

Music for SoundProof Information for Composers

Updated: 8 November 2015

Composers interested in writing new works for **SoundProof** should read and follow the music specifications below. Address all questions to: Brian Belet (beletmusic@sbcglobal.net).

Music specifications:

- Instrumentation: Violin, Viola, Trumpet/Flugelhorn, with electronics (fixed or Kyma interactive)
 - Spoken text (not sung) may be used in any way, for any of the performers. This allows for several ensemble structures (e.g., 1 voice + 2 strings; 2 voices + any 1 instrument; any/all instruments doubling with spoken voice).
 - If using voice, keep in mind that we are one female and two male voices.
 - While using the full ensemble is preferred, music utilizing any two of the three performers will be considered.
 - Solo works are not being considered at this time, as each performer has enough solo literature to add to the overall ensemble repertoire.
- Duration: Any duration is acceptable. However, compositions between 5-12 minutes are the most workable in our concert situations. If you are considering a work longer than 15 minutes, please contact **SoundProof** in advance to discuss your plan.
- Violin considerations: avoid mute (as it interferes with mounted tailpiece microphone); no scordatura
- Viola considerations: no scordatura
- Trumpet/Flugelhorn considerations: Bb or C trumpet, flugelhorn, pocket trumpet, or cornet. Mutes can be used.
- Improvisation (directed or open) is acceptable for any/all parts.
- Electronics can be fixed (stereo interleaved or 2 mono) or interactive (Kyma: TimeLine or Multigrid). **SoundProof** will spatialize fixed sound files and Kyma TimeLines/Multigrid as needed for specific concert settings (stereo, quad, 6.1, 8.1).
- For composers utilizing interactive Kyma, refer to specific 'Kyma' section at the end of this list.
- Prepare music in full score format (portrait page orientation preferred), using standard orchestral score order: Trumpet, Violin, Viola. Add Electronics cue line below Viola on 1-line staff, as needed.
 - In addition, specific electronic cues for specific instruments may be inserted in instrument staves, as needed
- For fully notated scores, use specific BPM assignment, with time in seconds added at relevant moments.
- For more open or graphic scores, notate time in seconds if/when relevant.

- While we prefer to perform from full score (with good pages turns for all!), individual parts are acceptable when that is the best way to communicate the performance intentions of the music. Please contact **SoundProof** in advance with questions on this detail.
- Score submission:
 - PDF score (and parts, if needed)
 - For fixed electronics: mp3 stereo for review purposes (high-quality AIFF or WAVE files will be requested once your music is accepted for the ensemble's performance repertoire)
 - For interactive Kyma soundscapes: TimeLine or Multigrid.
 - Performance Notes (as needed)
 - Program Notes
 - Composer's Biography

Kyma specifics:

- **SoundProof** input channels (MOTU Ultralite mk3 interface):
 - 1: Trumpet / Voice 1
 - 2: Flugelhorn / Voice 2
 - 4: Violin
 - 6: Viola
- Include Dry & Reverb Sound(s) for each instrument (voice) used, in addition to your processing algorithms. Include macro amplitude controls, as follows:
 - TptDry; TptRev (FlugelDry; FlugelRev)
 - VlnDry; VlnRev
 - VlaDry; VlaRev
 - (Voice1Dry; Voice1Rev / Voice2Dry; Voice2Rev)

SoundProof is an extensible performance trio with Patricia Strange (violin), Stephen Ruppenthal (trumpet, flugelhorn, text-sound composer), and Brian Belet (viola, bass, computer programming and real-time processing, composer). Each member of the ensemble has deep international roots in avant-garde and contemporary sonic-arts performance, with supporting experience in symphony orchestra, opera, chamber music, rock, and jazz contexts. Founded in 2009, **SoundProof** explores the creative and interactive convergence of sound, music, technology, and extended performance techniques. Drawing from the impetus of late 20th- and current 21st-century, **SoundProof** realizes cutting-edged and distinctive possibilities in concert, blending the traditions of contemporary performance practice with real-time digital processing, expanding the limits of concert performance, and sculpting unique and wonderfully strange sonic landscapes in multi-dimensional acoustic spaces.