

Byrne:Kozar:Duo

Corrine Byrne, soprano
Andy Kozar, trumpet(s)

Byrne:Kozar:Duo Style Guide

Below you will find a list of compositional guidelines to keep in mind when writing for the Byrne:Kozar:Duo. 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 all inquiries, please contact Corrine Byrne and Andy Kozar at byrnekizarduo@gmail.com.

General Guidelines:

1. Pieces must be written for the complete instrumentation: soprano voice and trumpet
2. Preferred score order for is, from top to bottom: soprano, trumpet
3. When score and parts are delivered, the Byrne:Kozar:Duo should receive a copy of a C score as well as a Transposed Score if a non-C trumpet is used.
4. If you would like to write for an auxiliary instrument, please reach out the individual performer to be sure it is possible.

Score and Parts Guidelines:

1. Parts and the score should be portrait layout on 8.5" x 11" letter paper.
2. Transposed parts should be checked for proper enharmonic spellings of accidentals (e.g. avoid B#, Fb, etc. unless voice leading is clearer this way).
3. All tuplets should be bracketed

Instrumental/Vocal Specifics:

Soprano (Corrine Byrne):

1. **Roles in the standard repertoire you sing or expect to sing:** Gretel, Servilia, Pamina, Gilda, Juliet, Morgana, Adele
2. **Range:** A3-Eb6
3. **Absolute lowest you vocalize:** Ab3
4. **Absolute highest you vocalize:** E6
5. **Within complete range of voice, how many subsections, ranges, or voices do you think of?** Three: low, mid and high
6. **Describe each of those ranges as specifically as possible:**
 - a. E3 – Eb4: hard to project, mix-y can't sing below a3, chest voice comes in around Eb
 - b. E4 – G5: comfy, pretty consistent throughout...above a Bb4 projects the best, but between E4- Bb4 feels good
 - c. G5 – C#6: comfy, vibrant and projects the best, but I don't want to live there too long at forte (although I have before and it's fine)
7. **In what range do you feel you have the greatest palette of colors available?** High-mid to high
8. **Below this range how are you more limited in choices?** Mid feels good, but orchestration in this register determines projection especially if it lives in mid for a long time
9. **What range do you consider as your passaggio?** Eb4 passagio 1
10. **What must you do technically to negotiate the passaggio?** Narrow vowels
11. **Do you have another secondary passaggio?** Bb4, F#5
12. **Are the technical considerations for your secondary passaggio the same as with the first?** Same
13. **At what point in your range do you have to begin sacrificing clear enunciation of text for reasons of vocal production?** About A5, but modification works to be clear until about B/C
14. **In what ways do you modify the text?** Narrowing vowel and opening back space
15. **At what point in your range do you lose the text entirely?** Above B5

byrnekizarduo@gmail.com
www.byrnekizarduo.com
105 Dutton St.
Malden, MA 02148

16. **What dangers are there for you in covering a wide range in the course of a single phrase?** Just projection in very low depending on orchestration
17. **How do areas of passaggio weigh into these considerations?** For me, they don't really!
18. **What dangers are there for you in staying for an extended period of time in one range or voice?** Dangers of staying in low-mid are mostly projection and color/spin can be lost – danger of staying in high is vocal fatigue – but it is usually ok!
19. **How do areas of passaggio weigh into these considerations?** They don't for me!
20. **What notes would you consider the climactic high notes in your voice?** Anything between F#5-C6 can be climactic depending on the context
21. **How many of them do you feel you have for a 5-8 minute aria or number?** Two or three Bs and Cs, and unlimited for the others
22. **How do you like to approach these notes, by leap, by step?** Either is fine, C is best by leap
23. **Are there particular vowels which make these notes easier to produce?** Not really, I would modify to a or o either way
24. **Would you consider any particular low notes to be climactic in your voice?** Not really, although I can chest Eb4-F#4 still within classical style which can sound climactic
25. **How many of them do you feel you have for a 5-8 minute aria or number?** Doesn't matter!
26. **How do you like to approach these notes, by leap, by step?** Either way works fine
27. **Are there particular vowels that make these notes easier to produce?** Nope!
28. **How would you say your voice is different from others in your same voice type or fach?** Mine has a darker color than most light lyrics
29. **What special skills or abilities do you have that others in your voice type might not have?** I can float high notes, sing very laser straight tone, and can do extended techniques
30. **Favorite Arias to sing:**
 - a. Fire Aria from L'enfant
 - b. Sul fil d'un soffio etesio from Falstaff
 - c. Dearest Mama from Ballad of Baby

Trumpet (Andy Kozar):

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 the trumpet can be incredibly 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.
8. **Trumpet Extensions:** Andy has made a series of videos detailing many of these techniques. They can be found here: [Trumpet Extensions with Andy Kozar / Intro](#)