**PART 1: Matching Definitions**

**Directions**: Match each term to a definition.

1. Multiple voices with separate melodic lines and rhythms
2. A single, unaccompanied melodic line
3. All voices moving together rhythmically
4. Multiple voices harmonically moving together at the same pace
5. Multiple simultaneous variations of a single melodic line
6. Texture where the melodic and supporting voices are clearly distinguishable from each other, usually with different rhythms

1. Monophony: \_\_\_\_\_\_\_

2. Heterophony: \_\_\_\_\_\_\_

3. Homophony: \_\_\_\_\_\_\_

4. Homorhythm: \_\_\_\_\_\_\_

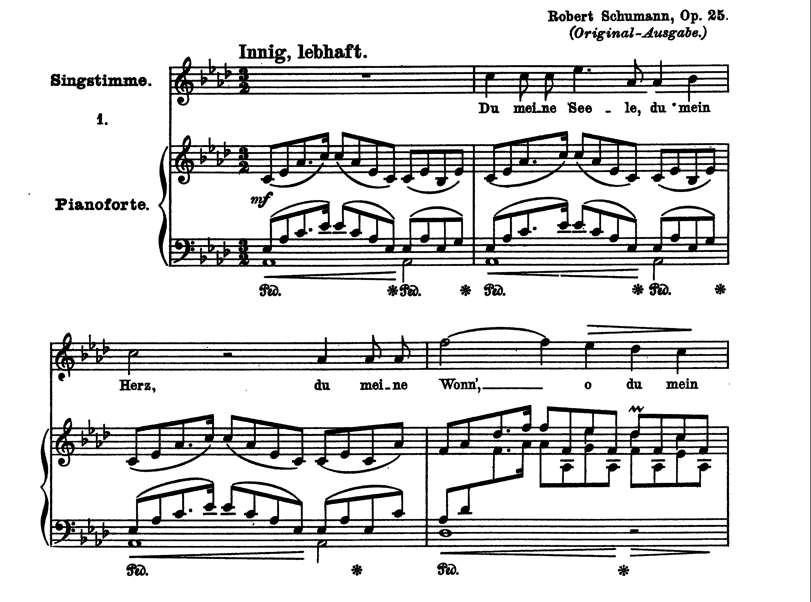
5. Melody and Accompaniment: \_\_\_\_\_\_\_

6. Polyphony: \_\_\_\_\_\_\_

**PART 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.*

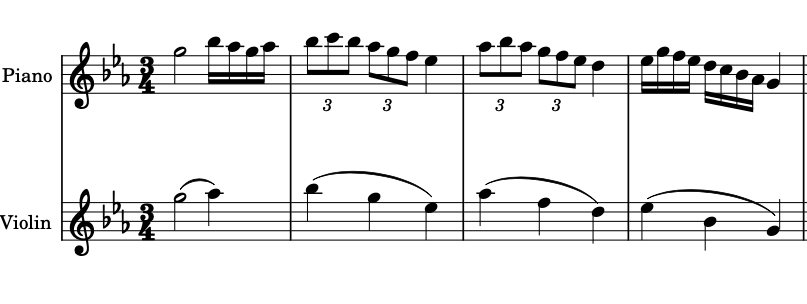
**Word Bank: Monophony, Heterophony, Homophony, Polyphony**



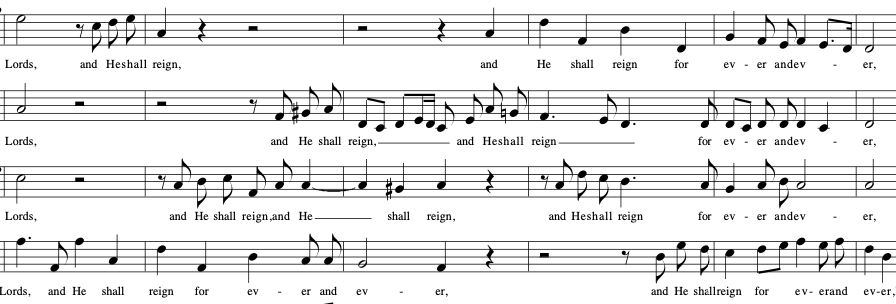
1. The first 4 measures of Robert Schumann’s “Widmung” (1840). (OMT - WK Texture #1; 0:00–0:12)

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. 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)

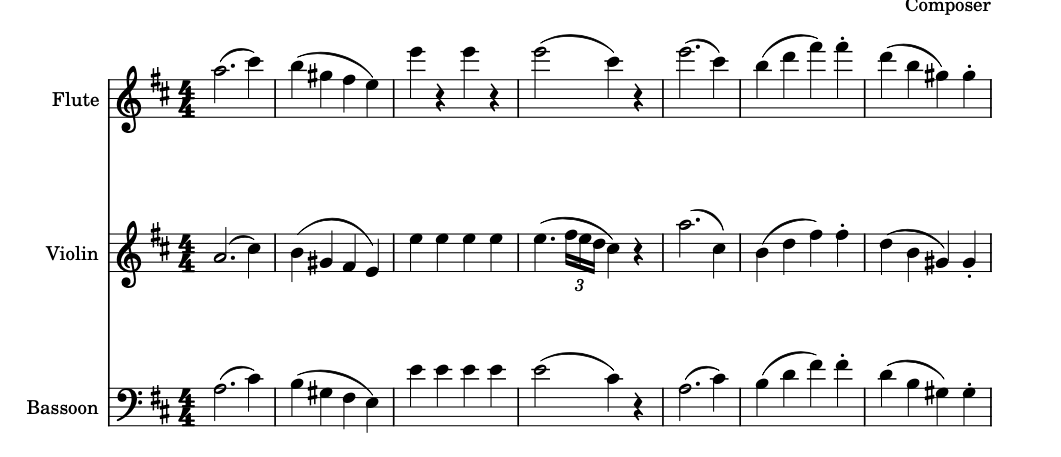


**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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



**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

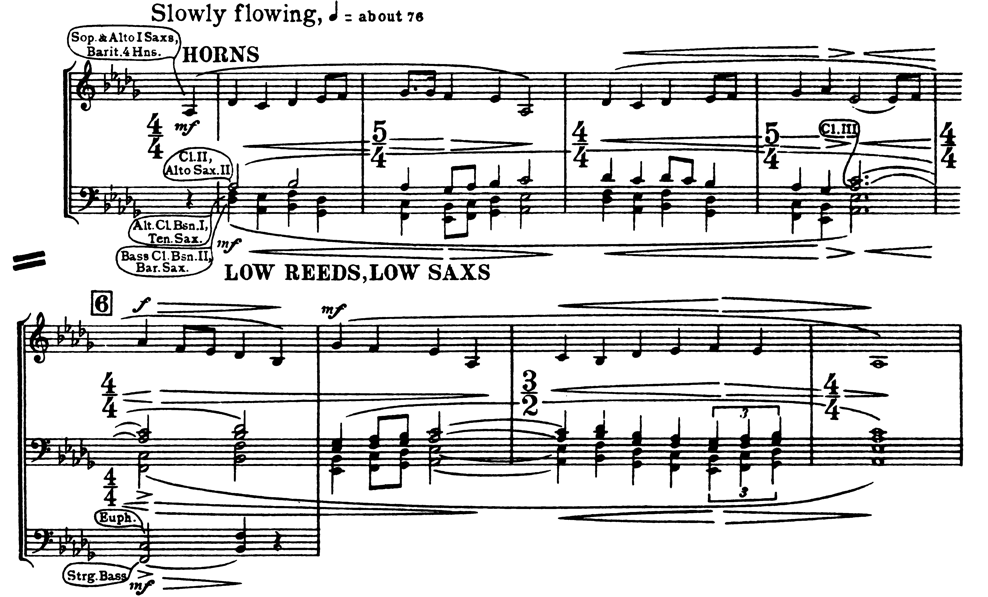
1. The first 12 measures of “3 Pieces for Solo Clarinet; Movement I” (1919), written by Igor Stravinsky. (OMT – WK #5; 0:00–0:32)



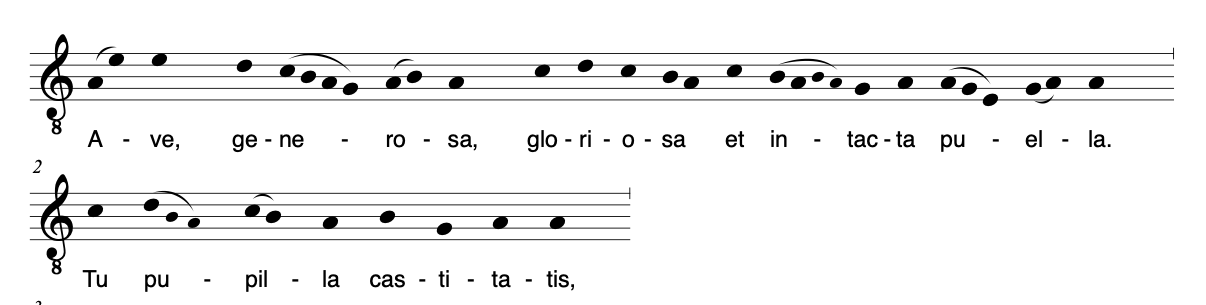
**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

1. Measures 17-23 of “Fugue in G minor” (1722) written by Johann Sebastian Bach. (OMT - WK #6; 0:51–1:06)

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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

**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**PART 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)