PASCAL LE BOEUF

Synchronous
a sonata for prepared digital piano

Commissioned by Princeton University with support from the Edward T. Cone Foundation

(2021)
Performance Notes

"Synchronic" is a piano sonata that uses bitKlavieren—a "prepared digital piano" software program developed by Dan Trueman, Mike Mulshine, and Matt Wang at Princeton University—to create a dialogue between performer and computer. It can be performed using bitKlavieren software using digital audio, or can be set up to work acoustically with one (or two) disklavier piano(s).

This composition is based on a series of "synchronic" pitches triggered by the performer:

These triggered "synchronic" pitches transpose depending on the performed pitch, and appear in the following arrangements (referencing the above pitches numbered in order 0, 1, 2, 3, 4, etc.):

- A0: 0 (turns off triggered pitches)
- B0: 0 [1,2,3] [2,3,4] [3,4,5] etc.
- C1: 0 [1,2,3,4] [2,3,4,5] [3,4,5,6] etc.
- D1: 0 [1,2,3,4,5,6] [2,3,4,5,6,7] [3,4,5,6,7,8] etc. *accent every 5th note
- Eb1: 0 [1,2,3,4,5,6] [2,3,4,5,6,7] [3,4,5,6,7,8] etc. *accent every 4th note

Note: pitches run out after C8 (the highest note on a piano).

Performing four or more notes simultaneously will turn off all synchronic pitches.

Grace notes should be played early enough to be distinct/excluded from triggering "synchronic" pitches (i.e. bitKlavieren should not recognize them as simultaneous. Approximately one 16th note early is a good reference).

Rhythmic cues are occasionally included in the score (with small noteheads) to assist performer.

Special thanks to Dan Trueman for always supporting me in music, in learning, and in living. This music is lovingly dedicated to you.

Patch designed by Mike Mulshine and Pascal Le Boeuf (July 2019).

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This work was completed while in residence at Copland House, Cortlandt Manor, New York, as a recipient of the Copland House Residency Award.
Synchronic

Dedicated to Dan Trueman

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Pascal Le Boeuf
Comp: July '19-Feb. '21
*this sextuplet should drag a bit and then speed up*
Rubato (slower, patience, pure)

Metronomic

*only A3 should catch būklav
smoothly transition from quarter notes to eighths

f triumphant
167

172

176
gentle with forceful interruptions

180

183
staccato (all notes in this section!)
(M.) Monk Circles

Commissioned by Princeton University with support from the Edward T. Cone Foundation
lazily drift from equal temperament to just temperment as sets of pitches settle into each other
inspired by Meredith Monk

Gallery: Pascal Spring3

\[ \text{\( A \)} \quad \text{\( j = 96 \)} \quad \text{Slow, patient, meditative} \]

1. Gsus \( \rightarrow \) G \( \rightarrow \) G\(^2\) \( \rightarrow \) /F

\[ \text{pedal freely throughout to maximize resonance} \]

5. Fsus \( \rightarrow \) F \( \rightarrow \) F\(^7\)/E\(^b\) \( \rightarrow \) E\(^b\)\(^6\)

9. Eb\(^b\)sus \( \rightarrow \) G\(^b\)\(^\#\) \( \rightarrow \) A\(^b\)\(^\#\)\(^\#\(\#\)\(\#\)\)

\[ \text{\( B \)} \]

12. G\(^b\)\(^7\)/\(^b\)\(^6\) \( \rightarrow \) Gsus \( \rightarrow \) G\(^7\)/F \( \rightarrow \) F\(^\#\)\(^11\)

18. Fsus \( \rightarrow \) F \( \rightarrow \) F\(^2\) \( \rightarrow \) Eb\(^6\) \( \rightarrow \) Eb\(^b\)sus