

The Dowry Negotiation (Kylwirian Folksong No. 1)

for SSAA chorus and percussion

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The Dowry Negotiation (Kylwirian Folksong No. 1)

for Mary Hopper and the Wheaton College Women's Chorale

Duration: 7'10"

Instrumentation

SSAA Chorus

Percussion (5–13 players):

6–18 wine and/or snifter glasses

mandolin

4 Thai button gongs

Performance Instructions

Chorus

The “text” is written using symbols from the International Phonetic Alphabet (see below for details on pronunciation). Special care must be taken to ensure that all syllables are clearly and correctly enunciated throughout, since the sounds of the various phonemes are a central part of the work’s overall effect.

All parts should be sung with a minimum of vibrato throughout.

Percussion

All instruments in all percussion parts must be allowed to ring throughout.

The percussion parts require a minimum of 5 players, only 1 or 2 of which need to be trained percussionists (see below). The parts and instruments are distributed as follows:

Percussion 1

Percussion 1 plays 2 (or 4, or 6 – see below) wine or snifter glasses partially filled with water and tuned to the following pitches:



The lower glass (E) is shared with Percussion 4. The glasses are played by rubbing a moistened finger around the rim, producing a clear, sustained tone. The part is written at sounding pitch.

Depending upon the size of the chorus, it may be necessary to supplement this part with an additional 1 or 2 players (and hence 2 or 4 additional glasses) in order to ensure a proper balance. None of the players need to be trained percussionists.

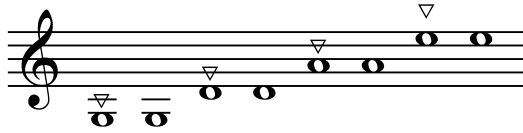
Percussion 2

Percussion 2 plays 1 (or 2, or 3 – see below) wine glass(es) partially filled with water and tuned to the following pitch:



The glass is played by rubbing a moistened finger around the rim, producing a clear, sustained tone. The part is written at sounding pitch.

Percussion 2 also plays a mandolin with strings II, IV, VI, and VIII tuned a quarter-tone flat. The open strings should produce the following pitches (downward arrows indicate pitches that sound a quarter-tone flat):



The mandolin is played by strumming the strings with a plectrum. The mandolin part should be played by a trained percussionist or mandolinist.

Depending upon the size of the chorus, it may be necessary to supplement the wine glass part with an additional 1 or 2 players (and hence 1 or 2 additional glasses) in order to ensure a proper balance. None of the additional players need to be trained percussionists.

Percussion 3

Percussion 3 plays 2 (or 4, or 6 – see below) wine or snifter glasses partially filled with water and tuned to the following pitches:



The glasses are played by rubbing a moistened finger around the rim, producing a clear, sustained tone. The part is written at sounding pitch.

Depending upon the size of the chorus, it may be necessary to supplement this part with an additional 1 or 2 players (and hence 2 or 4 additional glasses) in order to ensure a proper balance. None of the players need to be trained percussionists.

Percussion 4

Percussion 4 plays 2 (or 4, or 6 – see below) wine or snifter glasses partially filled with water and tuned to the following pitches:

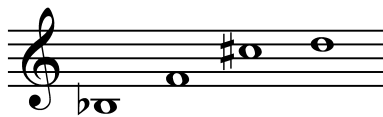


The higher glass (E) is shared with Percussion 1. The glasses are played by rubbing a moistened finger around the rim, producing a clear, sustained tone. The part is written at sounding pitch.

Depending upon the size of the chorus, it may be necessary to supplement this part with an additional 1 or 2 players (and hence 2 or 4 additional glasses) in order to ensure a proper balance. None of the players need to be trained percussionists.

Percussion 5

Percussion 5 plays 4 small Thai button gongs tuned (approximately) to the following pitches:



The gongs are played by striking them on the dome (button) with a medium hard yarn or cord mallet. This part should be played by a trained percussionist.

Guide to Phonetic Symbols

Vowels

ɑ	f <u>a</u> ther, o <u>n</u>	ɪ	in, k <u>i</u> ck
ɛ	ne <u>v</u> er, ge <u>t</u>	ɔɪ	o <u>i</u> l, t <u>o</u> y
ə	ab <u>o</u> ut, su <u>pp</u> ly	u	mo <u>o</u> n, yo <u>u</u>
i	se <u>e</u> , mach <u>i</u> ne	ʊ	g <u>oo</u> d, pu <u>t</u>

Consonants

b	b <u>o</u> y, b <u>a</u> t	ʁ	French: r <u>o</u> ue, se <u>r</u> ait
d	d <u>o</u> g, go <u>o</u> d	s	s <u>o</u> ng, ye <u>s</u>
dʒ	ja <u>w</u> , ledge	ʃ	sh <u>y</u> , pu <u>sh</u>
f	f <u>a</u> ther, sta <u>ff</u>	ʃtʃ	Engl <u>ish</u> Ch <u>an</u> nel, plu <u>sh</u> ch <u>air</u>
g	do <u>g</u> , go <u>o</u> d	t	t <u>o</u> y, pu <u>t</u>
j	yo <u>u</u> , ye <u>s</u>	tʃ	ch <u>i</u> n, mat <u>ch</u>
k	ca <u>ll</u> , k <u>i</u> ck	θ	th <u>i</u> n, w <u>i</u> th
l	l <u>e</u> vel, li <u>e</u>	v	ne <u>v</u> er, of
m	mo <u>o</u> n, so <u>m</u> e	w	w <u>i</u> th, w <u>a</u> ter
n	ne <u>v</u> er, in	χ	German: Nach <u>t</u> , doch
ŋ	so <u>ng</u> , ha <u>ng</u>	z	z <u>oo</u> , a <u>s</u>
p	pu <u>t</u> , ple <u>a</u> s <u>u</u> re	ʒ	ple <u>a</u> s <u>u</u> re, fu <u>s</u> ion
r	Latin: r <u>e</u> x; Italian: r <u>o</u> sa	ʔ	_uh_oh; Hawai <u>i</u> an: Hawai' <u>i</u> ;
r	Spanish: pe <u>r</u> ro, ti <u>e</u> rra		French: les h <u>e</u> risson

Other Symbol

- ˉ (e.g., ŋ̄, m̄, r̄) Sustain the indicated consonant (rather than the preceding vowel) for the majority of the note's duration