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**HALF DIMINISHED SEVENTH CHORDS** consist of a diminished triad, and a minor seventh above the root.

**d diminished triad**      **minor 7th**      **d diminished seventh chord**

**HALF DIMINISHED SEVENTH CHORD ON D**  
(d<sup>ø</sup>7)

5. Write these half diminished seventh chords and their inversions.

**g half diminished 7th** (g<sup>ø</sup>7)

**e<sup>b</sup> half diminished 7th** (e<sup>b</sup><sup>ø</sup>7)

**a half diminished 7th** (a<sup>ø</sup>7)

**c half diminished 7th** (c<sup>ø</sup>7)

The **DIMINISHED SEVENTH CHORD** consists of a diminished triad, with the interval of a diminished seventh added to the top.

**d diminished triad**      **diminished 7th**      **d diminished seventh chord**

**DIMINISHED SEVENTH CHORD ON D**  
(d<sup>o</sup>7)

1. In the following excerpts, give the name of the original key, and the name of the key to which the music modulates.

a. From *Sonata, Hob. XVI:41*, by Haydn.

Original key: \_\_\_\_\_ Modulates to: \_\_\_\_\_

The musical score consists of four systems of piano and bass staves. The key signature is B-flat major (two flats). The first system shows a piano introduction with a bass line of quarter notes and a treble line of eighth notes. The second system features a piano (*p*) treble line and a bass line with a dynamic shift to *sfz* (sforzando) in the final measure. The third system begins with a piano (*p*) treble line and a bass line, followed by a dynamic shift to *f* (forte) in the second measure. The fourth system shows a piano (*p*) treble line and a bass line, with a key signature change to C major (no flats) in the final measure, indicated by the natural sign on the B-flat in the treble staff.

## LESSON 12

### HOMOPHONIC AND POLYPHONIC TEXTURES

**TEXTURE** is the manner in which the various voices or parts of music relate to one another; how the voices are put together.

**CONTRAPUNTAL** or **POLYPHONIC TEXTURE** occurs when there are two or more parts which are of equal importance. The melodies are passed between the voices. This example, from *Sinfonia No. 3* by J.S. Bach, shows the use of polyphonic texture (or **Counterpoint**).

The image shows a musical score for a piano piece in C minor, 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The music is characterized by two distinct, independent melodic lines that are of equal importance. The upper staff features a more active, flowing melody with frequent eighth and sixteenth notes, while the lower staff provides a more rhythmic and harmonic accompaniment. The two lines interact through counterpoint, with each voice having its own melodic identity.

**HOMOPHONIC TEXTURE** occurs when there is one voice which dominates the music, while the other voice or voices serve as an accompaniment. Homophonic texture may either be **chordal\*** in nature, or may have a **separate melody and accompaniment**. This example, from *Sonata, Op. 10, No. 1*, by Beethoven, shows the use of homophonic texture.

The image shows a musical score for a piano piece in A major, 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The texture is homophonic, with a clear separation between the melody and the accompaniment. The upper staff features a simple, melodic line with a few notes per measure, while the lower staff provides a dense, rhythmic accompaniment consisting of repeated chords. A dynamic marking of *p* (piano) is present in the lower staff. The overall effect is that of a single dominant voice supported by an accompaniment.

\*Some theory scholars divide texture into three categories: Homophonic, polyphonic (often called contrapuntal), and chordal. Homorhythmic texture is a type of chordal texture in which each beat has a chord, such as in a four part hymn.