

This is what can happen when you write a German augmented sixth chord (second half of the first measure) and resolve it to a root position dominant: PARALLEL PERFECT FIFTHS (despite the fact that sharp 4 and flat 6 both resolve properly to 5).

Guess what! In the first movement of Beethoven's Fifth Symphony he writes (just before the half cadence that concludes the first harmonic area or "theme I") a German Augmented Sixth going to a root position dominant.

Does he fall into the trap of the parallel fifths above?