

# Repetition Study I

*dedicated to Rachel Wolfson*

*for violin & viola*

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Brandon Becker

(2017)



# Notes

## Symbols



the highest sounding note on a given string



extreme bow pressure (a “scratch tone”) (the strings should be completely dampened with the left hand)

Dashed slurs are phrase markings, not bowing indications.

## Abbreviations

MST	molto sul tasto
ST	sul tasto
ORD	ordinario
SP	sul ponticello
MSP	molto sul ponticello

## Tempo

The tempo is left to the performers, but it should be no slower than [eighth note = 50] (at which the duration of the piece will be approximately 20 minutes) and no faster than [eighth note = 90] (at which the duration of the piece will be approximately 9 minutes). Whichever tempo the performers choose, there should be no rubato or tempo fluctuations—it is absolutely essential that the duration of any given fragment relative to another remain fixed. This is especially important at slower tempi, where even a small alteration in the durational ratio between two repeated fragments can weaken the desired modulatory effect on the listeners’ perception of time passing.

## About

Diminution and augmentation of the duration of each fragment (via number of repetitions) is determined based upon a point system which incorporates the density, complexity, pulse, rate of harmonic & melodic motion, regularity of rhythm, and contextual familiarity. The goal is to create a sense of equal emphasis, with no fragment more dominant than another.

The piece was written at the invitation of Dr. Michael Johanson, my former composition teacher and mentor, for the Lewis & Clark College *Friends of Rain* Faculty Chamber Players’ Alumni Composers Concert, March 14, 2018.

for Rachel  
**Repetition Study I**

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**Section A:** 40x, *molto vib.*, MSP, I II, *fff*, Violin: MSP II II IV, *fff*, Viola: *fff*

**Section B:** 16x, (senza vib.), SP, 6:4, 6:4, *p*, Violin: ORD III IV (III), *p*, Viola: *p*

**Section C:** 7x, IV III ST, *p*, Violin: IV ORD, *p*, Viola: *mp*

**Section D:** 4x, MST, at the nut, *pp*, Violin: *pp*, Viola: *pp*

**Section E:** 15x, ORD gliss, *ppp* *ff*, Violin: ORD I II III II, *ppp* *ff*, Viola: *ppp* *ff*

**Section F:** 10x, IV III, *mf* *mp*, Violin: *mf* *mp*, Viola: *p*, *molto flautondo*

**Section G:** 7x, MST (arco), 5:4, *mf*, Violin: *mf*, *f* l.h. pizz., *p*, Viola: *p*

**Section H:** 8x, SP, *p*, Violin: *p*, Viola: ORD III IV, *p*

**Section I:** 5x, SP III IV, *pp* *f*, Violin: *pp* *f*, Viola: *pp* *f*

**Section J:** 5x, SP III IV, *pp* *f*, Violin: *pp* *f*, Viola: *pp* *f*

**Section K:** 4x, ORD I, *pp* *p* *mp* *p* *pp*, Violin: *pp* *p* *mp* *p* *pp*, Viola: III IV, 3:2, *pp* *p* *mp* *p* *pp*

**L**

20x

*f* — *ff*

III II I

**M**

5x

*p* — *mp*

**N**

12x

18x (pizz.)

*sfz* ( — )

*f* ( — )

*mf* — *mp*

**O**

14x

molto vib.

MSP

arco.

I

II

*fff*

MSP

II

III

IV

*fff*

**P**

10x

poco vib.

ORD

*f*

**Q**

5x

ST

*p* — *p*

3):2) 3):2)

**R**

6x

ORD

ord. finger pressure — harmonic pressure — ord. pressure

poco accel... — poco rit. — a tempo

III II I

*pp* — *mf* — *p*

3:2 3:2 3:2 3:2 3:2

harmonic finger pressure — ord. pressure — harmonic pressure

poco accel... — poco rit. — a tempo

IV III II

*pp* — *mf* — *p*

3:2 3:2 3:2 3:2 3:2

**S**

24x

jeté

III

IV

*ff*

**T**

24x

jeté

*ff*

24x

jeté

*ff*

7x

ST — SP

MSP

*pp*

*mp* — *pp*

41 32

ST — SP

MSP

*pp*

*mp* — *pp*

41 32

