

2.6 SATB Part-writing 2: The Fiendish Five

1. Avoid parallel fifths, octaves, and unisons

Static motion (both notes repeating) is OK!

Avoid **parallel** P5s, P8s, & PU (and their 8ve equivalents) between ANY two parts.

NO! 8ves! NO! 5ths!

P8 P5 P5

C:IV I C:IV V

Unequal 5ths are °5-P5 or P5-°5.

They are allowed, EXCEPT °5-P5 involving bass.

OK unequal 5ths NO!

P5 °5 °5 P5

C:I V7 C:V₅ I

°5-P5 involving bass emphasizes unresolved °5 too much.

2. Avoid fifths or octaves by contrary motion

Fifths (or octaves) by contrary motion = P8-P8 or P5-P5 between same two parts
Avoid contrary motion P5s/P8s between ANY two parts (unisons count like 8ves).

P8 NO! P8 P5 NO! P5

C:IV I C:IV I

EXCEPTION: contrary 8ves o.k. ONLY if:
1. At cadence (end of phrase), AND
2. S & B BOTH state 5-1 of key

P8 OK P8

C:V I

3. Avoid direct fifths or octaves (also called *hidden fifths/octaves*)

Avoid direct P5ths and P8ves. A **direct (or hidden) 5th/8ve** fulfills ALL of the following conditions:

1. **Soprano** has a **leap**, not a step.
2. **Soprano** and **bass** moving in **similar motion** (both up or both down, but NOT parallel motion).
3. The **goal** interval is a **P5 or P8** between **soprano and bass** (only).

Leap NO! Direct Fifth NO! Direct Octave

C:IV V7 C:IV ii

OK: Soprano steps & NOT parallel 5ths

P5

C:I⁶ V7

4. Use an accidental to make the LT in minor keys

Raise the **seventh** scale step in **minor keys** to make the **V triad major** and the **vii° triad diminished**.

NO! YES OK NO! OK

e:V? e:V e:VII e:vii? e:vii°

b-d-f# is minor! only resolves to III d-f#-a is major! but use inversion for 4 parts

5. Always resolve tendency tones

Leading tones:

- a) **Don't double LT!**
- b) **S or B:** LT resolves **up by step**; **A or T:** may resolve **down a 3rd OR up by step**.
- c) Avoid **vii°** (or **ii°**) in root position due to the unstable diminished 5th above the bass.

Other tendency tones:

Sevenths of seventh chords resolve **down by step**.

+6 chords and **N6 chords** resolve according to standard patterns (see Chapter 3).