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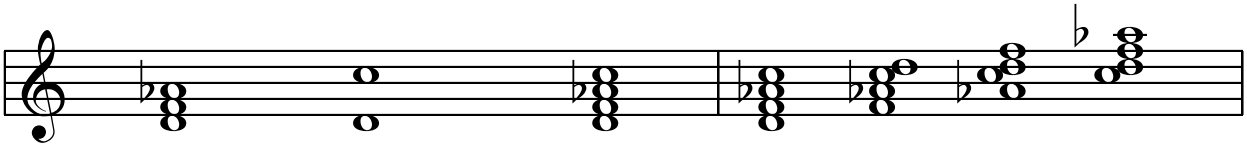
**HALF DIMINISHED SEVENTH CHORDS** consist of a diminished triad, and a minor seventh above the root.

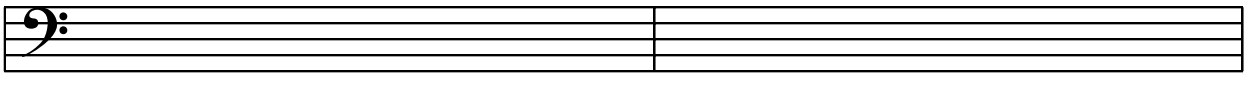


**d diminished triad** **minor 7th** **d diminished seventh chord**

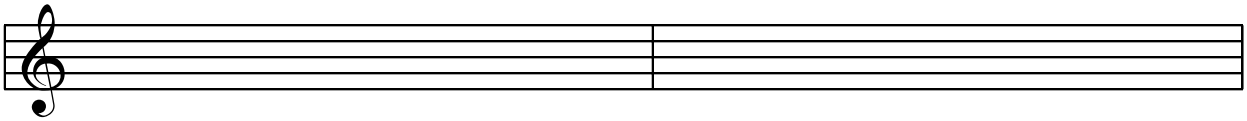
**HALF DIMINISHED SEVENTH CHORD ON D**

**($d^{\varnothing}7$)**

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

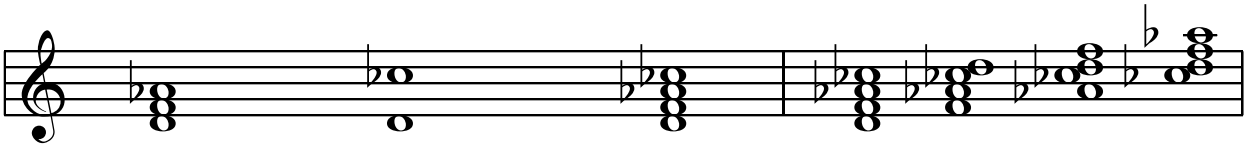


g half diminished 7th ($g^{\varnothing}7$) e♭ half diminished 7th ($e♭^{\varnothing}7$)



a half diminished 7th ($a^{\varnothing}7$) c half diminished 7th ($c^{\varnothing}7$)

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**

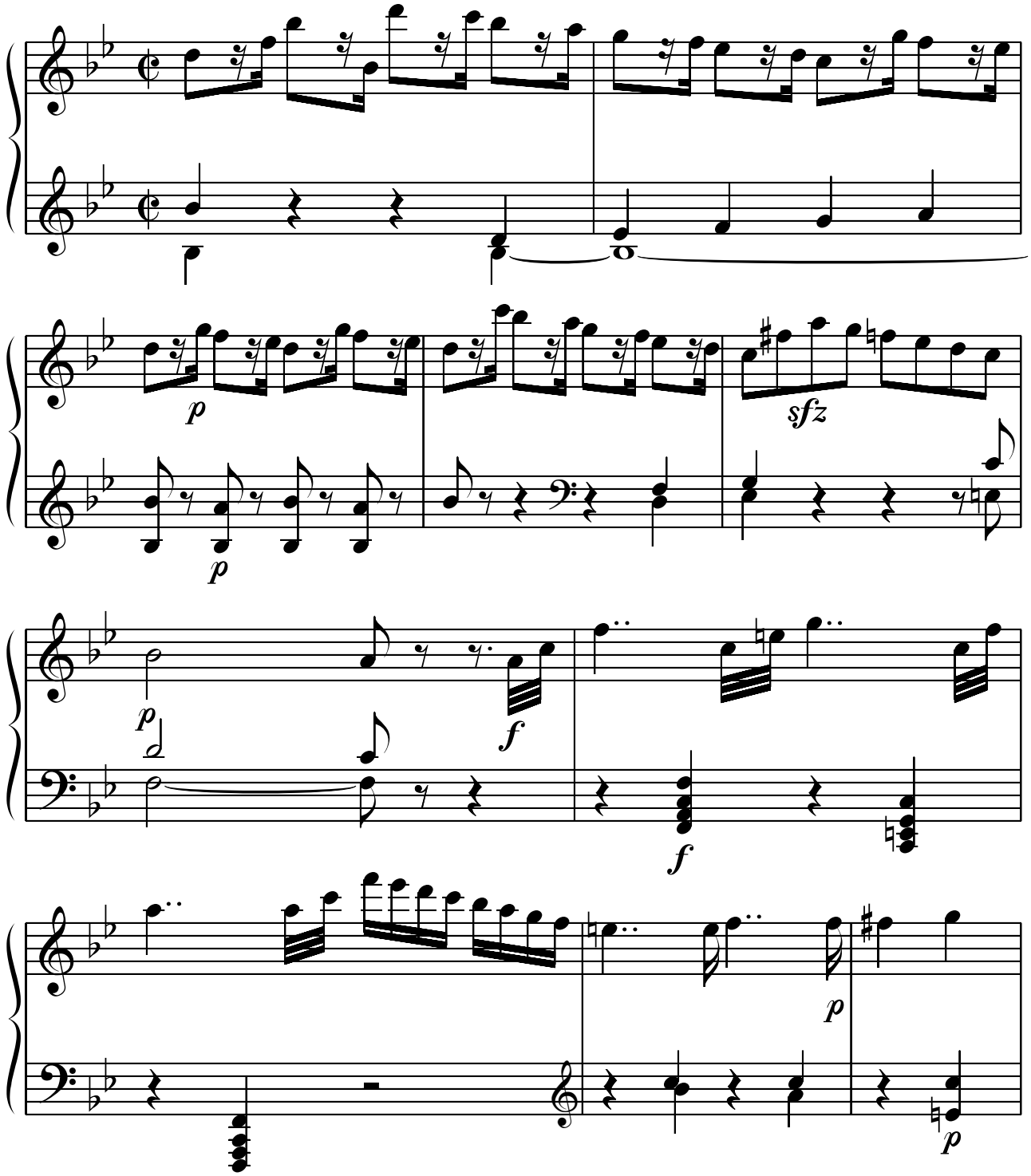
**DIMINISHED SEVENTH CHORD ON D**

($d^{o}7$)

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.

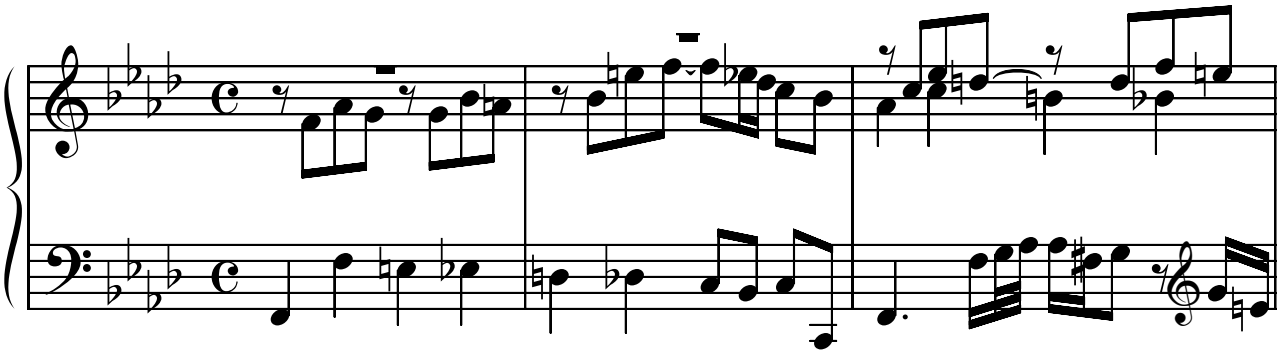
Original key: _____ Modulates to: _____



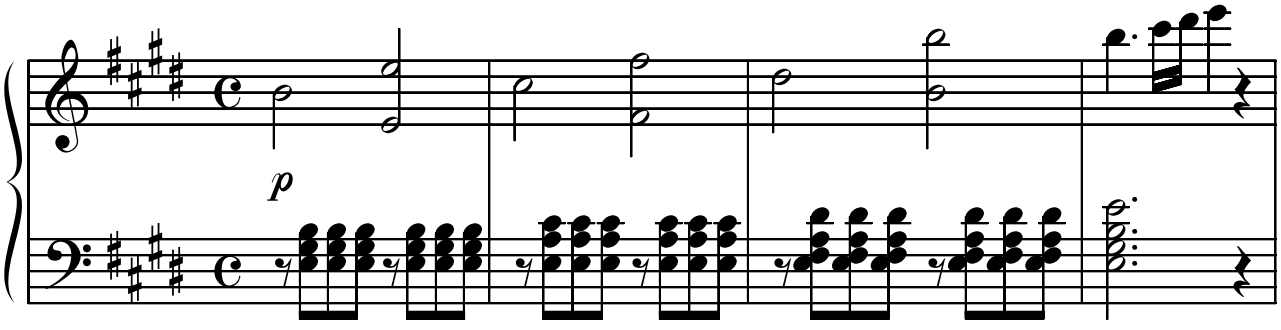
# LESSON 12
# HOMOPHONIC AND POLYPHONIC TEXTURES

**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**).



**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.




*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.