

Elevator Pitch (V.2)

for violoncello and electronics

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Synopsis



"The time for empty talk is over"

D. J. Trump

Philosopher Hartmut Rosa suggests that our society is characterized by acceleration due to rapid technological advancements, leading to constant time shortages. As we adapt to quick updates via smartphones and social media, communication becomes faster and more fragmented, favoring brief, direct forms like the elevator pitch. An elevator pitch is a short summary speech meant to convey ideas or products within the duration of an elevator ride. It is aimed at being clear and persuasive to a wide audience.

In politics, new communication techniques exploit these brief, impactful messages, often oversimplifying complex issues and lacking depth. Such strategies have been criticized for manipulating public opinion and stirring emotions, leading to biased and divisive rhetoric that can aid authoritarian or intolerant movements.

The piece poses an artistic focus on these contemporary methods of communication -such as an elevator pitch- and the potential for manipulation of sound-bite content by political figures. The piece thus is a sardonic analogy to a political speech, which is portrayed here as empty of substance, and as a construct derived from a carefully crafted algorithmic rhetoric.

Performance notes

Bowing position: Indicated with red lines on a three-lined staff above the main staff. Five positions are possible: molto sul tasto, sul tasto, ordinario, sul pont and molto sul pont.



Vibrato: Indicated with a blue line on a two-lined staff above the main staff. The wavy lines represent the width and speed.

Pitch bending: Indicated with a green line on a two-lined staff above the main staff. It should be done by pulling the string with the finger. The wavy lines represent the width and speed.

Bow pressure: Indicated above the noteheads. 'overpressure' is represented by an elongated triangle pointing right.

Unmeasured jete: Indicated with a symbol over each note. It indicates the size and direction of the gesture. It is indicated either 'crini' (with hair) or 'col legno'.

Vertical tremolo: Indicated with an orange line on the three-lined staff above the main staff used for bowing position. It should be done always col legno tratto (half legno and half strings). The circling line represents the speed and width of the movement.

Variable speed tremolo: When indicated, it should be done as a trajectory between fast (unmeasured) and non-tremolo, or viceversa.

Superball: Indicated in the score. It should rub on the neck or the side of the fingerboard. When indicated, strings should be percuted with the superball as a mallet.

Palm mute: Mute the strings with the palm of the hand.

(ff)

Electronics: Cues are indicated in a single line above the staff*

* The voices used in this piece are not real. They have been generated using AI.

Max Patch

The electronics for the piece are a combination of sample-based cued events and real-time processing of the cello. The patch allows for choosing four speakers array presets: binaural, quadraphonic, octaphonic and 14.2 (as in Luzerne's Kosmos Blackbox). A DPA microphone -preferable- should be mounted on the cello and used as input to the patch. An AKG 411 contact mic also works. The input channel must be selected in 'input control'.

Minimum Max version:

- 8.6.5 (not tested in Max 9)

Dependencies (external libraries):

- ICST ambisonics tools
- IEM ambisonics plug-ins suite
- SuperVP
- Freeverb plug-in (NNaud.io)
- (optional) GRM tools (paid version) SpaceGrain.

Mode of use

1. Unzip the .ZIP file and open the patch.
2. Press the INIT PATCH button. The patch should be now initialized (buffers are loaded and sound sources start to move in the ambisonics monitor).
3. To start the patch press enter. The initial state should be 'event -1'. The first state of the piece is 'event 0'.
4. Press the right arrow following the cues in the score.

Test mode and calibration:

It is possible to adjust the pre-gain levels for each sample on the rightmost panel. It is also possible to adjust the levels of the DSP processes (omni, delay, transposer, granulators, reverb and cross-synthesis). Once changed, to save them press the 'store preset' button in the 'pre-gains' box. It is also possible to calibrate the volume of the samples and processes for each event by changing the corresponding dials in the matrix. Once changed, save the preset by clicking 'save preset' in the scene preset box. A keyword describing each event is listed in 'Event Control'.

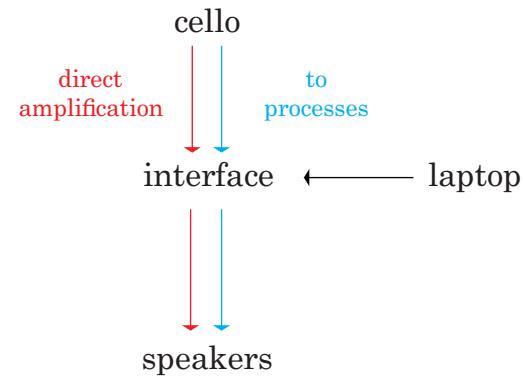
Below is a more detailed description of the events in the electronics:

- Event 0: The cello is cross-synthesized to some voice material.
- Events 1 to 8: A moving voice emerges (indicated in the score)
- Event 9: Unintelligible gibberish and laughter in the omni.
- Event 10: The sound of the cello is granulated and spacialized.
- Event 11: Intelligible speech with delay.
- Event 12: Second intelligible speech with delay.
- Event 13: Swarm of high-pitched voices gradually moving down.
- Event 14: Granulation and spacialization of the cello's col-legno.
- Event 15: Swarm of low-pitched voices gradually moving up.
- Event 16: Silence
- Event 17: Crazy gibberish:
- Event 18: Unintelligible voice fades in
- Event 19: Fade out.

The patch has a 'simulation' mode, where a recording of the cello part can be used to test the electronics. The output of the cello recording goes directly to the selected channels



Diagram of connections



Elevator Pitch V2

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Press 'Enter' to start the patch.
 The initial event is -1. The first event is 0.

Event 0

(♩ = ca. 60)

(inh.) (exh.)

Electronics

Breath

Violoncello

mp

cre - - - scen - - - do - - - poco - - - a - - - poco - - -

7

2 cel. 6 3 5

poco ac cel. *(sul pont.)* *(sul tasto)* *(s.p.)* *(ord.)*

msp. ord. mst. *(sul tasto)*

vib. *(when blank no vib.)*

partial nr: (3) (5) (4) 3:2 (7) (5) 3:2 (8) (5) (3)

Vc. fl. → nat. *n* *ppp*

ppp < *p* < *mf* > *pp* < *mp* > *mf* > *pp*

7 8 6 8

msp.
ord.
mst.

(s.t.) (s.p.) (ord.) (s.p.) (s.t.) (s.p.) (ord.) (ord.)

vib.

Vc.

ppp ppp pp < sff > pp sfff pp < mp > pp ff ppp < mp > pp < f > sfff pp



8 11 5 4

msp.
ord.
mst.

vib.

Vc.

mp ppp < sff > ppp pp ppp pp fff sff ppp < pp > pp ff sff

Event 1

14

El. *(m.s.p.)*

msp. ord. mst.

vib.

Vc.

(m.s.t.)

uuuuuuoooooo0000
uu000uuuuuoaaa
iiii aaaa aaeeeeeo00
(continues)



poco rall = 85

17

msp. ord. mst. *(s.p.)* *(ord.)* *(s.t.)*

vib.

Vc.

poco rall = 85

(ord.) *(s.t.)*

mf *p* *mp* *ppp* *mf* *ppp* *mp* *pp*

21

(molto sul pont.)

Event 2 ieioouuuuiiiuuu

(sempre sul pont.)

(simile)

El.
msp.
ord.
mst.

vib.

Vc.

ff sff pp ff sff mf sf ff

3:2 5:4 (crini jeté) 5:4 3:2 5:4

ff

5 4



24

5 4

f ff mf sff mp pp p mp p sf mp ff

pitch bend (ca.) +1/4 t.

msp.
ord.
mst.

vib.

Vc.

5 4

27

El. msp. ord. mst. vib. Vc.

Event 3 aiiuuuuuuuuuu aaiiiiiiiiiii iiuuuuuu

Event 4 iuiuuoo o o orraq

poco rit

Event 5 beep bap boop

(crini jeté)



poco ac - - - ce - - - le - - - ran - - - do - - -

El. 34 msp. ord. mst.

vib.

Vc.

$\text{d} = 95$

Event 7

bada**bop** do**bap** ba**bop**

ff sfffz 5:4 mp f ff sff f



41

El. msp. ord. mst. vib. Vc.

skadabop bap bop uooow eiiiiiiiiiaa

(continues) - - - - >

3 4 5 7 8

mf sf ff f sf f > mp sf mp < mp sf mf > mp sf sff f mp < mp < ff

44

El. msp. ord. mst. vib. Vc.

*bapbi**a**pbi**a**pbi**a**p*

(continues) - - - - >

molto rall. 1 = 45-55

Event 8 ab ab anchor.

ba ha ha ha ha ha!

(laughter)

sff fff sff ff > f sff sffz < sfffz (fff) IV sff pitch bend (ca. 2 st.) (+4 c.) / 9th. harm ppp



Event 9

El. 47 5 *ohhh!* *oh oh oh ah ah* batch 3 *ah ah*
oh oh oh oh etc. 6 *eh eh eh eh eh* *oh oh oh oh* *oh oh oh oh* *oh oh oh oh*

(sempre molto sul pont.)

msp.
ord.
mst.

p.b.

Vc.

ppp < mf > pp f sub. > ppp pp sf ppp pp f pp mf pp mf > ppp pp > ppp mf > ppp ppp < ff mf > pp



= 50-55

52 (sempre molto sul pont.) 2 4 2 6
 poco rit.

msp.
ord.
mst.

p.b.

Vc.

fff sub. mf fff > mf f > pp fff = ppp fff = pp mf = pp fff = pppp

nat. fl.

$\bullet = \text{ca. } 55$ ac - - - ce - - - le - - - ran $(\bullet = \text{ca. } 75)$

El. 57 ah ahh ahh ai aiii aii aiii aii ai ai aia aia aia aii aiii aiii aiii aaaaaiii aii ai ai aia ai (Event 10) (broken echoes of the cello part)

msp. ord. mst.

Vc. III (2)
IV (9) (nat.) fl. fl. nat.

ppp pp p pp f pp (pp) fff fff sub. ppp sub. fff mf fff



do - - - molto rall. $\bullet = \text{ca. } 55$

62 2 3 2 3 4 2 3 4 5

msp. ord. mst.

Vc. fl. fl. nat. fl. fl. molto rall. fl. fl. nat. fl. fl. fl.

II (1)
III (3) III (3)
IV (2) o

ppp fff ppp mf fff fff pp ppp fff f f ppp sfff mf fff ppp

$\bullet = \text{ca. } 55$

67 5 (more voices in the background) 3 6 2

El. msp. p.b. p.b.

Vc.

p.b. susp. ord. mst. vib.

Vc.

(circular trem.)
c.l. tratto (nat.)

poco accelerando.....

71 2 6

(s.p.) (ord.)

c.l. tratto ... (nat.) c.l. tratto - - - (nat.) c.l. tratto - - - (nat.) c.l. tratto - - - (nat.)

"Wards overnmen itselves cities," "Jobs families alle ones an car,"

(mute)

III
IV

IV

IV

..... ♩ = 72

76 "Kingth strulers ourse of dones," "Ves of mich unreal little restar." "Lves rebuild first anot to res" "Fusing fourished intone an car."

(multiple voices in the background)

El. msp. ord. mst. *sempre c.l. tratto*

Vc.

poco - - - - - rall. - - - - - ♩ = ca. 51 ac - - - - -



81 (voices continue in the background) Event 12 5 "Rusten again trulerse ten your in ther," "Rospense future truly mich thangs the an,"

El. msp. ord. mst. ----- → (molto sul tasto)

Vc.

poco - - - - - rall. - - - - - ♩ = ca. 51 ac - - - - -

nat. → fl. ♩ = ca. 51 ac - - - - -

ffff → fff → pppp → ppp

- ce -

El. msp. ord. mst.

84

le
= ca. 73)
"Ges contry andscattening its which pover,"

Vc. *ppp* *pp* *fff*

ran
= ca. 88)
"Ysted it behindustem flourseasonable jan."

do
= ca. 124)
"Magnificental mentermies that that nowled,"

El. mso. 2

III vib. *poco a poco col legno batt.*

I

Vc. *ppp* *mp* *f*

$\text{♩} = \text{ca. } 130$ ri . . . tar . . . dan . . . do . . . $\text{♩} = \text{ca. } 96$ ac . . . ce . . . le . . . ran . . . do . . .

88
 El.
 msp.
 ord.
 Z
 Vc.
 mp ff
 vib.

"Repain is neight hearter seasonal trates,"

(*sul pont.*)

$\text{♩} = \text{ca. } 107$ ac . . . ce . . . le . . . ran . . . do . . . $\text{♩} = \text{ca. } 124$

90
 El.
 mst.
 2
 III
 Vc.
 ppp ff

"Deprived herent is americh with no longes."

poco a poco col legno batt.

I

"Dle face ten to be forgotte remembel decay,"

(*molto sul tasto*)

vib.

92 El. "Tries has millions armies that to cou."

Event 13

ral . len . tan . do . = 90–95
(very high-pitched voices)

ac . . . ce . . . le . . . ran . . . do . . .
(voices' pitch dropping gradually)

92 msp. ord. mst. vib. Vc.

(m.s.p.)

ff *fff* *ppp* *pp*

simile



97 ral . . . len . . . tan . . . do . . . = ca. 82 ac . . . ce . . . le . . .

msp. ord. mst. Vc.

(sempre ord.)

cre

ran . . . do . . . $\bullet = \text{ca. } 136$ ral . . . len
 (crini jeté)

Vc. 100

||

(ca. 113) tan $\bullet = 105$
 Vc. 103

||

(ca. 78) do $\bullet = \text{ca. } 70$
 Vc. 106

54

molto ac - - - - ce - - - - le - - - - ran - - - - do - - - - 5 5

El. 109 Event 14 (suddenly no voices)
col legno batt.
 msp. ord. mst.
 Vc. (mp) (mf) bounce the bow on the fingerboard (approximate pitch is indicated by the position of the jette symbol)

= ca. 140 poco rall. molto rall. molto ac - - - - ce - - - - le - - - - ran - - - - do

El. 112 5 9 2 12 Event 15 (low voices in the back growing higher and louder)
(molto sul pont.)
 msp. ord. mst.
 Vc. fff repeat x 3 crini jet. vib. sfff sfff fff

= 140 (sempre molto sul pont. e molto vib.)

Vc. 116 8 12 8 sfff fff

El. (voices' pitch gradually going higher and louder)

Vc.

118

Vc.

120

Vc.

122

fff

fff

fff

fff

fff

fff

The musical score consists of three systems of staves. The top system features an electric instrument (El.) and a cello (Vc.). The middle system features a cello (Vc.). The bottom system features a cello (Vc.). Measure 118 starts with a dynamic of fff. Measure 120 begins with a dynamic of ff ff. Measure 122 begins with a dynamic of ff ff. The score includes various performance instructions such as 'voices' pitch gradually going higher and louder' and 'fff'. Measures 118, 120, and 122 each contain two measures of music. Measure 118 ends with a dynamic of fff. Measure 120 ends with a dynamic of ff ff. Measure 122 ends with a dynamic of ff ff.

Vc. 124 *sempre fff* *sff* tan do = ca 75 *sff* ral len

El. 126 Event 16 (inh.) (exh.) 3 4 3 4

Br.

Vc. *sff* *sff* ffff

El. 130 (= ca. 75) ah factes mjo sa ha ha ou ho ha ha (crazy gibberish continues) This section should sound a bit bluesy

Br.

(superball) SB Hold the superball w/ right hand while playing pizz. Rub it on the neck or side of the fingerboard after the pizz. think of the sound of the superball as the sound of speech! The different shapes are different types of prosody.

Vc. pizz. 5:4 5:4 5:4 5:4 5:4 5:4 5:4 mp sffz mf f sffz

133

El.

(transposed echo)

gradually more present →

SB.

Vc.

f

sffz

f

sffz

f

sffz

136

SB.

Vc.

simile

sffz

sffz

sffz

139

El.

Event 17

(gradually fades in speaking gibberish) →

SB.

Vc.

sffz

sffz

sffz

El.
SB.
Vc.

142

mf *sffz* (pull off) *sffz* (5:4) *sffz* (5:4)

SB.

146

sffz (do) *sffz* (5:4) *sffz* (5:4) *ral* - - - - - *len* - - - - - *tan* - - - - -

Vc.

El.

Event 18 (gradually fades out) - - - - -

msp. *ord.* *mst.*

(m.s.t.) *(ord)* *(s.p.)*

on the bridge al niente...

Br. *(inh.)* *(exh.)*

ca. 30-35

arco

ppp - - - - - *mp* - - - - - *pp* - - - - - *ff* - - - - - *n*

do - - - - - *pp* - - - - - *arco* - - - - - *ff* - - - - - *n*