

The Plagal Half Cadence: A Compendium of Theoretical Sources

Compiled by Dr. David Dean Mendoza, University of Miami (researched from 2023-2026)

In Chronological Order (v.8)

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."

6 5 / 4 3 6 6 5 / 4 3 6 6 5 / 4 3 6

2. Crotch, William (1812)

- **Source:** *Elements of Musical Composition*, (London: Longman, Hurst, Rees, Orme, and Brown), 42.
- **Perspective:** Early 19th-Century English Academic; categorizes the subdominant phrase ending as a specific species of "deceptive close" using solfege-based functional descriptors.
- **Defining Quote:** "When a passage ends with the triad of Fa, that termination is called a deceptive close, or deceptive cadence, and may be preceded by Do: viz. Do Fa in the major key, and Do Fa in the minor key... The sixth and third, and sixth and fourth, may be used in this cadence."

Ex: 170.

do fa do fa do fa do fa do fa do fa do fa do fa do fa do fa

3. 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,	e-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 $e-G/B\flat \dots C-F-a$.

4. 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. Each system consists of a treble clef staff and a bass clef staff. The first system shows a treble clef with a broken cadence (V7 to IV) and a bass clef with a broken cadence (V7 to IV). The second system shows a treble clef with a broken cadence (V7 to IV) and a bass clef with a broken cadence (V7 to IV). The notation includes chord symbols and rhythmic values.

5. 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."






6. 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."

7. 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."

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 Basses :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.
:s f :--	:s f :--	:s f :--	:s l :--	:s l :--
:m d :--	:d d :--	:s, d :--	:d d :--	:d d :--
:s l :--	:m f :--	:d d :--	:m f :--	:s f :--
:d f :--	:d l, :--	:m, l, :--	:s, f, :--	:m, f, :--
				

8. 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)."
-

9. 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. "The Lord will do wonders among you." ARTHUR S. SULLIVAN.

Briskly.

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:

The image shows a musical score for the hymn 'Onward, Christian Soldiers'. It consists of two systems of music. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The score is in 2/4 time and G major. The piano part features a steady eighth-note accompaniment.

10. 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. "

11. Varela Silvari, José (1888)

- **Source:** *Manual Teórico-práctico de Armonía* (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."

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Las cuatro cadencias esplicadas 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.

1.	2.	3.
		
Pequeña cadencia.	Id..	Id..

12. 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*.

13. 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.”

14. Vincent, Charles (1900)

- **Source:** *Harmony, Diatonic and Chromatic*, (London: Charles Vincent), 33.

- **Perspective:** Late-Victorian / Early-Edwardian English Academic; provides a completely balanced, dual-route definition of the half cadence using a structural linguistic metaphor.
- **Defining Quote:** "The Half Cadences are those ending on the Dominant or Subdominant Chord, which, while indicating a stop, leaves the mind still expecting something to follow. They may be likened to the semicolon."

(c) The **Half Cadences** are those ending on the Dominant or Subdominant Chord, which, while indicating a stop, leaves the mind still expecting something to follow. They may be likened to the semicolon.

15. 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."

16. 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."

5. L'inversione della cadenza finale (autentica e plagale) produce la mezza cadenza o *cadenza sospesa*.

Mezza cadenza autentica



Mezza cadenza plagale



17. Foote, Arthur and Walter R. Spalding (1905)

- **Source:** *Modern Harmony in Its Theory and Practice* (Boston: Arthur P. Schmidt), 68.

- **Perspective:** Transitional/Progressive; acknowledges the shift from the "old custom" (V only) to a "more recent opinion" that admits the subdominant.
- **Defining Quote:** "Some theorists enlarge the possibilities of this cadence by admitting that its final chord may have other degrees of the scale (I, II, IV, vi) for its root. In many cases such successions do have the especial effect of the half cadence, but the old custom was to restrict that name to such cadences as end[ing] with a dominant triad. According to more recent opinion, however, all the passages in the following examples marked by a x [including endings on IV] would be considered to be half cadences."

WAGNER: "Tannhäuser" Overture

The image displays three musical examples from Wagner's "Tannhäuser" Overture. Each example consists of a piano accompaniment and a melodic line. The first example shows a melodic line with a triplet and a chord marked with an 'x' above it, ending on a dominant triad (V). The second example shows a chord marked with an 'x' above it, ending on a subdominant triad (III). The third example shows two chords marked with 'x' above them, ending on subdominant triads (IV) and (VI).

18. Gevaert, François-Auguste (1905)

- **Source:** *Traité d'Harmonie Théorique et Pratique* (Paris: Henry Lemoine & Cie), 68.
- **Perspective:** Franco-Belgian Academic; acknowledges the lack of formal terminology and proposes "prolongation cadence" based on the aesthetic desire for variety.
- **Defining Quote:** "The halt upon the subdominant triad... has not, to date, received a technical name. ... When a musical idea of some considerable length is harmonized solely by the essential triads... a pause upon the subdominant triad becomes, at a certain point, desirable—if only to introduce a slight degree of variety into the phrase endings. One might term this momentary repose a *prolongation cadence*."

§ 77. — *L'arrêt sur la triade de sous-dominante ne correspond pas à une des divisions élémentaires de la phrase polyphonique; cette troisième cadence tonale n'a pas reçu jusqu'à présent un nom technique. Elle intervient d'ordinaire vers la fin des périodes. Quand une idée musicale assez étendue est uniquement harmonisée par les triades essentielles du Majeur diatonique, une halte sur l'accord parfait de sous-dominante devient à certain moment désirable, pour diversifier tant soit peu les fins de phrase. On pourrait appeler ce repos passager *cadence de prolongement*.*

Ex. 117.

19. Anger, J. Humfrey (1905)

- **Source:** *A Treatise on Harmony*, Part I, (Toronto: Wm. Tyrrell & Co.), 78–79.
- **Perspective:** Anglo-Canadian Conservatory Standard; establishes a clear hierarchy for phrase endings that fall outside the traditional standard authentic/imperfect binary, carving out an explicit category for the subdominant pause.
- **Defining Quote:** "Of the irregular cadences the most important is that at *i*, V to VI, known as the Deceptive cadence; another irregular cadence is that at *j*, I to IV, sometimes called the subdominant cadence. Roots falling a third, as at *k* and *l*, do not constitute very satisfactory cadences; they are, however, sometimes employed."

20. Ziehn, Bernhard (1907)

- **Source:** *Manual of Harmony, Theoretical and Practical*, Vol. 1 (Milwaukee: Wm. A. Kaun Music Co.), 7–8, 28.
- **Perspective:** Progressive Chicago/German School; replaces standard restrictive cadential definitions with an inclusive framework that recognizes unusual chord successions and subdominant destination points.
- **Defining Quote:** "The modulatory-authentic cadence is a progression from the tonic to the subdominant. The mediant may be substituted for the tonic."

Authentic.

Modulatory Authentic.—

Plagal.

or: -

21. Parkhurst, H.E. (1908)

- **Source:** *A Complete System of Harmony*, 2nd ed. (New York: Carl Fischer), 245–250.
- **Perspective:** Aesthetic-Psychological; defends the "unexpected" nature of deceptive arrivals and defines cadence through "feeling" rather than just rigid formula.
- **Defining Quote:** "This is called a 'deceptive' cadence, because the tonic chord is the one that most naturally follows the dominant... Yet the unexpected is not necessarily the unsatisfactory, but often, on that very account, the more pleasing. In addition to all the foregoing cadences, a certain degree of the cadence-feeling can be produced by the use of any common chord in the scale, when preceded by a chord that leads strongly into it."

22. Gladstone, Francis Edward (c. 1908)

- **Source:** *A Manual of Harmony for Schools* (London: Novello and Company), 95.
- **Perspective:** English Pedagogical; defines cadences based on the completeness of the "musical sentence" and includes the subdominant as a legitimate point of interruption.
- **Defining Quote:** "An Interrupted Cadence is employed when the course of the melody, combined with that of the harmony, seems to lead to a perfect cadence while the musical 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]



23. Dunstan, Ralph (1909)

- **Source:** *The Composer's Handbook: A Guide to the Principles of Musical Composition*, 2nd ed. (London: J. Curwen & Sons), 7–8.
- **Perspective:** Late-Edwardian English Choral/Church Music Tradition; provides an explicit pedagogical mandate and formal ranking for the subdominant as a premier middle-cadence choice.
- **Defining Quotes:**
 - Page 7: "The middle cadence, however, admits of considerable freedom of choice both as to the cadential chord and its approach. The most usual middle cadence is a 'half close' or Dominant cadence."
 - Page 8: "Next in favour for the middle cadence is the Subdominant chord." Following an illustrative period ending on *IV*, the text explicitly instructs: "Exercises: Compose single chants, in various major keys, with a Subdominant middle cadence."

32 Next in favour for the middle cadence is the Subdominant chord (F) :—



24. Alchin, Carolyn Almyra (1921)

- **Source:** *Applied Harmony: A Text-Book for Those Who Desire a Better Understanding of Music*, (Los Angeles: C.A. Alchin), 90–91.
- **Perspective:** Progressive American Pedagogy; provides explicit contextual rules for preserving tonality when utilizing a subdominant cadential arrival.
- **Defining Quote:** "IV is rarely employed for the final chord of a cadence. When it is necessary to employ I-IV for a cadence, the tonality should be preserved by the employment of decisive chords of the key, both preceding and following the cadence."

Schumann.

Ex. 136

etc.

Poor.

When it is necessary to employ I-IV for a cadence, the tonality should be preserved by the employment of decisive chords of the key, both preceding and following the cadence.

25. 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."

26. 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*:



27. 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."

28. 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.

29. 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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30. 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...
-

31. 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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32. 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."

54.

22.

33. 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."

34. 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.

35. 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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36. 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*

S

37. 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, each with a treble and bass staff. The tempo is marked 'Andante'.

- System 1:** The first system shows the beginning of the phrase. The treble staff has the melody, and the bass staff has a simple accompaniment. Chord symbols 'I' and 'V' are placed below the bass staff. The lyrics are 'Should auld ac-quain-tance be for-got and'.
- System 2:** The second system continues the phrase. A 'Half cadence' is indicated above the treble staff. Chord symbols 'I', 'IV', and 'I' are placed below the bass staff. The lyrics are 'nev-er brought to mind, Should auld ac-quain-tance'.
- System 3:** The third system concludes the phrase. A 'Perfect cadence' is indicated above the treble staff. Chord symbols 'V', '(VI)', 'IV', 'V(?)', and 'I' are placed below the bass staff. The lyrics are 'be for-got and days of auld lang syne?'.

38. 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."

39. 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*."

- **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."

44. 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)."

45. 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."

46. 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."

47. 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."

48. 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

49. 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).



Plagal Cadence
(Plagal Progression)

[S] [T]
Subdominant Tonic

Plagal Semi-Cadence

Authentic Cadence
(Authentic Progression)

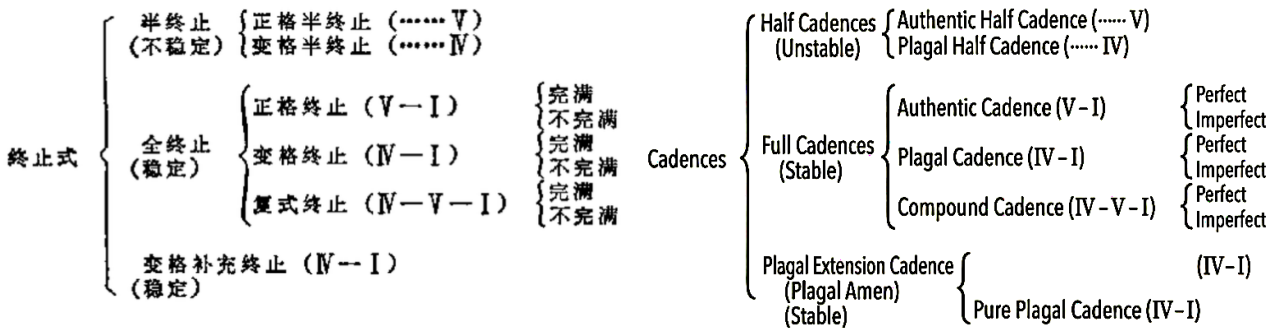
[T] [D]
Tonic Dominant

Authentic Semi-Cadence

70 а) автентические полукадансы б) плагальные полукадансы

50. Xie, Gongcheng (1990)

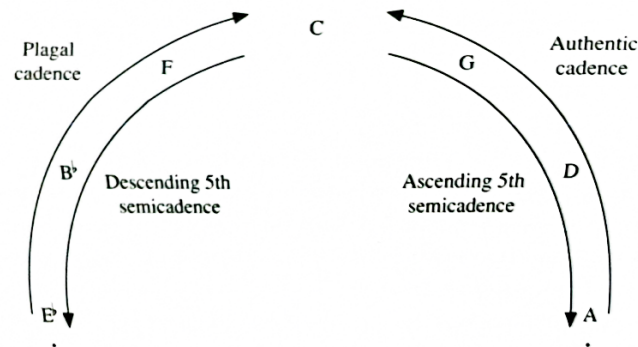
- **Source:** *Harmony Tutorial (和声学教程)*, (Beijing: People's Music Publishing House), 18, 34–35.
- **Perspective:** Definitive Chinese Academic Standard; presents a balanced, symmetrical taxonomy of the half-cadence while explicitly identifying the I–V–IV–I syntax.
- **Defining Quotes:** Page 34–35: "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."



51. 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



52. Abyzova, Elena (1996/2008)

- **Source:** *Garmoniiia* [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)."

53. 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

54. 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 below: a. I 6, V, 16; b. I, V#; c. I, IV6, V#; d. I, IV, V#, IV. Below are two examples labeled 'ÖRNEK 1.' and 'ÖRNEK 2.' showing melodic and harmonic progressions.

55. Mulholland, Joe and Tom Hojnacki (2013)

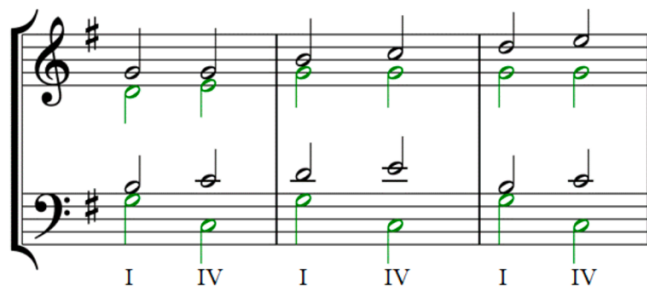
- **Source:** *The Berklee Book of Jazz Harmony* (Boston: Berklee Press), 19.
- **Perspective:** Modern Jazz Theory; introduces the term "incomplete subdominant cadence" to categorize phrase endings on IV or II.
- **Defining Quote:** "A phrase ending on IVMaj7 or II-7 can be termed an incomplete subdominant 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."

56. 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.

57. 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."



58. 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.

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.

59. Mendoza, David Dean (2026)

- **Source:** *The Plagal Half Cadence: A Compendium of Theoretical Sources*, diversemusictheoryexamples.com.
- **Perspective:** Contemporary Pedagogical Reform; argues against the systemic erasure of subdominant-directed syntax in core institutional curricula, framing the plagal half-cadence as a vital pillar of global tonal architecture.
- **Defining Quote:** "Traditional music education routinely overlooks or dismisses subdominant-directed harmonic systems. Yet, an analysis of hymnody, folk traditions, and popular music reveals that these structures are not mere anomalies, but viable, deeply rooted systems functioning alongside standard dominant paradigms. Although unequal in historic common-practice usage, a subdominant harmonic framework is too often dismissed out of hand or ignored due to the institutional inertia of our educational system."