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Human Becoming

for 2 percussion, 2 pianos, and fixed media

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Human Becoming

for 2 percussionists, 2 pianists, and fixed media

Perc. I: resonant metal, glass bottle, 4 wood slats, 3-octave vibraphone
implements/sticks: 4 medium hard cord mallets, 2 hard rubber mallets, bow

Perc. II: semi-resonant metal, large steel can, 2 bongos, 2 tom drums, 5-octave marimba
implements/sticks: 2 medium rubber mallets, 2 soft yarn mallets, bow

written for Icarus Quartet's 2021 KEAR Residency at Bowling Green State University

Program Note

Human Becoming takes its name from Rosemarie Rizzo Parse's nursing theory of "Human Becoming." The theory was first published as "Man-Living-Health" theory in 1981, and renamed to "Human Becoming" in 1992. The theory serves as an alternative to most other nursing theories' biological, psychological, social, and spiritual approaches. Parse rates quality of life based on each patient's self-perspective and personal goals. The theory is based on three main concepts—meaning, rhythmicity, and transcendence, which each form a separate section of the music. "Meaning" refers to human priorities being influenced by lived experiences. "Rhythmicity" states that an individual "co-creates" with their environment, forming rhythmic patterns and relationships based on life values and the frameworks that self-perspective put on the universe. "Transcendence" gives the idea of a person's constant self-transformation, by reaching beyond an assumed limitation to open new possibilities.

Performance Note

A Max/MSP patch is available for the triggering of the audio tracks in the piece. Max/MSP can be downloaded from <https://www.cycling74.com/>

Technical Requirements:

- computer running Cycling 74's Max 8 or a later version
- audio interface (at least 2 outputs)
- USB foot pedal (or cues can be triggered on computer by an assistant with the spacebar)
- cables to connect laptop/audio interface to mixer/speakers
- *Human Becoming* Max patch running on laptop (contact at cory.brod@gmail.com for patch)

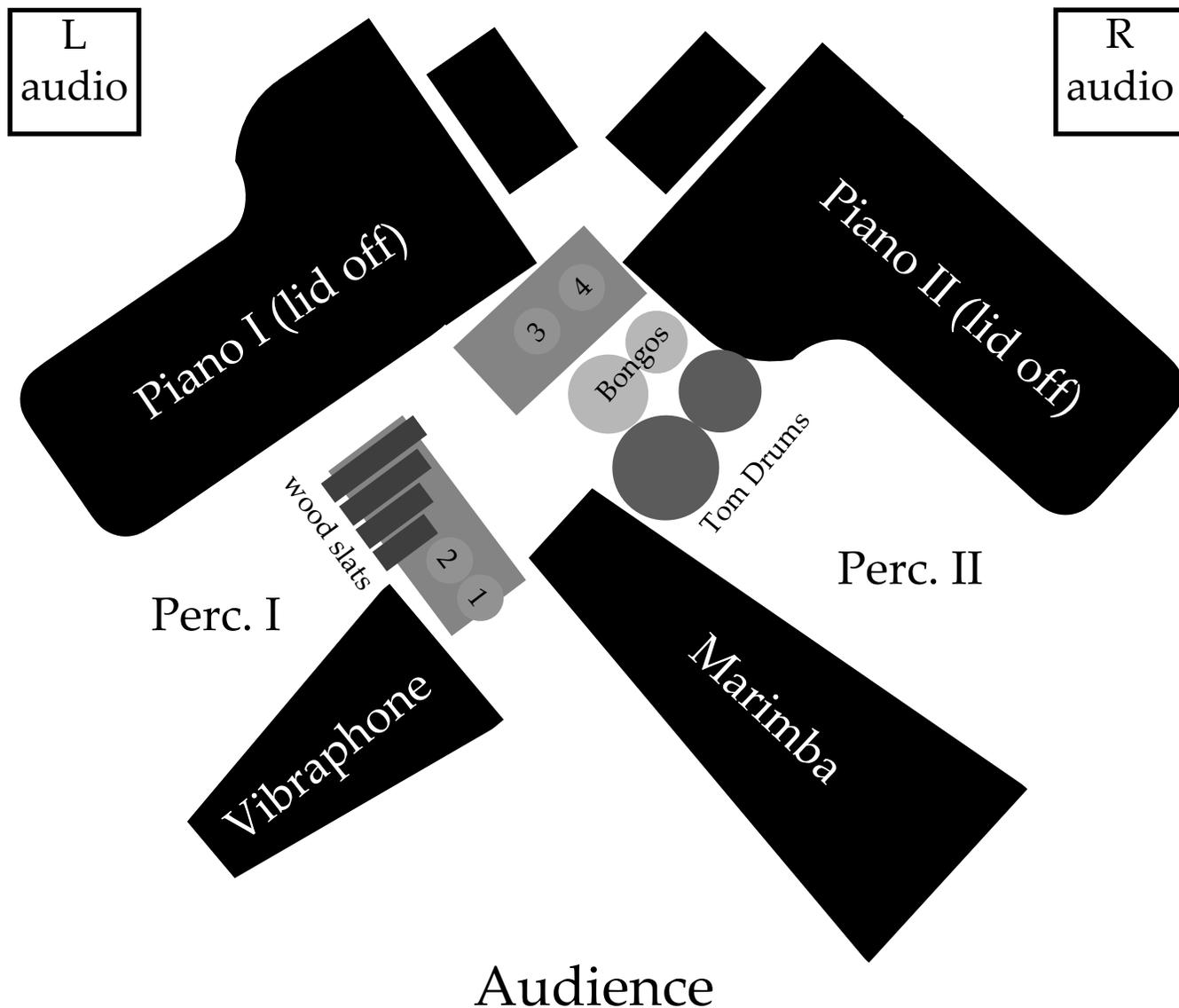
I/O:

- OUT 1: Left channel for stereo electronics
- OUT 2: Right channel for stereo electronics

Either percussionist may trigger fixed media tracks cued in the score with a foot pedal, or have an assistant trigger the events at the mixing console (spacebar). If an assistant is utilized, they should also be provided a score to follow along with the performance. If the percussionist triggers all events, the laptop running the audio should be on stage with the performers. The outputs should route to a mixer to allow the piece to be properly balanced with the live sounds of the instruments by an engineer or assistant in the venue. At track cues (notated with a circular enclosure above the electronics staff), the performer or assistant should trigger the next event with the foot pedal or spacebar (spacebar not recommended if the performer is triggering cues).

Duration: ca. 10'

Suggested Staging



- 1 Resonant Metal
- 2 Glass Bottle
- 3 Semi-Resonant Metal
- 4 Large Steel Can

Human Becoming

for icarus Quartet

Cory Brodack

I. Meaning: Tempo giusto, ♩ = 64

resonant metal
glass bottle
4 wood slats

Percussion I

medium hard cord mallets

motor off *fff* *mp* *p*

white key gliss.

Vibraphone

medium rubber mallets

*scrape side of can

(slur indicates pedalling)

5:4

semi-resonant metal
large steel can
2 bongos, 2 toms

Percussion II

f *p*

(use two sticks)

Marimba

Cue/Track Electronics

(trigger cue) 1 granular pitch-shifting and echo of ensemble

I. Meaning: Tempo giusto, ♩ = 64

Piano I

fff *mp*

5:4

Piano II

fff *pp*

(sweep strings with back of nails)

8va

8vb

*use shaft of mallet

Red.

hard rubber mallet
side of bowl

4

I

f *mp*

5 bottom of can

f *p*

medium rubber mallets

mf

high B^b...

Tape - c. 9"

bowed can C...

bowed can D^b...

I

f *mp*

II

sfz *mp*

*All cues in electronics are senza misura to accommodate for tempo discrepancies in the live performance.

8

I *mf* *p*

II *f* *p*



I *mp* *mf* *sfz* *mp*

II *sfz*

Sub

5:4

II *pp*

Sub

Red.



12

I

f *fff* *f* *p* *p*

5

5

5:4

II

f *p*

c. 28" granular pitch-shifting and echo of ensemble

granular texture sweep up



I

f *fff* *sfz* *mp*

5

5:4

II

fff *f* *p* *pp*

5

8_{vb}

Red.

8_{vb}

15 Effervescent, ♩ = 80

I

mf *p*

II

ff *mf* *mp*

c. 33" high B...

(D)

3 5

15 Effervescent, ♩ = 80

I

ff *mf* *subito mf*

(D)

II

f *p*

Sub.
Ped.

17

I

f *p* *p* *f*

II

f *p* *mp* *f*

3
5

I

p
(sweep strings with back of nails)

8vb
Led.

II

f *mp* *f*

21

I

II

2 spectral stretching



I

II

*Sustain a long, indeterminate amount of time, based on the performers' discretion.

22 release vibes sustain... hard rubber mallets side of bottle neck of bottle

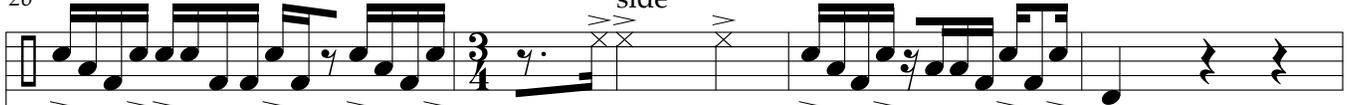
I 

II 

c. 8" granular texture of can...



26 neck side

I 

II 

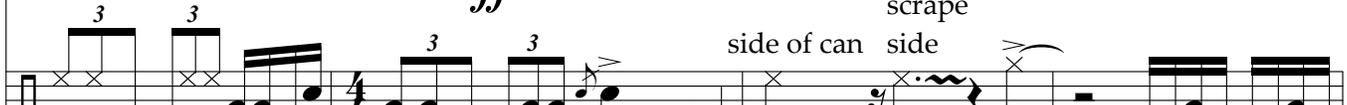
c. 16" granular texture of bottle... scrape side of can 3 3

c. 22" granular texture of scrape...



30 side side

I 

II 

c. 26" granular texture of ensemble... scrape side of can side

c. 33" brief granular echo...



edge of bowl
w/ shaft of stick

side of bowl

anticipate hit

34

I

II

bottom

anticipate hit

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

c. 42" brief granular echo...

38

Tempo I, $\text{♩} = 64$

ad lib. - in time

medium hard cord mallets

I

II

bottom

f *p* *f*

ad lib. - in time

c. 48" convolution of metals...

3

bowed can C...

D^b...

38

Tempo I, $\text{♩} = 64$

I

II

fff *f* *sfz*

fff *mf* *sfz*

Sva

Svb

41

This musical score page contains measures 41, 42, and 43 for two violins (I and II) and two violas (I and II). The music is in 3/2 time and features a variety of dynamics and articulations.

Violin I: Measure 41 starts with a *p* dynamic and a crescendo hairpin. Measure 42 begins with *mp* and a slur, leading to a *f* dynamic in measure 43. A *mf* dynamic is also present in measure 43.

Violin II: Measure 41 starts with a *f* dynamic. Measure 42 has *mp* and *f* dynamics. Measure 43 features a *f* dynamic with an accent.

Viola I: Measure 41 has a *mp* dynamic. Measure 42 has *mf* and *f* dynamics. Measure 43 has a *f* dynamic with an accent.

Viola II: Measure 41 has a *mp* dynamic. Measure 42 has a *f* dynamic. Measure 43 has a *f* dynamic with an accent.

Performance Instructions: A thick black bar spans measures 41-43. A square box labeled "A..." is positioned above the bar in measure 41, and another labeled "B..." is above the bar in measure 43.

Other Markings: A "Sub" marking with a triangle symbol is located in the bass staff of Viola I in measure 41. Various slurs, accents, and dynamic hairpins are used throughout the score.

44

hard rubber mallet

I

mp

p white key gliss.

f

mp

II

scrape side

p

f *p*

mf

c. 16"

bowed can B^b...

I

mp

f

mp

5:4

II

fff

pp

sfz

Sub
Led.

48

This page of a musical score contains measures 48 through 51. It is arranged in four systems, each with two staves. The first system is for Violin I (I), the second for Violin II (II), the third for Violin I (I), and the fourth for Violin II (II).
- **Measure 48:** Violin I has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 49. Violin II has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 49.
- **Measure 49:** Violin I has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 50. Violin II has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 50.
- **Measure 50:** Violin I has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 51. Violin II has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 51.
- **Measure 51:** Violin I has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 52. Violin II has a half note G4 with a slur and a triplet of eighth notes (F#4, G4, A4) starting in measure 52.
- **Dynamic markings:** *mf* is present in the first system, and *mp* is present in the fourth system.
- **Other markings:** A speaker icon is located between the second and third systems. A box containing "c. 22''" and "B..." is located between the second and third systems.



51

I

II

f

p

3

3

5:4

granular texture sweep up

c. 28"

A...



I

II

mp

mf

sfz

mp

pp

5:4

Sub

Red.

54 Effervescent, ♩ = 80

I

mf *p*

II

ff *mf* *mp*

c. 33" high E...

54 Effervescent, ♩ = 80

I

ff *mf* *subito mf*

II

f *p*

Sub
Ped.

56

I

f *p* *p* *mf*

II

f *p* *mp* *mf*

c. 43" granular glissando down...

I

p (sweep strings with back of nails)

II

f *mp* *mf*

8vb
Red.

60 II. Rhythmicity: Molto Espressivo, ♩ = 60

I *pp* *pitch bend down
p
f

II *pp*
p
f

c. 51" low granular pedal, slow fade...

60 II. Rhythmicity: Molto Espressivo, ♩ = 60
 (B) *pp*
f

I *pp*
f

II *pp*
p
f

8vb

*Using a hard rubber or plastic mallet, press firmly into the node of the bar and push into the middle of the bar to lower the pitch roughly one semitone.

64

I

p

hard rubber mallets *mf*

II

ad lib., imitate past lines

pp

soft yarn mallets *mp*

pp

I

fz

p

f

II

p

mp

mf

(C[♯])

(B)

69 edge of bowl w/ shaft of stick ad lib., imitate past lines

mf

slow motor on *mf*

medium rubber mallets ad lib., imitate past lines

**pp-mf*

soft yarn mallets *mp* *mf*

mf *f* *mp* *mf* *fz*

mf *f* *mp* *fz*

8va

8vb

3

*play drums ad lib., dynamics randomized between *pp* and *mf*.

74

I

mf
pitch bend down

p

II

mp

f

4 granular drone of marimba and wood slats (F)

74

I

pp

mf

f

II

mf > p

pp

p

Red.



78

motor off *f* *p* *mf*

mf *p*

c. 14" bowed can...

fz *p*

f *mp*

5 6

81 ♩ = 72

First system of musical notation, measures 81-84. It consists of two staves, I and II, and a speaker icon below. Staff I has a treble clef and a key signature of one flat. It contains a whole rest in measure 81, followed by a half note in measure 82 with a box labeled "slow motor on" and dynamic *mf*. In measure 83, there is a box labeled "motor off" and dynamic *p*, with the instruction "pitch bend down" below. Staff II has a treble clef and contains whole rests in measures 81 and 82, followed by a half note in measure 83 with dynamic *sf*, and a half note in measure 84 with dynamic *p*. A wedge-shaped dynamic marking connects the *sf* and *p* markings. The speaker icon shows a solid line from measure 81 to the end of the system.

81 ♩ = 72

Second system of musical notation, measures 81-84. It consists of two staves, I and II. Staff I has a treble clef and contains a half note in measure 81 with dynamic *f* and fingering 5. In measure 82, there is a half note with dynamic *p* and fingering 6. In measure 83, there is a half note with dynamic *sf* and fingering 3, and a half note with dynamic *mf* and fingering 5. Staff II has a bass clef and contains a half note in measure 81 with dynamic *mp*. In measure 82, there is a half note with a slur and dynamic *pp*. In measure 83, there is a half note with dynamic *pp* and fingering 3, and a half note with dynamic *pp* and fingering 5. The word "red." is written below the first half note in measure 83. The system ends with a double bar line.

84

I

mp medium hard cord mallets *pp*
slow motor on $\underline{\underline{0}}$

II

mp \triangleright *p* bow resonant metal *p*

5 convolution of bowed metal

I

mp *mp* *p* *sf* *p*
Red.

II

mp *p* *pp*
Red.

3 *3*

88

The score is divided into five systems. The first system shows the beginning of the piece for both players. Player I starts with a *mf* dynamic, playing a melodic line with slurs and a triplet. Player II starts with *pp* dynamics, playing chords and moving to *mf*. A granular drone of F# is introduced, shown as a wavy line that becomes a series of triangles. The second system continues the melodic and harmonic development. Player I has a *f* dynamic marking. Player II has a *p* to *f* dynamic range. The granular drone continues. The third system shows Player I playing a melodic line with a *f* dynamic. Player II has a *p* dynamic. The granular drone continues. The fourth system shows Player I playing a melodic line with a *p* dynamic. Player II has a *p* dynamic. The granular drone continues. The fifth system shows Player I playing a melodic line with a *p* dynamic. Player II has a *p* dynamic. The granular drone continues. The score includes various musical notations such as slurs, accents, dynamics, and a triplet. A speaker icon is present next to the granular drone notation.

I

II

medium rubber mallets *pp* *mf*

mf

mf

3

granular drone of marimba and wood slats (F#)

I

II

p *f*

p

8va

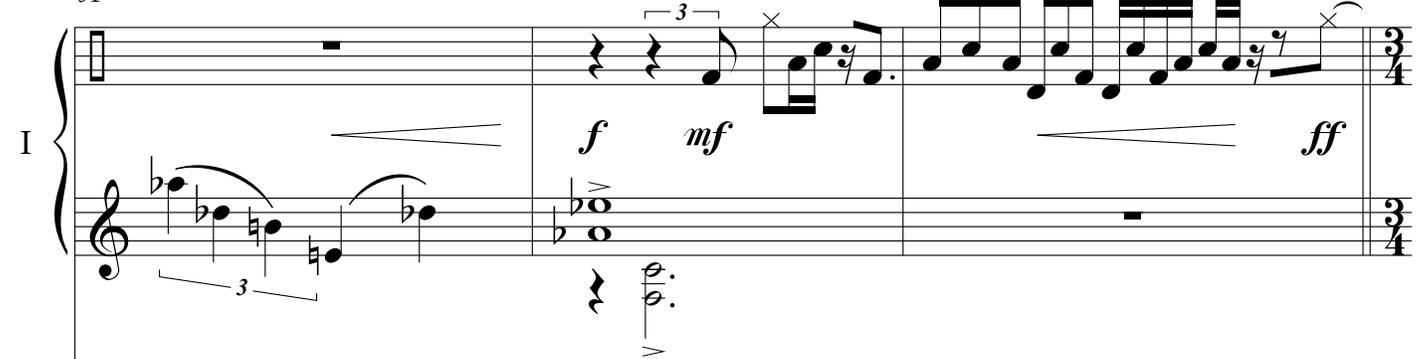
*

91

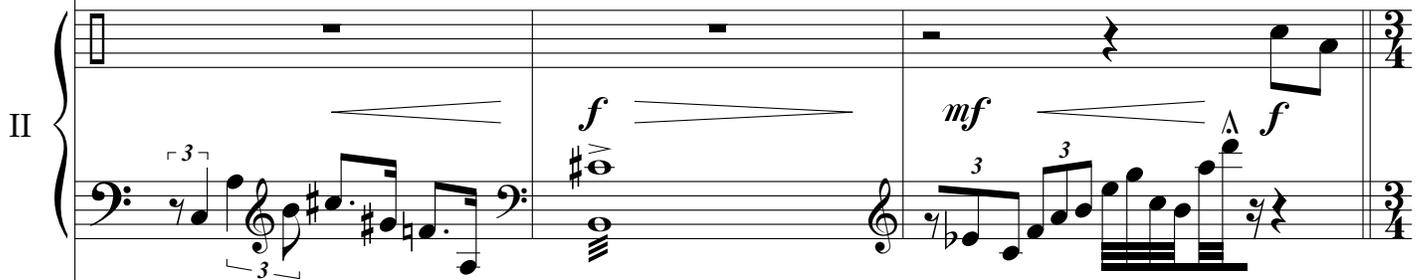
edge of bowl
w/ shaft of stick

←  =  →
side of bowl

I



II



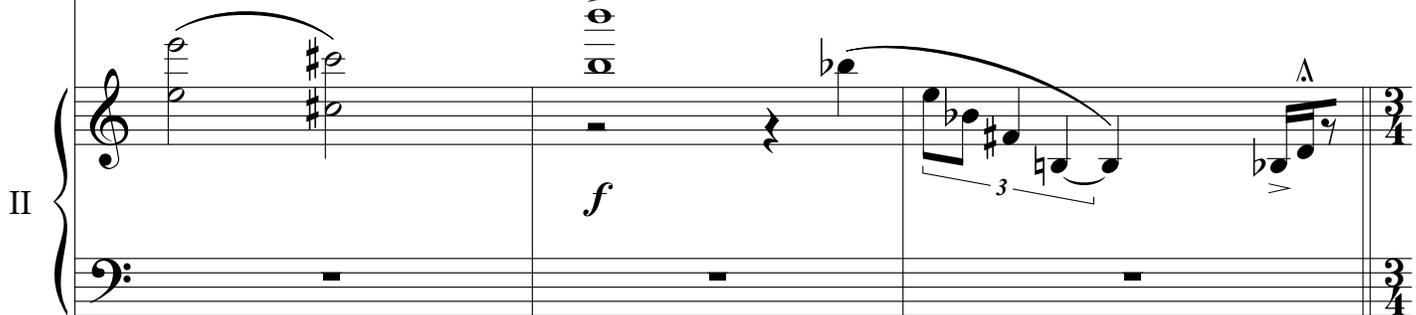

I

(sweep strings with back of nails)



Sub.
Red.

II



94 ♩ = 48 choke with hand

6 granular pitch-shifting and echo of ensemble



94 ♩ = 48

97

I

motor off *f* *ff* *p*

II

f *ff* *p*

granular pitch-shifting
and echo of ensemble

c. 16"

I

f *ff* *p*

II

f *ff* *p*

Detailed description of the musical score: The score is divided into two systems. The first system consists of two staves, I and II. Staff I begins with a 'motor off' instruction and a forte (*f*) dynamic. It features a triplet of eighth notes, followed by a fortissimo (*ff*) section with slurs and accents, and ends with a piano (*p*) section. Staff II plays a rhythmic pattern of eighth notes, also starting with *f*, moving to *ff*, and ending with *p*. A speaker icon is positioned below the first system, with a wavy line representing audio playback and a box labeled 'c. 16"'. The second system also has two staves, I and II. Staff I has a forte (*f*) section with triplets and accents, followed by a fortissimo (*ff*) section with slurs and accents, and ends with a piano (*p*) section. Staff II mirrors the dynamics and articulation of the first system's staves.

100

I

mp cresc.

f *p*

II

mp cresc.

f

granular texture sweep up

c. 25"

I

mp cresc.

f

II

mp cresc.

f

← 5 →
← ♪ = ♪ →

103 **Molto Espressivo**, ♩ = 60 *accel.*

I

mf *p*

II

mf *mp*

3 5

103 **Molto Espressivo**, ♩ = 60 *accel.*

I

mf *subito mf*

II

f *p*

(D)

8vb
Ped.

105

I *f* *p* *p* *f*

II *f* *p* *mp* *f*

granular glissando up...

I *p* *f*

II *f* *mp* *f*

Sub
Led.

(♩ = 88) **109** III. Transcendence
senza misura

107

I *pp* *mp*

II *pp* *mp*

7 granular and spectral manipulation of ensemble

fade out...

c. 56"

(♩ = 88) **109** III. Transcendence
senza misura

I *sfz* *p* *mp*

II *p* *mp*

Sub

*Sustain a long, indeterminate amount of time, based on the performers' discretion.

ad lib., imitate past and future
fragmentary hits in electronics

start c. 20" c. 26"

hard rubber mallets *pp-mp

ad lib., rub pads of fingers in circular motion on bongos, bow resonant metal and can

start c. 9" c. 42"

bow *pp-mp

(c. 56")

glass... wood slats... high B... high A...
(echoes of Perc. I) bowed can... frozen metal... bowed can...

start c. 15" c. 41"

mf molto espressivo, take your time

start c. 18" start c. 33"

15^{ma} -
sfz

start c. 13"

p
8^{va} - - - -
Ped. _____

Starting m.109, rough times for entrances are given. Performers may follow along with a timeclock, or opt to play their material in relation to the other performers.

*play instruments ad lib., dynamics vary between *pp* and *mp* with cresc. and dim.

(c. 26")

110 Reflective, ♩ = 54

I

bow and medium hard cord mallets

mallets *p*

(c. 42")

II

bow and soft yarn mallets

bow *p*

(c. 56")

8 bowed can/bell... (♩ = 54)

start c. 45"

(c. 41")

110 Reflective, ♩ = 54

I

(8va)

II

start c. 44"

p

8vb

Red.

117

I

mallets *f* *mp* *mf*

II

mp *p* *f*

medium rubber mallets

scrape side bottom

scrapes... can grains...

I

mf *p* *mp*

II

mf *sfz* *f* *mp*

3

121

I

f

p
white key gliss.

II

mf *sfz*

f *ff*

3

metal grains...

I

sfz *f*

3

II

sfz *pp*
(sweep strings with back of nails)

8vb
Ped.

125 senza misura

123

I *ff* *p* white key gliss. *fff* *p*

II scrape side bottom *sfz* bow and soft yarn mallets

9 granular and spectral manipulation of ensemble c. 58"

125 senza misura

I *sfz* *fff*

II *pp* *fff*

Sva

Svb

Ped.

hard rubber mallets

start c. 17" (♩ = c. 80)

start c. 25"

I

start c. 13" *p* pitch bend

start c. 17" *p* *mp*

II

start c. 10" *p* bow

start c. 15" *pp* mallets

start c. 23" mallets

(c. 58")

wood slats... glass...

bowed can... frozen metal...

I

start c. 12" *15ma* *mp*

start c. 15" *pp*

start c. 21" *15ma* *mp*

start c. 27" *pp*

II

start c. 7" *p* *pp*

start c. 19" *p* *mp* *p*

pedal ad lib.

8vb

edge of bowl
w/ shaft of stick

start c. 32" *mf*

start c. 37" scrape side *p*

start c. 46" *p*

start c. 52" *p*

(c. 58")

scrapes... *bowed can/bell...* (♩ = 54)

bowed can... start c. 46"

15^{ma}

start c. 35" *ppp bisbigliando*

start c. 48" *p* *Sub* *Red.*

start c. 37" *ppp*

start c. 43" *p* *Sub* *Red.*

start c. 50" *ppp*

Detailed description of the musical score: The score is divided into two main parts, I and II. Part I consists of a single staff with a treble clef. It begins with a box containing a wavy line and an 'X' on a staff, with the instruction 'edge of bowl w/ shaft of stick' and 'start c. 32" mf'. Part II consists of two staves, treble and bass clef. It features three boxes with wavy lines and 'X's, each with a 'start' instruction and a dynamic marking: 'start c. 37" scrape side p', 'start c. 46" p', and 'start c. 52" p'. Below these is a section with a speaker icon, a wavy line, and the instruction 'scrapes... bowed can...', followed by a diamond-shaped box with the number '10' and the instruction 'bowed can/bell...' with '(♩ = 54)'. Below this is a section with a treble clef staff containing a box with a wavy line and '15^{ma} start c. 35" ppp bisbigliando'. Part II continues with two more boxes: one with a wavy line and 'start c. 48" p Sub Red.', and another with a wavy line and 'start c. 37" ppp'. Finally, there are two more boxes: one with a wavy line and 'start c. 43" p Sub Red.', and another with a wavy line and 'start c. 50" ppp'. The score uses various musical notations including wavy lines, 'X's, and dynamic markings like *mf*, *p*, and *ppp*.

126 Reflective, ♩ = 54

Violin I: *bow pp*

Violin II: *bow p gentle swells...*

Cello/Bass: *pp*

The first system consists of three measures. Violin I has a whole note chord in each measure, with a bowing symbol and *pp* dynamic. Violin II has a whole note chord in each measure, with a bowing symbol and *p* dynamic, and a *gentle swells...* instruction. The Cello/Bass part has a melodic line starting with a half note, followed by a quarter note, and then a half note with a fermata.

126 Reflective, ♩ = 54

Violin I: *l.h. pp*

Violin I: *r.h. ppp*

Violin II: *pp*

The second system consists of three measures. Violin I has a melodic line in the left hand (*l.h. pp*) and a tremolo in the right hand (*r.h. ppp*). Violin II has a whole note chord in each measure with a *pp* dynamic. The Cello/Bass part has a melodic line with a half note, a quarter note, and a half note with a fermata.

129

Staff I:
Musical notation in treble clef. Dynamics include *p* (piano), *f* (forte), and *fp* (fortissimo piano). Performance instructions include "bow" and "mallet strike, then sustain with bow".

Staff II:
Musical notation in bass clef. Includes the instruction "drone fades into background..." with a speaker icon and a thick horizontal line.

Staff I (Lower):
Musical notation in treble and bass clefs. Dynamics include *pp* (pianissimo), *ppp* (pianississimo), and *p*. Includes performance instructions "r.h." (right hand) and "l.h." (left hand).

Staff II (Lower):
Musical notation in treble and bass clefs. Includes the dynamic *p*.

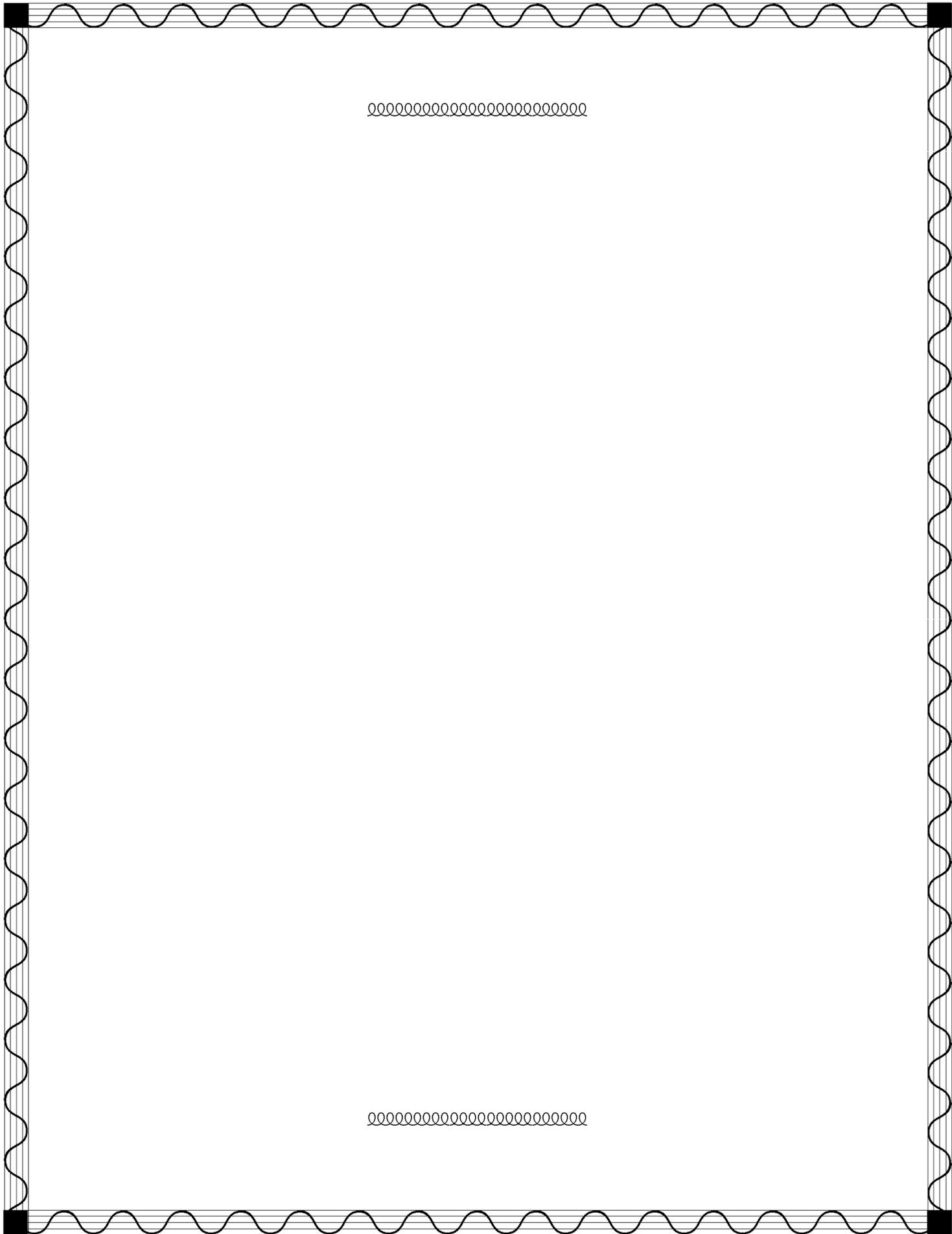
133

Part I:
 Dynamics: *fp sim.*, *fp*, *p*, *pp*
 Instructions: mallets only

Part II:
 Dynamics: *ppp*, *p*
 Instructions: soft yarn mallets, *morendo al niente*

Electronics:
 Dynamics: *mp*, *p*, *pp*
 Instructions: *high B...*, *electronics gently fade out*, *Sva*

Timing:
 c. 1'00"



oooooooooooooooooooooooooooo

oooooooooooooooooooooooooooo