

# The Plagal Half Cadence: A Compendium of Theoretical Sources

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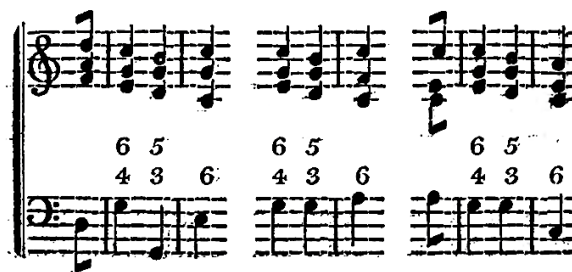
*In Chronological Order (v.6)*

## 1. Callcott, John Wall (1806)

**Source:** *A Musical Grammar* (Boston: West & Blake), 223–224.

**Perspective:** Early English/American Pedagogy; treats the subdominant arrival as a standard tool for avoiding a final close.

**Defining Quote:** "To these [cadences] may be added those deceptive cadences, which, by varying the final chord, avoid the final close."



## 2. Hauptmann, Moritz (1853/1888)

- **Source:** *The Nature of Harmony and Metre*, trans. W.E. Heathcote (London: Swan Sonnenschein & Co., 1888), 184.
- **Perspective:** Endorsement of the plagal variant as a legitimate category.
- **Defining Quote:** "Besides this, the condition whereby the perfect close could only be led from either the dominant or the subdominant triad, here lapses, and the dominant or subdominant triad may issue from any succession that meets the case of a close. In the perfect close only the two cadences V---I, IV---I; G...C, F...C, could be realised. But for the half-close upon the dominant and subdominant, besides the two cadences opposite to the two former, I---V, I---IV; C...G, C...F, these stand also at disposal:

II°...V, IV...V, VI...V;	D/F-a ... b-D-G,
F-a-C ... D-G-b,	a-C-e ... b-D-G, and
VII...IV, V...IV, III...IV;	b-D/F ... a-C-F,
G-b-D ... a-C-F,	c-G-b ... C-F-a.

Similarly this close may have its derivation from the triads that unite the limits of the key-system in extension; into the upper Fifth  $f\sharp/a-C \dots D-G-b$ , into the under Fifth  $e-G/B\flat \dots C-F-a$ .

### 3. Catel, Charles-Simon (1854)

- **Source:** *A Treatise on Harmony* (London: J. Alfred Novello), 24–25.
- **Perspective:** Paris Conservatoire/Early French Standard; defines the broken cadence as any motion where the dominant seventh is followed by a concord other than the tonic, specifically naming the IV chord.
- **Defining Quote:** "The perfect cadence is broken, by causing the dominant seventh to be followed by another concord than that of the tonic... Cadence broken by the chord of the sixth on the sixth note [IV]; and the different method of employing it in both modes."

Cadence broken by the chord of the sixth on the sixth note; and the different methods of employing it in both modes:—

Broken cadence.

Ex. 241.

The image shows two systems of musical notation for a broken cadence. The top system is in G major (one sharp) and the bottom system is in G minor (two flats). Both systems show a sequence of chords: G7, D6, G, and D. The notation includes treble and bass staves with notes and chord symbols.

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### 4. Reber, Henri (1862/1880s)

- **Source:** *Traité d'Harmonie*, 9th ed. (Paris: Colombier), 41–42.
- **Perspective:** French Academic/Conservatoire; introduces the concept of "Quarter-cadences" and defines cadences as "points of repose" or "demarcations" that can occur on multiple scale degrees.
- **Defining Quote:** "The sensation of a half-cadence can be produced using a degree other than the 5th; such is the effect of certain points of repose on the 1st, 4th, or 2nd degree. ...there often exist—between the different members of a phrase—demarcations weaker than the half-cadence *proper*... which might be termed quarter-cadences."

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### 5. Tiersch, Otto (1874)

- **Source:** *Elementarbuch der musikalischen Harmonie- und Modulationslehre* (Berlin: Robert Oppenheim), 102.
- **Perspective:** Systematic classification of cadences into four distinct quadrants (Perfect/Half x Authentic/Plagal).
- **Defining Quote:** "The harmonic progressions applicable at the conclusion of musical pieces or rhythmic phrases are termed harmonic cadences... Each of these categories is further subdivided into authentic and plagal types, depending on whether the dominant or the tonic functions as the mediating chord. Perfect Cadences: a) Authentic, b) Plagal; Half Cadences: a) Authentic, b) Plagal."






## 6. Curwen, John (1879/1898)

- **Source:** *Music Theory*, 7th ed. (London: J. Curwen & Sons), 93-94, 297.
- **Perspective:** Tonic Sol-fa/Functional Pedagogy; characterizes the cadence by its lack of "tonal decision" and its role in intermediate phrasing.
- **Defining Quote:** (p. 93-94) "In the last respect the subdominant cadence [stopping on FA] is the exact opposite of the dominant cadence... it is used to give a sense of temporary repose... (p. 297) The Subdominant Cadences — The cadence moving from tonic to subdominant is called the subdominant cadence. It does not well decide the key, and is only used in subordinate cadence-places."

### THE PUTTING-TOGETHER OF CHORDS.

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196. **Subdominant Cadences.**—The Cadence moving from Tonic to Subdominant is called the Subdominant cadence. It does not well decide the key, and is only used in subordinate cadence-places. This cadence allows the Bases :d |f, :d |l, :m |l, :s |f, and :m |f.

Ex. 23. KEY D.	Ex. 24. KEY F.	Ex. 25. KEY G.	Ex. 26. KEY F.	Ex. 27. KEY F.
$\left. \begin{array}{l} :s \quad f \quad : - \\ :m \quad d \quad : - \\ :s \quad l \quad : - \\ :d \quad f \quad : - \end{array} \right\} \parallel$	$\left. \begin{array}{l} :s \quad f \quad : - \\ :m \quad d \quad : - \\ :d \quad l \quad : - \\ :m \quad f \quad : - \end{array} \right\} \parallel$	$\left. \begin{array}{l} :s \quad f \quad : - \\ :s_1 \quad d \quad : - \\ :d \quad d \quad : - \\ :m_1 \quad l_1 \quad : - \end{array} \right\} \parallel$	$\left. \begin{array}{l} :s \quad l \quad : - \\ :d \quad d \quad : - \\ :m \quad f \quad : - \\ :s_1 \quad f_1 \quad : - \end{array} \right\} \parallel$	$\left. \begin{array}{l} :s \quad l \quad : - \\ :d \quad d \quad : - \\ :s \quad f \quad : - \\ :m_1 \quad f_1 \quad : - \end{array} \right\} \parallel$
				

## 7. Riemann, Hugo (1882)

- **Source:** *Musik-Lexikon*, 1st ed. (Leipzig: Verlag von Bibliographisches Institut), English translation by J.S. Shedlock, 151.
- **Perspective:** Skeptical/Formalist; views the motion as a structural "disturbance."
- **Defining Quote:** "The under-dominant [subdominant] at a moment of such rhythmical cadential power produces quite a different effect; as a real conflicting chord it presses forward to a near termination, and disturbs the symmetry... It entirely takes away the effect of a close, and always produce a double relationship (double phrasing)."

## 8. Oakey, George (1884)

- **Source:** *Text Book of Harmony*, 13th ed. (London: J. Curwen & Sons), 21.
- **Perspective:** Structural Mirroring; defines the cadence as the "reverse" of the Plagal cadence and defends its use for "contrast and variety."

- **Defining Quote:** "As the Tonic cadence reversed produced the Dominant cadence, so the Plagal cadence reversed produces a Subdominant cadence. This cadence... finds little or no mention in other treaties, but it serves the purpose of contrast and variety for an intermediate close... A good illustration of its use may be seen in Sir Arthur Sullivan's tune 'St. Gertrude,' for the close of the third section."

*St. Gertrude aka Onward, Christian Soldiers*

**Onward, Christian Soldiers.**

S. BARING GOULD. *Briskly.* "The Lord will do wonders among you." ARTHUR S. SULLIVAN.

On-ward, Christian sol - diers, Marching as to war, With the Cross of Je - sus

Go - ing on be - fore. Christ, the Roy - al Mas - ter, Leads a - gainst the foe:

### 9. Rimsky-Korsakov, Nikolai (1886)

- **Source:** *Prakticheskii uchebnik garmonii* [Practical Manual of Harmony], 1st ed. (St. Petersburg: A. Büttner), 21.
- **Perspective:** Practical pedagogical acceptance of the cadence.
- **Defining Quote:** "An interruption on the fundamental triad of the V or IV degree is called semi-cadence; authentic semi-cadence (a) if the dominant chord is used; plagal semi-cadence (b) if it is the subdominant. \* In this case the triad of the IV degree may be preceded by the dominant. "

### 10. Varela Silvari, José (1888)

- **Source:** *Manual Teórico-práctico de Armonia* (Madrid: Antonio Romero y Andía), 36.
- **Perspective:** Spanish Structuralist; defines the "small cadence" as a flexible, rule-free pause used for internal phrasing.
- **Defining Quote:** "The small cadence is a slight pause occurring in the middle of a phrase; it always concludes in consonance—either root-position or inverted—and does not adhere to specific rules, unlike the cadences we are already familiar with."

Las cuatro cadencias explicadas forman su reposo, mas ó menos absoluto, en fin de frase.

La *pequeña cadencia* es un ligero reposo que se hace en medio de la frase: termina siempre en consonancia, fundamental ó invertida y no obedece á reglas determinadas, como las cadencias que ya conocemos.

EJEMPLOS.  
Modo mayor.

## 11. Goetschius, Percy (1892)

- **Source:** *The Theory and Practice of Tone-Relations* (Boston: New England Conservatory of Music), 44.
- **Perspective:** Technical-Rhythmic; defines the semicadence as any triad (excepting the III) that uses duration to interrupt the rhythm.
- **Defining Quote:** "The Semi-cadence is usually made upon the V... but it may be any other Triad — excepting the III —; even the I, with Third or Fifth... in Soprano. And it must be a chord of comparatively longer duration than the adjacent chords, in order to interrupt the rhythm, and thus distinctly mark the end of its Phrase."

106. The Semi-cadence is usually made upon the **V**, (preceded by the IV, II, VI or I); but it may be *any other Triad* — excepting the III —; even the I, with Third or Fifth (i. e. *not the Root*) in Soprano.

And it must be a chord of comparatively longer duration than the adjacent chords, in order to *interrupt the rhythm*, and thus distinctly mark the end of its Phrase.

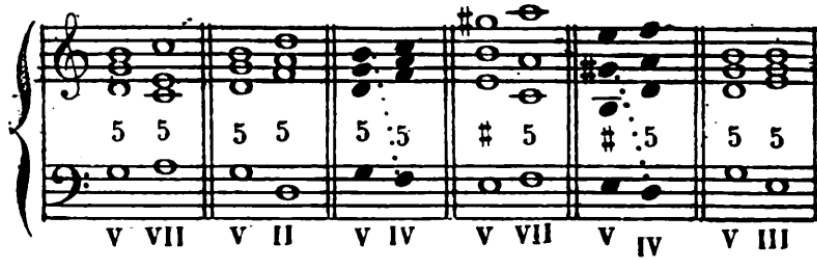
For illustration (— a two-measure "Antecedent"):

Ex. 69.

\*1) Or the VI, by taking *a* in Bass.—\*2) This Semi-cadence on the Tonic is often called "Imperfect", because it is only prevented from being "Perfect" by not having the *Root* in Soprano.—\*3) The Cadence on the VI (V — VI) is called "Deceptive," because V — I is *expected*.

## 12. Lavignac, Albert (1896)

- **Source:** *La musique et les musiciens* (Paris: Librairie Ch. Delagrave), 316.
- **Perspective:** French Academic; reclassifies "broken" cadences (including V–IV) as types of half-cadences based on their function as a "semicolon" that interrupts the phrase.
- **Defining Quote:** "Any other movement of the bass—starting from the dominant and proceeding to any degree of the scale capable of supporting a perfect chord... is termed a *broken cadence*. ... The function of this cadence (which I liken to a semicolon) is to interrupt—to 'break the musical phrase in an unexpected manner'... It is, in essence, a half-cadence."



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## 13. Goetschius, Percy (1904)

- **Source:** *Lessons in Music Form* (Philadelphia: Oliver Ditson Company), 56.
- **Perspective:** Broad Categorization; rejects the "Dominant-only" restriction by defining the semicadence through what it *isn't* (a perfect cadence).
- **Defining Quote:** "But though the dominant is thus generally employed at the semicadence, it is by no means the only available chord. It must be remembered that every cadence which does not fulfil the definite conditions of the perfect cadence, is a semicadence."

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## 14. Bernardi, G. G. (1904)

- **Source:** *Armonia* (Milan: Ulrico Hoepli), 103.
- **Perspective:** Italian Structuralist; defines the half-cadence as the literal "inversion" of final cadential motions.
- **Defining Quote:** "The inversion of the final cadence (authentic and plagal) produces the half cadence, or suspended cadence. [Categorized as] Authentic half cadence, Plagal half cadence."





sentence is yet incomplete. In such a case the dominant harmony is followed by some other chord than that of the tonic." [Ex. V-IV6]



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### 19. Schoenberg, Arnold (1911/1922)

- **Source:** *Harmonielehre* [Theory of Harmony], 3rd ed., trans. Roy E. Carter (Berkeley: University of California Press, 1978), 137.
- **Perspective:** Functional/Psychological; categorizes the V-IV progression as a "deceptive cadence" rather than a "half-close."
- **Defining Quote:** "The progression from V to I has the name "authentic cadence", the one from IV to I, "plagal cadence". These are only names, technical expressions, which tell us nothing that would be harmonically significant. We have just examined the authentic cadence. As for the plagal cadence, on the other hand, we have no reason for discussing it, because it has no special harmonic significance. It can\* [\*If it is not used merely to sound antique, to give a flavor of the church modes.] hardly appear at any time except after the requirements of key definition have already been fulfilled through the familiar means; thus, it does not enrich our cadence as far as the chief purposes of the latter is concerned. More significant for the harmonic structure are the so-called deceptive cadences. This term is understood to mean the substitution for the expected progression, V-I, of the progressions V-VI or V-IV. This is the original form: I is expected after V, but it does not come; VI or IV come instead. But I is expected after V only at close, rather only a deceptive cadence. A possibility of closing is set up, but not used. The effect is naturally quite strong; for the deceptive cadence creates the possibility of preparing the actual close again, and, through the repetition, of ending with increased power."

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### 20. De Nardis, Camillo (1921)

- **Source:** *Corso teorico-pratico di armonia*, Part 1 (Milan: Ricordi), 36.
- **Perspective:** Neapolitan School/Italian Conservatory; uses the term "semi-cadenza" to describe a structural suspension on the subdominant.
- **Defining Quote:** "The semi-cadence or cadence to the dominant is one in which the dominant chord is suspended... The suspension on the fourth degree chord can also give rise to the semi-cadence or cadence to the subdominant: I to IV."

La sospensione sull'accordo del quarto grado può dar luogo, ugualmente, alla *semicadenza o cadenza alla sottodominante*:



## 21. Palma, Athos (1941)

- **Source:** *Tratado Completo de Armonía*, Vol. 1 (Buenos Aires: Ricordi Americana), 87.
- **Perspective:** Structural/Pedagogical; grants equal cadential status to IV and V while equating "broken" cadences with the function of half cadences.
- **Defining Quote:** "Half cadences are constructed upon the IV or V chords of the key, in either root position or inversion. Broken cadences carry the same significance as half cadences; they momentarily interrupt the chord progression and separate one phrase from another within the same musical idea."

## 22. McHose, Allen Irvine (1947)

- **Source:** *The Contrapuntal Harmonic Technique of the 18th Century* (New York: F. S. Crofts & Co.), 299.
- **Perspective:** Analytical/Statistical; identifies specific melodic patterns that trigger a subdominant half cadence.
- **Defining Quote:** "The half cadence on the subdominant is infrequent, compared with the half cadence on the dominant. The scale steps 5 to 6 or 3 to 1 in the soprano line of the cadence formula are usually harmonized as a half cadence on the subdominant."

### HALF CADENCE ON THE SUBDOMINANT

The half cadence on the subdominant is infrequent, compared with the half cadence on the dominant. The scale steps 5 to 6 or 3 to 1 in the soprano line of the cadence formula are usually harmonized as a half cadence on the subdominant.

Ex. 561. Scale tones



(a) is more frequent than (b). A variation of (b) which is more frequent contains an altered passing tone f-natural in the alto. This will be discussed in Part II, Chapter 31.

The half cadence on the subdominant is practically limited to a major key. This is due to the nature of the minor chorale melody, which rarely has the melodic line 5-6 or 3-1 in the cadence.

### 23. De Ninno, Alfredo (1950)

- **Source:** *Trattato Di Armonia*, Vol. 1 (Milan: Edizioni Curci), 122.
  - **Perspective:** Mid-Century Italian Academic; provides a systematic, formulaic categorization of "evaded" cadences.
  - **Defining Quote:** "Evaded Cadence Formula. The evaded cadence formula is defined by the following progressions: ... I–V–IV, II–V–IV, IV–V–IV, VI–V–IV; I–V–III, II–V–III, IV–V–III, VI–V–III; I–V–II, II–V–II, IV–V–II, VI–V–II."
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### 24. Sessions, Roger (1951)

- **Source:** *Harmonic Practice* (New York: Harcourt, Brace and Company, 1951), 86-87
  - **Perspective:** Dual-Functional; grants the subdominant status as both a cadential goal (Half Cadence) and a substitute resolution (Deceptive Cadence).
  - **Defining Quote:** "A cadence ending in IV or V is known as a "half" cadence, and is, of course, less conclusive than either of the forms of the "perfect" cadence; in this cadence, IV or V is frequently preceded by I..."
  - The "deceptive" cadence substitutes some other chord, generally VI or IV, for the final tonic in the authentic cadence formula...
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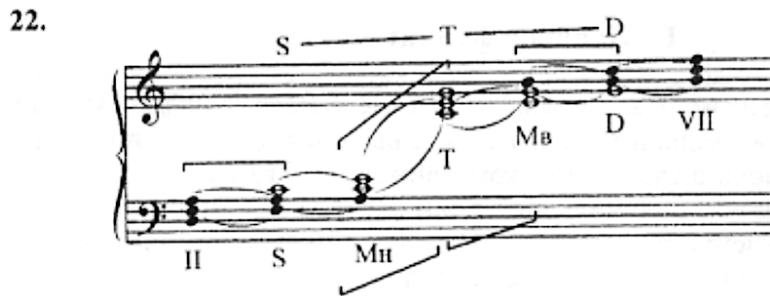
### 25. Reed, H. Owen (1954)

- **Source:** *Basic Music: A Basic Theory Text* (New York: Mills Music, Inc.), 29-30.
  - **Perspective:** Identifies the dominant-led cadence as the standard, while labeling the subdominant version as uncommon and "less satisfactory."
  - **Defining Quote:** "The half cadence is analogous to a colon, which is a mark of anticipation. The cadence is classified as a half cadence when the final chord in the phrase is dominant or subdominant harmony. By far the most common type of the half cadence occurs when the dominant triad is preceded by tonic harmony (Example 24a). A strong half cadence also occurs in the progression subdominant to dominant (Example 24b), or supertonic to dominant (Example 24c). The half cadence ending on the subdominant is far less satisfactory than the one ending on the dominant."
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### 26. Tyulin, Yuri (1960)

- **Source:** *A Brief Theoretical Course in Harmony* (Краткий теоретический курс гармонии), 54.
- **Perspective:** Soviet Functionalism; defines the harmonic system through a perfectly symmetrical "Fifth Relationship."
- **Defining Quote:** "Cadences (functional progressions)—specifically the authentic (V–I) and plagal (IV–I)—may be either perfect or imperfect. Half-cadences: authentic (I–V) and plagal (I–IV). In the relationship of the fifth (I–V, I–IV)."

- Note: Tyulin is one of the few theorists who elevates the I-IV to the same level of structural importance as the I-V. For him, these aren't "exceptions"; they are the two fundamental ways a phrase can reach a point of "half-repose."



### 27. Tischler, Hans (1964)

- Source:** *Practical Harmony: An Integrated Course...* (Boston: Allyn and Bacon, Inc.), 95.
- Perspective:** Integrated/Practical; uses a direct linguistic analogy to define the structural "rest" of the subdominant.
- Defining Quote:** "When the dominant or subdominant triad is heard at the end of a passage, this produces a half-cadence — authentic when stopping on V, and plagal when stopping, more rarely, on IV. The cadence and the half-cadence are the musical counterparts to the period and the comma (or colon) in language."

### 28. Delamont, Gordon (1965)

- Source:** *Modern Harmonic Technique, Vol. 1: The Elements of Harmony* (New York: Kendor Music, Inc., 1965), 89-90.
- Perspective:** Pragmatic/Arranger's; classifies the V-IV motion as a "Deceptive Cadence" rather than a half-rest, emphasizing its role in modern (North) American arranging.
- Defining Quote:** "The movement of "V", at a cadential position, to a chord other than "I". Prolongation! The deceptive cadence avoids the conclusion, and keeps the music moving. It is usually followed by material leading back to a regular cadence. In diatonic tonality, the available deceptive cadences are: V-ii, V-iii, V-IV, V-vi." In traditional harmony, the most common and most adaptable of these is V-vi.

### 29. Green, Douglass M. (1965)

- **Source:** *Form in Tonal Music: An Introduction to Analysis* (New York: Holt, Rinehart and Winston, Inc.), 14.
  - **Perspective:** Broadened definition of the "semicadence."
  - **Defining Quote:** "The semicadence is one which can close a phrase within a composition but is not conclusive. Other types of semicadence occasionally appear, however, such as that which ends with IV or I in first inversion."
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### 30. Dubovsky, Evseev, & Sposobin (1965)

- **Source:** *Uchebnik Garmonii* (Textbook of Harmony), (Moscow: Muzyka), 48–49.
- **Perspective:** The Definitive Soviet Academic Standard; provides an official, state-sanctioned classification of cadences into "Authentic Half" and "Plagal Half" groups.
- **Defining Quote:** "Cadences ending with chords of unstable functions (D or S) are called half-cadences and can be further divided into... 2) plagal half-cadences, concluding the first phrase with subdominant harmony."

93 **Andantino** Н. Римский-Корсаков, „Шехеразада“

h-moll *p*

The image shows a musical score for the first phrase of 'Sheherazade' by Rimsky-Korsakov. It is in 3/8 time, marked 'Andantino', and in the key of D minor (h-moll). The score consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The accompaniment consists of a steady eighth-note bass line. The phrase concludes with a half-cadence on the subdominant (IV) chord, marked with an 'S' in a box below the bass staff.

### 31. Siegmeister, Elie (1967/1977)

- **Source:** *Harmony and Melody, Volume I: The Diatonic Style* (Belmont, CA: Wadsworth Publishing Company, Inc., 1977), 114.
- **Perspective:** Practical/Pedagogical; acknowledges the IV as an occasional but valid alternative to the V for a phrase rest.
- **Defining Quote:** "Although the V remains the most common choice for the half cadence, occasionally a IV chord may be used. Ex. 21 shows a half cadence resting on the subdominant. [Ex. 21: *Auld Lang Syne*]"

Although the V remains the most common choice for the half cadence, occasionally a IV chord may be used. Ex. 21 shows a half cadence resting on the subdominant.

Ex. 21 Auld Lang Syne

The musical score for 'Auld Lang Syne' is presented in three systems. The first system, marked 'Andante', shows the melody and bass line for the first two phrases: 'Should auld ac-quain-tance be for-got and'. The second system, marked 'Half cadence', shows the melody and bass line for the next two phrases: 'nev-er brought to mind, Should auld ac-quain-tance'. The third system, marked 'Perfect cadence', shows the melody and bass line for the final phrase: 'be for-got and days of auld lang syne?'. Chord symbols are provided below the bass line for each measure.

### 32. Harder, Paul O. and Greg A. Steinke (1968/2010)

- **Source:** *Harmonic Materials in Tonal Music: A Programed Course, Part 1*, 10th ed. (Upper Saddle River, NJ: Prentice Hall), 224.
- **Perspective:** Aesthetic/Pedagogical; acknowledges the subdominant half cadence as a rare but viable stylistic choice for creating specific "interest."
- **Defining Quote:** "The half cadence that ends on the dominant triad is by far the most common type. Half cadences to the subdominant, although rare, provide an interesting effect."

### 33. McClanahan, Richard (1970)

- **Source:** *The Cadence: Key to Musical Clarity* (Privately published), 47–49.
- **Perspective:** Applied phrasing approach; connects the theory to specific folk repertoire.
- **Defining Quote:** "Just as we may have a half cadence on the dominant, so may we have one on the subdominant. Here is another illustration, this time from a well-known Scotch folksong, *Auld Lang Syne*."

### 34. DeLone, Richard P. (1971)

- **Source:** *Music: Patterns and Style* (Addison-Wesley), 100.
  - **Perspective:** Inclusionary; views any non-tonic closure as a progressive cadence.
  - **Defining Quote:** "The implication that more music is to follow. This is accomplished by closure on a nontonic degree (or chord) such as V, VI, VII, II, III, or IV, producing a progressive or half cadence."
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### 35. Walton, Charles W. (1974)

- **Source:** *Basic Forms in Music* (New York: Alfred Publishing Co.), 8.
  - **Perspective:** Formalist/Compositional; emphasizes composer discretion and uses iconic folk literature to justify the subdominant arrival.
  - **Defining Quote:** "A phrase may close on any tone or chord, at the discretion of the composer... Occasionally the IV chord substitutes for the V and forms a half-, or semi-, cadence."
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### 36. Benward, Bruce and Marilyn Saker (1977/2015)

- **Source:** *Music in Theory and Practice*, Vol. 1, 10th ed. (New York: McGraw-Hill Education, 2021), 99.
- **Perspective:** Standard Pedagogical/Functional; categorizes the V–IV<sup>6</sup> progression as a species of deceptive cadence.
- **Define Quote:** Deceptive Cadence: If the first chord is V and the second is not I, the cadence is *deceptive*. Although there are a large number of possibilities, composers most often select vi (VI in minor). Figure 5.5

Figure 5.5

Deceptive a.                      b.                      Deceptive (Rare) c.

Eb: V   vi      c: V<sup>7</sup>   VI      Eb: V   IV<sup>6</sup>

### 37. Stein, Leon (1979)

- **Source:** *Structure & Style: The Study and Analysis of Musical Form* (Princeton, NJ: Summy-Birchard Music), 11.
- **Perspective:** Stylistic-Historical; identifies the expansion of the half-cadence as a specific evolution of 19th- and 20th-century tonal practice.

- **Defining Quote:** "Half: Usually the progression of any chord to V. However, in nineteenth- and twentieth-century (tonal) music, phrase endings on II, III, or IV are found, and these must also be considered as half-cadences."

### 38. Sadai, Yizhak (1980)

- **Source:** *Harmony in Its Systemic and Its Phenomenological Aspects* (Jerusalem: Yanetz, Ltd.), 142.
- **Perspective:** Phenomenological approach; treats the as a "rare" but distinct phenomenon.
- **Defining Quote:** "14.2.5 Subdominant Half Cadence. This cadence, which is relatively rare, ends on IV, preceded by I (This concept is proposed by the author)."

### 39. Myasoyedov, Andrey (1980)

- **Source:** *Uchebnik Garmonii* (Moscow: Muzyka), 34.
- **Perspective:** Late-Soviet Academic; provides a definitive binary classification for half cadences and recognizes the V–IV as a legitimate phrase-breaking "interruption."
- **Defining Quote:** "Half cadences are subdivided into dominant half cadences (ending on the Dominant) and subdominant half cadences (ending on the Subdominant). If... a highly tense Dominant chord... resolves to the Subdominant (most often to the sixth degree, sometimes to the fourth) instead of to the Tonic, the cadence is termed an interrupted cadence."

### 40. Reynolds, William H. (1985)

- **Source:** *Common-Practice Harmony* (New York: Schirmer Books), 77–78.
- **Perspective:** Functional/Grammatical; uses linguistic analogies to explain harmonic tension and structural "punctuation."
- **Defining Quote:** "A half cadence occurs when a phrase ends on V. In this case a partial stop occurs, much like a comma in speech. Occasionally phrases may also end on IV, and these may be seen to function as half cadences unless they are preceded by V."

Deceptive: V–VI; occasionally V–IV. In this cadence V resolves to a substitute for I in circumstances in which I is strongly expected."

### 41. Toutant, William (1985)

- **Source:** *Functional Harmony, Vol. 1* (Belmont, CA: Wadsworth Publishing Company), 185, 187.
- **Perspective:** Logical-Functional; argues for the naming of the cadence based on the "rest" effect, while distinguishing it from the deceptive use of the subdominant.
- **Defining Quote:** "On rare occasions, a half cadence comes to rest on subdominant harmony. The effect is similar, though not identical, to that of a half cadence coming to rest on dominant harmony. It is logical to call cadences ending on subdominant harmony half cadences,

although they are used infrequently. [Regarding deceptive cadences]: Occasionally the subdominant chord, usually in first inversion, is substituted for the tonic."

#### 42. US Navy / Joint Military Training (1986/2012)

- **Source:** *Harmony: NAVEDTRA 12012* (Naval Education and Training Professional Development and Technology Center), 21.
- **Perspective:** Institutional/Service-Band Pedagogy; categorizes the IV chord as a valid point of rest within the "Half Cadence" family, recognizing its utility in standard band literature.
- **Defining Quote:** A Half cadence (Semi-cadence) occurs when any chord, regardless of inversion, progresses to the dominant at a cadence point. Generally, the dominant chord will be in root position. A Plagal Half cadence occurs when any chord, regardless of inversion, progresses to the subdominant at a cadence point. Generally, the subdominant chord will be in root position. Half cadences are not used as final cadences.

##### *Half Cadence*

A *Half cadence (Semi-cadence)* occurs when any chord, regardless of inversion, progresses to the dominant at a cadence point. Generally, the dominant chord will be in root position. A *Plagal Half cadence* occurs when any chord, regardless of inversion, progresses to the subdominant at a cadence point. Generally, the subdominant chord will be in root position. Half cadences are not used as final cadences.

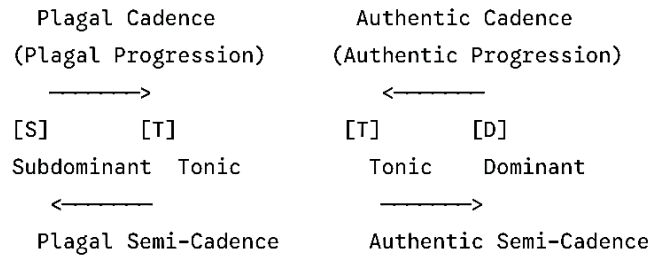
FIGURE 5.15: Half Cadences

#### 43. Tyulin, Yu. N. & Privano, N. G. (1986)

- **Source:** *Textbook of Harmony (Учебник гармонии)*, (Moscow: Muzyka), 56–57.
- **Perspective:** Late-Soviet Standard Pedagogy; uses the "reverse order" of functional motions to categorize cadences into a balanced, four-part system.
- **Defining Quote:** "Half cadences: Cadential progressions in reverse order—T–D and T–S—are called half cadences, or, in short, semicadences. I–V — Authentic half cadence. I–IV — Plagal half cadence."

§ 5. Половинные кадансы

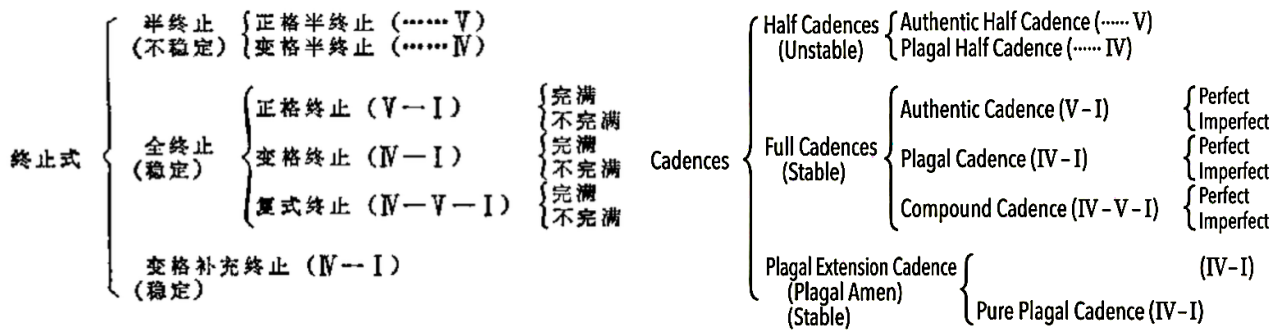
Кадансирующие последования в обратном порядке T—D и T—S называются половинными кадансами или, сокращенно, полукадансами.  
 I—V—автентический полукаданс (70a).  
 I—IV—плагальный полукаданс (70б).



70 а) автентические полукадансы      б) плагальные полукадансы

44. Xie, Gongcheng (1990)

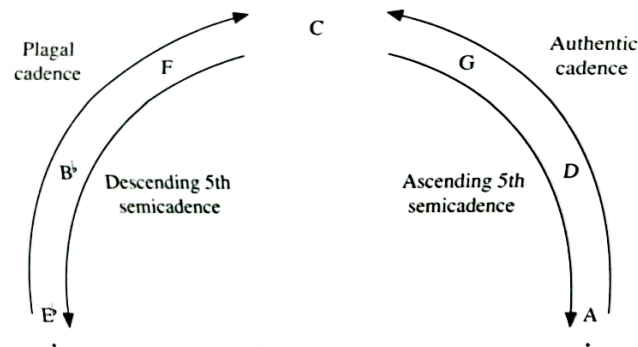
- **Source:** *Harmony Tutorial (和声学教程)*, (Beijing: People's Music Publishing House), 18, 34–35.
- **Perspective:** Definitive Chinese Academic Standard; presents a balanced, symmetrical taxonomy of the half-cadence while explicitly identifying the I–V–IV–I syntax.
- **Defining Quotes: Page 34–35:** "Half Cadences may be further subdivided into two types. The first type concludes with a dominant chord and is termed an 'Authentic Half Cadence.' The second type, which concludes with a subdominant chord, is termed a 'Plagal Half Cadence.'"
- Page 18: When analyzing standard functional models like I–IV–V–I and I–V–IV–I, Xie notes: "The converse situation—namely, the second progression listed above [I–V–IV–I]—is rarely encountered in classical musical works based on the major-minor tonal system."



#### 45. Harrison, Daniel (1994)

- **Source:** *Harmonic Function in Chromatic Music* (Chicago: University of Chicago Press), 29 (fn. 16).
- **Perspective:** Modern Dualist; traces the historical lineage and theoretical existence of the term.
- **Defining Quote:** "The I–IV succession is not usually regarded as a proper cadence, although it is given theoretical existence by Moritz Hauptmann [...] and indeed called the 'plagal half cadence,' by Otto Tiersch [...]"

FIGURE 1.1 Circle of fifths according to table 1.1



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#### 46. Abyzova, Elena (1996/2008)

- **Source:** *Garmoniia* [Harmony], (Moscow: Muzyka), 62.
- **Perspective:** Modern Russian Academic; provides a definitive functional classification that treats the subdominant as a legitimate, though less frequent, destination for a half-cadence.
- **Defining Quote:** "A half cadence is defined as a cadence resting on an unstable modal function—specifically the dominant (V) or, less frequently, the subdominant (IV)."

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#### 47. Jablonsky, Stephen (2005)

- **Source:** *Tonal Facts & Tonal Theories. A Concise, practical guide to music analysis and composition* (Dubuque, IA: Kendall Hunt Publishing), 5-4 to 5-8.
- **Perspective:** Practical/Structural; emphasizes the cadence's role in creating momentum within paired phrase structures.
- **Defining Quote:** "Occasionally a phrase ends on the root-position subdominant triad and is said to contain a plagal half cadence. Very often, phrases that end with half or imperfect cadences are paired with phrases that end with full cadences."

Type of Cadence	Abbreviation
Perfect Authentic Cadence	PAC
Perfect Plagal Cadence	PPC
Imperfect Authentic Cadence	IAC
Imperfect Plagal Cadence	IPC
Authentic Half Cadence	AHC
Plagal Half Cadence	PHC
Caesura (Very Imperfect Cadence)	VIC

#### 48. Yılmaz, Hasan Hüseyin (2011)

- **Source:** *Armoni Notları* (Self-published), 18, 28.
- **Perspective:** Contemporary Turkish Pedagogy; provides a strict, symmetrical classification of half cadences based on their resting degree.
- **Defining Quote:** "1. A cadence resting on the dominant chord (V degree) is called a 'half cadence' or 'authentic half cadence.' 2. A cadence resolving to the subdominant chord (IV degree) is called a 'plagal half cadence.'"

The image displays musical notation for half cadences. The top section shows four examples (a, b, c, d) with chord symbols: a. I 6 V, b. I6 V#, c. I IV V#, d. I IV V# IV. Below are two examples labeled 'ÖRNEK 1.' and 'ÖRNEK 2.' showing melodic and harmonic progressions.

#### 49. Mulholland, Joe and Tom Hojnacki (2013)

- **Source:** *The Berklee Book of Jazz Harmony* (Boston: Berklee Press), 19.
- **Perspective:** Modern Jazz Theory; introduces the term "incomplete subdominant cadence" to categorize phrase endings on IV or II.
- **Defining Quote:** "A phrase ending on IVMaj7 or II-7 can be termed an incomplete subdominant cadence. Phrases that end on a subdominant function chord will become especially important in later chapters, as we explore all the varieties of alternative subdominant function represented by modal interchange and special function dominant chords."

## 50. Collier, Jacob (2018–Present)

- **Source:** *Jacob Collier Masterclass: Harmony and Rhythm* (imusic-school, 2018) and various public lectures/interviews.
  - **Perspective:** Emotional / Acoustic; views the plagal and perfect cadences as equal but distinct emotional "spectrums," often arguing that the plagal cadence has been unfairly overlooked in Western academic tradition.
  - **Summary of View:** Collier rejects the notion that the plagal cadence is merely "supplemental." He often describes harmony as a spectrum between "bright" (V ---> I) and "dark" (IV---> I) and argues that "Plagal cadences are just as important as perfect" ones because they offer a different kind of "harmonic responsibility" and resolution.
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## 51. Modelo, Luzviminda B. (c. 2019)

- **Source:** *Basics of Harmony: Workbook for Elementary Harmony*, 37.
- **Perspective:** Contemporary Filipino Pedagogy; introduces a specific hybrid term to categorize the I–IV motion as a standard species of cadential arrival.
- **Defining Quote:** "When the chord progression is tonic to sub-dominant (I–IV or i–iv), the cadence is called half plagal."



## Jiang, Zhiguo (2021–2023)

- **Source:** *A Coursebook in Harmony, Vol. 1* (Shanghai: Shanghai Conservatory of Music Press), 24–28.
- **Perspective:** Modern Chinese Academic; maintains the rigorous functional distinction between authentic and plagal half cadences while providing a stylistic caveat regarding their frequency in the Common Practice Period.
- **Defining Quote:** "A half cadence that resolves to the dominant chord (V) is termed an authentic half cadence... A half cadence that resolves to the subdominant chord (IV) is termed a plagal half cadence, a form that is extremely rare in classical music."

终止		半终止	
正格终止	变格终止	正格半终止	变格半终止
完满终止与不完满终止		常用	不常用

### Final Cadences (结束型终止式)

- **Mainly Authentic Cadence (正格终止)** – *Plagal cadences are rarely used.*
  - **Perfect Authentic Cadence (完满终止)** – Common.
  - **Imperfect Authentic Cadence (不完满终止)** – Melody ends not on the tonic; less common.

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### Intermediate Cadences (中间型终止式)

- **Authentic Half Cadence (正格半终止)** – Typical.
  - **Interrupted Cadence (阻碍终止)** – Common in modulation or tension.
  - **Imperfect Cadence (不完满终止)** – Sometimes even perfect.
  - **Plagal Half Cadence (变格半终止)** – Very rare.
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