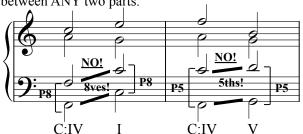
# LearnMusic Theory. net 2.6 SATB Part-writing 2: The Fiendish Five

# 1. Avoid parallel fifths, octaves, and unisons

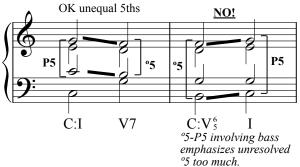
Static motion (both notes repeating) is OK!

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



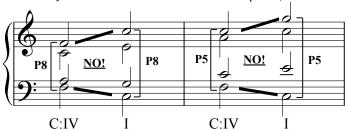
Unequal 5ths are °5-P5 or P5-°5.

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



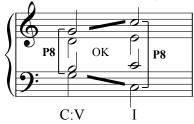
# 2. Avoid fifths or octaves by contrary motion

*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).



#### EXCEPTION: contrary 8ves o.k. ONLY if:

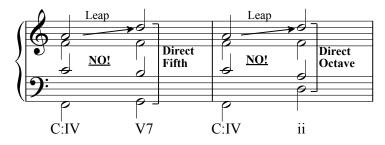
- 1. At cadence (end of phrase), AND
- 2. S & B BOTH state 5-1 of key

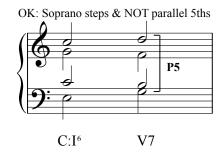


# 3. Avoid direct fifths or octaves (also called *hidden* fifths/octaves)

Avoid direct P5ths and P8ves. A *direct (or hidden) 5th/8ve* fulfills <u>ALL</u> 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).

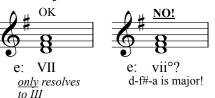




## 4. Use an accidental to make the LT in minor keys

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







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<sup>o</sup> (or ii<sup>o</sup>) 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).

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