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Introduction: melodic intra-phrase components in Caplin/Schoenberg thematic prototypes

The use of repertoire for melodic dictations as a complement to author-composed melodies is clearly desirable, but also poses challenges. Author-composed melodies can be designed to engage specific topics in a pedagogically organized manner, such as use of a specific interval, harmonic outline, a cadential scheme or a rhythmic event. When using repertoire for melodic dictation, such focus on a given musical parameter is no less significant. One set of parameters that is highly useful is the collection of certain intra-phrase melodic, harmonic, and cadential conventions found within William Caplin's thematic phrase-pair models for the period and sentence.[1] This article proposes strategies for assembling melodic-dictation activities that underscore these conventions. Acquisition of these conventions fosters an ability to transcribe period- and sentence-based melodies by allowing one to think in terms of broader two-measure modules of what Caplin deems "basic" and "contrasting" ideas as opposed to more localized, note-to-note perceptions. In the case of the sentence, specific melodic-sequential models are also in play.[2]

An understanding of these components facilitates increased confidence in transcription and instills knowledge of thematic style conventions in Classical-era music as well as the music of other eras and genres. Gary Potter[3] stresses the importance of

[1] William Caplin, *Classical Form* (New York: Oxford University Press, 1998), 9–13.

[2] For further insights on melodic linear motion and ear training, see Robert Gauldin, "Some Strategies for Beginning Melodic Dictation," GAMUT (Journal of the Georgia Association of Music Theorists) 4–5 (1987-88): 5–12. Also see Donald Watts, *Toward an Understanding of the Pedagogical Value of Hierarchical Structure in Tonal Pitch Dictation*, Ph.D. thesis. University of Maryland, College Park, 1998.

[3] Gary Potter, "Identifying Successful Dictation Strategies," *Journal of Music Theory Pedagogy* 4 (Spring 1990): 68–69.

pattern recognition in conjunction with knowledge of "melodic conventions of Western music" for success in melodic dictation; Caplin's models engage certain of those melodic conventions.

Caplin's text *Classical Form* has clarified and enriched seminal ideas on thematic structure presented by Arnold Schoenberg in *Fundamentals of Musical Composition*[4] and by Schoenberg's student Erwin Ratz in *Einführung in die musikalische Formenlehre*.[5] Caplin's models are infused with a number of recurrent melodically driven intra-phrase components. A notable refinement by Caplin of Schoenberg's lexicon is Caplin's concepts of the "basic idea" and "contrasting idea" to describe these intra-phrase components. As Caplin's broader constructs of period and sentence structure are well known, only a brief summary will be provided below. I refer readers to his book *Classical Forms* for further insights.

The limited thematic function of period and sentence structures

Period and sentence phrase groups[6] often function as thematic presentations in music of the Classical era.[7] Clearly, not all melodies or opening themes are periods or sentences. Melodies, whether functioning thematically or otherwise, come in a wealth of shapes and styles. Yet, the period and sentence models reach both backward and forward in time, occurring often in Baroque

[4] Arnold Schoenberg, *Fundamentals of Musical Composition* (London: Faber and Faber, 1967).

[5] Erwin Ratz, *Einführung in die musikalische Formenlehre*, 3d ed. (Vienna: Universal: 1973).

[6] I refer to any logical pairing or grouping (usually no more than three total) of phrases into a broader whole as a "phrase group." Thus, "phrase group" in this article is a general construct representing such types as "period phrase groups," "sentence phrase groups," or others. Typically, these are phrase pairs. This is in slight opposition to existing lexicons, whereby the term "phrase group" is reserved for a pair or group of phrases that link together due to similar gestures or motives but do not end on a cadence (as in Douglass Green's *Form in Tonal Music*, 2nd ed., p. 54; or Miguel Roig-Francoli's *Harmony in Context*, 2nd ed., p. 283).

[7] Within *Classical Form*, Caplin presents the period and sentence among his broader discussion of "tight-knit themes", which are phrase structures that are specifically designed to function in a thematic capacity.

works and prevailing to this day in many popular compositions. Because of the prevalence of the period and sentence constructs in a number of styles, their study as material for dictation reinforces an organizational melodic construct that transcends the stylistic confines of the Classical era.

Although this article focuses upon strategies for the use of periods and sentences in melodic dictations, a well-balanced curriculum will certainly feature melodies of various organizational constructs. For example, aural skills sources and curricula often feature folk melodies, which may or may not demonstrate periodic or sentential traits. Though outside of the scope of this article, it is worth noting that Caplin's insights on formal-process-driven melodic traits is not limited to periods and sentences. Drawing upon those process-driven approaches to form, curricula could also feature the study of melodies varying in formal function and character, such as transitional passages (possibly featuring modulation), sequential passages (possibly in the spirit of emulating a developmental area) or codetta-like passages with marked tonic-prolongational traits, to name a few.[8] As a starting point, this article engages the manner in which the aural-skills study of standard thematic functions of period and sentence can be beneficial. As the article is grounded in Caplin's methodology, it—like Caplin—limits its repertoire under discussion to that of the Classical era, while acknowledging that principles put forth can apply to other eras and styles that use periods and sentences in the specific manner defined by Caplin.

Within period structures, both types of Caplin's two-bar components, the basic and contrasting idea, occur as basic-idea/contrasting-idea pairs in both the antecedent and consequent phrases (see Example 1a). Contrastingly, in sentence structures, two consecutive basic ideas comprise the initial four-bar "presentation" phrase of the sentence (see Example 1b). The sentence's presentation phrase, Caplin argues, generally lacks any cadential function, and is thus distinct from the period's antecedent phrase in that regard. The presentation phrase is followed by the "continuation" phrase, which ultimately features a drive to a cadence. Thus, unlike the period, the sentence possesses no local "contrasting idea" within either of its four-bar phrases, and has only a single cadence at

[8] Caplin's use of prolongational constructs to support his observations is generally framed within flanking harmonic functions rather than linear/contrapuntal models. See, for example, his discussion of prolongational progressions within *Classical Form*, pp. 25–26.

its end rather than a pair of cadences; additionally, a sentence's cadence may or may not be authentic. The sentence's single cadence (prototypically at its eighth bar) is often either a perfect authentic or a half cadence.

Caplin employs the terms "basic idea" and "contrasting idea" as early as 1987.[9] He defines the basic idea as "[a]n initiating function [generally] consisting of a two- measure idea that usually contains several melodic or rhythmic motives constituting the primary material of the theme".[10] It is a crucial "opening" phrase unit of music that is arguably more than a mere motive, yet not quite a phrase. Its consistency among a vast number of Classical-era themes[11] legitimizes it as a conventional component of the style.

Caplin defines the contrasting idea as "a concluding function [generally] consisting of a two-measure unit that follows and contrasts (i.e., is not a repetition of) a basic idea".[12] It is characterized by its possession of a cadence formula, and—again—generally features a two-bar length in the majority of its occurrences.

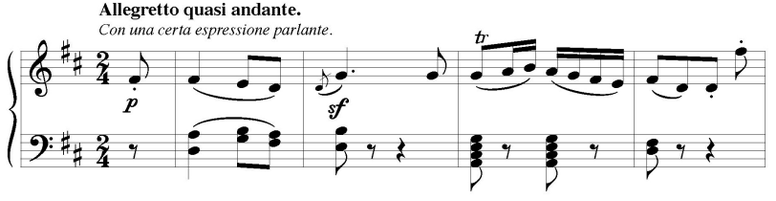
[9] William Caplin, "The 'Expanded Cadential Progression': A Category for the Analysis of Classical Form," *Journal of Musicological Research* 7 (1987): 215–57.

[10] Caplin, *Classical Form*, 253.

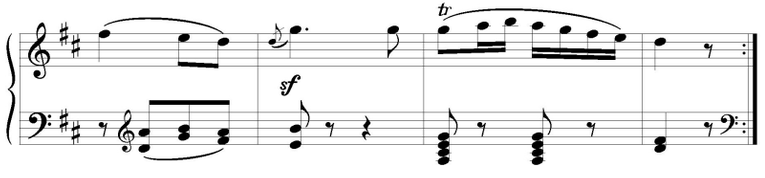
[11] These two-bar components are found in tonal music of several eras, but are more standard in the Classical era.

[12] Caplin, 254.

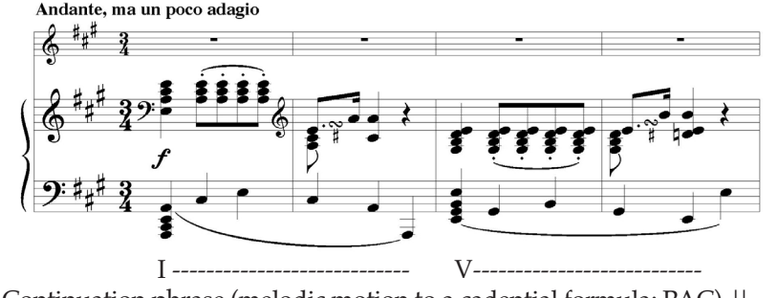
1a: Period Design: Beethoven, Bagatelle, Op. 33, no. 6 (mm. 1 – 8):
Antecedent phrase
basic idea ---------- | contrasting idea-- IAC |



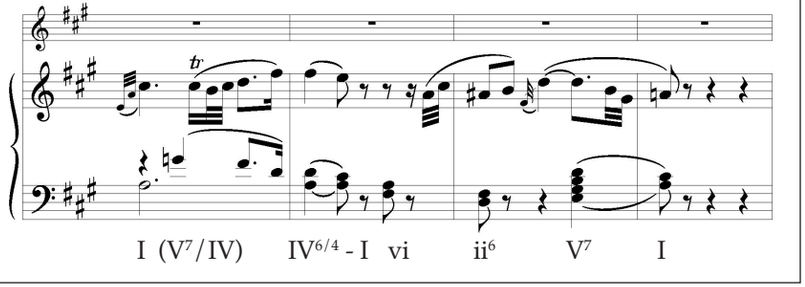
Consequent phrase
basic idea ---------- | contrasting idea----- PAC ||



1b: Sentence Design: Mozart, Violin Sonata in A, K. 402, i (mm. 1 – 8)
Presentation phrase
basic idea 1 ---------- basic idea 2 --- (no cadence)



Continuation phrase (melodic motion to a cadential formula; PAC) ||



Example 1: Two-bar components within the period and sentence phrase pairs

Both of these components—the basic idea and contrasting idea—constitute significant units of phrase infused with syntactic, motivic, harmonic and linear conventions that may be effectively internalized by the student in a melodic-dictation/melody-study context. A percentage of an instructor's dictation exercises may be framed around Caplin's more specific period and sentence models in order to

a) create intimacy with the inner workings of motivic/thematic structures and phrase design to reinforce students' knowledge of Classical or Classical-derived thematic design, and

b) provide a certain element of conventional predictability that can, in turn, offer structural guideposts as more complex elements (such as chromatic inflections, more challenging leaps and rhythmic diminutions) are featured in quasi-parallel or transpositionally sequential statements.

Potter, as mentioned, stresses the strategic benefits that come with familiarity of the conventions of Western music, while also acknowledging the importance of offering students "something to hang pitches on".[13] Caplin's models are ideal for addressing these concerns.

A need for further Caplin-based aural-skills modules

Joel Phillips, Jane Piper Clendinning and Elizabeth West Marvin—authors of *The Musician's Guide to Aural Skills* (hereafter as "MGAS")—address sentence and period constructs in certain chapters devoted to phrasing, harmony, melody and cadence structures albeit without a direct engagement of Caplin's basic-idea and contrasting-idea prototypes.[14] Deborah Rifkin and Diane Urista[15] have illustrated the benefits of framing real-time composition activity aural-skills "games" around Caplin's two-bar components,

[13] Potter, 63.

[14] Joel Phillips, Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Aural Skills,* Volume One (New York: W. W. Norton & Co, 2005), 467–75.

[15] Deborah Rifkin and Diane Urista, "Developing Aural Skills: It's Not Just A Game," *Journal of Music Theory Pedagogy* 20 (2006): 71–72.

specifically in the sentence structure. MGAS, however, generally defines sentence structure as an internal "*xxy* structure"[16] (typically comprising four rather than eight bars) capable of assembling into a four-bar prototypical phrase, while acknowledging the potential for that same structure to form a prototypical eight-bar phrase pair. In both the MGAS text and Rifkin/Urista article, the use of such models in aural-skills dictation activities is beneficial to the discipline. As period and sentence phrase pairs are omnipresent in repertoire (though most commonly grounded in the Classical era), a variety of excellent aural-skills texts will feature them among their melodies from literature. They are readily found throughout Ottman/Rogers,[17] Berkowitz,[18] Karpinski[19], and Krueger,[20] to name a few. All of these texts have extremely well-planned pedagogies

[16] See, for example, MGAS's description of the internal phrase structure of the tune "When the Saints go Marching In" on p. 470. Although the authors note, on p. 468, that sentences "may be independent (e.g., opening of Beethoven's Piano Sonata, Op. 2, No. 1) or part of a period structure," their general use of the sentence is as a smaller 1+1+2–measure design comprising a phrase rather than that of a 2+2 phrase followed by a four-bar phrase, which is the structure favored by Schoenberg and Caplin and the one used throughout this article.

Steven Laitz (*The Complete Musician*, 3rd ed. [New York: Oxford University Press, 2012], 312), makes a clear distinction between these two notions of sentence by referring to the smaller 1+1+2 structure as a miniature sentence which has the potential to "nest" inside a larger sentence or be a component of a period. Caplin, in such cases where a "miniature sentence" is used to build a period, would consider the 1+1 portion to be the "basic idea" and the ensuing two-measure portion as the contrasting idea. See, for example, Caplin's discussion of his Example 4.6 (Caplin, 51–52) on such miniature sentential structures within the antecedent and consequent phrases of the opening theme to Mozart's Piano Sonata in A, K. 331.

[17] Robert Ottman, Nancy Rogers, *Music for Sight Singing*, 8th ed. (Upper Saddle River, NJ: Prentice Hall, 2011).

[18] Sol Berkowitz *et al.*, *A New Approach to Sight Singing*, 5th ed. (New York, NY: W.W. Norton & Co, 2011).

[19] Gary Karpinski, *Manual for Ear Training and Sight Singing* (New York, NY: W.W. Norton & Co, 2007). Gary Karpinski, Richard Kram, *Anthology for Sight Singing* (New York, NY: W.W. Norton & Co, 2007).

[20] Carol Krueger, *Progressive Sight Singing*, 2nd ed. (New York, NY: Oxford University Press, 2011).

that move from simple to more complex issues of harmony, melody and rhythm, yet they do not possess a specific module or chapter for engaging longer phrase-related issues or Caplin's two-bar components. Phillips *et al.*'s MGAS is somewhat of an exception, in that it features a brief discussion of sentence structure (but, again, free of any mention of the "basic idea" phrase unit) along with a number of excellent modules devoted to phrase types, phrase expansions, specific conventions of modulatory phrase groups, etc.

Period-structure melodies

The opening phrase group to Beethoven's Bagatelle, Op. 33, no. 6, shown in Example 1a, is ideal as an introduction to the period; it is non-modulating and is diatonic, with a limited number of small leaps and a moderate *allegretto* tempo. As an initial dictation, it could be played slightly under tempo and ornaments could be set aside. Even if only a transcription of the melody is desired, it is preferable to play the actual passage (all voices) as opposed to an isolated hearing of the melody, given the various cues offered by the harmony and bass.

Shown above the score are its two-bar "basic idea" and "contrasting idea" phrase components. These categories can significantly boost the student's ability to internalize information by offering detailed style- and structure-sensitive "handles" regarding the melodic and harmonic content of such an eight-measure passage. As seen, the two-bar components provide more informational depth than a traditional description of a "parallel period," because they provide students a musical unit between the poles of "motive" and "phrase." Specifically, it is a certain type of "subphrase" that possesses a paradigmatic framework within a thematic phrase pair.

This opening theme, like a majority of periods, possesses four prototypical traits of the non-modulating period:

1. A basic idea within a "parallel" period[21] will generally occur in mm. 1–2 and be duplicated (in either a literal or highly similar "structural" and non-transposed repeat) in mm. 5–6.
2. The antecedent phrase ends with a weak cadence[22] of some kind, and its contrasting idea—comprising mm. 3-4—thus possesses a melody whose caesura will end on a pitch to accommodate that cadence (something other than $\hat{1}$).
3. The consequent phrase ends with a perfect authentic cadence in most instances. Thus, its contrasting idea—comprising mm. 7-8—will possess a melody that will usually end on the tonic pitch, often approached with stepwise motion.
4. The beginnings of each contrasting idea will generally share a high degree of similarity (often featuring the same starting pitch and rhythm). However, each contrasting idea will veer in its own melodic direction in order to accommodate its particular cadence formula.

The majority of introductory examples of period structures given by both Schoenberg[23] and Caplin[24] possess these four standard

[21] Caplin (1998, p. 265 n.1) notes that "Schoenberg and his followers restrict the concept of period to what is frequently called the "parallel period" (i.e., where the beginning of the consequent is the same as the beginning of the antecedent), and [in Caplin's own work] this tradition is continued here." He goes on to note that "[t]he so-called contrasting period is better understood as a *hybrid theme* [i.e., a hybrid of periodic and sentential structures]."

[22] Here, following Caplin's practice (1998, p. 12 et al.), I use the general term "weak cadence" to refer to any cadence that does not bring about full melodic and tonal closure on the tonic; that is, any cadence except the PAC. No metric or rhythmic sense of "weak" (as in "weak-beat") is implied in using this term. Also note that Caplin (1998, p. 43) does not consider the so-called "deceptive" cadence or the "plagal" cadence to be legitimate terminative cadences.

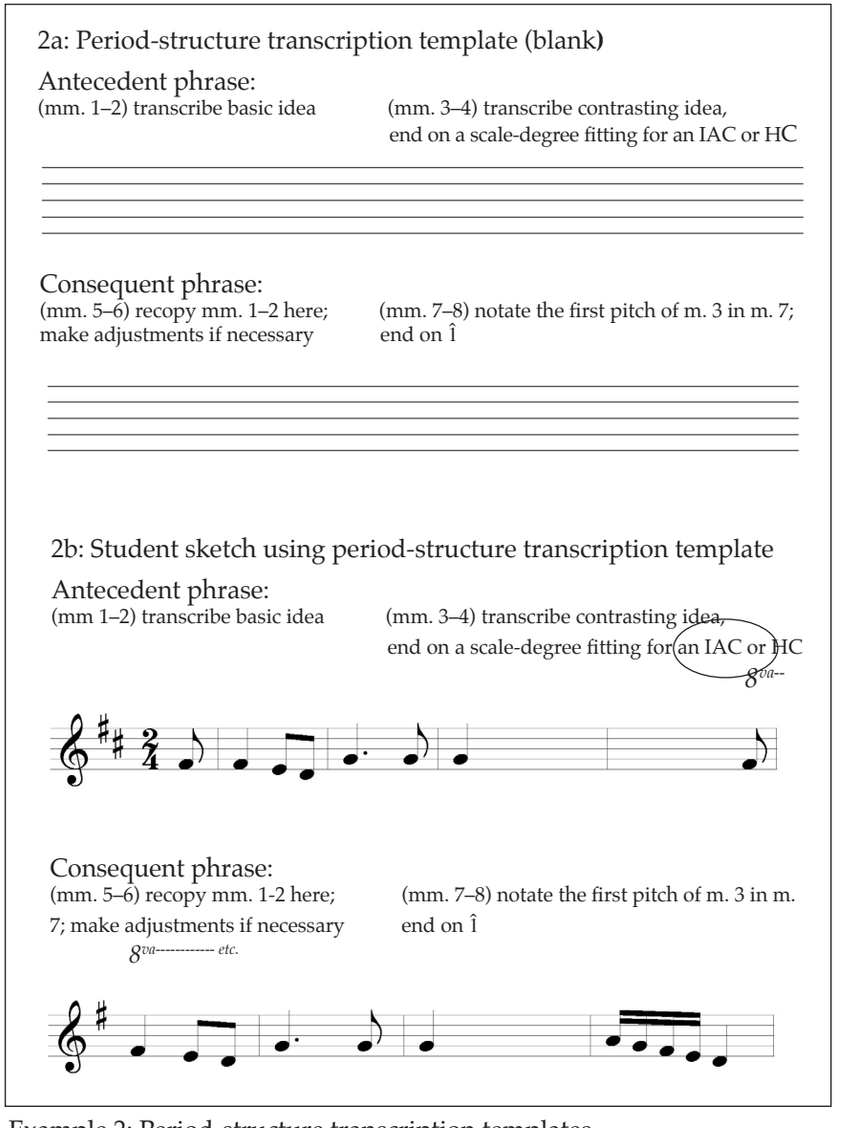
[23] Schoenberg, *Fundamentals of Music Composition*.

[24] Caplin, *Classical Form*.

qualities, as do the majority of periods in the Classical repertoire. Modulating periods also possess these traits, but with a new local tonic arrival for their PACs.

The instructor, using the knowledge of melodic construction in two-bar modules, could proceed in a number of ways in order to foster various approaches to listening. The dictation could be a single line played at the keyboard. Or, preferably, the actual excerpt itself could serve as the sound source, whereby students would be required to supply both the soprano and bass melodies (or a simplified bass comprising a single pitch per harmony) together along with a harmonic analysis. Whether one begins with a rhythmic sketch of one or both lines, with an immediate call-response singing to lodge the melody into the memory or with a direct transcription, all of the four prototypical traits listed above can come into play by properly placing fixed stylistic expectations in the transcription and allowing students to steer their focus on information not yet internalized.

When periods are first introduced in the curriculum, the four traits listed above could be fixed in dictations until students gain a general confidence in hearing them. The use of carefully selected melodies from the repertoire that feature a fixed similarity between basic ideas, such as the Beethoven in Example 1a, are ideal. This melody's clear metric accents on its structural pitches (3̂-4̂ motion in the basic idea in mm. 1–2 and the reciprocal 4̂-3̂ motion in the contrasting idea in mm. 3–4) are also helpful. Supplying a template of sorts that visually aligns the antecedent and consequent phrases can be useful in underscoring these conventions, as is shown in Examples 2a and 2b.



Example 2: Period-structure transcription templates

Here, the student has perhaps had a single hearing, and—as shown in 2b—has transcribed the basic idea, has heard and recognized the cadential type in m. 4, has sketched the recurrence of the basic idea in mm. 5–6, and has blocked in the scalar descent to the tonic arrival in m. 8. The instructor may need to address the issue

of octave transposition of the consequent phrase in this particular dictation exercise to override the student's learned behavior of sketching in mm. 5–6 in the usual self-same register, or simply cue students to make use of the octava sign prior to transcription as is done in the above template. In the final measure, the potential student has lost track of the downbeat and has notated the PAC's cadence formula a quarter note late. Other students may have had issues with the anacrusis. Given an anacrusis, students new to this type of dictation may need to be reminded that the initial note of the repeated basic idea will appear as the last note in the top stave (given the two four-bar staff arrangement shown). Nonetheless, given a single hearing, this is a very good start on the transcription. Through a single follow-up call-response or recall singing among the peers in the classroom and/or a second hearing, one can easily imagine the completion of a successful transcription.

During an introductory module, one could also draw on suggestions given by Rifkin and Urista[25] by having students compose, perform (sing), and improvise period structure phrase groups given the fixed parameters listed above. An instructor could offer framework pitches that bring about suggested cadence types, while allowing the student to fashion his or her own basic and contrasting ideas around those frameworks. A follow-up module could feature slight variations to the prototype—most often through the use of minimal diminutions of the basic idea in mm. 5–6. The maintenance of these parameters for period structures, which can gradually loosen over time in order to mirror actual compositional practice, provides an environment whereby the first-semester student can now begin to dictate longer melodies (specifically, melodies eight bars in length) with a degree of confidence. In addition to instilling confidence, the following benefits also accrue:

[25] Rifkin and Urista, "Developing Aural Skills."

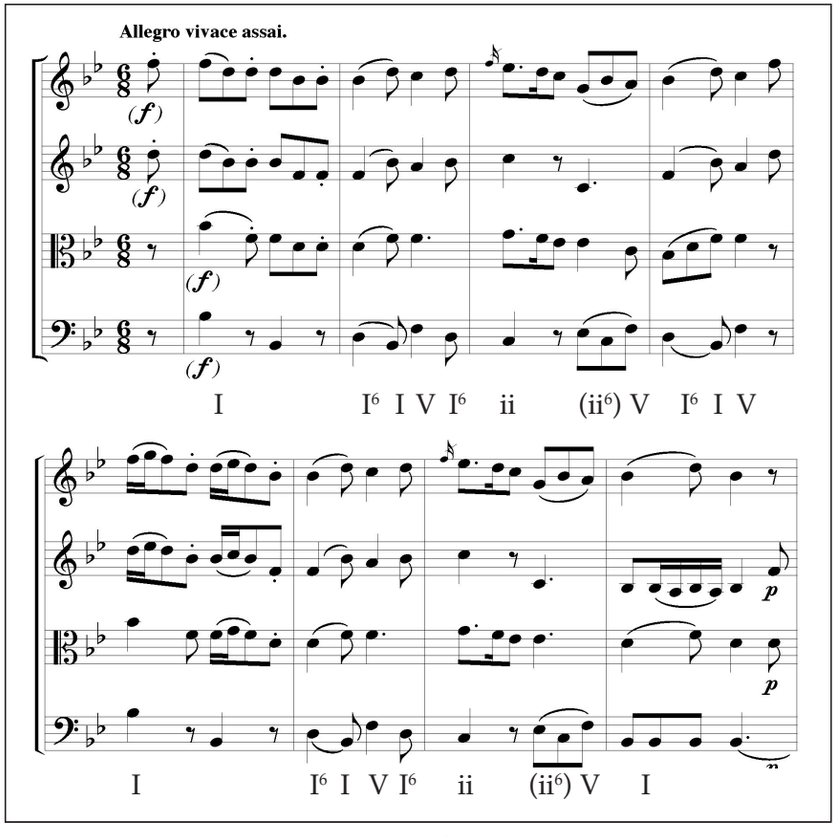
a) Students hone their knowledge of an important stylistic component of musical form, and are engaged in transcribing a dictated melodic span of music that is arguably less abstract and more stylistically and compositionally sound (and thus potentially more engaging) than a more abstract author- or instructor-composed melody.

b) Students are able to think about longer-reaching linear-pitch organization and its interactive role with harmony and cadential structures (for example, the structural $\hat{3}$-$\hat{4}$ and $\hat{4}$-$\hat{3}$ in the Beethoven Bagatelle excerpt).

c) Finally, students are able to apply their own musical creativity in the context of both brief written compositions of periods or improvisations of the same.

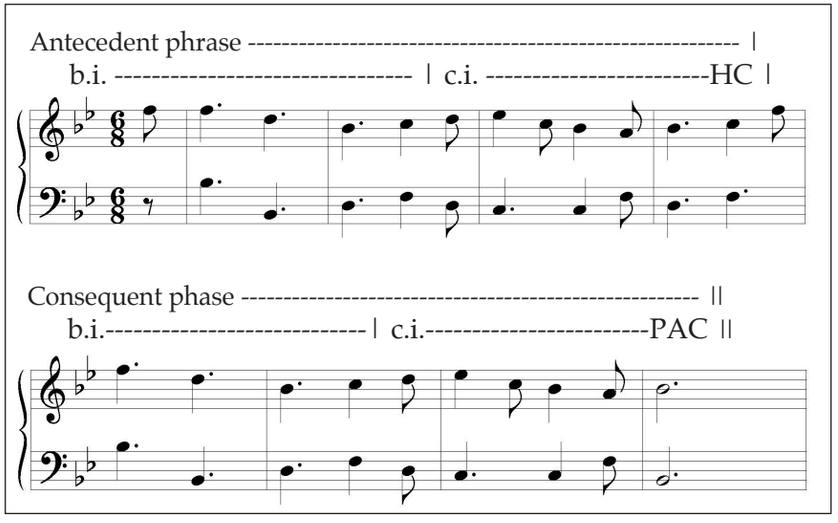
The *raison d'être* of this approach is not simply to provide an easy dictation. Rather, it is to infuse knowledge of stylistically sound phrase components that allows the student to move in broader cognitive strokes, thus cultivating that sense of ease. For example, the student can—when needed—relax his or her focus upon a predictable span of music (such as mm. 5–6) in order to focus more acutely on other areas. In this case, focus could be placed upon the proper rhythmic placement and increased melodic activity of the cadence formulas, the contour/melody of the contrasting ideas, and—if also transcribing the bass—the slight variation/delay of the bass's D in m. 5 as compared to m. 1.

Once simpler period structures such as the Beethoven above are mastered, more ornate melodies, possibly with more involved harmonic rhythms and diminution-based variations, could follow. For example, the opening to Mozart's B♭ "*Jagd*-*Quartett*", K. 458 (Example 3), possesses more activity among its eight measures of melody and bass than the Bagatelle. Additionally, its basic idea in the consequent phrase features minimal diminutions in m. 5 in comparison to m. 1.



Example 3: Opening period-structure theme to Mozart's String Quartet in B♭, K. 458 ("Jagd-Quartett")

With an involved passage such as this, a reduction stage of this dictation exercise may become more of a necessity. Depending upon class time and preferred pedagogical format, the instructor could either ask the students to listen and create a reduction of their own, or could provide—via dictation—a reduction upon which students could "hang (their) pitches on," to use Gary Potter's advice. A possible reduction is shown in Example 4.



Example 4: Melodically-reduced dictation materials (melody and bass) for the opening theme (mm. 1-8) to Mozart's String Quartet in B♭, K. 458

The reduced melody[26] is scored with grand staves for each parallel four-bar phrase in order to align basic-idea activities.[27] As can be seen, even the reduced versions possess much information, melodically and harmonically, when compared to the Bagatelle. In the K. 428, several harmonies are prolonged through chordal inversion in the context of a more active bass line.

Given the challenging tempo, the perfect-fourth descending leap from C to G that approaches the cadence formulas in mm. 3 and 7 (not featured in the reduction), and the interesting weak-beat arrival of the half-cadence in m. 4, knowledge of the two-bar components' expectations is helpful. The expectation that mm. 5–6 will repeat can cue students away from note-to-note listening and onto the fact that the latter basic idea is simply a diminution-laden repeat of the former. In conceiving of mm. 3–4 and 7–8 as contrasting ideas, the student can compare the cadence formulas and—in this case—

[26] The sense of "contrast" in this melody's contrasting idea, especially in this reduced version, is admittedly less apparent than in the earlier Beethoven example, but the variant harmonization and rhythmic figuration offer contrast nonetheless.

[27] The anacrusis at the end of m. 4, of course, is the initiating point of the melodic consequent phrase. Nonetheless, a 1–4 and 5–8 measure arrangement in order to accommodate the metric framework of each phrase is beneficial during the transcription process.

come to the realization that—like the openings of the respective contrasting ideas themselves—their closing cadence formulas are also quite similar. Both arrive on a downbeat tonic (in mm. 4 and 8) but with the former then moving to V on the weak beat (to create a half cadence) and the latter simply arpeggiating in the soprano (up to $\hat{3}$ and back down to $\hat{1}$) to prolong that tonic arrival that forms the perfect authentic cadence.

Again, depending upon curriculum pacing and available classroom time, one could approach this excerpt in a number of ways. Strong students could model techniques to internalize melody for weaker students by using a call-response or "recollection form of singing." Perhaps a complete dictation of the actual melody only above the reduced bass would suffice. Or perhaps a fleshing out of a partially notated score (with selected "guiding" pitches) could be used. Whatever choices are made, the knowledge of the intra-phrase two-bar components' tendencies can bring this potentially over-involved dictation activity within the realm of possibility.

Sentence-structure melodies

Sentence structures differ from periods in both design and affect. Like the period, a sentence's prototypical length (as construed by Caplin and Ratz)[28] is eight measures (see Example 1b); however, the assembly of its inner components differs greatly. Its initial phrase, the "presentation" phrase,[29] comprises two contiguous statements of two-bar basic ideas as opposed to a basic followed by a contrasting idea as found in the period. This repetition results in a build up of energy that negates the potential for a cadence at the fourth measure, in favor of moving directly to a second "continuation phrase"[30] featuring momentum towards (and arrival of) a cadence. Caplin notes that "the strongly ongoing quality of the presentation [phrase] generates demand for a *continuation phrase*, one that will directly follow, and draw consequences from the presentation." Given the complexities of the continuation, the sentence, in most instances, will present a more advanced melodic

[28] See Caplin, *Classical Form,* 35 and 263, *n. 2*. Also, for an excellent, concise review on the history of the uses and meanings of the term "sentence" in Europe and North America, see 263, *n. 1*.

[29] Caplin, 10.

[30] Ibid.

dictation task than the period, with notable exceptions, of course.

Due to the presentation phrase's direct repetition of the basic idea—often by melodic sequential step or untransposed restatement—the task of internalizing the presentation phrase is simplified. Strategies for transcribing the two basic ideas are given based on linear models of tonic prolongation that are often seen in presentation phrases. This is followed by some strategies for engaging the more involved continuation phrase.

"Exact repetition," "sequential," and tonic-dominant-tonic "statement-response" models of presentation phrases

Similar to Schoenberg,[31] I first discuss the presentation phrase and then the continuation phrase. The sentence has only two predictable two-bar phrase components, both of which occur in its initial presentation phrase: the basic idea and its immediate repetition ("b.i. x 2"). The continuation phrase of the sentence (generally comprising its fifth to eighth bars) is comparatively more open-ended in its melodic construct than its periodic counterpart (the consequent phrase), yet it possesses its set of conventions and generally features motivic content from the presentation phrase.

The presentation phrase has specific structural obligations that can greatly aid the student to deftly internalize its melodic (and harmonic) construct. These obligations lie in the nature of the immediate repetition of the basic idea.[32] Caplin cites three options for this repetition: exact repetition, statement-response repetition and sequential repetition. My discussion begins with the "exact"[33] repetition and sequential options, but focuses primarily upon the

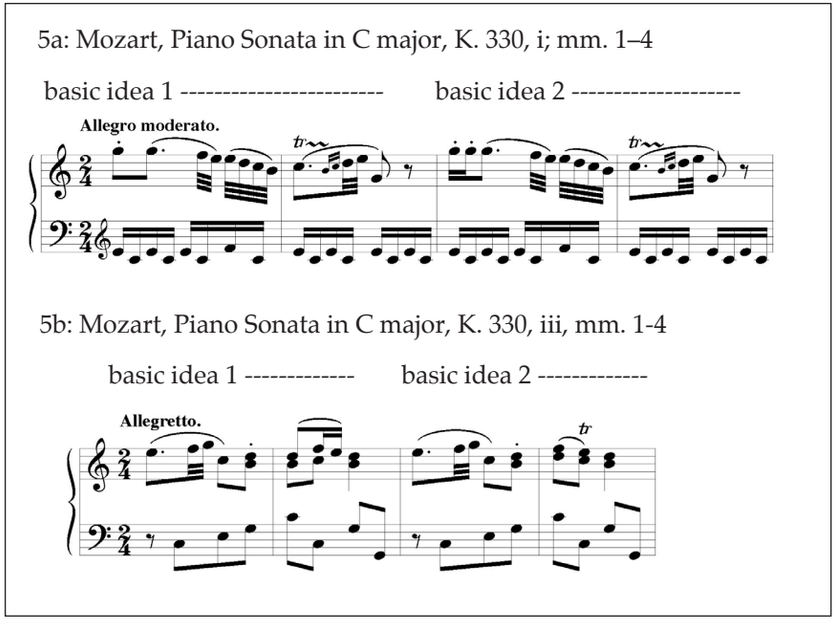
[31] Schoenberg, *Fundamentals of Musical Composition*, 20–24 and 58–81. In his pedagogy of sentence structure, Schoenberg divides his discussion of sentence structures into two parts, "beginning the sentence" and "completing the sentence." Schoenberg himself does not use the specific labels of "presentation phrase" and "continuation phrase" (this is a refinement of taxonomy by Caplin), but his divided presentation on how to begin and end sentences strongly parallels Caplin's presentation/continuation model.

[32] Caplin, *Classical Forms*, 37–39.

[33] Here, Caplin intends some flexibility in the term "exact" repetition. An exact repetition will be structurally identical (with a highly recognizable maintenance of melody, harmony and phrase structure), but may feature slight diminutions or ornaments in that repetition.

statement-response repetition model, as this last option is by far the most prevalent in presentation phrases.

Exercises featuring an exact or nearly exact repetition of the first basic idea provide an ideal introduction to presentation-phrase transcription. They allow for one to internalize those two basic ideas without engaging the (usually diatonic) transposition that is found between each statement among the more common statement-response construct. Two exact-repetition presentation phrases, both openings to movements within Mozart's Piano Sonata, K. 330, are shown in Example 5.



Example 5: Exact-repetition basic ideas in a presentation phrase

Two primary traits of exact-repetition schemes—both in place in these examples—are the presence of a single, prolonged tonic harmony (or brief, implicit I-V motion within each statement) and nominal diminutions in the basic idea's second statement. Specifically, Example 5a's basic idea 2 adds an offbeat rearticulation of the opening $\hat{5}$, G, in m. 3, and Example 5b's basic idea 2 removes the over-the-bar rearticulation of $\hat{2}$ in m. 4, D, in favor of a direct leap to $\hat{4}$, F, which allows for a slight augmentation of the $\hat{4}$-$\hat{3}$-$\hat{2}$ (F–E–D) descent in m. 4. Upon initial hearing, the students could

identify this as an exact-repetition phrase, and then hone in on either the presence or absence of those expected traits. These particular examples' exact repetitions and primary stepwise melodies also provide a simpler backdrop to offset the challenges of differentiating the diminutions or variations in the second statement, transcribing the thirty-second note motions, and appropriately indicating the use of trill ornamentations.

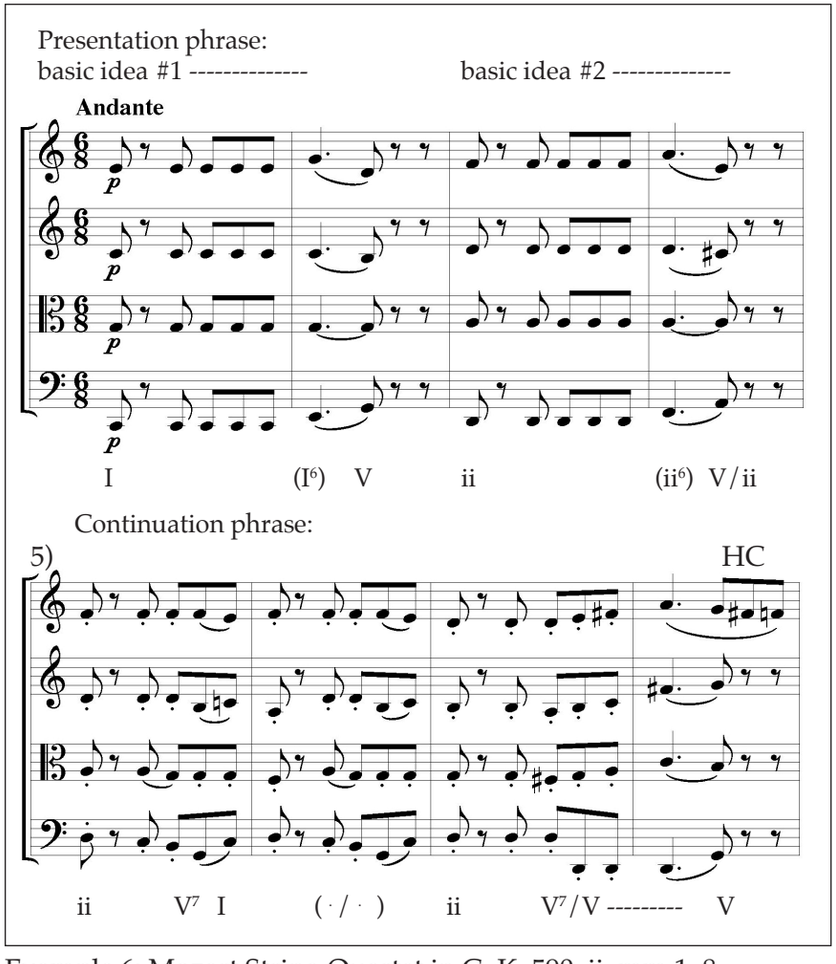
Regarding Caplin's "sequential" category, one should note his specific conditions for it. A presentation phrase is only a full-fledged "sequential repetition" when "both the melody and its harmonic support are transposed by the same interval."[34] However, Caplin notes that "sequential repetition and statement-response repetition can easily be mistaken for each other if only the melodic line is considered [because] … the melody of a response [in statement-response pairs] is usually transposed stepwise."

An accessible example offered by Caplin[35] of a sequential presentation phrase is the opening eight measures to Mozart's Andante from the String Quartet in G, K. 590 (movement ii, in C), Example 6. These measures comprise the first half of a larger sixteen-measure period[36] and thus move to a half cadence. The slight challenges due to the passage's use of applied functions, its charming harmonic rhythm (with chord changes delayed over the bar in mm. 2 and 4 of the presentation phrase and tonic resolutions falling on the last eighth note in mm. 5-6 of the continuation phrase), and the somewhat unique use of an ascending-fifth progression in its opening phrase make for a late first-year exercise in most curricula. Those challenges are offset by the passage's moderate tempo, narrow melodic range, homophonic texture and fairly regular, anacrusis-free phrase structure.

[34] Caplin, 39.

[35] Ibid., 264, n. 24.

[36] See Caplin, 64-68. Caplin avoids the more conventional term "double period," opting instead for "sixteen-measure period," in order to avoid an implication that the thematic model in question possesses two periods comprising four consecutive statements of basic and contrasting idea pairs. Four consecutive b.i.–c.i. statements is a rather rare thematic construct. He notes that most "double periods" comprise two sentences rather than two periods, the first ending with a half cadence and the second with a perfect authentic cadence.



Example 6: Mozart String Quartet in G, K. 590, ii, mm 1–8

Given the slight challenge posed by the over-the-bar harmonic stasis in the presentation phrase, an ideal first task is for students to transcribe the rhythmic articulations. This could be done by either conducting and immediately "tah"-ing the rhythm back to lodge it in the student's aural memory, or the student could scribe long and short dashes in real time during the first hearing. Given the clear and expected sequential repetition of the basic idea, most students would be able to transcribe the rhythm with a single hearing.

Regarding harmony and counterpoint (outer-voice transcription with Roman numerals), an instructor could decide prior to the exercise whether students would be "informed" of this presentation

phrase's harmonically sequential design (as opposed to the more common "statement-response" model), or whether it might be more interesting to "discover" that trait during the exercise. The melody's mildly challenging leaps are offset by the clear ascent of root-position arpeggios in the bass. A final step to locking in the harmonic function would be a transcription of the second violin part in order to discover the presence of the C♯ responsible for the tonicization of the supertonic in m. 4. Again, given the expectation of sequential repetition, this task is simplified. The following basic questions can be posed with regard to any sequential restatement (be it in a sentence or otherwise):

1) Was the second b.i. (in mm. 3–4) higher or lower (higher)?
2) What are the pitches of the second violin (alto) line in the first b.i. (C to B)?
3) Let's duplicate this up a step for a sketch of the second b.i.; is this second violin line a "real" or "tonal" transposition (real, D to C♯)?

Strategies for transcription of continuation phrases are discussed in more detail below, and this example's continuation is not engaged in that discussion. Briefly, this passage's continuation features its own miniature sentential structure[37] (a 1+1+2 "a-a-b" construct) that, if recognized, greatly eases the transcription task and offsets the slight challenge of the aforementioned weak-beat resolution to tonic in mm. 5 and 6, along with the tonicization of V and the use of a weak-beat half cadence in m. 8.

A more involved example of sequential repetition[38] discussed by Caplin is the opening to Beethoven's Op. 14, no. 2 Sonata in G, which also features both a broad tonic-supertonic progression by step and a stepwise ascending melodic sequence within its presentation phrase (Example 7). Here, in Example 7, a number of interesting challenges are:

[37] See Laitz's discussion of miniature (1+1+2) sentences in footnote 16.

[38] Interestingly, this passage (Example 7) is arguably not a "true" sequence, in that the bass tone G remains in place as a pedal tone in the second basic idea's statement (forming a suspended 7th and a ii^4_3), but it meets Caplin's conditions of featuring both a harmonic and melodic (soprano-line) transposition (in this case, up an interval of a second).

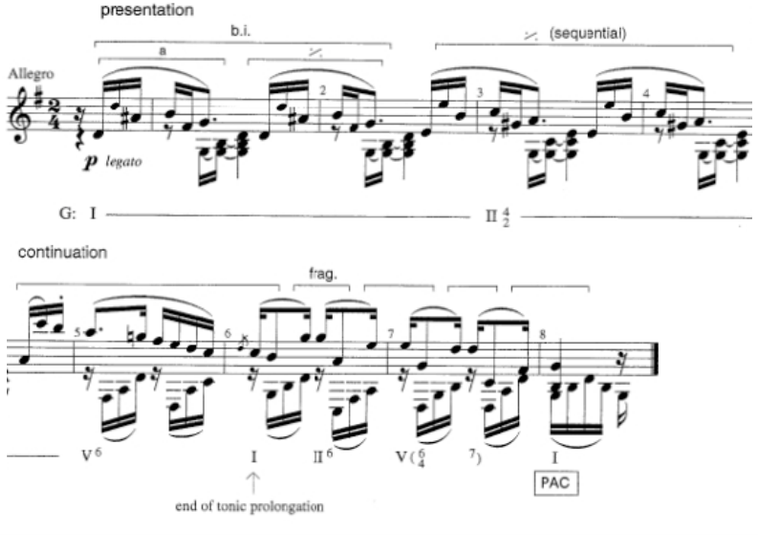
a) the perceptual meter as opposed to the notated music (one tends to hear the left-hand chord entrances in conjunction with the agogic arrivals in the right hand as emphasized beats in mm. 1 and 3, either one eighth-note later or earlier than notated),

b) the expressive diminished-fourth descending leaps in the basic ideas,

c) the wide and impractical vocal range of the entire sentence, which would require strategic octave displacement for any call-response singing, most likely with a reduction of the minor tenth ascending leap (A4 to C6) to that of a minor third in the anacrusis to the continuation phrase, and

d) the implicit compound melody in the soprano line's final cadence formula (C4 resolving down to B3 and F♯4 up to G4).

Beethoven, Piano Sonata in G, Op. 14/2, i, I-8



Example 7: William Caplin's "Example 3.4,"[39] featuring sequential repetition of basic ideas

[39] Ibid., 36.

Taking this theme's complexities into consideration, an instructor may wish to introduce it as a dictation activity at the sophomore level, and present it with guided discussion in lecture/drill as opposed to an evaluated test activity. As a first step to this activity—rather than setting up this example with a visual staff, starting pitch, key signature and time signature, or by "counting out" the proper beats and tempo—an instructor could promote the self-discovery of its metric ambiguities by having students first listen to the passage and arrive at a potential meter and a potential location for a downbeat. Two plausible student notations of the rhythms of the presentation phrase might look something like Example 8. The former option is arguably more strongly perceived than the latter, but both share in a general conversion of the opening basic idea's agogic stresses from off-the-beat to on-the-beat phenomena in mm. 1-4.

(2/4?) : right hand:	- ----	— - ----	— - ----	— - ----	— - -- — *??*
left hand:		-- –	- –	-- –	-- – *??*
(2/4?) : right hand:	-	---- — -	---- — -	---- — -	---- — - -- — *??*
left hand:		-- –	-- –	-- –	-- – *??*

Example 8: Plausible perceptual rhythmic sketches of Op. 14. no. 2, i, mm. 1-4:

Ultimately, the realization that there is a new perceptual downbeat (one that, incidentally, aligns with the notated downbeat) beginning in m. 5—brought about by the agogic stress on A5—would bring about a reevaluation as to how one could rhythmically notate the entire passage. Of interest is the fact that the downbeat of the continuation phrase is the first place where both notated and perceptual downbeats align. This could be pointed out to students to show how Beethoven offsets the presentation and continuation phrases with this metric resolution. Sorting out the rhythmic/metric issues in this dictation can be a helpful first step before proceeding to pitch transcription.

Another challenge—in addition to the diminished-fourth chromatic lower-neighbor embellishments—is the fact that tonic-dominant statement-response repetitions usually feature the stepwise melodic sequences in this passage. Thus, a student may initially hold the expectation that limited tonic and dominant harmonies associated with the statement-response model are in

place (as opposed to the actual tonic-supertonic progression). One possible avenue for clarifying the harmonic function in mm. 1-4—and overriding that expectation—is to play the left hand alone, have students sing it back, and come to a (momentary and incorrect) realization that they are hearing a tonic followed by a pedal-bass IV$^{6}_{4}$ (*sic!*) harmony. The instructor could then proceed to the soprano melody's transcription.

Drawing upon the knowledge that there is a stepwise ascending melodic sequence between the two basic ideas, the instructor—through student listening, call-response singing, and Socratic questioning—could guide a discussion that leads to the realization that each one-measure motive comprises a structurally descending root-position triad. The first basic idea comprises two tonic triads and the next basic idea two supertonic triads (thus, the earlier perception of IV$^{6}_{4}$ is now revised to that of ii$^{4}_{2}$). With that structure in place, the task of hearing the chromatic diminished-fourth descending leaps is rendered manageable: each structural triad member is embellished with incomplete lower neighbors at the sixteenth-note level that resolve up by half step.

The great majority of presentation phrases, however, take on the "statement-response" model, and it is this particular model's tonic-dominant interaction that typically germinates the predictable stepwise melodic-sequence relationship between its two basic ideas.

Caplin notes that the statement-response form of the presentation phrase, in one form or another, comprises a tonic prolongation.[40] Among the presentation phrase, one finds two general harmonic "options" for the span of this prolongation. Given a phrase with tonic initiation, the local return to tonic generally occurs either within the presentation phrase's m. 4 or at the onset of the continuation phrase in m. 5—as in K. 402 (Example 1b). To be sure, the span of a tonic prolongation may vary from those two models (see, for example, Caplin's analysis in Example 7), and harmonies other than tonic and dominant may be in play among the presentation phrase; but the tonic-dominant-tonic model is by far the most common.

Caplin notes "a variety of harmonic patterns can create tonic and dominant versions of an idea".[41] Statement-response models generally take on one of the following harmonic formats, which I summarize here as Options 1 and 2.

[40] Ibid,10, 39–40.

[41] Ibid.

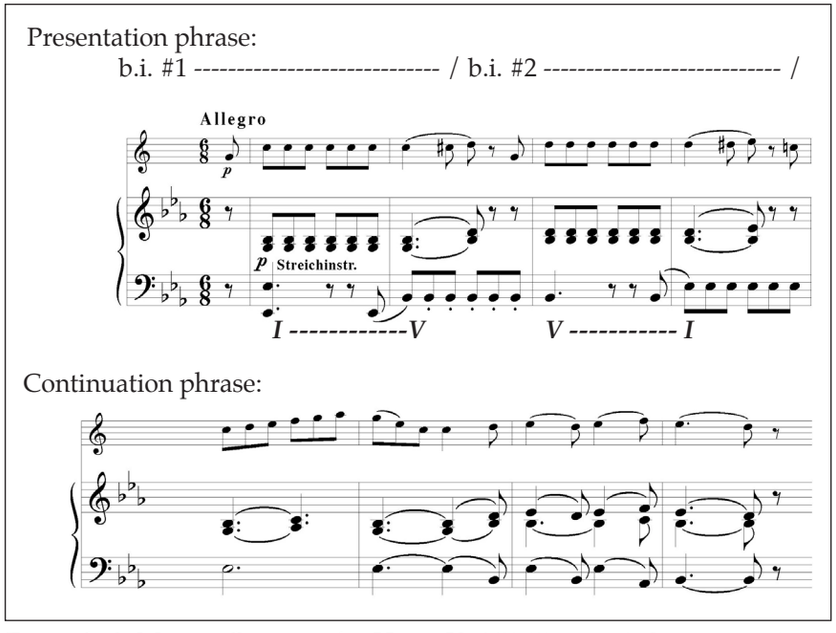
Option 1) Basic idea #1 ("statement") is tonic; basic idea #2 ("response") is dominant (I in mm. 1–2; V in mm. 3–4). Within this format, there may also be an interpolated V within 1-2 (forming a I-V-I motion) and an interpolated I within mm. 3–4 (V-I-V).

Option 2) Basic idea #1 ("statement") features a I-V progression in mm. 1–2; basic idea #2 ("response") features a V-I progression in mm. 3–4. Caplin notes the occasional use of a predominant (such as ii, IV or V/V) in place of the first sounding dominant, thus creating a T-S-D-T (tonic, sub- or pre-dominant, dominant, tonic) as opposed to the T-D-D-T progression.

The Mozart K. 402 (Example 1b) is a clear example of Option 1 (a broad I-V motion over four bars). The melodic-sequence relationship between its two basic ideas is not exact, as the common tone between I and V, $\hat{5}$, remains fixed while its melodic framework comprises an ascending step (from $\hat{1}$ to $\hat{2}$). An example of Option 2 (featuring the I-V V-I progression over four bars) is seen in the horn melody's opening presentation phrase shown in Example 9 (Horn in E♭). It also features a melodic sequential relationship between its basic ideas. Again, in this example, it is mostly by ascending step.[42]

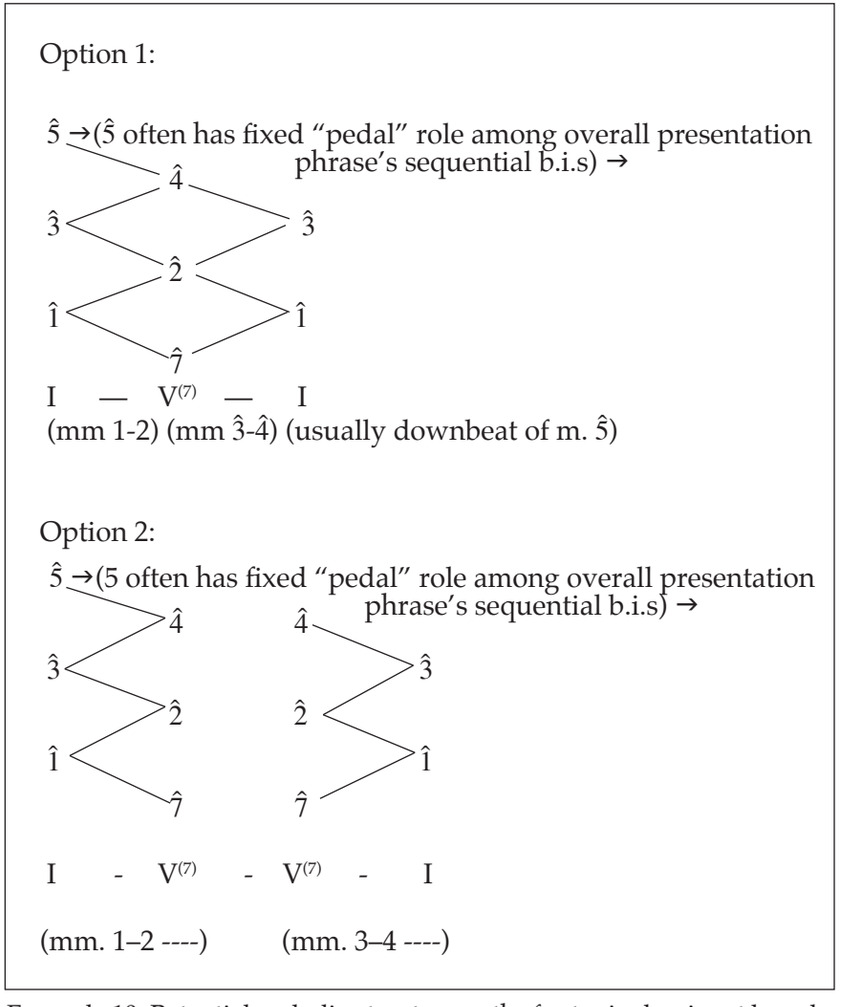
In this instance, as in a number of presentations phrases' tonic prolongations (such as Example 1b), a conventional *Anstieg* to $\hat{3}$ (or on its way to $\hat{3}$ in an "Option 1" type) is a basis for the presentation phrase, with $\hat{2}$ providing the linear connection between $\hat{1}$ and $\hat{3}$. The commonality of the melodic sequencing in presentation phrases is due to the potential to map out structural stepwise motion by moving left to right given either Option 1 or Option 2, as is shown in Example 10. The stasis of $\hat{5}$ is exemplified in Examples 1b and 9, is reflected in Example 10.

[42] Ibid. Caplin notes that "[M]ost statement-response repetitions involve transpositions to a different scale degree in order to accommodate the change in harmonization … [and that] the transposition is usually stepwise, except when the melody in both versions circles about the fifth scale degree, a tone common to I and V."



Example 9: Mozart Concerto for Horn, K. 447, iii, mm. 1–8, presentation phrase (reduced score; horn in E♭)

When tracing an "Option 1" model, which generally features a tonic arrival at or near the downbeat of m. 5, there will be a single structural pitch per two-measure harmony. We note that Example 1b's opening melody comprises a broader move from Î to 2̂, approached with 5̂ to initiate each basic idea over the course of mm. 1-4. In such instances, as discussed above regarding "sequential" restatements, the instructor can ask "was the second basic idea higher or lower than the first?" Generally, the ability to answer that simple question also results in the ability to successfully frame out the melodic content of mm. 3–4 once mm. 1–2 have been properly internalized and notated.

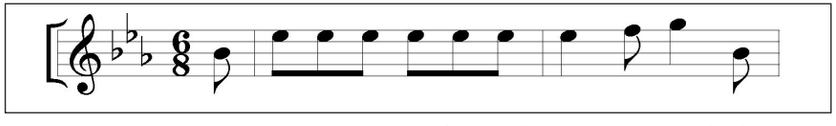


Example 10: Potential melodic-structure paths for tonic-dominant based presentation phrases:

Option 2 melodies generally possess a pair of structural pitches for each basic idea, with one pitch usually devoted to each harmony. For example, the opening horn melody in the presentation phrase shown in Example 9 can clearly be characterized as a pair of melodic ascents (Î–2̂ in mm. 1–2 and 2̂–3̂ in mm. 1–4) that frame an *Anstieg* in a melodic sequence by ascending diatonic step.

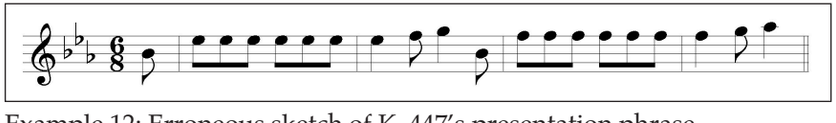
Below is an encapsulation of how a dictation activity framed around the opening presentation phrase of the sentence to Example

9 might proceed. The second sentence, not shown, completes the broader sixteen-measure period of this movement's opening theme. Challenges in this span of music (mm. 1–4) are the brisk tempo, the descending leap occurring between the two basic-idea statements and the use of chromatic passing motion in the melody among each basic idea. This presentation phrase is ideal as an introductory exercise in stepwise chromaticism within melodic dictations. It is possible that a significant pool of students new to this task would overlook the chromatic passing tones in their first hearing, and notate mm. 1–2's melody contour in purely diatonic fashion in the manner shown in Example 11. Such an error could be rectified and a successful notation of the first four measures could be realized by engaging certain facets of sentence structure.



Example 11: Incorrect notation of K. 447's opening melody

Given that the relationship between first and second basic ideas is often sequential and stepwise, students could quickly ascertain whether the sequential step in mm. 3–4 was higher or lower (here, it is higher). Additionally, given that the starting pitch is $\hat{5}$, students would be aware of $\hat{5}$'s potential fixity among basic-idea pairs. Here, in Example 11, the student has correctly done so in order to notate the descending leap to B♭, even though its approaching G and the resultant interval of a major sixth is incorrect. A next step would be to sketch the second basic idea based on what has been transcribed thus far. Given the incorrect "diatonic" dictation of the first basic idea, the result might be as is shown in Example 12.



Example 12: Erroneous sketch of K. 447's presentation phrase

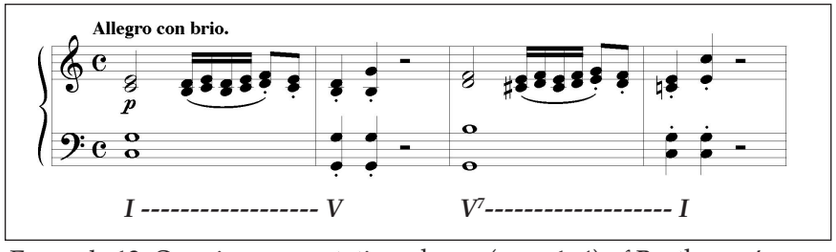
Different possible pedagogical avenues to fixing this transcription follow. Perhaps the simplest tack is to have the students sing the last note of the phrase ($\hat{3}$) and compare it with tonic ($\hat{1}$); they will instantly hear that they are a step off.

Two other approaches, though perhaps more indirect, can foster a productive in-class discussion on melodic and harmonic structure. First, the incorrect transcription could be visually shared with the entire class, played by the instructor,[43] and then sung on the syllable system of the instructor's choice. The incorrect performance could then be compared with a correct orchestral-reduction keyboard performance by instructor or a recording. Here, the highest note of each basic idea in the actual score—F and G respectively—could stand in aural contrast to the incorrectly sung transcription whose high pitches are G and A♭. Realizing that they've gone "too far" in their melodic ascents, students could then reevaluate their transcription and listen more critically for the chromatic passing tone that provides the medium for a major-second three-note ascent in each basic idea.

Alternately or additionally, harmonic progression could be addressed to remedy the incorrect transcription. In its incorrect state, the "diatonic" presentation phrase strongly implies single-harmony basic ideas—tonic in mm. 1–2 followed by dominant in 3–4. Yet, the actual music possesses a I-V motion for the first basic idea and a reciprocal V-I motion in the next, all clearly delineated in the bass with root-position harmonies. The disconnect between that progression and the incorrect transcription could prompt student inquiry and reevaluation, leading them to a realization of the $\hat{1}$–$\hat{2}$ / $\hat{2}$–$\hat{3}$ melodic framework. Or, in other words, it is based on the "option 2" rather than "option 1" model shown in Example 10.

Another apt early-stage presentation-phrase example is the opening sentence theme to Beethoven's Op. 2. no 3 Piano Sonata, shown in Example 13. Though free of chromaticism in its soprano line, its increased melodic activity and increased leaps provide contrasting challenges to the Mozart in Example 9.

[43] It is usually necessary to actually play back the incorrect transcription at least once for the students rather than have them attempt to sing it, since they would otherwise generally gravitate towards the "correct" sounds they have heard and sing them back rather than accurately singing their incorrect transcription.



Example 13: Opening presentation phrase (mm. 1–4) of Beethoven's Sonata in C, Op. 2, no. 3

Here, the melodic structure comprises a pair of melodic descents (3̂–2̂ in mm. 1–2 and 4̂–3̂ in mm. 3–4) in a sequence by ascending diatonic step, thus prolonging 3̂ with a structural "turn" or "double neighbor" figure as opposed to framing an *Anstieg*. Also helpful is the fact that these structural pitches are clearly reinforced with metric accent. The second basic idea's melody is, once again, essentially a diatonic transposition of the first, supported now with a dominant seventh that intensifies the V triad of the initial basic idea. The only difference lies in the melody's arpeggiated prolongations in mm. 2 and 4, where the dominant harmony of m. 2 leaps up a perfect fourth from 2̂ to 5̂ (from chordal fifth to root) and the tonic harmony of m. 4 leaps up a sixth from 3̂ to 1̂ (from chordal third to root).

Some strategies for internalizing sentences' continuation phrases

The path of melodic events in the sentence's second phrase, the "continuation phrase," is arguably less codifiable than the presentation phrase. Caplin[44] notes that this process of continuation is made apparent by any one or more of the following traits: fragmentation of the basic idea into smaller motivic utterances, acceleration of harmonic rhythm, an increase in surface rhythm activity, and/or harmonic sequence. To this list one could add the tendency for continuation phrases to feature a miniature sentential structure, as in the K. 590 Example 6 and many others.[45] In Example

[44] Caplin, 41–42.

[45] For example, the continuation phrases (not shown) that follow the presentation phrases shown in Examples 5a and 5b (Mozart, K. 330, i and iii) and Example 13 (Beethoven, Op. 2, no. 3), along with mm. 5–8

1b, Mozart's K. 402, the second and third traits are clearly present, and one could argue for the presence of the first. The continuation ultimately leads to the single cadence formula and cadence. Caplin also limits genuine cadence types to the half, perfect-authentic and imperfect-authentic, noting that these three "are the only genuine cadences in music in the Classical style,"[46] noting that other types of interim "cadences" are usually deceptive cadences[47] that are generally followed soon after by ones with more complete closure.

Given these complexities, a first goal—especially for continuation phrases—would be rhythmic/metric sketching that allows the student to arrive at an accurate temporal map of the phrase group's articulations. Another practical step would be to ask students to initially listen to the entire sentence with the intent of focusing upon the continuation phrase in order to sketch which of the above-outlined traits are in play. Here is a possible thought-provoking questionnaire of "continuation phrase traits."

1) Are there sequences? Is there a miniature sentential/sequential structure in the continuation phrase? In what measures and beats (approximately) are they heard? Do they seem to be by step? If not, can you determine the interval?

2) Is there more surface rhythmic activity? If so, is it motivic? Can you sketch the pattern of the motive and determine how many (continuous) rhythmic repetitions of the motive are in place?

3) Are there moments of clear scalar descent leading into (or as part of) the cadence? What rhythmic values are used in the descent?

4) What type of cadence are you hearing at the end of this sentence, and what scale-degree is in the soprano of this cadence? Is a cadential six-four in use?

of Beethoven's Op. 2. no. 1 sonata (in F minor), all feature this miniature sentential structure. I thank Steven Laitz for sharing this continuation-phrase phenomenon with me.

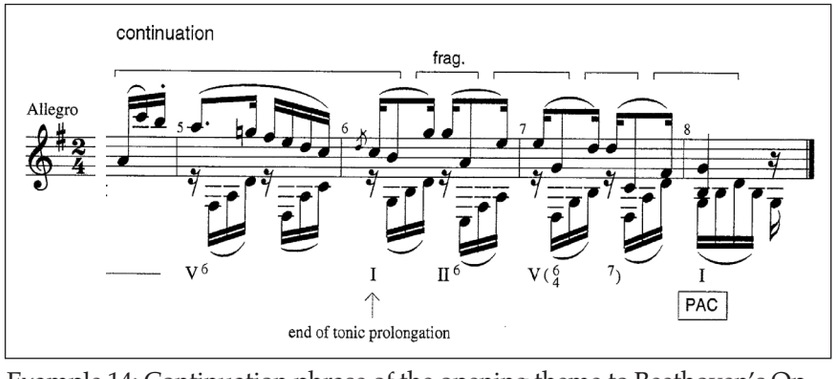
[46] Caplin, 43.

[47] Here, Caplin uses the term "deceptive" in a broader sense of an evasion of expected cadence, rather than a specific harmonic formula involving dominant resolution to the submediant or inverted subdominant.

Asking a student to concomitantly attend to all of these questions during a single hearing is—on the surface—impractical if not impossible. The list, rather than being a "checklist" used in real time for every single hearing, is more for the purpose of gradually instilling, with practice, a set of expectations that can lead to more fluency in hearing and transcribing continuation phrases.

The linear descent that typically occurs as part of this process should be studied as a guiding principle that often governs the increased harmonic rhythm, locally-sequential motivic statements, and increased surface rhythmic activity. By no means does every cadential arrival in a continuation phrase possess a crystal clear linear descent; suggesting such a thing to students could foster an unmerited sense of safety. But to share with them the fact that the faster values in a continuation phrase (often at or near the cadence formula) are more often than not stepwise and descending is helpful.

As an example, let us look once again at Beethoven's Op. 14, no. 2 (Example 7). For convenience's sake, its continuation phrase is reprinted here as Example 14.



Example 14: Continuation phrase of the opening theme to Beethoven's Op. 14, no 2 Piano Sonata in G, i, mm. 5–8 (excerpt of Caplin's "Example 3.4")

In this example, the student could note a variety of the traits listed above. First is a continuous scalar descent from the high C6, beginning at m. 5's anacrusis, mostly in sixteenth-note motion. In mm. 6–7, the student could take note of the repeated motivic figure that sounds four times in succession. Given the tonic arrival at m. 6, the goal note of that scalar run is clearly B4, ornamented with a local suspension. Among the wide leaps of various distances in mm. 6-7,

the instructor could assist students by asking if there is a cadential, descending line heard (and if there is or is not a cadential six-four in place). Students could sing from the B downward as the instructor plays the passage slowly, checking to see if notes are present to create this descent, discovering the structural B-A-G-F♯-G line in the process. Once those tones are in place, the more "free" leaps in Beethoven's cadence formula could be addressed.

Finally, given the potential increase in information in the continuation phrase, the instructor may wish to employ a "split hearing" for more involved sentence structures. So as to not overly burden the short-term memory of students, the two basic ideas of the presentation phrase are played, as is the first tone of the continuation phrase. A fifteen-second pause is followed by a hearing of the continuation phrase, which commences with its first tone. In most instances, then, m.1 to the downbeat of m. 5 is played, a fifteen-second pause ensues, and then m. 5 to the end is played. One possibility is a four-hearing sequence, with the first and last hearings being complete and the inner two being "split." My experience has been that students find this quite helpful.

Conclusion

Caplin's specific models of period and sentence structure are excellent complements to the more traditionally abstract topics often found in aural skills source materials. Chapter headings such as "The Interaction of Melody and Harmony: More on Cadence, Phrase and Melody," as seen in Phillips, Piper Clendinning and West Marvin[48] clearly speak to this issue. More abstract topic headings such as "melodies featuring leaps larger than a 5th" or "melodies featuring arpeggiations of the dominant in compound meter" often found in aural-skills source materials certainly have their place, but are strongly complemented when later applied to the study of more style-based formal structures. As Michael Rogers notes, "[s]uccess in melodic dictation does not depend upon mastery of intervals or other fragments … , [and] can be hindered, in fact, by over-reliance on a note-to-note type of hearing".[49] And as William Marvin has stated, "If students are to achieve the ability to shape musical phrases over the course of an entire movement, then an aural-skills curriculum must provide materials for developing instantaneous reading skills, and also for learning through the rehearsal of lengthier excerpts."[50] Learning to readily hear and dictate these thematic constructs is a positive step towards that end.

Some limited predictability in these structures, rather than being an exposed answer key hindering pedagogical progress, serves as a welcome framework upon which the student can map out the unique designs of various melodic/thematic ideas. As Schoenberg has noted in quoting Mattheson's *Der vollkommene Kapellmeister* of 1739,

" 'A theme should have a certain something which the whole world already knows.' "[51]

[48] Phillips, Piper Clendinning and West Marvin, *Musician's Guide, ix*.

[49] Michael Rogers, *Teaching Approaches in Music Theory*, 2nd ed. (Carbondale, IL: Southern Illinois University Press: 2004), 110.

[50] William Marvin, "A Comparison of Four Sight-Singing and Aural-Skills Textbooks: Two New Approaches and Two Classic Texts in New Editions," *Journal of Music Theory Pedagogy* 22 (2008): 139.

[51] Schoenberg, *Fundamentals,* 20.

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Appendix

a graduated list of eight-measure period- and sentence-based themes

The following themes are loosely arranged in order of increasing complexity within each category below. Certain of the themes, as noted, can be found in selected aural-skills texts. In a number of cases, the authors have strategically transposed those melodies from their original keys and/or clefs.

Period themes:

~Diatonic, non-modulating, primarily stepwise motion

- Mozart: "Das klinget so herrlich" from *The Magic Flute*, Finale of Act I (8 measures; also in Krueger, p. 415, melody 31)
- Mozart: Concerto for Horn in D, K. 412, ii (Allegro Finale), mm. 1–8 (also in Krueger, p. 405, melody 30)
- Mendelssohn: Symphony no. 4, op. 90 ("Italian"), ii (Andante con moto), mm. 4–11 (also in Berkowitz, p. 351, melody 32)
- Schubert: *Der Entfernten*, D. 350, mm. 1–8 (also in Ottman/Rogers, melody 8.43)
- Haydn: Symphony 44 ("Trauer"), Hob. I:44, iii (Adagio), mm. 1–8

~Non-modulating, primarily stepwise motion, surface chromaticisms, smaller leaps

- Beethoven: Symphony no. 8, op. 93, i, mm. 1–8 (to IAC) or 1–10 (to PAC) (also in Berkowitz, p. 362, melody 77)
- Mozart: "Schnelle Füße, rascher mut" from *The Magic Flute*, Finale of Act I (8 measures)
- Mozart: Piano Sonata in B♭, K. 281, iii, mm. 1–8 (also in Krueger, p. 472, melody 5)
- Mozart: Piano Sonata in B♭, K. 570, iii, mm. 1–8 (also in Krueger, p. 475, melody 17)
- Beethoven: Piano Trio in G, Op. 1. no. 2, ii, mm. 1–8 (also in Krueger, p. 475, melody 23)

~Modulating

- Beethoven: Piano Sonata in D, Op. 31, no. 2, mm. 23–30
- Haydn: Piano Sonata in C, Hob XVI:3, iii (minuet), mm. 1–8

•Haydn: String Quartet in d minor, Hob III:22, iii (Adagio cantabile), mm. 1–8
•Mozart: Piano Sonata in D, K. 284, iii, mm. 1–8
•Beethoven: Violin Sonata in C minor, Op. 30, no. 2, ii (Adagio cantabile), mm. 1–8

Sentence themes:

~Diatonic, non-modulating, mild leaps, primarily stepwise motion

•Schumann, "Ich will meine Seele tauchen," *Dichterliebe* Op. 48, no. 5 (also in Berkowitz, p. 359, melody 64 and Krueger, p. 352, melody 17), mm. 1–8 (first part of a sixteen-measure period)
•Mozart, Cassation, K. 99, Minuet, mm. 1–8 (also in Ottman/Rogers, melody 9.3)
•Mozart Symphony no. 10, K. 74, ii (Finale Allegro), mm. 1–8 (also in Ottman/Rogers, melody 8.29)
•Beethoven: String Quartet no. 16 in F, op. 135, Lento, mm. 1–8 (in D♭ major; also in Ottman/Rogers, melody 8.27)
•Mozart: Piano Sonata in D, K. 311, iii (Allegro), mm. 1–8

~Non-modulating, mild surface chromaticisms, smaller leaps

•Haydn: Symphony no. 83 in G minor ("The Hen"), Andante, mm. 1–8 (in E♭ major)
•Haydn: Symphony no. 83 in G minor ("The Hen"), Minuet, mm. 1–8 (in G major)
•Mozart: String Quartet in D ("Dissonance"), K. 465, Allegro, mm. 23–30
•Beethoven: Symphony no. 2, op. 36. ii, mm. 17–24 (also in Krueger, p. 480, melody 45)
•Mozart: Divertimento in B♭, K. 229, no. 2, Larghetto, iii, mm. 1–8

~Modulating*

•Mozart: Sonata for Violin and Piano in C, K. 6, Minuet I, mm. 1–8†
•Haydn: Piano Sonata in G, Hob. XVI:27, iii, mm. 1–8
•Haydn: Piano Trio in A♭, Hob. XV:14, ii, mm. 1–8
•Haydn: Piano Trio in E minor, Hob XV:12, iii, mm. 1–8
•Beethoven: Thirty-three Variations for Piano ("Diabelli"), Op. 120, 1-8

*Caplin (*Classical Form,* 47) notes that a "modulating sentence rarely stands alone as an independent formal unit. Rather, it tends to link up with other units to form a larger-scale theme, one that ultimately returns to the original key and closes there with a perfect authentic cadence. Modulating sentences thus are found most often in the first part of small ternary or small binary forms." I have provided the first two examples, and have taken the last three from Caplin (88, *n. 49,* p. 265).

†This particular opening theme is also well known due to its inclusion in *Easy Classics to Moderns* (for piano), p. 23, compiled and edited by Denes Agay. In that arrangement, the violin's opening descant is not included; one may wish to use this easier, descant-free version as an introductory dictation for modulating sentences.