

## Spitfire Colossus trailer

### Abstraction

- Videogame Nightmare
- Frenzied battle played out in prosperous NYC looking city that devolves into lost city hit by biohazard into alien invasion/attack
- Minor Tonality
- Dense dark, tight, dissonant chords, percussive elements in odd rhythmic patterns 5 over 4, broken triplets, etc.
- Starts with man falling, like to have two glissandos, one up, the other down, using both synths and orchestra
- Time stops right before man hits ground. Need some sort of "force field" sound, perhaps a pulsing sound blended with a pad
- Tension and instrumentation builds as camera moves through frozen scenes
- Sonically should move upward, actually in both directions, with full range being used by the time monsters are seen, full percussion, climax
- Be sure to use Arpeggiators for synths, strings, and percussion

The piece will consist of 3 parts: Day (A); Dusk (B); Night (C).

Section A will start with Synth/Strings glissando as the man falls. "Rasping Bows Distortion?" Or "Scratchy Pad". At the time freezes section everything will collapse into either a long held time stretched sound that gently fades into new part or completely stops as an energetic, odd metered pattern pulsing synth moves (arpeggiator) in mid to low register (Minimoog distorted bass sound?). Layered sounds start developing the motif in angular rhythms. Try using open inversions of the chords to use at ending. Start the minor seconds as the policeman comes into view. Hit the E when the glass first appears.

Section B: A swell moves into next section as the music moves upwards by 1/2 step or minor 1/3 (perhaps try major 3rd for minor to minor shift).

Section C: Tempo increases as Abbey Road percussion comes in playing odd metered grooves with upward glissando ending in the mouth of the monster. Fade down to slight aleatoric rumbles and/or violin harmonics or voices with Matrix like swell of two chords played in the brass ( C-/Eb against Eb (b5) as Spitfire logo is drawn (perhaps E against Caug). "Rasping Bows Distortion?" Over the top? "Scratchy Pad" for bass?

### SPOTTING

00:00 - 00:06 man falls  
00:06 - Time freezes  
00:13 - Glass from gunshot  
00:24 - Transition to Biohazard suits in lost city  
00:26 - Pink Flamingos come into view, destruction, decay, overgrowth everywhere  
00:30 - Person in biohazard suit firing a rifle  
00:31 - Bullet hole  
00:40 - Nighttime battle  
00:48 - Camera starts to speed up and fly  
00:55 - Flies into Monster's mouth  
00:56 - "Albion Colossus" logo flickers in flames  
00:59 - Faded to black  
01:02 - "Spitfire Audio" fades in

### SOUND PALETTE

#### CANDIDATES

- "Rasping Bows Distortion" and/or "Scratchy Pad" for when man falls and/or ending segment
- Haywire and/or Wind Tunnel (for when the man freezes)
- Highlands (Both top and bottom layers) or "Combi" for outro
- Life Support for minor 2nd after freeze? Or "plucked textures"?
- "Procedural Pad" after climax

## SOUND LIBRARIES USED ON THIS PROJECT

### Contemporary Drama Toolkit (Spitfire)

- Fireflys
- Long E Cello Dist Sft
- Long E Cello Dist Ld
- One Man Band

### Abbey Road One (Spitfire)

- Woodwind: High Woods
- Selections: Sparkling Woodwinds
- Woodwind: Low Woods
- Brass: Horns
- Brass: Trumpets
- Brass: Low Brass
- Percussion: Percussion
- Percussion: Drums
- Percussion: Metal
- Strings: High Strings
- Strings: Low Strings
- Selections: Legendary Low Strings

### Olafur Arnalds Cells (Spitfire)

- Synth: Bass

### Omnisphere 2 (Spectrasonics)

- Screaming Wheels
- Pain Scan
- Violent Wave Busting
- Throat of the Grave
- Red Alert!
- Super Moog Bass

## SIGNAL PROCESSING

- UADx SSL G Bus Compressor (Universal Audio)
- UADx Fairchild 670 Compressor (Universal Audio)
- UADx Ampex ATR-102 Master Tape (Universal Audio)
- Limiter (Logic)
- Distortion (Logic)
- EQ (Logic)
- Ozone 9 (Izotope) for mastering session

## DAW

- Logic Pro (Apple)

## NOTATION

- Dorico (Steinberg)

#colossusrescore