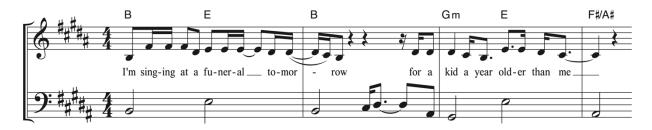
## **EXERCISE 21-1 Counterpoint analysis**

Study and listen to each of the following excerpts and then answer the questions that follow.



Worksheet example 21-1. Simplified transcription of Phoebe Bridgers, "Funeral," 0:36–0:48

- 1. Study the interval content between the bass line (bottom staff) and the vocal line (top staff) and in between the staves, write the numbers representing each harmonic interval.
- 2. Identify the interval labels that are dissonant and circle them. For each dissonant interval, consider the following questions:
  - a. Does the primary note involved in the dissonance resolve by step?
  - b. Does the dissonance resolve to a consonant interval?
- 3. Consider harmony. Based on the lead sheet symbols above the staff and thinking in the key of B major, provide Roman numerals beneath the staff to show chord function. For any inverted chords, please also use figured bass to show the inversion.
- 4. What type of cadence occurs at the end of this excerpt?



Worksheet example 21-2. Etienne Ozi, *Six duos pour deux bassons*, Duo 5, Rondo: Allegretto, mm. 1–16

- 1. What key is this excerpt in?
- 2. Study the interval content between the parts. In general, which general type of interval—perfect consonances, imperfect consonances, or dissonances—is used most?
- 3. Study the motion between parts. In general, which type of motion—contrary, oblique, similar, or parallel—is used more than any other?
- 4. Compare mm. 1–8 to mm. 9–16. How are these two subsections related?
- 5. Consider implied harmony. I hear cadences every four bars. What type of cadence is implied at the beginning of m. 4? In mm. 7–8? In m. 12? In mm. 15–16?