Half, Full, or In Between? Distinguishing Half and Authentic Cadences
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Example 1. Abstract examples of cadences.

(a) Elided authentic cadence: V resolves to I.

(b) Half cadence: V is “closed off” from what follows.

Example 2. Schubert, “Der Wegweiser” from Winterreise, bars 5–9: HC or IAC?

Example 3. Mozart, Trio in G, K. 496, III, Var. 1, bars 1-6: clear example of HC.

Abbreviations: HC=half cadence (or something that could reasonably be regarded as a half cadence); PAC=perfect authentic cadence; IAC=imperfect authentic cadence, AC=authentic cadence.
Example 4. Mozart, Sonata for Violin and Piano in F, K. 377, ii, bars 1–8. (a) Quotation; (b) voice-leading interpretation as a period; (b) voice-leading interpretation as a sentential phrase.

Example 5. Various (possible?) periods in which the voice-leading detachment following HC is less than clear.

(a) Mozart, Sonata for Violin and Piano in A, K. 526, III, bars 1–6: period (or sentential, cf. Ex. 4c)?

(b) Mozart, Sonata for Piano in G Major, K. 283, ii, bars 1–4: period (or sentential, cf. Ex. 4c)?
(c) C.P.E. Bach, Rondo in F, Wq. 57/5 NB: acceleration of surface and harmonic rhythm at HC.

(d) Handel, Hornpipe Suite in F Major (“Water Music”), HWV 348, bars 1–6 NB: acceleration of surface and harmonic rhythm at HC.

(e) J. S. Bach, Gavotte from French Suite in E-flat major, BWV 815, bars 1–6 NB: lack of surface root-position V triad and acceleration of surface and harmonic rhythm.

Example 6. Half cadences involving inversions of V or V7.

(a) Joseph Haydn, Symphony No. 54 in G, IV, bars 1–9: half cadence on $V^\frac{7}{9}$

(Ex. 6 continued on next page)
(b) Beethoven, Sonata in G minor, Op. 49, No. 1, II, bars 9–14

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(c) Mozart, Trio in E-flat for Piano, Clarinet, and Viola, K. 498, I, bars 47–55.

Example 7. Schubert, Sonata in B-flat Major, D. 960, III, bars 513–525

Despite caesura and deceleration, this phrase ends with a PAC, not a HC.

Bibliography, discography, and a .pdf handout (along with additional examples) may be found until the end of November 2010 at <http://web.gc.cuny.edu/Music/faculty/burstein.html>.
Example 8. Mozart, Sonata for Piano in A Minor, K. 310, I.

(a) Bars 1–10

(b) Hypothetical revisions of bars 8–10, with clear HC...

(c) with clear PAC.

(d) Voice-leading interpretation in which phrase ends in bar 8.

(e) Voice-leading interpretation in which phrase ends in bar 9.
Example 9. Haydn, Symphony No. 5 in A, II, bars 28–33: (a) quotation; (b)-(c) two possible analyses that differ regarding the reading of the cadence around bars 31–32.

(a) end of transition section

(b) HC (followed by closing off)

(c) PAC (not closed off)