

8. Texture and harmony

The fabric of music



BLOCK 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

1.1. TEXTURE

Listening 1 *Breakfast in America* Supertramp

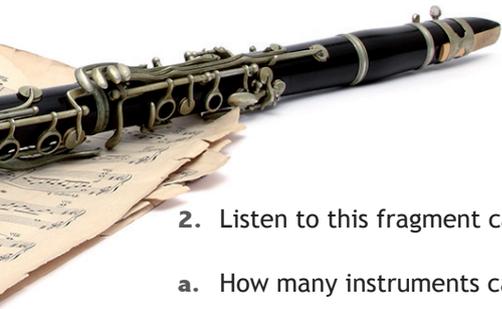


1. Listen to this song and write the name of the instrument that plays the main melody, and the ones you can recognise playing the accompaniment.
 - a. Instrument playing the main melody. *Voice*
 - b. Accompanying instruments. *Drums, electric bass, electric guitar*
 piano, clarinet

Listening 2 *Concerto for Clarinet* W. A. Mozart



2. Listen to this fragment carefully and answer the following questions.
 - a. How many instruments can you hear in this piece? *One*
 - b. Does it have any accompaniment? *No*
 - c. So how many melody lines can you hear? *One*
 - d. Write the basic difference between this piece and the preceding one. *The first has an instrumental accompaniment, but the second*
 has no accompaniment.



Listening 3 *Vox dilecti mei* Palestrina

3. Listen carefully to the following track and answer the questions.
- a. Write the name of the instrument playing the main melody or melodies. _____
Voices
- b. Can you hear one single melody or various at the same time? *You can hear various melodies at the same time.*
- c. Do you think there is a melody that stands out over the others, or are they all complementary and have the same importance? *They are all complementary and have the same importance.*
- d. Write the basic difference between this piece and the preceding ones.
The last one has various melodies with the same importance, but the preceding ones only have one main melody.

1.1.1. Types of texture

✓ From your listening exercise:

4. Listen to the exercises here, pay attention to their texture and mark the right answer with an **X**.

Listening 4 *Run it up* Nudo Windsor

- a. MONOPHONIC POLYPHONIC ACCOMPANIED MELODY

Listening 5 *The Swan* Saint-Saëns

- b. MONOPHONIC POLYPHONIC ACCOMPANIED MELODY

Listening 6 *Aquí no hay quién viva* Vocal Factory

- c. MONOPHONIC POLYPHONIC ACCOMPANIED MELODY

Listening 7 *Cuéntame* J. L. Armenteros

- d. Write the name of the texture used in this song. *accompanied melody*

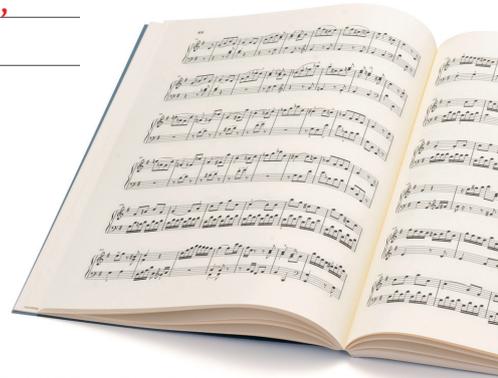
Listening 8 *Les Choristes* Bruno Coulais

- e. In this piece you will hear two kinds of texture, alternating. Write the name of the texture as you hear it.

TEXTURE 1	TEXTURE 2	TEXTURE 3	TEXTURE 4
<i>accompanied melody</i>	<i>polyphonic</i>	<i>accompanied melody</i>	<i>polyphonic</i>

Listening 9 *Gregorian Chant* Anonymous

- f. Identify the type of texture this song has. *monophonic*



✓ From a music score:

5. Look at the scores given below and answer the questions.

- a. Look at the score below. This fragment has an instrument that plays the main melody, and another line giving the accompaniment or instrumental backup to the melody.

Score No. 1 Score for *La Tarara* Popular

The image shows a musical score for 'La Tarara'. It consists of two staves. The top staff is labeled 'Voice' and contains a melody in 2/4 time with lyrics: 'Lle vala Ta - ra unves - ti - do ver delle no devo - lan tes yde cas - ca - be les'. The bottom staff is labeled 'Piano' and contains a piano accompaniment with chords and a simple bass line.

- a. Colour the line showing the main melody blue.
b. Colour the lines showing the accompaniment in green.
c. What kind of texture is it? accompanied melody

- b. The score given below is an adaptation of a Gregorian chant, in which the monks would all sing the same melody. Compare this to Score No. 1 above as regards its texture.

Score No. 2 *Ut queant laxis* Anonymous

The image shows a musical score for 'Ut queant laxis'. It consists of a single staff in 4/4 time with lyrics: 'Ut que-ant la__xis re-so-na-re fi-bris mi__ra ges - to__rum'. The melody is a simple, single-line Gregorian chant.

- a. How many melodies are there? One
b. Do the melodies have an instrumental accompaniment? No
c. What is this kind of texture called? Monophonic

- c. The following fragment is from a choral song, and as you can observe it has four voices and all of them have lyrics, and they seem to complement one another.

Score No. 3 *Score for Enclos'd in cinders* Thomas Chevis

Soprano
Beau - ty, truth and ra - ri - tie, beau -

Contralto
Beau - ty, truth, ra - ri - tie, beau -

Tenor
Beau - ty, truth and ra - ri - tie, beau -

Bass
Beau - ty, truth and ra - ri - tie, beau -

- a. How many melodies are there? Four
- b. Do you think they all have the same importance? Yes Why or why not? Because each melody line complements the others.
- c. What is this kind of texture called? Polyphonic
- d. Remember that you studied voices types in Unit 4. Among the voices shown in this score, say which ones are female voices and which are male voices.

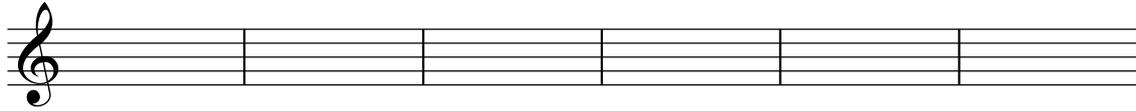


WOMEN'S VOICES Soprano and contralto

MEN'S VOICES Tenor and bass

1.2. HARMONY
1.2.1. Harmonic intervals

6. Write an example of each of these intervals.



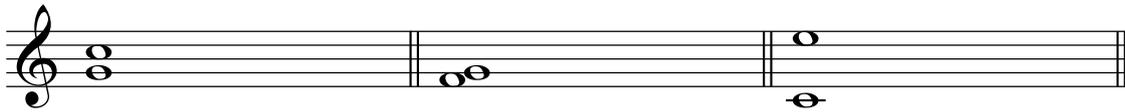
conjunct disjunct simple compound major altered

7. Classify the following intervals. Choose a term for each pair of notes below.

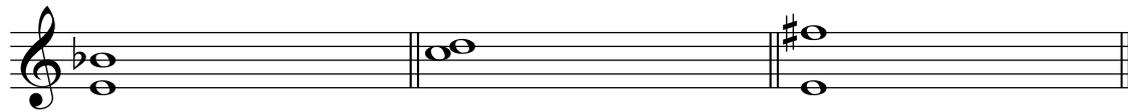
conjunct/disjunct

simple/compound

major /altered

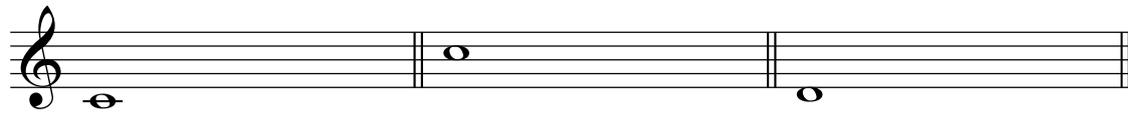


<i>disjunct</i>	<i>conjunct</i>	<i>disjunct</i>
<i>simple</i>	<i>simple</i>	<i>compound</i>
<i>major</i>	<i>major</i>	<i>major</i>

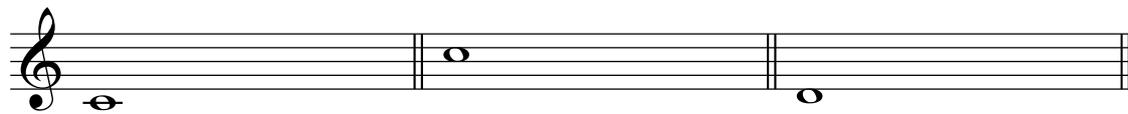


<i>disjunct</i>	<i>conjunct</i>	<i>disjunct</i>
<i>simple</i>	<i>simple</i>	<i>compound</i>
<i>altered</i>	<i>major</i>	<i>altered</i>

8. Draw in the right harmonic interval, as indicated by the definitions under the line.



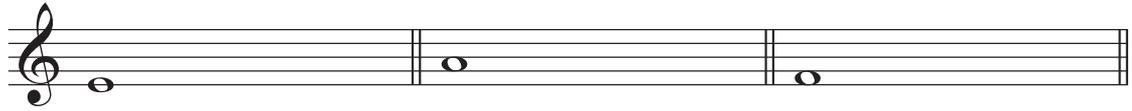
conjunct	disjunct	disjunct
simple	simple	compound
major	major	major



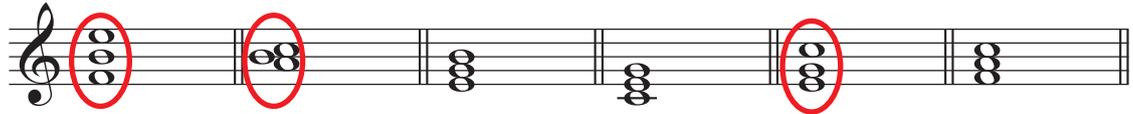
disjunct	disjunct	conjunct
compound	simple	simple
altered	altered	altered

1.2.2. Chords

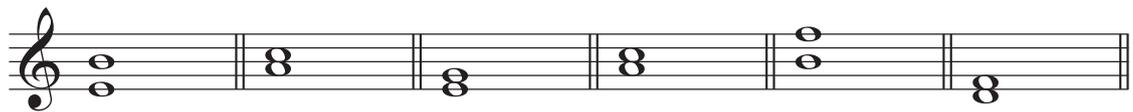
9. Draw in triads or three-note chords using these roots.



10. Circle the chords that are incorrect.



11. Draw in the note that is missing to complete these chords.



1.2.3. Harmonisation

12. Circle the notes in the melody and the harmony that are common to both. Observe that the majority of notes used in the melody are also used in the chords below.

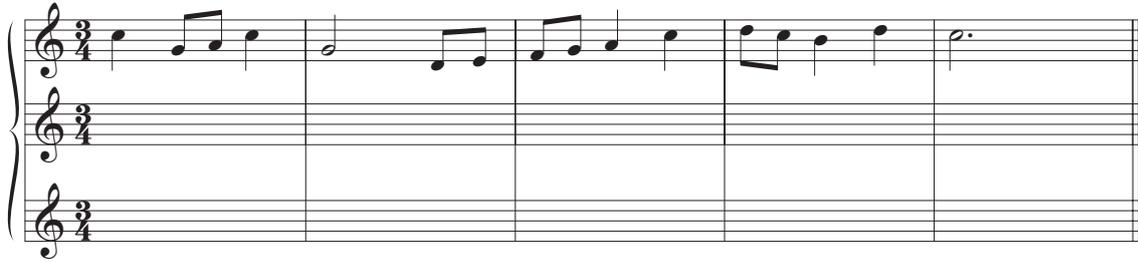
Melody

Chords

13. Here is another example of harmonisation using three melodies that are played simultaneously. Complete the name of the notes used to harmonise each of them using the first note given below.

C - **E** - **G** G - **B** - **D** F - **F** - **C** G - **B** - **D** C - **E** - **G**

14. Compose your own harmony for the melody shown below. You can use the notes indicated in each bar (although you don't have to use all three if you don't want to). Then interpret the piece on the recorders, to listen to the results.



(C - E - G)

(G - B - D)

(F - A - C)

(G - B - D)

(D - E - G)



CHECK YOUR
LEARNING



15. Explain each of the following musical textures.

• Monophony: **One single melody with no instrumental accompaniment.**
(mono = one / phone = sound)

• Polyphony: **Various melody lines that are played together, each having equal importance.** **(poly = various / phone = sound)**

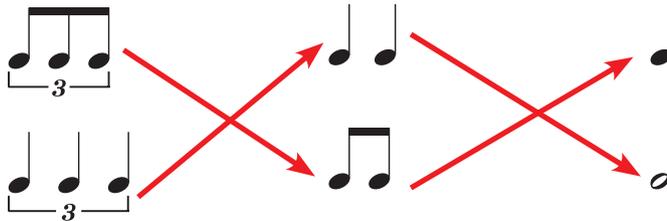
• Accompanied melody: **One single melody accompanied by a group of instruments**

BLOCK 2 MUSICAL CREATION AND PRACTISE

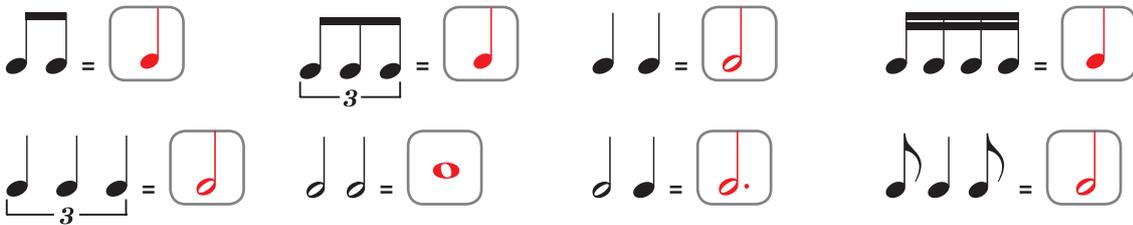
2.1. RHYTHM CREATION



1. Connect the triplets to the right note value.



2. Reduce to one note.



3. Complete the bars with the notes you think are appropriate.

4. Draw in bar-lines. Now write in the rhythmic syllables for each note.

5. Interpret the rhythms (you can use rhythmic syllables to help). Now listen to them and put them in the right order. Remember that some of these rhythms are in the song *Le Llostrè*, and it will help you to prepare this exercise.

Listening 10

Listening 11

Listening 12

Listening 13

2.4. MELODY CREATION

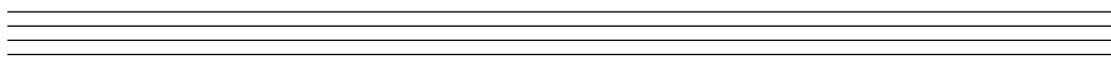
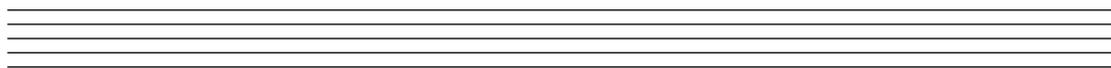
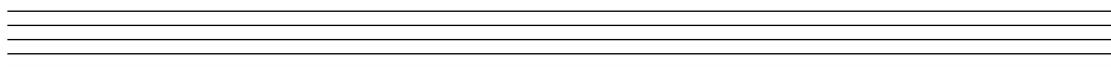
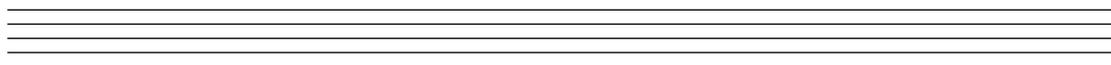
6. **COMPOSITION.** Let's review the notes $F\sharp$, $G\sharp$ and $B\flat$ that you studied in preceding units. To strengthen these notes, use the notes in the following scale and then play over the musical accompaniment. Try to use the notes you have already learned.





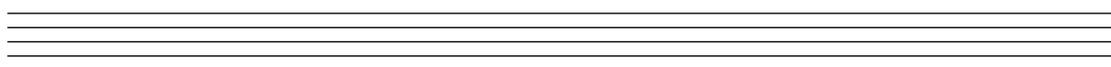
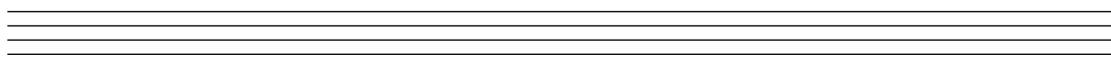
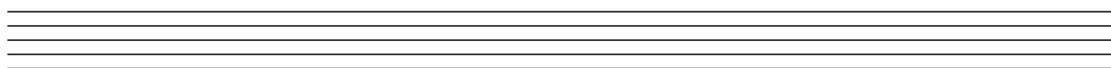
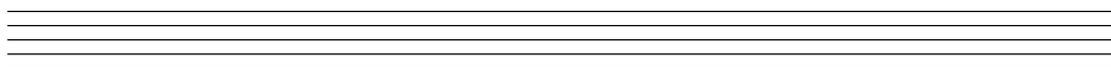
1 2 3 4 5 6 7 8 9

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: 1 (F), 2 (G), 3 (A), 4 (B), 5 (C#), 6 (D), 7 (E), 8 (F), 9 (G). A downward arrow points to the 5th note (C#).

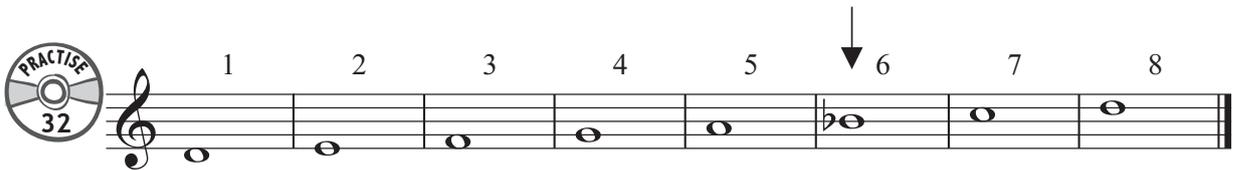
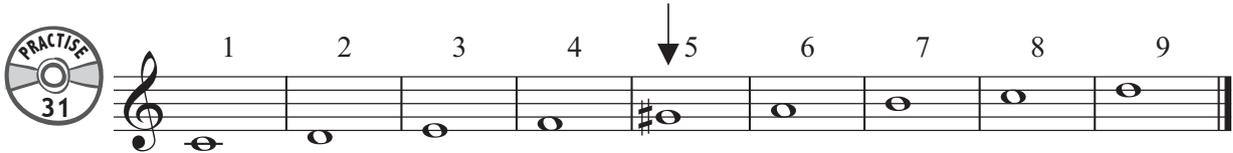
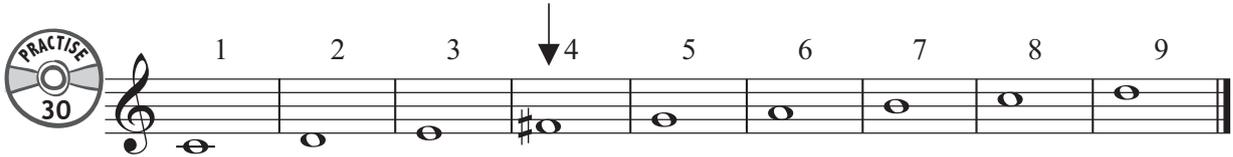


1 2 3 4 5 6 7 8

A musical staff in treble clef with a key signature of one flat (Bb). The notes are: 1 (Bb), 2 (C), 3 (D), 4 (Eb), 5 (F), 6 (G), 7 (Ab), 8 (Bb). A downward arrow points to the 6th note (G).



7. IMPROVISATION. Try to improvise a melody with the sounds you have learned in this unit. The sounds are presented in an orderly manner, but you can interpret them in any order you want. As for notes, although semibreves are used in the scale given here, you can use notes of different duration in your interpretation, as this will make it more varied.



MUSIC AND TECHNOLOGIES

The CD ROM provides a series of activities in which you can practise what you've learned in this Unit.

