EunJun Kim

Lucid

for Piano and Live Electronics

2025

Duration: 9 minutes
Pianist: Haesung Yoon

SICMF 2025 ver.

Performance Notes

Notation

: Carefully muting the notes

: Strike the note hard with fist (except the diamond notes)

: Exponential crescendo

sempre Pedal : Keeping the pedal

Without Pedal : Playing the notes without pedal

Description

“Lucid” explores the boundary between clarity and illusion. The title evokes both a moment of heightened awareness and a dreamlike ambiguity, capturing a dual sense of perception. Through the interplay of piano resonance and electronic sound, the piece traces the shifting perception of space and resonance.

Beginning with the measurable reverberation time of the performance space, the composer examines how spatial characteristics influence the sound—and how those changes are perceived by the listener. The piano’s sound is processed in real time through sound synthesis. As the reverb expands, contracts, distorts, or dissolves, it gradually blurs the line between reality and illusion.

Here, resonance is not merely an acoustic effect but a medium that reveals the interplay between time, space, and sensory perception. As the piece unfolds, the resonance continuously transforms, shaping an evolving and immersive soundscape.

This piece used 6 musical scales.

	Scale		Scale
1	C#, C, G#, A, D#, E, Bb, B	4	F#, G#, A, Bb, C, Eb, F, D
2	F, F#, G, Ab, Bb, D, E, A	5	A, B, D#, F, G, Bb, Db, E
3	C, D, Eb, F#, A, B, C#	6	C, D, F#, G, G#, A, A#, Eb

1 . Harmonic Series-Based Scales

- Each scale originates from selected partials of a harmonic series.
- Combines asymmetric intervals (whole tones, semitones, tritones, minor sevenths) emphasizing resonance and tone color over traditional harmony.

2. Repetition and Variation

- Specific pitches (A, Bb, C#, F#, etc.) recur, creating sonic coherence.
- Slight pitch variations between layers produce spatial and temporal contrasts.

3. Enharmonic and Octave Transformations

- Uses enharmonic equivalents (e.g., G#/Ab, D#/Eb, A#/Bb) to subtly shift tonal colors.
- Reflects changes in resonance according to spatial and acoustic conditions.

4. Spatial and Sonic Layering

- Layers alternate between high and low registers, building sonic depth and dimension.
- Interactions between overlapping layers generate subtle beats and textures, integral to the piece's sonic identity.

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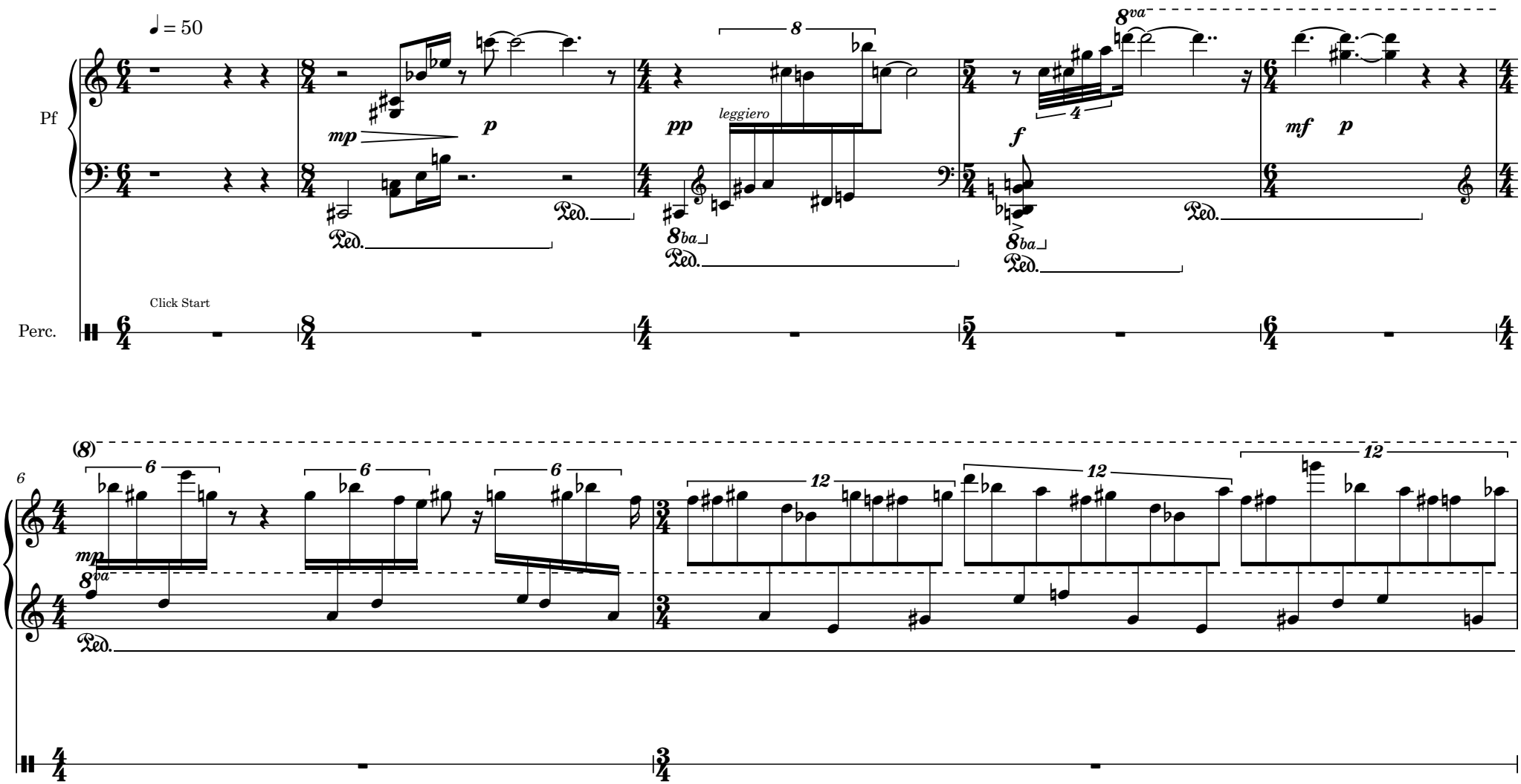
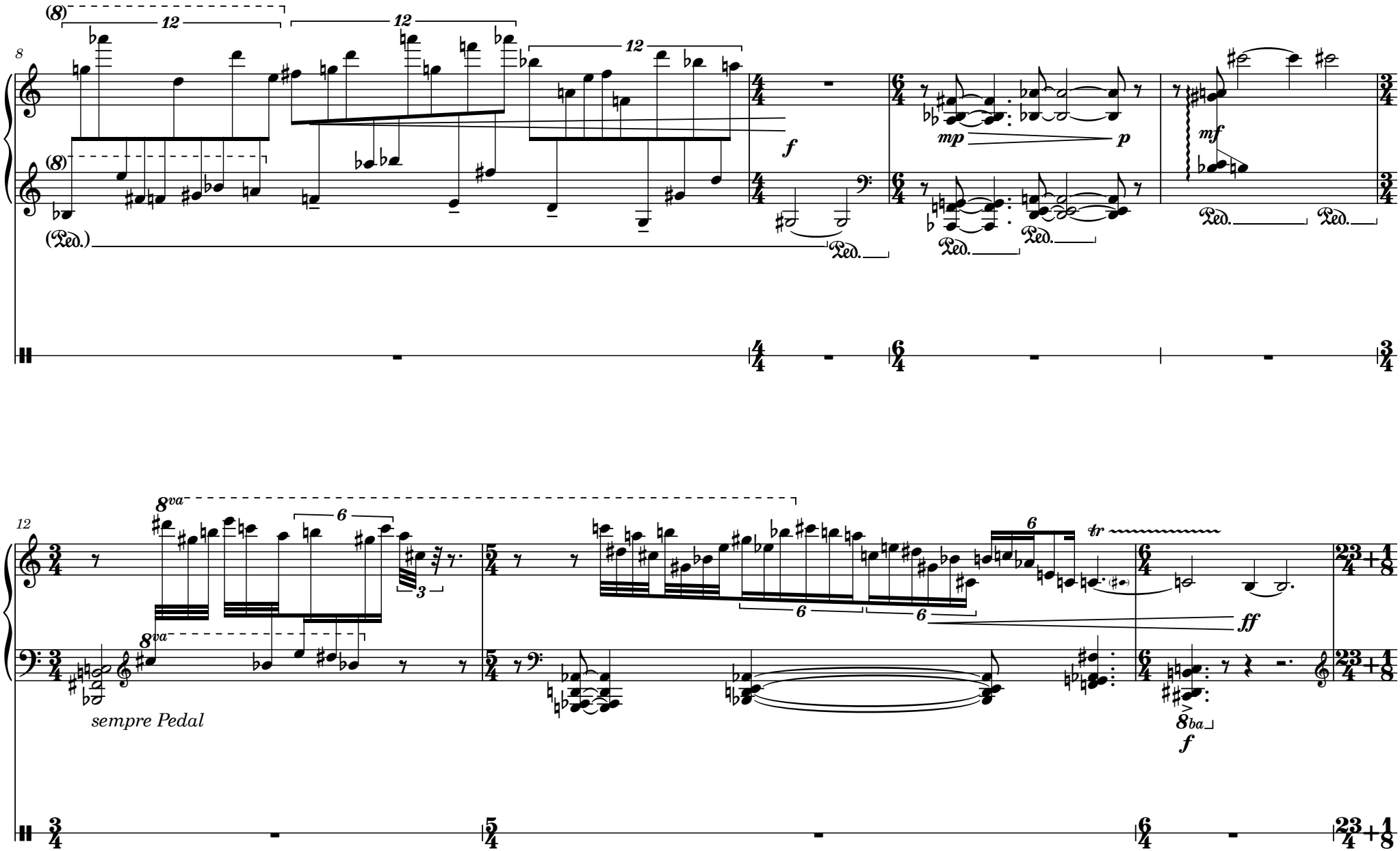
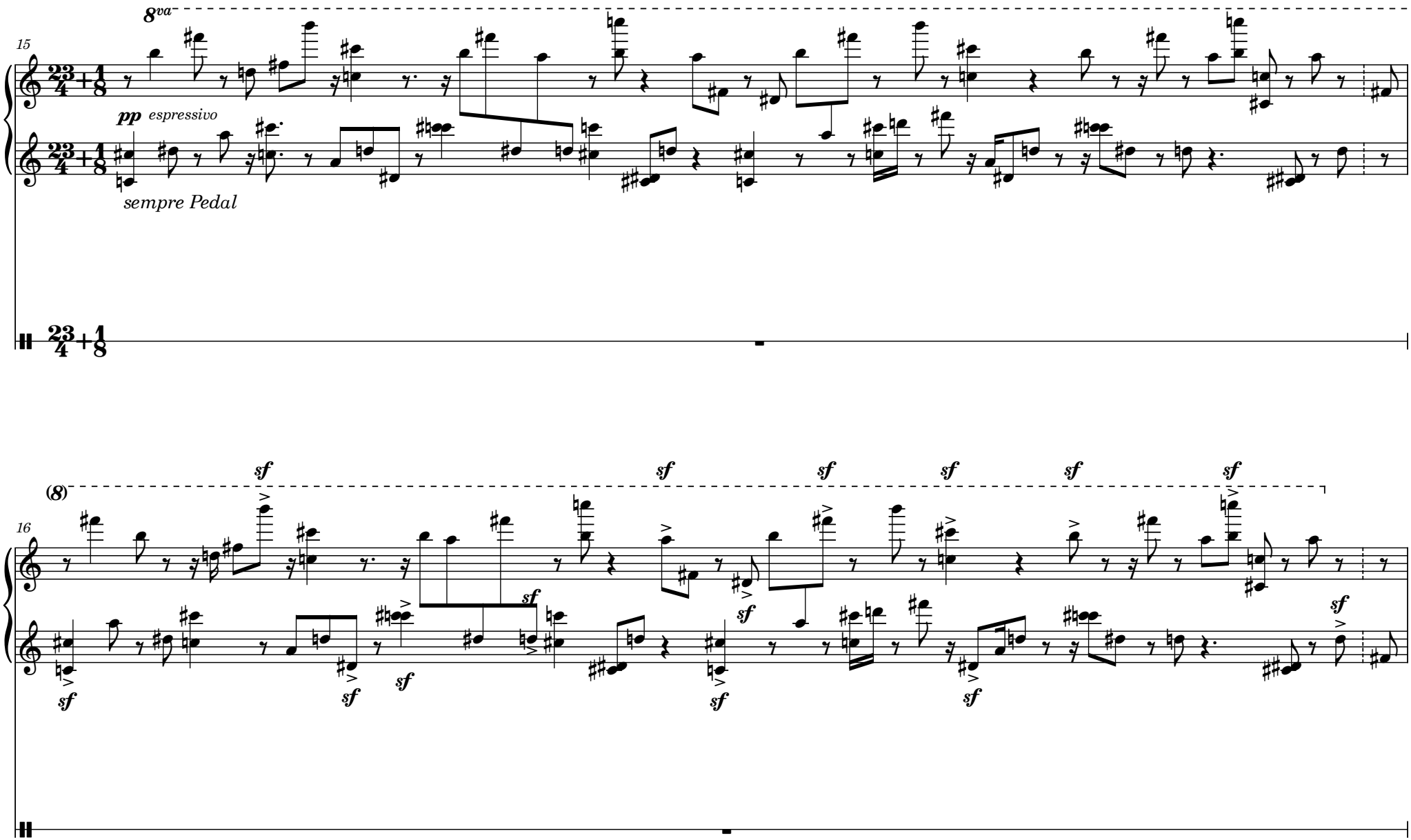
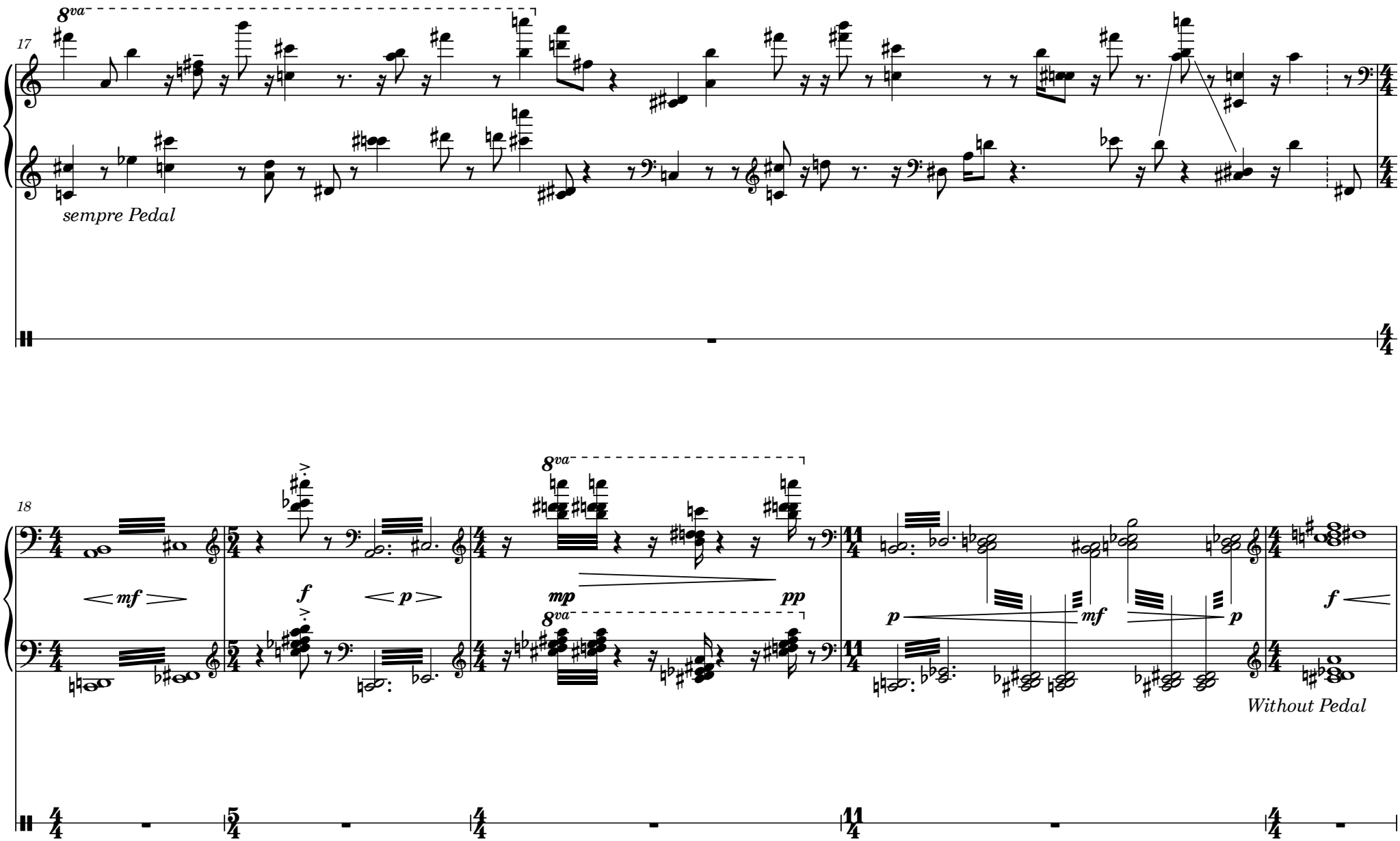
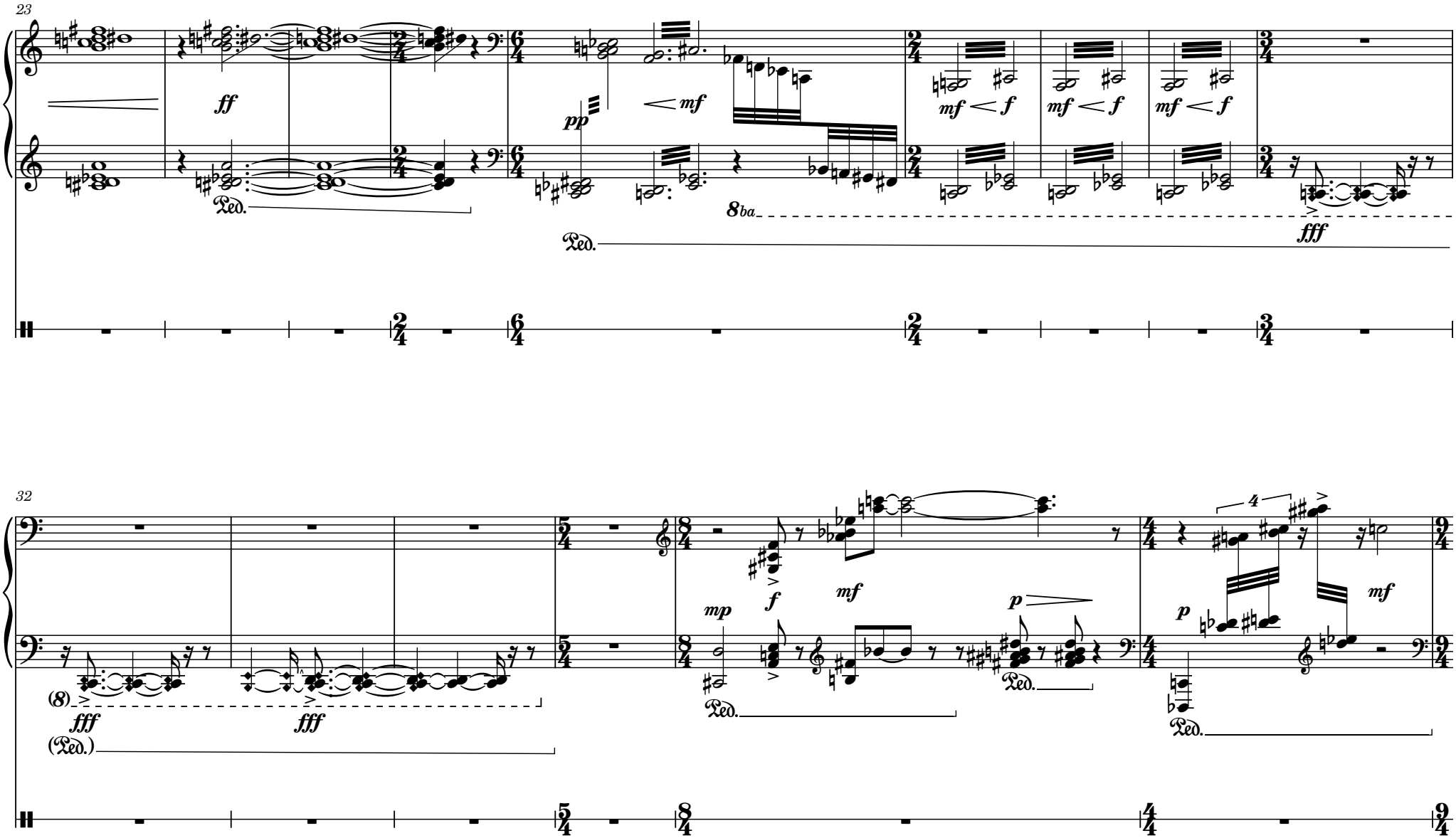
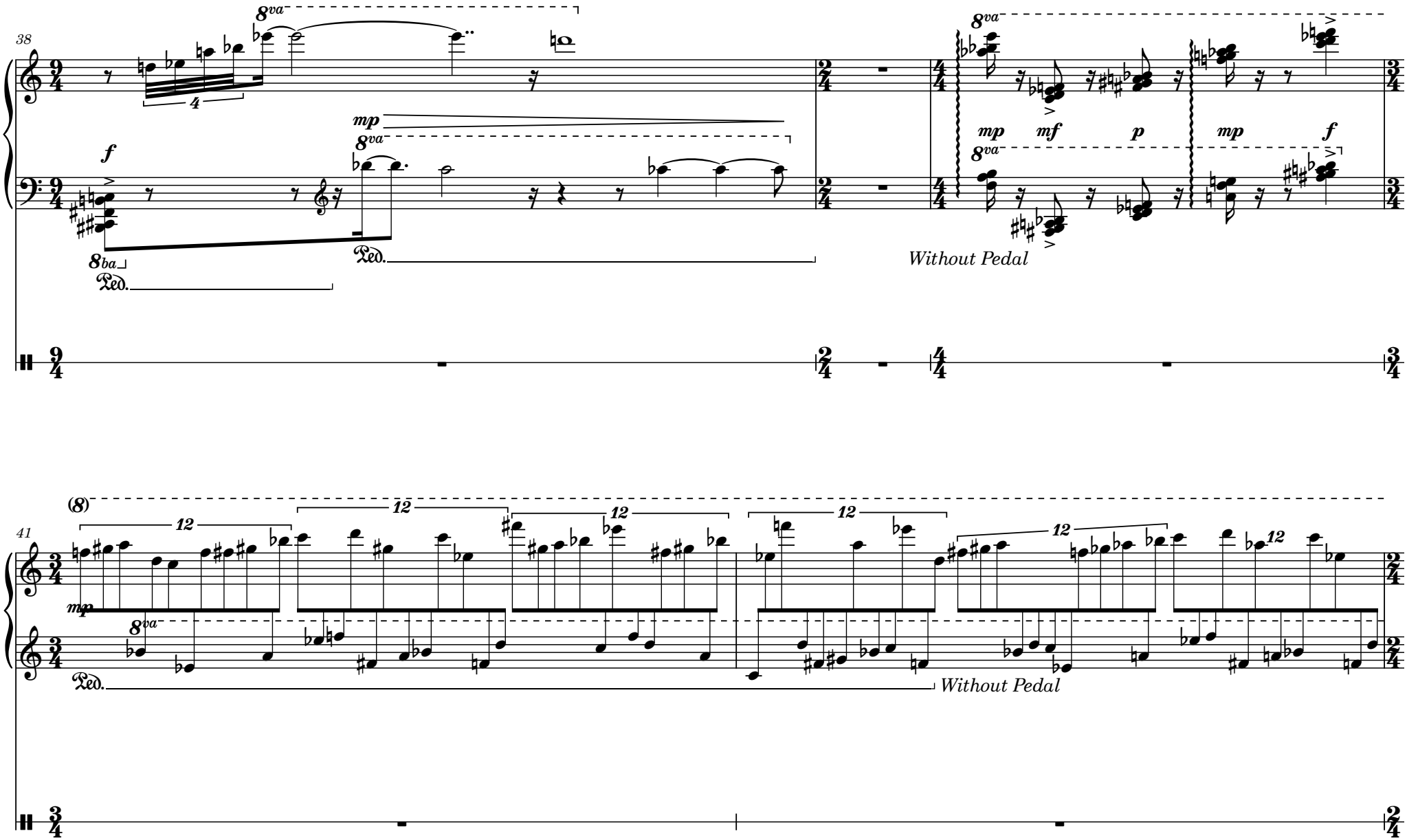



8
(8)
12
f
mp
p
mf
(Ped.)
Ped.
12
8va
6
3
5
tr
ff
sempre Pedal
8ba
f


8va
15
pp espressivo
sempre Pedal
(8)
16
sf


17
8va
sempre Pedal
18
mf
f
p
mp
pp
8va
p
mf
p
f
Without Pedal


23
ff
Ped.
pp
mf
8ba
Ped.
mf f
mf f
mf f
fff
32
(8)
fff
fff
(Ped.)
mp
f
mf
Ped.
p
Ped.
4
p
mf
Ped.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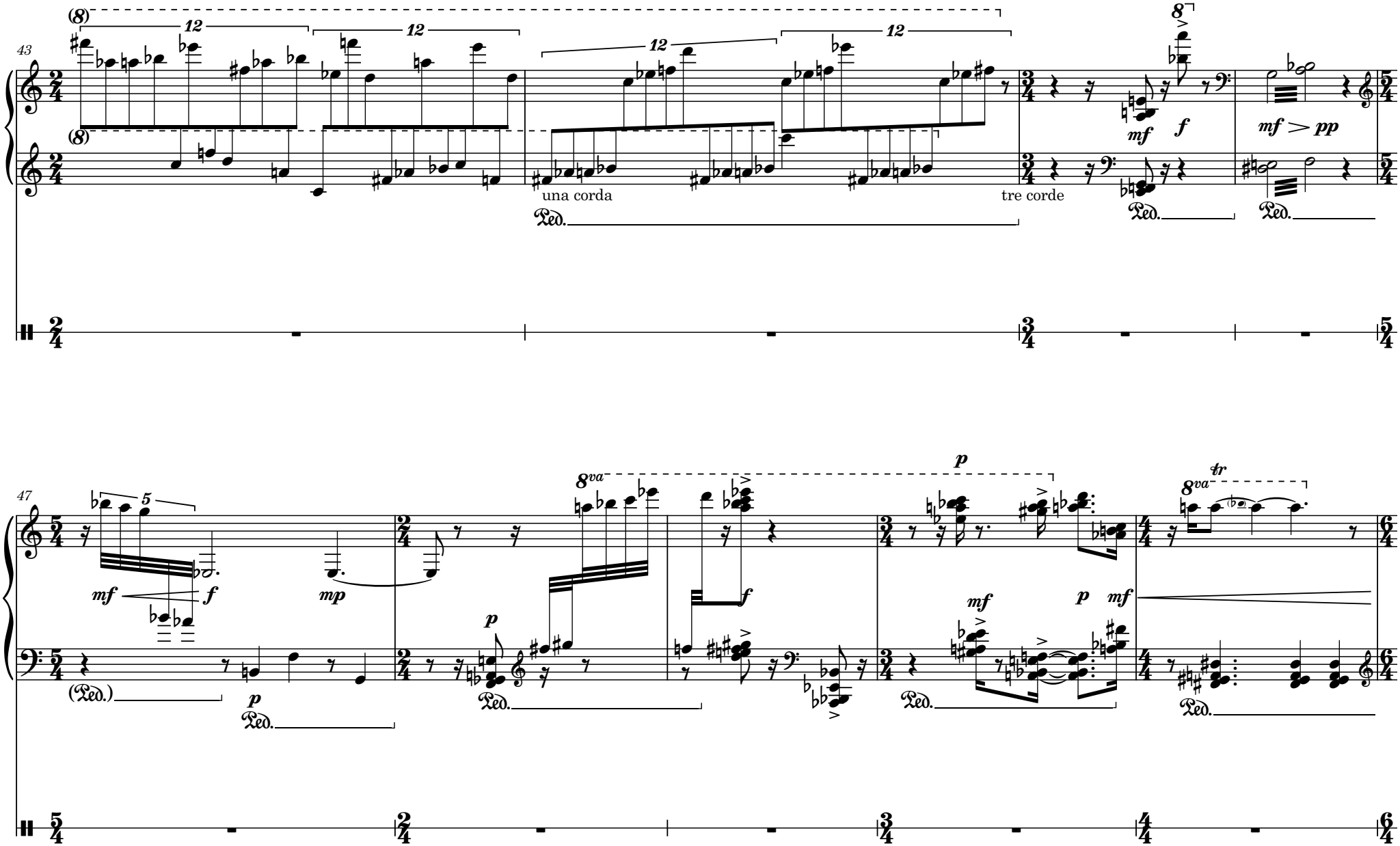
8va
mp
f
8ba
Ped.
mf
p
Without Pedal
41
(8)
12
mp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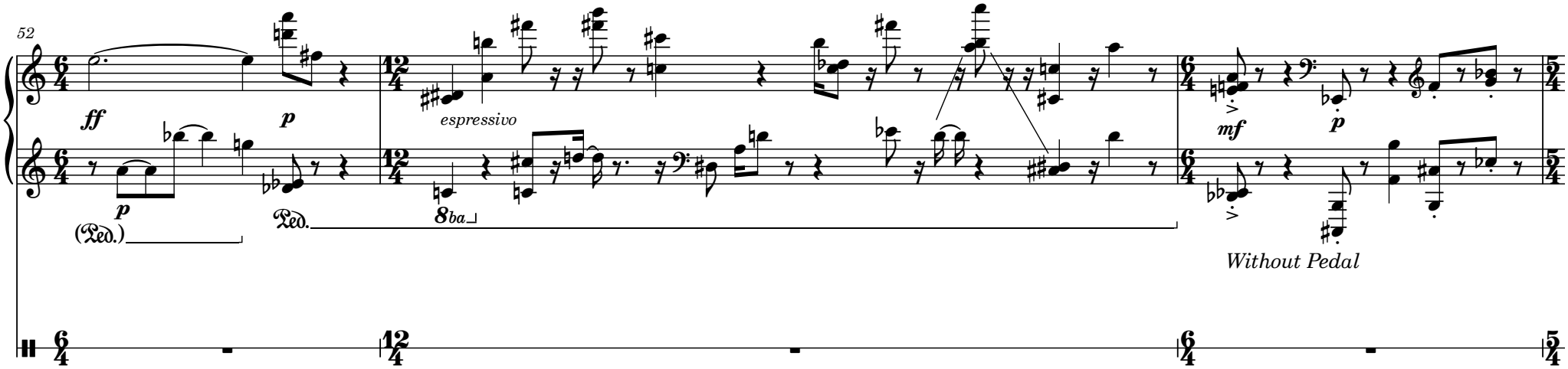
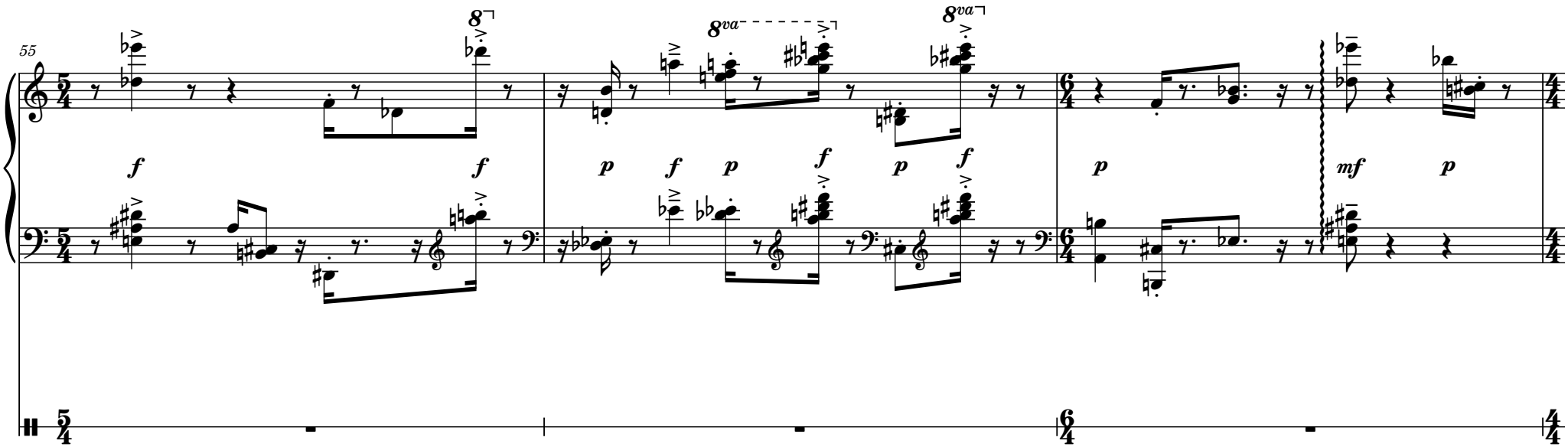
una corda
tre corde
mf
f
mf > pp
47
mf
f
mp
p
mf
p
mf
8va
tr


52
ff
p
espressivo
p
(Ped.)
Ped.
8ba
mf
p
Without Pedal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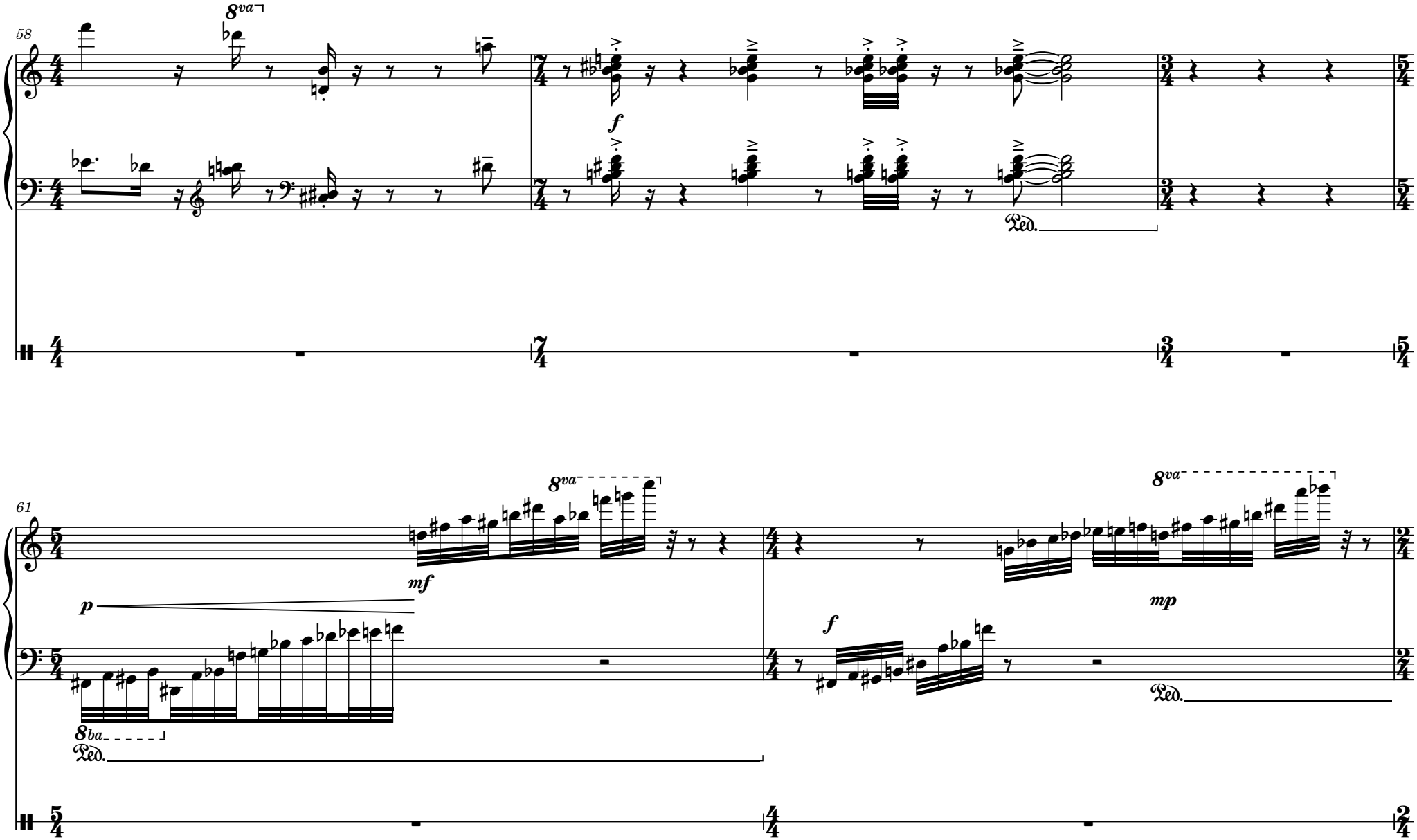
8
8va
8va
f
f
p
f
p
f
p
f
p
mf
p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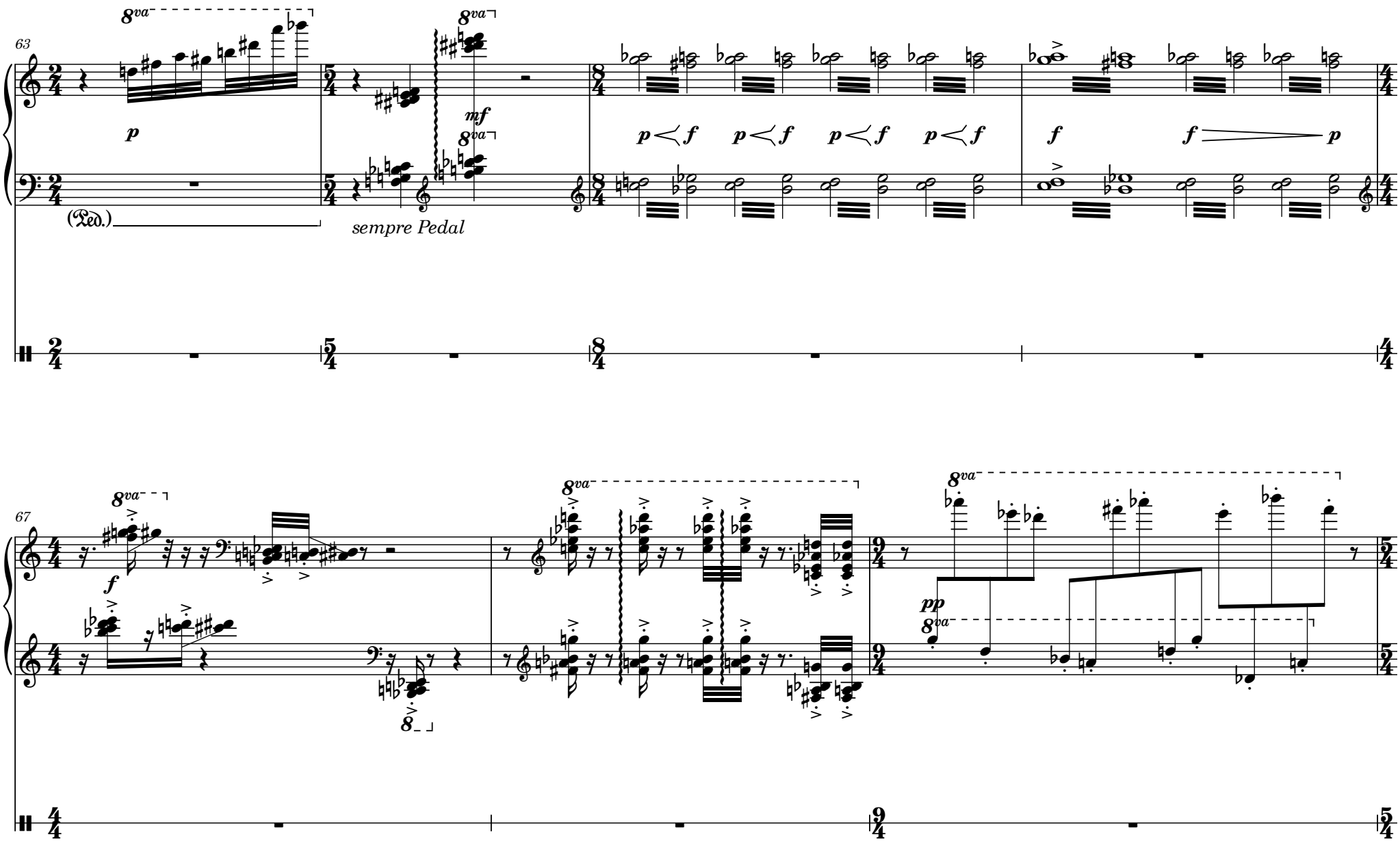
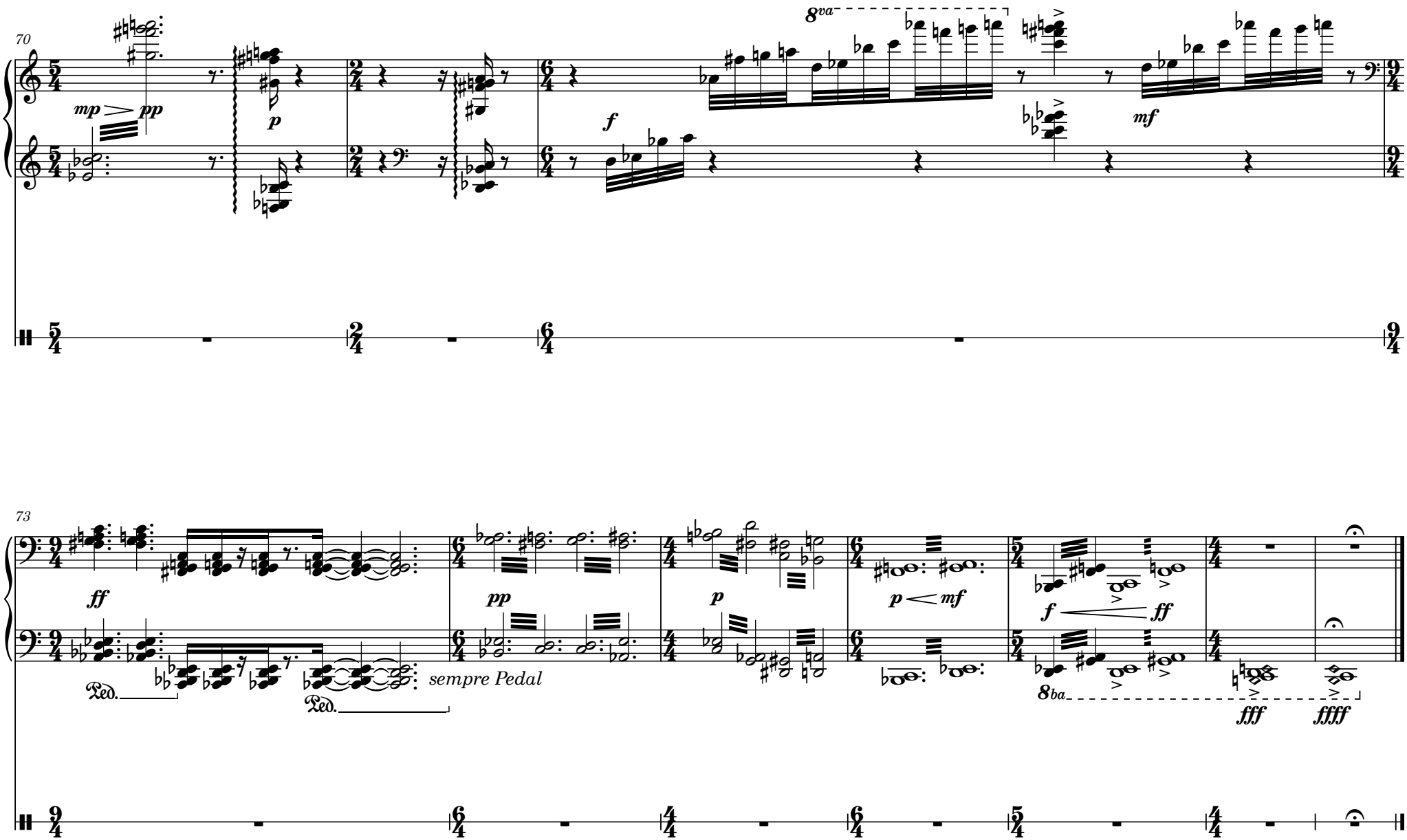
8va
f
Ped.
61
8va
mf
p
8ba
Ped.
f
8va
mp
Ped.


63
8va
p
(Ped.)
mf
sempre Pedal
p < f
f
f
p
67
f
pp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mp
pp
p
f
8va
mf
73
ff
pp
p
p
mf
f
ff
Ped.
Ped.
sempre Pedal
8ba
fff
ffff