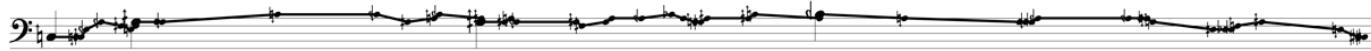


# Elevator Pitch (V.2)

for violoncello and electronics

Juan S. Vassallo  
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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.

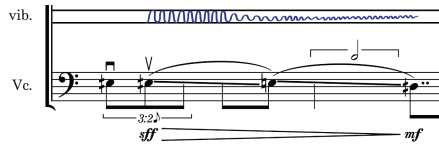
The piece poses an artistic focus on these contemporary methods of communication -such as an elevator pitch- and the potential for manipulation of sound-bite content by political figures. The piece thus is a sardonic analogy to a political speech, which is portrayed here as empty of substance, and as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

## Performance notes

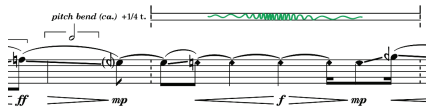
**Bowing position:** Indicated with red lines on a three-lined staff above the main staff. Five positions are possible: molto sul tast, sul tasto, ordinario, sul pont and molto sul pont.



**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.



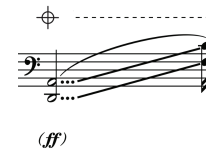
**Variable speed tremolo:** When indicated, it should be done as a trajectory between fast (unmeasured) and non-tremolo, or viceversa.



**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.



**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 changin 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'.

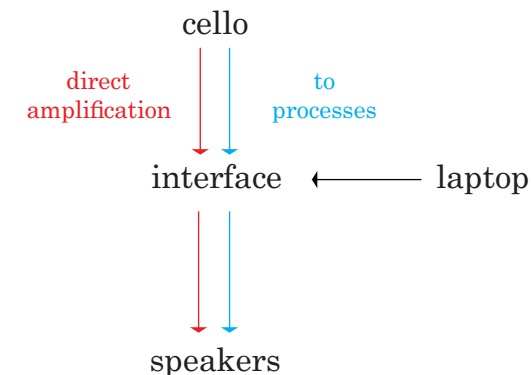
Below is a more detailed description of the events in the electronics:

- Event 0: The cello is cross-synthesed 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

Juan S. Vassallo

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

Event 0

Electronics

Breath

Violoncello

$\bullet = \text{ca. } 60$

(inh.) (exh.)

*mp*

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

4

$\bullet = 55$  poco ac - - - cel. - - -  $\bullet = \text{ca. } 85$

msp. ord. mst.

vib.

Vc.

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

III

fl. nat. *ppp*

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

(sul tasto) (sul pont.) (sul tasto) (s.p.) (ord.)

(when blank no vib.)

2 4 6 3 5 4

3:2 5:4 3:2

msp.  
ord.  
mst.

7 4 7 8 6 4 8

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

vib.

Vc.

*ppp* *pp* *ppp* *pp* *fff* *pp* *fff* *pp* *mp* *pp* *ff* *ppp* *mp* *pp* *f* *fff* *pp*



msp.  
ord.  
mst.

11 8 5 4

vib.

Vc.

*mp* *ppp* *fff* *ppp* *pp* *ppp* *pp* *fff* *fff* *ppp* *pp* *pp* *fff* *fff*

The musical score for 'The Great Wall' by John Adams, featuring a Vc. (Violoncello) part. The score includes a 'poco rall' marking at the beginning, a tempo of 85, and a red line indicating a 'poco rall' section. The Vc. part is marked with various dynamics: *mf*, *p*, *mp*, *ppp*, *mf*, *ppp*, *mp*, and *pp*. The score also includes a 'Vib.' (Vibraphone) part with a blue line indicating a 'poco rall' section. The Vc. part is marked with various dynamics: *mf*, *p*, *mp*, *ppp*, *mf*, *ppp*, *mp*, and *pp*. The score includes a 'Vib.' (Vibraphone) part with a blue line indicating a 'poco rall' section. The Vc. part is marked with various dynamics: *mf*, *p*, *mp*, *ppp*, *mf*, *ppp*, *mp*, and *pp*.

The musical score for 'The Great Wall' by John Cage is presented in two staves. The upper staff is for the vibraphone (vib.) and the lower staff is for the violin (Vc.). The vib. part features a series of wavy lines indicating sustained, oscillating tones, with a red line above it showing a pitch bend (ca.) +1/4 t. The Vc. part is a melodic line with various dynamics and articulations. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with intermediate markings like *f*, *mf*, *mp*, *p*, and *sf* (sforzando). The Vc. part includes a 3:2 ratio marking, suggesting a triplet or a specific rhythmic pattern. The score is divided into sections by vertical dashed lines, and the overall structure is marked by a large bracket on the left.

27

El. *poco rit*

msp. ord. mst.

vib.

Vc.

Event 3 *aiiuuuuuu aaiiuuuu iuuuuu*

Event 4 *iuiuuoo o o orraa*

Event 5 *beep bap boop*

*ppp mf p ff ppp*

*(crini jeté)*

*3:2 3:2 3:2 3:2*

31

El. *(silence)*

msp. ord. mst.

vib.

Vc.

Event 6 *uuu00000u u0000uuu oorr-raaa*

*(simile)- - - - -*

*(III.)*

*mf f ff mp f mp mf p*

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

*6:4 3:2 3:2*

poco ac - - - - - ce - - - - - le - - - - - ran - - - - - do - - - - -  $\text{♩} = 95$

34 Event 7 badabop dobap bap 7

El.

msp.  
ord.  
mst.

vib.

Vc.

*sf* *fffz* *mp* *f* *sfz* *ff* *fff* *f*

3:2 5:4 3:2 5:4

38 7 6 7 4

(gradually becomes more boppy) - - - - -

El.

msp.  
ord.  
mst.

vib.

Vc.

*sf* *fff* *mf* *fff* *f* *p* *sf* *mf* *f* *sf* *f*

3:2 3:2 6:4

41 4 skadabop bap bop uou eiiiiiiiiaa (continues)-----> 3 4 5 4 7 8

El.

msp. ord. mst.

vib.

Vc.

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

5:4 5:4 6:4 3:2

44 7 bapbibapbibapbibap (continues)-----> 8 8 4 4 5 4

El.

msp. ord. mst.

vib.

Vc.

*sff* *fff* *sff* *ff > f* *sff* *sffz* *fffz (fff)* *fff* *ppp*

6:4 5:4 IV 6:4

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

molto rall. . . . . ♩ = 45-55

Event 8 ab ab anchor ba ha ha ha ha! (laughter)

msp.  
ord.  
mst.

52

(sempre molto sul pont.)

2  
4

4  
4

2  
4

6  
4

poco rit.

p.b.

Vc.

nat. fl.

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



♩ = ca. 55      ac      ce      le      ran      ♩ = ca. 75)

57 *ah ahh ahh ai aiii aii aaii aij aii ai ai aia ai aiaa aiaa aii aiii aiii aaiiii aai ai ai aia ai* **Event 10** (broken echoes of the cello part)

El.

msp. ord. mst.

Vc.

III (2)  
IV (9)

(nat.)

III (3)  
IV (1)

fl.

fl.

nat.

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

do      molto rall.      ♩ = ca. 55

62 *do* ♩ = 90

msp. ord. mst.

Vc.

fl.

fl.

nat.

fl.

fl.

nat.

fl.

nat.

fl.

II (1)  
III (3)

III (3)  
IV (2)

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

♩ = ca. 55

67  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{2}{4}$

El. *(more voices in the background)*

msp. p.b. *(circular trem.)*  
c.l. tratto ..... (nat.)

p.b. *(circular trem.)*

Vc.  $\tau$  (9) nat. III (5) IV (4) III (5) IV (9) III (3) IV (9)

*pp*  $\triangleleft$  *f*  $\triangleleft$  *pp* *ff*  $\triangleleft$  *mp* *pp* *f*  $\triangleleft$  *pp* *pp*  $\triangleleft$  *f*  $\triangleleft$  *p* *pp* sub. *pp*  $\triangleleft$  *p*  $\triangleleft$  *mf*

II (9) III (9) (3) (3)

71  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{6}{4}$

**Event 11** "Wards overnmen itselves cities," *poco accelerando* ..... "Jobs families alle ones an car,"

p.b. *(s.p)* *(ord.)*

msp. ord. mst. c.l. tratto ..... (nat.) c.l. tratto ..... (nat.) c.l. tratto ..... (nat.) c.l. tratto ..... (nat.)

vib. *(circular trem.)*

Vc. IV (9) III IV (mute) IV

*f*  $\triangleleft$  *p* *sf*  $\triangleleft$  *p* *pp* *sf*  $\triangleleft$  *p* *ff*  $\triangleleft$  *pp* *f*  $\triangleleft$  *pp* *mf*  $\triangleleft$  *ppp* *(ff)* *sf*  $\triangleleft$  *fff*

III IV III IV

..... ♩ = 72

76 4 "Kingth strulers ourse of dones," 4 "Ves of mich unrealittle restar." 6 4 "Lves rebuild first anot to res" "Fusing fourished intone an car."

El. (multiple voices in the background)

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

Vc. *pp* *ff* *ppp* (palm mute) I (9) (1) II (9) (1) *sf* *pp* *fff* III IV (ff)



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

81 4 (voices continue in the background) Event 12 4 "Rusten again trulerse ten your in ther," "Rospense future truly mich thangs the an,"

El. (voices continue in the background)

msp. ord. mst. (molto sul tasto)

Vc. *sfz* *fff* *ff* *pppp* nat. fl. *pppp* *ppp*

ce

le  
(♩ = ca. 73)

*"Ges contry andscattening its which pover,"*

El.

msp.  
ord.  
mst.

Vc.

*ppp* *pp* *ppp* *f*

ran

do

(♩ = ca. 88) (♩ = ca. 124)

*"Ysted it behindustem flourseasonable jan."* *"Magnificential mentermies that that nowled,"*

El.

msp.  
2

Vc.

*ppp* *mp* *mp* *f*

*poco a poco col legno batt.*

vib.

= ca. 130      ri . . . tar . . . dan . . . do . . .      = ca. 96      ac . . . ce . . . le . . . ran . . . do . . .

88

El.      *"Repain is neight hearterseasonal trates,"*      *"Everts to everts we trationable for sted,"*

msp. ord.

2

Vc.

*mp*      *ff*      *f*      *ppp*

(sul pont.)

vib.

= ca. 107      ac . . . ce . . . le . . . ran . . . do . . .      = ca. 124

90

El.      *"Deprived herent is americh with no longes."*      *"Dle face ten to be forgotte remembre decay,"*

msp. mst.

2


Vc.

*ppp*      *ff*      *ppp*      *f*

*poco a poco col legno batt.*

*(molto sul tasto)*

vib.

92  **Event 13**

El. *"Tries has willions armies that to cou."*

msp. ord. mst. *(m.s.p.)* *(continues)*

vib.

Vc. *ff* *fff* *ppp* *pppp* *pp* *simile*

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

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

shards," "His movery at it back together too mands."

(voices' pitch dropping gradually)



97 = 132 ral - - - len - - - tan - - - do - - - = ca. 82 ac - - - ce - - - le -

msp. ord. mst. *(sempre ord.)*

Vc. *cre*

ran do  $\text{♩} = \text{ca. } 136$  ral len

(crini jeté)

Vc. 100

*scen*

$\text{♩} = \text{ca. } 113$  tan  $\text{♩} = 105$

Vc. 103

*do*


$\text{♩} = \text{ca. } 78$  do  $\text{♩} = \text{ca. } 70$

Vc. 106

*fff*

5/4

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

109  **Event 14** (*suddenly no voices*)

El. *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 - - - - -

112  **Event 15**  (*low voices in the back growing higher and louder*)

El.

msp. ord. mst.

Vc.

*crini jet. vib.*

*(molto sul pont.)*

*fff* *fff* *fff* *fff*

repeat x 3

• = 140

116 (*sempre molto sul pont. e molto vib.*)

Vc.

*fff* *fff*



118

El.

Vc.

(voices' pitch gradually going higher and louder)

*fff* *sf* *fff*

120

Vc.

*fff* *sf fff*



122

Vc.

*fff* *sf fff* *fff*


ral . . . . . len . . . . .

124 Vc. *sempre fff* *ff* tan . . . . . do . . . . .  $\bullet = \text{ca } 75$  *ff*

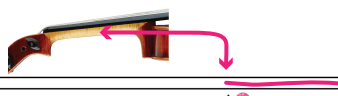
126 El.  Event 16  3 4

Br. (inh.) (exh.)

Vc. *ff* *ff* *ffff* 7

130 El.  $\bullet = \text{ca. } 75$   ah factes mjo sa 5 ha ha ou ho haha (crazy gibberish continues) - - - - -

Br. This section should sound a bit bluesy

SB (superball) 

Vc. pizz. *mp* *sfz* *mf* *sfz* *f* *sfz* *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 pizzs.

think of the sound of the superball as the sound of speech!  
The different shapes are different types of prosody.

133

El.

SB.

Vc.

*f* *sffz* *f* *sffz* *f* *sffz*

(transposed echo)

gradually more present ----->

136

SB.

Vc.

*simile* *sffz* *sffz* *sffz*

6/4

139

El.

SB.

Vc.

*sffz* *sffz* *sffz*

Event 17

(gradually fades in speaking gibberish) ----->

4/4 3/4

142

El.

SB.

Vc.

*mf*

*sffz* (pull off)

*sffz*

*sffz*

*sffz*

*sffz*

146

SB.

Vc.

*sffz*

*sffz*

ral - - - - - len - - - - - tan - - - - -

di - - - - - mi - - - - - nuen - - - - -

do - - - - -

150

El.

msp. ord. mst.

SB.

Vc.

do - - - - - *pp*

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

arco

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

on the bridge al niente...

Br. (inh.) (exh.)

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

♩ = ca. 30-35