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## Fall 2022 Applied Lessons Listening Assignments

**Purpose:** We became majors, minors, educators, performers, composers or entrepreneurs within the field of music because we are passionate about creating, perfecting and listening to music. This assignment is not designed to create extra work in an already demanding schedule, but rather to provide a cathartic experience for the busy musician. This assignment is designed to help students decompress once a week by exposing them to classics, standard orchestral/band/chamber rep., new music, music from other cultures, or in some cases, popular music written or produced by noteworthy musicians. By the end of each semester, students will have much broader understanding of what is available to them. Encouraging students to go further down the rabbit hole in their spare time to find what other treasures lie in the great wide beyond of the internet.

**Procedure and Grading:** Students are expected to listen to one of the pieces listed below once a week. They are of varying lengths and genres. Students may listen in any order they please, as long as the assignment is completed on time. Each assignment is due at the beginning of each lesson. In addition to listening to each piece, each student is required to write a short 400 word minimum, 500-word maximum document on what they heard and how they felt about it. Students may feel free to follow along with a score if they so choose. This is a completely subjective assignment with no right or wrong answers. Students may research the artist, composer, or ensemble for a greater understanding of how things are put together and why things sound a certain way. There will be 12 works assigned each semester. 2 additional assignments will be presented with option for extra credit.

8.3% for each extra assignment.

Number of Assignments	Percentage	Grade
12	100%	A+
11	91.7%	A
10	83.4%	B
9	75.1%	C
8	66.8%	D
7	58.5%	F
6	8.3% x number of assignments	(F)

**Orchestral**

Aaron Copland-*Symphony No. 3*  
Gershwin-*Cuban overture*  
Leoš Janáček-*Sinfonietta*  
Missy Mazzoli-*River Rouge Transfiguration*  
Florence Price-*Symphony No. 3 in e minor*  
R.V. Williams-*Fantasia on a Theme by Thomas Tallis*

**Euphonium Soloists (full album)**

Kyohei Ando-*Dream*  
Brian Bowman-*Sacred Euphonium*  
Adam Frey-*Listen to This!*  
Angie Hunter-*Collage*  
Thomas Ruedi-*Madrigal*  
Demondrae Thurman-*Songs of a Wayfarer*

**New Music (full album, if applicable)**

Michael Daugherty-*Dead Elvis*  
Sufjan Stevens-*Run Rabbit Run* (album)  
Adam Marks-*Arcana (Music of Alex Shapiro)*  
Eighth Blackbird-*Filament*  
Crash Ensemble-*Crashlands*  
John Adams-*Must the Devil Have All the Good Tunes? Taxi Driver*-Bernard Herrmann

**Band Music**

Michael Colgrass-*Bali*  
David Gillingham-*Waking Angels*  
David Maslanka-*Symphony No. 4*  
Francis McBeth-*Of Sailors and Whales*  
Cindy McTee-*Soundings*  
Philip Sparke-*Dance Movements*

**Tuba Soloists (full album)**

Paul Carlson-*Mountain Song*  
Hidehiro Fujita-*Tuba Polyphonics II (Tuba World 4)*  
Michael Lind-*Play Tuba*  
Les Neish-*Affinity*  
Jasmine Pigott-*Revolution*  
David Zerkel-*Journey*

**Film Scores (full album)**

*Batman*-Danny Elfman  
*Braveheart*-James Horner  
*Lawrence of Arabia*-Maurice Jarre  
*Nope*-Michael Abels  
*Only Murders in the Building*: Siddhartha Khosla (season 1)

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Choose a total of 12. Tubists must listen to at least 3 tuba soloists; euphoniums must listen to at least 3 euphonium soloists. Everyone must select at least one piece for band and orchestra. After that, there are no specifications.

Listen to complete works and albums when applicable.