MUSICAL CONTEXTS

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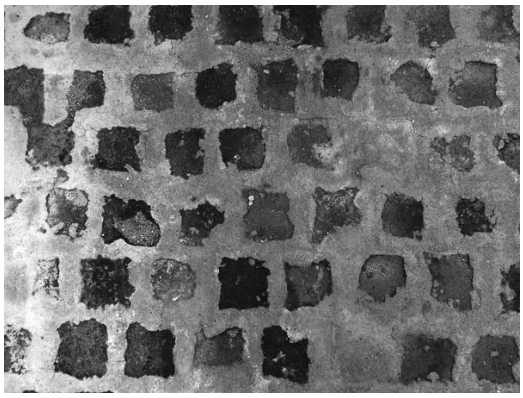
TRIED AND TESTED MUSIC RESOURCES - WRITTEN BY A TEACHER FOR TEACHERS

The Musical Contexts Guide to Texture

What is "Texture"?



Spend a few moments thinking about the word **TEXTURE**.

- *What does the word **TEXTURE** mean?*
- *How would you describe the word **TEXTURE** to a stranger?*
- *Can you remember anything about musical **TEXTURE** from your learning?*

Jot down some of your ideas in the "Ideas Box" below:

IDEAS BOX – "TEXTURE"

Learning about Musical Textures

Scan each of the QR codes to listen to an explanation and demonstrations of each music texture making notes in the boxes below.

MONOPHONIC TEXTURE

HOMOPHONIC TEXTURE

POLYPHONIC TEXTURE

Listening to Musical Textures 1

Scan the QR code to listen to ten different extracts of music from different times and places – all with different musical **TEXTURES**. As you listen, decide whether you think the texture in each extract is best described as **MONOPHONIC, HOMOPHONIC (MELODY AND ACCOMPANIMENT** or **CHORDAL**) or **POLYPHONIC** indicating your choice in the table below.

Extract Number and Piece Title	Monophonic Texture	Homophonic Melody and Accompaniment Texture	Homophonic Block Chordal Texture	Polyphonic Texture
1 *"Granada" from 'Suite Espanola' – Albeniz*				
2 *"Syrinx" – Debussy*				
3 *"One Day more" from 'Les Miserables'*				
4 *"Overture" (Part 1) from 'Messiah' – Handel*				
5 *"Overture" (Part 2) from 'Messiah'- Handel*				
6 *"Trio" from 'Stars and Stripes Forever' – Sousa*				
7 *Movement from 'Cello Suite' – J. S. Bach*				
8 *"The People that Walked in Darkness" – Handel*				
9 *"Easy Winners" – Scott Joplin*				
10 *"Since my Man Came Death" from 'Messiah'- Handel*				

To check your answers to the “Listening to Musical Textures” quiz on the previous page, scan the QR code to the left to hear the answers, together with a discussion and some extra questions on each extract.

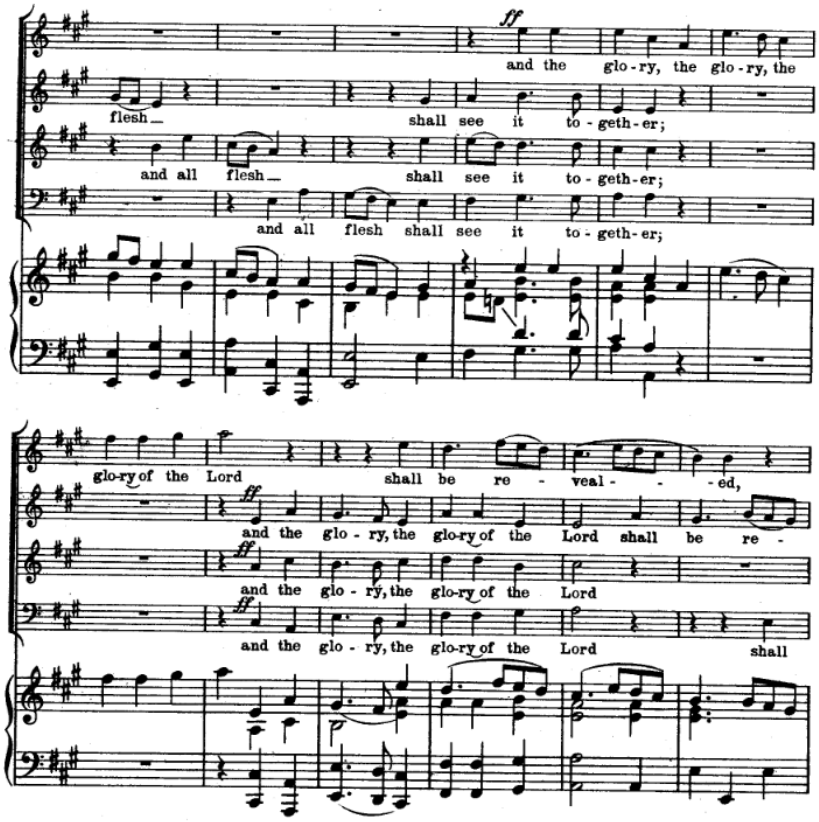
Listening to Musical Textures from 'Messiah'

Scan the QR code below and listen to some extracts from a piece called “And the Glory of the Lord” from his Oratorio ‘Messiah’ by the Baroque composer, Handel. See if you can identify the different type of musical texture in each of the extracts.

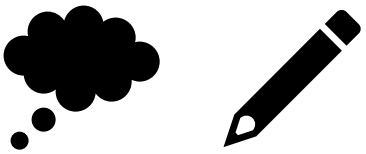
TEXTURES IN “AND THE GLORY OF THE LORD” FROM ‘MESSIAH’ - HANDEL

Extract	Main type of Musical Texture heard
1	
2	
3	
4	
5	
6	
7	

To check your answers to the “Listening to Musical Textures from ‘Messiah’” quiz above, scan the QR code below to hear the answers, together with a discussion and some extra questions on each extract.



Look at the score on the left, taken from "And the Glory of the Lord" from Handel's 'Messiah'. See if you can identify the only part in the piece where Handel uses a very brief **MONOPHONIC TEXTURE**.



Using your answers to the above activities, write a couple of sentences on how Handel uses **TEXTURE** in *"And the Glory of the Lord".*

Learning about Heterophony

Heterophony

As well as **MONOPHONIC, HOMOPHONIC** and **POLYPHONIC** musical textures, there is a fourth type of musical texture – **HETEROPHONIC** - and the word means 'difference of sounds.'

A **HETEROPHONIC TEXTURE** is made up of the **simultaneous performance of different versions of the same melody**. For instance, one voice or instrument performs a melody while, at the same time, another performs a more elaborate, decorated version of it. Other voices or instruments may join in with yet more versions of the melody, perhaps elaborating it further still, or even simplifying it (picking out just a few important notes).

HETEROPHONIC texture is found in the folk-music of certain European countries, in Turkish music, Japanese *gagaku* music, Indonesian *gamelan* music and in Arabian music.

Indonesian Gamelan music is based on a **HETEROPHONIC TEXTURE**. A Gamelan is shown to the right made up mainly of percussion instruments – types of metallophones, gongs and drums. Scan the QR code above and listen to a piece of Gamelan music called *Lalayaran*. The higher-pitch instruments play the fastest notes and lower-pitch instruments play much longer notes. You'll also hear a flute playing. Listen out for the **simultaneous performance of different versions of the same melody** creating a **HETEROPHONIC TEXTURE**.

In *Lalayaran*, it was the part played by the **JENGGLONG** (six large pots on a horizontal frame – shown in the very centre at the top of the image above), that represented the **MELODIC SKELETON** around which all the different parts are built. These variations might be subtle, such as the addition of ornaments or more dramatic, such as playing the melody at a different speed or in a different key.

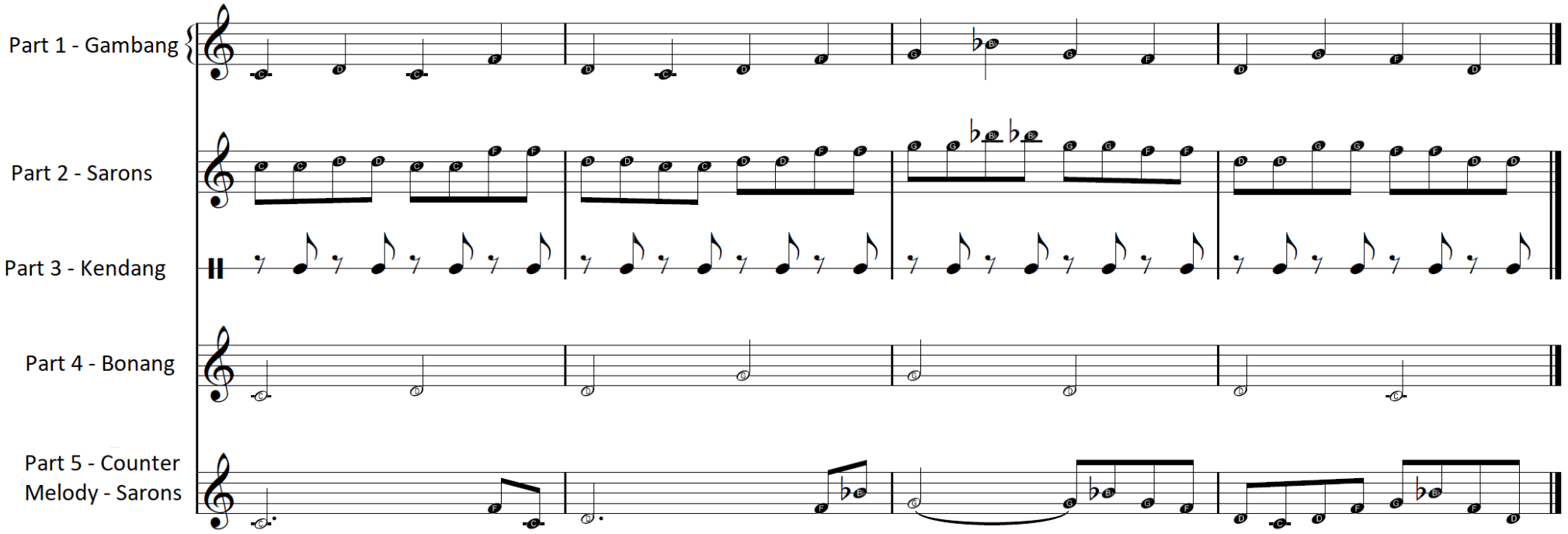
Scan the QR code to the right and listen to three extracts of **HETEROPHONIC** music now and comment on the **relationship between the different instruments and voices playing or singing the melodic line**.

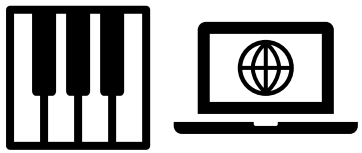
Extract 1 Psalm 16	
Extract 2 Greek Folk Song	
Extract 3 Extract from the finale of Symphony No.9 by Dvořák	

Performing Heterophonic Music

The score below shows a piece of simple music for Gamelan using a **HETEROPHONIC TEXTURE**. Notice how the four melodic parts (1, 2, 4 and 5) are all **simultaneous performances of the Bonang's (Part 4) melody** – The Gambangs (Part 1) add some extra notes playing in crotchets, The Sarons (Part 2) play the same part as the Gambangs (Part 1) playing each note twice in quavers while Part 5, the **COUNTER-MELODY** (a melody which is added 'on top of the original') is a variation of the Bonang's melody. Parts 1, 2, 4 and 5 start each bar on the same note. Part 3 – The Kendang – is played by a drummer who will sit at the centre of the Gamelan and keep the regular pulse/beat.

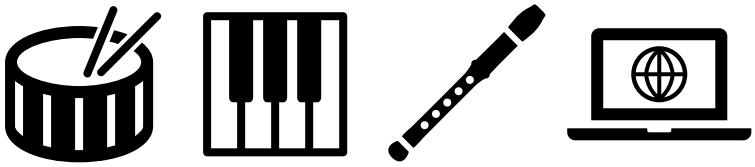
Heterophonic Gamelan Music for 5 Players

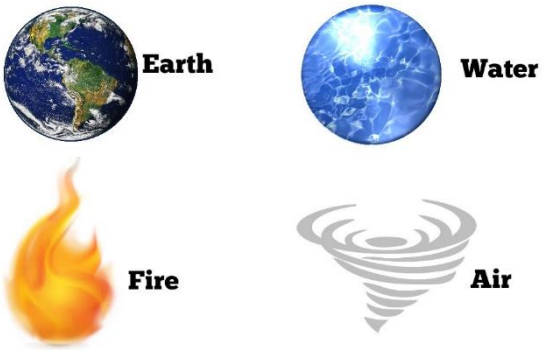




Learn to play the above piece of Gamelan music using whatever instruments you have available. If you have access to a virtual online Gamelan (some apps for iPhone and Android have free virtual Gamelans), try performing the piece on them. If you're using a music software or sequencing programme, try programming the different parts into separate parts or channels. Research the sounds of the instruments for each part and try and find the best sound for each part.

Composing music using Textures





Using whatever instruments you have available to you – piano, keyboard, your own instrument(s) or online websites such as MuseScore®, BandLab® or apps such as GarageBand®, create 4 short separate pieces of music to describe the four "elements" – **EARTH, WATER, FIRE** and **AIR**, each demonstrating a different type of musical **TEXTURE**. Follow the guidelines below.

EARTH

Create a short piece of music to represent **EARTH** in a **MONOPHONIC TEXTURE** by composing a single melodic line. Give your piece some interest and variety by having phrases sometimes performed by a solo instrument or voice (make up some words if you're a singer!) and sometimes by two or more in **UNISON** (playing or singing the same melody line/part at the same time). If you play a musical instrument, then use it here and use your skills, knowledge and understanding on writing a 'good' melody, recording your ideas in whatever notation is best for you.

AIR

Create a short piece of music to represent **AIR** in a **HOMOPHONIC TEXTURE** which focuses attention on a **MELODY** (think of the 'air' when creating this, perhaps high pitch etc.) supported by an **ACCOMPANIMENT** built from **CHORDS**. This piece should therefore have a **HOMOPHONIC MELODY AND ACCOMPANIMENT TEXTURE**. Think carefully about the **TIMBRE** and **SONORITY** of the sounds and/or instruments you choose to create a descriptive piece on the 'air'.

FIRE

Create a short piece of music to represent **FIRE** in a **POLYPHONIC TEXTURE** – two or more strands of sound weaving along independently. If you're use online music programmes or music software or sequencing programmes, you may be able to "copy and paste" your music into other parts or channels giving a thick, dense web of sound to represent 'fire'. Again, consider with **TIMBRES** and **SONORITIES** to use from those available to you to best depict 'fire' in your music.

WATER

Create a short piece of music to represent **WATER** in a **HETEROPHONIC TEXTURE**. Begin by creating a simple melody for one instrument or voice. Then, add a second performing at the same time but in a more elaborate way with extra notes and decorations. Add a third, performing simplified version – picking out only a few important notes which might be short in value, or sustained (held on). Again choose **TIMBRES** and **SONORITIES** available to you that best represent 'water' in your music.

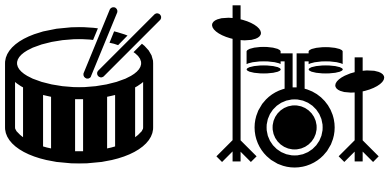
Together, your four different pieces of music, each demonstrating a different type of musical **TEXTURE** can be 'grouped' (performed) together one after the other to form a **SUITE** – "Elements Suite".

Listening to Musical Textures 2

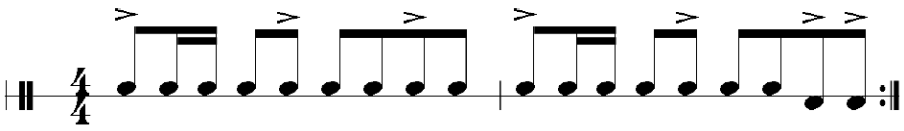
Scan the QR code and listen to five different extracts of music taken from different times and places. First, decide if you think there is one, or more than one musician involved in each performance. Then see if you can identify the musical texture(s) used in each extract.

Extract Number and Piece Title	How many musicians are involved in this performance?	How would you describe the musical texture(s)?
1 *"Viderunt Omnes"*		
2 *Variations on 'America' – Charles Ives*		
3 *"Allemande" from Partita BWV 1013 (opening) – J. S. Bach*		
4 *"Cornfield Holler"*		
5 *Extract from "More Than Words" - Extreme*		

Performing Polyrhythms

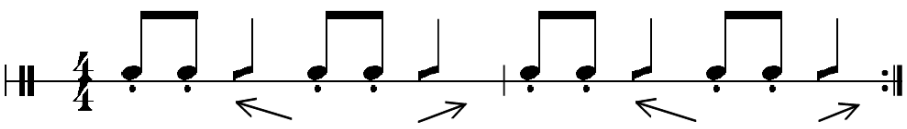


We have already learned that a **POLYPHONIC TEXTURE** is when there are many different melody lines or parts that are performed together, weaving in and out of each other to create a thick, dense web of sound. Many types of world music, such as African Drumming and Latin-American music such as Samba and Salsa, combine many different rhythms together, instead of melodies, and this creates a **POLYRHYTHMIC TEXTURE**. On the next pages there are a series of rhythms for you to learn and perform. If you're working from home, hunt around your house for suitable instruments – the kitchen with its wealth of pots and pans and plastic tubs is a great place to start! Teach your family some of the rhythms and then combine them together – layering them over the top of each other to create a **POLYRHYTHMIC TEXTURE**. Scan the QR codes next to each rhythm to hear it being performed 4 times.

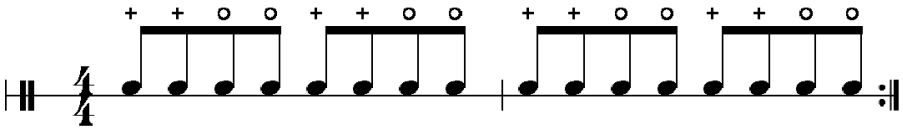


Bongos Rhythm *(or use two different sized plastic pots or bowls)*

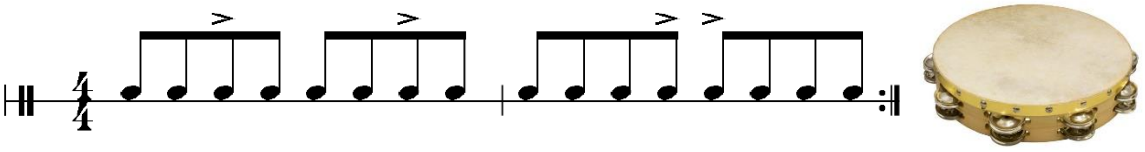
Agogo Bells Rhythm *(or use two different sized metal pans)*



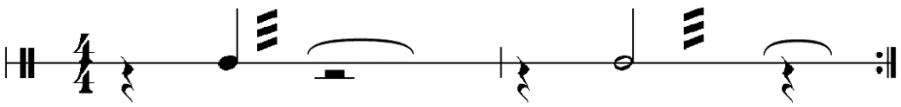
Cabasa Rhythm *(or use a paper cup with plastic beads wrapped around or a home-made shaker – arrows show which way to "swish" your Cabasa!)*



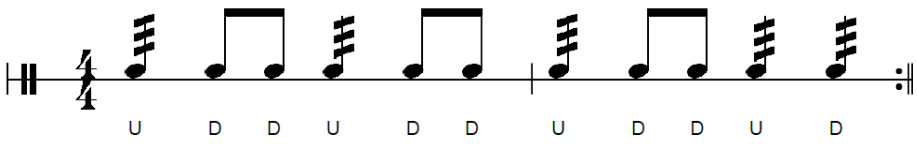
Triangle Rhythm *(or use anything metal that you can suspend/hang + means 'dampen the sound by holding', o means let the sound 'ring')*



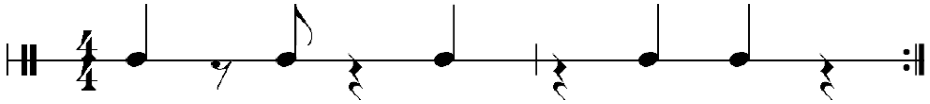
Tambourine Rhythm *(use anything that you can shake!)*



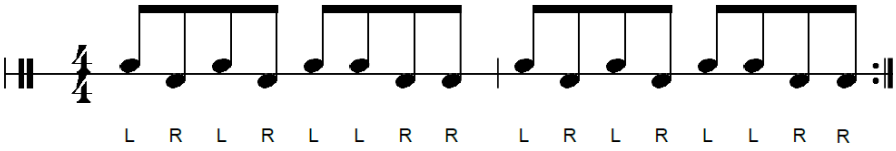
Vibra Slap Rhythm *(use anything that vibrates for some time or even vocal sounds!)*



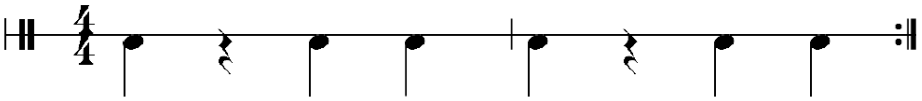
Guiro *(U = upwards scrape; D = downwards scrape; use anything you can scrape or scratch – a grater from the kitchen works well here but be careful!)*



Claves Rhythm *(or use any two wooden objects that you can hit (carefully!) together)*



Maracas Part *(L = Left Maraca; R = Right Maraca – or create your own shakers filled with rice or pasta!)*



Bass Drum Part *(or use a large upturned plastic bucket or plastic box/crate)*

If you simply played all of the rhythms at once, repeating them over and over (this is called **CYCLIC RHYTHMS**), the sound would soon get boring, even though you're creating a **POLYRHYTHMIC TEXTURE**.

So, think about how you will give your piece **FORM AND STRUCTURE** – create an introduction: *which rhythms will you use here?* Experiment by building up the texture by adding different rhythms at different times overlapping and creating a thick, dense web of sound – a **POLYPHONIC TEXTURE**. You might like to experiment with **TEMPO** – slowing some parts down and speeding up in others – it's a good idea to have a conductor or someone who can give agreed signals to the rest of the group! What about **DYNAMICS** – can you add some louder and some softer sections for contrast. Create an ending to your piece – a **CODA**.

Another type of world music that uses **POLYRHYTHMIC TEXTURES** is Japanese Taiko Drumming.

Teacher's Notes, Discussion and Answers

What is Texture?

If pupils look up the word **TEXTURE** in a dictionary, they may find various definitions –"structure", "appearance" and "consistency" – and one common definition of texture refers to a "structure of interwoven fibres".

In music, **TEXTURE** refers to the way multiple voices or instruments interact with each other. Pupils may have drawn on the learning at Key Stage 3 and used the words **THICK TEXTURE** to describe music that has a lot of sound or many different sounds going on at the same time and **THIN TEXTURE** to describe music that has only a few sounds or even a single sound.

Higher-level students may have begun to use the words **MONOPHONIC, HOMOPHONIC, CHORDAL, MELODY AND ACCOMPANIMENT, POLYPHONIC, CONTRAPUNTAL** or even **HETEROPHONIC** – all of which are explored in this guide.

Learning about Musical Textures – A transcript of the audio narrations, together with audio file information with hyperlinks to individual audio files (if class teaching).

Monophonic Texture

The first musical texture we are going to learn about is a MONOPHONIC texture. The word "Monophonic" is made up to two parts – "mono" meaning "one" and "phonic" meaning "sound" – so "Monophonic" means one sound and it a clue to its meaning. Monophonic texture describes music consisting of a single melodic line. Whether it is sung or played by one person or many, as long as the same notes and rhythms are being performed, the result is described as a monophonic texture.

Let's listen to some music with a monophonic texture so you can hear what it sounds like. This is a piece of Gregorian Chant taken from the Renaissance period.

Audio 1 – "Gloria in Excelsis Deo" – Gregorian Chant

You probably noticed that there was more than one singer, in fact, it was a small male choir although this would have originally been performed by monks, but even though there was more than one voice, all the singers were singing the same pitch and rhythm, so this piece of music had a clear monophonic texture.

There are lots of other examples of music which has a monophonic texture. You've no doubt sung "Happy Birthday" many times with others or may have been to a football match where the whole crowd take part in singing their own teams' song and even though there are thousands of performers, if you're all singing the same notes and rhythm, you'll be singing in a monophonic texture.

So, a monophonic musical texture can be described as a single melodic line. There's a graphic representation of what a monophonic texture may look like in the study guide. In the box next to the graphic write down your own description of monophonic texture while you listen to the next musical extract, which is also monophonic. We're off to China now with a piece of music called "Floating" for an instrument called the "Dizi" – a type of Chinese wooden flute.

Audio 2 – "Floating" – Solo Dizi

Homophonic Texture

Our second type of musical texture is called HOMOPHONIC. The word is made up of two parts - "homo" meaning "same" and "phonic" meaning "sounds" – so the complete word "homophonic" means "same sounds". A homophonic texture is the most common musical texture but can occur in two different forms – "melody and accompaniment" and "block chordal"

Let's look at the first type of homophonic texture – "melody and accompaniment". This consists of a single dominating melody that has some form of accompaniment. Sometimes the accompaniment is made up of chords that move at the same rhythm as the melody; other times, the accompaniment moves more freely but the important aspect of this type of homophonic texture is that the chords, accompaniment or backing are subservient to the melody.

Let's listen to this type of "melody and chordal accompaniment" homophonic texture from "March of the Toreadors" from Bizet's Carmen. Listen carefully for the melody and the "oom-cha" accompaniment giving this music its characteristic Homophonic Texture.

Audio 3 – "March of the Toreadors" from "Carmen" – Bizet

Sometimes the notes in the melody voice and the chordal accompaniment voices move together with exactly the same (or very nearly the same) rhythm. Or the notes in all of the voices may move together without a definitive melody in any voice. When this happens, the texture is considered to be homophonic because there is "Block Chordal Texture". Listen to the next example where a four-part choir accompanied by an organ sing a chorale. Chords are produced by all four voices and the organ, and a melody is present in the upper-most voice. Listen for the chords.

Audio 4 – "O Sacred Head, Sore Wounded" - Bach

Most popular music styles, for example rock, folk, country and jazz, accompanied vocal music from the Renaissance period to the present and hymn singing during a religious service are all examples of music with a homophonic texture.

There are two graphics in the study guide illustrating the two types of homophonic texture you have learned about here – "Melody and Accompaniment" and "Block Chordal". Briefly make notes next to the graphics noting down your own descriptions of the different types of homophonic texture while you listen to the next musical extract. It's a piece of late-Romantic piano music by the French composer Satie. While you're making notes, listen and see if you can decide which type of homophonic texture best describes the music.

Audio 5 – "Gymnopedie" – Satie

If you went for the "Melody and Accompaniment" type of homophonic texture, then you'd have been correct. In the piece, the piano had a clear melody accompanied with lower-pitched chords which provided the accompaniment.

Polyphonic Texture

You can probably guess the meaning of the word "Polyphonic" for yourself. Again we have "phonic" meaning "sounds" and "poly" meaning "many", so "Polyphonic" means "many sounds". Unlike homophonic texture where the sound occurs as a melody and accompaniment or in chordal blocks, in a polyphonic texture, two or more melodic lines or relatively equal importance are performed simultaneously often weaving and interconnecting with each other as the graphic in your study guide illustrates. Let's hear some polyphonic music from the Baroque period. This is an extract from Bach's second Brandenburg Concerto. There are lots of instruments performing different melodies here – listen carefully how one enters after the other and how they intertwine and combine to form a complex polyphonic texture

Audio 6 – Extract from "Allegro" from 'Brandenburg Concerto No.2 in F' – J. S. Bach

There's a wide variety of music that uses polyphonic texture; anything titled "fugue", "invention", "round", or "canon". You may have heard of Pachelbel's famous "Canon" or if you've sung "Row, Row, Row your boat" or "London's Burning" as a "Round" – you've created a polyphonic texture. It's the overlapping and intertwining of independent musical parts that's important.

Polyphony is a fairly complex style of musical texture which was popular with composers from around 1500 until 1800. It's important to be able to recognise a polyphonic texture as these dates fall within your first area of study, and Handel made great use of polyphony including polyphonic sections in the chorus "And the Glory of the Lord", elsewhere in "Messiah" and in his other vocal and instrumental compositions.

It is important to note that a group, such as a choir or orchestra, is required to perform polyphonic music, but polyphony can be performed on some instruments such as the piano, organ, harpsichord and guitar, by a single musician. Let's listen to some vocal polyphony now in the final "Amen Chorus" from Handel's "Messiah". Listen carefully to how each vocal part comes in separately and twists and twines within the musical texture to create a rich and complex pattern of sound - first the basses, then the tenors, next the altos and finally the sopranos. This is then echoed by the string section of the orchestra. As you listen, make some brief notes on polyphonic texture in the study guide next to the graphic.

Audio 7 – "Amen" Chorus from 'Messiah' – Handel

Listening to Musical Textures 1

All 10 linked audio extracts available **HERE**

Extract 1- "Granada" from 'Suite Espanola' – Albeniz (Homophonic (Melody & Accompaniment))
Extract 2 - "Syrinx" – Debussy (Monophonic)
Extract 3 - "One Day more" from 'Les Miserables' (Polyphonic)
Extract 4 - "Overture" (Part 1) from 'Messiah' – Handel (Homophonic Block Chordal)
Extract 5 - "Overture" (Part 2) from 'Messiah'- Handel (Polyphonic)
Extract 6 - "Trio" from 'Stars and Stripes Forever' – Sousa (Polyphonic)
Extract 7 - Movement from 'Cello Suite' – Bach (Monophonic)
Extract 8 - "The People that Walked in Darkness" – Handel (Monophonic)
Extract 9 - "Easy Winners" – Scott Joplin (Homophonic (Melody & Accompaniment))
Extract 10 - "Since my Man Came Death" from 'Messiah' (Homophonic (Block Chordal))

Audio Transcript of Answer Narrations

Now it's time to go through the answers. You'll have the chance to see whether you've identified the correct musical texture in each of the extracts, and I'll be asking some other musical questions about each of the pieces so it will be good revision practice too.

The answer to Extract 1 was that the music had a Homophonic Texture. Listen again and see if you can decide whether you think the music is best described by a "melody and accompaniment" or a "block chordal" type of homophonic texture.

Audio 8 – "Granada" from 'Suite Espanola" – Albeniz

This piano piece called "Granada" by the Spanish composer Albeniz, had a very clear "melody and accompaniment" type of homophonic texture. The "rippling" chords (arpeggiated is the correct musical term) are played in the uppermost part, by the pianists' right hand while the melody is performed at a lower pitch by the pianists' left hand.

The music in Extract 2 was very clearly Monophonic, there was only a single instrument playing a single melodic line. Listen again and see if you can identify which musical instrument is playing, which "section" of the orchestra it belongs to and in which "musical period" you think the music was likely to have been written.

Audio 8 – "Syrinx" – Debussy

That was the sound of the flute from the woodwind section of the orchestra. The piece was called "Syrinx" and was written by the French-Impressionistic composer Debussy early in the 20th century.

There was a lot going on in musical extract 3 - different vocal lines twining and intertwining with each other to produce a Polyphonic texture. Listen again and see if you can identify "where" this piece of music is likely to be performed and why.

Audio 8 – "One Day More" from 'Les Miserables'

This piece was taken from the famous musical "Les Miserables" – you might have even recognised it yourself if you've seen the production. The music therefore was likely to have been performed on stage as part of a dramatic production. Although this extract was quite short, the music is telling a story and would contribute to the overall theme of the entire production.

Let's take extract 4 and 5 together. The first has a Homophonic texture ("block chordal" if you had to choose between the two different types) and the second a Polyphonic Texture. So, extract 4 was homophonic and extract 5 was polyphonic. Let's listen to the two extracts again, straight after each other this time. What other musical differences can you identify between the two different extracts?

Audio 8 – "Overture" (Part 1) from 'Messiah' – Handel
Audio 8 – "Overture" (Part 2) from 'Messiah'- Handel

There are a number of musical differences between the two extracts. The first extract has a much slower tempo than the second, it uses notes of long duration while the second has lots of short notes. There's also differences in the way the instruments are used between the two extracts. In the first, all of the instruments play together, however, in the second, Handel seems to give the instruments "turns" in performing – there are many more musical contrasts between these two sections and you may have found more.

Musically, Extract 6 had a lot going on! We had the "oom-cha" accompaniment, a melody which some of you might have more commonly known to the words "here we go, here we go, here we go" and a descant performed "on top" of all this. The texture in this extract was therefore Polyphonic due to this descant which "fitted together" with the melody and accompaniment. Minus the descant we would have had a "homophonic melody and accompaniment" texture but descants or counter-melodies often transform homophonic textures into polyphonic ones. This was taken from Sousa's American-march called "Stars and Stripes Forever" but can you identify the instrument playing the descant?

Audio 8 – "Trio" from 'Stars and Stripes Forever' – Sousa

It was the Piccolo playing the descant – higher-pitched than the flute but belonging to the same section of the orchestra – the woodwind.

The texture in extract 7 was Monophonic. We had again only one instrument playing a singular melodic line. Listen again and see if you can identify the instrument and think about which "musical period" you think the extract was written in.

Audio 8 – Extract from "Cello Suite" – Bach

The instrument here performing with a monophonic texture was the Cello and was taken from a "Cello Suite" by the composer Bach. Bach, like Handel was a significant composer in the Baroque period of music.

Staying with the Baroque period and Handel in particular, we move onto extract 8 – another piece from Handel's "Messiah". This was quite a tricky one as we have a solo singer and a small string orchestra with harpsichord BUT the instrumental and vocal parts were all performing the same notes (albeit in different octaves) and in the same rhythm so the result here was a Monophonic Texture. Handel deliberately used a monophonic texture here to add to the meaning of the words – "The people that walked in darkness" – the bleakness of the music and lack of harmonies added to the feeling of literal "darkness". Listen again if you missed this the first time or maybe got confused with another type of texture, also think about which of the four "voices" (Soprano, Alto, Tenor or Bass) is performing this piece.

Audio 8– "The People that Walked in Darkness" – from 'Messiah' – Handel.

This was an aria for a Bass voice, singing monophonically with the orchestra.

Extract 9 was a piece of ragtime music for solo piano. "The Easy Winners" was one of Scott Joplin's many ragtime compositions and here we have a homophonic texture. Listen again and decide which "type" of homophonic texture best describes the music.

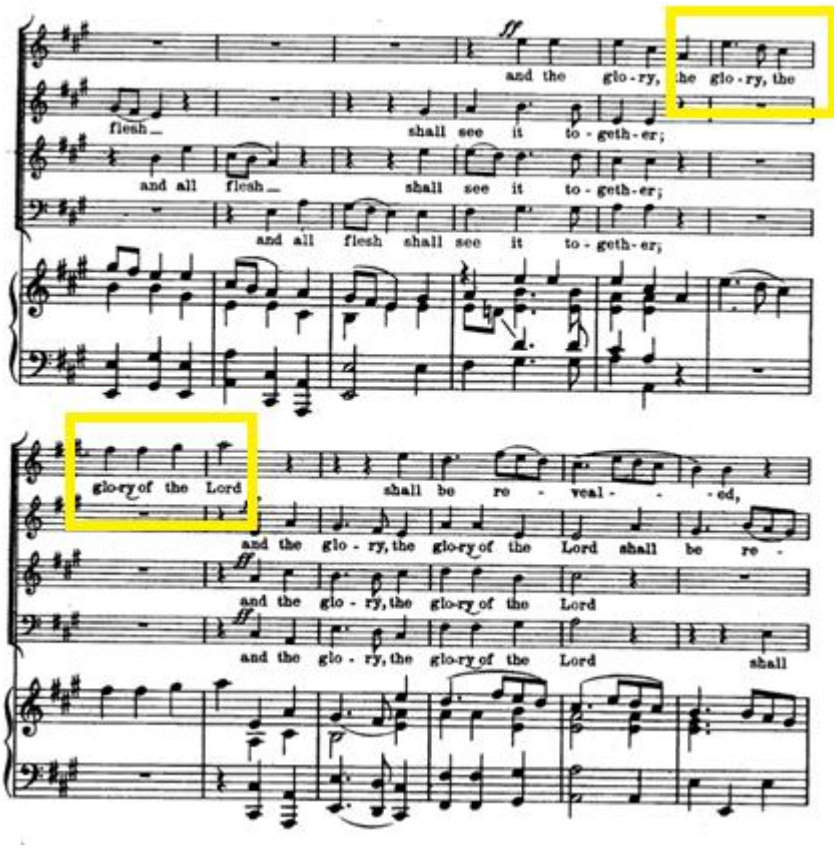
Audio 8 – "The Easy Winners" – Scott Joplin

This was another example of the "Melody and Accompaniment" sort of Homophonic Texture and in our final extract, extract 10, we have another Homophonic Texture, only this time it's the "block chordal" type of homophony. This is another extract from Handel's "Messiah" – an unaccompanied chorus from near the end of the work. Listen again carefully to see how Handel cleverly weaves together the musical texture in a block chordal homophonic style and see if you can remember the musical word for "unaccompanied"?

Audio 8 – "Since by Man Came Death" from 'Messiah' – Handel

Listening to Musical Textures from 'Messiah'

Extract 1 was Homophonic
Extract 2 was Polyphonic
Extract 3 was Homophonic
Extract 4 was Polyphonic
Extract 5 was Homophonic
Extract 6 was rather long but the most prominent texture was Polyphonic
Extract 7 was Homophonic



The only **MONOPHONIC** section is shown in yellow and is sung by the Sopranos.

Examples of summarising the information on texture in "And the Glory of the Lord" may include the following:

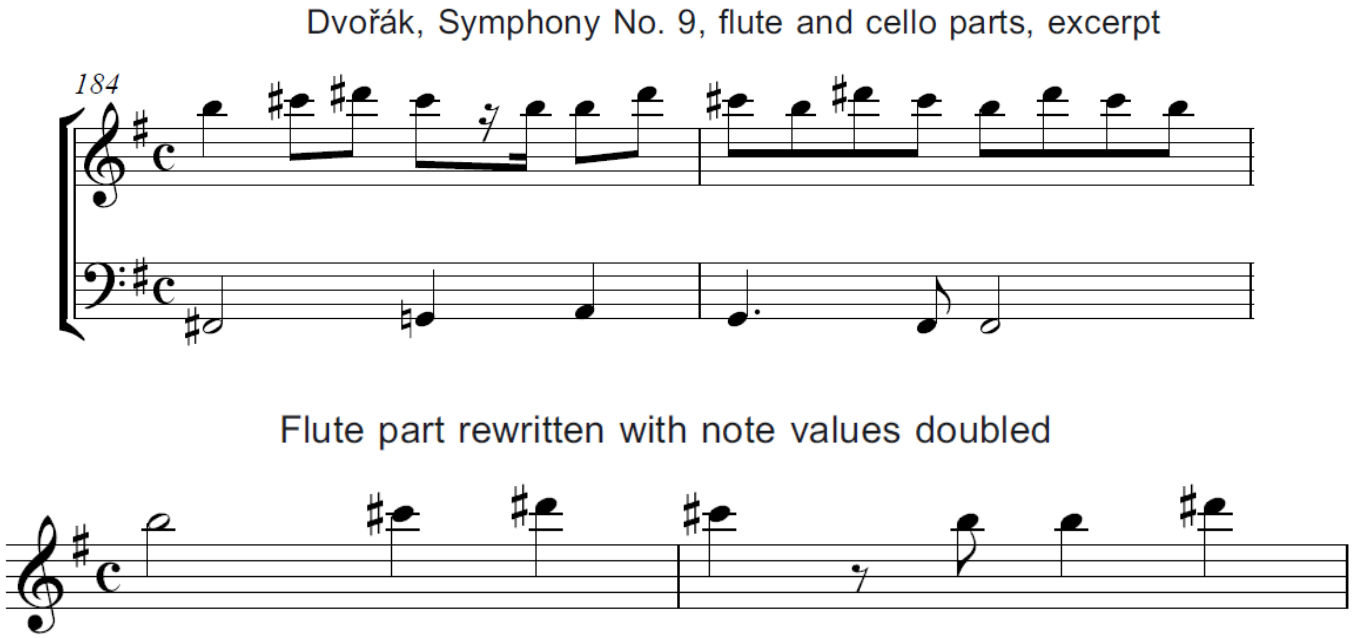
- *"Handel uses Homophonic and Polyphonic textures only"*
- *"The piece opens with an instrumental introduction with a Homophonic texture"*
- *"When the voices enter, Handel alternates Homophonic with Polyphonic sections in turn – this provides a form of musical contrast as well as helping with a contrast when different words are introduced"*
- *"The music ends, as it began with a (Block Chordal) Homophonic texture, this time for voices and instruments".*

Learning about Heterophony

Extract 1 – Psalm 16 – This is an example of Gaelic psalm-singing. In this example, the precentor's phrases are answered by the congregation – this 'call and response' pattern is an example of **ANTIPHONY**. **HETEROPHONY** occurs in the communal singing of the response, in which there is great flexibility and the same melody is sung at subtly different speeds, pitches and with different ornamentation.

Extract 2 – Greek Folk Song – In addition to the vocalist, the melody of the Greek folk song is doubled by a klarino (similar to a clarinet) and lira, a bowed strings fiddle that is held upright on the player's knee. Here, the differences between the ways the melody is performed by the three musicians are due to **ORNAMENTATION** – the klarino and lira ornament the pitches of the melody almost continually, but the voice seems to follow slightly behind the instrumental accompaniment and incorporates only a little **PORTAMENTO** (sliding) between notes.

Extract 3 – Extract from finale of Symphony No.9 – Dvořák – In the short extract from the finale of Dvořák's Symphony No.9, the woodwind, horn and trumpet play the melody at double the speed of, and at a different pitch from , the cello and bass. The example below shows just the flute and cello parts. If the first bar of the flute part is rewritten with the notes double the length, it is easier to see the similarity with the cello part.



Listening to Musical Textures 2

While Extract 1 is clearly sung by more than one person, Extracts 2, 3 and 4 are all performed by one musician – playing the organ, playing the recorder and singing, respectively. On Extract 5, working purely from this recorded extract, it is impossible to tell whether there are one or two musicians performing – one musician could easily sing and play the guitar at the same time. In fact, there are two members of the American rock band Extreme performing here.

Three of the extracts 1, 3 and 4 and **MONOPHONIC**. Bach's "Allemande" (Extract 3) for solo flute or, as in this recording, recorder, demonstrates that monophonic compositions can be quite complicated. "Viderunt Omnes" (Extract 1) is monophonic despite the fact that is sung by a group, because the singers all perform the same melodic line – another term for this is **UNISON**.

Although Extract 2 from Ives's "Variations on 'America'" is performed by a single musician, is clearly not monophonic and is better described as **POLYPHONIC**. In this extract, the familiar melody of the national anthem "God Save the Queen" is surrounded by more rapid, decorative lines, both higher and lower in pitch. It is possible for a single player to perform complex polyphonic music by using the fingers of both hands. In the case of the organ, there are often multiple keyboards (manuals), which can be set to play different sounds, and yet another keyboard of pedals played by the feet.

In the extract from the song "More Than Words" (Extract 5), there is only one clear melody line. However, it is usual for solo singers in different styles to use a percussion instrument to provide a simply rhythmic accompaniment, or employ an instrumentalist to play melodic material that compliments the melody of their song. In this extract, the guitar accompaniment provides both a rhythmic pulse and harmony. The texture that best describes this song is therefore **HOMOPHONIC (MELODY AND ACCOMPANIMENT).**