

## COMPOSER INTENTION QUESTIONNAIRE

(Please note that lowercase, bracketed text has been inserted to provide clarity to the questions.)

Please complete the following (BLOCK CAPITALS)

Name:

Date of birth (dd/mm/yy):

Sex (m/f):

Ethnicity:

Country of permanent residence:

Composition Title:

Sound source(s)/source material

(I.e. The place(s) or object(s) from which the sound(s) were collected/recorded, e.g. rocks, railway station etc; and a list of each sound object that was used, e.g. the sound of rocks being scraped together, the sound of trains etc.) :

### Intention Questions

1) WHAT WERE YOUR INTENTIONS CONCERNING THIS PARTICULAR COMPOSITION? (What are you attempting to communicate to a listener? Please be as specific and detailed as possible.)

2) WHAT METHODS ARE YOU USING TO COMMUNICATE THESE INTENTIONS TO THE LISTENER? (Are you relying on the recognisable aspects of the sounds to communicate meaning? Are you using specific sonic manipulations to communicate these meanings?)

3) IS THERE A NARRATIVE DISCOURSE INVOLVED?

(The word narrative is not solely meant to imply a text-based narrative, a story, but includes sound/structure/spatial/temporal-based narrative discourses.)

IF SO, HOW WOULD YOU DESCRIBE THIS NARRATIVE?

4) HOW IMPORTANT IS IT THAT THIS NARRATIVE IS RECEIVED AND WHY?

5) WHERE DID THE INSPIRATION TO CREATE THIS PARTICULAR COMPOSITION COME FROM?

(What influences caused you to initially decide to create this particular composition?)

6) TO WHAT EXTENT AND HOW, DID YOUR INITIAL INTENTION CHANGE AS THE COMPOSITIONAL PROCESS PROGRESSED?

7) WHAT INFLUENCED THESE CHANGES OF INTENTION?

8) IS IT IMPORTANT TO YOU THAT YOUR COMPOSITION IS LISTENED TO WITH YOUR INTENTIONS IN MIND AND WHY?

9) IS/ARE THERE SOMETHING(S) IN THE COMPOSITION THAT YOU WANT THE LISTENER TO HOLD ON TO AND WHY? (E.g. a recognisable sound, structure, narrative etc.)

10) AT WHAT POINT IN THE COMPOSITIONAL PROCESS DID YOU DECIDE ON A TITLE FOR THE PIECE?

11) HOW MUCH DO YOU RELY ON THE TITLE AS A TOOL WITH WHICH TO EXPRESS YOUR COMPOSITIONAL INTENTIONS AND WHY?

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12) DO YOU RELY ON ANY OTHER ACCOMPANYING TEXT, IN THE FORM OF PROGRAMME NOTES, TO OUTLINE YOUR INTENTIONS PRIOR TO THE LISTENER'S ENGAGEMENT WITH THE COMPOSITION AND WHY?

(Please list/attach the text that accompanies your composition here.)

13) WHO IS YOUR INTENDED AUDIENCE FOR THIS COMPOSITION?

(E.g. All audiences, the electroacoustic community, etc.)

14) HOW IS YOUR COMPOSITIONAL PROCESS INFLUENCED BY THE INTENDED AUDIENCE, IF AT ALL?

15) HOW IMPORTANT IS IT THAT THE TECHNICAL PROCESSES INVOLVED IN THE COMPOSITION ARE RECOGNISED BY THE LISTENER AND WHY?

16) DO YOU THINK THAT DETECTABLE TECHNICAL PROCESSES ARE AN INTEGRAL ASPECT OF THE COMPOSITION'S OVERALL AESTHETIC?

(Is it important in this composition that the listener is aware of the technical processes?)

IF YES, WHY?

IF NO, WHY?

17) UNDER WHAT LISTENING CONDITIONS IS YOUR COMPOSITION INTENDED TO BE HEARD AND WHY?

(In stereo, multi-channel, through headphones, in a concert hall, diffused etc.)

18) IF YOU INTENDED FOR YOUR COMPOSITION TO BE DIFFUSED OVER A MULTI-CHANNEL SYSTEM, HOW DID THIS INTENTION AFFECT YOUR COMPOSITIONAL TECHNIQUES?

(In what ways did you structure the composition and its contents in order for it to be best heard in a diffused performance?)

19) IF YOU INTENDED FOR YOUR COMPOSITION TO BE DIFFUSED OVER A MULTI-CHANNEL SYSTEM, IN WHAT WAYS DO YOU EXPECT THE LISTENING EXPERIENCE TO BE CHANGED BY A STEREO PERFORMANCE OF YOUR COMPOSITION?

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