

## EXTRA CREDIT MUSICAL SCAVENGER HUNT

**Due Friday, April 11**

Find as many examples of the following musical features as you can. You may provide up to three examples of any given item, as long as they are drawn from different compositions (or movements). It is perfectly acceptable to find a variety of items within a single composition; for instance, you might find an appoggiatura, an anticipation, and a sequence in one movement and a different sequence in another movement. For each correct example that you find, two percentage points will be added to one of your non-dropped homework assignments, up to a maximum of 50%. (If your lowest homework grade were 65%, you could add 35% to that assignment and an additional 15% to another assignment.)

You may present your examples in either of two basic ways:

1. Written score (a scan with the relevant passage highlighted and clearly labeled; any file format your instructor can open and read is fine)
2. Recorded performance (an audio file, a link to some online source, etc.) with just enough surrounding music to put the relevant excerpt in context, or with a very specific timing indication to locate the item

Any mixture of printed and recorded examples is acceptable, but all examples must be identified as specifically as possible: composer, title of work (and movement, if applicable), opus or catalog number (if applicable) — and, of course, the feature you are illustrating. Examples should come from any source other than a textbook or an anthology for music analysis (or from music that was used in class for this purpose, obviously), and you are welcome to draw from any musical style or era (jazz, rock, Broadway, classical, etc.).

- perfect authentic cadence in a key that doesn't match the key signature
- deceptive cadence
- plagal cadence
- non-functional IV (or iv) chord that isn't part of a sequence or a plagal cadence
- parallel  $\frac{6}{3}$  chords with 7-6 suspension chain
- supertonic seventh chord (e.g.,  $ii_5^6$  or  $ii^{o7}$ )
- mediant chord harmonizing descending  $\hat{7}$
- minor v or  $v^6$
- neighboring  $\frac{6}{4}$  chord
- upper-voice suspension
- chromatic neighboring tone
- appoggiatura
- dominant expansion
- three-phrase period
- double period
- sentence
- exceptional resolution of seventh in  $V\frac{4}{3}$
- Phrygian cadence
- sequence
- parallel  $\frac{6}{3}$  chords (plain)
- I-(IV<sup>6</sup>)-I<sup>6</sup> progression
- subtonic triad
- compound melody (show voices)
- passing  $\frac{6}{4}$  chord
- bass suspension
- chromatic passing tone
- anticipation
- pre-dominant expansion
- phrase group
- repeated period
- hemiola
- lament progression