SIMULTANEOUS BROKEN SYMMETRIES

DUET FOR PIANO AND VIBRAPHONE

JARRAD POWELL

I. simultaneity of the ephemeral ca. 6'10"

II. metamorphosis of the repetitive ca. 4'40"

Total: ca. 10'50"

for Kit Young and Tom Goldstein

COMPOSER'S NOTE

The term "broken symmetry" is borrowed from modern physics where it is used to describe the more abstract symmetries associated with elementary particles. In nature, symmetry is lost when a structure is damaged or modified. The symmetry is said to be broken. Yet underlying symmetries can be revealed or their presence momentarily glimpsed through the relationship of their fragments or parts. Moreover, in the everyday world we often experience these revelations as moments of simultaneity or synchronicity, when events, following their own course and trajectory, suddenly coalesce. In Part I we have the "simultaneity of the ephemeral." An underlying repeating structure is fragmented into the duality of the two instruments, yet sometimes merges surprisingly into ephemeral moments of unison and resonance. In Part II we have the "metamorphosis of the repetitive." A repeating rhythmic motif is transformed and passed back and forth between two parts as underpinning for moments of more lyrical melody. Titles for these movements are inspired by the work of the composer Bernard Parmegiani.

PEDALING

Part I is obviously "gestural." The idea is that the sustain pedal (also known as the damper pedal) be kept down most of the time. If the sustain pedal is to be released, the point of release is marked below the staff by a kind of asterisk. At the start of the piece, or following an asterisk, the abbreviation *ped*. means to depress the sustain pedal. Whenever else you encounter the word *ped*., it means to clear the sustain pedal as quickly as possible, that is, quickly release and depress the pedal. The purpose of clearing the pedal is to keep things from getting too muddy, or more importantly, to provide articulation or subtle textural change. Part II is repetitive and rhythmic. The pedaling indications are meant to provide some degree of resonance while maintaining the clarity of the rhythms.

I have tried to indicate with a fair degree of accuracy where I believe the pedaling should occur. However, it is possible that performers may discover more practical or pleasing pedaling in the course of rehearsal. Also what pedaling works best can be affected by the sustain characteristics of the instrument. This is particularly true of the vibraphone. Use of the other two pedals on the piano, i.e. *una corda* and *sostenuto* is not indicated or called for in any way, although they may be incorporated if a performer finds them effective for some reason.

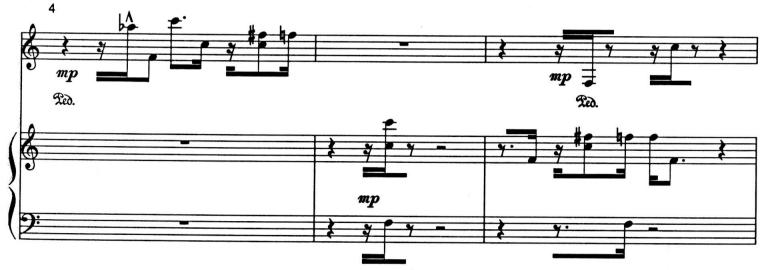
The writing of this piece was made possible by a commission from Kit Young and Tom Goldstein.

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Part One

Jarrad Powell













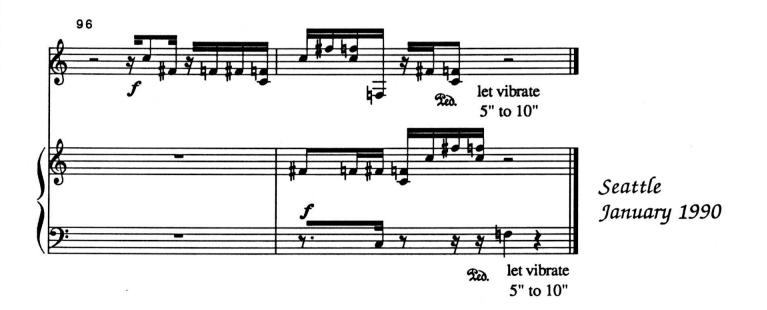












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Part Two

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