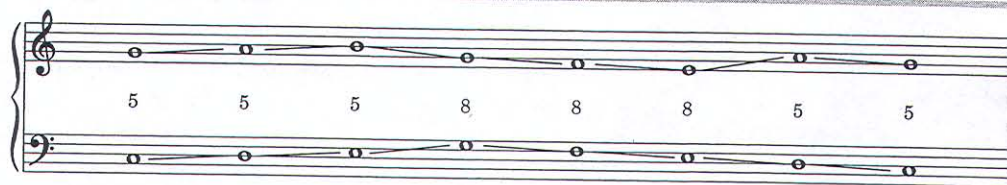


Notice how such parallels ruin line independence and, in the case of parallel octaves, create the unfortunate effect of one voice dropping out of the texture.

### EXAMPLE 4.7



Finally, **similar motion** provides more drama to your counterpoint because both voices ascend or descend but by different-size intervals. Similar motion (like parallel motion) is most effective when you use imperfect consonances.

We must be careful when we approach perfect consonances. Of course, we may not move in parallel motion from a perfect consonance to another of the same size, but also we may not approach a perfect consonance by similar motion. Such **direct intervals** (also called **hidden intervals** or **similar intervals**) draw attention to perfect fifths and octaves, emphasizing their hollow sound (see Example 4.8A). Further, direct intervals often give the impression of parallels (hence the synonymous term *hidden*) because the ear tends to fill in the intervening intervals. Example 4.8B shows how the hidden fifths of Example 4.8A can be heard as hidden parallel fifths. To avoid direct intervals, approach perfect intervals by using contrary motion.

There is one situation in which you may move to an octave or a fifth in similar motion: when the upper voice moves by step to the perfect interval. In Examples 4.8C and 4.8D the direct motion to the octave and the fifth are permissible, given the step motion in the upper voice. Example 4.8E contains an example of a special setting of legal direct fifths, where the upper voice moves by step and the lower voice leaps. Given their rustic, hollow sound such *horn fifths* are popular referential devices throughout the common practice. Notice how Scarlatti, Schumann, and Paganini cast their horn fifths in a playful manner, while Beethoven's somber setting evokes the title that he gave the sonata ("The Farewell").

### EXAMPLE 4.8 Hidden Intervals

DVD 1  
CH 4  
TRACK 4

A. B. is heard as:

C. D.

Example 4.8A shows two staves with intervals of 5th, 5th, and 5th. Example 4.8B shows two staves with intervals of 5-5, 5-5-5, and 5-5-5. Example 4.8C shows two staves with intervals of 5-8, 10-8, 3-5, and 6-5. Example 4.8D shows two staves with intervals of 5-8, 10-8, 3-5, and 6-5.