

Counterpoint Analysis Assignment

Lassus' *Oculus non Vidit* is a good example of imitative counterpoint (where one voice imitates the other at a later point in time) for a majority of the piece. It also exemplifies the typical way harmonic intervals between the voices were handled by composers of his time and beyond.

There are a few places where imitation takes place, and the length of time the imitation lasts (number of measures) varies.

- Find as many points of imitation as you can
- Where is the imitation literal (where each line follows the same numeric intervals)?
- Where is the imitation nearly literal?
- How would you describe the imitation in terms of a formula?
- Is it always easy to hear? (do you think you would notice all the points of imitation if you did not have a score to follow?).

Through (at least) measure 9, identify the harmonic intervals between the voices. Use only the numeric part of the interval (don't include the qualities). An example of this has been done in measures 2-3.

- Can you come to any general conclusions as to how the intervals are handled (see the following questions for guidance)?
- What are the most commonly used intervals?
- What are the most commonly used intervals on downbeats?
- How often are 5ths or octaves used consecutively?
- What are the implied intervals on beat 1 of measure 4 and beat 3 of measure 9 (where only one voice is sounding)?
- Using the cadence in measure 9, what key does this seem to be in? How does that compare to the cadence at the end of the piece?