L2Ork Tweeter "Into the Abyss" Score
Composed for the version 0.41
Premiered on December 7, 2020
https://www.youtube.com/user/VTDISIS
https://www.youtube.com/watch?v=H1SfHrKS8pY
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- **Introduction and First Section** (approx. 3 minutes)
  - Part 1 (Caleb Bittenbender)
    - Loop length: **6000 ms**, Loop: **ON**
    - Start with **preset 9 (splash)** and **loop 4**. Wait for a couple of waves from part 2 and then let the loop play silently. At random intervals drag up the OVR/LVL level to just over the dotted line between LVL and OVR to create splash noises while using the right and left arrow keys to switch between various panning positions.
    - When part 10 begins to play high notes on preset 3 (Windy Sine Ambiance) or part 2 begins to play preset 5 (Bird Kieran), switch to **preset 2 (Space Bird Singing)**. Continue to drag up audio at random intervals, but a little louder - in between the top and halfway into OVR. Continue using the right and left arrow keys to switch between various panning positions.
    - After the explosion sound (Weird FX Boom), switch to **preset 7 (shaker)** and continue dragging volume up randomly and moving the panning around. Try to generally pan opposite of part 10 (Totally Hi-Hat).
  - Part 2 (Kieran Casey):
    - Start with preset 3 (waves) and play through this first section, play with volume and panning.
    - You can rotate between the waves and presets 4 (pad) and 5 (bird).
  - Part 4 (Jackson Famolari)
    - Begin with preset 1 (Long uprise), play spaciously throughout the first section. Mainly playing the l,m,i,o keys.
  - Part 6 (Kai Lin)
    - Make random intervals of ambient sound using preset 4 (pulse). Adjust the level accordingly so it doesn't play in loop.
  - Part 7 (Jacob Alan Smith)
    - Begin playback on an empty time bar.
    - Make random ambient sound using preset 1 (wind/waves), no set loop, hint at drop sound around halfway through using preset 2 and z key, switch back to 1 and continue playing as before.
    - Mess around with transposition/volume if possible.

- ○ Part 8 (Caden Vandervort)
  - ■ Start with a loop length of **6000 ms** Make ambient sounds using **Preset 1** (**"planet sound"**) Eventually switch to **Preset 2** (**"Z Drums"**) make ambient percussive sounds. Fade to nothing with ensemble.
- ○ Part 10 (Ivica Ico Bukvic)
  - ■ Start with Preset 3(Windy Sine Ambiance) and wait until player 2 does two waves and then slowly fade in and follow-up with another repetition. Play with panning mimicking and/or mirroring that of player 2's wave motion.
  - ■ Switch to Preset 4, which is the same instrument transposed two octaves higher. Play t-q-e melody twice and refine the envelope with the instrument amplitude. Continue to pan.
  - ■ Make sure your loop is not playing (Tab) and is enabled (Alt). Transition to preset 7(Totally Hi-Hat) and load loop 7. Add 1/3rd of an echo and introduce note snippets by scrubbing and clicking, starting with a more resonant w. Continue to pan.
  - ■ Add more and more snippets, by toggling loop playback (Tab). Experiment with transposing, echo, and flanger. Coordinate with player 4--once they introduce their hi-hat sounds that will lead into the next transition.
- **Drop Prep and Transition**
  - ○ Part 1 (Caleb Bittenbender)
    - ■ Move volume up less often when part 4 begins playing preset 2 (Tick), eventually stopping entirely and switching to **preset 4 (electrikick)**. Let it play silently until the drop starts.
  - ○ Part 2 (Kieran Casey)
    - ■ Load preset 6(Drop bass) and loop 8.
    - ■ Press Alt and Tab to play the loop at **3000ms**.
    - ■ Increase sound immediately after player 6 has played their takeoff preset all the way through.
  - ○ Part 4 (Jackson Famolari)
    - ■ Switch preset 2 (click) and randomly add rhythmic notes, using the i,h keys. Then, with your sound off, switching to loop 1 and slowly rising the volume until it is prominent.
  - ○ Part 6 (Kai Lin)
    - ■ Make sure the loop is started and the loop length set at 6000ms. Switch to loop 8, preset 8 (takeoff). Wait for synchronization and cue.
  - ○ Part 7 (Jacob Alan Smith)
    - ■ Turn on loop.
    - ■ Come in at the beginning of measure after Player 2 with preset 3, load up loop 3 right after Player 2 plays, then backspace **immediately** after the sound plays.
    - ■ Afterwards, switch to preset 4 and loop 1 (in that order), then raise pd out.

- ● Pd out being all the way down to start with is a failsafe in case something happens, raise it to a suitable level to blend with the rest of the ensemble.
  - ○ Part 8 (Caden Vandervort)
    - ■ **Enable loop** and start **Loop 181** with the volume off while Part 4 loops
    - ■ Turn overdrive all the way up with the rest of the ensemble after Parts 2, 6, and 7 trigger their sounds.
  - ○ Part 10 (Ivica Ico Bukvic)
    - ■ Make sure you have loop 7 and preset 7 (Totally Hi-Hat) configured, running, and muted via the (Enter) key.
    - ■ Sync everyone using the Server-Commands.pd patch and by clicking on the Pre-Drop message. Do so ideally before player 4 begins periodic hi-hat sound.
    - ■ Guide 6, then 2, and then 7 to prepare for the drop. Stay put until the drop happens.
- ● **Drop and Middle Section** (approx. 3 minutes)
  - ○ Part 1 (Caleb Bittenbender)
    - ■ Let the kick loop play silently until the drop is signalled by part 6 (takeoff) and part 2 (drop bass). Turn the volume all the way up for the beginning of the loop directly after the drop bass plays.
    - ■ Turn up the echo, reverb and flanger levels for random notes to keep the loop interesting. Echo should most often be on the last note 'm' in the loop and sometimes in the first 'b n x' in the loop. Reverb should go most often on either the 'c' or 'z' in the middle of the loop. Flanger should cause many echoed kicks to play, and should be used sparsely.
  - ○ Part 2 (Kieran Casey):
    - ■ Immediately switch to preset 7 and loop 9 and play with the panning throughout.
  - ○ Part 4 (Jackson Famolari)
    - ■ Let loop 1 run with added effects, echo and flanger, then switch back to preset 1 and delete the current loop. Play the l,m,o,i keys in random and spacious order, while panning back and forth.
  - ○ Part 6 (Kai Lin)
    - ■ Only increase the overdrive level when the cursor is at right before the symbol 'v' by using Shift + Enter. Need to pay attention to the cue. Make sure you are synced with others. After one full loop switch to loop 7 and preset 7 (marimbaX). Increase overdrive level as you see fit.
  - ○ Part 7 (Jacob Alan Smith)
    - ■ Preset 4, loop 1.
    - ■ Play with transposition first and foremost, then play with panning and overdrive.
    - ■ Another small drop hit to cue in the last section: turn off loop, let the loop clear out, set preset 2, z key when appropriate.

- ■ TURN OFF PLAYBACK, prepare for chordal section by setting preset 5 and loop 2.
  - ○ Part 8 (Caden Vandervort)
    - ■ During the drop, mess with the parameters to change the sound of the loop, eventually silence the instrument.
  - ○ Part 10 (Ivica Ico Bukvic)
    - ■ Unmute the loop by pressing (') right on the downbeat.
    - ■ Introduce some flange as a tail to the "explosion" sound by the player 7.
    - ■ Continue to pan.
    - ■ Splice the pattern as it loops with (Enter) and (').
    - ■ Carefully transpose and (re)introduce echo and flange.
    - ■ Become more disjunct as the section progresses.
- ● **Transition to the Last Section**
  - ○ Part 1 (Caleb Bittenbender)
    - ■ As the drop winds down, turn down the **MOD AMP** in between controlling other parameters to make the kick less harsh. Once it reaches the low 200s or high 100s, wait for the explosion (Weird FX Boom) to sound and chord tones to begin. Then begin turning down the OVR/LVL volume to fade out completely.
    - ■ Once completely faded out, stop playing the loop and switch to **preset 3 (Glass-Droplets)** and **loop 3**.
  - ○ Part 2 (Kieran Casey)
    - ■ Fade out slowly with player 1 as you load the preset 1 (long bass) to start playing the bass.
  - ○ Part 4 (Jackson Famolari)
    - ■ Slowly dropout and switch to preset 3 and loop pattern 2, but do not play.
  - ○ Part 6 (Kai Lin)
    - ■ Slowly decrease overdrive after the first explosion. Stop the loop.
  - ○ Part 7 (Jacob Alan Smith)
    - ■ Make sure playback is OFF.
    - ■ Make sure preset is 5 and loop is 2.
    - ■ Move pd out to around ¼ the way from the bottom, and put the overdrive slider right on top of the V in "OVER".
    - ■ Wait until Player 2 comes in to start playing, start on the 2nd chord.
  - ○ Part 8 (Caden Vandervort)
    - ■ Change the loop length to **9000 ms** and switch to **Loop 2**.
    - ■ When the ensemble reaches the fourth chord start switching between **Presets 3 and 4 ("Z Bass Drum" and "Z Snare Drum")** using **SHIFT C** before each "z" and **SHIFT V** before each "g".
    - ■ When the ensemble reaches the third chord for the second time, starting using **SHIFT B** and **SHIFT N** instead for **Presets 5 and 6 ("Z Bass Drum" and "Z Snare Drum")**.

- ○ Part 10 (Ivica Ico Bukvic)
  - ■ Phase out the cymbals preset 7 (Totally Hi-Hat), press Tab to turn off the player, and activate preset 8 (Sweet sine pad) and loop 6.
  - ■ Cue the player 7 to do the last "explosion".
  - ■ Begin playing the lowest notes of the first chord, softly at first, after player 8 plays the "explosion" sound. Progressively get louder--you can use the preset 6 which is a louder version of the 8, just make sure that the panning matches when you transition.
  - ■ Continually pan the sound.
  - ■ Give a cue to transition into the 2nd chord once all the beats are gone and player 2 is ready to jump in with the base. Give cue to others when to switch by counting down (3,2,1,and), followed by the player 2 leading. Transition only after the bass is heard.
- ● **Last Section** (approx. 3 minutes)
  - ○ Part 1 (Caleb Bittenbender)
    - ■ There are four chord sections here, starting with z, x, c, and v respectively. During the first countdown for the next chord, silently play the 'x' section and stop before the 'c'. Then drag the main pd OUT LVL up about half of the way to let the reverb and echoes play, then turn it back down when they fade out before the next chord. Repeat this for the next two chords until the end of the loop.
    - ■ For the first 'z' chord, end the 'v' chord early and play through the entire loop before turning up the LVL. As it fades out, **change the delay time from 1125 ms to 562.5 ms**. Play the 'x' and 'c' chords as normal.
    - ■ Before playing the 'v' chord, **change the delay time from 562.5 ms to 281.25 ms**. When the echo is this short, you will have to change the LVL while it is playing to make the reverb seem like it is lasting longer. You will go through one more loop of z, x, c, v.
    - ■ After the last v, turn down the level to about a third of the way up and click on different notes on the timeline in the 'v' chord to play them out with a plucky glass sound. Play a few different notes, then play the 'v' itself and slowly fade out as the piece ends.
  - ○ Part 2 (Kieran Casey)
    - ■ On the second chord join in with the bass immediately run throughout, playing with both the panning and echo.
    - ■ Loop with hitting each chord three times.
    - ■ Play the bass of the chords z,x,c,v in that order.
    - ■ Slowly fade out.
    - ■ Then return back to the preset 3 (waves) and play with volume and panning. 3 times.
  - ○ Part 4 (Jackson Famolari)
    - ■ Wait until player 10 is already playing and then begin with the first section of notes a little after player ten has started, dragging your cursor back and forth between z, b, and <, occasionally hitting w and t. Then when player

10 is ready, they will count down and you will switch with them. This
repeats for all the groups of letters and is repeated 3 times. On the third
time and on the last group of letters, stay playing the lower notes and
slowly fade out when player two starts playing waves, preset 3.

- Part 6 (Kai Lin)
  - Switch to loop 5 and preset 5 ('sweet sine pad'). Follow cues to play each
    chord by moving the cursor over each chord in sequence. Toggle with the
    panning switch with your keyboard as you see fit. Control overdrive to
    avoid high pitches.
- Part 7 (Jacob Alan Smith)
  - Start on 2nd chord when Player 2 starts.
  - Bring out the high notes in the chords.
  - Scrub chords slowly, then use the mouse to play individual melodic notes
    within that chord only.
  - Move to chord 3 on cue, then 4, then 1, then back to 2.
  - Fade out at the end, shortly after the beat fades out.
- Part 8 (Caden Vandervort)
  - When the ensemble reaches the first chord for the third and final time
    switch to **Preset 3** and lower the volume, fade out once the third chord is
    reached.
- Part 10 (Ivica Ico Bukvic)
  - Scrub 4 chords and give cues to others when to switch by counting down
    (3,2,1,and) while having player 2 lead the transition (after the bass drops,
    change to next chord).
  - Play with panning.
  - Repeat 3 times and on the third time on the third chord phase out the
    player 8 beat and on the fourth chord phase out bass and immediately
    transition to waves.
  - Slowly remove notes from the last chord leaving the lowest notes. Let the
    last of the three waves be played alone.