

Example 59 Cadence Overlaps

Do - mi - ne. De - Do - mi - ne. De -

Do - mi - ne. De - Do - mi - ne.

6 6 ⑦ 6 8 8 6 3 3 ② 3 8 8 3

The only insurance for retaining a sense of the polyphonic texture in the two-part style is that at least one voice must always be sounding. Simultaneous breaths must be avoided except at the ends of some form phrases. (As described below, this relates to the full stop.) Shown in Example 59, phrase connections may be made with cadence overlaps, but remember that the voice that stated the subject will also carry the leading tone into the cadence, and the answering voice will then initiate the following imitation. In 59A and B, both parts arrive at the phrase final and sing the last syllable together. While the leading tone voice sustains,

the other line completes the cadence but almost immediately states a new subject. In 59B, the thematic statement is preceded by a rest, but in both cases the new subject begins before the sustaining note ends. Sometimes such long notes might even be carried over into the next measure. The value of the cadence overlap is found in its propulsion. It promotes forward motion even though the cadence may be quite strong. Notice that these examples conform to our rules that require the new subject to begin on a perfect consonance and to be in the same mode as the cadence.

Example 60 The Hocket Cadence

Do - mi - ne. De - De - Do - mi - ne.

Do - mi - ne. De - Do - mi - ne. De -

3 3 ② 3 5 3 6 6 ⑦ 6 8 6

Another form of phrase-end connection takes advantage of the fact that the polyphonic cadence tone is always a unison or octave in the two-part style. Its appearance in both voices creates a redundancy that can be exploited. Instead of finishing the cadence, the voice with the *supertonum* rests, allowing the cadence to be completed only by the other line. Obviously the *subsemitonum* must always resolve. Then, after the rest (the **hocket** or hiccup), a new subject is stated. Two versions of this device are seen in Example 60. In 60A, following two beats of rest, the upper voice enters, beginning its subject on the only other note possible within our rules, a fifth above the final. This may occur only in an upper voice where the

proper fifth is available. In a lower voice, a fifth below the cadence's final would create a disagreement with the mode of the cadence, and a fourth below would be a dissonance. 60B is more compelling rhythmically and should be used if the next subject can accommodate entrance on a weak beat. This device is always labeled "CadHoc."

This pattern was called the *cadenza sfuggita*, (interrupted cadence) in the theoretical literature of the Renaissance. But it certainly has nothing to do with what we know today as a cadenza. The expression "hocket cadence" was coined by Soderlund in reference to the Latin *hoquetus*, or hiccup. The medieval *hoquetus* was both a device and the name for a type of composition.