



Spring 2023 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*
Britten-*Three Sea Interludes from Peter Grimes*
Henryk Gorecki-*Symphony no. 3*
Zoltan Kodaly-*Harry Janos Suite*
Missy Mazzoli-*River Rouge Transfiguration*
Dmitri Shostakovich-*Symphony No. 10*

Euphonium Soloists (full album)

Michael Colburn-*Golden Age of Brass*
William Hess-*Solo Euphonium*
Danny Helseth-*Snapshots*
Gilles Rocha-*Uther Pendragon*
Matthew Murchison-*Songs for One or More*
Matthew Tropman-*Study*

New Music (full album, if applicable)

Attacca Quartet-*Caroline Shaw: Orange* (album)
Paul Dooley-*Dani's Dance*
Kevin Day-*Ecstatic Samba, Piano Trio No. 3*
Adam Marks-*Arcana (Music of Alex Shapiro)*
Eighth Blackbird-*Filament*
Crash Ensemble-*Crashlands*

Band Music

Warren Benson-*The Leaves are Falling*
Susan Botti-*Cosmosis*
Michael Daugherty-*Bells for Stokowski*
John Leszczyński-*Scherzo ala Britten*
Darius Milhaud-*Suite Francaise*
Gunther Schuller-*On Winged Flight*

Tuba Soloists (full album)

Velvet Brown-*Music for Velvet*
Tim Buzbee-*Angels & Demons*
Siegfried Jung-*El Inmortal*
Tom McCaslin-*Chasing Light and Sound*
Rabensteiner, Neidermuller, Cosentino-*Move*
Jim Shearer-*Music for Tuba and Strings*

Film Scores (full album)

Banshees of Inisherin-Carter Burwell
The Red Violin-John Corigliano
Braveheart-James Horner
The Adventures of Robin Hood-Erich Korngold
Ed Wood-Howard Shore
The Menu-Colin Stetson

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.