

Musical Texture



Name: _____

PART 1: Matching Definitions

Directions: Match each term to a definition.

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

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

- 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. Du meine See - le, du 'mein

1.

Pianoforte. *mf*

Fr. * Fr. * Fr. * Fr. *

Herz, du meine Wonn', o du mein

Fr. * Fr. *

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- 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)

Piano

Violin

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

Lords, and He shall reign, and He shall reign for ev - er and ev - er,
Lords, and He shall reign, and He shall reign for ev - er and ev - er,
Lords, and He shall reign, and He shall reign for ev - er and ev - er,
Lords, and He shall reign for ev - er and ev - er, and He shall reign for ev - er and ev - er,

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

A musical score for three instruments: Flute, Violin, and Bassoon. The score consists of three staves. The Flute staff is in treble clef, the Violin staff is in treble clef, and the Bassoon staff is in bass clef. All staves are in 4/4 time and major key. The Flute and Bassoon play eighth-note patterns with grace notes, while the Violin plays sixteenth-note patterns. Measure 116 starts with a measure of rest followed by measures 117-122. The score is set against a white background with black musical notation.

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- 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)

A musical score for Solo Clarinet in 2/4 time. The tempo marking is "Sempre p e molto tranquillo." The measure number is 52. The score consists of three staves of music. The clarinet part features sustained notes with grace notes and dynamic markings like (h) and (f). The score is set against a white background with black musical notation.

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



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

Slowly flowing, $\text{♩} = \text{about } 76$

The score consists of two systems of music. The first system (measures 1-5) includes parts for Sop & Alto I Sax, Barit. 4 Hns., HORNS (with parts for CL II, Alto Sax II, and CL III), Alt. Cl. Bass I, Ten. Sax., Base Cl. Bass II, Bar. Sax., and LOW REEDS, LOW SAXES. The second system (measures 6-9) includes parts for Strg. Bass, Euph., and a bassoon part. Measure 6 begins with a forte dynamic. Measure 7 features a rhythmic pattern of eighth and sixteenth notes. Measure 8 shows a change in time signature between 4/4 and 3/2. Measure 9 concludes with a forte dynamic.

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

The musical notation consists of two staves of music. The top staff begins at measure 8, with lyrics: "A - ve, ge - ne - ro - sa, glo - ri - o - sa et in - tac - ta pu - el - la." The bottom staff begins at measure 2, with lyrics: "Tu pu - pil - la cas - ti - ta - tis,". The music is in common time, with a treble clef on both staves. The notation includes various note heads and stems, some with horizontal dashes indicating sustained sounds.

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

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|----------|---------------------------|
| 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) |