

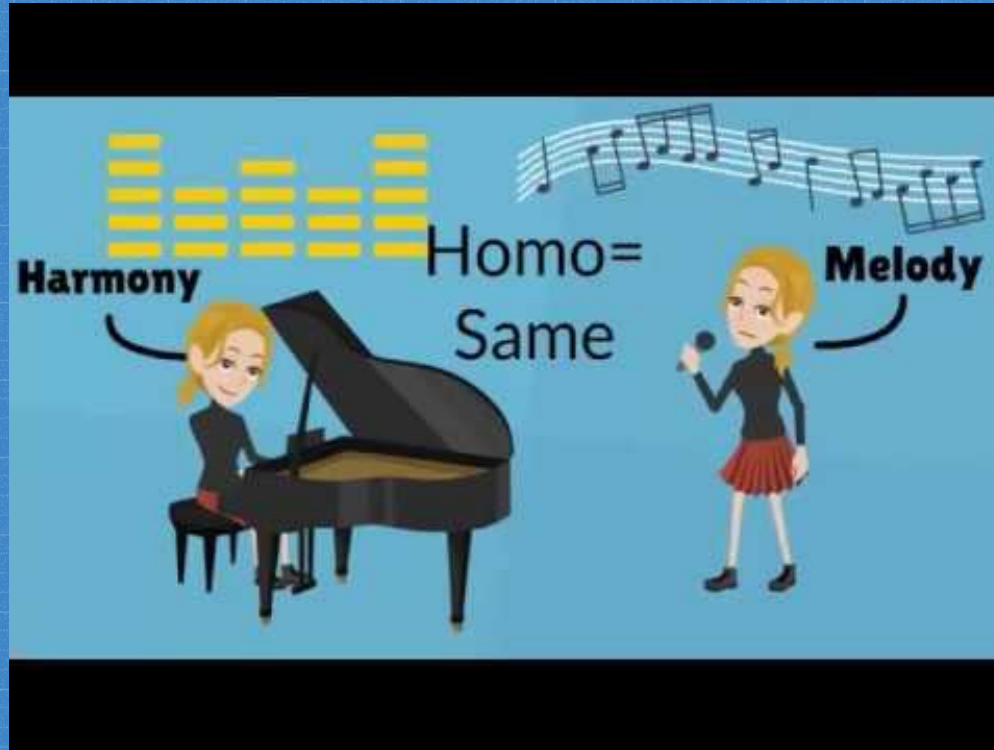
**TEXTURE**





# TEXTURE

## Layers of musical sound



Musical Texture (Definition of Monophonic, Homophonic, Polyphonic, Heterophonic Textures)

<https://youtu.be/teh22szdnR0>



# TEXTURE

- Texture is the number of parts playing
- It refers to whether each line is a melody or harmony part
- Texture refers to how each part relates to each other



MONOPHONIC (adjective)

MONOPHONY (noun)

Monophonic means that there is one melodic line with no harmony or melodic accompaniment. If multiple voices or instruments are playing in unison, it is still Monophonic.

Examples of monophonic music

- Singing solo a capella
- Gregorian chant
- Unaccompanied instrumental sonatas



HOMOPHONIC (adjective)

HOMOPHONY (noun)

One melodic line that draws your attention. All other parts provide accompaniment and fill in the chords.

- Homophonic means there is one main melody with a less important accompaniment
- Accompaniment could be as simple as chords, or it could be more complex
- If a line in the accompaniment starts to stand out and become more important, then the texture changes to polyphonic

Examples of homophonic music: melody and accompaniment, traditional hymn arrangements



POLYPHONIC (adjective)

POLYPHONY (noun)

Two different melodies occurring simultaneously.

Two main kinds of polyphony –imitative and non-imitative

- Polyphonic means that there are two or more melodic lines of equal importance
- Technique of writing several melodic lines that interact is called counterpoint
- Often uses imitation, which is when one voice or instrument presents a melodic idea, then another voice repeats it
- Not always exact imitation

Examples of polyphonic music: rounds, fugues, canons, partner songs



CONTRAPUNTAL (adjective)  
COUNTERPOINT (noun)

The practice of composing polyphonic music, and the texture that results. Musical lines that are distinct from each other but sound harmonious when played together.

## Air, from Suite No. 3 in D

Johann Sebastian Bach  
(1685–1750)  
BWV 1068

Violino I

Violino II

Viola

Continuo

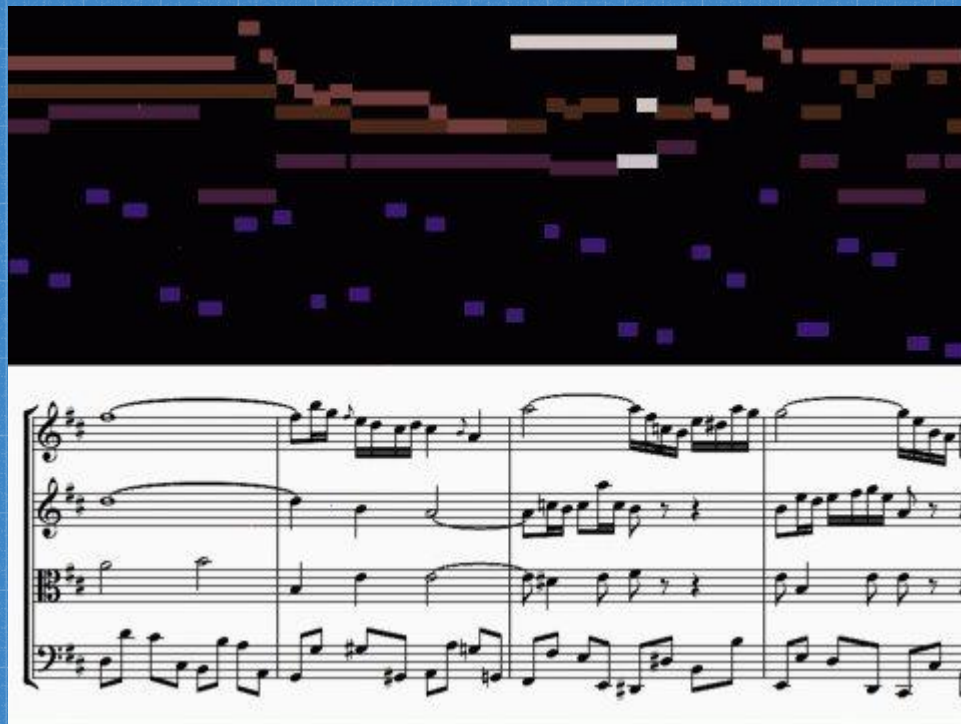
This block shows the first system of the musical score. It consists of four staves: Violino I (treble clef), Violino II (treble clef), Viola (alto clef), and Continuo (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The Violino I and II parts feature a melodic line with a long slur over the first two measures. The Viola part has a more rhythmic, dotted pattern. The Continuo part provides a steady bass line with eighth notes.

This block shows the second system of the musical score, continuing the four parts from the first system. The Violino I and II parts continue their melodic lines with slurs. The Viola part continues its rhythmic pattern. The Continuo part continues its bass line. The notation includes various note values, rests, and slurs across all four staves.



# Bach, Air ("on the G string", string orchestra)

<https://www.youtube.com/watch?v=E2j-frfK-yg>



The image is a composite of two parts. The top part is a spectrogram of a musical performance, showing frequency content over time. The bottom part is a snippet of the sheet music for Bach's Air, featuring four staves: two treble clefs and two bass clefs. The spectrogram shows a complex pattern of energy across the frequency spectrum, with a prominent horizontal line in the lower-mid range, likely representing the G string of a violin or viola. The sheet music below it shows the corresponding musical notation, including notes, rests, and dynamic markings.



HETEROPHONIC (adjective)

HETEROPHONY (noun)

One melody but different variations of it being sung or played at the same time. Often used in Bluegrass, Cajun and Zydeco music.

Such a texture can be regarded as a kind of complex monophony in which there is only one basic melody, but realized at the same time in multiple voices, each of which plays the melody differently, either in a different rhythm or tempo, or with various embellishments and elaborations



## monophonic

(unison - all parts sing or play the same notes)

The image displays a musical score for Handel's "Hallelujah" Chorus, illustrating two different textures. The top two staves are highlighted in red and represent a monophonic texture, where all parts sing the same notes in unison. The lyrics for these parts are "er. King of Kings," and "ev. er. King of Kings,". The bottom two staves are highlighted in blue and represent a homophonic texture, where different notes harmonize but share the same rhythm. The lyrics for these parts are "ev. er," and "for ev. er. and ev. er. Hal-le-lu-jah! Hal-le-".

## homophonic

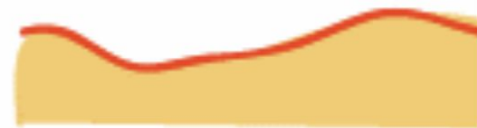
(different notes harmonize, but rhythmically same)



Monophony



Homophony



Polyphony



Heterophony

