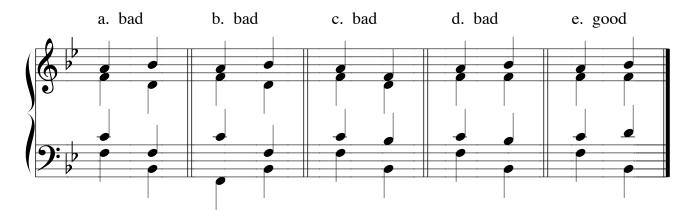
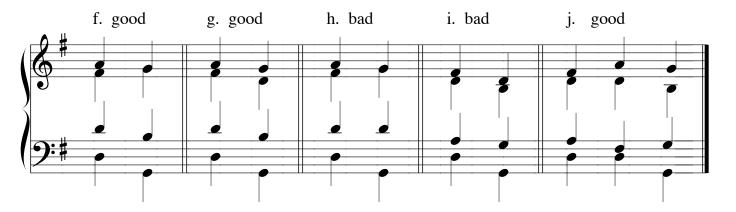
## **EXAMPLES OF COMMON PART-WRITING ERRORS**



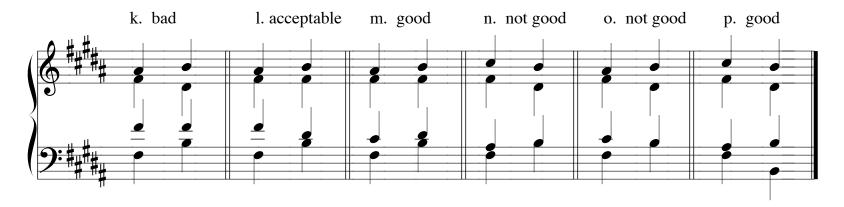
- a. Parallel fifths between the bass and tenor.
- b. Consecutive fifths (also known as "antiparallel" fifths) between the bass and tenor.
- c. Leading-tone in soprano not resolved. Also causes direct fifth between outer voices.
- d. Improperly incomplete chord tonic triad has no third.
- e. Good solution. Notice the smooth voice-leading in all upper voices. Also notice that doubling the root doesn't usually require any special effort.

## **Common Part-Writing Errors**



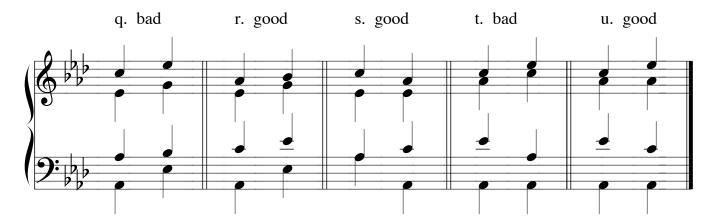
- f. Tripled root in tonic triad is not unusual in a situation like this. It is generally acceptable to omit the fifth from a root-position triad as long as there is a good reason (in this case, the chance to resolve the alto's leading-tone).
- g. Unresolved leading-tone is acceptable as long as it is in an inner voice and there is some good reason not to resolve it (in this case, the desire for a complete triad).
- h. Improperly incomplete chord tonic triad has no third.
- i. Leading-tone in soprano not resolved. Also causes direct fifth between outer voices.
- j. Good solution. Leading-tone in soprano does eventually resolve. It would be impossible to resolve sooner because the dominant is repeated.

## **Common Part-Writing Errors**



- k. Voice crossing in tenor and alto. Also, why is the dominant triad incomplete (missing a fifth)?
- 1. The voice crossing has been corrected by exchanging the inner voices, but there still isn't any obvious reason why the dominant is incomplete.
- m. This solution is preferable to the two before it because it uses complete chords.
- n. The bass overlaps the tenor (i.e., the bass goes above the tenor's previous note). This is a relatively minor mistake, but should be avoided if possible.
- o. The overlap from the previous example is corrected, but the tonic is incomplete for no apparent reason. (Refer back to example m to see a better solution.)
- p. In this case, the tonic is also incomplete, but there is a good reason (resolving the tenor's leading tone).

## **Common Part-Writing Errors**



- q. Objectionable direct octave (also known as "hidden" octave) in outer voices.
- r. The outer voices move in similar motion into a perfect fifth, but because the soprano moves by step (thus not attracting much attention), the perfect interval is not objectionable. The tenor leaps into a perfect octave with the bass, but because inner voices don't attract much attention, the perfect interval is not objectionable. We rarely worry about direct fifths/octaves unless something makes them stand out.
- s. The direct octave between the outer voices is not objectionable because the chord remains the same.
- t. Tenor and alto are too far apart on the second chord.
- u. The spacing from the previous example has been corrected. Notice that the bass and alto do <u>not</u> have parallel octaves because they are not moving at all.