

W. A. Mozart's Species Counterpoint Exercises

for his Pupil, Thomas Attwood

A Pedagogical Edition

Edited and Translated by Derek Remeš

Vol. 1: Original Clefs

Modern Transcription: <https://dme.mozarteum.at/nmaonline/NMA X/30/1>

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Editor's Note

The following pedagogical edition is a workbook for those interested in practicing species counterpoint similar to the way Thomas Attwood did in his lessons with Mozart. All clefs are original, as they conveniently define the available vocal range of the part to be added, assuming one avoids ledger lines. All Italian text is Mozart's. All bracketed text is editorial.

All of Mozart's own solutions are given in their original form. Exercises with blank staves are those that Mozart assigned to Attwood. Some of Attwood's own solutions, which often include Mozart's corrections, are not included, however. Please reference the modern transcription using the web address on the previous page (Mozart's hand is given in red; Attwood's in black). At the very end one will find various contrapuntal exercises, many of which Attwood appears to have copied, rather than composed himself.

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First Species Counterpoint in Two Voices

Mozart's Example (Dorian)

1 2 3 4 5 6 7 8 9 10 11

Musical score for Mozart's Example (Dorian) in G major, Dorian mode. The score is for a three-staff system (treble, middle, and bass clefs) with a forte (c.f.) dynamic. The piece consists of 11 measures. The notes are as follows:

Measure	Treble Clef	Middle Clef	Bass Clef
1	G4	G4	G2
2	A4	A4	A2
3	B4	B4	B2
4	C5	C5	C3
5	B4	B4	B2
6	A4	A4	A2
7	G4	G4	G2
8	F#4	F#4	F#2
9	E4	E4	E2
10	D4	D4	D2
11	C4	C4	C2

Handwritten fingering numbers are provided below the notes:

Measure	Treble Clef	Middle Clef	Bass Clef
1	5		8
2	3		10
3	3		5
4	5		6
5	3		10
6	5		10
7	3		10
8	3		5
9	3		6
10	#6		3
11	8		1

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

Musical score for Exercise No. 1 (Dorian) in G major, Dorian mode. The score is for a three-staff system (treble, middle, and bass clefs) with a forte (c.f.) dynamic. The piece consists of 11 measures. The notes are as follows:

Measure	Treble Clef	Middle Clef	Bass Clef
1		G4	
2		A4	
3		B4	
4		C5	
5		B4	
6		A4	
7		G4	
8		F#4	
9		E4	
10		D4	D2
11		C4	C2

Handwritten fingering numbers are provided below the notes:

Measure	Treble Clef	Middle Clef	Bass Clef
10		#6	3
11		8	1

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10

A musical score for Exercise No. 2 (Dorian) in C major, 3/4 time. The score is written for a grand staff (treble and bass clefs) with a 'c.f.' (counterpoint) label on the left. The melody is written in the treble clef and consists of ten measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), and D4 (half). The bass clef is empty. The piece ends with a double bar line and repeat dots in the final measure.

Exercise No. 3 (Phrygian)

1 2 3 4 5 6 7 8 9 10

A musical score for Exercise No. 3 (Phrygian) in C major, 3/4 time. The score is written for a grand staff (treble and bass clefs) with a 'c.f.' (counterpoint) label on the left. The melody is written in the treble clef and consists of ten measures. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), and E3 (half). The bass clef is empty. The piece ends with a double bar line and repeat dots in the final measure.

Exercise No. 4 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Exercise No. 5 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 6 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

A musical score for Exercise No. 6 (Lydian) in 3/4 time. The score is written for a grand staff (treble and bass clefs) with a common time signature. The key signature is one flat (B-flat). The exercise consists of 12 measures. The melody is written in the treble clef, starting on G4 and moving stepwise up to D5 in measures 1-7, then down to G4 in measures 8-11, and ending with a double bar line in measure 12. The bass clef is empty throughout the exercise. The dynamic marking 'c.f.' is placed to the left of the first measure.

Exercise No. 7 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A musical score for Exercise No. 7 (Ionian) in 3/4 time. The score is written for a grand staff (treble and bass clefs) with a common time signature. The key signature is one flat (B-flat). The exercise consists of 16 measures. The melody is written in the treble clef, starting on G4 and moving stepwise up to D5 in measures 1-7, then down to G4 in measures 8-11, and ending with a double bar line in measure 16. The bass clef is empty throughout the exercise. The dynamic marking 'c.f.' is placed to the left of the first measure.

Mozart's Example (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

5 8 3 5 8 3 3 8 6 8

8 5 8 3 3 10 5 3 3 1

Detailed description: This musical score is for a Phrygian exercise. It consists of ten measures. The notation is for a cello or double bass, indicated by the 'c.f.' marking and the bass clef. The notes are: M1: G2, M2: F2, M3: E2, M4: D2, M5: C2, M6: B1, M7: A1, M8: G1, M9: F1, M10: E1. Fingerings are indicated by numbers 1-5. The final measure ends with a double bar line.

Exercise No. 8 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Detailed description: This musical score is for an Aeolian exercise. It consists of sixteen measures. The notation is for a cello or double bass, indicated by the 'c.f.' marking and the bass clef. The notes are: M1: G2, M2: F2, M3: E2, M4: D2, M5: C2, M6: B1, M7: A1, M8: G1, M9: F1, M10: E1, M11: D1, M12: C1, M13: B0, M14: A0, M15: G0, M16: F0. The final measure ends with a double bar line.

Exercise No. 9 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

This musical score is for Exercise No. 9 (Aeolian). It consists of 13 measures. The notation is for a single voice in a contrapuntal style, indicated by the 'c.f.' marking. The notes are: G4 (m. 1), A4 (m. 2), B4 (m. 3), C5 (m. 4), B4 (m. 5), A4 (m. 6), G4 (m. 7), F4 (m. 8), E4 (m. 9), D4 (m. 10), C4 (m. 11), B3 (m. 12), and A3 (m. 13). The final measure ends with a double bar line.

Exercise No. 10 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

This musical score is for Exercise No. 10 (Ionian). It consists of 12 measures. The notation is for a single voice in a contrapuntal style, indicated by the 'c.f.' marking. The notes are: G4 (m. 1), A4 (m. 2), B4 (m. 3), C5 (m. 4), B4 (m. 5), A4 (m. 6), G4 (m. 7), F4 (m. 8), E4 (m. 9), D4 (m. 10), C4 (m. 11), and B3 (m. 12). The final measure ends with a double bar line.

Mozart's Example (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

5	6	6	3	3	6	6	3	3	6	3	#6	8
1	3	3	6	6	10	6	10	5	6	6	3	1

Mozart's Example (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12

8	3	6	3	5	10	3	8	3	8	6	8
1	6	3	10	8	3	10	5	8	3	3	1

Exercise No. 11 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 12 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

c.f.

Second Species Counterpoint in Two Voices

Mozart's Examples

[unaccented passing dissonance]

Mozart's Example (Dorian)

c.f.

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

Musical score for Exercise No. 1 (Dorian). The score is written for three staves (treble, middle, and bass clefs) with a forte dynamic marking (c.f.). The key signature is one flat (B-flat). The exercise consists of ten measures. Measures 1-8 show a single half note in the middle staff, ascending from G4 to G5. Measures 9-10 show a half note in the middle staff, descending from G5 to G4. The bass staff has a whole note chord in measure 9 (F4, Bb4, D5) and a whole note chord in measure 10 (F4, Bb4, D5). The treble staff has a whole note chord in measure 9 (Bb4, D5, F5) and a whole note chord in measure 10 (Bb4, D5, F5). Fingerings are indicated: 5, #6, 8 in measure 9 and 5, 3, 1 in measure 10.

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13

Musical score for Exercise No. 2 (Dorian). The score is written for three staves (treble, middle, and bass clefs) with a forte dynamic marking (c.f.). The key signature is one flat (B-flat). The exercise consists of thirteen measures. Measures 1-12 show a single half note in the middle staff, ascending from G4 to G5. Measure 13 shows a whole note chord in the middle staff (F4, Bb4, D5). The bass staff has a whole note chord in measure 13 (F4, Bb4, D5). The treble staff has a whole note chord in measure 13 (Bb4, D5, F5). A fingering of 1 is indicated in measure 13.

Mozart's Marking of Errors in Attwood's Solution to No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13

[accented unison not marked as error] [accented unison to octave] [accented 5ths]

5 6 8 7 5 4 1 3 6 7 10 9 6 5 1 3 8 7 3 1 5 3 5 #6 8

8 7 5 3 5 3 6 5 3 4 3 5 8 6 10 8 3 4 8 10 8 7 5 3 1

[accented 5ths] [melodic aug. 4] [accented octaves not marked as error]

Mozart's Example (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13

8 3 4 6 7 10 6 6 7 6 4 3 4 8 9 6 8 10 8 6 8 5 #3 1

[dissonance not treated as passing tone!]

Exercise No. 3 (Phrygian)

1 2 3 4 5 6 7 8 9 10

Musical score for Exercise No. 3 (Phrygian). The score is written on three staves. The top staff is empty. The middle staff contains a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, and a double bar line. The bottom staff is empty.

Mozart's Example (Phrygian)

1 2 3 4 5 6 7 8 9 10

Musical score for Mozart's Example (Phrygian). The score is written on three staves. The top staff contains a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, and a double bar line. The middle staff contains fingerings: 8, 3 4, 6 5, 6 8, 3 1, 6 5, 3 4, 3 4, 6 3, and 1. The bottom staff contains a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3, F3, and a double bar line.

Attwood's Solution to Exercise No. 3 (Phrygian)

1 2 3 4 5 6 7 8 9 10

[*dissonant neighbor]

Mozart's Correction to Attwood's Exercise No. 3 (Phrygian)

1 2 3 4 5 6 7 8 9 10

Exercise No. 4 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Exercise No. 5 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Musical score for Exercise No. 5 (Aeolian). The score is written for a grand piano with three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature is one flat (B-flat). The exercise consists of 18 measures. The melody is primarily in the middle staff, starting on G4 and moving stepwise up to D5, then down to G4. The final measure (18) contains a double bar line and a fermata.

Exercise No. 6 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Musical score for Exercise No. 6 (Lydian). The score is written for a grand piano with three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature is one flat (B-flat). The exercise consists of 12 measures. The melody is primarily in the middle staff, starting on G4 and moving stepwise up to D5, then down to G4. The final measure (12) contains a double bar line and a fermata. The label 'c.f.' is positioned to the left of the middle staff.

Exercise No. 7 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

This musical score is for Exercise No. 7 (Aeolian). It consists of 13 measures. The notation is for a single voice in common time, indicated by the 'c.f.' (canto fermo) marking. The notes are: G4 (measure 1), A4 (2), B4 (3), C5 (4), B4 (5), A4 (6), G4 (7), F4 (8), E4 (9), D4 (10), C4 (11), B3 (12), and A3 (13). The final note is followed by a double bar line.

Exercise No. 8 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

This musical score is for Exercise No. 8 (Ionian). It consists of 12 measures. The notation is for a single voice in common time, indicated by the 'c.f.' (canto fermo) marking. The notes are: G4 (measure 1), A4 (2), B4 (3), C5 (4), D5 (5), E5 (6), F5 (7), G5 (8), A5 (9), B5 (10), C6 (11), and B5 (12). The final note is followed by a double bar line.

Exercise No. 11 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Attwood's Solution to Exercise No. 11 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

8 7 3 4 6 7 10 12 10 9 6 8 10 9 5 3 6 7 10 8 6 5 6 3 5 #6 8

1 6 5 3 4 3 4 8 6 6 5 3 4 8 6 3 4 3 4 6 7 6 3 5 3 1

Mozart's Corrections to Attwood's Solution to Exercise No. 11 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

[*unaccented dissonant neighbor!]

Exercise No. 12 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Third Species Counterpoint in Two Voices

Mozart's Examples

[passing dissonance on beats 2 and 4] [passing dissonance on beat 3] [lower neighbor dissonance on beat 3]

1 2 3 4 3 5 4 3 2 1 1 3 2 1 6 1 3 2 3 6

Cadenze [Cadences] [leap from dissonance] Cadenze [Cadences; see also m. 10 in the example below]

5 [4] [5] [#6] [8] [#6] [7] [5] [#6] [8] [3] [2] [4] [3] [1] [6] [5] [4] [3] [1]

[leap from and to dissonance]

Mozart's Example (Dorian)

[neighbor on beat 2]

1 2 3 4 5 6 7 8 9 10 11

1 2 3 4 3 2 3 4 6 5 4 3 3 5 8 7 b3 2 1 3 3 5 6 7 6 5 4 3 b3 4 5 6 6 5 b4 3 3 4 b5 #6 8

c.f. 8 7 6 5 6 7 6 5 3 4 3 5 3 4 5 4 6 7 6 5 3 6 10 9 10 9 8 7 5 4 3 5 3 10 8 7 5 4 #3 5 1

Attwood's Examples [from Mozart?]

[Forbidden] Octaves

[Forbidden] Fifths

Octaves

Here is no octave

if in the preceeding bar there is an octave on whatever part of it,
& in the following the first Note of it is an octave 'tis all ways as bad as two octaves.

[The leap from dissonance
is an error in third species,
except for in a cadence as
shown on the previous page.]

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 1 in the Dorian mode. It consists of ten measures. The notation is for a single voice part, indicated by the 'c.f.' (cantus firmus) label. The notes are: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), B4 (measure 5), A4 (measure 6), G4 (measure 7), F4 (measure 8), E4 (measure 9), and D4 (measure 10). The key signature has one flat (B-flat), and the time signature is common time (C). The notes are written on a single staff with a treble clef.

Exercise No. 2 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 2 in the Phrygian mode. It consists of ten measures. The notation is for a single voice part, indicated by the 'c.f.' (cantus firmus) label. The notes are: E4 (measure 1), D4 (measure 2), C4 (measure 3), B3 (measure 4), A3 (measure 5), G3 (measure 6), F3 (measure 7), E3 (measure 8), D3 (measure 9), and C3 (measure 10). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notes are written on a single staff with a bass clef.

Attwood's Solution to Exercise No. 2 (Phrygian)

1 2 3 1 6 7 8 6 6 5 4 6 8 9 10 8 13 12 11 10 1 2 3 4 6 5 4 3 6 b5 4 3 3 #4 5 6 8

Mozart's Corrections to Attwood's Solution to Exercise No. 2 (Phrygian)

1 2 6 7 5 6 8 6 3 4

Exercise No. 3 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 4 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 5 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

A musical score for Exercise No. 5 (Aeolian) in G major. The score is written for piano and consists of 18 measures. The melody is in the right hand, starting on G4 and moving stepwise up to D5, then stepwise down to G4. The left hand is empty. The key signature has one sharp (F#). The time signature is common time (C). The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, 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Exercise No. 7 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A musical score for Exercise No. 7 (Ionian) in C major, 3/4 time. The score is for a grand staff (treble and bass clefs) with a 'c.f.' (canto fermo) label on the left. The melody is written in the treble clef and consists of 16 measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), and a double bar line. The bass clef is empty.

Exercise No. 9 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

A musical score for Exercise No. 9 (Aeolian) in C minor, 3/4 time. The score is for a grand staff (treble and bass clefs) with a 'c.f.' (canto fermo) label on the left. The melody is written in the treble clef and consists of 13 measures. The notes are: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), and a double bar line. The bass clef is empty.

Mozart's Examples

[Attwood:] Bad ————— male [bad] peggio [worse] Quinte [fifths] rimerdiato: [remedied:]

[5] [5] [5] [5] [5] [5] [5] [5] [5] [5] [5] [5] [6] [3] [5]

[par. fifths] [accent fifths] [par. fifths] [proximal fifths] [proximal fifths & direct fifth] [direct fifth] [direct fifth]

Mozart's Partial Solution (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

8 — 7 3 — #4 6 — 10 — 10 — 6 — #3 — 7 3

c.f.

Fourth Species Counterpoint in Two Voices

Mozart's Examples

Ligature di consonanze [Consonant suspensions]

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8

8 5 3 5 8 5 3 5 8 5 3 5 6 5 3 8 8 6 3 6 10 6 5 8 10 6 5 8 10 [8]

Le consonanze possono risolversi in sù, ed in giù ed andar per salti. [The consonances may resolve up or down [by step], or by leap [up or down].]

Ligature di dissonanze [Dissonant suspensions]

1 2 3 4 5 1 2 3 4 5 6 1 2 3 4 5

10 7 6 7 6 7 6 8 8 4 3 4 3 4 3 4 3 4 3 3 2 3 2 3 2 3 1

La dissonanza deve sempre venire alla prima nota della Batutta, e risolversi in giù nella prossima consonanza.
[The dissonance must always appear on the first beat of the bar and resolve down to the next consonance.]

Mozart's Example (Dorian)

1 2 3 4 5 6 7 8 9 10 11

Handwritten musical score for 'Mozart's Example (Dorian)'. It consists of three staves: two for the right hand (RH) and one for the left hand (LH). The RH part features a melodic line with slurs and fingerings (5, 3, 6, 7, 6, 7, 6, 3, 6, 7, 6, 3, 6, 7, 6, 7, 6, 7, #6, 8). The LH part features a bass line with slurs and fingerings (8, 10, 3, 2, 3, 2, 3, 6, 3, 2, 3, 5, 3, 2, 3, 2, 3, 2, 3, 1). The piece concludes with a double bar line and repeat sign in the final measure.

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

Handwritten musical score for 'Exercise No. 1 (Dorian)'. It consists of three staves: two for the right hand (RH) and one for the left hand (LH). The RH part is empty. The LH part features a single melodic line with slurs and fingerings (8, 10, 3, 2, 3, 6, 3, 5, 3, 2, 3, 2, 3, 1). The piece concludes with a double bar line and repeat sign in the final measure.

Mozart's Alternate Solution to Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

1 2 3 6 8 6 5 9 10 8 5 6 8 6 1 2 3 1

Exercise No. 2 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

Exercise No. 3 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

This musical score is for Exercise No. 3 (Aeolian). It consists of 16 measures. The notation is for a single voice on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef. The notes are: G4 (measure 1), F4 (measure 2), E4 (measure 3), D4 (measure 4), C4 (measure 5), B3 (measure 6), A3 (measure 7), G4 (measure 8), F4 (measure 9), E4 (measure 10), D4 (measure 11), C4 (measure 12), B3 (measure 13), A3 (measure 14), G4 (measure 15), and F4 (measure 16). The final measure ends with a double bar line and repeat dots.

Exercise No. 4 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

This musical score is for Exercise No. 4 (Lydian). It consists of 12 measures. The notation is for a single voice on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef. The notes are: G4 (measure 1), A4 (measure 2), B4 (measure 3), C5 (measure 4), B4 (measure 5), A4 (measure 6), G4 (measure 7), F4 (measure 8), E4 (measure 9), D4 (measure 10), C4 (measure 11), and B3 (measure 12). The final measure ends with a double bar line and repeat dots.

Exercise No. 5 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 6 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

Exercise No. 7 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

The musical score consists of three staves. The top staff is empty. The middle staff contains a sequence of 14 notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, and E3. The bottom staff is empty. The notes in the middle staff are half notes. A double bar line is present at the end of the 14th measure. The dynamic marking 'c.f.' is placed to the left of the middle staff.

Fifth Species Counterpoint in Two Voices

Mozart's Examples

c.f.

6 7 6 7 6 7 6 8

3 2 3 2 3 2 3 1

6 7 - 6 7 - 6 7 - 6 8

3 2 - 3 2 - 3 2 - 3 1

c.f.

[6] [7] [-] [6] [7] [-] [6] [7] [-] [6] [8]

[3] [2] [-] [3] [2] [-] [3] [2] [-] [3] [1]

[6] [7] [-] [6] [7] [-] [6] [7] [-] [6] [8]

[3] [2] [-] [3] [2] [-] [3] [2] [-] [3] [1]

Mozart's Examples

c.f.

[6] [7] [-] [6] [7] [-] [6] [7] [-] [6] [8]

[3] [2] [-] [3] [2] [-] [3] [2] [-] [3] [1]

c.f.

[6] [7] [-] [6] [7] [-] [6] [7] [-] [6] [8]

[3] [2] [-] [3] [2] [-] [3] [2] [-] [3] [1]

c.f.

[6] [7] [-] [6] [7] [-] [6] [7] [-] [6] [8]

[3] [2] [-] [3] [2] [-] [3] [2] [-] [3] [1]

Mozart's Example (Dorian)

1 2 3 4 5 6 7 8 9 10 11

5 3 3 3 - 8 5 - \flat 3 4 3 3 - 6 7 6 [7] 3 6 [7] \sharp 6 8

8 [3] [-] 8 5 - 3 2 - 3 6 - 3 2 - 3 3 - 6 6 - [5] 3 2 3

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score shows the first ten measures of Exercise No. 1 in Dorian mode. The notation is for a cello or double bass (c.f.), with a treble clef and a key signature of one flat (B-flat). The melody consists of a single line of music with a whole note in each measure. The notes are: G2 (measure 1), A2 (measure 2), B2 (measure 3), C3 (measure 4), D3 (measure 5), E3 (measure 6), F3 (measure 7), G3 (measure 8), A3 (measure 9), and B3 (measure 10). The final measure ends with a double bar line.

Mozart's Realization of Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

1 2 - 3 4 6

This musical score shows Mozart's realization of Exercise No. 1 in Dorian mode. The notation is for a cello or double bass (c.f.), with a treble clef and a key signature of one flat (B-flat). The melody is identical to the exercise above. The bass line is more complex, featuring eighth and sixteenth notes with slurs. Fingerings are indicated by numbers 1 through 6. The first measure has a whole rest. The second measure has a half note G2 with a slur over it and a finger number '1'. The third measure has a half note A2 with a slur over it and a finger number '2'. The fourth measure has a half note B2 with a slur over it and finger numbers '3' and '4'. The fifth measure has a half note C3 with a slur over it and a finger number '6'. The sixth measure has a half note D3 with a slur over it. The seventh measure has a half note E3 with a slur over it. The eighth measure has a half note F3 with a slur over it. The ninth measure has a half note G3 with a slur over it. The tenth measure has a half note A3 with a slur over it. The final measure ends with a double bar line.

Exercise No. 2 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

Exercise No. 3 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 4 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Musical score for Exercise No. 4 (Aeolian). The score is written for a grand piano with three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature is one flat (B-flat). The exercise consists of 18 measures. The melody is written in the middle staff (alto clef) and consists of a single line of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The bass and treble staves are empty.

Exercise No. 5 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Musical score for Exercise No. 5 (Lydian). The score is written for a grand piano with three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature is one flat (B-flat). The exercise consists of 12 measures. The melody is written in the middle staff (alto clef) and consists of a single line of eighth notes: B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The bass and treble staves are empty. The label "c.f." is placed to the left of the middle staff.

Exercise No. 6 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A musical score for Exercise No. 6 (Ionian) in C major, 3/4 time. The score is for a grand staff with three staves. The middle staff contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first and third staves are empty. The piece concludes with a double bar line and repeat dots at the end of the 16th measure.

Exercise No. 7 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

A musical score for Exercise No. 7 (Aeolian) in D minor, 3/4 time. The score is for a grand staff with three staves. The middle staff contains a single melodic line of half notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2. The first and third staves are empty. The piece concludes with a double bar line and repeat dots at the end of the 13th measure.

Exercise No. 8 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 9 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 10 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

c.f.

Mozart's Solution to Exercise No. 10 (Ionian)

1 2 3 4 5 6 7 8

c.f.

[1] 2 3 2 3 5 6 4 5 4 6 9 10 8 8 5 4 6 7 10 8 6

9 10 11 12 13 14 15

2 3 5 6 9 10 - 8 5 - 6 3 5 - 6 7 6 8 1 2 - 3 - 1

First Species Counterpoint in Three Voices

Mozart's Examples

1	2	3	4	5	6	1	2	3	4	5	6
5	10	8	6	5	6	5	10	8	6	5	6
10	8	6	3	3	8	10	5	3	3	3	8

Attwood: Here the More perfect Cords [8/5/3] the Better[;] also the above Rules must be strictly observ'd in all the parts.
 The first [example] is better than the last as there is more variety.
 Here the 5th may be omitted in case of necessity [Mozart:] & at a cadence.
 In the cord of the 6th [6/3] the 3rd may be left out but the perfect (that is the 3/5/8) the 3rd must allways be retain'd.

1	2	3	4	5	6	7	8	9	10	11
8	10	10	5	10	10	10	5	10	5	8
3	5	8	3	5	8	5	12	8	#3	8

Mozart's Examples

1 2 3 4 5 6 7 8 9 10 11

c.f.

10	5	6	10	5	8	5	10	8	#3	8
8	10	8	5	10	10	10	5	3	5	8

1 2 3 4 5 6 7 8 9 10 11

c.f.

8	6	6	8	6	8	6	6	6	#6	8
3	3	3	3	b3	3	3	3	3	3	3

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

A musical score for Exercise No. 1 (Dorian) in C major. The score is written for a grand piano with three staves: two treble clefs and one bass clef. The first staff has a treble clef and a common time signature. The notes are: measure 1 (C4), measure 2 (D4), measure 3 (E4), measure 4 (F4), measure 5 (G4), measure 6 (A4), measure 7 (B4), measure 8 (C5), measure 9 (B4), and measure 10 (C5). The second and third staves are empty.

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

A musical score for Exercise No. 2 (Dorian) in C major. The score is written for a grand piano with three staves: two treble clefs and one bass clef. The first staff has a treble clef and a common time signature. The notes are: measure 1 (C4), measure 2 (D4), measure 3 (E4), measure 4 (F4), measure 5 (G4), measure 6 (A4), measure 7 (B4), measure 8 (C5), measure 9 (B4), and measure 10 (C5). The second and third staves are empty.

Exercise No. 3 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

Mozart's Incomplete Example (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Exercise No. 4 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

Exercise No. 5 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

Exercise No. 6 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 6 (Phrygian). It consists of ten measures. The notation is for a single voice in the bass clef, with a forte (c.f.) dynamic marking. The notes are: Measure 1: G2; Measure 2: F2; Measure 3: E2; Measure 4: D2; Measure 5: C2; Measure 6: B1; Measure 7: A1; Measure 8: G1; Measure 9: F1; Measure 10: E1. The final measure ends with a double bar line.

Mozart's Incomplete Solution to Exercise No. 6 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Mozart's Incomplete Solution to Exercise No. 6 (Phrygian). It consists of ten measures. The notation is for a single voice in the bass clef, with a forte (c.f.) dynamic marking. The notes are: Measure 1: G2; Measure 2: F2; Measure 3: E2; Measure 4: D2; Measure 5: C2; Measure 6: B1; Measure 7: A1; Measure 8: G1; Measure 9: F1; Measure 10: E1. The final measure ends with a double bar line.

Exercise No. 7 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 8 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 9 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 10 (Aeolian)

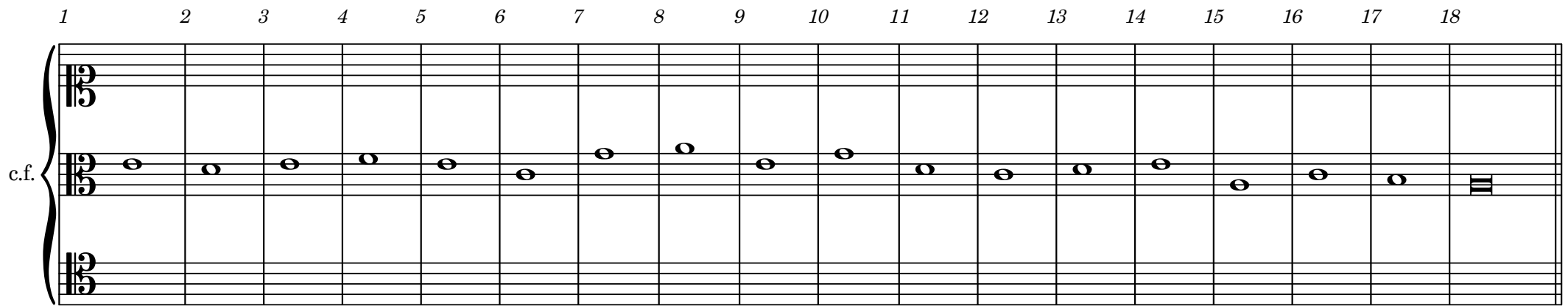
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

c.f.

Exercise No. 11 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

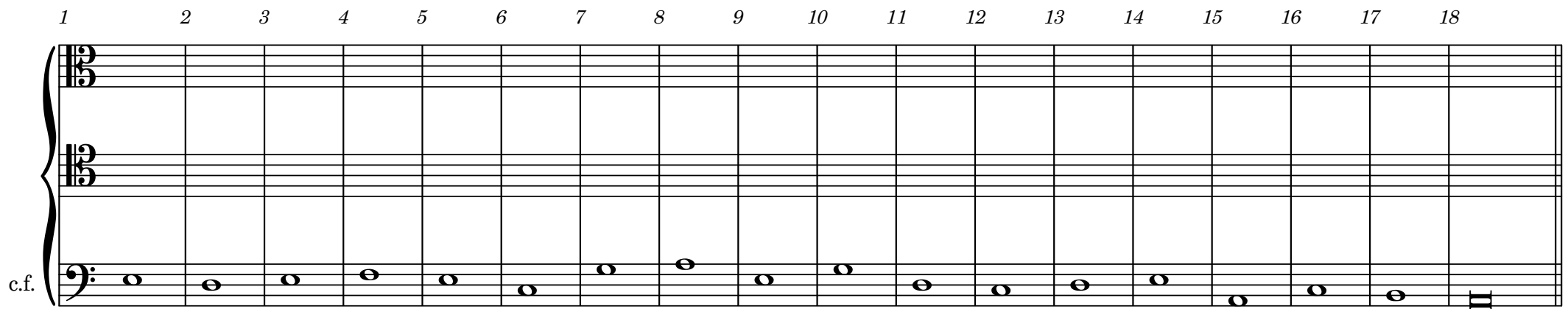
c.f.



Exercise No. 12 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

c.f.



Exercise No. 13 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Musical score for Exercise No. 13 (Lydian). The score is written for three staves: a treble clef staff, a middle C-clef staff, and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and a double bar line. The middle and bass staves are empty.

Exercise No. 14 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Musical score for Exercise No. 14 (Lydian). The score is written for three staves: a treble clef staff, a middle C-clef staff, and a bass clef staff. The middle C-clef staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and a double bar line. The treble and bass staves are empty.

Exercise No. 15 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

Mozart's Incomplete Solutions (Lydian)

c.f.

10	8	10	8
5	3	5	8

c.f.

8	10	10	10	10
3	6	8	6	8

Exercise No. 16 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 17 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

Exercise No. 18 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Mozart's Solution to Exercise No. 16 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

8	10	10	5	10	10	10	10	5	10	5	8	10	8	5	8
3	6	8	3	5	6	8	5	3	5	3	3	5	6	3	8

Exercise No. 19 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

Exercise No. 20 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

Exercise No. 21 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

Exercise No. 22 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 23 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 24 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 25 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Score for Exercise No. 25 (Ionian) in G major, 14 measures. The melody is written in the treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The dynamic marking is *c.f.*

Exercise No. 26 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Score for Exercise No. 26 (Ionian) in G major, 14 measures. The melody is written in the middle staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The dynamic marking is *c.f.*

Exercise No. 27 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

Exercise No. 28 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

c.f.

Exercise No. 29 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

c.f.

A musical score for Exercise No. 29 (Dorian) in 3/4 time. The score is for a grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature is one flat (B-flat). The exercise consists of 15 measures. The melody is written in the middle treble staff, starting on G4 and moving stepwise up to D5, then stepwise down to G4. The bass staff is empty. The final measure ends with a double bar line.

Exercise No. 30 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

c.f.

A musical score for Exercise No. 30 (Dorian) in 3/4 time. The score is for a grand staff with three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature is one flat (B-flat). The exercise consists of 15 measures. The melody is written in the bottom bass staff, starting on G3 and moving stepwise up to D4, then stepwise down to G3. The top two staves are empty. The final measure ends with a double bar line.

Exercise No. 31 (Mixed Mode)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

c.f.

Exercise No. 32 (Mixed Mode)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

c.f.

Exercise No. 33 (Mixed Mode)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

c.f.

First and Second Species Counterpoint in Three Voices

Mozart's Examples

1 2 3 4 5 6 7 8 9 10 11

c.f.

1 2 3 4 5 6 7 8 9 10 11

c.f.

Mozart's Examples

1 2 3 4 5 6 7 8 9 10 11

[Attwood:] Remark: this is not good as the Bass is too far off

but this is better as the 4ths are not so perceivable owing to the parts being nearer

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

2nd

1st

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10

1st

c.f.

2nd

Exercise No. 3 (Dorian)

1 2 3 4 5 6 7 8 9 10

2nd

1st

c.f.

Exercise No. 4 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

2nd

1st

Exercise No. 7 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

2nd

1st

Exercise No. 8 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1st

c.f.

2nd

Exercise No. 9 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

2nd

1st

c.f.

Exercise No. 10 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

c.f.

2nd

1st

Exercise No. 11 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

1st

c.f.

2nd

Exercise No. 12 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

2nd

1st

c.f.

Exercise No. 13 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.
2nd
1st

Exercise No. 14 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

1st
c.f.
2nd

Exercise No. 15 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

Mozart's Solution to Exercise No. 14 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

[leap to dissonance is forbidden in second species!]

↑ ↑
Attwood: Hidden 5th which are allow'd in three parts but not in two

Exercise No. 16 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

2nd

1st

Exercise No. 17 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1st

c.f.

2nd

Exercise No. 18 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

2nd

1st

c.f.

Exercise No. 19 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

2nd

1st

Exercise No. 20 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

1st

c.f.

2nd

Exercise No. 21 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

2nd

1st

c.f.

Exercise No. 22 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

2nd

1st

Exercise No. 23 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

1st

c.f.

2nd

Exercise No. 24 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

2nd

1st

c.f.

Exercise No. 25 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

2nd

1st

Exercise No. 26 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13

1st

c.f.

2nd

Exercise No. 27 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13

2nd

1st

c.f.

Exercise No. 28 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

c.f.

2nd

1st

Exercise No. 29 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1st

c.f.

2nd

Exercise No. 30 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The image shows a musical score for Exercise No. 30 (Dorian). It consists of three staves: a 2nd staff (top), a 1st staff (middle), and a c.f. (continuo) staff (bottom). The 2nd and 1st staves are both in treble clef with a key signature of one flat (B-flat). The c.f. staff is in bass clef with a key signature of one flat. The score is divided into 15 measures, numbered 1 through 15. The 2nd and 1st staves are empty. The c.f. staff contains a sequence of notes: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The notes are half notes, and the final measure (15) ends with a double bar line.

First and Third Species Counterpoint in Three Voices

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.

3rd

1st

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st

c.f.

3rd

Exercise No. 3 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

3rd

1st

c.f.

Exercise No. 4 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

3rd

1st

Exercise No. 5 (Dorian)

1 2 3 4 5 6 7 8 9 10

1st

c.f.

3rd

Exercise No. 6 (Dorian)

1 2 3 4 5 6 7 8 9 10

3rd

1st

c.f.

Exercise No. 7 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

3rd

1st

Exercise No. 8 (Phrygian)

1 2 3 4 5 6 7 8 9 10

1st

c.f.

3rd

Exercise No. 9 (Phrygian)

1 2 3 4 5 6 7 8 9 10

3rd
1st
c.f.

The image shows a musical score for Exercise No. 9 (Phrygian). It consists of three staves: 3rd (top), 1st (middle), and c.f. (bottom). The 3rd and 1st staves are empty. The c.f. staff contains a sequence of notes: G2 (measure 1), F2 (measure 2), E2 (measure 3), D2 (measure 4), C2 (measure 5), B1 (measure 6), A1 (measure 7), G1 (measure 8), F1 (measure 9), and a double bar line (measure 10). The notes are half notes. The key signature is one flat (B-flat), and the time signature is 2/4.

Attwood's Solution to Exercise No. 7 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

3rd

1st

5 10 5 8 5 6 10 5 10 8

3 5 10 3 3 3 [5] 5 3 5 5 #3

↑

↑ ↑

[Mozart did not correct the bass note beginning a fifth below the finals, as Fux did].

il tenore fa qui col Basso dui quinte vere
[The tenor makes two perfect fifths with the bass.]

Mozart's Correction to Attwood's Exercise No. 7 (Phrygian)

di venire da f in gis non è cantabile,
perchè è una seconda superflua.
quel salto di terza non leva il fallo,
perchè la nota principale è sempre f.
Dunque meglio così.

[To come from f in g-sharp [mm. 9-10]—it is not sung,
because it is an augmented second.
That leap of the third [f-a] does not remove the error,
because the main note is always f.
So better this way [despite the leap to a dissonance].]

6 7 8 9 10

5 8 5 10 8

3 3 3 5 [7] #3

↑

per non far le quinte nascoste col tenore e Basso
[so as not to make the hidden fifths with the tenor and bass]

Exercise No. 10 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

c.f.

3rd

1st

Exercise No. 11 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1st

c.f.

3rd

Exercise No. 12 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

3rd

1st

c.f.

Exercise No. 13 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

c.f.

3rd

1st

Exercise No. 14 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

1st

c.f.

3rd

Exercise No. 15 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

3rd

1st

c.f.

Exercise No. 16 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

c.f.

3rd

1st

Exercise No. 17 (Lydian)

1 2 3 4 5 6 7 8 9 10 11 12

1st

c.f.

3rd

Exercise No. 20 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1st

c.f.

3rd

Exercise No. 21 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

3rd

1st

c.f.

Exercise No. 22 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

c.f.

3rd

1st

Exercise No. 23 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

1st

c.f.

3rd

Exercise No. 24 (Aeolian)

1 2 3 4 5 6 7 8 9 10 11 12 13

3rd

1st

c.f.

Exercise No. 25 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

3rd

1st

Exercise No. 26 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

1st

c.f.

3rd

Exercise No. 27 (Mixolydian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

3rd

1st

c.f.

Exercise No. 28 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

c.f.

3rd

1st

Exercise No. 29 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

1st

c.f.

3rd

Exercise No. 30 (Ionian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14

3rd

1st

c.f.

Exercise No. 31 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

c.f.

3rd

1st

Exercise No. 32 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1st
c.f.
3rd

Detailed description: This musical score is for Exercise No. 32 in the Dorian mode. It consists of 15 measures. The notation is arranged in three systems, each with a brace on the left. The top system is labeled '1st' and contains two staves: the upper staff is empty, and the lower staff contains a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The middle system is labeled 'c.f.' and contains two staves: the upper staff contains a sequence of half notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, and the lower staff is empty. The bottom system is labeled '3rd' and contains two empty staves. The key signature has one flat (Bb), and the time signature is common time (C).

Exercise No. 33 (Dorian)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

3rd
1st
c.f.

Detailed description: This musical score is for Exercise No. 33 in the Dorian mode. It consists of 15 measures. The notation is arranged in three systems, each with a brace on the left. The top system is labeled '3rd' and contains two empty staves. The middle system is labeled '1st' and contains two empty staves. The bottom system is labeled 'c.f.' and contains two staves: the upper staff is empty, and the lower staff contains a sequence of half notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The key signature has one flat (Bb), and the time signature is common time (C).

Third and Second Species Counterpoint in Three Voices

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.

3rd

2nd

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

2nd

c.f.

3rd

Exercise No. 3 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

The musical score consists of three staves. The top two staves are labeled '3rd' and '2nd' and are currently empty. The bottom staff is labeled 'c.f.' and contains a single melodic line of eleven measures. The notes in the 'c.f.' staff are: G2 (measure 1), A2 (measure 2), B2 (measure 3), C3 (measure 4), D3 (measure 5), E3 (measure 6), F3 (measure 7), G3 (measure 8), A3 (measure 9), B3 (measure 10), and a double bar line (measure 11). The key signature is one flat (B-flat), and the time signature is 3/4.

Species Counterpoint in Four Voices

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.
1st
1st
1st

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st
c.f.
1st
1st

Exercise No. 3 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st
1st
c.f.
1st

Exercise No. 4 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st
1st
1st
c.f.

Exercise No. 5 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.
2nd
1st
1st

Exercise No. 6 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st
c.f.
2nd
1st

Exercise No. 7 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st

1st

c.f.

2nd

Exercise No 8 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

2nd

1st

1st

c.f.

Exercise No. 9 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.
3rd
1st
1st

Exercise No. 10 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st
c.f.
3rd
1st

Exercise No. 11 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st

1st

c.f.

3rd

Exercise No 12 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

3rd

1st

1st

c.f.

Exercise No. 13 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.

4th

1st

1st

Exercise No. 14 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st

c.f.

4th

1st

Exercise No. 15 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st

1st

c.f.

4th

Exercise No 16 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

4th

1st

1st

c.f.

Exercise No. 17 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

c.f.

5th

1st

1st

Exercise No. 18 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st

c.f.

5th

1st

Exercise No. 19 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

1st
1st
c.f.
5th

Exercise No 20 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

5th
1st
1st
c.f.