

# 8. The fabric of music

## Texture

### SECTION 1 MUSICAL CONTEXT

1. Answer true (T) or false (F) to the following questions.

- a) The homophonic texture is formed of various melodic lines of equal importance that progress independently with the same rhythm.
- b) The texture of an accompanied melody is of the kind in which there are no chords played along with the melody.
- c) Counterpoint is a variant of the monophonic texture.
- d) Heterophony is a variant of the monophonic texture.
- e) Monophonic texture only has one melody line.

2. Compose a second melody to create a counterpoint texture.

3. Add a second melody to create a song with a homophonic texture.

4. Mark in blue the staff that contains the main melody, and in green the staffs that contain the accompaniment.

5. Look at the following staff and compare its musical texture to one of the sentences in Exercise 1 above. Then answer the questions below.

*There is a melody without any type of accompaniment.*

a) How many melodies are there in this song? *One single melody.*

b) What is this kind of texture called? *Monophonic texture*

6. Look at the following score. It is a fragment of *Ave María* by Tomas Luis de Victoria. As you can see, it has four voices and they all have text, so they complement one another and all have the same importance. Now answer the questions below.

a) How many melodies are there in this song? *4*

b) Do they all have the same rhythm?

*No, each one has a different rhythm.*

c) What is this kind of texture called?

*Polyphonic texture*

7. Look at the following score. It is a fragment comprising four voices. Notice that they complement one another and all have the same importance. Now answer the questions below.

Soprano

Contralto

Tenor

Bass

- a) How many melodies are there in this song? 4 melodies
- b) Do they all have the same rhythm? Yes
- c) What is this kind of texture called? Homophonic polyphonic texture



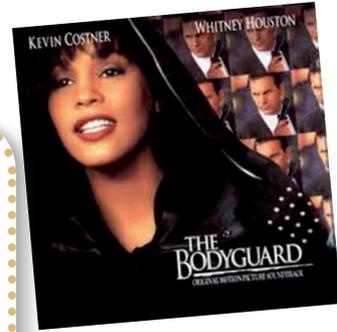


## SECTION 2 LISTENING

### Listening 1

*I Will Always Love You* 1992 Dolly Parton

Composed in 1974, this well-known song was used in the film *The Bodyguard*, and was sung by Whitney Houston. It is a romantic thriller with a love story between ex-secret service agent Frank Farmer (Kevin Costner) and music star Rachel Marron (Whitney Houston), who needs protection against a dangerous psychopath who is stalking her.



Listen carefully to this fragment and answer the following questions.

- What instrument interprets the melody? Voice
- How many melodic lines can you hear? One
- What kind of texture is it? Accompanied melody texture

### Listening 2

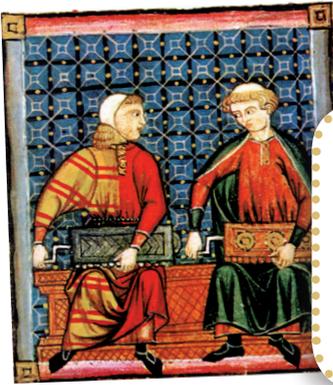
*Veni Sancte Spiritus* 6th century Anonymous

This musical piece is an example of a Gregorian chant, named after Pope Gregory I, or Saint Gregory the Great, who converted this type of singing into the official singing of the Catholic church. Intended for prayer and communication with God, it is a prayer in Latin, the official language of the Catholic church, invoking the Holy Spirit to come and console the faithful.



Listen carefully to this fragment and answer the following questions.

- What instrument interprets the melody? Voice
- Do you think each voice sings a different melody or do they all interpret the same melody?  
They all play the same melody.
- Does it have any kind of accompaniment or is it a capella? A cappella
- Bearing in mind your answers above, what kind of texture is this?  
Monophonic texture



### Listening 3-4

*Muito devemos varoes* 13th C Alfonso X El Sabio

This work is by Alfonso X the Wise, a patron of the arts and sciences, pertaining to a collection composed to honour Saint Mary, and uses the common theme of a narration of the miracles performed by Her, as mentioned in this fragment: "Good men, we should greatly praise Holy Mary, for She bestows Her grace and Her gifts on him who trusts in Her."

Listen to the following fragment and answer

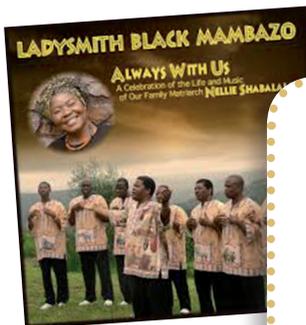
### Listening 3

- a) The melody is interpreted by two instruments. What are they? *Voice and flute*
- b) Do they play the same melody or do they use two different melodies? *Both have practically the same melody.*

### Listening 4

- c) In this fragment both play the same melody, but are they exactly the same or does one instrument adorn the notes slightly? *No, they are identical, but the flute plays more adornments.*
- d) Explain why you think it is or isn't. *Because the flute plays a few adornment notes compared to the voice melody*
- e) Bearing in mind your answers above, what kind of texture is this? *Heterophonic*

### Listening 5



*Lungisa Indlela* 1992 Ladysmith Black Mambazo

This is a famous South African choral group started in the years of Apartheid and racism in South Africa and achieving world-wide fame, thanks in part to Paul Simon and his 1986 album *Graceland*. They were invited to accompany the future President of South Africa, Nelson Mandela, to the Nobel Peace Prize ceremony in Oslo, Norway.

This fragment is a responsorial chant, which consists of alternate melodic phrases by a soloist, answered by the choir.

- a) You can hear how there are only voices in this piece, with no accompanying instruments. What is this kind of music called? *A cappella*
- b) Can you tell how many melodies you can hear at the same time? *Two*
- c) Do the melodies progress at the same rhythm or speed, or are they different? *A different rhythm*
- d) Bearing in mind your answers above, what kind of texture is this? *Counterpoint polyphony*

## Listening 6

*Bohemian Rhapsody* 1975 Freddie Mercury

*Bohemian Rhapsody* is a song by the British rock band Queen, written by Freddie Mercury for the band's 1975 studio album *A Night at the Opera*. It was a hit on the UK charts when released and then reached number one again in 1991 following Freddie Mercury's death. The guitar solo on this track is considered the 20th best guitar solo of all times.



This fragment is interpreted by four voices.

- a) Do the voices progress at the same rhythm or speed, or are they different? *The same rhythm*
- b) Do the voices all sing the same melody at the same pitch, or are some higher or lower than others?  
*They are played at different pitches (higher or lower)*
- c) Bearing in mind your answers above, what kind of texture is this? *Homophonic polyphony*

## Listening 7

*Imagine* 1971 John Lennon

Considered to be one of the best songs of all times, this song by John Lennon was anti-religious, anti-nationalistic, anti-conventional and anti-capitalistic. Lennon once said: "It's not a new message: we are not crazy; we are only saying, give peace a chance. Just imagine a world without countries or religions".



- a) You can hear that this song has various instruments, but which one plays the melody? *Voice*
- b) Name at least three other instruments you can hear in this song. *Drums, bass and piano*
- c) What function do these instruments have? *Rhythmic and harmonic accompaniment to the voice singing the melody*
- d) Bearing in mind your answers above, what kind of texture is this? *Accompanied melody texture*



Listening 8

Hallelujah 1741 George Friedrich Haendel



This is perhaps the best-known work by this famous composer from the Baroque period. There is a famous story about King George II of Great Britain who attended a royal performance of Messiah. When it came to the Hallelujah Chorus he stood up. Whenever the king stood up, everyone in his presence had to stand up, so the whole audience stood. Since then it has become tradition for the audience to stand up when Händel's Hallelujah Chorus is sung.

In this fragment you can clearly distinguish the start of all four voices forming the choir, as they come in at different times. Remember that you studied voices types in Unit 6.

- a) Write the names of the four voices most frequently used in choir singing. \_\_\_\_\_  
*Soprano, contralto, tenor and bass*
- b) Write the order in which you hear them in this exercise.  
1st *Bass*  
2nd *Tenor*  
3rd *Contralto*  
4th *Soprano*
- c) What kind of texture is it? \_\_\_\_\_  
*Counterpoint polyphonic texture*

Listening 9

We Will Rock You 1977 Brian May



Composed by the guitarist of the British band Queen, this is one of their most popular hits, appearing in many covers, remixes, samples, etc. since the death of Freddie Mercury. At the closing ceremony of the 2012 Summer Olympics in London on 12 August, Brian May and Roger Taylor and remaining members of the band did the song, with images of Freddie Mercury on screen as a posthumous homage to the band leader.

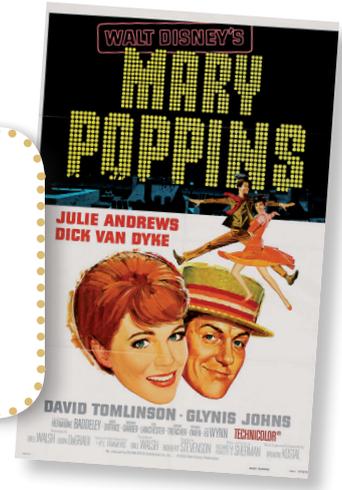
After listening to this fragment, you can hear how the melody has two parts that are clearly different. The first is sung by the solo voice, and the second time the whole group comes in.

- a) What family do the accompanying instruments belong to? *Indefinite pitch percussion*
- b) What kind of texture can you hear in the part where the solo voice is singing? *Monophonic texture*  
Why? *Because there is only one melody line and although it is accompanied, it is not a harmonic accompaniment because it is played by indefinite pitch percussion instruments*
- c) What kind of texture can you hear in the part where the other band members are singing? \_\_\_\_\_  
Why? *Because although there are different voices, they all sing the same melody.*

## Listening 10

*Chim Chim Cher-ee* 1964 Richard M. y Robert B. Sherman

This song is from the film *Mary Poppins*, the story of probably the world's most famous nanny. The film was produced by the Disney factory, obtaining 5 awards, among them for the best soundtrack, composed by the Sherman brothers, and at that time it was a new technology to combine real actors with cartoon characters on screen.



- a) What instrument interprets the melody? Voice
- b) What instruments play the accompanying music? Bowed string instruments (violin, viola, cello and contrabass), indefinite pitch percussion (Chinese box, triangle), definite pitch percussion (lyre)
- c) Identify the type of texture Accompanied melody

To practise your knowledge of musical texture, here are some more listening exercises in which you have to indicate the texture of each piece.

MONOPHONIC      COUNTERPOINT POLYPHONY  
HOMOPHONIC POLYPHONY      ACCOMPANIED MELODY

## Listening 11

*Amen* Otis Redding

TEXTURE: Monophonic (a cappella voices)

## Listening 12

*Lomhlaba Kawunoni* Ladysmith Black Mambazo

TEXTURE: Homophonic polyphony

## Listening 13

*Lágrimas de mi consuelo* Juan Vázquez

TEXTURE: Counterpoint polyphony

## Listening 14

*Nas mentes* Alfonso X El Sabio

TEXTURE: Monophonic

## Listening 15

*Memorias* P. Iturralde

TEXTURE: Accompanied melody

## Listening 16

*Summer Night* Warren Casey

TEXTURE: Accompanied melody

## SECTION 3 CULTURAL CONTEXT

1. Connect each historical period with the right statement.

The Middle Ages, Renaissance, The Baroque, Classicism, Romanticism, 20th century

Statement	Period
▶ 1. Songs played by troubadours and joglars, in addition to using a monophonic texture, had a variant called the heterophonic texture.	<i>The Middle Ages</i>
▶ 2. Composers abandon all traditional textures in compositions searching for dissonance or only using noise.	<i>20th century</i>
▶ 3. As a result of creativity, composers use polyphonic textures and its two variants: homophony and counterpoint, in which various independent melodies of equal importance were combined in one piece.	<i>The Renaissance</i>
▶ 4. Composers break away from the old complex textures of polyphony and use the accompanied melody texture that first appeared in the former period.	<i>Classicism</i>
▶ 5. In their search for the maximum expression, composers use textures with chords that were increasingly dissonant, along with chromatic scales for increasing depth and expressiveness.	<i>Romanticism</i>
▶ 6. A new type of texture was introduced, called the accompanied melody texture, which had one single melody line, either with a voice or an instrument, which was accompanied by harmony using a group of instruments or one single polyphonic instrument.	<i>The Baroque</i>

2. For each definition, write in the right texture.

counterpoint, heterophony, polyphony, accompanied melody, homophony, monophony

- The texture in which various independent melodies of equal importance are combined in one piece is called homophony
- The texture with only one melody line with no instrumental accompaniment is called monophonic
- The texture with a melody line and an instrumental or harmonic accompaniment is called accompanied melody
- Within the polyphonic texture there are two variants counterpoint and polyphonic
- One variant of the monophonic texture is heterophonic

## SECTION 4 MUSICAL CREATION

### HARMONY

#### MELODIC INTERVALS AND HARMONIC INTERVALS

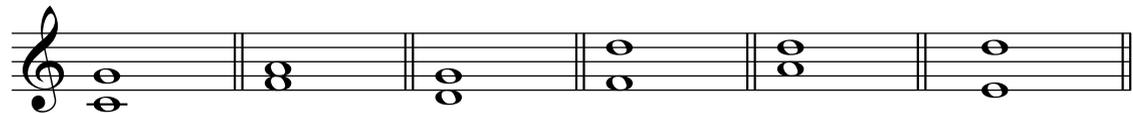
1. Say whether the intervals are melodic (M) or harmonic (H).

a)                      b)                      c)                      d)                      e)                      f)



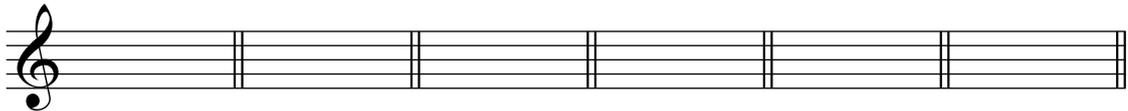
**M**                      **M**                      **H**                      **H**                      **M**                      **H**

2. Indicate the distance between these harmonic intervals.



**5th**                      **3rd**                      **4th**                      **6th**                      **4th**                      **7th**

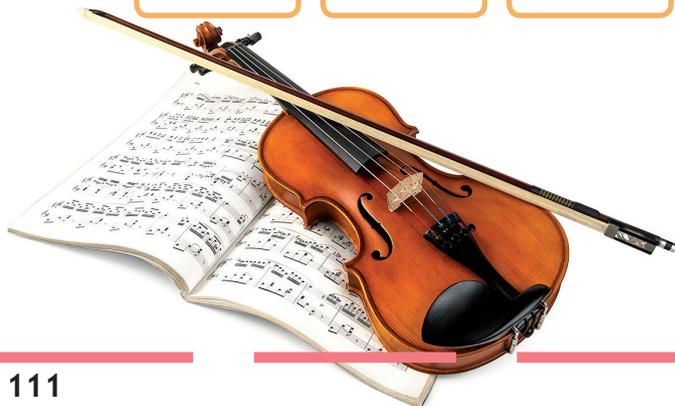
3. On this staff, write in three melodic intervals and three harmonic intervals. Then indicate their distance.



4. Write in the right notes to get the intervals as indicated.



- ascending melodic 3rd
- harmonic 3rd
- harmonic 5th
- descending melodic 6th
- ascending melodic 5th
- harmonic 6th



## HARMONY

5. Write the names of these instruments in the right column, depending on whether they are melodic or polyphonic (harmonic).

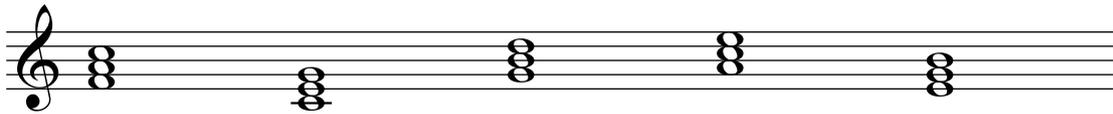
trumpet oboe organ trombone accordion guitar bassoon piano

MELODIC	POLYPHONIC (HARMONY)
<i>trumpet</i>	<i>organ</i>
<i>oboe</i>	<i>accordion</i>
<i>trombone</i>	<i>guitar</i>
<i>bassoon</i>	<i>piano</i>

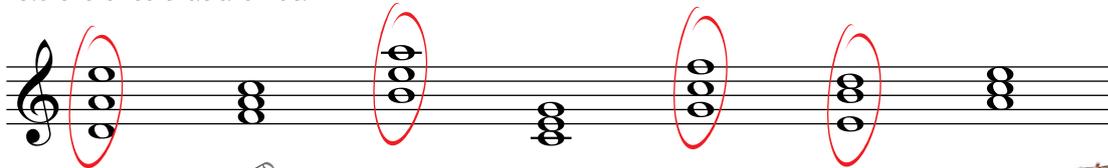
6. Fill in the blanks.

Chords are a set of various notes sounded simultaneously  
(or more three) and they are normally used to accompany  
songs and melodies.

7. Write chords using the notes on the staff.



8. This staff shows sounds to be played simultaneously, or chords, but not all are built on triads. Circle the ones that are not.



9. Answer true (T) or false (F) to the following

- F** The root of a chord is the highest of the three notes.
- T** The root of a chord is the lowest of the three notes.
- F** Chords are formed using the root and two other notes at a distance of a fifth.
- T** Chords are formed using the root and two other notes at a distance of a third.
- T** The sound are grouped together vertically on the staff.
- F** The sound are grouped together horizontally on the staff.

10. These chords are incomplete. Write in the two notes that are missing.

<b>G</b>	<b>G</b>	<b>A</b>	<b>B</b>	<b>D</b>	<b>E</b>
<b>A</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>B</b>	<b>C</b>
<b>F</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>G</b>	<b>A</b>

11. The song *No dudaría* can be accompanied using four chords played at the right time.

- a) What is the name of these chords? C - F - G - A
- b) Write in the notes in each of the four chords on the staff below.







**MUSIC AND TECHNOLOGIES**

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