

Name: _____

Musical Texture

1. Matching Definitions

Directions: Match each term to a definition.

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|------------------------------------|--|
| 1. Monophony: _____ | A. Multiple voices with separate melodic lines and rhythms |
| 2. Heterophony: _____ | B. A single, unaccompanied melodic line |
| 3. Homophony: _____ | C. All voices moving together rhythmically |
| 4. Homorhythm: _____ | D. Multiple voices harmonically moving together at the same pace |
| 5. Melody and Accompaniment: _____ | E. Multiple simultaneous variations of a single melodic line |
| 6. Polyphony: _____ | F. Texture where the melodic and supporting voices are clearly distinguishable from each other, usually with different rhythms |

2. Score Examples

Directions: Listen, view, and match each score example to a texture provided. Each term will be used twice. Spotify playlist can be found in the “Assignments” section of the “Texture” chapter in *Open Music Theory*.

Word Bank: Monophony, Heterophony, Homophony, Polyphony

- A. The first 4 measures of Robert Schumann’s “Widmung” (1840). (OMT - WK Texture #1; 0:00–0:12)

Robert Schumann, Op. 25.
(Original-Ausgabe.)

Innig, lebhaft.

Singstimme.
1.

Pianoforte.

The image shows the first four measures of the song 'Widmung' by Robert Schumann. It features a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The vocal line begins with the lyrics 'Du mei-ne See - le, du 'mein Herz, du mei-ne Wonn', o du mein'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand. The tempo and mood are indicated as 'Innig, lebhaft.' (Sincerely, lively). The score includes dynamic markings such as 'mf' and 'fz' (fz with an asterisk), and articulation marks like slurs and accents.

Du mei-ne See - le, du 'mein
Herz, du mei-ne Wonn', o du mein

B. Measures 211-214 of “Piano Concerto in C minor” (1786) K. 491, written by Wolfgang Amadeus Mozart. (OMT - WK Texture #2; 4:54–5:00)

C. Measures 69-74 of “Hallelujah Chorus” from George Frideric Handel’s *Messiah* (1741). (OMT - WK #3; 2:29–2:35)

D. Measures 116-122 of “Overture” to *The Marriage of Figaro* (1786), written by Wolfgang Amadeus Mozart. (OMT - WK #4; 1:38–1:45)

Musical score for Flute, Violin, and Bassoon. The score is in 4/4 time and D major. The Flute part features a melodic line with slurs and accents. The Violin part includes a triplet of eighth notes in measure 118. The Bassoon part provides a harmonic accompaniment with slurs and accents.

E. The first 12 measures of “3 Pieces for Solo Clarinet; Movement I” (1919), written by Igor Stravinsky. (OMT – WK #5; 0:00–0:32)

Musical score for the first 12 measures of “3 Pieces for Solo Clarinet; Movement I” by Igor Stravinsky. The score is in 2/4 time and D major. The tempo and dynamics are marked **Sempre *p* e molto tranquillo. $MM \text{ } \text{♩} = 52$** . The score consists of three staves of music, featuring complex rhythmic patterns and slurs.

F. Measures 17-23 of “Prelude and Fugue No. 1 in G Minor; Fugue” (1722) from *The Well-Tempered Clavier*, written by Johann Sebastian Bach. (OMT - WK #6; 0:51–1:06)

The image displays a musical score for measures 17-23 of the Fugue in G minor, BWV 860, from the Well-Tempered Clavier. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is G minor (two flats). The time signature is 3/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, characteristic of Bach's fugue style. The score is divided into two systems of three measures each. The first system shows the beginning of the fugue with a prominent sixteenth-note figure. The second system continues the development of this theme, with a fermata over the final measure of the second system.

G. Measures 1-9 of “Horkstow Grange” from Percy Grainger’s *Lincolnshire Posy* (c. 1937).
 (OMT - WK #7; 0:00–0:45)

Slowly flowing, ♩ = about 76

HORNS
 Sop. & Alto I Saxs,
 Barit. & 4 Hns.

LOW REEDS, LOW SAXS
 Cl. II,
 Alto Sax. II
 Alt. Cl. Bsn. I,
 Ten. Sax.
 Bass Cl. Bsn. II,
 Bar. Sax.

Euph.
Strg. Bass

H. The first two lines of “Ave Generosa” (c. 1150) written by Hildegard von Bingen. (OMT -
 WK # 8; 0:00–0:34)

A - ve, ge - ne - ro - sa, glo - ri - o - sa et in - tac - ta pu - el - la.

Tu pu - pil - la cas - ti - ta - tis,

3. Audio Examples

Directions: Listen to each example and label the type of texture. Each term will be used twice:

Word Bank: Monophony, Heterophony, Homophony, Polyphony

1. _____ (OMT - WK #9; 0:00–0:35)
2. _____ (OMT - WK #10; 1:28–1:53)
3. _____ (OMT - WK #11; 0:00–0:25)
4. _____ (OMT - WK #12; 0:07–0:35)
5. _____ (OMT - WK #13; 0:45–1:26)
6. _____ (OMT - WK #14; 0:00–0:35)
7. _____ (OMT - WK #15; 0:00–0:15)
8. _____ (OMT - WK #16; 0:00–0:45)