

L2Ork Tweeter “Transcontinental Grapevine” Score

Composed for the version 0.73

Premiered on December 7, 2022

This Score is for the version performed throughout 2023

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

<https://l2ork.music.vt.edu/video/NIME2023.mp4>

<http://facebook.com/L2Ork>

General Setup: In addition to L2Ork Tweeter, all performers also load grapevine-performer-custom-commands.pd patch, while the one conducting should load grapevine-conductor-controls.pd. All patches are located in the works/2022.transatlantic.grapevine.

→ Introduction (approx. 40 seconds)

◆ Part 8

- Mute your part using ‘ key

◆ Part 11

- Mute your part using ‘ key

◆ Part 12

- Make sure everyone is **muted** using the conductor patch
- **Load** the grapevine-start session and **synchronize everyone**
- Ensure that you have a **master** option selected on the conductor patch (only for the master computer)
- Make sure that the delay of the fade-in (default 39,020 milliseconds) is diminished by the two-way latency between the master computer and the Tweeter server. E.g. if one-way ping is on average 70ms, this value should be adjusted by -140, resulting in 38780 delay.
- Start the piece when ready using the appropriate toggle inside the conductor patch.
- Remind others when the sync happens at the aforesaid point in time.

→ Opening (approx. 3 minutes)

◆ Part 1

- Loop 1- Preset 1 shouldn't be always on, so use ‘ to control it. Switch waveforms to sine and triangular to get a more dirty sound. It's a good transition for loop 2, same preset. With loop 2 and preset 1 you can play a bit with sound duration and reverb to transition to the second part.

◆ Part 2

- Load preset 2 - loop 3 and slowly develop it over the course of the three minutes by adding more notes and making the rhythm more syncopated.

◆ Part 3

- Preset 1 - loop 1
- Pan from left to right and vice-versa between each note

- Vary between loop1 and loop2. “Creating” a new a bigger loop that contains both, or a “new loop” containing the two but splitted
 - In the second half of this part, Slightly Increase the DRY level
 - Exaggerate the panning and the speed of it, not with the arrow keys but with the mouse/click
 - By the end, Increase the reverb
 - Increase the echo
 - Decrease the DRY level. So the preset goes more ethereal
- ◆ Part 4
- Preset 1 - loop 1
 - Decrease volume gradually; switch to the next section when it feels right :)
 - Note: after this, you’re off snare-duty for a bit
- ◆ Part 5
- **Preset 1, Loop 1**
 - **Loop Length: 3902 ms**
 - Automatically fades in during the transition from the sampled introduction
 - After loop is established, improvise with panning
 - ◆ Minor ad libs with octave changes and drop outs, especially towards the end of the section
- ◆ Part 6
- Preset 8 (Marimba Dialing), loop 3 (u/u/u/u/...)
 - Play with octave transposition primarily, popping up an octave for a beat or two is effective
 - Play with panning
 - Overdrive should be between V and R at all times
 - To transition into middle section, change preset first to either preset 5 (Marimba Dialing variant), preset 6 (beep boop beep boop), or preset 7 (Digi-rimba), then change to either loop 5 (906...) or loop 8 (9/0/6/...)
- ◆ Part 7
- N/A
- ◆ Part 8
- Keep your part on mute for about 20 seconds.
 - Slowly transition into **Preset 1 - Loop 1** by raising the volume. Pan (first 2 notes on right, lasts 2 notes on left)
 - Make variations of the loop by muting and unmuting it.
 - For the transition to the middle part, change to **Preset 2.**
- ◆ Part 9
- N/A
- ◆ Part 10
- Start with Preset 1, Loop 1
 - Check reverb after 20 seconds (other bassline comes in)

- Transition between presets and loops 1-4 which have the same note duration (490ms)
- Panning is always center
- Feel free to experiment with different combinations (1-4)
- Mind what the other channels are doing and adjust settings

◆ Part 11

- You are muted for 10-15 seconds.
- Start with Preset 25 - Bass.
 - Feel free to mute it at times with enter by holding it or using ‘.
 - Unmute with enter.
 - Work with everything behind with panning.
 - ◆ Go from right to left if possible.
 - End in the middle.
 - You can potentially transpose up or down by 12, I look to mirror part 10 tonally higher in key.
 - Note Duration - 250 ms
 - Harmonicity - 32
 - Mod Amp - 313

◆ Part 12

- Once the Tweeter takes over (the recording fades out), play with panning, then slowly fade out the bass line. Make sure that your **Overdrive** is muted by pressing the ‘ **key**. Once it is pressed, try to move the **Overdrive** slider up, to mark the minimum level as the normal level, once unmuted using the **Return key**.
- Switch to **preset and loop 5** and slowly fade in the melody. Play with **panning and Overdrive** to introduce melodic variation.
- Eventually, shift to **loop 6** and continue elaborating on the melody, getting **slowly louder**.
- Allow for time for other parts to come through. Watch for level balance among parts.
- Fade out the melody and instruct the ensemble to start shifting towards the middle section.
- Instruct **part 5** to fade themselves out and to adjust their loop length to **7804ms**. Once they have done so, synchronize them with everyone else by pressing on the appropriate conductor patch message (chat admin p:l2orklicious l2ork-custom sync-to-at 5 12 0). Once this has been done, transition into the middle section.

→ **Middle** (approx. 3 minutes)

◆ Part 1

- Loop 5 - preset 4 pan from left to right real slow, or real fast :) and switch Both waveforms to triangular. Increase reverb clicking on the last box and play with echo to transition to the next loop.
- Loop 16-preset 16 Play around with ADSR and waveforms, pan from left to right but not completely also reverb and echo could be fun.

◆ Part 2

- Load loop 5 and develop it just like in the first section. Slowly fade out towards the end of this section

◆ Part 3

- Preset 3 - loop 3
- Play with the ' Key, adding those percussive sounds in specific moments
- Every time you are muted, change the panning.
- Also play with the up and down key to change the pitch.
- Keep pressing the ' key until you have the full loop sounding, so press the enter key.
- Add a little Echo and change the echotime so it generates an atonal sound. Then stop the echo

◆ Part 4

- For this entire section:
 - be somewhat selective w/ notes (via enter key)
 - Can occasionally up the octave
- Preset 2 - Loop 2
 - This drops the snare and adds a mellow thang
- Preset 3 (still Loop 2)
 - Transition to this when things start to get a little gnarlier
- Preset 3 - loop 3
 - Maximum gnarliness; transition as a kind of climax and be prepared to wind down after

◆ Part 5

- Ensure the overdrive is muted with ' key
- **New Loop Length: 7804 ms**
- **Preset 2, Loop 2**
- Raise the pitch several octaves and enter suddenly while immediately lowering the pitch back to -12
 - Improvise switching octaves with the **up/down arrow** keys (staying between -24 and 24) and dropping out using ' and **enter** keys
- End suddenly, ad lib flair similar to entrance if possible

◆ Part 6

- Should be on loop 5 (906...) or loop 8 (9/0/6/...) the entire time, only flashing away from those momentarily.
- Preset should vary between preset 3 (Clarinet-ish echo pad), preset 5 (Marimba Dialing variant), preset 6 (beep boop beep boop), preset 7 (Digi-rimba), or preset 9 (gritty beep boop beep boop)
- Go nuts but make sure the main "906" melody is clearly present and always able to be followed along with
- As the section begins to end and transition into the last section, loop 9 (9csh0hgu...) can also be used to provide variation. (Hint: this sounds really cool with presets 6 and 9...)

- Although rarely used in actual performance, loops 4 (chchch...) and 6 (chchch... but offset) can also be used, but only briefly.
 - Same thing with preset 2 (Moody synth pad)
- ◆ Part 7
 - N/A
- ◆ Part 8
 - Mute your part for about 20 seconds.
 - Slowly start introducing **Loop 2, Preset 3.**
 - Play with it creating variations by muting and unmuting the loop.
 - Then, with a fellow player with the Preset 7, play **Preset 6, Loop 2.**
- ◆ Part 9
 - N/A
- ◆ Part 10
 - Start with **Loop 4 Preset 5** (1950ms)
 - Check reverb and gain levels
 - Go back and forth between **Loops 4 and 5** (small mod)
 - Every 20-25 seconds change the preset going up from 5 to 8
 - When ending this part make sure to be on **preset 9** (does not matter which loop) and keep in mind the echo feedback
- ◆ Part 11.
 - Start with Preset 39 - Hi-Hat.
 - Feel free to mute it at times with enter by holding it or using ‘.
 - Unmute with enter.
 - Work with everything behind with panning.
 - ◆ Go from right to left if possible.
 - End in the middle.
 - You can potentially transpose up or down by using Shift + Click, and then go up a small amount and then back down to the original transposition quickly.
 - ◆ You can also type numbers in.
 - Note Duration - 150 ms
 - Harmonicity - 538
 - Mod Amp - 5000
- ◆ Part 12
 - Take over the hi-hat pattern (**Loop and Preset 7**) and inform the ensemble that you have done so. Keep the pattern going until **part 11** takes over with a more pronounced/syncopated version of the hi-hat pattern.
 - Coordinate **part 5** when to enter with a syncopated synthetic bass. Make sure this even is synchronized with **parts 2 and 11.**
 - Cue the **part 4** with punctuated notes when the apex of the middle section is reached. Slowly fade in **Loop and Preset 3.** Play with levels and panning, **supporting parts 5 and 10.**

- Then, encourage slow fadeout and dissolution of the rhythmic patterns and the loss of a strong pulse, focusing on **parts 2, 5, 10, and 11**. Once long reverberant notes take over, prepare **parts 2, 8, and 11** for the drop and the onset of the 3rd and final section.
- Encourage **parts 4 and 8** to begin trading chordal material.

→ **Last Section and Ending** (approx. 3 minutes)

◆ Part 1

- Loop 7- Preset 7 it's an ending melody <3 Pan watching the volume: avoid leaving it in front of everything all the time, use ' to come and go. Increase note duration a lot as the ending comes closer, echo and reverb too to make it more ethereal until it fusions with everything else.

◆ Part 2

- Load preset 3 and immediately raise volume to original level when cued by part 12.

◆ Part 3

- PRESET 4 - LOOP 4
- Change the pan between each little melody
- Change to LOOP 5
- When the bass drops, change to PRESET 5
- Change to PRESET 4 - LOOP 6
- You can change the pan in a rhythmic way but also make a super speed exaggerated panning.
- Play with the pitch using up and down keys. Especially at the beginning, spice a little bit with a higher pitch just in specific moments. When the chordspad starts sounding in part 8
- CHANGE TO LOOP 7
- CHANGE TO LOOP 8
- Just before part 12 mute all the parts for the song to end, decrease a little the Echo FEEDBACK

◆ Part 4

- Preset 4, Loop 4
 - Look at part 8 (Uma) for when they change - take your cue from them
 - Don't overpower Part 8. Make sure your pan is opposite theirs
 - Use enter to be selective. Can twiddle the octave, too.
- Preset 6, loop 6
 - Snare is back, and more snare than ever! This starts out basically silent, and then you should slowly crescendo.

◆ Part 5

- **Preset 3, Loop 3**
- **New Loop Length: 3902 ms**
- Remain **muted** for the majority of this section, begin fading in when the groove is well established
 - Take several loops to reach the "V" in overdrive

- For the last couple of loops, raise the pitch by 1 octave and add reverb
- ◆ Part 6
 - Do exactly what you were doing in the previous section, but dial it up to 11. Go more extreme with the transposition and preset/loop switching, and occasionally call back to the first section using preset 8 (Marimba Dialing) and loop 3 (u/u/u/...) and variants of it. Follow the vibe of the whole ensemble, but still make sure that the 906 melody is still clear throughout, except when it's on loop 9, which is a variant of the 906 melody and should still be clear and audible.
 - Note: loop 8 is a combination of both the 906 melody and the original loop 3 melody. Use liberally as a transitioning element.
- ◆ Part 7
 - N/A
- ◆ Part 8
 - For the end, slowly introduce Loop 3, preset 4 and, without forgetting to pan every moment, start adding Mod Amp, till you reach about to 4000 at the end.
- ◆ Part 9
 - N/A
- ◆ Part 10
 - Start with **Preset 9 loop 4 KEEP IN MIND FEEDBACK**
 - Play with panning and reverb values
 - Switch between loops 4 and 5 every so often (listen to other parts)
 - *Coordinated drop*
 - Wait for cue
 - Fade out to mute (2 bars max)
 - While muted, change to Preset 8 loop 4
 - DROP IS AUTOMATED
 - Gain is restored to normal
 - Stay on **Preset 8**
 - Keep on adding more reverb (careful)
 - Wait for time to fade out at the end
- ◆ Part 11
 - Start with Preset 39 - Hi-Hat.
 - Feel free to mute it at times with enter by holding it or using '.
 - Unmute with enter.
 - Work with everything behind with panning.
 - ◆ Go from right to left if possible.
 - End in the middle.
 - You can potentially transpose up or down by using Shift + Click, and then go up a small amount and then back down to the original transposition quickly.
 - ◆ You can also type numbers in.
 - Note Duration - 150 ms

- Harmonicity - 538
- Mod Amp - 5000
- Middle is Preset 24 - Triangle.
 - Free free to mute it at times with enter by holding it or using ‘.
 - Maybe transpose, but using Shift + Click.
 - Note Duration - 167 ms
 - Harmonicity - 2446
 - Mod Amp - 3683
- Go back to Preset 39 - Hi-Hat. - *Watch the conductor to see what happens.*
 - The conductor may want to switch to this part, if they do, switch back to Preset 24 - Triangle.

◆ Part 12

- **Cue part 10** to reenter with their muted bass line 2/3rds through their loop and then immediately cue **parts 2 and 11** to enter on the following downbeat, thus completing the drop.
- Immediately, **cue part 8** to start fading in their final chords. Support this fade-in with **Loop 1** and **Preset 2**, toggling the volume using **Return** and ‘.
- Allow the section to grow. Encourage **part 8** to begin increasing its **mod amp** value, to add intensity. Encourage increase in panning and other forms of expressiveness using effects.
- **Remind part 5** to switch back to **3902ms loop length** and **resync them** when they have done so.
- Allow **part 5** to take lead with brass-like loop before introducing your own “katana” sound by invoking **Loop and Preset 4**.
- Once the “katana” has been brought in, allow piece to last a bit longer and other parts to experiment more before counting down to the final cut-off on the downbeat, using the appropriate command found in the conductor patch (chat admin p:l2orklicious l2ork-inst-level-list-at 12 63 0.1 0.1 0.1 0.1 0.1 0.1 0.1 0.1 0.1 0.1 0.1 0.1).