

## STUDY GUIDE

MUS 111  
Test Three  
Chapters 5 & 6, Ottman

Be able to indicate which chord factor of the triad is doubled in various positions.

Be able to describe the difference between *open* and *close* position voicings, and be able to identify whether a chord is written in open or close position.

Be able to describe the accepted distance between each of the four voice parts.

Be able to identify the various cadence types we have studied thus far: *perfect authentic*, *imperfect authentic*, *perfect plagal*, *imperfect plagal*, *half*.

Be able to identify what is wrong with certain part-writing examples—undesirable parallelisms, undesirable melodic interval (Aug. 2), incorrect voice spacings, voice overlap.

Be able to create examples of the five cadence types in a key of your own choosing.

Not *too* tough, eh?