



Module 6 “Sound Weave”

- *What This Module is About*

In this module, you will discover what happens when the musical elements of melody and harmony are woven together to create various kinds of musical “fabrics.” This weaving together of organized musical sounds is called **texture**. You will study musics from different world cultures that are made up of one or more melodies, with or without a chordal accompaniment.

- *What You are Expected to Learn*

At the end of this module, you should be able to:

1. describe the texture of a given musical piece
2. identify whether music listened to has a monophonic, homophonic, polyphonic, heterophonic, or mixed texture
3. recognize rounds, canons, and partner songs
4. perform music in different textures
5. appreciate different kinds of musical textures found in various cultures of the world through listening, singing and playing instruments

- *How You Can Learn from This Module*

For you to benefit most from this module, you must –

1. carefully read the discussions and study illustrations, diagrams, charts, etc.
2. complete each learning activity before proceeding to the next section, and look at the Answer Key only after you have finished tests and activities
3. keep going until you finish the module
4. ask for help from your teacher-facilitator when you have questions, when an activity is difficult to do, and when you need the audio materials for the listening activities

- *What You will Do in This Module*

Most of the activities in this module will require you to sing and to listen carefully to musical examples from various cultures (**CD 4, Tracks 21-37**), so prepare your CD player.

Tests and some learning activities require you to answer questions. **Remember: Write your answers in your Music Notebook, not on this module.** Write the following for every test or activity: the **Lesson number**, the **Activity or Test number**, and **the box to be checked after you have finished the test or activity.** Look at the Answer Key **only when you are instructed to do so** and **only after completing a test or activity.**

• *What to Do Before You Begin: Pretest* []

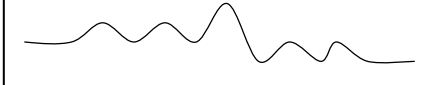
I. Write the letter of the correct answer.

1. _____ is the weaving together of melody and harmony in music.
a. timbre
b. texture
c. tone color
d. tone quality
2. Music with one melody and no harmonic accompaniment is _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
3. Music with one melody and harmonic accompaniment is _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
4. Music with more than one melody without harmonic accompaniment is called _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
5. Music with a melody and two or more simultaneous elaborations or improvisations of it is called _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
6. Mixed texture combines homophony and _____.
a. monophony
b. polyphony
c. heterophony
d. symphony
7. An example of monophonic music is _____ singing.
a. round
b. canon
c. unison
d. partner
8. An example of homophony is _____.
a. a melody and countermelody
b. a melody and descant
c. a solo singer
d. a singer accompanied by a pianist
9. _____ is not an example of polyphony.
a. Unison singing
b. Canon singing
c. Round singing
d. Partner singing
10. Two melodies plus _____ produces mixed texture.
a. descant
b. countermelody
c. chordal accompaniment
d. melodic improvisation

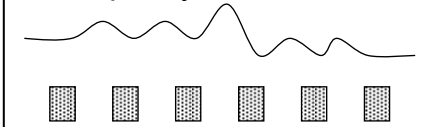
II. Listen to five different versions of the familiar French round “Frere Jacques.” Identify the texture of each version by choosing the correct answer from the boxes below. Write the letters of your answers on the blanks. (CD4, Tracks 21-25)

1. ____ Version 1
2. ____ Version 2
3. ____ Version 3
4. ____ Version 4
5. ____ Version 5

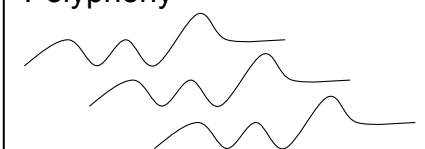
a. **Monophony**



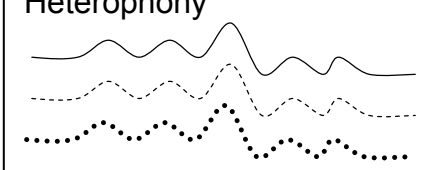
b. **Homophony**



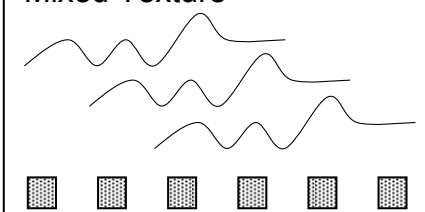
c. **Polyphony**



d. **Heterophony**



e. **Mixed Texture**



Check your work using the **Answer Key**. Record your score in your notebook.

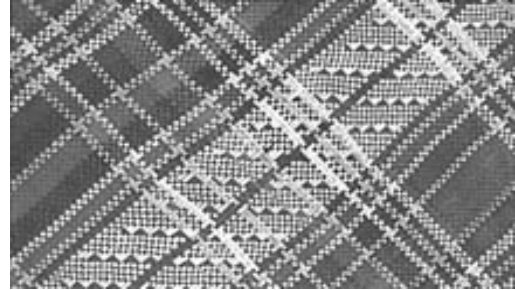
Perfect Score: 15

My Score: _____

Lesson 1: “Musical Fabrics”

Activity 1: Samal Mat []

The Samals are Muslims who live in Tawi-Tawi, the southernmost part of the Philippines. Among their native traditions is the weaving of mats or *banig*. They use the leaves of the *pandanus*, a plant that grows abundantly in the area. Samal mats have four general patterns: 1) stripes; 2) multicolored squares; 3) a checkered pattern of white and other colors; and 4) a zigzag pattern.



Look at this piece of woven *banig*. Which weaving pattern was used to make it? Write your answer in your notebook and check it using the **Answer Key** at the end of this module.

What is texture?

Just like mats, fabrics, and many different kinds of cloths, music is made up of one or more “threads” of sounds that are woven together to produce various **textures**. Texture refers to the relationships between one or more melodies and other accompanying musical sounds. This interweaving of melody and harmony can produce a wide variety of textures, from a relatively light, thin sound of a voice and flute duet to the heavier, thick sound of an orchestra playing a Beethoven symphony.

Activity 2: CD4, Tracks 26-28 []

Listen to a popular Ilonggo lullaby titled “*Ili Ili Tulog Anay*” performed in three different versions. Take note of the differences in their textures. Can you tell what makes each version’s texture different?

Version 1:
Voice + Keyboard

Version 2:
Voice + Keyboard
+ Strings

Version 3:
Voice + Keyboard
+ Strings + Flute

Which version of “*Ili Ili Tulog Anay*” did you like best? You may have noticed that as more instruments were added to the performance, the texture of the music became thicker.

What determines texture?

Imagine the texture of a knitted sweater. The sweater knitted using a thinner, finer type of thread would look and feel different compared to another sweater knitted using a bigger type of yarn. What more if two or more kinds of yarn were used! Moreover, if two or more yarns of different colors were used, and these yarns were knitted in a particular and regular pattern, the sweater would have colorful designs on it.

In like manner, there are several factors that determine texture in music. Just like the kind of thread used to weave a cloth determines its texture, the timbre or tone color of a voice or instrument used to perform a musical piece also determines its texture. “*Ili Ili Tulog Anay*” sung by an adult would certainly sound different if it were sung by a little child. The same tune played on a flute would sound thicker if it were played on a cello, and even thicker when played on a tuba.

Just like the number of threads used to weave a cloth determines its texture, the number or size of performers also determines texture in music. A song rendered by a choir singing soprano, alto, tenor, and bass parts would have a thicker and richer texture than when it is sung by a soloist. Still, the texture may be thickened by adding a piano or an orchestra to accompany the choir.

Thirdly, as the manner by which threads are woven together determine the texture of a piece of cloth, the manner by which one or more melodies are harmonized also determines the texture of music.

Activity 3: CD4, Track 28 []

Listen to the third version of “*Ili Ili Tulog Anay*” again. Pay attention to what each voice or instrument is singing or playing. Match the items on left column with the correct descriptions on the right column. Answers may be used more than once. Check your work using the **Answer Key** at the end of this module.

- | | |
|-------------|---|
| 1. Voice | a. sings/plays the main melody |
| 2. Keyboard | b. sings/plays a different melody |
| 3. Strings | c. provides chordal accompaniment (harmony) |
| 4. Flute | |

Self-Test I []

Write T if the statement is true and F if the statement is false.

- _____ 1. Texture is the weaving together of melody and harmony in music.
- _____ 2. The timbres of voices or musical instruments used to perform a musical piece do not affect its texture.
- _____ 3. The performance of the National Anthem by a solo soprano has a thinner texture than that of the Philippine Madrigal Singers.

- ____ 4. The more the instruments used to perform a musical piece, the thicker the texture becomes.
- ____ 5. The manner by which one or more melodies are harmonized determines the texture of music.

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 5

My Score: _____

Lesson 2: “Just a Single Melody”

As you have seen and heard in the previous lesson, musical textures vary. Now you will see how the manner by which one or more melodies are harmonized produces different types of texture. But first, you will look at the simplest kind of texture wherein one melody stands alone, without harmony or accompaniment. This is called **monophony**.

Monophonic texture is made up of only one melody, and this melody does not have a harmonic accompaniment. This type of texture may be illustrated by a single line.

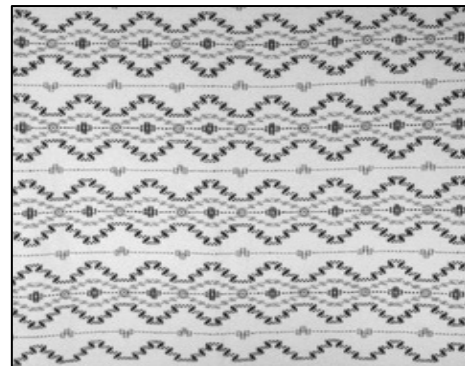
In monophonic music, it does not matter how many performers there are, as long as they are all singing one and the same melodic line. A group of singers or instruments, in this case, is performing in **unison**.

This woven cloth could help you see what happens in unison-singing. Each row in the cloth’s design follows the same diamond-like pattern from left to right.

Figure 1: Monophony



Figure 2: Swedish cloth design



Activity 1: CD4, Tracks 29-30 []

Listen to the following examples of music with monophonic texture.

1. a Gregorian chant (Medieval Europe)
2. “*Bulaklakan*,” a song of the Iraya Mangyan (Philippines)

Activity 2: Sing a Solo []

Learn the Ilonggo lullaby by listening to the first version repeatedly (CD4, Track 26). Practice singing it solo without instrumental accompaniment. This is an example of monophony.

“Ili Ili Tulog Anay”

*Ili ili, tulog anay
Wala diri imong nanay
Kadto tienda bakal papay
Ili ili, tulog anay.*

In the first version of “*Ili Ili Tulog Anay*” that you used to learn the song, you may have noticed that chords were played on the keyboard to harmonize the main melody. This is an example of **homophony**. Music that has homophonic texture is made up of one melody backed up by harmonic accompaniment (chords). For example, students during a flag ceremony sing the National Anthem in unison with piano accompaniment. An orchestra could also play the National Anthem, and it would still be homophonic; certain instruments still play the melody, while the rest of the instruments harmonize it.

Look at the illustrations of homophony below. The line represents the melody, while the blocks represent the chords that provide harmonic accompaniment. This portion of a Bedouin cloth design in Figure 4 has an intricate, black-and-white, thick, linear pattern. The other two linear patterns below this intricate pattern simply draw one’s attention to it, in the same manner that chords support a melody.

Figure 3: Homophony

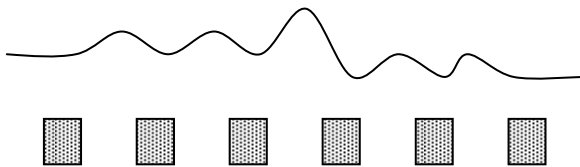


Figure 4: Bedouin design (Saudi Arabia)



Activity 3: Karaoke Fun! []

A good way to show how homophony works is to experiment with a multiplex or split-trax cassette tape or CD on a karaoke (or a stereo component with a “balance” for the left and right speakers). Turn off one of the speakers to hear only the melody of your favorite song on the tape or CD. Next, turn off the other speaker to hear only the accompaniment part. Now, turn on both speakers to hear both the melody and the accompaniment.

Activity 4: CD4, Tracks 31-32 []

Listen to the following examples of homophonic music. Try to hum the main melody as you listen, and pay attention to how the other voices or instruments harmonize it.

1. "Ode to Joy" (Beethoven), performed by the Sonata String Ensemble
2. "Soon and Very Soon," performed by The Africa 4 Jesus Choir

Activity 5: Sing a Solo []

"Ili Ili Tulog Anay"

Ask a friend who can play the keyboard or guitar well to accompany your singing of "Ili Ili Tulog Anay". The following chords may be used to guide your accompanist. Practice well and perform this homophonic version before your family or friends.

Dm
Ili ili, tulog anay
A Dm
Wala diri imong nanay
Gm Dm
Kadto tienda bakal papay
A7 Dm
Ili ili, tulog anay.

Lesson 3: "Two or More Melodies"

In the third version of "Ili Ili Tulog Anay" that you heard in Activity 2, you should have noticed that the flute was playing another melody that was different from the main melody that was being sung. This accompanying melody sounded against the main melody is called a **countermelody**. As you have learned in Module 5, this creative technique is called **counterpoint**. The **descant** is a kind of countermelody usually added on top of the main melody to add harmonic effect and to thicken the texture of the music.

Activity 1: Singing a Descant []

1. Listen to Version 3 of "Ili Ili Tulog Anay" repeatedly (CD4, Track 28). Imitate the countermelody played by the flute by humming softly on your most comfortable range. Master and memorize the countermelody until you can sing it by yourself.
2. Play Version 1 (CD4, Track 26). Sing the countermelody together with the recording. Can you hear your countermelody against the main melody?
3. Make up words for the countermelody. Sing it as a descant to accompany Version 1. Base the words of the descant on the lyrics of the song. Example: "Tulog na, tulog na..."

As you may have already noticed, counterpoint produces a kind of texture that is different from monophony and homophony because it uses more than one melody. This is called **polyphony**, the combination of two or more melodic lines sung or played at the same time. In polyphonic texture, each melodic line can stand alone and does not need the accompaniment of chords. Figures 5 and 6 illustrate polyphony made up of different melodic lines.

Figure 5: Polyphony

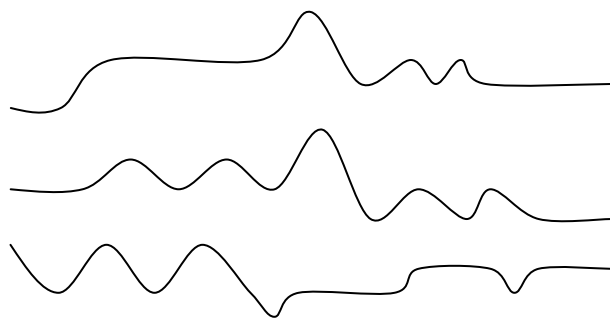
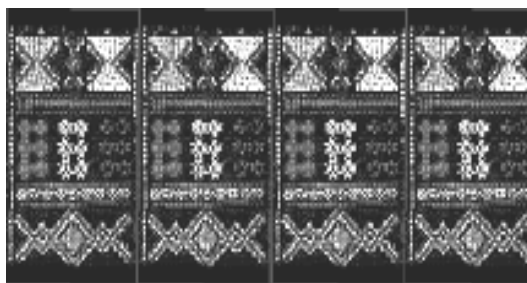


Figure 6: T'boli weave (Mindanao)



Polyphony happens when singing **partner songs**. Remember when you sang “*Magtanim ay Di Biro*” this way in Module 5? In partner singing, two different melodies sounding together produce harmony at certain parts.

Activity 2: Partner-Singing []

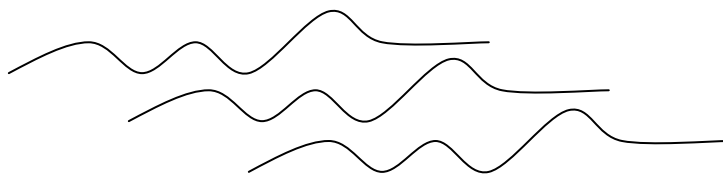
Ask a friend to sing the Birthday Song as you sing a shortened version of *Bahay Kubo*. The words below will guide you. Both of you should start on the same pitch. Have fun!

Your friend: *Happy Birthday to you, Happy Birthday to you*
You: *Ba - hay ku - bo, ka - hit mun-ti*

Your friend: *Happy Birthday, Happy Birthday, Happy Birthday to you.*
You: *Ang ha-la-man do - on, ay sa - ri sa - ri.*

Polyphonic texture can also be produced when two or more voices or instruments imitate the same melody but begin at different times. The result is a layering of the same melody, only it has become thicker.

Figure 7: Imitative Polyphony



Activity 3: CD4, Track 33 []

This type of imitative polyphony happens when you sing a **round**. Listen to this folksong from Israel which may be sung as a 2-part round. Learn the song by listening to it repeatedly. Then ask a friend to sing it with you as a round. Follow the procedure below.

Begin singing the song. Continue singing as your friend begins on line 2, as marked by the arrow.

1. When you get to the end of the song, start over again. Your friend should do the same.
2. Repeat the song three times without stopping. You should hear the overlapping of melody lines.

“Shalom Chaverim”

Shalom chaverim,
→ *Shalom chaverim*
Shalom, shalom
Lehitraot, lehitraot
Shalom, shalom.

Activity 4: CD4, Track 34 []

Another type of imitative polyphony is the **canon**. A canon is similar to a round, except that in a canon, the melody is sung only once. The voices also do not start at the same time, and they may or may not end together. Listen to this traditional Irish melody. It is played on an electronic keyboard first as plain melody, then as a three-part canon.

Self-test II []

Match the items on the left column with the appropriate descriptions on the right column. Write the letters of the correct answers. Answers may be used more than once.

- | | |
|---------------------------|--|
| 1. monophony | a. one melody without accompaniment |
| 2. homophony | b. one melody with accompaniment |
| 3. polyphony | c. two or more different melodic lines sung at the same time |
| 4. unison | d. same melody sung by different voices that do not begin at the same time |
| 5. melody + chords | |
| 6. melody + countermelody | |
| 7. melody + descant | |
| 8. round | |
| 9. partner songs | |
| 10. canon | |

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 10

My Score: _____

Lesson 4: Homophony + Polyphony

There are musical compositions that combine homophonic and polyphonic textures. The result is a thickening of textures, especially if there are many performers involved. This is called **mixed texture**. Music with mixed texture has two or more melodies with harmonic

accompaniment. This is what happens when two people sing a duet accompanied by a piano; one of the performers sing the main melody while the other sings a countermelody. Study Figure 8 below.

The Huave cloth design in Figure 9 could also help you to visualize mixed texture. The top two rows of animal patterns represent the two melodies (polyphony). The bottom row of plant-like pattern represents the harmonic accompaniment (homophony).

Figure 8: Mixed Texture

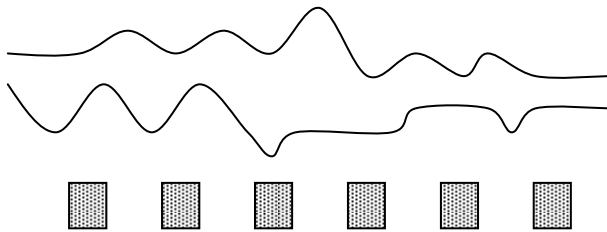


Figure 9: Huave cloth design (Mexico)



Remember the third version of “*Ili Ili Tulog Anay*”? It is a good example of mixed texture. The main melody is sung, and a countermelody is played on the flute. The keyboard and strings play chords to provide harmonic accompaniment to the two melodic lines.

Activity 1: CD4, Track 35

Listen to an excerpt of Pachelbel’s well-known canon arranged by M.M. Socan. The boxes below give information that will guide your listening.

1. The **bass line** (foundation of the chords) is introduced.

2. A **harmonic line** is added, played as broken chords.

3. Another **harmonic line** is added, played as blocked chords.

4. A **melodic line** is introduced.

5. Another **melodic line** is added.

6. A third **melodic line** is added.

Lesson 5: A Melody in Many Ways

There is one more type of musical texture which may be quite unfamiliar to you but common among indigenous and non-Western cultures in various parts of the world. It is called **heterophony**. This type of texture is produced when two or more voices or instruments elaborate or improvise on the same melody at the same time. The result is two or more musical lines that may sound similar, but not exactly the same. The main melody is the basis of the rest of the musical lines. Look at Figure 10.

Look at the design of the cloth in Figure 11. Although the weaver used threads of different colors and sewed designs and shapes of different sizes and styles, the unifying motif is still the same – the diamond pattern. The idea is the same in heterophony: one melody sung or played together with other versions of it.

Figure 10: Heterophony

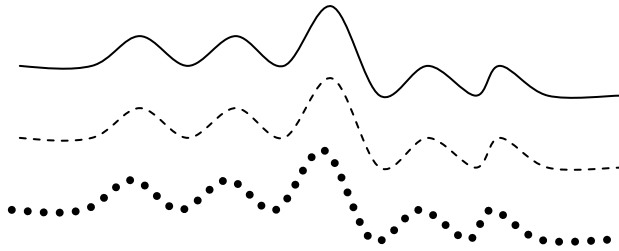


Figure 11: Mayan textile (Guatemala)



Activity 1: CD4, Track 36

Listen carefully (at least three times) to an excerpt of “*Etenraku*,” a Japanese orchestral piece. You will hear the following instruments, entering in this order – the *sho* (mouth organ), the *ryuteki* (the highest-pitched instrument), the *taiko* (drum), the *hichiriki* (an oboe), and the *biwa* (a lute). The *hichiriki* and the *ryuteki* elaborate or improvise on the melody, making the music heterophonic.

Activity 2: Improvise On It!

Create a heterophonic version of “*Ili Ili Tulog Anay*” by improvising on its melody. First, listen to an example on CD4, Track 37; the keyboard and trumpet elaborate on the melody, making the music heterophonic. Afterwards, make your own heterophonic version with the help of a keyboard or simply by using your voice.

Self-test III []

Write T if the statement is true and F if the statement is false.

- _____ 1. Mixed texture combines monophony, homophony, and polyphony.
- _____ 2. Mixed texture is made up of more than one melody plus a harmonic accompaniment.
- _____ 3. In heterophonic texture, two or more voices or instruments elaborate or improvise on the same melody at the same time.
- _____ 4. In heterophonic texture, two musical lines will sound exactly the same.
- _____ 5. Heterophony is common among indigenous and non-Western cultures.

Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 5

My Score: _____

• *Let's Summarize!*

As you come to the end of this module, it is good to review what you have learned. First, you were introduced to what texture in music is all about. It is the weaving together of the melodic and harmonic elements of a musical composition. Texture may be described as thin and light, or thick and heavy. It is determined by the timbre or tone color of the voice(s) or instrument(s) used to perform the music, the number or size of performers, and the manner by which one or more melodies are harmonized.

Musical texture can be monophonic (one melody without accompaniment); this is what happens in unison singing. It can be homophonic (one melody with accompaniment), as in most choral and instrumental performances of well-loved songs. It can also be polyphonic (two or more melodies), like in the case of partner songs, rounds, canons, and music that make use of counterpoint and descants. Sometimes, homophony and polyphony may be combined to produce mixed texture. In many non-Western cultures, musical texture can be heterophonic (a melody plus elaborations or improvisations of it).

It is again time to measure and evaluate what you have learned from this module. Take the following Posttest. Hopefully, your Posttest score is higher than your Pretest score.

• *Posttest* []

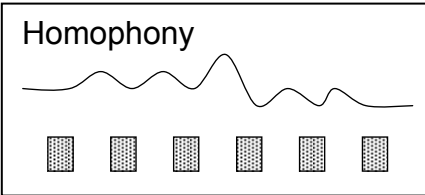
I. Write the letter of the correct answer.

1. _____ is the weaving together of melody and harmony in music.
a. texture
b. timbre
c. tone color
d. tone quality
2. Music with one melody and harmonic accompaniment is _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
3. Music with one melody and no harmonic accompaniment is _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
4. Music with more than one melody without harmonic accompaniment is called _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
5. Music with a melody and two or more simultaneous elaborations or improvisations of it is called _____.
a. monophonic
b. homophonic
c. polyphonic
d. heterophonic
6. Mixed texture combines _____ and polyphony.
a. monophony
b. symphony
c. heterophony
d. homophony
7. An example of monophonic music is _____ singing.
a. round
b. unison
c. canon
d. partner
8. An example of homophony is _____.
a. a melody and countermelody
b. a melody and descant
c. a solo singer
d. a singer backed up by a choir
9. Two melodies plus _____ produces mixed texture.
a. descant
b. countermelody
c. chordal accompaniment
d. melodic improvisation
10. _____ is not an example of polyphony.
a. Unison singing
b. Canon singing
c. Round singing
d. Partner singing

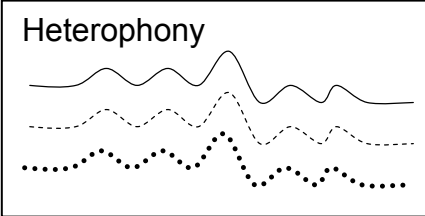
II. Listen again to five different versions of the familiar French round “Frere Jacques.” Identify the texture of each version by choosing the correct answer from the boxes below. Write the letters of your answers on the blanks. (CD4, Tracks 21-25)

1. ____ Version 1
2. ____ Version 2
3. ____ Version 3
4. ____ Version 4
5. ____ Version 5

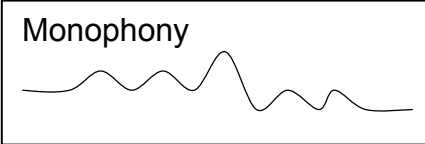
a. **Homophony**



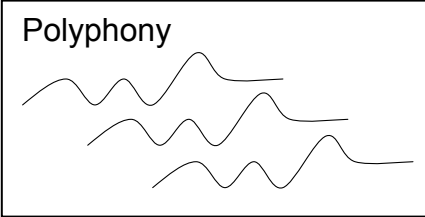
b. **Heterophony**



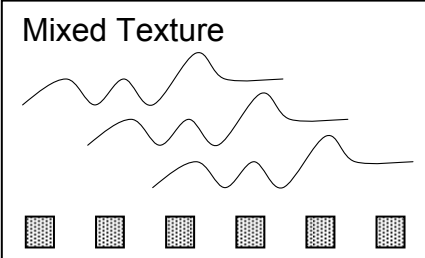
c. **Monophony**



d. **Polyphony**



e. **Mixed Texture**



Check your work using the **Answer Key**. Record your score in your notebook.

Perfect Score: 15

My Score: _____

CONGRATULATIONS FOR FINISHING ANOTHER MODULE! YOU MAY NOW PROCEED TO MODULE 7.

Module 6: Answer Key

Pretest:

Part I

1. b
2. a
3. b
4. c
5. d
6. b
7. c
8. d
9. a
10. c

Part II

1. a
2. c
3. b
4. e
5. d

Lesson 1, Activity 1:
Checkerred pattern

Lesson 1, Activity 3:

1. a
2. c
3. c
4. b

Self-Test I:

1. T
2. F
3. T
4. T
5. T

Self-Test II:

1. a
2. b
3. c or d
4. a

5. b

6. c

7. c

8. d

9. c

10. d

Self-Test III:

1. F

2. T

3. T

4. F

5. T

Posttest:

Part I

1. a

2. b

3. a

4. c

5. d

6. d

7. b

8. d

9. c

10. a

Part II

1. c

2. d

3. a

4. e

5. b

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