Lotus Voice (2015)
for Baritone and Ensemble

Texu Kim (b.1980)
Instrumentation

Flute (doubling Piccolo & Alto Flute)
   English Horn
   Bass Clarinet

Trumpet in C (straight, harmon, cup mutes)
   Trombone (straight, harmon, cup mutes)

Percussion – 2 players
Player 1: Snare Drum, Tambourine, Guiro, Kick Drum, Tam-tam, Triangle,
   Cabasa, Xylophone (sounding one octave higher)
Player 2 – Hi-hat Cymbal, 3 Tom-toms (including one Floor Tom),
   Vibraphone, Suspended Cymbal(s)

Harp (guitar pick, wooden clip(s), a strip of paper)
   Piano (2 pieces of eraser, credit card)

   Solo Baritone (Korean fan)

2 Violins (guitar pick for violin 1)
   Viola (mute)
   Cello
   Double Bass (pencil)

Duration: 11 minutes

Score in C
Commissioned by the Georgina Joshi Foundation
as 2015 Indiana University Georgina Joshi Composition Award
in conjunction with Indiana University Dean’s Prize

Written for Connor Lidell, David Dzubay,
and Indiana University New Music Ensemble

*with all my fond memories in Bloomington, Indiana*

Premiere
Thursday, February 4th, 2016, 8PM
Indiana University Auer Concert Hall, Bloomington, IN USA

Indiana University New Music Ensemble
with Connor Lidell (baritone) and David Dzubay (conducting)
Notes

General

‘Lotus Voice’ has a form of a lecture concert about Pansori, a Korean traditional epic genre. To get a better understanding of the genre and to become familiarized with its style, performers are recommended to watch an introductory YouTube video clip (https://youtu.be/YfGT-mN6ngw). When possible, a portion (from 2:46-3:48) of the video could be played before the piece begins.

With respect to structural divisions, “Excerpts” 1-4 are actual excerpts, arranged and mostly translated in English (except Ex. 2), from Pansori’s Shim Cheong Ga (Ex. 1) and Chun Hyang Ga (Ex. 2-4). The vocalist is encouraged to imitate the voice and style of Pansori singers as able. Lectures 1-4 are to introduce the tradition of Pansori or to provide supplementary explanation about the Excerpts. The vocalist may act as if he were giving a lecture, using a professorial voice and manner.

In addition, there is a PowerPoint presentation meant to be shown during the performance.

Woodwind and Brass

Fall: improvised descending scale from the first note given.

Kiss: strongly inhale through the instrument to produce sharp squeaky noise.

Exhale through the instrument (brass): only air sound – no specific pitch is meant to be heard. When with trill, do any between two or more notes at the performer’s convenience.

Double buzz: produce a loud buzzy noise with humming a note which is not the part of harmonic series of the note that is being played. (Players may replace it with a similar effect.)
Percussion

Percussion 1
Everything except Xylophone might be played in one position. While being played, the Guiro needs to be placed on the rim of the Snare Drum (marked as Guiro/SD) or on the Tambourine, which is again placed on the Snare Drum (Guiro/Tamb/SD). When such, the Tambourine is occasionally required to be beaten with the Guiro.

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Percussion 1
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Percussion 2
Two setups are used: Vibraphone (Vibe) and Suspended Cymbal vs. the rest. Suspended Cymbal might be placed near the lower end of the Vibe for the ease of performance. More than one cymbals could be used when preferable.

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Percussion 2
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Piano
Preparation: insert eraser pieces tightly between notes below.

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Piano
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Scrape: scrape very low strings along the length of the strings with a credit card (width down).

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Scrape
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‘Guiro’ effect: scrape the tuning pins with credit card (height down), like glissando

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Guiro
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‘Tam-tam’ effect: beat very low strings (inside the piano) with palm

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Tam-tam
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Harp

Preparation: weave a strip of paper (an inch width) in between strings below

‘Jet’ effect: scrape one of the metal strings along its length.

Buzz: clip the assigned note with a small wooden clip before playing it. When plucked, it will produce a long buzzy noise.

Strings

Slap (cello and double bass): slap the strings on the fingerboard to get a Bartók pizzicato sound or loud fingering sound.

Strum with a guitar pick behind bridge (violin 1)

Highest note(s) possible, on the designated string(s) if at all.

‘Jet’ effect (double bass): scrape strings, deadened, along the length, with a pencil (wooden or plastic).
Hit the body (cello and double bass): hit the body to produce percussive sound.

Circular bowing (violins and viola): make a circular movement with the bow, alternating sul pont. and sul tasto, to produce an eerie sound. The pitch could be heard but not necessary.

With much pressure: to get a scratchy noise.

Fingerings sound only – more for the effect than actual pitches

Col legno jeté: to imitate raining sound – repeat irregularly by the end of the arrow following.

For any further question, please feel free to contact the composer at samueltexu@gmail.com.
Lotus Voice (2015)

for solo Baritone and Ensemble

commissioned by the Georgina Joshi Foundation

Texu Kim (b.1980)

$\frac{\text{q. = 138}}{\text{Excerpt 1}}$

$\frac{\text{flutter tongue}}{\text{ord.}}$

Excerpt 1

Baritone

$\frac{\text{Who is calling me father?}}{\text{Oh?}}$

$\frac{\text{Am I your father?}}{\text{What is this?}}$

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I had a daughter, my only child, and she died.
Who is calling me father?

What is this?

died three years ago.

(Topo on SD)

snare on

(f) pitch approx.

Tips Kim - Lotus VoiceScore - p.3
What did you say? Am I dreaming? She's dead! My Shim-Cheong is dead.

Texu Kim - Lotus VoiceScore - p.5
Hi, if you're truly Shim Cheong, let me look at you! Oh, God!
I need to see, I need to see my daughter! And he


36  \( \text{scrape} \)
36  \( \text{beat} \) (KD)

[Text]

[Music notation]

Texu Kim - Lotus VoiceScore - p.7
close the eyes

open the eyes

close

open

accordingly...

clos-es

his eyes,

and o-pens,

and clos-es,

and o-pens,

and clos-es,

o-pens,

clos-es,

o-pens,

clos-es,

o-pens,
[Musical Notation]
Texu Kim - Lotus VoiceScore - p.12
It is from the closing scenes of Shim Cheong Ga, one of the five Pan-so-ris that

'Guiro' effect: scrape the tuning pins (or black keys) w/ credit card

Guiro-like sound w/ guitar pick

(w/ 'professorial' voice, rhythm approx.)
Here, Shim Cheong's blind father opens his eyes...
seven teenth cen tu ry, per- formed by one vocal- ist and a per-cussion- ist. The

on the keys (prepared: insert an eraser piece between D#E and E&F)
Let's move to Chun Hyang Ga, another surviving Pan-so-ri. It is a love story between
How about hearing an excerpt now?

It's called 'Sa Rang Ga'—meaning 'Love Song.'
Excerpt 2: Love Song

\[ \text{q.} = 80 \]

w/ voice quality of 'Korean speaking'

\[ \text{q.} = 40 \]
Chun Hyang and Mong Yong fall in love

Textu Kim - Lotus VoiceScore - p.29
Fl.  
E-Hn.  
B-Cl.  
Tp.  
Tn.  

182 (Gro on SD)

Pc. 1

Pc. 2

Hp.

Pn.

B

take an ex-am to be a governor._

He promises to come back short-ly.

Vn. 1  
Vn. 2  
Va.  
Vc.  
Db.

Texu Kim - Lotus VoiceScore - p.31
Mong Yong is out, the new mayor, attracted by Chun Hyang, forces her to scrape w/ credit card.
As she keeps resisting, she is beaten and imprisoned.
Mong Yong comes back in town. But he failed the test.
and his fam-i-ly went bankrupt he is dev-as-tated

In the next scene, Chun Hyang’s moth-er, her

E-Hn.

B-Cl.

Tp.

Tn.

Pc. 1

Pc. 2

Hp.

Pn.

B

and his fam-i-ly went bank-rupt he is dev-as-tated

In the next scene, Chun Hyang’s moth-er, her

Vn. 1

Vn. 2

Va.

Vc.

Db.

Texu Kim - Lotus VoiceScore - p.37
Ma'am, it is almost four o'clock in the morning. The alarm bell rings.
When they go to the jail late at night, it is dark and in the street, there is
Pan-so-ri sing-ers.

So they not only practice hard but of-ten in-ten-sion-ally hurt their
Mong Yong, in fact, did not fail the exam but won the first place.
$\sum_{j=1}^{120}$.

\[ Vn. 1 = 120 \]

He became a royal inspector, acting in secret, to examine the new.

\[ Vn. 2 = 120 \]

\[ Vc. = \text{pizz.} \]

\[ Db. = f \]

\[ B = \text{pizz.} \]

\[ B = f \]

\[ Pn. = \text{snare off} \]

\[ Tp. = \text{Tamb. off} \]

\[ B = \text{Tamb. w/ Guiro} \]

\[ B = \text{w/ more rhythmic precision} \]
The following day, during a party, Mong Yong reveals him...
self to catch and punish the e-vil gov-ern-or, and the
Excerpt 4

[Narrator]

scene goes like this:

Mong Yong moves

Texu Kim - Lotus VoiceScore - p.53
forward to the front and tap his fan.
Finally agents and scribes from the visitors.
swarm ing like bees, car-ry-ing their heav-y cudg-el and their moon-like badge
325
Fl.

E-Hn.

B-Cl.

Tp.

Tn.

325
Pc. 1

Pc. 2

Hp.

Pn.

325
B

328

high like the gold-en sun and sun-like badge high like the blue moon. They come out like oo-roo-roo-o-

Vn. 1

Vn. 2

Va.

Vc.

Db.

Texu Kim - Lotus VoiceScore - p.57
Text: 332 $\frac{3}{4} = 132$ ancora pochiss. più mosso

Music notation:

- Flute (Fl)
- Eb Alto Horn (E-Hn)
- Bb Tenor Horn (B-Cl)
- Tenor Trumpet (Tp)
- Tenor Trombone (Tn)
- Piano (Pc 1, Pc 2)
- Harp (Hr)
- Percussion (Pn)
- Bass (B)
- Violin 1 (Vn 1)
- Violin 2 (Vn 2)
- Viola (Va)
- Cello (Vc)
- Double Bass (Db)

Text: Doors open like wa-dak trak!

Ahm Hang Eo Sah
Thank you very much for listening!

After!

And that's the end of the story. Any question? Thank you very much for listening!

jet whistle

normal position strum
w/ guitar pick

behind bridge

hit the body (slap)

pizz.

damp

tab the fan

kiss!

hit the body (slap)

growl

quarter tone trill

hit the body

tab the fan

hit the body (slap)

pizz.

damp

tab the fan

kiss!

hit the body (slap)

pizz.

damp

tab the fan

kiss!

hit the body (slap)

pizz.

damp

tab the fan

kiss!

hit the body (slap)

pizz.

damp

tab the fan

kiss!

hit the body (slap)

pizz.

damp

tab the fan

kiss!

hit the body (slap)