

Listening Guide

1. Title of work, date of composition and publisher
2. Composer's name, nationality, date of birth and contact information (email)
 - 2.1. As a last resort, may need to contact composer to get some of the information below
 - 2.2. In an ideal situation, it would be possible to get a copy of the score and patch, if available
3. Location and compositional assistant, if applicable
4. Date and location of first performance
5. Technical requirements
 - 5.1. Performers, technical assistants
 - 5.2. Computer equipment
 - 5.3. Live sound
 - 5.3.1. speakers
 - 5.3.2. on-stage monitors
 - 5.3.3. microphones
 - 5.4. Stage set-up
6. Listening notes
 - 6.1. What does the composer say about the work? Program note?
 - 6.2. What do others say about the work? Articles?
 - 6.3. Describe the overall form of the piece.
 - 6.3.1. Is the piece based on continuous transformational processes?
 - 6.3.2. Are there clear points of delineation between formal sections?
 - 6.3.3. Does the composer create formal expectations? Does he or she realize them or confound them?
 - 6.4. What is the composer's approach to the integration of acoustic instrument and electronics?
 - 6.4.1. spectro-morphological?
 - 6.4.2. symbolic?
 - 6.4.3. mix?
 - 6.5. What is the relationship between the instrumental soloist and the electronics.
 - 6.5.1. integrated/collaborative (e.g. chamber music)?
 - 6.5.2. individual and society/figure and ground (e.g. concerto)?
 - 6.5.3. Is the instrumental part relatively independent? Can you imagine the live part working as a solo piece without the electronics?
 - 6.6. What type of listening seems to be suggested by the piece?
 - 6.6.1. reduced listening/abstract
 - 6.6.2. referential (to music, to culture, to society, to the environment...)
 - 6.6.3. If there is a sung text, does the composer appear to be using 'word painting' techniques?
 - 6.7. What technical methods are used in the electronics?
 - 6.7.1. triggering soundfiles?
 - 6.7.2. real-time signal processing?
 - 6.7.3. score following?
 - 6.7.4. spatialization?
 - 6.8. What kinds of extended techniques does the composer require, if any.
7. Listening highlights: Identify six points in the piece (using the time at which they occur in the audio file) that you would like to draw the listener's attention to. These may be either good or bad examples in your view.
 - 7.1. Especially intricate compound sound object
 - 7.2. Unusual playing technique
 - 7.3. Subtle integration of live performer into the electronics
 - 7.4. Interesting signal processing technique
 - 7.5. Important formal delineation or process
 - 7.6. Extra-musical reference or use of concrete sound objects not related to the instrument
8. Provide any other comments you think are important that are not covered in the previous headings.
9. In your opinion, is this a successful piece in this genre? What lessons (both positive and negative) can be taken from this piece?