

## EXERCISE 21-1 Counterpoint analysis

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

B E B Gm E F#/A#

I'm sing-ing at a fu-ner-al \_\_\_ to-mor - row for a kid a year old-er than me

**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?

Bassoon 1

Bassoon 2

Bsn. 1

Bsn. 2

Bsn. 1

Bsn. 2

**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?