

1. By the extension of a phrase.
2. By the contraction of a phrase.
3. By one phrase overlapping another.
4. By the addition of a coda.

The extension of the binary and ternary phrase results in what is commonly called five-bar and seven-bar rhythm, respectively; the ternary phrase itself is sometimes called six-bar rhythm.

The contraction is of less importance than the extension of the phrase. The Anglican chant may be mentioned as a notable example of a period (or sentence) containing a contracted phrase.

Overlapping is said to take place when the last measure of a phrase (or period) becomes also the first measure of a new phrase (or period).

The addition of a coda is the simplest method of employing irregularity in the musical sentence. A coda consists of a motive, strain, or phrase added on to the end of a regular sentence.

The concluding harmonic progression of each section into which the musical sentence, whether regular, or irregular, may be divided, is termed a cadence.

A cadence consists of two chords, the second of which usually appears upon the accented part of the measure, and is often of longer duration than the first.

The cadences in ordinary use may be classified as follows:—

1. Perfect—cadences ending with the Tonic chord.
2. Imperfect—cadences ending with the Dominant chord.
3. Deceptive—cadences ending with any other chord.

The following examples of cadences should be committed to memory:—