Name: {{Your Name}}, {{Semester}} {{Year}}
MUSC {{}}
Rename this file, save to your Composition Portfolio
Delete/Add Info as needed.
Looking for **listening ideas**? Here are two **SHMRG(T)** documents for review: 1 and 2.

Listening Journal, {{}}

Title (year) 1. Movements	**String Quartet No. 8 in C minor, Op. 110** (1960) 1. Largo, *attacca* 2. Allegro molto, *attacca* 3. Allegretto, *attacca* 4. Largo, *attacca* 5. Largo
Composer (dates)	Dmitri Shostakovich (1906-1975)
Instrumentation	2 violins, viola, cello (string quartet)
Dedication	"In Remembrance of the Victims of Fascism and War"
Recording Info. Title, performers, conductor, label, link.	**SHOSTAKOVICH, D.: String Quartets Nos. 1-15 / 2 Pieces for String Quartet (Emerson String Quartet)** https://linfield-nml3-naxosmusiclibrary-com.ezproxy.linfield.edu/streamw.asp?ver=2.0&s=134017%2FLinC0lNMLPd12%2F4619911
Score Info. Publisher, link	Shostakovich, D. (1992). *String quartet no. 8, op. 110, for 2 violins, viola and violoncello* (Master chamber series). Boca Raton, Fla.: Masters Music Publications. M452 .S556 op.110, 1992
Sound. Why does it sound the way that it does? Timbre, Instrumentation, Range, Texture, Dynamics, Articulations.	
How are motivic ideas transformed through orchestration?	
Are there specific roles for each instrument or	

instrument family? What are they?	
Interesting Color(s). Provide time or measure number. What stood out to you about this moment? How would you use a similar technique?	
Harmony. Color and tension, relationship of key areas, chord vocabulary, harmonic rhythm, counterpoint.	
Vertical. Is this a tonal work? If not, how is pitch organized? Are there contrasting harmonic sections?	
Melody Horizontal. Tune. Think about unity, contour, motives, range, motion, patterns, counterpoint.	
How are motivic ideas transformed through orchestration?	D-S (E-flat) - C - H (B natural).
Rhythm Meter. Describe: prominent rhythmic motives, harmonic rhythm (pace of chord changes), stress, fabric (homorhythmc,	

polyrhythmic, polymetric, variant)	
Growth/Form. Large dimension (movements, sections (verse / chorus or exposition / development / recapitulation), change of tempo, meter, key, intensity), evolution of control, sources of shape and movement, etc.	
How does the composer use orchestration to help the listener understand form?	
Does this piece have programmatic elements? Describe.	
Other Thoughts?	
What musical qualities do you hear in this piece that seem characteristic to this piece or composer?	
Three things you learned from this listening assignment?	