

Compare the structure of this tune with the theme in **Example 13–4**. In that excerpt—a sentence—the basic idea was repeated right away and did not lead to a cadence in measure 4. Instead, measures 5 to 8 broke down the original idea and led to a half cadence.

The melody excerpted above begins with a basic idea followed by a two-measure **contrasting idea** that leads clearly to a half cadence in measure 4. The next phrase returns to the tonic and repeats the opening two-measure idea, again giving way to a contrasting idea until the whole theme reaches a perfect authentic cadence in measure 8.

This highly structured theme with its two cadences and sense of balance is known as a **period**. The first phrase (**antecedent**) leading to a half cadence is balanced by the second phrase (**consequent**) that brings us to the authentic cadence.² Like the sentence, a period typically prolongs (expands) the tonic in the antecedent phrase but moves to a dominant harmony more quickly with a strong half cadence in measure 4. The consequent phrase starts the whole process anew and finishes the incomplete harmonic motion with an authentic cadence in measure 8.

When transcribing melodies with either a sentence or a period structure, the student need not label phrases. However, hearing and understanding the orientation of the two-measure ideas makes transcription of the melodies easier and helps the listener discern more quickly the harmonic structure supporting the melodies.

Exercises

1. Your instructor will play two sample melodic dictations for transcription. One is a period, the other a sentence. Listen for the following:
 - a contrasting idea (period) versus an immediate repeat of the basic idea (sentence)
 - a half cadence in measure 4 and an authentic cadence in measure 8 (period) versus a half cadence only in measure 8 (sentence)

Melodic Dictation 14–1



Melodic Dictation 14–2



(Continued)