



Imagined Selves

and the *Myth* of Cyberspace

for amplified quartet

Miggy Torres

Composer's Note

Imagined Selves and the Myth of Cyberspace explores how the dysphoria, beauty, loneliness, sensuality, and ennui that emerge in a world saturated with technologically mediated relationships affect one's identity.

Throughout the work, language plays a pivotal role. One of the most personal and intricate things that humans do is speak. Each person has their own unique way of speaking—their own idiolect—that encapsulates and externalizes their identity. Within the work, the protagonist's language is transformed: pixellated, distorted, reduplicated, fractured, melded, detemporalized, and despatialized across the ensemble. As the protagonist's language is transformed, so does their identity, splitting itself into several identities which metamorphose, converge, and coalesce into others.

The course of this transformation flows through several contiguous, overlapping thematic areas that can be loosely thought of as movements:

- i. prelude//depixelate
- ii. touch//connect
- iii. solitude//(ec)stasis
- iv. imagined selves//rebirth

Moreover, *myth* can be conceived both as a false belief and as a semiological generator of primordial symbols that establish the fabric of one's reality. Is cyberspace a distinct, separate realm of human experience if the virtual constantly interpenetrates the analogue? Or do we exist in a new, hybrid reality—a blurred blending of the physical and the digital, replete with technologically externalized memories, dreams, sensations? What new myths and identities emerge—depixelating from nonexistence—to form the firmware of this domain?

Cheers.

—MT

Legend & Explanation of Techniques

General

The score is transposed.

While the various sections are numbered, the work should be performed without pause, as one contiguous movement.

All staccati are to be performed as short as possible, regardless of notated rhythmic value.

Vocalizations of specific phonemes are notated using the International Phonetic Alphabet (IPA), and are written between slashes. A reference to IPA can be found on Wikipedia here: <https://en.wikipedia.org/wiki/Help:IPA/English>

Voice

Most performance notes occur *in situ*.

Boxed text should be spoken for the duration shown graphically. Speaking should begin exactly where indicated. Speech rhythm is indeterminate, but should occur at a normal speed.

Parenthetical plosives such as (/p/) or (/t/) denote the position of the tongue or the shape of the lips when stopping a sound and should not be articulated.

Where the rhythm of a spoken or sung passage has been notated, it should be spoken with as much rhythmic precision as possible while preserving a natural affect (i.e., if a note gets tied into a downbeat, don't accent the downbeat).

In general, the work requires a clear and intimate vocal quality similar to that used by pop artists. This is especially true considering the amplified nature of the vocal part. An operatic or quasi-operatic vocal quality would be inappropriate.

A tremolo denotes a light “Monteverdi trill,” or tremolo-like repetition of a phoneme or—in the case where full syllables are written—of the vocalic phoneme of a particular syllable. This sound should be somewhere between the two extremes of an animalistic sheep or goat's bleat and normal singing. It should sound like a broken recording that's looping very quickly over a single phoneme.

In sung passages with large leaps across registers, the yodel-like registral breaks are desirable and should be allowed to emerge.

Oboe

Performance notes occur *in situ*.

Tenor Saxophone

Performance notes occur *in situ*.

Percussion

List of Instruments:

Unpitched:

Sizzle Cymbal
Splash Cymbal
Orchestral Bass Drum
Kick Drum
Cabasa
Ribbon Crasher
Styrofoam Cups (for crushing)
Temple Blocks (five)
Bamboo Buzzer (Bungkaka)
Castanets (mounted)
Large Metal Coil (e.g., Automobile Suspension Coil)
Snare Drum (+ lightly crumpled ALUMINUM FOIL to vibrate against snare head; other metallic objects also sometimes work)
High Wood Block
Metallic Shaker
Rope-rattle of large seed pods, suspended
Tam-tam
Brake Drum

Pitched:

Crotales (2 octaves)
Vibraphone
Xylophone
Steelpan
Almglocken pitched in E-natural and G-natural
Temple Bowls pitched in or very close to E-natural, C#, and B-natural (ideally E5, C#5, and B4)

Unconventional Beaters, Mallets, etc.*:

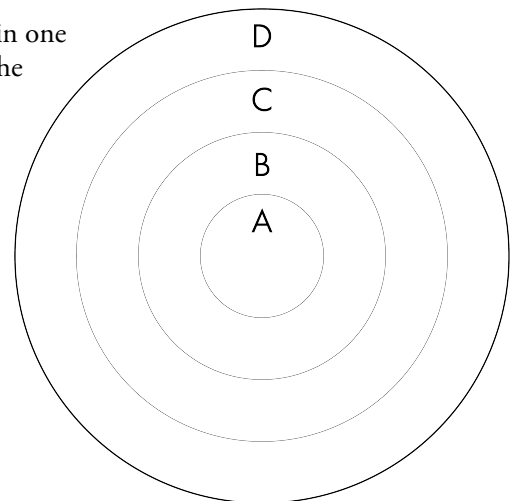
Bow (cello, bass, etc.)
Shoe Brush
Small-sized friction mallet

Provisional (ideal, but not necessary if too impractical/dangerous):

Wine Glass (smashed)
Hammer (to smash glass)
Cardboard Box and/or thick Plastic Bag in which to smash wine glass

* Note that the score is specific about beaters/mallets at times (esp. when they are unconventional) but otherwise leaves them to the discretion of the percussionist. Thus, it assumes the percussionist will have access to *a reasonable variety of standard beaters/mallets*.

When the friction mallet is used on the tam-tam, it should be used in one of four concentric zones on the tam-tam as displayed to the right. The aural result should be that duller tones are produced when the Tam-tam is rubbed closer to the center, while more overtone-rich sounds are produced when rubbing closer to the edge.



Imagined Selves and the Myth of Cyberspace

MIGGY TORRES

$\text{♩} = 72$, i. prelude//depixelate

Soprano
f *p* *f* *pp*, not whispered
 /ps/ (p) /ði - s/ vid - e - o

Oboe
 spoken, off oboe stop sound suddenly by closing lips
 /s/ /s/ (p)
pp *f*

Tenor Saxophone
 air, bright (come out of sizzle cym. sound) tongue ram, virtually pitchless
n *f* *n*

Percussion
 Crotales on snare with foil, bowed sizzle cymbal, l.v. Bass Drum, shoe brush, circular motion
n *f* *pp*

S.
 is in-tend-ed /i/ /i/ to help you /ə/ /e/

Ob.
 on oboe slap tongue, almost pitchless off oboe 5 on oboe off oboe 3 3 stop sound suddenly with tongue on teeth, quasi tongue ram sharp! ord., harm. off oboe, fltz.
p *f* *poss.* *mp* *ppp* *mf* *p* *n* *f* *mf* *p* *n* *sf*

Ten. Sax.
 slap tongue, secco, pitchless air, bright 6 slap, normal, pitched
sf *p* *mp* *ppp* *p* *n* *p* *n* <

Perc.
 Metallic shaker Ribbon Crasher, stick Vibraphone, med. rubber mallets senza ped. Sh. Almglocken Sh. Rib. C. Sh.
p *p* *n* < *mf* *p* *mf*

7

transition last syllable to whisper

9

S. *pp* *p* *n* *mf* *P* *mf* *p*
re-lax /i/ /j/ (/p/) /i/ /i/ /tʃ/ /e/ /ə/ /i/ /i/

Ob. on oboe *p* off oboe /s/ (~) (/p/) *n < f poss.* on oboe *p* /ps/ *mf* off reed *p* on oboe *p* off oboe /tʃ/ *mf* on oboe (non harm.) *p*

Ten. Sax. *sf* *p* *mf* *sf* *p* *mf* *p* *n < sf* *p*
secco norm. key slap (finger A, slap B)

Perc. Xylophone Thai Gong
Vibraphone *p*

10

S. *mf* *p* *mf* *p*
/ə/ /e/ /ts/ /i/ /kʰ/ /i/ /m/ /i/ /e/ /i/ /m/ /i/ /m/

Ob. *f poss.* *p*

Ten. Sax. *n* *sf* *p*

Perc. Xyl. Alm. T.G. Xyl. Alm.
(dead stroke)

12

S. */i/ /m/ /i/ /i/ /m/ /i/ /a/ /i/ /m/ /e/ /m/ /i/ /m/ /a/ /i/ /i/ /ə/ /e/ /a/ /m/ /i/ /e/ /m/*

Ob.

Ten. Sax.

Perc. *Xyl. Alm. T.G. Alm. Xyl. T.G. Xyl. Alm. Xyl. T.G.*

14

S. */a/ /m/ /e/ /i/ /m/ /i/ /a/ /m/ /a/ /m/ /ə/ /m/ /i/ /e/ /a/ /m/ /i/ /i/ /i/ /e/ /i/ /a/ /m/ /o/ /i/ /i/ /a/ /m/ /e/ /i/*

Ob.

Ten. Sax. *non cresc.*

Perc. *Alm. T.G. Alm. T.G. Alm. Xyl. Alm. Xyl.*

16

S. *f* **17** *sigh* *sharp gasp* *Gliss down into vocal fry, slow gliss. "up."* *Normal phonation, gliss. through the G.* *pp*

Ob. *f* *multiphonic, not too aggressive, but present and responsive* *"kiss"* *emerge from Sop.* *n* *p*

Ten. Sax. *pp* *fltz.* *gliss.* *f* *n* *f* *n* *p*

Perc. *f* *Styr. Cup, crushed* *Kick D.* *H. Temp. B.* *Splash* *choke!* *B.D., normal beater, l.v.* *p*

21

S. *almost robotic monotone* *mf* *light Monteverdi trill, quasi electronic voice distortion* *(mf, non cresc.)*

Ob. *n* *f* *n* *f*

Ten. Sax. *n* *f* *n* *f*

Perc. *f* *Sandpaper Blocks* *Rib. C., stick* *Castanets quasi light switch* *S. Block.* *Rib. C.* *Cast.* *Rib. C.* *mf* *3 mp* *mf*

24

S. *that I ___ was— I /d/ /d/ dreamt that I ___ was /ji - əl/. That I ___ was—*

Ob.

Ten. Sax.

Perc. *Rib. C. S. Block Rib. C. Cast. Rib. C.*

5 6 *mp mf*

28

Voix humaine, almost a sigh. Suddenly waking up, realizing you are human.

♩ = ♩ = 216 (♩ = 108)

26

S. *that I ___ was— I dreamt that I was real! De -*

Ob. *multiphonic, noisy, responsive; kiss; another multiphonic, noisy, responsive; suck through reed*

Ten. Sax. *multiphonic, noisy, responsive; slap, secco; fingered gliss. to altiss. pitch*

Perc. *G♯ crotale on snare w foil, bowed; Kick D.; Spl. C.; Brake Dr.; W.B.; Metal Coil, not too dark a sound; Vib., mellow sound*

sf (f) pp

32 ♩ = 60, ii. touch//connect

S. *mf* *f* *mp* (port.) *n* *melt into oboe sound*
 pix - el - late in - to frac - tal - la - ted /kɪ/

Ob. *f* *ppp* *fp* *sf* *ppp* *n* *emerge from soprano* *f sing!*

Ten. Sax. *f* *ppp* *fp* *sf* *ppp* *f* *p* *pp*

Perc. *Vibraphone, bright* *f* *ppp* *fp* *f* *ppp* *f* *p* *rolled*

35 *n* *mf* *p sotto voce, not whispered*
 /s/ /ɛ/ /z/ I missed you.

Ob. *n*

Ten. Sax. *mf* *ppp* *n* *mf* *ppp* *mf* *ppp*

Perc. *mf* *pp*

♩ = 42, hushed, intimate, vulnerable

39

Stop air suddenly with tongue against back of the teeth. Parenthetical phoneme represents tongue position; there should be no aspiration. stop air suddenly by closing off nasal passages with the soft palate

S. *n < f* *n dolce f* *n < f* *n f*
 /f/ (/t) /ŋ/ /f/ (/t) /ŋ/

Ob. *n dolce p < f* *n f* *pp* *n f* *ppp* 5 <

Ten. Sax. *f* *n < f* *n < f* *n dolce p n*
 tongue ram air t.r., virtually pitchless Measured timbre trill (trill left hand A key)

Perc. Hanging Thai Gong *l.v. sempre* vib., bow subito! T.G. vib., bow T.G. vib., bow
mp *n dolce p < f* *mp* *n f* *mp* *n*

42

S. *n f* *n f* *n very airy /v/*
 /ŋ/ /f/ (/t) /f/ /v/ (/t)

Ob. *p f pp p > n* *pp* 5 5 *ppp p n* *n <*

Ten. Sax. (trill right hand E&F keys together) (trill right hand C trill-key)
n < f *p n p* *n < f* *p n*

Perc. T.G. vib., bow
f mp *n f n < p f* *n*

44

S. *f* (d) Can you see me? *n* *f* /ŋ/

Ob. *f* spoken, off instrument /f/ stop air suddenly with tongue against back of the teeth (/t) *n* *f*

Ten. Sax. *ppp*

Perc. *p* *f* large seed pods *n* T.G. *mp*

46 Allow for yodel-like breaks across registers

S. *mf* Your lips are li - - quid crys - tals

Ob. *p* 3 6 *f*

Ten. Sax. slap *pp* *p*

Perc. B.D., l.v. *p* vib., mellow *p* (p) sizz. c., l.v. (vib.) *ppp* *p*

47

S. Your skin is made of glass.

Ob.

Ten. Sax.

Perc. B.D., l.v. vib. bowed

48

S. *pp intimate, erotic, vulnerable* I want it. I want it all over me.

Ob. spoken, off oboe

Ten. Sax. *p* *n* *pp* *poco*

Perc. l.v. soft mall. B.D., l.v. Pods l.v. *f* *pp* *p* *n* *mf*

51

S. *mf*
Black wa - ter - falls crash - ing on do - lo - mite shoul -

Ob. *f*
stop air suddnly with tongue against back of the teeth
(/v)

Ten. Sax. *p* *mf*

Perc. *mf*
vib.

52

S. *f* *p* *pp* as before
- ders - I don't re-mem-ber Pa-ta-go - - - ni - a. Would you

Ob. *n* *p* *sfp* *pp* *p* *n*
timbre trill
7:4 7:4 3
fade into crotale Ab

Ten. Sax. *port.* *f* *pp* *pp* sempre
port. only end of note
flt.
breath accents

Perc. *f* *ppp* *p* *n* *f*
l.v. l.v. bowed

55

S. like— to touch me? I've ne-ver *p*

Ob. *pp* measured timbre trill *p* *pp* 6 6 6 6 *p colla voce*

Ten. Sax. *mfpp* *p colla voce*

Vib. *p* *mp* *ppp* *mp* *ppp* *n*

vib., l.v.

Bass Drum, shoe brush, continuous circular motion (or rub with palm of hand?) *n* *mp* *ppp* *mp* *ppp* *n*

59 $\text{♩} = 120$, Oozing with ennui

S. — felt so close to you. I don't e-ven know what's real— an-y-more. Do you wanna follow me on instagram? *bright, peppy*

Ob. *poco* *mp* remove reed

Ten. Sax. *poco*

Vib. *n* *f* *f* Wine Glass, shattered

Ossia: Cast [W.B.] *f*

61 ♩ = 60, iii. solitude//((ec)stasis

S.

Ob. *air* *tongue ram*
n *f* *f* *n*

Ten. Sax. *p embracing fragility* *>n* *p*

Perc. *B.D., l.v.* *shaker, metallic* *tam-tam, friction mallet*
mp *f* *p* *n* *mp* *n*

Finger lower pitches shown in cross/wedge-noteheads. What little amount of tone is produced should resonate at upper pitches, shown in small noteheads.

69

66

S. *pp* *In*

Ob. *f* *n* *molto* *f*

Ten. Sax. *pp* *p* *n* *p*

Perc. *l.v.* *sh.* *5* *mute l.t.* *B.D., l.v.*
p *f* *p* *n* *p*

70

S. *p* *pp* *mp* *f* *pp sub.*
 dark, pale blue, eve - ry - where float - ing

Ob. *n* *f* *f* *n*

Ten. Sax.

Perc. *f* *p* *5* *n* *p* *n* *mf* *n*
 sh. T.-t., fric. mallet, circle, (A) Crot., bow l.v. T.-t., fric. mallet, circle, (A)

74

S. *p* *pp* *ppp* *mp*
 (match saxophone multiphonic) 76
 sig - ni - fiers. Is anybody out there?

Ob. *f* *ppp* *molto* *f* *f* *p*
 off oboe on oboe /ts/

Ten. Sax. *pp* *p* *non dim.* *p*

Perc. *p* *ppp* *molto* *f* *p* *f* *5* *n* *n*
 l.v. sh. B.D., l.v. T.-t., fric. mallet, circle, med. dark, (B)

78

S.

Ob. *off oboe, out of percussionist's "/ks/"*
n *mf* /s/ /s/ /s/ /s/ (p/)
n *mp*

Ten. Sax. *n* *pp*
 (or similar multiphonic)

Perc. *p* *f* *p* *ppp*
 [sh.] *5* l.v. [spoken] [sh.] *f* *p* *5*
 /ks/ *3*
 T.-t., (B) *n*

85

S. *mf, spoken identically with each repetition*
 It's

Ob. *on oboe* *n* *p* *f* *off oboe* *3* *6* *3 on oboe*
 /ts/ /ts/ /ts/ /ts/ /ts/ /ts/ /ts/ *n*

Ten. Sax. *n* *pp* *p* *mf* *p*

Perc. *ppp* l.v. [sh.] [B.D.] [sh.] *f* *p* *ppp* *p* *3* *ppp* *6* *3* *mf*

p

86

S. It's— my

Ob. *f* *mf* *n* *n < f* *off oboe* /s/ /p/

Ten. Sax. *ppp* subtone

Perc. T.-t., fric. mallet, circle, med. bright, (C) *n* *p* *sh.* *f* *n* *T.-t., (C)* *n* *p* *l.v.* *spoken* /sp/ *f*

90

S. It's— my reality. It's— my reality, it's

Ob. *n* *f* *on oboe tr* *off oboe* /s/ /s/ /s/ /s/ *n* *mp* *n* *on oboe*

Ten. Sax. *pp* embracing instability *pp* *p*

Perc. *ppp* *f* *sh.* *n* *p non dim.* *l.v.* *T.-t., (C)* *n* *p* *n < p* */ks/*

94

S. It's— my reality, it's—lonelier than I expected. It's— my reality, it's—lonelier than I expected. it's lo -

Ob. *off oboe* *into oboe* *off oboe* *on oboe*
p — *molto* — *f* *(f)* *(f)* *n* *f* *n* *f*

Ten. Sax. *pp* *pp* — *p* *p* — *mp*

Perc. *l.v.* *3* *f* */k/* */s/* */p/* *n < f* *3* */t/* */t/* */t/* *7* *mf > ppp* *3* *f* */k/* *3* *(f)* */ts/* *7*

light Monteverdi trill

98

99

S. -nelier than I expected.

Ob. *f* — *ppp* *n*

Ten. Sax. *pp*

Perc. *sh.* *5* *f* *n* *p* *B.D., l.v.* *T.-t., fric. mallet, circle, very bright, (D)* *n* — *pp* *5* *f*

101

S.

Ob.

Ten. Sax.

Perc.

off oboe

on oboe

off oboe

on oboe

pp *p < f* *n < f* *p* *mp < f* (*f*) *p* *ppp* *f* *mp*

p *ppp* *ppp*

sh. *mp* *f* *ppp* *l.v.* *mf* *mp* *n* *ppp* *pp*

105

106

S.

Ob.

Ten. Sax.

Perc.

mp

I'm staring into fractallated eyes,

but all I

(tr)

off oboe

on oboe

ppp *molto* *f* *mf* *f* *n* *f* *n*

p *ppp* *p*

p *ppp* *l.v.* *f* *l.v.* *5* *3* *l.v.* *n* *f* *n* *mp*

108

S. *p*
 sec— is empty— space. I've never felt so far away from—
 eve-ry-thing.

Ob. off oboe replace reed
 /s/ /s/ /s/ /s/ /s/ /s/ space
ppp *pp* *mp* whispered

Ten. Sax. *pp* *mp* *ppp* (non dim.) *poco*

Perc. Crotales, bowed l.v. Crotale on snare with foil, bowed
 space *pp* whispered *n* *p* *n* *f* damp!

113

iv. imagined selves//rebirth (♩ = 60)

S. *mf*
 /a/ /a/ /a/ /a/ dream in /a/_

Ob. *mf*

Ten. Sax. bright noise, pitchless tongue ram, pitchless
f non cresc. (*f*)

Perc. sizz. cymb., sticks, l.v. Rib. C., sticks; Kick D.
f

119 120

S. *n* *f* *mf*
— /i/ — dream in /f/ — fractallated /a/ — /i/ — dream in fractallated s—
/i/ —

Ob.

Ten. Sax. *mf* *f* *n* *f*

Perc.

122

S. *f* *mf* *f*
— dream in /f/ dream in /f/ dream in /f/ fractallated /a/ — /i/ dream in fractallated selves!
/i/ —

Ob.

Ten. Sax. *p* *f*

Perc.

125

S. *f* *poss.* fry 3 sharp gasp! 3 mf /a/ /i/ don't know why that makes me—

Ob. multiphonic noisy, responsive 3 f kiss 3 quiet, medium-high register multiphonic 3 p

Ten. Sax. 3 f

Perc. Brake D. M. Coil 3 Rib. C. Brake D. Kick Rib. C. Snare f 3

127

S. I don't know why that makes me so— why that makes me so— makes me so sad._

Ob. f p f

Ten. Sax. p f

Perc. W.B. Rib. C. Kick W.B. 3

130

S. *I /d/ /d/ /d/ /d/ /d/ /d/ /d/ dreamt that I ___ was /ii/ - mem- ber—*
 I seem to be remembering remembering a memory.

Ob. *pp sub. 6* *f* *f* *p* *ppp*

Ten. Sax. *n* *f* *f* *p* *ppp*

Perc. *Splash* *l.v.* *Temple Blocks* *7* *Rib. C.* *Crot.* *l.v.* *Vib.* *5* *5* *p* *f* *p* *ppp*

132

S. *I don't know why that makes me so ___ sad. Would you like— to touch me? I can*
p as earlier *mp*

Ob. *f* *p* *f* *p*

Ten. Sax. *f* *p* *f* *p* *mf*

Perc. *Rib. C. Kick* *mf* *Vibraphone, soft mall.* *mp* *Red.* *W.B.* *f*

134

S. *p* hear you through the phone. *f* I've ne-ver_ felt_ so_ close— I do dream of e-lec-tric sheep,

Ob. *p* quasi busy signal *f* *p* sub. *f*

Ten. Sax. *p* quasi busy signal *f* *p* sub. 5 5 5 *f*

Perc. Vib., secco Rib. C Snare *p* sub. *f*

137

S. *mf* I don't know why that makes me so_ sad.

Ob. *p* *fp* 6 6 6 6

Ten. Sax. *p* *fp* 5 5 5 5

Perc. Sizz. C., Lv. Xyl., bright but with clear tone *p*

138

139 *mp*

S. Never felt so close

Ob. 6

Ten. Sax. 5

Perc..

141

S. *mf* (with perc.) *f*

Ob. 6 *f*

Ten. Sax. 5 *f*

Perc.. *f*

143

S. */a/ /i/ /a/ /a/ /i/ /a/ /e/ /i/ /a/ /e/ /a/ /i/*

Perc.. *f*

Kick

145 (fall) **146**

S. */a/* I fill my life with imagined selves to embrace an ecstatic way of being.

Ob. (grace notes before the beat) *fp* *ppp* *p* *ppp* quiet, medium-high register multiphonic

Ten. Sax. *5* *fp* *f* *fltz.*

Perc.. *B.D., normal beater* *mp*

149

S.

Ob. *p*

Ten. Sax. *air* *+ key clicks* *n* *mp* *dissolving away* *n*

Perc.. *Castanets, sticks* *W.B.* *p*