

loadbang Composition Guidelines

Below you will find a list of compositional guidelines to keep in mind when writing for loadbang. If you wish to write for the ensemble in a way that does not adhere these guidelines, we ask that you contact the members before doing so. For general inquiries, please contact Andy Kozar at loadbang@loadbangmusic.com. For specific instrumental inquiries, please contact the specific players (contact information found below).

General Guidelines:

- 1) Pieces must be written for the complete instrumentation: trumpet, trombone, bass clarinet, and baritone voice.
- 2) Preferred score order for loadbang is, from top to bottom: baritone, trumpet, trombone, bass clarinet
- 3) When score and parts are delivered, loadbang should receive a copy of a C score (NOT TRANSPOSED) and parts for the individual instrumentalists. Baritone voice always reads from score. PDFs can be mailed to loadbang@loadbangmusic.com Physical copies can be mailed to:
Loadbang Inc.
% Andy Kozar
69 Bennett Ave. #304
New York City, NY 10033

Score and Parts Guidelines:

Parts should be prepared for the three instruments, if applicable. Parts and the score should be portrait layout on 8.5" x 11" letter paper. The bass clarinet part should be written in treble clef, sounding a major ninth below, and trumpet parts should be written at appropriate transposition depending on the instrument used. No key signatures should appear in parts, unless the piece has a key. Transposed parts should be checked for proper enharmonic spellings of accidentals (e.g. avoid B#, Fb, unless voice leading is clearer this way).

Instrumental Specifics:

Baritone Voice: (jeff.gavett@gmail.com)

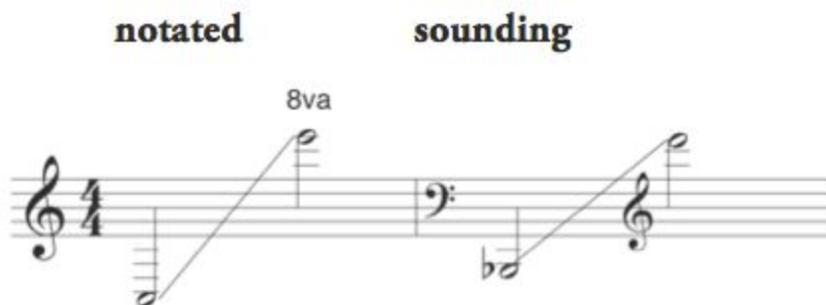
- 1) Classically trained lyric baritone voice - low Ab 2 - high Ab 4 (low is not loud), C3-F4 most flexible in terms of dynamics, color &c. Passagio B3-E4
- 2) Use bass staff for writing for me, unless you are writing in an especially extended range for which octave treble clef could be easier to read.
- 3) My 'technical default' is a resonant slightly dark sound with vibrato. I can sing without vibrato, but it's harder to sing loudly, and to sing into extreme registers. If you're using my voice in a 'classical' way, it has its most interesting color and beauty at the top of the bass staff, up through F# and G on ledger lines above - though hanging out at the very top is strenuous after a while. If you want a pop sound, it is best to use amplification.
- 4) Falsetto is possible A3 up to E5 (loud at top). I'm very comfortable switching back and forth between falsetto and chest register parts (a la Xenakis's writing [or yodeling, if faster]). The range

could be extended a few notes on either end, depending on the context and sound that you want. Ask in advance if you want to write anything out of range.

- 5) I can also do some overpressure multiphonics, glottal whistles, octave fry multiphonics, 'kargyraa' sounds, and overtone singing. Please ask before using any of these techniques, and I will be happy to demonstrate and explain them further, as they can be very strenuous.
- 6) If using text, please adhere to notational standards regarding syllabification and placement. If using a phonetic text, use the International Phonetic Alphabet. If using IPA, use a font that supports all the symbols, like the one found here: <https://software.sil.org/doulos/>

Bass Clarinet: (carlosc.clar@gmail.com)

- 1) Instrument: Preferred instrument is Bass Clarinet. Bb Clarinet, A Clarinet and Eb Clarinet are available, but please contact clarinetist Carlos Cordeiro before writing for these instruments.
- 2) Notation: French Notation vs. German Notation. In French notation everything is notated in the treble clef and sound an octave + major second lower than notated. German notation uses bass + treble clef, the clarinet NOT sounding an octave + major second lower but only a major second lower in both clefs. Both notations are acceptable, but avoid combining the two.
- 3) Range:



It is possible to use up to a 7th above the aforementioned, but it is to be used with caution.

4) Slap Tongue: Possible in every register, but after the first 3 octaves it will sound an octave lower. Use with moderation.

5) Air sounds: from pure air to pure sound all degrees are possible. Although in fast passages the change will be inaudible if the percentages are too close.

6) Microtones: possible in every register, first 5th of the range and the 12th above that are less maleable than the rest of the instrument.

7) Multiphonics: There are many sources on the subject, but because they vary according to instrument/reed/mouthpiece/moon/player it is wise to consult with the performer (me)

My favourite resoureces are:

Bass Clarinet: *The Bass Clarinet* by Harry Spaarnay - Periferia Editions

Spectral Immersions by Sarah Watts - Metropolis Music Publishers

Others: Internet... www.heatherroche.net is one of my favourites

Most of the commonly used book are unfortunately out-of-date. My favourite resources are these, and also communication between composer-performer.

8) Singing/Playing: Possible is most of the Bb Range.

9) Other sounds/effects/preparations: If you have any questions just let me know.

Trumpet (*kozar.andy@gmail.com*):

- 1) Instrument: Preferred instrument is C Trumpet. Bb trumpet, Eb trumpet, flugelhorn, and piccolo trumpet are available but please contact trumpeter Andy Kozar before writing for these instruments.
- 2) Mutes: Available mutes are metal straight, soft straight, harmon, cup, plunger, whispa, and practice. Note though that both the trumpet and trombone players in loadbang are capable of playing exceptionally soft. If the perceived need for the mute is one of dynamics and balance, there is no need for a mute. Mutes should be used ONLY for color. Also, be aware that some mutes require the left hand to control (ie. harmon with stem in and plunger). If you wish to use these mutes, certain other techniques including microtones that would require slide adjustments become impossible.
- 3) Range: General range for C trumpet is F#3 to C6
- 4) Air Sounds: Air sounds are often written in contemporary music. The only available pitched air sounds are written C4 down to F#3. Anything written above that will only sound as the pitches described here.
- 5) Multiphonics: Multiphonics are possible, though they work best when the part being played on the trumpet is lower octave of the range (approx. F#3 to F#4)
- 6) Split-tones: Please reach out to Andy directly if you are considering using this technique.
- 7) Pedal-tones: Please reach out to Andy directly if you are considering using this technique.

Trombone (*williamkeatslang@gmail.com*):

- 1) Instrument - Preferred is a standard Tenor Trombone with an F-attachment. Alto Trombone, Bass Trombone, Bass Trumpet in Eb and Flugelhorn are also available, but please contact before writing for those. Please be advised that only Alto Trombone can be brought on tour.
- 2) Mutes: Available mutes are metal straight, soft straight, harmon, cup, plunger, solotone, pixie, bucket, and practice. Note though that both the trumpet and trombone players in loadbang are capable of playing exceptionally soft. If the perceived need for the mute is one of dynamics and balance, there is no need for a mute. Mutes should be used ONLY for color. Also, be aware that some mutes require the left hand to control (ie. harmon with stem in and plunger). Please leave some time for mute changes as well.
- 3) Range: Bb 0 - Bb 6. Please be aware that range and color options become limited from Bb 0 - Bb1 and at Bb5 - Bb 6.
- 4) Air sounds: Air sounds are unpitched on trombone, though a different color is available through inhaling. Relative air sounds (shhhhh sounds and such) can be achieved through the usual 'megaphone' aspect of the trombone. Please be advised that breathing through the instrument should be used sporadically, as continued use can be unhealthy.
- 5) Multiphonics - should be treated as if a singer with the range C3 - G4 is being written for. Intervals will sound more stable if they are in the partial series of the written note, or are perfect intervals. This is a very complex topic, so please contact Will with any questions

Microtones:

Preferred microtonal accidentals are as follows:

For 24ET: # with only one vertical line for quarter-sharp, # with 3 vertical lines for three-quarter-sharp, backwards flat for quarter-flat, and adjoining backwards and forwards flat for three-quarter-flat.

For 48ET: As in 24ET with the addition of upwards or downward facing arrows either attached to accidentals or on their own to indicate eighth-tone variations

For 72ET: Maneri-Sims system

For JI: Marc Sabat's Extended Helmholtz-Ellis system

Cents deviation is also acceptable

Tech available:

Ableton Live

Logic

Max/MSP

PureData

Supercollider

Several MacBooks of various vintages

Motu Ultralite Mk2 x 2

Shure Beta58A

Shure Beta57A

Shure SM58 x 5

BeyerDynamic M88

AMT System 1 x 2

Addendum for Student Readings:

Duration: For student readings in which there will be no public performance and only a reading workshop, we ask that pieces do not exceed 5 minutes. If the piece is longer than 5 minutes, loadbang can only guarantee that 5 minutes of it will be rehearsed and the remainder will be presented as a true reading. For student pieces that will receive a concert performance as a part of a residency, maximum length of pieces will be determined in collaboration with the presenting institution.

Style Guide: Please carefully consult loadbang's detailed style guide. This document was created to help composers write and format in a way that communicates musical ideas most directly to the performers. If you have questions or wish to deviate from the style guide, we ask that you consult with the members of loadbang before doing so. If your score and parts do deviate from the style guide and the ensemble has not been consulted, we reserve the right to not read the work.

Singer concerns: Jeffrey does not have perfect pitch, and this should be taken into account for the vocal part. The difficulty of the pitches should be tailored to the fact that this is a one-time reading. A successful vocal part will include some pitches given before entrances, or some notes doubled or at consonant intervals with an instrument.

Texts: If you want to set texts that are political, or with potentially controversial or upsetting content, ask the ensemble for approval. We believe very strongly in the music we perform and want to make sure that the words we sing and speak represent us.

Contact Info:

General Questions and Trumpet - Andy Kozar (kozar.andy@gmail.com)

Baritone - Jeffrey Gavett (jeff.gavett@gmail.com)

Bass Clarinet - Carlos Cordeiro (carlosc.clar@gmail.com)

Trombone - William Lang (williamkeatslang@gmail.com)