4** should be only 1 note.
- Begin **muted**, fade in very slowly after ~30".
- Once the ensemble begins to noticeably transition to the more complex original texture, use **hover mode** to change the note of the bass up and down in a bassline like pattern.
- Continue increasing volume in any way that you can including reverberation, echoes and feedback, the amplitude envelope, and note length throughout the section.
- **Mute with ‘** with the ensemble at the end (MAKE SURE FEEDBACK IS NOT ALL THE WAY UP.)

◆ Part 2 (Carter Roberts)

- When the new section is loaded, **Digixylo** will be loaded into this part. Load **Loop 6** Turn reverb down, and introduce the texture slowly with random, minor increases in volume and panning.
- As the section progresses, add reverb, echo, and volume.

- Fade out once percussion comes in, then load **Preset 3** and re-enter the mix slowly.
 - As the section comes to a close, increase volume and reverb. Prepare to hit the single quote-key for the end of the song.
- ◆ Part 3 (Caleb Bittenbender)
- Switch to **preset 8 (Digital Triangle)**, and **remove the “:” note** from the loop. (This may also be done automatically from loading the new session)
 - Let the droplets play out for a few loops, then begin to **occasionally unmute**. Randomly transpose between octaves (transpositions -48, -60, and -72), favoring -48 and -60, eventually settling on -60.
 - Unmute more and more often until **playing the full loop**. When the more melodic parts fade in, **start transposing further down** (down to -96 at most) and quickly switch between octaves, settling back around -72.
 - Improvise with flanger volume in addition to transposition.
 - After a bit, **begin transposing even lower** (-120) to transition back to the drum-focused section. Eventually focus transpositions between -120 and -192, settling on -192 by the very end of the piece.
 - **Improvise with flanger, slowly increase reverb** until the end of the piece.
 - At the end, **mute** the part and let the reverb play out.
- ◆ Part 4 (Alex Turse)
- After about 15-20 seconds bring preset 4 in intermittently, grow more and more prevalent until eventually the instrument is always in.
 - Once part 10 returns to the preset “electrickick”, **mute** and switch to **preset 1** (pinksnares).
 - Click on the overdrive fader and press **return**, slowly bring the level up as the piece progresses.
 - Drag the reverb level fader all the way to the **left** and select the 4th patch.
 - **Slowly** increase reverb until the end of the piece.
 - Mute on the count off with the ‘ key.
- ◆ Part 5 (Andrew Wickman)
- Change to **Preset 2**.
 - No Loops, only freestyling.
 - Main Keys to use are **J, ;, q, w, 3, d, v, h**. Anything else in that scale also works.
 - Play stuff that sounds pretty.
 - As we transition to the end, **Put Loops 1 and 2** back in the rotation. Eventually swap back over to **Preset 1** as well with Loop 2.
 - Increase Reverb and delay until the end.
- ◆ Part 6 (Zaire Riddick)
- Use default preset and loop, adjusting fader accordingly.
- ◆ Part 7 (Rebecca Kenealy)
- Personal Present 2 Personal Loop 4.

- Start off muted and increase the volume to make the part a focal point over a couple of seconds.
 - Allow other parts to blend by lowering the volume.
 - Slowly pan the sound.
 - Before this section transitions to the end, add more echo and lower the volume to create a deeper sound.
 - As the piece enters the transition phase, change to loop 5 and play at a level that can be heard but is hard to focus on.
 - This is not a melody and was designed to just barely be heard to help reintroduce the rhythm.
 - After transitioning to the end, load personal preset 1 and personal loop 1 and slowly add more reverb as the piece ends.
- ◆ Part 8 (Tanner Collins)
- After the drop switch to preset 107 and loop 1.
 - After 30 seconds goes by, gradually increase the volume within the next 30 seconds.
 - Get to about 60-70% volume at this point.
 - When the beat begins to become established again, lower the echo to 0 so the loop has more punch to it.
 - Then switch back to preset 2 and loop 3 for the final section of the piece.
 - Slowly increase volume, reverb, echo, and flanger until the drop is initiated.
 - Press the ' key when the piece drops.
- ◆ Part 9 (Phil Watson)
- Play unmuted with loop 10 and preset 1.
 - Play with panning, echo, reverb, volume, and flanger.
 - Slowly increase reverb.
- ◆ Part 10 (Jacob Alan Smith)
- **Switch to Preset 3 (Space Lead) and clear out the time bar. This section is improvised.**
 - Once the beat has been somewhat established, play the following keys in a melodic fashion: i 0 p []
 - These keys correspond to the notes C, Eb, E, F, and G, respectively.
 - Once the piece begins to transition back to rhythmic content, switch back to **Preset 1 (electrickick) and Loop 1**. Make sure you're muted to begin with, then fade in when the beat has been well-established.
 - After a little while, begin playing with reverb, panning, flanger, and pitch. Make sure you are set on the 4th reverb button for the most effect.
 - Ramp up the reverb and flanger as the piece nears its end.
 - Mute right as the piece ends.
- ◆ Part 11 (William)
- Rest for at least the first half of this section.

- Once the section is fully developed, turn the volume higher and let the sound loop at -27 again.
- As the section develops more, start dragging the transposition up and down slowly once again. Reach the highest transposition level pd-L2ork will let you and go down to about -27. Do this a few times before dropping out.
- At the section's peak right before the last drop, go crazy with it again and play with the panning before dropping out with a high sound once again ending the piece.

◆ Part 12 (Ivica Ico Bukvic)

- **Load preset and loop 4** and slowly enter with tiny snippets of the overall loop using **Return** and/or ' keys. **Transpose** (Up/Down keys) and **pan** (Left/Right keys).
- Play with **loops 4 and 6**.
- Eventually transition to **preset 6** and play with **presets 4 and 2**. Continue to **transpose** and **pan**.
- Instruct others to begin developing the rhythmic foundation of the opening section, starting with deep bass drum/kick sounds. Snares should come towards the end.
- As the sound grows, transition to **preset 5** and **loops 5 and 4**. Play with increasing **MOD AMP**, going back and forth around the default transposition (no more than octave above or below), and eventually by changing the **amplitude envelope to have a sharp attack**, instead of the initial fade-in. Extend the duration of the note **from 200ms to 800ms**, and **gradually increase reverb to the max** (first preset, then the amount).
- Once the texture is getting relatively close to the original rhythmic loop from the first full section, **change preset and loop to 1**. Gradually increase **MOD AMP** to 2,700, continue to **pan**, and **play with transposition** (one octave up or below). **Build instrument level** to increase intensity without overpowering other parts.
- When ready, count off the entire ensemble for the final drop. On the cue everyone drops. Allow for the tails to dissipate before acknowledging the end of the piece.