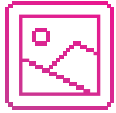




HOLO.MOV



I//R.MOV

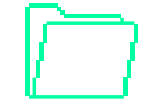


UHS.MOV

NEW REALITY



AMPLIFIED STRING QUARTET



MEMORIES (READ ONLY)



BACKUP IDENTITY

TRAVELS IN

HYPERREALITY

8:00

-∞



QUERY

♥ Do you love me?

Critical Error



The REPRESENTATION is more real than REALITY itself.

DREAM

REBOOT

ARTIST

MIGGY TORRES

Composer's Note

Travels in Hyperreality draws inspiration from an eponymous essay by novelist and semiotician Umberto Eco (1932-2016): there exists a phenomenon in which the boundary between reality and its representation is invisibly blurred, such that it becomes difficult or impossible to distinguish between the two. This state—in which the representation of reality becomes more real than reality itself—Eco called *hyperreality*, and it penetrates countless facets of our daily lives.

The work you are holding in your hands today explores *hyperreality* poetically through various manifestations of *illusory sound*—sounds that sound like a thing they are not—creating “false” hyperrealities that cyclically burgeon, effloresce, and decay across three continuous movements.

The first of these, *Holo*, is primarily concerned with creating a kind of illusory dimensionality, much like how a hologram encodes three-dimensional information on two-dimensional space. Here, a multidimensional sound-object is transformed in higher virtual dimensions and then projected down through the ensemble and into the hall.














By contrast, *impulse/response*, the second movement, investigates psychoacoustic phenomena surrounding how sound influences our perception of space in the physical world. Throughout the movement, the listener is immersed in an illusory space, born of false echoes and manufactured reverb.

VHS - [Iridescent Chaconne], the third movement, echolalically closes the work. As the meditative harmonies progress and fold onto themselves, they begin to lose meaning and the false veneer of *hyperreality* begins to peel away. Like an ancient cassette tape, the embedded reality degrades entirely into dust, allowing the listener to hear it for what it truly is.

Cheers.

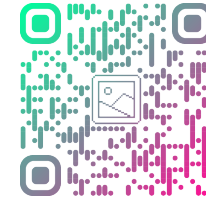
—MT

Explanation of Symbols

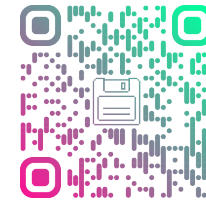
	Harmonic pressure (darkened noteheads used to disambiguate rhythm).
	Highest possible pitch.
	Indicates bowed string, not the sounding pitch.
	Muted playing as indicated, no tone.
	Unmeasured tremolo.
	Bow bridge, air sound, no tone.
	Circular bowing.
	Snap pizzicato.
	Nail pizzicato.
	Slap pizzicato. Pluck the highest string but continue moving the finger past the fingerboard, slapping it onto the body of the instrument. See <i>Demonstration of Techniques</i> for details.
	Jeté, gettato, ricochet, etc.
	Denotes beats during improvised passage.
	Crescendo/diminuendo, from/to silence.

Demonstration of Techniques

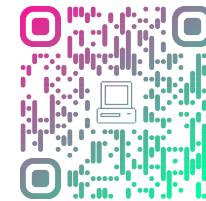
Scan QR Code or tap underlined text for video.



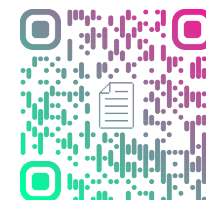
Slap pizzicato (VI.1; mm. 81-93).



LH slap pizzicato (VI.2; m. 110).

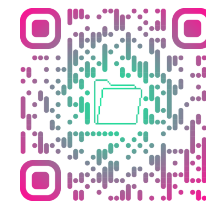


Quasi bisbigliando (VI.2, Vla., Vc.; mm. 142-155).



Muted bisbigliando (VI.2, Vla., Vc.; mm. 156-end).

Special Requirements



The very end of the final movement requires the use of a dowel instead of a bow for the lower three instruments. The composer recommends 1cm x 30cm (3/8in x 12 in) dowels. These will be provided by the composer for the premiere performance. Objects of similar dimensions can be substituted during rehearsal (e.g., a ruler, a long wooden spoon, a pencil, etc.).

The work should be performed with amplification.

If there are any questions regarding notation or performance, please feel free to reach out at miggytorres@gmail.com.

For Mivos.

For the Mivos Quartet
Travels in Hyperreality
for Amplified String Quartet

I. Holo

MIGGY TORRES

Coalescing from figments of a false light, ♩ = 60

Finger parenthetical pitches,
LH slow gliss.
Play random strings in tempo.
molto sul pont.

gliss.

II ord.

trm (ord.) -

pp p ffp fp p f

gliss.

15^{ma}

pp p ffp fp f

pizz., l.v. arco gliss. >

f p f

f

Finger parenthetical pitches,
LH slow gliss.
Play random strings in tempo.
arco, molto sul pont.

gliss.

III IV II III

gliss. gliss. gliss.

p fp f p

II, bow wrappings of strings

pizz. +

arco, m.s.p.

gliss.

III IV II III ord.

5

p p fp fp

This musical score page contains four staves: Violin I (I), Violin II (II), Viola (Vla.), and Violoncello (Vc.).

- Violin I (I):** Features a trill (tr) at the beginning, followed by a melodic line with dynamics ranging from *f* to *pp*. It includes fingering numbers (5, 6, 6) and bowing techniques like *ord.* and *m.s.p.* (messa di soprano).
- Violin II (II):** Starts with a *pp* dynamic and includes a *(15)* fingering. It features a long melodic line with dynamics *fpp* and *p*, and includes performance instructions for *ord.*, *s.t. poss.*, *s.t.*, *s.p.*, and *n.p.* (no pressure).
- Viola (Vla.):** Includes *gliss.* (glissando) markings and dynamics *f*, *pp*, and *fp*. It features a long sustained note with *f sub.* (sustained forte) and *ord.* markings.
- Violoncello (Vc.):** Starts with *f* and *pp* dynamics, includes *gliss.* markings, and features a long melodic line with dynamics *f*, *pp*, *fp*, and *f*. It includes fingering numbers (6, 6) and bowing techniques like *ord.* and *m.s.p.*.

General performance instructions include:

- "Touch strings lightly at highest register, rapid gliss down." (pointing to the end of the Violin I staff).
- "norm. press." (normal pressure) and "overpressure" (pointing to the Violin II staff).
- "s.t. poss." (sustained tone possible) and "s.t." (sustained tone) (pointing to the Violin II staff).
- "n.p." (no pressure) (pointing to the Violin II staff).

♩ = ♪ = 120

12

→ s.t.

I

pp

fp

fp

fpp

fp

f

p

pp accents forte

LH slow gliss.

III IV

→ o.p. → n.p.

(15)

II

f

fp

fp

fp

f

pp

ppp

LH slow gliss.

8va

pizz.

arco, ord.

III IV

gliss.

(ord.)

III IV ord. s.p. ord. s.p. ord. s.p. ord. s.p. ord.

Vla.

pp accents forte

LH slow gliss.

III IV

→ s.t.

(s.t.)

III IV ord. s.p. ord. s.p. ord. s.p. ord. s.p. ord.

Vc.

ppp

fp

fp

fpp

fp

f

pp

p

pp accents forte

LH slow gliss.

III IV

13

I (Violin I): *p sub.* *f* *fpp*

II (Violin II): *f* *8va pizz.* *8va arco*

Vla. (Viola): *f* *p sub.* *f* *fpp*

Vc. (Violoncello): *p sub.* *f* *fpp*

21

I (Violin I): *p sub.* *f* *pp accents forte* *f* *p sub.*

II (Violin II): *f* *8va pizz.* *8va arco* *n.p.* *o.p.* *f*

Vla. (Viola): *f* *p sub.* *f* *pp accents forte* *f* *p sub.*

Vc. (Violoncello): *f* *p sub.* *f* *pp accents forte* *f* *p sub.*

29

random strings

IV III II I

32

(parenthetical upper voice denotes metre only)

I

fff *mp* *f*

random strings

IV III II I

II

n.p. loco

Finger parenthetical pitches, LH slow gliss. Play random strings in tempo.

(parenthetical upper voice denotes metre only)

III IV III II I

fff *mp* *f*

col legno battuto, rhythm for this figure is approximate; can be any number of increasingly faster strokes.

(parenthetical upper voice denotes metre only)

III IV III II I

Vla.

random strings

IV III II I

harm. pressure; highest register; rapid gliss. down

fff *mp* *f*

fp *pp*

Vc.

random strings

IV III II I

fff *mp* *f*

fp *f*

fp *f* *fp* *f*

38 random strings; LH harm. pressure gliss.

I arco, m.s.p. s.t., flaut. m.s.p., norm.

II arco ord.

Vla. 8va pizz. loco, arco, m.s.p.

Vc. m.s.p.

ppp f fpp p fpp f pp f fpp f pp f

ord. m.s.p. ord. ord. m.s.p. m.s.p. ord. ord. m.s.p. ord. m.s.p.

46 m.s.p.

I f fp f f sfp f

II m.s.p. ord. m.s.p. ord. m.s.p. ord. jeté m.s.p.

Vla. m.s.p. pizz. arco ord. m.s.p. ord. m.s.p.

Vc. m.s.p. ord. ppp f sfp ppp f sfp

Reverberating in illusory space, ♩ = 60

II. impulse//response

62 pizz.

LH stop string w nail

(parathetical upper voice denotes metre only)
ord., c.l.b.,
approx. number of notes

ord. → m.s.p. → s.t. poss.

into tonelessness

fp

into tonelessness

f

bow bridge, white noise, no tone

f poss.

f poss.

f poss.

f poss.

m.s.p.

∞ fp

72

L.H. stop string w pad of finger

LH stop w nail

(ord.) jété

(ord.) → m.s.p.

(c.l.) tratto

ord. → m.s.p. → s.t. poss.

bow bridge, white noise, no tone

ord., legno + crini, battuto
approx. number of notes

(ord.) → m.s.p. jété, legno senza crini

(c.l.) tratto

f poss., w grainy tone

into tonelessness

f poss.

f

grainy tone

f

f poss.

ppp

f poss.

f poss.

s.t. poss.

ord. → m.s.p. → s.t. poss.

bow bridge, white noise, no tone

m.s.p.

fp

ppp

p

78

I

f

quickly mute w finger

f *mf* *f*

3

3

Mute all strings
No tone, just "slap"

II

crini batt., s.p.

f

f > *pp* *p/f* < *f* *f* > *p*

Should sound spasmodic, glitchy, frantic, granulated.

stop suddenly w/ Vln I pizz.

Continue improvisation, as before.

stop suddenly w/ Vln I pizz.

Vla.

f

f > *p* *f/p* < *f* *f* >

Should sound spasmodic, glitchy, frantic, granulated.

stop suddenly w/ Vln I pizz.

f poss., non dim.

3

Vc.

m.s.p

p non dim.

f poss.

3

bow bridge, white noise, no tone

f poss.

1: crini battuto; jeté; ord. or sul pont.
 2: crini battuto; ord. or sul pont; *p* or *f*.
 3: arco; pont.
 4: arco, ord or sul pont.
 Improve by randomly concatenating the indicated figures. No more than one 16th-note rest between each figure.

1: crini battuto; jeté; ord. or sul pont.
 2: crini battuto; ord. or sul pont; *p* or *f*.
 3: arco; pont.
 4: arco, rapid circular bowing
 Improve by randomly concatenating the indicated figures. No more than one 16th-note rest between each figure.

Should sound spasmodic, glitchy, frantic, granulated.

85

I

II

Vla.

① ② ③ ④

1: crini battuto; jeté; randomly change between sul tasto, ord., or sul pont.
 2: crini battuto; randomly change between sul tasto, ord., or sul pont.; *p* or *f*.
 3, 4: acro; molto sul pont.
 Improvise by randomly concatenating the indicated figures. No more than one 16th-note rest between each figure.
 Should sound spasmodic, glitchy, frantic, granulated.

Continue improvisation, as before.

Continue improvisation, change pitch only.

Continue improvisation, change pitch only.

Continue improvisation, change pitch only.

overall dynamic *p*

overall dynamic *p*

overall dynamic *p*

93

96

I

II

Vla.

Vc.

arco ord. (ord.) → s.p.

arco ord. (ord.) → s.p.

arco ord. (ord.) → s.p.

arco ord. (ord.) → s.p.

f *ff* *ppp* like manufactured reverb *molto* *ff* *ppp*

f *ff* *ppp* like manufactured reverb *molto* *ff* *ppp*

f *ff* like manufactured reverb *ppp* *molto* *ppp* *ff*

f *ff* like manufactured reverb *ppp* *molto* *ppp* *ff*

Continue improvisation, change pitch only.

Continue improvisation, change pitch only.

Continue improvisation, change pitch only.

Continue improvisation, change pitch only.

stop suddenly

stop suddenly

stop suddenly

stop suddenly

II

III

ord.

ord.

ord.

ord.

arco, ord. (ord.) → s.p.

arco, ord. (ord.) → s.p.

arco, ord. (ord.) → s.p.

arco, ord. (ord.) → s.p.

like manufactured reverb *ppp* *molto* *ppp*

like manufactured reverb *ppp* *molto* *ppp*

like manufactured reverb *ppp* *molto* *ppp*

like manufactured reverb *ppp* *molto* *ppp*

102

I *poco n sub. ppp* *tr* *ff* *keep trilling touch-4 harmonic during gliss.*

II *pizz., LH stop w nail, l.v.* *f* *arco* *f* *ff* *pp*

Vla. *pizz., LH stop w nail, l.v.* *f* *arco* *f* *ff* *III* *II* *III* *II*

Vc. *n sub ppp* *tr* *ff* *keep trilling touch-4 harmonic during gliss.*

106

I *fp* *f* *attacca*

II *pp* *tr* *ff* *pp* *f* *ff* *Keep bow on string to damp*

Vla. *III* *II* *III* *tr* *II* *III* *tr* *ff* *pp* *f*

Vc. *pp* *fp* *f*

norm. press. *overpressure*

Use LH to pluck string I while snapping finger past the fingerboard and onto the body of the instrument.

III. VHS - [Iridescent Chaconne]

Like a dream deteriorating (♩ = 60)

111

LH

II

Vla.

Vc.

ord. loco → s.t.

ff

pp

ff

pp

ff

pp

ff

pp

loco, n.p.

< f

pp

s.t. → s.p.
c.l.b., jeté

tratto,
circular bowing

speed up
c. bowing

3

3

5

5

p

pp

p

pp

p

mp

mf

RH; square noteheads indicate played strings

6

5

3 2 4

3 2 4

3 2 4

3 2 4

121

II
III
IV

I

legno + crini

c.l.b., jeté

legno + crini
tratto, circ. bowing

pp

sf

pp

p

pp

p

pp

p

II

ord. → s.t.

6

ff

pp

(s.t.) → s.p. → s.t.

tr

3

p

pp

3

p

pp

3

f

3

pp

3

f

pp

3

p

s.p.

ord. → s.t.

harmonic pressure trill; one semitone above fingered pitch

tr

pizz.

arco

3

3

Vla.

ord. → s.t. s.p. s.t.

5

ff

pp

p

pp

tres petit jeté

5

p

tres petit jeté

5

Vc.

ord. → s.t.

tres petit jeté

s.p. → s.t.

(anc. pp)

Trill I only

s.t. → s.p. → s.t.

tr

s.p. → s.t.

0

ff

pp

p

pp

sfp

pp

s.t. → s.p. → s.t.

p

pp

127

I

II

Vla.

Vc.

131

A#

D

mp

mf

pp

c.l.b., jeté

arco crini

ord. → s.p.

jeté, s.t.

(s.t.) → ord. → s.t. → s.p. → s.t.

L.H. stop string w/ nail, l.v.

pp

f

mp

f

p

mf

pp

ff

pp

f

pp

p

mp

arco crini, ord.

c.l.b.

5

(s)

5

ord. → s.p.

s.t.

tr

harmonic pressure trill on II; one semitone above fingered pitch

ord. → s.t.

ff

5

pp

s.t. → s.p.

s.t.

pizz.

arco

jeté

ord. → s.t.

harmonic pressure trill on I

tr

jeté

p

pp

p

pp

mp

132

I. LH full pressure (beat 4)

I. c.l.b., jeté
legno + crini
tratto, circ. bowing

II. arco, m.s.p. ord. jeté
pizz. arco
s.p. cri. + legn. batt. arco cri. s.t. s.p. s.t. ord. s.p. s.p. s.t. jeté pizz. arco s.t. cri. + legn. jeté crini

Vla. pizz. arco s.t. s.p. jeté s.t. s.p. ord. s.p. s.t. pizz. s.p. jeté

Vc. s.p. (s.p.) s.t. pizz. c.l.b. arco, s.t. pizz. arco ord. c.l.b. arco crini jeté s.p. s.t.

137

I

II

Vla.

Vc.

Musical score for five instruments: I, II, Vla., and Vc. The score is divided into four measures. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Performance instructions like 'pizz.', 'arco s.p.', and 'c.l.b.' are present throughout the piece.

Measure 1: I: A^{\sharp} ; II: p 3, 3, 6, mp 3; Vla.: f , mf , 5, p , 5; Vc.: mp , $mf > p$, f , mf .

Measure 2: I: D ; II: p 3, 3, 3, f 3; Vla.: p 5, 5, 5; Vc.: p , p , p .

Measure 3: II: p 3, 3, 3; Vla.: mp 5, 5, 5; Vc.: p .

Measure 4: II: f 3, 3, 3, 6; Vla.: f , p , 5; Vc.: p .

Performance instructions: *pizz.*, *arco s.p.*, *(s.p.) jeté*, *ord.*, *arco*, *c.l.b.*, *jeté*, *crini jeté*, *Trill 1 only*, *arco s.t.*, *s.p.*, *arco ord.*, *s.p.*, *s.t.*, *pizz.*.

141

Violin I: *lento, senza crini (beat 3)*

Violin II: *pizz.*, *c.l.b. jeté*, *tratto*, *pizz., 2-3 fingers, quasi bisbigliando (see notes for detailed explanation)*, *ord. arco jeté*, *m.s.p.*, *Put down bow, pick up dowel*, *quasi bisbig.*

Viola: *ff*, *pp*, *f*, *p*, *c.l.b.*, *l.v.*, *arco, s.p.*, *pizz.*, *c.l.b.*, *jeté*, *m.s.p.*, *pizz.*

Violoncello/Double Bass: *arco m.s.p.*, *pp*, *f*, *pizz.*, *Finger I and II to begin gliss., but pizz. II only*, *pizz., I & II, 2-3 fingers, quasi bisbigliando (see notes for detailed explanation)*, *Put down bow, pick up dowel*, *ppp with the occasional f*

145

I

II

Vla.

I
I II III

II
pizz. gliss. bisbig. sf 3 ppp(+f)

Vla.
L.H. stop string w nail
pizz., I & II, 2-3 fingers, quasi bisbigliando (see notes for detailed explanation).
Put down bow, pick up dowel
bisbig. I & II, dowel, batt., jeté bisbig. ppp with the occasional f ppp(+f) sf 5

III
pizz. I bisbig. sf 3 ppp(+f)

L.H. nail gliss.
pizz. gliss. 7 ppp(+f)

Vla.
s.t. → m.s.p. bisbig. dowel, batt., jeté ppp(+f)

II
pizz., l.v. bisbig. sf ppp with the occasional f

Vla.
dowel, batt., jeté bisbig. sf ppp(+f)

151

