

Composer & Musical World Master Study

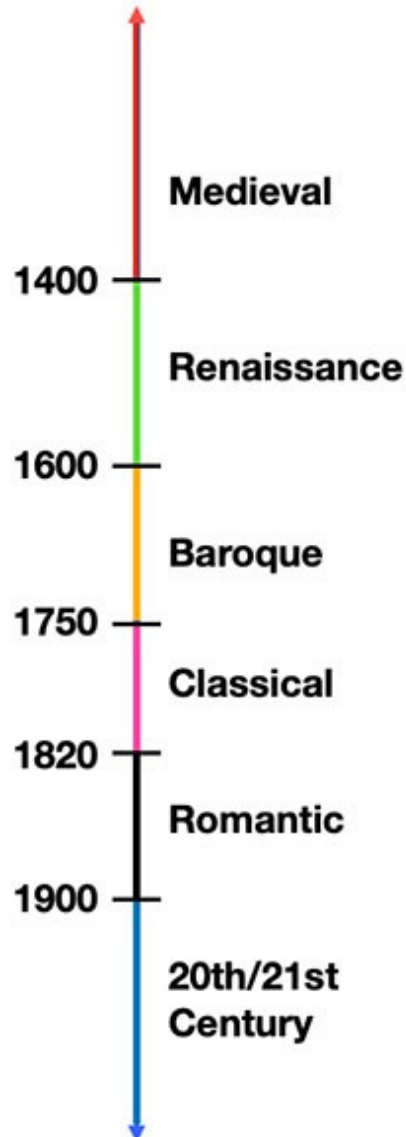
TEMPLATE

Student: _____

Composer: _____

Study Period: _____

Date Completed: _____



PART I — COMPOSER IDENTITY

Composer Profile

Full name:

Born: _____ Died: _____

Age at death: _____

Place of birth: _____

Place of death: _____

Nationality / cultural identity:

Primary musical period(s):

- ☐ Medieval
- ☐ Renaissance
- ☐ Baroque
- ☐ Classical
- ☐ Romantic
- ☐ Impressionist
- ☐ Expressionist
- ☐ Modernist
- ☐ Atonal
- ☐ Serialist
- ☐ Contemporary
- ☐ Other: _____

Primary genre/style:

Primary instrument(s):

Major occupations:

- ☐ Composer ☐ Performer ☐ Conductor ☐ Teacher
- ☐ Theorist ☐ Church musician ☐ Court musician
- ☐ Other: _____



PART II — FAMILY & EARLY INFLUENCES

Parents/guardians:

What did they do?

Were there other musicians/artists in the family?

Economic/social background:

Where did the composer grow up?

How were they first introduced to music?

First instrument: _____

Important teachers:

Formal musical education:

Non-musical education:

Early musical influences:

Important childhood/adolescent events:

PART III — THE COMPOSER'S LIFE IN THREE ACTS

A. EARLY LIFE

Approximate years: _____

Where did the composer live?

What were they studying/doing?

Who influenced them?

What music did they compose?

What was their musical style like at this stage?

Representative early work

Work: _____

Year: _____

What can we hear that tells us this is an early work?

B. MIDDLE LIFE

Approximate years: _____

Where were they living/working?

Major career developments:

Important relationships/collaborations:

Major successes/failures:

How did their musical language change?

Representative middle-period work

Work: _____

Year: _____

What changed from the early period?

C. LATE LIFE

Approximate years: _____

Personal circumstances:

Professional circumstances:

Major late works:

How did their musical language evolve?

What ideas occupied their final years?

Representative late work

Work: _____

Year: _____

How is this different from their earlier music?



PART IV — THE WORLD AROUND THE COMPOSER

This is one of the most important parts.

I don't want students learning that Beethoven existed in a historical vacuum. The template

*should make them see **what else human beings were creating, thinking, fighting over, discovering and changing at the same time.***

Historical Timeline

Area	What was happening during the composer's lifetime?
Politics / Government	
Wars / Revolutions	
Society / Class	
Science	
Technology	
Philosophy	
Religion	
Literature	
Education	



PART V — THE FIVE ARTS CONNECTION

MUSIC

Important composers/musicians alive at the same time:

1. _____
2. _____
3. _____
4. _____
5. _____

Were they friends, rivals, teachers, students or collaborators?

Did they influence one another?

VISUAL ARTS

Important painters/sculptors/art movements:

What visual characteristics resemble the composer's musical world?

LITERARY ARTS

Important writers/poets:

Important literary movements:

Did literature directly influence any compositions?



THEATRE / DRAMA

Important playwrights/theatrical movements:

What was happening in opera, theatre or staged entertainment?

Did theatre influence this composer?



DANCE

Important dances/dance developments:

Did the composer write music associated with dance?

How did dance rhythms influence the music?

PART VI — THE COMPOSER'S MUSICAL DNA

Now we move from “Who were they?” to “What do they sound like?”

Melody

- ☐ Conjunct
- ☐ Disjunct
- ☐ Chromatic
- ☐ Diatonic
- ☐ Atonal
- ☐ Motivic
- ☐ Lyrical
- ☐ Fragmented
- ☐ Sequence
- ☐ Ornamented

Describe:

Harmony & Tonality

- ☐ Major/minor tonality
- ☐ Modal
- ☐ Chromatic
- ☐ Functional harmony
- ☐ Extended tonality
- ☐ Atonal
- ☐ Twelve-tone
- ☐ Serial
- ☐ Dissonant
- ☐ Other: _____

Describe:

Rhythm & Metre

- ☐ Regular
- ☐ Irregular
- ☐ Syncopated
- ☐ Polyrhythmic
- ☐ Changing metre

- ☐ Ostinato
- ☐ Rubato
- ☐ Motoric

Describe:

Texture

- ☐ Monophonic
- ☐ Homophonic
- ☐ Polyphonic
- ☐ Contrapuntal
- ☐ Heterophonic
- ☐ Layered

Describe:

Form / Structure

Common forms used:

Instrumentation / Orchestration

Favourite instruments/ensembles:

Characteristic orchestration:

Unusual instrumental techniques:

Dynamics & Expression

Timbre / Sound World

Describe this composer's characteristic sound in your own words:

Advanced analysis worksheets similarly ask students to connect instrumentation/timbre, melody, harmony, rhythm, structure and historical/cultural context rather than analyse each element separately. ([UHS Band](#))



PART VII — HOW DO I RECOGNIZE THIS COMPOSER?

If I hear this composer without being told the name, what should I listen for?

Clue 1:

Clue 2: _____

Clue 3: _____

Clue 4: _____

Clue 5: _____

Composer's "Musical Fingerprint"

Complete:

I think this could be _____ because I hear
_____, _____,
and _____.

PART VIII — TOP 10 WORKS

#	Composition	Date	Genre	Instrumentation	Why Important?
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1 2

3 4

5 6

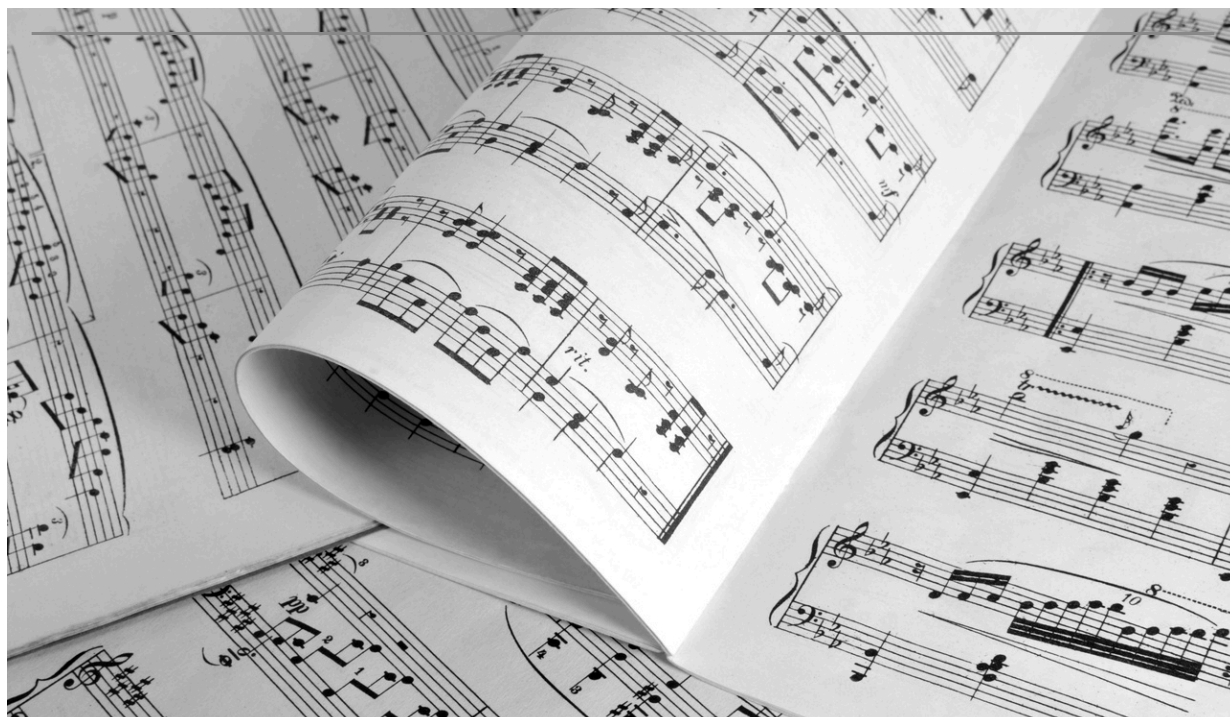
7 8

9

10

But I would **not stop here**.

Each composition should then receive its own analysis page.



PART IX — MASTER COMPOSITION ANALYSIS

Composition ____ of 10

Title: _____

Date composed: _____

Date/place of premiere: _____

Genre: _____

Instrumentation: _____

Duration: _____

Number of movements: _____

Historical period: _____

Why was it written?

Commission? Patron? Competition? Religious purpose? Concert? Personal expression?
Political event? Theatre? Film? Experiment?...

What was happening in the composer's life?

Structure/Form

- ☐ Binary
- ☐ Ternary
- ☐ Sonata
- ☐ Rondo
- ☐ Theme & Variations
- ☐ Fugue
- ☐ Through-composed
- ☐ Strophic
- ☐ Twelve-bar
- ☐ Serial structure
- ☐ Free form
- ☐ Other: _____

Structural map:

Section	Time/Measures	Key/Pitch Centre	Important Event
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Using **measure numbers or recording timestamps** is especially valuable at this level; university-level history/analysis assignments commonly expect students to support analytical observations with precise locations in the music. ([Wagner Faculty](#))

Melody

Main motif/theme:

Contour:

How is it developed?

Harmony / Pitch Organization

Key/tonal centre:

Important harmonic language:

Cadences/modulations:

If post-tonal:

Pitch cells:

Tone row:

Serial procedures: _____

Other pitch organization: _____

Rhythm

Metre: _____

Characteristic rhythms: _____

Ostinato/polyrhythm/syncopation:

Texture

Instrumentation

Which instruments carry the important material?

Unusual orchestration:

Dynamics

Articulation

Timbre

Performance Techniques

What makes this piece identifiable?

1. _____

2. _____

3. _____

Listening Test

If your teacher played 30 seconds of this work, what clues would help you identify it?

PAST
PRESENT
CREATES
FUTURE.

THE 5 ARTS ACADEMY
CREATE · EXPRESS · INSPIRE · CONNECT · TRANSFORM

MUSIC
CONNECTS
PEOPLE
ACROSS
TIME.

THE EVOLUTION — OF MUSIC LISTENING —

SAME MUSIC. NEW TECHNOLOGY. A MORE CONNECTED WORLD.

LIVE CONCERT



BEFORE 1877
Music was experienced live,
in person, together.

PHONOGRAPH



1877
Thomas Edison's phonograph
made it possible to record and
play back sound for the first time.

GRAMOPHONE



1887
Emile Berliner's gramophone
used flat discs, making music
more accessible to the public.

LP / RECORD PLAYER



1906
Vinyl records brought higher
quality sound and longer playing time,
allowing people to enjoy full albums
at home.

CASSETTE TAPE PLAYER



1963
Compact and portable,
cassette tapes made music personal.
People could listen anywhere.

CD PLAYER



1982
Compact discs offered clearer sound,
greater durability, and easy access
to multiple tracks.

MP3 PLAYER / IPOD



2001
Digital music changed everything.
Thousands of songs could fit in your pocket.
Music became truly mobile.

iTUNES & DIGITAL MUSIC



2003
Online platforms like iTunes made it easy
to buy, organize, and discover music.
A new era of digital listening began.

MUSIC
EVOLVES.
HUMAN
CONNECTION
REMAINS.

DIFFERENT
TECHNOLOGY.
SAME EMOTIONS.
A BRIGHTER
TOMORROW.



PEOPLE
CULTURE
TECHNOLOGY
MUSIC
FOREVER

"Technology changes how we listen.
But music always brings us closer."
— THE 5 ARTS ACADEMY



LITERARY ARTS VISUAL ARTS MUSIC DANCE DRAMA

A SHARED
HISTORY.
A BRIGHTER
FUTURE.

PART X — SCORE DETECTIVE

Choose **three important passages**.

Passage 1

Measures: _____

What happens?

Why is it important?

Passage 2

Measures: _____

What happens?

Why is it important?

Passage 3

Measures: _____

What happens?

Why is it important?

PART XI — PLAY IT

Can this composer's musical language be demonstrated at the piano?

Theme/motif: _____

Chord/harmony: _____

Rhythmic idea: _____

Texture: _____

Scale/pitch collection: _____

Technique: _____

Play 30–60 seconds representative of the composer's language.

What should the listener notice?

PART XII — COMPOSE LIKE THE COMPOSER

Now history becomes composition.

Choose three characteristics:

1. _____
2. _____
3. _____

Compose 8–16 measures inspired by these techniques without copying the original composition.

Then answer:

Which characteristics did you borrow?

How did you transform them into your own music?

PART XIII — INFLUENCE MAP

Who influenced this composer?

Composer → **THIS COMPOSER** → Later composer

_____	→	_____	→	_____
_____	→	_____	→	_____
_____	→	_____	→	_____

Teachers

Students

Collaborators

Patrons / Institutions

Rivals

Composers influenced by them

PART XIV — THEN vs. NOW

What did this composer inherit from previous generations?

What did they change?

What did they leave for the next generation?

Can their influence still be heard today? Where?

PART XV — COMPOSER COMPARISON

Composer A: _____

Composer B: _____

Element	Composer A	Composer B
Period		
Melody		
Harmony		
Rhythm		
Form		
Texture		
Instrumentation		
Timbre		
Musical philosophy		
Innovation		

How I recognize them

Most important difference

Most important similarity

PAST
PRESENT
CREATES
FUTURE.

THE 5 ARTS ACADEMY
CREATE · EXPRESS · INSPIRE · CONNECT · TRANSFORM

MUSIC
CONNECTS
PEOPLE
ACROSS
TIME.

BEETHOVEN

A LEGACY IN SOUND
RESILIENCE. INNOVATION. HUMANITY.

"Music must speak to the heart."
— LUDWIG VAN BEETHOVEN

OLDEST SURVIVING BEETHOVEN AUDIO (1889)

A landmark recording of Beethoven's composition made on an Edison Wax Cylinder.

PERFORMERS:
JOSEF KRAHMER (Violin)
FRIEDRICH SCHMALFUB (Piano)

Beethoven
Romance in F Major, Op. 50
(Edison Cylinder)
First Recording: Dec. 13, 1889

Edison White Wax Cylinder

L.v. Beethoven

"Through music, we understand our past, express our present, and imagine a brighter future."
— THE 5 ARTS ACADEMY

LITERARY ARTS VISUAL ARTS DANCE DRAMA MUSIC

PART XVI — 60-SECOND IDENTIFICATION CHALLENGE

Teacher plays an unknown extract.

Possible composer: _____

Possible period: _____

Possible genre: _____

Evidence

Melody: _____

Harmony: _____

Rhythm: _____

Texture: _____

Instrumentation: _____

Form: _____

My conclusion

I believe this music is _____ because

_____.

PART XVII — COMPOSER SUMMARY

Explain this composer in exactly 5 sentences.

1. _____
2. _____
3. _____
4. _____
5. _____

Five words that define the composer's music

_____ | _____ | _____ | _____ | _____

Three compositions I must recognize

1. _____
2. _____
3. _____

One innovation I must remember

One historical connection I must remember

One Five-Arts connection I must remember

One musical feature I should be able to demonstrate at the piano

Final question

Why does this composer matter to music history?

([Minnesota Public Radio](#))

PART XVII — FINAL COMPOSER SUMMARY

Study	Focus	Where can I hear this in this composer?
01	Motif & Development	
02	Harmony & Structure	
03	Contrasting Texture	
04	Pitch Cells / Chromatic Organisation	
05	Instrumentation	
06	Form & Development	

Strongest Study Focus for This Composer:

Composition Technique I Can Borrow:

Musical Example:

Final question

How I Could Use It in My Own Composition:
