

Texture – Lesson 1

<p><b>Context</b>                  What: Unit on texture                  Who: AP Music Theory class of approx. 25 students                  When: Over the course of 4 days</p>		
<p><b>Goals</b>                  To be able to recognize and define different types of texture                  To be able to hear and identify the different types of texture                  To demonstrate knowledge and understanding through composition of different types of texture</p>		
<p><b>Objectives</b>                  To assess students' prior knowledge of texture                  To introduce the concept and uses of texture                  To define specific textures                  To relate historical examples of texture to more modern examples</p>		
<p><b>National Standards</b>                  1. Singing, alone and with others, a varied repertoire of music.                  4. Composing and arranging music within specified guidelines.                  5. Reading and notating music.                  6. Listening to, analyzing, and describing music.                  7. Evaluating music and music performances.                  9. Understanding music in relation to history and culture.</p>		<p><b>State Standards</b>                  MU.912.C.1.1: Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.                  MU.912.C.2.3: Evaluate one's own or other's compositions and/or improvisations and generate improvements independently or cooperatively.                  MU.912.H.2.2: Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.                  MU.912.H.2.3: Analyze the evolution of a music genre.                  MU.912.O.1.1: Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.                  MU.912.S.1.2: Compose music for voices and/or acoustic, digital, or electronic instruments.                  MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.                  MU.912.S.3.3: Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.</p>
<p><b>Materials</b>                  Pre-test                  Music in Theory and Practice, Vol. I (Benward &amp; Saker)                  Vocabulary sheet                  Playlist of musical examples and way to project sound to S</p>		
<p><b>Est. Time</b></p>	<p><b>Procedures</b></p> <p>Pre-test</p> <ul style="list-style-type: none"> <li>Administer and collect pre-test when students are finished.</li> </ul> <p>Introduction</p> <ul style="list-style-type: none"> <li>T has S read p. 145 from textbook out loud.</li> <li>T explains and has students help define the following on their vocabulary sheet:  <u>Texture</u>: melody, rhythm, and harmonic materials and how they are used together  <u>Density</u>: thick or thin – ink (how much is on the page?) – good hint</li> </ul> <p>Types of Texture</p> <ul style="list-style-type: none"> <li>T continues and uses musical examples (written and audio) from book to explain</li> </ul>	<p><b>Assessment</b></p> <p>Formal: Grades are recorded in P-12 Impact Project gradebook</p> <p>Informal: Student participation and responses</p>

20 min.	<p>the four main types of texture addressed.</p> <ul style="list-style-type: none"> <li>S define the following on their vocabulary sheet:  <u>Monophonic</u>: single melodic line – ie. Gregorian chant  <u>Polyphonic</u>: two independent lines (can imitate) – ie. fugue  <u>Homophonic</u>: melody and accompaniment (providing rhythmic &amp; harmonic support) – most modern songs – ie. operatic aria, concerti, pop tunes, etc.  <u>Homorhythmic</u>: similar rhythmic material in all parts – ie. hymns</li> </ul>	Informal: Student participation and responses
10 min.	<p>History of Texture</p> <ul style="list-style-type: none"> <li>T has S ready pp. 150-151 (History) out loud.</li> <li>T diagrams development of texture across musical periods S fill in diagram on vocab sheet T explains how texture helps to classify the periods</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>Find an example of monophonic, polyphonic, homophonic, and homorhythmic texture in modern/popular music. Write composer, performer, and song title for each on a sheet of paper with S name.</li> </ul>	Informal: Student participation and responses  Informal: Student participation and responses
<p><b>Reflection</b> The students seemed to grasp on quickly to the different types of texture when reviewed in the book. Trying to choose examples that were more relevant to them and their generation proved to extract a more energetic response from the students.</p>		
<p><b>Extension</b> This class serves to give students a solid, foundational understanding of what texture is. From this lesson, students will go on to apply this knowledge through analysis, listening, and identifying in the lessons that follow in this unit.</p>		

Texture – Lesson 2

<p><b>Context</b>                  What: Unit on texture                  Who: AP Music Theory class of approx. 25 students                  When: Over the course of 4 days</p>		
<p><b>Goals</b>                  To be able to recognize and define different types of texture                  To be able to hear and identify the different types of texture                  To demonstrate knowledge and understanding through composition of different types of texture</p>		
<p><b>Objectives</b>                  To understand the concept and uses of texture                  To define and identify specific textures in printed and audio musical examples                  To listen to and analyze different printed and audio musical examples                  To be able to interpret tetural reduction</p>		
<p><b>National Standards</b>                  1. Singing, alone and with others, a varied repertoire of music.                  4. Composing and arranging music within specified guidelines.                  5. Reading and notating music.                  6. Listening to, analyzing, and describing music.                  7. Evaluating music and music performances.                  9. Understanding music in relation to history and culture.</p>		<p><b>State Standards</b>                  MU.912.C.1.1: Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.                  MU.912.C.2.3: Evaluate one’s own or other’s compositions and/or improvisations and generate improvements independently or cooperatively.                  MU.912.H.2.2: Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.                  MU.912.H.2.3: Analyze the evolution of a music genre.                  MU.912.O.1.1: Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.                  MU.912.S.1.2: Compose music for voices and/or acoustic, digital, or electronic instruments.                  MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.                  MU.912.S.3.3: Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.</p>
<p><b>Materials</b>                  Music in Theory and Practice, Vol. I (Benward &amp; Saker)                  Vocabulary sheet                  Playlist of musical examples and way to project sound to S                  Staff paper/pencil                  AP Music Theory test examples</p>		
<p><b>Est. Time</b></p>	<p><b>Procedures</b></p> <p>Homework Review</p> <ul style="list-style-type: none"> <li>Collect and discuss homework. (Examples of different types of textures in popular music.)</li> </ul> <p>Textural Reduction</p> <ul style="list-style-type: none"> <li>T has S read p. 155 (Textural Reduction) out loud.</li> <li>T explains that reductions are simplified versions of a piece to give a “big picture” perspective.</li> <li>T asks identifying questions from book.</li> </ul> <p>Musical Examples</p> <ul style="list-style-type: none"> <li>Written musical examples from book</li> </ul>	<p><b>Assessment</b></p> <p>Formal: collection of student work</p> <p>Informal: student participation and responses</p> <p>Informal: student</p>
<p>10 min.</p>		
<p>10 min.</p>		
<p>10 min.</p>		

<p>20 min.</p> <p>10 min.</p>	<ul style="list-style-type: none"> <li>• Listening music examples from playlist</li> <li>• S identify different textures when prompted by T</li> </ul> <p>Individual Composition</p> <ul style="list-style-type: none"> <li>• Each student writes a 4-bar piece in the key of C major – utilizing any texture they choose (playable on piano).</li> <li>• T plays examples on the piano and class must guess what texture it is.</li> </ul> <p>Melodic Dictation</p> <ul style="list-style-type: none"> <li>• If time allows, give AP test example that presents a certain type of texture and have students identify that as well as Roman numerals, notes, key, etc.</li> </ul> <p>Homework</p> <ul style="list-style-type: none"> <li>• Assign 7.1 for next class</li> </ul>	<p>participation and responses</p> <p>Formal: collected in class Informal: student participation, feedback, and collaboration</p> <p>Informal: student participation and responses</p>
<p><b>Reflection</b></p> <p>The individual composition turned into a group project for time’s sake – and it went very well! It would have been helpful if I had played musical examples more than once... And needed an offline way of accessing the recordings.</p>		
<p><b>Extension</b></p> <p>This class expands on what was covered in the introduction and presents students with enough information for them to complete their first assignment.</p>		

**Texture – Lesson 3**

<p><b>Context</b>                  What: Unit on texture                  Who: AP Music Theory class of approx. 25 students                  When: Over the course of 4 days</p>		
<p><b>Goals</b>                  To be able to recognize and define different types of texture                  To be able to hear and identify the different types of texture                  To demonstrate knowledge and understanding through composition of different types of texture</p>		
<p><b>Objectives</b>                  To understand the concept and uses of texture                  To define and identify specific textures in printed and audio musical examples                  To understand how different textures are utilized in composition</p>		
<p><b>National Standards</b>                  1. Singing, alone and with others, a varied repertoire of music.                  4. Composing and arranging music within specified guidelines.                  5. Reading and notating music.                  6. Listening to, analyzing, and describing music.                  7. Evaluating music and music performances.                  9. Understanding music in relation to history and culture.</p>		<p><b>State Standards</b>                  MU.912.C.1.1: Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.                  MU.912.C.2.3: Evaluate one’s own or other’s compositions and/or improvisations and generate improvements independently or cooperatively.                  MU.912.H.2.2: Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.                  MU.912.H.2.3: Analyze the evolution of a music genre.                  MU.912.O.1.1: Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.                  MU.912.S.1.2: Compose music for voices and/or acoustic, digital, or electronic instruments.                  MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.                  MU.912.S.3.3: Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.</p>
<p><b>Materials</b>                  Music in Theory and Practice, Vol. I (Benward &amp; Saker)                  Staff paper/pencil                  AP Music Theory test examples</p>		
<p><b>Est. Time</b>                   20 min.                    30 min.</p>	<p><b>Procedures</b>                   Homework Review</p> <ul style="list-style-type: none"> <li>Review assignment 7.1  <i>Answers: 1. Polyphonic 2. Homorhythmic 3. Homophonic 4. Monophonic 5. Polyphonic 6. Homophonic 7. Homophonic 8. Homophonic 9. Homorhythmic 10. Homophonic</i></li> <li>Test is tomorrow – final review of all information from unit that has been unclear/needs to be explained again.</li> </ul> <p>Group Composition – The 2 Measure Canon</p> <ul style="list-style-type: none"> <li>T explains project:                      T draws 4 part staves on the board (2 meas.)                      S will pair into groups of 4                      S will develop a chord progression (constituting of 4 chords)                      T demonstrates how pattern can be developed                      T shows how to voice chords to create canon – voice leading!!</li> </ul>	<p><b>Assessment</b>                   Informal: student participation and quality of responses                    Informal: student participation and quality of musical work</p>

10 min.	S will sing canon at the end – words optional – if so, clean, please! S have the option to utilize any texture in their canon <ul style="list-style-type: none"><li>• S group up and work on their canons</li><li>• S perform canons for class</li></ul>	Formal: student performance
<b>Reflection</b> The homework review went well – I could have emphasized the listening aspect more and played the examples more than once or twice. The group canon turned into a class canon... And that went well. The students were able to grasp the concept after a few examples, and eventually were able to sing the example in canon.		
<b>Extension</b> This class serves as a review for the post-test and the unit itself. After reviewing at the beginning of class, students are able to apply all that they have been learning (in this unit and from the year-long curriculum) while composing canons.		

**Texture – Lesson 4**

<p><b>Context</b>                  What: Unit on texture                  Who: AP Music Theory class of approx. 25 students                  When: Over the course of 4 days</p>		
<p><b>Goals</b>                  To be able to recognize and define different types of texture                  To be able to hear and identify the different types of texture                  To demonstrate knowledge and understanding through composition of different types of texture</p>		
<p><b>Objectives</b>                  To complete post-test                  To define and identify specific textures in printed and audio musical examples                  To learn how to associate pitches with each other to create a sense of tonal awareness</p>		
<p><b>National Standards</b>                  1. Singing, alone and with others, a varied repertoire of music.                  4. Composing and arranging music within specified guidelines.                  5. Reading and notating music.                  6. Listening to, analyzing, and describing music.                  7. Evaluating music and music performances.                  9. Understanding music in relation to history and culture.</p>		<p><b>State Standards</b>                  MU.912.C.1.1: Apply listening strategies to promote appreciation and understanding of unfamiliar musical works.                  MU.912.C.2.3: Evaluate one’s own or other’s compositions and/or improvisations and generate improvements independently or cooperatively.                  MU.912.H.2.2: Analyze current musical trends, including audience environments and music acquisition, to predict possible directions of music.                  MU.912.H.2.3: Analyze the evolution of a music genre.                  MU.912.O.1.1: Evaluate the organizational principles and conventions in musical works and discuss their effect on structure.                  MU.912.S.1.2: Compose music for voices and/or acoustic, digital, or electronic instruments.                  MU.912.S.1.4: Perform and notate, independently and accurately, melodies by ear.                  MU.912.S.3.3: Transcribe aurally presented songs into melodic and/or rhythmic notation to show synthesis of aural and notational skills.</p>
<p><b>Materials</b>                  Post-test                  Staff paper/pencil                  AP Music Theory test examples</p>		
<p><b>Est. Time</b></p>	<p><b>Procedures</b></p>	<p><b>Assessment</b></p>
5 min.	Quick Review (if needed)	
20 min.	Post-test <ul style="list-style-type: none"> <li>Administer and collect post-test when students are finished.</li> </ul> Listening Strategies (Melodic Dictation, Sight-singing, etc.) Scale Fragments <ul style="list-style-type: none"> <li>T introduces “scale fragments”</li> <li>T sings and uses scale written on board as an aid</li> <li>T has S repeat</li> <li>T drill students, eventually adding jumps in with scalar movement</li> </ul> Piano Test <ul style="list-style-type: none"> <li>T plays in key to set the key on piano, then stops on one note S must identify which scale degree stopped on</li> </ul>	Formal: grades will be posted in P-12 Impact Project gradebook  Informal: student participation

15 min.	<p>T gives key S give note name</p> <ul style="list-style-type: none"> <li>• Practice</li> </ul> <p>Melodic Dictation</p> <ul style="list-style-type: none"> <li>• S try melodic dictation (given by teacher) now that they have learned scale fragments</li> <li>• T asks S whether or not knowing scales fragments has helped their process of melodic dictation or not</li> </ul>	Informal: student participation and response
<p><b>Reflection</b> The students caught on pretty well to the scale fragments, and they hadn't heard of that concept before. The hardest interval for them was probably singing the sixth scale degree out of no where, but eventually they were able to hear and sing it. The post-test showed much improvement – about a 65% increase!</p>		
<p><b>Extension</b> This class culminates the unit on texture. It provides for a formal assessment of students while relating and furthering their knowledge by bringing back the skills of listening and reasoning in melodic dictation.</p>		



# Vocabulary Cheat Sheet: *Texture*

Texture:

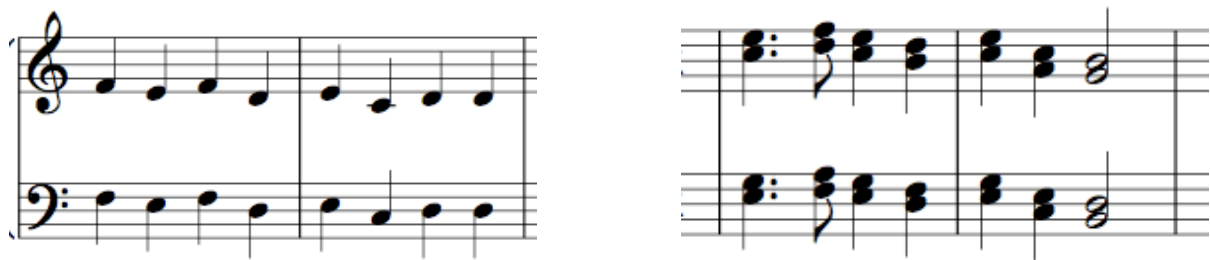
Density:

Monophonic:

Polyphonic:

Homophonic:

Homorhythmic:



Renaissance

→

Baroque

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AP Music Theory  
Texture

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

Date: \_\_\_\_\_

What is texture, as it relates to music and as defined by your textbook?

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Write the type of texture that is shown in the following musical examples:

1. \_\_\_\_\_



2. \_\_\_\_\_



3. \_\_\_\_\_



4. \_\_\_\_\_



5. \_\_\_\_\_



What is the number of the example with the thickest texture? \_\_\_\_\_

*AP Music Theory*  
*Texture*

Listen to the following examples and write the type of texture that is utilized.

- 1.
- 2.
- 3.
- 4.
- 5.

Which texture characterized the Renaissance Period? \_\_\_\_\_

Which texture characterized the Baroque Period? \_\_\_\_\_

What is the benefit to a textural reduction?

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**Melodic Dictation:**



**Extra Credit!**

What type of texture is used in the famous "Harlem Shake?"

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Name:

Date:

What is texture, as it relates to music and as defined by your textbook? (1)

**Melodic, rhythmic, and harmonic materials and how they are used together.**

Write the type of texture that is shown in the following musical examples: (2)

1. **homorhythmic**



2. **monophonic**



3. **polyphonic**



4. **polyphonic**



5. **homophonic**



What is the number of the example with the thickest texture? **1**

*AP Music Theory*  
*Texture*

Listen to the following examples and write the type of texture that is utilized.  
(2)

1. **Borodin Nocturne**
2. **Dignus Est Deus**
3. **Bach Prelude and Fugue in D (part 2)**
4. **Rite of Spring @ 3:38**
5. **Sonata: Allegro maestoso**

Which texture characterized the Renaissance Period? (1) **Polyphonic**

Which texture characterized the Baroque Period? (1) **Homophonic**

What is the benefit to a textural reduction? (1)

**As a simplified version of the whole, it gives the reader an idea of the “big picture.”**

Melodic Dictation: (10) notes, rhythms



## Extra Credit!

What type of texture is used in the famous “Harlem Shake?” (2)

**Homophonic (Polyphonic?)**