

The Many Ways to Earn Studio Dollars

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Studio Dollars are issued periodically during the year for various reasons. They are redeemed at the annual picnic/auction. If unable to attend, you may save them until the next year or transfer them to another student if you wish.

Students have always received studio dollars for recitals, practice contests and in-lesson incentives that are listed below.

This year I have added additional ways you can earn studio dollars that are also listed here.

Please have your parents store them in a safe place, because they are not replaced if lost.

Ways to earn Studio Dollars:

- **Star Student bonus**

You get 1 star for each lesson when:

- You have all of your materials (music and equipment)
- You have your flute in working order if you are a flute student
- You have completed all of your assignments that we cover
- You enter your practice time in on the studio website
- You have practiced your minimum goal during the week
- you are cooperative and have a good attitude
- you rub Bobby's tummy (just kidding – he asked me to put that in there!)

4 stars = \$10 studio dollars

- **Practicing:**

- practice time must be documented on studio website
- not valid during practice contests
- **practice more than:**
 - students 6 and under: 50 minutes per week: \$20
 - students 7 – 8: 75 minutes per week: \$20
 - students 9 – 10: 100 minutes per week: \$20
 - students 11 – 13: 125 minutes per week: \$20
 - students over 14: 150 minutes per week: \$20

- **Special lesson assignment or challenge**

- Terms arranged on an individual basis
- **Recitals, Competitions, Solo Contest or other adjudicated event:**
 - \$50 per event if you perform
 - additional \$50 if you play successfully from memory
- **Performance Classes**
 - students will receive \$20 for attending performance class if you arrive on time and stay until the end
- **Other Concert performances**
 - if you play on a concert outside of the studio: \$20
 - bring me a copy of the program with your name on it or a note from your parents confirming your participation
- **Concert Attendance**
 - if you attend a recital or concert of professional or collegiate musicians of either classical: orchestral instrument recital, orchestra concert, chamber music ensemble recital/ concert, vocalist, jazz or blues performer or ensemble, musical with live music, world music or folk music: \$30
 - extra \$20 if you complete a concert report (see attached)
- **Listen to a CD or other recording of at least 40 minutes. It can be either classical, jazz, world or folk music. Tell me (in written form): \$20**
 - the title of the CD
 - who were the performer(s) of the performing ensembles
 - what was your favorite selection.
- Listen to a CD from the previous category and draw or paint a picture too: additional \$15
- **watching a DVD from approved list, educational program or movie about music or other (if permission granted). Complete and hand in a written report: \$20 per hour of DVD**
 - online list of approved videos: <http://www.worldcat.org/profiles/baklipp/lists/45030>
 - fictionalized DVD list (attached)
 - report assignment as follows:
 - include name of movie or program
 - length of time of movie/program
 - written description of what you learned about music from the movie/program as follows:
 - Ages 10 and under:
 - 1 large paragraph
 - Ages 11 – 14:

either 1-page hand written or ½-page typed

- Ages 15 and up:

½-page, type written (12 point font, 1 inch margins).

- **performance goals**

- attainment of performance goals set in lesson: TBD

- **finishing a lesson book or major repertoire piece: \$20**

- **scales (any of the above memorized + \$50 each)**

- **Completing all scales 1-octave with correct fingerings:**

- Quarter note = 80: \$50 for Major/\$50 for minor (all forms)
 - Eighth notes = 60: \$50 for Major/\$50 for minor (all forms)
 - Eighth notes = 100: \$50 for Major/\$50 for minor (all forms)
 - Eighth notes = 120: \$50 for Major/\$50 for minor (all forms)
 - Sixteenth notes = 80: \$50 for Major/\$50 for minor (all forms)
 - Sixteenth notes = 120: \$50 for Major/\$50 for minor (all forms)

- **Completing all scales 2-octaves with correct fingerings:**

- Quarter note = 80: \$50 for Major/\$50 for minor (all forms)
 - Eighth notes = 60: \$50 for Major/\$50 for minor (all forms)
 - Eighth notes = 100: \$50 for Major/\$50 for minor (all forms)
 - Eighth notes = 120: \$50 for Major/\$50 for minor (all forms)
 - Sixteenth notes = 80: \$50 for Major/\$50 for minor (all forms)
 - Sixteenth notes = 120: \$50 for Major/\$50 for minor (all forms)

- **rhythm**

- Successfully completing rhythm exercises (as assigned by Miss Klipp):

- quarter note = 120: 1 point

- quarter note = 144: 3 points

10 points = \$10 studio dollars

- **Special assignments (see attached sheet): \$100**

- **Read a book about, a composer, instrument, musical era, genre or performer from the lists attached and write: \$150**

- Ages 10 and under:

- 1 large paragraph about the book

- Ages 11 – 14:

- either 1 page hand written or ½-page typed

- Ages 15 and up:

- 1 page, type-written (12 point font, 1 inch margins). Must cite sources (MLA or Chicago citation format).

- length and difficulty of book should be appropriate to students age and ability (your local reference librarian can help you select an appropriate book for your level)

- show me the book before you begin for approval

- Please note: If I catch you plagiarizing, I reserve the right to have you wash my car, clean up dog poop from my yard or clean my toilets for a month! (Not to mention what your parents will do☺) If you don't know what plagiarism is, either ask me or your parents before you hand in the assignment.

- **write a paper about the Chicago Symphony, Lyric Opera or Grant Park Symphony, a composer, instrument, musical era or performer from the lists attached as specified below:**
\$150

- Ages 10 and under:

- 1 large paragraph

- Ages 11 – 14:

- either 1 page hand written or ½-page typed

- Ages 15 and up:

- 1 page, type-written (12 point font, 1 inch margins). Must cite sources (MLA or Chicago citation format).

- length and difficulty of book should be appropriate to students age and ability (your local reference librarian can help you select an appropriate book for your level)

- show me the book before you begin for approval

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- **successful completion of the 7 stages of misery game in lesson on an agreed upon piece:**
\$20

- **for your birthday (starting August 29, 2011) \$50**

- **Practice Contests**

- for participating and turning in form: \$20

- 1st place = choice of prize or \$200
 - 2nd place: choice of prize or \$100
 - 3rd place: choice of prize or \$50
 - special challenges: TBD
- **Interview a professional musician: \$50**
(see attached assignment)
- **Pass musical quiz at lesson with 90% correct or above: \$30**
- **Beat Miss. Klipp at a musical game in the lesson: \$20**
- **Contests, festivals, solo contest and other adjudicated events:**
 - participation: \$50
 - receiving the highest marks at a contest or festival or winning an award in music or at a competition: \$100
- **IMEA:**
 - making the IMEA all district band, orchestra chorus or jazz band: \$200
 - making the IMEA all state band, orchestra chorus or jazz band: \$500
- **Auditions:**
 - moving up to the next highest band if placement is determined by audition: \$50
 - winning another musical audition: \$50
 - winning a chair challenge: \$50
- **Extra-studio musical participation:**
 - participation in a musical: \$30
 - participation in an extra studio ensemble or chorus:
\$30 per ensemble per year
- **Masterclasses, music camps, workshops or other music class:**
 - attending a Masterclass, music workshop, music class (other than ensembles) or music camp: \$50
 - performing in a masterclass: \$50
- **getting a new instrument: \$50**

Concert attendance assignment

Acceptable genres: Classical music recitals or concerts, jazz music concerts, folk music concerts, world music concerts. Any concert in a genre other than classical should be pre-approved by the instructor. You are allowed to go to a student music concert.

How to find acceptable concerts: The first place to begin is the Lumber Center at the College of Lake County or the Byron Colby Barn. Many excellent performing groups have concerts at both venues and they both offer student discounts. The Lake Forest Symphony performs at the College of Lake County as well. The Chicago Symphony, Chicago Sinfonietta, Lake Forest Symphony, Elmhurst Symphony, Elgin Symphony, Grant Park Symphony, Ravinia, The Lyric Opera of Chicago and all major concert halls (Orchestra Hall...) are great places to find concerts. All local Universities and Colleges have concerts (CLC, Northwestern, DePaul, Roosevelt, University of Chicago, Elmhurst College, Wheaton College...). You can also check out the entertainment sections of the Trib, Sun Times and local papers for concert listings.

Restrictions:

- all concerts must be live music concerts
- students may not be participating in the concert.

What to include in your 1 page summary of the concert (must be type written):

- The name of the soloist or group you heard.
- Date and place of the concert
- A ticket stub if you have one
- Program if you have one or a listing of what was performed. (If the program was announced instead of printed, do your best guess on spelling.)
- A brief (1-2 paragraph) description of your observations on the concert.
 - What were your feelings about the manner in which the works were performed? Did you like the music? Did the performers play well? Did you feel interested in the performance?
 - What were the style of the works?
 - What did and didn't you like about the music and the performance.
 - Interesting observations:

Fictional DVD Viewing list

(This is a film list for my college students. I am quite sure that some of the films listed are NOT appropriate for younger students in particular.)

Parents should approve of the movie first - I don't know what they are rated and if appropriate for your age)

32 Short Films about Glen Gould	Lisztomania (film)	Song Without End
A Song to Remember	Madame Sousatzka	Taking Sides
Amadeus	Mahler (film)	Tchaikovsky (film)
Any full length opera or musical	Marie Antoinette	The Beat that my Heart Skipped (foreign)
August Rush	Melba (film)	The Competition
Beethoven Lives Upstairs	Mr. Holland's Opus	The Cotton Club
Bird	Music of the Heart	The Music Lovers
Coco Chanel & Igor Stravinsky	New Orleans (1947)	The Pianist (1991, 1998 or 2002 film)
Copying Beethoven	Passion (1999)	The Piano (1993 film)
Fame	Ray	The Piano Teacher (2001)
Five Easy Pieces	Scott Joplin (1977 film)	The Red Violin
Franz Schubert	Shine	The Seventh Veil
Hilary and Jackie	Sibelius (film)	Thelonious Monk: Straight, No Chaser
Immortal Beloved	Song of Love	Together (2002 film)
Impromptu	Song of Norway	Topsy-turvy
Ken Burn's Jazz Documentary	Song of Russia	Tous les matins du monde (foreign)
Le Concert	Song of Scheherazade	Vivaldi (film)
		Wagner (miniseries)

Special Assignment Pool for Studio Dollars **\$100 per assignment**

(Many of these assignments are not for younger students. They may wish to write about and instrument or composer)

- Ages 10 and under:
 - 1 large paragraph
 - Ages 11 – 14:
 - either 1 page hand written or ½-page typed
 - Ages 15 and up:
 - 1 page, type-written (12 point font, 1 inch margins). Must cite sources (MLA or Chicago citation format).
- length and difficulty of book should be appropriate to students age and ability (your local reference librarian can help you select an appropriate book for your level)
- show me the book before you begin for approval
- if I catch you plagairising, I reserve the right to have you wash my car, clean up dog poop from my yard or clean my toilets for a month! (Not to mention what your parents will do☺) If you don't know what that is, either ask me or your parents before you hand in the assignment.

Assignment #1:

Interview a professional musician. Ask the following questions.

1. How long have you played your instrument?
2. Who, beside yourself, is your favorite performer on this instrument?
3. How did you choose your instrument and why?
4. What types of ensembles have you performed with?
5. Do you enjoy playing your instrument (or singing) and if so, what makes it enjoyable to play?
6. How often do you practice and for how long?
7. Can you describe how your instrument works?
8. What was your most embarrassing moment?
9. Have you ever played with any well-known musicians?
10. Create 5 questions of your own.

Assignment #2:

Monasteries were cloistered (i.e. shut off from the world) communities of men or women living together under vows of poverty, chastity and obedience to an abbot (for men) or abbess (for

women). Such celibate group homes were very popular during the Medieval period, with as much as 1% of the population in some areas living the monastic life.

1. Research a European monastery and answer the following questions:
 - a. When was it founded?
 - b. Is it still being used today?
 - c. What order of monks or nuns founded the monastery?
 - d. What was daily life like in a monastery during the Medieval period?
2. Listen to Gregorian chant at the following website and describe what you hear.

<http://www.youtube.com/watch?v=2HEKhr002Ts>

Assignment #3:

During the Renaissance (c. 1450-1600), many great events and discoveries occurred.

Following is a list of artists, explorers, inventors, scientists and philosophers. List the contributions of each to society and their effect on Renaissance civilization.

1. Leonardo da Vinci
2. Nicholas Copernicus
3. Francis Bacon
4. Thomas Moore
5. Ferdinand Magellan
6. Johannes Gutenberg
7. William Shakespeare

Assignment #4:

Antonio Vivaldi wrote *Le Quattro Stagioni* (The Four Seasons). Many people have heard "Spring" from *The Four Seasons* as background music for movies, weddings and/or commercials. What about the "other" three seasons? Locate a recording of *The Four Seasons* and listen to all four concertos (Spring, Summer, Autumn and Winter). You can locate one via your local library, in an mp3 format such as iTunes or order one through Worldcat.

Write a 1 page reaction to each of the Four Seasons:

1. Did Vivaldi capture the season in his music?
2. Does the music reflect the cold of winter, the winds of Autumn, the heat of summer and the birds of Spring?
3. How does Vivaldi project the seasons in his music?

Assignment #5:

Attend a rehearsal of a professional musical group or a highschool or CLC band or chamber ensemble. This may be a band, choir, jazz ensemble or smaller chamber music group. Ask the director's permission prior to attending. Remember to remain absolutely quiet and respectful during the rehearsal. Turn off all cell phones, pagers and other alarms during the rehearsal.

Write a 2 page reaction to the rehearsal.

1. Describe the communication process used by the director and/or members of the ensemble during the rehearsal.

2. What music was rehearsed? Name the titles and composers.
3. Compare the rehearsal with a live concert.
4. What additional observations do you have about the rehearsal?

Assignment #6:

The history of the modern piano:

Many musicians consider the romantic period to be the "Golden Age of the Piano".

1. Research and write about the development of the modern piano.
 - a. Write about the inventor of the piano.
 - b. Write about the development of the modern piano.
 - i. When did the piano change from its beginnings and how?
 - ii. Who were responsible for these changes?

OR: 2. Research and write about the history of one of these piano makers:

- c. Steinway & Sons
- d. Young Chang Pianos
- e. Kemble & Co. Ltd.
- f. Broadwood & Sons
- g. Bösendorfer

Assignment #7:

The Metropolitan Opera Company (The Met)

The Metropolitan Opera Company in New York City is one of the oldest and finest opera companies in the world.

Visit the Metropolitan Opera's official Web site and then answer the following questions:

<http://www.metoperafamily.org/metopera/history/>

1. Research and write about the history of the "Met".
2. When was the Metropolitan Opera founded?
3. What operas by which composers has the Met produced since it was founded?
4. From what musical period were the operas performed?
5. Which musical period was represented the most? (Baroque, Classical, Romantic or Contemporary)

Assignment #8:

Nationalism

What is your family heritage? Many people have several countries of origin in their family background.

1. Interview older family members such as your grandparents (if they are living) and report on your heritage.
2. Choose one country or region of your origin and research its music.
3. If possible, choose one nationalist composer from that country and report on his or her life (1 page.)

Assignment #9:

The beginning of the 20th century brought new ideas, inventions and innovations.

1. Gather information about the following people and write about their influence at the turn of the 20th century.
 - a. Henry Ford
 - b. Wilbur Wright
 - c. Edwin Binney
 - d. Frank Epperson
 - e. Sigmund Freud
 - f. Thomas Edison
2. How did these people influence our lives?
3. Describe two other inventions or innovations of the early 20th century that continue to influence our lives.

Assignment #10:

Sergei Diaghilev, Opera Impresario:

Diaghilev was a famous ballet impresario of the Ballet Russes at the turn of the century. Through his ballet commissions and collaborations, many famous composers were discovered including Rimsky-Korsakov, Debussy, Ravel, Richard Strauss, Prokoffiev, Poulenc, Satie, Stravinsky, de Falla, Repighi.

Write a brief biography of his life and work.

Assignment #11:

Cultural revolution in China:

When I was a student at the Aspen Music Festival, I met a friend who was a piano student from Juilliard who lived in China during the Cultural Revolution. He was not allowed to study music or practice during those years. These political policies greatly affected the musical lives of the culture during that time. Here's some information:

From 1966 - 1976, there was what was called the Cultural Revolution in China. The Communist Government only allowed revolutionary music as an acceptable genre. They considered pop music

as a decline of the Art of music. Classical Music was considered capitalist and decadent and was forbidden. Here is an excerpt from a BBC article about the Cultural Revolution, "His piano teacher was thrown into prison. His musician parents destroyed all their classical records to avoid the same fate, and many of their colleagues committed suicide. " Here is a link to the article: <http://news.bbc.co.uk/2/hi/asia-pacific/4985162.stm> Students were not allowed to study instruments or perform classical music during this period.

Write a brief synopsis of this period. Questions you might want to include (you do not have to answer all questions.)

What was the Cultural Revolution?
Why did it happen?
What did it mean to the life of the citizens?
What events transpired?
Did it meet the objectives which it set out to accomplish?
How did it end?
What is musical life like in China now?

Assignment #12:

Music and the Catholic Church from the Medieval Era through the Baroque Era.

From the Medieval Era and the Fall of the Roman Empire (around 1450) to the end of the Baroque Era (1750), The Catholic Church was one of the only sources of musical life in Europe. Study church music and consider the following questions: (you do not have to answer all questions).

Why was church music so important?
Why is church music almost all the music we have preserved from the Medieval Era?
What role did the Church play in the development of a musical notation system?
What role did women have in the church at that time?
What kind of music was there?
Who performed the music in church?
What happened regarding music during the Protestant Reformation?
What did the Church decide about music during the Counter-Reformation (See Council of Trent)?

Assignment #13:

Martin Luther, the reformation and music.

Martin Luther led the Protestant Reformation in Europe which was a Christian reform movement that established Protestantism. The role of music in the church was one of the things that changed during the reformation. Describe what changed about the role of music in the church during the reformation and why? Martin Luther himself was a musician and

composer among other things. His family was musical and he sang in a boys choir as a child. He was also proficient at the flute! Who knew? Write a brief biography of Martin Luther and his involvement in music. Here's a quote from the website: <http://songsandhymns.org/people/detail/martin-luther>

"Next to the word of God, the noble art of music is the greatest treasure in the world. It controls our hearts, minds and spirits. A person who does not regard music as a marvelous creation of God does not deserve to be called a human being; he should be permitted to hear nothing but the braying of asses and the grunting of hogs!"

Assignment #14:

Music and the Aristocracy:

From the Medieval through contemporary times, the aristocracy frequently had musicians on staff. In the earlier times (before 1825), musicians were considered servants. J.S. Bach was once imprisoned because he tried to quit his job with an aristocrat a little too enthusiastically. These jobs were for many generations of musicians, the only way to make a living outside of the church.

Study and describe the role of music and the aristocracy sometime between 1500 and 1800. You can pick the period of time and the region you wish to study or do a broad survey.

Musical Instruments You Could Study

Questions to answer:

History of the instrument?

When was it invented?

By whom?

Where?

Briefly trace the development of the instrument?

How is it made now?

What is it made of?

How is it played?

What context is it used in (orchestra, band, jazz ensemble, rock band...)

Who are the major instrument builders for this instrument?

How much does a professional model of this instrument cost?

How much is a student model?

What is the Difference between the two?

Instrument
bassoon
celeste
cello (AKA violin cello or 'cello)
Chimes
clarinet
cymbals
flute
guitar
harp
harpsichord
horn (AKA French Horn)
kettle drum
marimba
oboe
piano
pipe organ
saxophone
snare drum
string bass
trombone
trumpet
tuba
viola
violin

Composers You Could Study:

Composer's name	musical period
Bach, C.P.E.	late Baroque/early Classical
Bach, J.C.	Classical
Bach, J.S.	Baroque
Bach, W.F.	late Baroque
Barber, Samuel	20th
Bartok, Bela	20th
Beethoven, Ludwig Von	classical/romantic
Bellini, Vincenzo	romantic
Berlioz, Hector	romantic
Bernstein, Leonard	20th
Bizet, Georges	romantic
Boccherini, Luigi	Classical
Borodin, Alexander	romantic
Brahms, Johannes	romantic
Bruckner, Anton	romantic
Buxtehude, Dieterich	Baroque
Cherubini, Luigi	Classical
Chopin, Frederic	romantic
Cimarosa, Domenico	Classical
Cope, David	
Copland, Aaron	20th
Couperin, Francois	Baroque
Crumb, George	20th
Czerny, Carl	romantic

Composer's name	musical period
Debussy, Claude	Impressionist
Diaghilev, Sergei (impresario not composer)	20th
Donizetti, Gaetano	romantic
Dvorak, Antonin	romantic
Faure, Gabriel	late romantic, early 20th
Field, John	late classical/early romantic
Frank, Cesar	romantic
Gershwin, G.	20th
Glinka, Mikhail	romantic
Gluck, Christoph Willibald	Classical
Gounod, Charles	romantic
Grieg, Edvard	romantic
Handel, George Frideric	Baroque
Hasse, Johann Adolf	Baroque
Haydn, Joseph	classical
Hindemith, Paul	20th
Hummel, Johann Nepomuk	
Ives, Charles	20th
John, Elton	20th
Joplin, Scott	20th
Liszt, Franz	romantic
Lully, Jean-Baptiste	Baroque
Mahler, Gustav	romantic
McCartney, Paul	20th
Mendelssohn, Fanny	romantic

Composer's name	musical period
Mendelssohn, Felix	romantic
Meyerbeer, Giacomo	romantic
Monteverdi, Claudio	Early Baroque
Mozart, Amadeus	classical
Offenbach, Jacques	romantic
Pachelbel, Johann	Baroque
Paganini, Niccolo	romantic
Pergolesi, GB	late Baroque
Poulenc, Francoise	20th century
Prokoffiev, Sergei	20th
Puccini, Giacomo	late romantic
Purcell, Henry	Baroque
Quantz, Johann Joachim	Baroque
Rachmaninoff, Sergei	romantic
Rameau, Jean-Philippe	Baroque
Ravel, Maurice	Impressionist
Rimsky-Korsakov	romantic
Rossini, Gioacchino Antonio	romantic
Saint-Saens, Camille	romantic
Salieri, Antonio	Classical
Scarlatti, Alessandro	Baroque
Schubert, Franz	romantic
Schumann, Clara	
Schumann, Robert	romantic
Schutz, Heinrich	early Baroque
Shostakovich, Dmitri	20th
Sibelius, Jean	romantic

Composer's name	musical period
Smetana, Bedrick	romantic
Spohr, Louis	romantic
Stamitz, Johann	baroque/classical
Strauss I , Johann	romantic
Strauss, Richard	late romantic/early 20th
Stravinsky, Igor	20th
Tartini, Guisepppe	Baroque
Tchaikovsky, Piotr Ilich	romantic
Telemann, Georg Philipp	
Varese, Edgard	20th
Verdi, Giuseppe	romantic
Vivaldi, Antonio	baroque
Von Weber, Carl Maria	romantic
Wagner, Richard	romantic
Williams, John	

Musical Eras You Could Study

Note: These dates are approximate and many are disputed from one expert to another

Medieval Era: 476/500 (Fall of the Roman Empire) - 1400

(Invention of the printing press - 1450)

major composers: Hildegard von Bingen, Leonin, Perotin,

Renaissance Era: 1400/1500 - 1600

major composers: Dunstble, Dufay, Ockeghem, des Prez, Tallis, Palestrina, Gabrieli, Byrd, Dowland, Monteverdi (also early Baroque)

Baroque Era: 1600 - 1750 (The year of J.S. Bach's death)

major composers: Johann Sebastian Bach, George Frideric Handel, Antonio Vivaldi, Georg Philipp Telemann, Jean-Baptiste Lully, Arcangelo Corelli, Claudio Monteverdi, Jean-Philippe Rameau and Henry Purcell

Classical Era: 1750 - (1820 - 1830)

major composers: Joseph Haydn, Wolfgang Amadeus Mozart, other notable names include Luigi Boccherini, Muzio Clementi, Antonio Salieri, François Joseph Gossec, Johann Stamitz, Carl Philipp Emanuel Bach, and Christoph Willibald Gluck. Beethoven and Schubert were considered transitional composers to the Romantic Era

Romantic: 1800/1815 - 1900/1910

major composers: Beethoven · Bellini · Berlioz · Brahms · Chopin · Donizetti · Dvorak · Field · Franck · Glinka · Liszt · Mendelssohn · Meyerbeer · Paganini · Rossini · Schubert · Schumann · Smetana · Verdi · Wagner · Weber · Rimsky-Korsikov, Tchaikovsky,

Late: Rachmaninoff, Richard Strauss, Elgar, Puccini, Frank, Bruckner, Mahler, Scriabin

20th Century: 1900 - 2000

major composers: Hindemith, Prokofiev, Ravel, Debussy, Stravinsky, Ives, Copland, Bernstein, Shostakovich, Schoenberg, Berg, Webern, Villa-Lobos, Vaughan Williams, Riley, Glass, Messiaen, Satie, Varese, Babbitt, Boulez, Stockhausen, Poulenc, Milhaud

21st century: 2000 - present

Contemporary: 1775 - present

Performers/Conductors to Listen to & That You Could Study

Questions to answer about the performers/conductors:

What nationality were/are they?

Where did they live (if different)?

What was their instrument?

When did they begin playing?

What was their musical education?

Who were their teachers?

a brief biography of their professional history?

Did they perform with a musical ensemble? If so which one?

Living Performers	Instrument
Bryn Terfel	baritone
Samuel Ramey	bass/baritone
Sherrill Milnes	bass/baritone
Yo Yo Ma	cello
Jesse Norman	dramatic soprano
Paula Robison	flute
Carol Wincenc	flute
Emmanuel Pahud	flute
William Bennett	flute
James Galway	flute
Dietrich Fisher-Dieskau	lyric baritone
Marilyn Horne	mezzo- soprano
Dolora Zajick	mezzo-soprano
Cecilia Bartoli	mezzo-soprano
Janet Baker	mezzo-soprano
Frederica von Stade	mezzo-soprano
Andras Schiff	piano
Richard Goode	piano
Evgeny Kissin	piano
Emanuel Ax	piano
Martha Argerich	piano
Maria Perez	piano
Daniel Barenboim (also conductor)	piano and conductor

Living Performers	Instrument
Vladimir Ashkenazy (also conductor)	piano and conductor
Aprile Millo	soprano
Rene Fleming	soprano
Denyce Graves	soprano
Kathleen Battle	soprano
Leontyne Price	soprano
Dame Kiri Te Kanawa	soprano
Dawn Upshaw	soprano
Montserrat Caballe	soprano
Leontyne Price	soprano
Renata Scotto	soprano
Jose Carreras	tenor
Placido Domingo	tenor
Wynton Marsalis	trumpet
Joshua Bell	violin
Itzak Perlman	violin

No Longer living performer	instrument
Pablo Casals	cello
Jacqueline Du Pre	cello
Mstislav Rostropovich	cello (also conductor)
Benny Goodman	clarinet, jazz, band leader
Marian Anderson	contralto
Brigit Nilsson	dramatic soprano

No Longer living performer	instrument
Jean Pierre Rampal	flute
Marcel Moyse	flute
Andres Segovia	guitar
Arthur Rubinstein	piano
Franz Liszt	piano
Glen Gould	piano
Scott Joplin	piano
Vladimir Horowitz	piano
Alfred Brendel	piano
Claudio Arrau	piano
Count Bassie	piano, jazz, bandleader
Beverly Sills	soprano
Maria Callas	soprano
Nellie Melba	soprano
Renata Tebaldi	soprano
Joan Sutherland	soprano
Enrico Caruso	tenor
Jussi Bjorling	tenor
Luciano Pavarotti	tenor
Tito Gobbi	tenor
Dizzy Gillespie	trumpet, jazz
Louis Armstrong	trumpet, jazz
Fritz Kreisler	violin
Niccolo Pagannini	violin

No Longer living performer	instrument
Yehudi Menuhin	violin
Isaac Stern	violin
David Oistrakh	violin
Jascha Heifetz	violin

Living Conductors
Andre Previn
Bernard Haitink
Christopher Hogwood
Claudio Abbado
Daniel Barenboim (also performer)
James Levine
Leonard Slatkin
Lorin Maazel
Michael Tilson Thomas
Neeme Jarvi
Nikolaus Harnoncourt
Pierre Boulez
Pierre Monteux
Riccardo Muti
Seiji Ozawa
Sir Andrew Davis
Sir John Elliot Gardiner

Living Conductors
Zubin Mehta

No Longer living conductors
Arthur Fiedler
Arturo Toscanini
Bruno Walter
Eugene Ormandy
Fritz Reiner
Georg Szell
Herbert Von Karajan
Leonard Bernstein
Loeopold Stokowski
Otto Klemperer
Rafael Kubelik
Robert Shaw
Sir Eugene Goosens
Sir Georg Solti
Sir Neville Marriner
Sir Thomas Beecham