

# Musical Texture

---

Name: \_\_\_\_\_



[Playlist](#)

## 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.  
1.

Pianoforte.

The image shows the first four measures of Robert Schumann's 'Widmung' (Op. 25, No. 1). The score is in 3/4 time and B-flat major. It features a vocal line (Singstimme) and a piano accompaniment (Pianoforte). The tempo is 'Innig, lebhaft.' The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The lyrics are: 'Du mei-ne See - le, du 'mein Herz, du mei-ne Wonn', o du mein'. The score includes dynamic markings like 'mf' and 'fz' (for *forzando*), and articulation marks like asterisks and slurs.

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

## Musical Texture

- 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)

The image shows a musical score for Piano and Violin, measures 211-214 of "Piano Concerto in C minor" by Wolfgang Amadeus Mozart. The score is in 3/4 time and C minor. The Piano part features a complex texture with sixteenth-note runs and triplet markings (3) in measures 212 and 213. The Violin part provides a melodic accompaniment with long, flowing lines and slurs.

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

The image shows a musical score for vocal parts, measures 69-74 of "Hallelujah Chorus" from George Frideric Handel's *Messiah*. The score is in 3/4 time and C major. It features four vocal staves with lyrics: "Lords, and Heshall reign, and He shall reign for ev - er and ev - er, and He shall reign, and Heshall reign for ev - er and ev - er, and He shall reign for ev - er and ev - er, and He shall reign for ev - er and ev - er." The lyrics are repeated and slightly rearranged across the staves.

## Musical Texture

---

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

The image displays a musical score for three instruments: Flute, Violin, and Bassoon. The score is written in 4/4 time and the key of D major. The Flute part (top staff) features a melodic line with eighth and sixteenth notes, often beamed together and accented. The Violin part (middle staff) provides a harmonic accompaniment with a mix of eighth and sixteenth notes, including a triplet of eighth notes in measure 119. The Bassoon part (bottom staff) mirrors the Flute's melodic line, often playing in octaves. The score is presented on a single system with three staves.

## Musical Texture

---

- 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)

*Sempre p e molto tranquillo. MM ♩:52*

---

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

---

## Musical Texture

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 Saxes,  
Barit. & Hns.  
Cl. II,  
Alto Sax. II

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

**6**  
Euph.  
Strg. Bass

The image shows a page of musical notation for measures 1-9 of "Horkstow Grange" from Percy Grainger's Lincolnshire Posy. The tempo is "Slowly flowing, ♩ = about 76". The score is written in 4/4 time, with some measures in 5/4. The instrumentation includes Horns (Sop. & Alto I Saxes, Barit. & Hns., Cl. II, Alto Sax. II), Low Reeds and Low Saxes (Alt. Cl. Bsn. I, Ten. Sax., Bass Cl. Bsn. II, Bar. Sax.), Euphonium (Euph.), and String Bass (Strg. Bass). The dynamic marking is mezzo-forte (mf). The score is divided into two systems. The first system contains measures 1-5, and the second system contains measures 6-9. The key signature is two flats (B-flat and E-flat). The music features a complex texture with multiple parts for each instrument, creating a rich, layered sound. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some markings for articulation and phrasing.

## Musical Texture

---

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.

2  
Tu pu - pil - la cas - ti - ta - tis,

---

### 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)