

BECOMING

for piano, voice, fixed audio, dance, and video

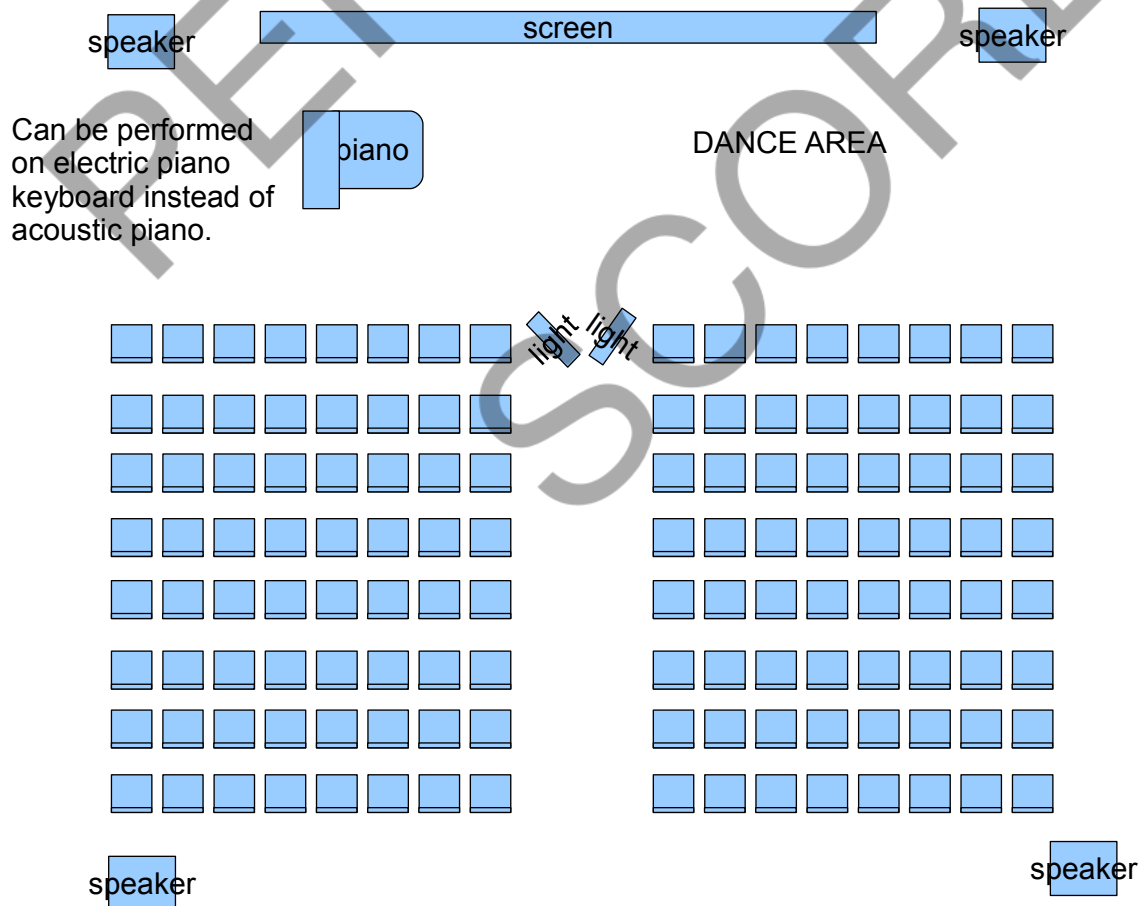
Brad Robin
(2018)

Becoming

Becoming tells the story of a protagonist's discovery and mastery of his inner voices in conjunction with growing clarity of his past and a greater synchronicity with the present. The piece explores the many ways and relationships between the discovery, acknowledgment, coping, and eventual healing from trauma. Video is used as a way to provide imagery and symbolism of past and present. Imagery may include collages of memories, faces of impactful people to the protagonist, as well as abstract imagery enhancing or reflecting the energy of the moment. Dance is used (in conjunction with music) to portray the relationship between feelings and their triggers, the latter can be images on screen and/or voices diffused through the immersive speaker system. The protagonist reveals his relationship to music as both a personal inspiration, spiritual anchor, and eventual way to integration, health, and eventual creative prosperity.

Becoming can be performed in any of three ways:

- 1) A multimedia piece involving dance, computer projections, immersive (four channel) electro-acoustical fixed media, live piano, and voice. Ideally though not necessarily, two spotlights are available: one for the dance and one for the pianist.
- 2) Live piano and voice (with sound reinforcement if desired), multimedia computer projections, and two or four channel fixed audio,
- 3) Live piano and voice (with sound reinforcement for the voice and piano if desired), and two channel fixed media,



Becoming

I.

Brad Robin

Tempo: $\text{♩} = 108$ $\text{♩} = 72$

Voice: 9/16, 2/8, 9/16, 2/8, 3/8

Piano: *mf*, *secco*, *p*

Electronics: 9/16, 2/8, 9/16, 2/8, 3/8

Dancer: 9/16, 2/8, 9/16, 2/8, 3/8
Dancer begins face down outstretched on floor.

Video: 9/16, 2/8, 9/16, 2/8, 3/8
Multiple occurrences of "run" fade up moving around the screen.

6 0:08

Pno.: *mf*, *sub*, *p*, *mf*

El.: soft rattling

Dncr.: 2/4, 9/16, 1/8, 6/16, 3/8, 3/8

Vd.: 2/4, 9/16, 1/8, 6/16, 3/8, 3/8

12 0:17

Pno.: *p*, *f*, *sub*, *p*, *mf*

El.: rattling continues

Dncr.: 3/8, 3/4, 7/8, 5/16, 5/16, 3/8

Vd.: 3/8, 3/4, "Hypomania: A compulsivity toward activity to run", 7/8, 5/16, 5/16

17 0:29

Pno.: *f*, *mp*

El.: breath, rattling continues

Dncr.: 5/16, 1/4, 5/16, 3/4, 5/16, 3/8, 3/4

Vd.: 5/16, 1/4, "from feelings emerging from the depths", 5/16, 3/4, Multiple occurrences of "activity" fade up moving around the screen., 5/16, 3/8, 3/4

Becoming

2

0:37

$\text{♩} = 72$

$\text{♩} = 108$

Pno. *mf* *f* *mf*

El. big breath Rattling and breathing continues, add piano sounds.

Dncr. Multiple occurrences of "substances" fade up while moving around the screen.

Vd. "anything to keep going"

Pno. *p* *mf* *p* *mf* *f* *p*

El.

Dncr.

Vd.

Pno. *f* *p* *mf*

El.

Dncr.

Vd.

0:52

Pno. *f* *mf* *f* *mf* *ff* *f*

El.

Dncr. As screen lightens, struggle to rise to plank, then to knees...

Vd. "At first this may even seem enriching and effective."

1:02

$\text{♩} = 108$

Becoming

44 $\text{♩} = 72$

Pno. *f* *mf* *f sub* *mp* *f*

El. 2/8 9/16 2/8 3/8 3/8

Dncr. 2/8 9/16 2/8 3/8 3/8

Vd. 2/8 9/16 2/8 3/8 3/8

Struggle with yourself "internally", as if the sounds are in your head, torturing you.

49 1:10 1:15

Pno. *ff* *f*

El. 3/8 5/16 6/16 3/8 4/4 sustained electronic whine.

Dncr. 3/8 5/16 6/16 3/8 4/4

Vd. 3/8 "But eventually..." 5/16 6/16 3/8 4/4

54 1:21 1:28 1:31 $\text{♩} = 90$

Pno. *mp* *p*

El. electronic scream 2/4 2/8 3/8

Dncr. "Depression:" 2/4 2/8 3/8

Vd. "a gradual buildup of unfelt feelings" "Submerging," "sinking," image of descending staircase "and drowning the spirit." 2/4 2/8 3/8

60 1:37

Pno. *mf sub* *p* *mf sub* *p* *mf*

El. 3/8 2/4 5/8 7/8 3/8 3/2

Dncr. 3/8 2/4 5/8 7/8 3/8 3/2

Vd. 3/8 2/4 5/8 7/8 3/8 3/2

Becoming

4

64 1:42 1:47

Pno.

El.

Dncr.

Vd.

big breath

p *mf* *f* *p*

3/32 5/16 7/16 5/16 5/8 3/8

3/32 5/16 7/16 5/16 5/8 3/8

3/32 5/16 7/16 5/16 5/8 3/8

Detailed description: This system contains measures 64 to 70. The piano part features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics *p*, *mf*, *f*, and *p*. The electronic instrument (El.) part has a simple bass line with notes on 3/32, 5/16, 7/16, 5/16, 5/8, and 3/8. The drum (Dncr.) and violin (Vd.) parts have corresponding rhythmic patterns. A 'big breath' instruction is placed above the El. part at the end of the system.

70 1:52

Pno.

El.

Dncr.

Vd.

Rattling and breathing continues, add electronic whining.

f

3/8 5/16 2/8 5/16 3/8 3/8

3/8 5/16 2/8 5/16 3/8 3/8

3/8 5/16 2/8 5/16 3/8 3/8

Detailed description: This system contains measures 70 to 76. The piano part continues with complex textures, including triplets and sixteenth notes, marked with *f*. The El. part has a rhythmic pattern with notes on 5/8, 5/16, 2/8, 5/16, 3/8, and 3/8. The Dncr. and Vd. parts have similar rhythmic patterns.

77 2:04 2:12 2:14

Pno.

El.

Dncr.

Vd.

Rattling and breathing continues, add piano sounds.

breath

ff *mf*

3/8 5/4 3/8 5/4 3/8 5/4

3/8 5/4 3/8 5/4 3/8 5/4

3/8 5/4 3/8 5/4 3/8 5/4

big breath

plucked

"Inner child" wakes up, look at screen as video becomes active.

image of fluxing tree

Detailed description: This system contains measures 77 to 80. The piano part features a *ff* dynamic followed by a *mf* dynamic. The El. part includes 'breath' and 'big breath' instructions. The Dncr. part has a 'plucked' instruction. The Vd. part has a 'plucked' instruction. There are also video-related instructions: '"Inner child" wakes up, look at screen as video becomes active.' and 'image of fluxing tree'. Time markers 2:04, 2:12, and 2:14 are present.

81 2:17 2:20 2:23

Pno.

El.

Dncr.

Vd.

plucked

instantly

2/4 4/4 4/4 5/4

2/4 4/4 4/4 5/4

2/4 4/4 4/4 5/4

Detailed description: This system contains measures 81 to 87. The piano part starts with an *instantly* dynamic and features a complex rhythmic pattern with triplets and sixteenth notes. The El. part has a 'plucked' instruction. The Dncr. and Vd. parts have rhythmic patterns with notes on 2/4, 4/4, 4/4, and 5/4. Time markers 2:17, 2:20, and 2:23 are present.

Becoming

2:32

85 $\text{♩} = 80$

mf *legato* *languidly* 2:38 *p*

Pno.

El. breath | 7 | 8 | 2 | 4 | 5 | 4 |

Dncr. | 7 | 8 | 2 | 4 | 5 | 4 |

Vd. | 7 | 8 | 2 | 4 | 5 | 4 |

Start to move (legato, smooth, flowing) arms sweep up from floor to ceiling.

inhale-> exhale

88

2:42

mf *pp*

Pno.

El. | 5 | 4 | 7 | 8 | 3 | 8 | 5 | 8 | shimmering convolutions...

Dncr. | 5 | 4 | 7 | 8 | 3 | 8 | 5 | 8 |

Vd. | 5 | 4 | 7 | 8 | 3 | 8 | 5 | 8 |

inhale-> exhale | inhale-> exhale | inhale-> exhale | inhale-> exhale

Tree convolutions (as if it is breathing)

2:52

3:00

CUE: SPOTLIGHT ON DANCER (if available)

92 $\text{♩} = 80$ 3:10

mp *a tempo* *p cresc. poco a poco*

Pno.

El. | 3 | 4 | 6 | 16 | 2 | 4 | shimmering convolutions.

Dncr. | 3 | 4 | 6 | 16 | 2 | 4 | Sweeping gestures gradually build intensity.

Vd. | 3 | 4 | 6 | 16 | 2 | 4 | More tree convolutions.

pedal lightly throughout

Pause movement for tree convolutions.

"the pattern resumes...the compulsivity heightens..."

PAUSE

PAUSE

3:13

3:18

98

mf

Pno.

El. | 2 | 4 | 9 | 16 | 2 | 4 | 9 | 16 | Rattling and breathing continue.

Dncr. | 2 | 4 | 9 | 16 | 2 | 4 | 9 | 16 |

Vd. | 2 | 4 | 9 | 16 | 2 | 4 | 9 | 16 |

Continue to build intensity. Opportunity for dramatic contrast: when music is active, dance can be static, holding energy. (not wilted, but powerfully filled as if trying to keep balance); when piano freezes, the dance actively releases energy (forces in opposition).

Becoming

6

103

Pno. *f*

El. 2/4, 12/16, 3/8, 12/16, 2/8, 9/16

Dncr. 2/4, 12/16, 3/8, 12/16, 2/8, 9/16

Vd. 2/4, 12/16, 3/8, 12/16, 2/8, 9/16

Continue with intensity the integration and conflict of flow, percussive, vibratory and sustained, bound vs. open energy. -----

108

Pno. *ff* PAUSE

El. 9/16, 5/16, Clanging.

Dncr. 9/16, 5/16, When piano stops, collapse OR - continue with intensity and gradually decrease energy.

Vd. 9/16, 5/16

113

3:39 3:43 3:47 3:50 3:56

Pno. *f* *8^{va} loco* *Red.*

El. Sounds of the inside of the piano.

Dncr. Become aware of your surroundings (outside focus). Gradually begin to interact with dancer on video.

Vd. Dancer on video appears.

116

4:05 4:10

Pno. *f* *Red.* *plucked* PAUSE

El. 4/4

Dncr. 4/4

Vd. 4/4

Becoming

121 4:26

4:29 4:37

Pno. PAUSE *f* *mp*

El. SPOKEN: "You can't escape yourself." 3/4

Dncr. Pause and listen. 3/4

Vd. 3/4

125 4:39 4:58

Pno. Improvise using these figures 4:51

El. "You can't escape yourself" (repeats) 6/4

Dncr. Repetitive pattern resumes, (repetition and obsession also built into the dance video). 6/4

Vd. "Yet the pattern returns." 6/4

132 5:00

$\text{♩} = 60$

Pno. *cresc. poco a poco*

El. 6/4

Dncr. 6/4

Vd. 6/4

135 5:18 5:26 5:28

Pno. *mf cresc. poco a poco*

El. 2/4 5/8 2/4 6/8

Dncr. 2/4 5/8 2/4 6/8

Vd. 2/4 5/8 2/4 6/8

Becoming

140

Pno. *f* *sfz* *f* *decrsc. poco a poco*

5:38 5:43

El. 6 8 4 2 3 4

Dncr. 6 8 4 2 3 4

Vd. 6 8 4 2 3 4

Movement tension - hold powerful energy - distills extended.

144

Pno. *mp* *gently*

5:45

El. 4 4 3 2 4 4

Dncr. 4 4 3 2 4 4

Vd. 4 4 3 2 4 4

147

Pno. *p* *leggiero* *mf sub* *p*

5:49

El. 4 4 3 4 3 4

Dncr. 4 4 3 4 3 4

Vd. 4 4 3 4 3 4

Flowing, smooth.

149

Pno.

5:57 6:03

El. 3 4 3 4 3 4

Dncr. 3 4 3 4 3 4

Vd. 3 4 3 4 3 4

Becoming

6:07 *languidly* 6:10 6:16

Pno. *mf*

El. Granulated voices begin sparsely...

Dncr.

Vd.

6:19 6:22 6:23 *faster* 6:25

Pno. *p* *mf* *p*

El. 4/4

Dncr. 4/4

Vd. 4/4

6:26 ♩ = 80 6:30

Pno. *mf* *p* *f* *mf* *sub* *decresc. poco a poco*

El. Granulated voices gradually become denser and more intense.

Dncr.

Vd.

6:38 *insistently* 6:44 *cantabile* 6:47

Pno. *p*

El. 3/4 6/16 2/4 4/4

Dncr. 3/4 6/16 2/4 4/4

Vd. 3/4 6/16 2/4 4/4

Becoming

10

166 $\text{♩} = 60$

Pno. *pp*

El. 4/4 | 7/8 | 5/4

Dncr. 4/4 | 7/8 | 5/4

Vd. 4/4 | 7/8 | 5/4

168 [6:53] [6:58]

Pno. *mf*

El. 5/4 | 3/4

Dncr. 5/4 | 3/4

Vd. 5/4 | 3/4

Build: glitchy, heightened obsession, repetitive, vibratory, percussive, with anguish, fighting to release. (the conflict between bound energy and the desire to release).

not synchronized, gradually slower

170 [7:05]

Pno. *f* *mf* X3

El. 1/4 | 1/8 | 6/16 | 5/16

Dncr. 1/4 | 1/8 | 6/16 | 5/16

Vd. 1/4 | 1/8 | 6/16 | 5/16

start quick and not synchronized, gradually slower

secco

175 [7:11]

Pno.

El. 3/8 | 2/8 | 5/16 | 12/16 | 2/8 | 6/16

Dncr. 3/8 | 2/8 | 5/16 | 12/16 | 2/8 | 6/16

Vd. 3/8 | 2/8 | 5/16 | 12/16 | 2/8 | 6/16

Becoming

7:15

180

7:19

Pno.

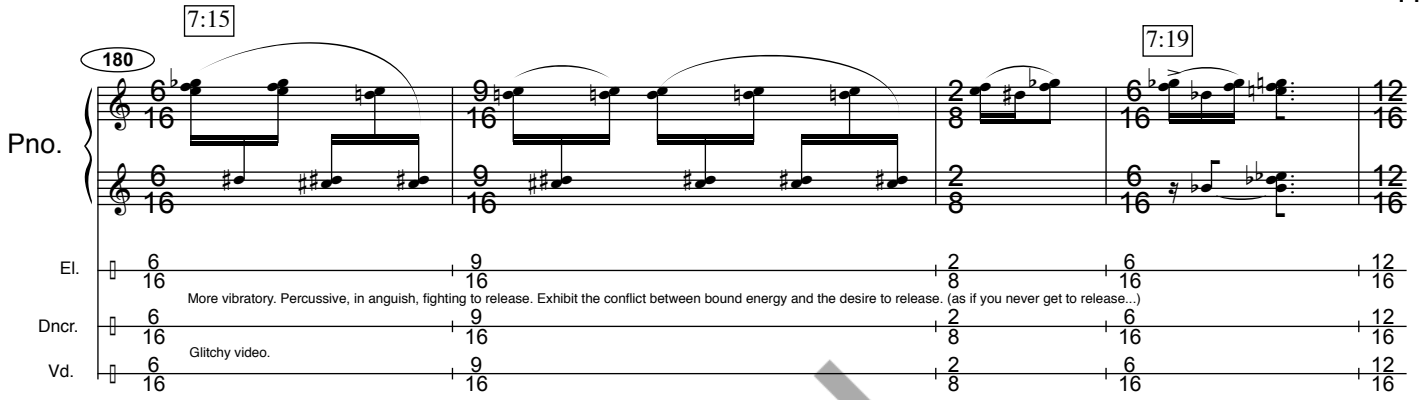
El.

Dncr.

Vd.

More vibratory. Percussive, in anguish, fighting to release. Exhibit the conflict between bound energy and the desire to release. (as if you never get to release...)

Glitchy video.



184

Pno.

El.

Dncr.

Vd.



7:24

188

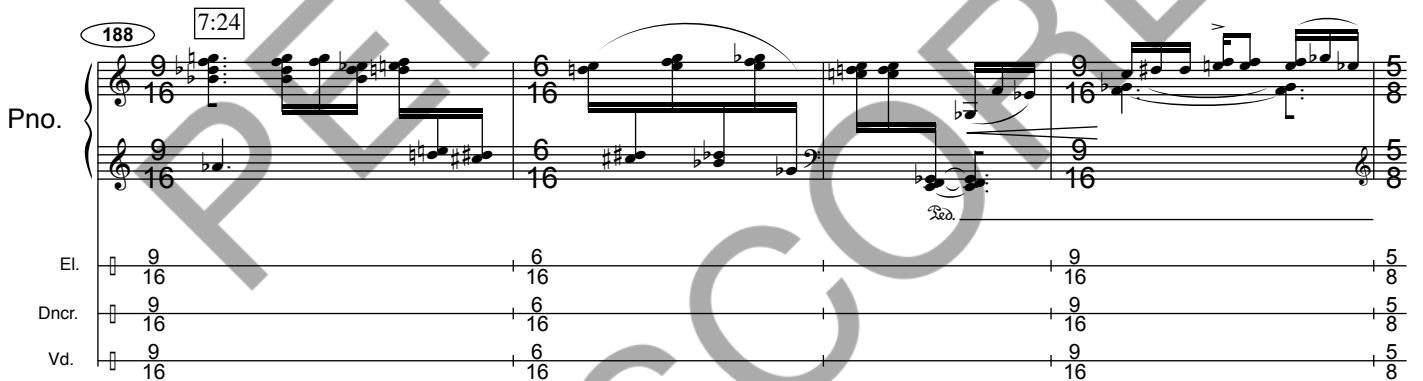
Pno.

El.

Dncr.

Vd.

Red.



7:31

192

Pno.

El.

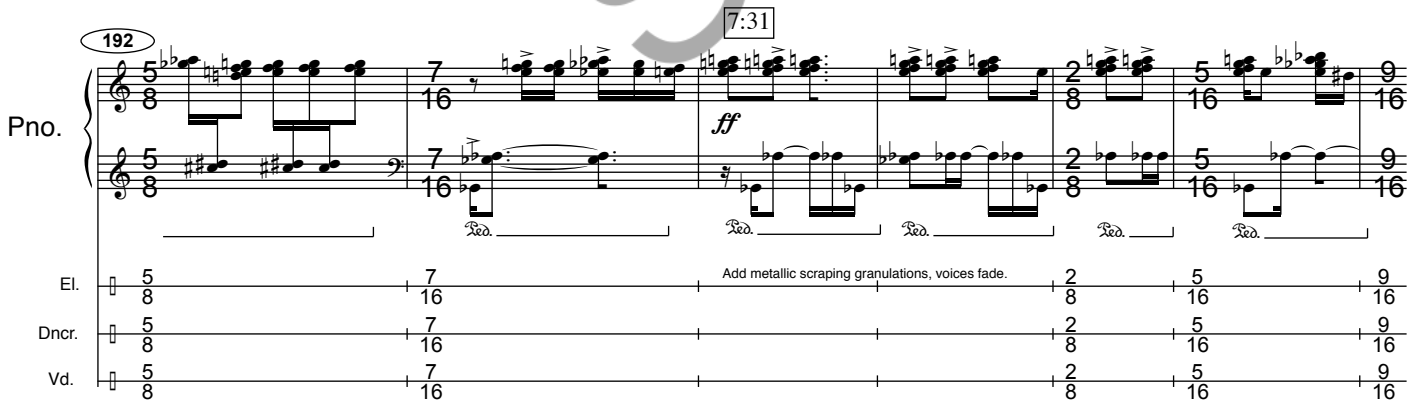
Dncr.

Vd.

ff

Add metallic scraping granulations, voices fade.

Red.



Becoming

216

Pno.

El.

Dncr. Spinning on floor.

Vd.

221

Pno.

El.

Dncr. Rise, continue with outpour of energy.

Vd.

8:15

225

Pno.

El.

Dncr. RELEASE (finally, whew...) and a gradual collapse.

Vd. clouds.

8:30 SPOT ON PIANIST

229

Pno.

El. Metallic scraping gradually fades.

Dncr. While facing pianist, exit offstage walking backwards slowly in opposite direction of pianist.

Vd.