

Elevator Pitch (V.2)

for violoncello and electronics

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Synopsis



"The time for empty talk is over"

D. J. Trump

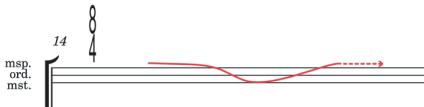
Philosopher Hartmut Rosa suggests that our society is characterized by acceleration due to rapid technological advancements, leading to constant time shortages. As we adapt to quick updates via smartphones and social media, communication becomes faster and more fragmented, favoring brief, direct forms 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 jeté: 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.

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.

Elevator Pitch V2

Press 'Enter' to
start the patch

Juan S. Vassallo

Scene 0

Event 0

Electronics

Breath

(inh.) (exh.)

Violoncello

2

msp. **ord.** **mst.**

vib.

Vc.

fl. **nat.**

ppp

poco ac

cel.

poco

ca. 85

(sul pont.)

(sul tasto)

(s.p.)

when blank no vib.

3

4

5

4

(ord.)

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

3:2

5:4

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

Scene 1 →

Event 1

14

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

msp.
ord.
mst.

vib.

Vc.

(m.s.t.)

6 7 8

aaaaaaaoooooooooo
uuuuuuuuuuuuuuuuuu
miiiaaaaaaiieeee
iiii aaaa aaeeeeeo
(continues)

15

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

16



poco rall

$\bullet = 85$

17

msp.
ord.
mst.

vib.

Vc.

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

$\bullet = 85$

poco rall

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

18

21

El.
msp.
ord.
mst.

vib.

Vc.

(molto sul pont.)

(sempre sul pont.)

(simile)

Event 2 ieioouuuuiiiuuu

5

3:2
5:4
(crini jeté)
3:2
5:4

ff sff pp ff sff mf sf ff



24

msp.
ord.
mst.

vib.

Vc.

f ff mf sff mp pp p mp p sf mp

5

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

3:2
3:2

27

El. msp. vib. Vc.

Event 3 aiiuuuuuuu aaiiiiuuu jiiuuuu

Event 4 iuiuuoo o o orraa

poco rit

Event 5 beep bap boop

(crini jeté)



El.

vib.

Vc.

Event 6

(silence)

(simile)

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

(III.)

6:4

d

3:2

3:2

mf **f** **ff** **mp** **f** **mp** **mf** **p**



38

7

8

(gradually becomes more boppy) - - - - →

7

8

El.

msp.
ord.
mst.

vib.

Vc.

sff fff —————— mf sff fff > f p —————— sff mf —————— f sf 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 < mf sf mf > mp sf mf sfz > mf sff f mp < mf < ff

7 8

molto rall. Event 8 ab ab anchor. = 45-55

ba ha ha ha ha ha! (laughter)

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

bapbi bapbi bapbi bap (continues) - - - - - →

IV pitch bend (ca. 2 st.) (+4 c.) / 9th. harm

fff fff sff ff > f sff sffz < sffz (fff) fff ppp

Scene 2 →

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*

(sempre molto sul pont.)

msp.
ord.
mst.

p.b.

Vc.

hi hi hi hi hihhhh
(continues) →



$\text{♩} = 50-55$

52 (sempre molto sul pont.)

msp.
ord.
mst.

p.b.

Vc.

fff sub. \nearrow mf \nearrow f \nearrow pp \nearrow fff \nearrow ppp \nearrow fff \nearrow pp \nearrow mf \nearrow pp \nearrow fff \nearrow pppp

poco rit.

nat. → fl.

Musical score for orchestra and strings, page 62, measures 1-10. The score includes parts for Flute (fl.), Bassoon (bass), Trombone (trb.), and Cello (Vc.). The tempo is indicated as do , = 62 , molto rall. , and = ca. 55 . The dynamics range from ppp to fff . Various performance techniques are shown, including grace notes, slurs, and dynamic markings like $mf \swarrow f \searrow pp$.

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

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

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

Vc.

Scene 4

Event 11 "Wards overnmen itselves cities,"

"Jobs families alle ones an car,"

poco accelerando.....

71 2 6

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

Vc.

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

$\tau (9)$ nat. III (5)
IV (4) III (5)
IV (9)

$pp \swarrow f \searrow pp$ $ff \swarrow mp \searrow II (9)$
 $III (9) \quad (3)$
 (3)

pp $f \swarrow pp$ $pp \swarrow f$ p $pp \text{ sub.}$

$pp \swarrow p$, $pp \swarrow p$ mf

$(s.p)$ $(ord.)$

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

$IV (9)$ III
IV ff pp f pp mf ppp (f)
III
IV

$f \swarrow p$ $sf \swarrow p$ pp $sf \swarrow p$ ff pp $f \swarrow pp$ $mf \swarrow ppp$ (f)
III
IV

$sf \swarrow fff$

..... ♩ = 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
 poco a poco col legno batt.
 Vc.
 ppp ff

"Deprived herent is americh with no longes."

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

I
 (molto sul tasto)
 vib.

"Dle face ten to be forgotte remembel decay,"

Scene 5
Event 13

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

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

El. "Tries has millions armies that to cou."
msp. ord. mst.
vib.
Vc. ff fff ppp pp simile

(m.s.p.)

(continues) ➔



ral len tan do = ca. 82 ac ce le

msp. ord. mst.
(sempre ord.)

Vc. 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

109
Scene 6
Event 14 → (suddenly no voices)

El.
 msp.
 ord.
 mst.
 Vc.

(*col legno batt.*)
 (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 - - - - 5 9 2 12 9

112
Scene 7
Event 15 → (low voices in the back growing higher and louder)

El.
 msp.
 ord.
 mst.
 Vc.

(*molto sul pont.*)
crini jet. vib. fff repeat x 3 sfff sfff fff

≡ ≡

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

116
 Vc.

sfff fff

El. 118 (voices' pitch gradually going higher and louder) Vc. 3

Vc. 120 Vc. 122 fff sff fff fff fff fff

Vc. fff fff fff fff fff fff fff

Vc. fff fff fff fff fff fff fff

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

El. 126 Scene 8 Event 16 (inh.) (exh.) 3 4 3 4

Br.

Vc. 126 *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) Vc. pizz. 5:4 5:4 5:4 5:4 Hold the superball w/ right hand while playing pizz. Rub it on the neck or side of the fingerboard after the pizz. sffz mf f think of the sound of the superball as the sound of speech! The different shapes are different types of prosody.

133

El.
SB.
Vc.

(transposed echo)

gradually more present →

f sffz f sffz f sffz

136

SB.
Vc.

simile

139

El.
SB.
Vc.

Scene 9
Event 17

(gradually fades in speaking gibberish)

6 3

4

This section contains three staves: Electric Bass (El.), Soprano (SB), and Cello (Vc.). Measure 139 begins with a 6/4 time signature, indicated by a '6' above the staff. A box labeled 'Scene 9' with an arrow points to 'Event 17' and includes a small portrait of a man. The text '(gradually fades in speaking gibberish)' is written below the Vc. staff. The SB staff features pink wavy lines above it. Measures 140-143 show the SB staff with pink wavy lines above it, indicating its gradual entry. The Vc. staff has 'sffz' markings below it.

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.

Scene 10 (gradually fades out) = ca. 30-35

Event 18

msp. ord. mst.

SB.

150

(*m.s.t.*) (*ord*) (*s.p.*) on the bridge
arco al niente... Br. (inh.) (exh.)

Vc.

do *pp* *ppp* — *mp* — *pp* — *ff* — *n*