Lesson #3: Texture

OVERVIEW

Chen Yi uses a variety of textures throughout *Thinking of My Home* that effectively create dynamic interest and musical flow in the piece. Many classical Chinese composers aim for clarity in their music, avoiding a heavy musical texture. Chen Yi accomplishes this goal by keeping the texture delicate and subtle throughout.

LEARNING GOAL

Students will identify changing texture and call and response in the music by sight and sound, and experience the effect that these techniques can have on the music.

RESOURCES & MATERIALS

- Music Score to *Thinking of My Home*
- Recording of *Thinking of My Home*
- Recordings of music that contain monophonic, homophonic and polyphonic textures
- Copy of the text of the piece *Thinking of My Home*

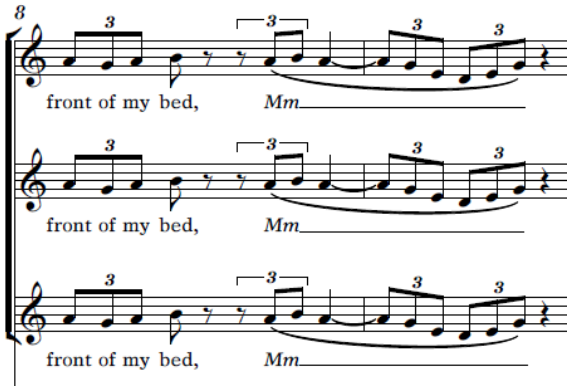
PRIOR KNOWLEDGE

- Students have sung rounds and canons
- Students know that all vocal parts in brackets are sung at the same time

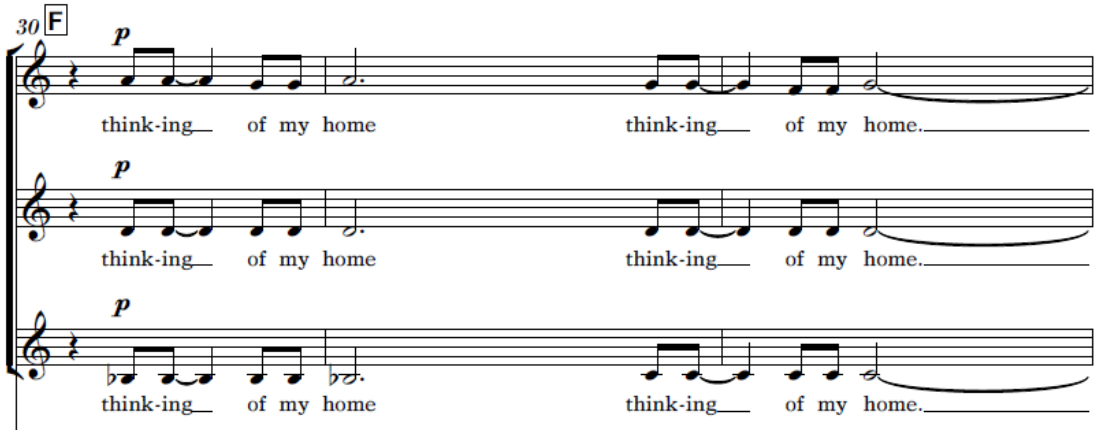
PROCESS

1. Discuss texture in music (monophonic, homophonic, and polyphonic). Have student identify each type of texture in other music they are rehearsing.
2. After rehearsing "Thinking of My Home" several times, ask students where in the music they sing the same words and pitches together. Review the term "monophonic."

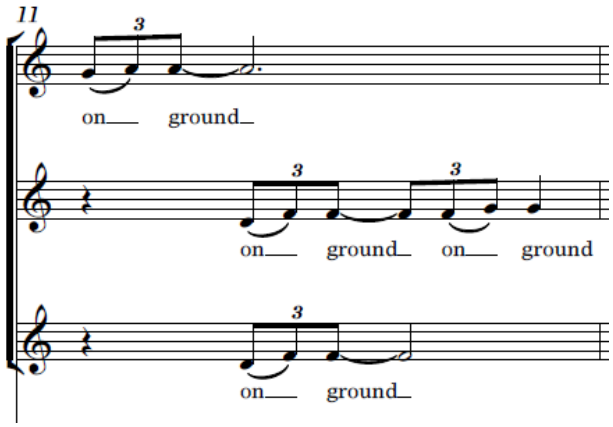
- Show how voice parts “line up” in unison (monophonic) singing like in m.8:



- Follow the same procedure for homophonic (each part sings different pitches at the same time) Sections like in mm.30-32:



3. Have students look at the score and identify where the voices seem to answer and/or imitate each other. Sing these sections. How does the use of imitation help portray the mood of the text like in m.11?



ASSESSMENT

Students will demonstrate their understanding of texture changes found in the music by identifying textures in the score as well as by sound.

EXTENSIONS

. Explore texture in other choral works, through analysis or listening.