

W. A. Mozart's Species Counterpoint Exercises

for his Pupil, Thomas Attwood

A Pedagogical Edition

Vol. 2: With Easier Clefs

Edited and Translated by Derek Remeš

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. The clefs are not original. All soprano clefs have been changed to treble clefs, and all tenor clefs have been changed to bass clefs. Please refer to Vol. 1 to see the original clefs. 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 Examples

Attwood: Perfect consonances: 1, 5, & 8; imperfect consonances: 3 & 6

Mozart: Da una consonanza perfetta ad un' altra, non si può andare per
[From a perfect consonance to another, one may not proceed by]

<p>moto retto [similar motion]</p>	<p>ma per moto contrario. [but only by contrary motion.]</p>	<p>ed obliquo [and oblique motion]</p>
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The musical notation consists of two staves (treble and bass clef) with a brace on the left. It is divided into eight measures. The first four measures show transitions between perfect consonances (8 and 5) using similar motion (moto retto). The next two measures show transitions using contrary motion (ma per moto contrario). The final two measures show transitions using oblique motion (ed obliquo). The notes are represented by whole notes on the treble staff and half notes on the bass staff. Fingering numbers (8 and 5) are placed below the notes in the treble staff.

Mozart: da una consonanza perfetta ad una imperfetta. si può andare per tutti i tre moti.
[From a perfect consonance to an imperfect consonance one may proceed by all three types of motion.]

<p>moto retto [similar motion]</p>	<p>contrario [contrary motion]</p>	<p>obliquo [oblique motion]</p>
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The musical notation consists of two staves (treble and bass clef) with a brace on the left. It is divided into six measures. The first two measures show transitions from perfect consonances (5 and 6) to imperfect consonances (8 and 6) using similar motion (moto retto). The next two measures show transitions using contrary motion (contrario). The final two measures show transitions using oblique motion (obliquo). The notes are represented by whole notes on the treble staff and half notes on the bass staff. Fingering numbers (5 and 6) are placed below the notes in the treble staff.

Mozart's Examples

Mozart: da una consonanza imperfetta ad una perfetta, non si può andare per
 [From an imperfect consonance to a perfect consonance, one may not proceed by]

<p>moto retto [similar motion]</p>	<p>ma per moto contrario. [but only by contrary motion.]</p>	<p>ed obliquo [and oblique motion]</p>
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Mozart: da una consonanza imperfetta ad un' altra, per tutti tre i moti
 [From an imperfect consonance to another [one may proceed] by all three types of motion.]

<p>moto retto [similar motion]</p>	<p>contrario [contrary motion]</p>	<p>obliquo [oblique motion]</p>
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Attwood: in two parts the above rules must strictly be observ'd, but in more parts 'tis not so very necessary, tho if possible 'tis allways better

Mozart's Example (Dorian)

1 2 3 4 5 6 7 8 9 10 11

Musical score for Mozart's Example (Dorian) in Dorian mode. The score is for a cello and double bass (c.f.) and consists of 11 measures. The notes are as follows:

Measure	Hand	Note	Fingering
1	Right	D4	5
2	Right	C4	3
3	Right	B3	3
4	Right	A3	5
5	Right	G3	3
6	Right	F3	5
7	Right	E3	3
8	Right	D3	3
9	Right	C3	3
10	Right	B2	#6
11	Right	A2	8
1	Left	D4	8
2	Left	C4	10
3	Left	B3	5
4	Left	A3	6
5	Left	G3	10
6	Left	F3	10
7	Left	E3	10
8	Left	D3	5
9	Left	C3	6
10	Left	B2	#3
11	Left	A2	1

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10 11

Musical score for Exercise No. 1 (Dorian) in Dorian mode. The score is for a cello and double bass (c.f.) and consists of 11 measures. The notes are as follows:

Measure	Hand	Note	Fingering
1	Right	D4	
2	Right	C4	
3	Right	B3	
4	Right	A3	
5	Right	G3	
6	Right	F3	
7	Right	E3	
8	Right	D3	
9	Right	C3	
10	Right	B2	#6
11	Right	A2	8
1	Left	D4	
2	Left	C4	
3	Left	B3	
4	Left	A3	
5	Left	G3	
6	Left	F3	
7	Left	E3	
8	Left	D3	
9	Left	C3	
10	Left	B2	#3
11	Left	A2	1

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 2 in the Dorian mode. It consists of ten measures. The notation is for a single voice in contrapunctus (c.f.), written in a single staff with a 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), F#4 (measure 8), E4 (measure 9), and D4 (measure 10). The final measure ends with a double bar line.

Exercise No. 3 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 3 in the Phrygian mode. It consists of ten measures. The notation is for a single voice in contrapunctus (c.f.), written in a single staff with a treble clef. The notes are: E4 (measure 1), D4 (measure 2), C4 (measure 3), B3 (measure 4), A3 (measure 5), G3 (measure 6), F#3 (measure 7), E4 (measure 8), D4 (measure 9), and C4 (measure 10). The final measure ends with a double bar line.

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

c.f.

Exercise No. 7 (Ionian)

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

c.f.

Mozart's Example (Phrygian)

1 2 3 4 5 6 7 8 9 10

A musical score for a cello or double bass, labeled 'c.f.' on the left. It consists of ten measures. The top staff is a treble clef, and the bottom two staves are a bass clef. The notes are: M1 (treble: G4, bass: G2), M2 (treble: A4, bass: A2), M3 (treble: Bb4, bass: Bb2), M4 (treble: C5, bass: C3), M5 (treble: D5, bass: D3), M6 (treble: Eb5, bass: Eb3), M7 (treble: E5, bass: E3), M8 (treble: F5, bass: F3), M9 (treble: G5, bass: G3), M10 (treble: G5, bass: G3). Fingerings are indicated by numbers 1-5 below the notes. Measure 10 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

A musical score for a cello or double bass, labeled 'c.f.' on the left. It consists of sixteen measures. The top staff is a treble clef, and the bottom two staves are a bass clef. The notes are: M1 (treble: G4, bass: G2), M2 (treble: A4, bass: A2), M3 (treble: Bb4, bass: Bb2), M4 (treble: C5, bass: C3), M5 (treble: D5, bass: D3), M6 (treble: Eb5, bass: Eb3), M7 (treble: E5, bass: E3), M8 (treble: F5, bass: F3), M9 (treble: G5, bass: G3), M10 (treble: G5, bass: G3), M11 (treble: F5, bass: F3), M12 (treble: E5, bass: E3), M13 (treble: D5, bass: D3), M14 (treble: C5, bass: C3), M15 (treble: Bb4, bass: Bb2), M16 (treble: A4, bass: A2). Measure 16 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.

Exercise No. 10 (Ionian)

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

c.f.

Mozart's Example (Aeolian)

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

c.f.

Mozart's Example (Ionian)

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

c.f.

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]

Musical notation for Mozart's Examples, showing unaccented passing dissonance. The notation consists of two staves (treble and bass clef) with notes and fingerings (3, 4, 3, 3, 2, 3) indicated below the notes.

Mozart's Example (Dorian)

Musical notation for Mozart's Example (Dorian), showing counterpoint exercises. The notation consists of three staves (treble, middle, and bass clef) with notes and fingerings (1-8) indicated below the notes. The first staff is marked "c.f." and numbered 1 through 11.

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

Exercise No. 2 (Dorian)

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

c.f.

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

Mozart's Example (Phrygian)

1 2 3 4 5 6 7 8 9 10

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

Exercise No. 6 (Lydian)

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

c.f.

Exercise No. 7 (Aeolian)

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

c.f.

Exercise No. 8 (Ionian)

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

c.f.

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.

6 7 5 3 1

[*unaccented dissonant neighbor!]

Detailed description: This musical score is for Exercise No. 11 in Mixolydian mode. It consists of 14 measures. The upper staff (treble clef) contains a single melodic line of half notes: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The lower staff (bass clef) contains a single melodic line of half notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The final measure (14) includes a double bar line and a repeat sign. Above the final measure, the numbers 6, 7, 5, 3, and 1 are written above the notes G, A, E, C, and G respectively. A note below the final measure (G) is marked with an asterisk and the text "[*unaccented dissonant neighbor!]", indicating a correction to the original solution.

Exercise No. 12 (Ionian)

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 Exercise No. 12 in Ionian mode. It consists of 16 measures. The upper staff (treble clef) is empty. The lower staff (bass clef) contains a single melodic line of half notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final measure (16) includes a double bar line and a repeat sign.

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 \flat 3 2 1 3 3 5 6 7 6 5 4 3 \flat 3 4 5 6 6 5 \flat 4 3 3 4 \flat 5 #6 8

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

c.f.

Attwood's Examples [from Mozart?]

[Forbidden] Octaves [Forbidden] Fifths

The score consists of two main sections. The first section, titled '[Forbidden] Octaves', is divided into two parts. The first part shows a treble clef staff with a sequence of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef staff with a single C4 note. An '8' with a horizontal line above it spans from the C4 in the bass to the C5 in the treble. The second part shows the treble staff continuing with the eighth notes and the bass staff with a C4 note, but with a '3' in the bass staff indicating a third interval from the C4 to the C5. The second section, titled '[Forbidden] Fifths', is divided into two parts. The first part shows the treble staff with the eighth notes and the bass staff with a C4 note, with a '5' in the bass staff indicating a fifth interval from the C4 to the G4. The second part shows the treble staff continuing with the eighth notes and the bass staff with a C4 note, with a '5' in the bass staff indicating a fifth interval from the C4 to the G4.

[Forbidden] Octaves

The score shows a treble clef staff with a sequence of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef staff with a single C4 note. An '8' with a horizontal line above it spans from the C4 in the bass to the C5 in the treble. The score is divided into two parts. The first part shows the treble staff continuing with the eighth notes and the bass staff with a C4 note, with an '8' in the bass staff indicating an octave interval from the C4 to the C5. The second part shows the treble staff continuing with the eighth notes and the bass staff with a C4 note, with an '8' in the bass staff indicating an octave interval from the C4 to the C5.

Here is no octave

The score shows a treble clef staff with a sequence of eighth notes (C4, D4, E4, F4, G4, A4, B4, C5) and a bass clef staff with a single C4 note. An '8' with a horizontal line above it spans from the C4 in the bass to the C5 in the treble. The score is divided into two parts. The first part shows the treble staff continuing with the eighth notes and the bass staff with a C4 note, with an '[4]' in the bass staff indicating a fourth interval from the C4 to the F4. The second part shows the treble staff continuing with the eighth notes and the bass staff with a C4 note, with a '10' in the bass staff indicating a tenth interval from the C4 to the C5.

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, likely the left hand of a keyboard instrument, as indicated by the 'c.f.' (continuo) marking. The notes are: Measure 1: G2; Measure 2: A2; Measure 3: B2; Measure 4: C3; Measure 5: D3; Measure 6: E3; Measure 7: F3; Measure 8: G3; Measure 9: A3; Measure 10: B3. The notes are written on a bass clef staff with a key signature of one flat (B-flat). 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.

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, likely the left hand of a keyboard instrument, as indicated by the 'c.f.' (continuo) marking. The notes are: Measure 1: G2; Measure 2: A2; Measure 3: B2; Measure 4: C3; Measure 5: D3; Measure 6: E3; Measure 7: F3; Measure 8: G3; Measure 9: A3; Measure 10: B3. The notes are written on a bass clef staff with a key signature of one flat (B-flat). The final measure ends with a double bar line.

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 3 1 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

Musical score for Exercise No. 5 (Aeolian). The score is written for three staves: a treble clef staff, a bass clef staff, and a grand staff. The bass clef staff contains a single melodic line of 18 notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The treble and grand staffs are empty.

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 three staves: a treble clef staff, a bass clef staff, and a grand staff. The bass clef staff contains a single melodic line of 12 notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4. The treble and grand staffs are empty.

Exercise No. 7 (Ionian)

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

c.f.

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

c.f.

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

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

c.f.

5 3 6 7 6 7 6 3 6 7 6 3 6 7 6 7 6 7 #6 8

8 10 3 2 3 2 3 6 3 2 3 5 3 2 3 2 3 2 3 # 1

Detailed description: This musical score is for a counterpoint exercise in the Dorian mode. It consists of 11 measures. The right hand (treble clef) plays a melodic line with eighth notes, often beamed in pairs. The left hand (bass clef) plays a bass line with eighth notes, also often beamed in pairs. The notes in the right hand are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The notes in the left hand are: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The key signature has one sharp (F#), and the time signature is common time. The piece ends with a double bar line and repeat dots.

Exercise No. 1 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

Detailed description: This musical score is for a counterpoint exercise in the Dorian mode. It consists of 10 measures. The right hand (treble clef) is empty. The left hand (bass clef) plays a simple bass line with whole notes. The notes in the left hand are: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The key signature has one sharp (F#), and the time signature is common time. The piece ends with a double bar line and repeat dots.

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

1 2 3 4 5 6 7 8 9 10

c.f.

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 in the bass clef, with a treble clef staff above it. The notes are: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0. The final measure contains a double bar line and a fermata over the G0 note.

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 in the bass clef, with a treble clef staff above it. The notes are: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The final measure contains a double bar line and a fermata over the C1 note.

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

c.f.

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]

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

c.f.

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

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

c.f.

Mozart's Example (Dorian)

1 2 3 4 5 6 7 8 9 10 11

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 (Dorian). It is written for a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is a simple harmonic exercise consisting of a single line of whole notes in the bass clef: B2, Bb2, B2, Bb2, B2, Bb2, B2, Bb2, B2, Bb2. The treble staff is empty. A double bar line is present at the end of the tenth measure.

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

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score shows Mozart's realization of Exercise No. 1 (Dorian). It is written for a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is a more complex realization of the exercise. The bass clef contains a single line of whole notes: B2, Bb2, B2, Bb2, B2, Bb2, B2, Bb2, B2, Bb2. The treble staff contains a single line of eighth notes with various ornaments and slurs. Fingerings are indicated by numbers 1-4. A double bar line is present at the end of the tenth measure.

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

Exercise No. 5 (Lydian)

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

c.f.

Exercise No. 6 (Ionian)

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

c.f.

This musical score for Exercise No. 6 (Ionian) consists of 16 measures. The notation is for a single voice in the bass clef, with a treble clef staff above it. The notes are: 1: G2, 2: A2, 3: B2, 4: C3, 5: D3, 6: E3, 7: F3, 8: G3, 9: A3, 10: B3, 11: C4, 12: D4, 13: E4, 14: F4, 15: G4, 16: A4. The final measure ends with a double bar line and repeat dots.

Exercise No. 7 (Aeolian)

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

c.f.

This musical score for Exercise No. 7 (Aeolian) consists of 13 measures. The notation is for a single voice in the bass clef, with a treble clef staff above it. The notes are: 1: G2, 2: A2, 3: B2, 4: C3, 5: D3, 6: E3, 7: F3, 8: G3, 9: A3, 10: B3, 11: C4, 12: D4, 13: E4. The final measure ends with a double bar line and repeat dots.

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

A musical score for Exercise No. 10 (Ionian) in C major. It consists of 15 measures. The upper staff is a treble clef, and the lower staff is a bass clef. The piece is marked 'c.f.' (cantata form). The melody is a simple scale: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line is empty.

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

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15

Mozart's solution to Exercise No. 10 (Ionian) in C major. It consists of 15 measures. The upper staff is a treble clef, and the lower staff is a bass clef. The piece is marked 'c.f.' (cantata form). The melody is a simple scale: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line is a simple scale: C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. The piece is marked 'c.f.' (cantata form). The solution includes fingerings and articulation marks.

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

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

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

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.

This musical score is for Exercise No. 1 in the Dorian mode. It consists of ten measures. The notation is for a grand staff with three staves: a soprano staff with a treble clef, a middle staff with an alto clef, and a bass staff with a bass clef. The first measure contains a single half note on the G line of the soprano staff. The subsequent measures (2-9) are empty. The tenth measure contains a double bar line. The dynamic marking 'c.f.' is placed to the left of the first measure.

Exercise No. 2 (Dorian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 2 in the Dorian mode. It consists of ten measures. The notation is for a grand staff with three staves: a soprano staff with a treble clef, a middle staff with a bass clef, and a bass staff with a bass clef. The first measure contains a single half note on the G line of the middle staff. The subsequent measures (2-9) are empty. The tenth measure contains a double bar line. The dynamic marking 'c.f.' is placed to the left of the first measure.

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.

This musical score is for Exercise No. 4 (Phrygian). It consists of ten measures. The notation is for a grand staff with three staves: a top staff with a soprano clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The key signature has one flat (B-flat). The notes are: Measure 1: G4 (soprano), B3 (alto), G3 (bass); Measure 2: A4 (soprano), C4 (alto), A3 (bass); Measure 3: B4 (soprano), D4 (alto), B3 (bass); Measure 4: C5 (soprano), E4 (alto), C4 (bass); Measure 5: D5 (soprano), F4 (alto), D4 (bass); Measure 6: E5 (soprano), G4 (alto), E4 (bass); Measure 7: F5 (soprano), A4 (alto), F4 (bass); Measure 8: G5 (soprano), B4 (alto), G4 (bass); Measure 9: A5 (soprano), C5 (alto), A4 (bass); Measure 10: B5 (soprano), D5 (alto), B4 (bass). The exercise concludes with a double bar line and repeat dots.

Exercise No. 5 (Phrygian)

1 2 3 4 5 6 7 8 9 10

c.f.

This musical score is for Exercise No. 5 (Phrygian). It consists of ten measures. The notation is for a grand staff with three staves: a top staff with a soprano clef, a middle staff with an alto clef, and a bottom staff with a bass clef. The key signature has one flat (B-flat). The notes are: Measure 1: G4 (soprano), B3 (alto), G3 (bass); Measure 2: A4 (soprano), C4 (alto), A3 (bass); Measure 3: B4 (soprano), D4 (alto), B3 (bass); Measure 4: C5 (soprano), E4 (alto), C4 (bass); Measure 5: D5 (soprano), F4 (alto), D4 (bass); Measure 6: E5 (soprano), G4 (alto), E4 (bass); Measure 7: F5 (soprano), A4 (alto), F4 (bass); Measure 8: G5 (soprano), B4 (alto), G4 (bass); Measure 9: A5 (soprano), C5 (alto), A4 (bass); Measure 10: B5 (soprano), D5 (alto), B4 (bass). The exercise concludes with a double bar line and repeat dots.

Exercise No. 6 (Phrygian)

1 2 3 4 5 6 7 8 9 10

A musical score for Exercise No. 6 (Phrygian) in C minor, 3/4 time. The score is written for piano (c.f.) and consists of ten measures. The bass clef is used throughout. The notes are: Measure 1: C4; Measure 2: B3; Measure 3: A3; Measure 4: G3; Measure 5: F3; Measure 6: E3; Measure 7: D3; Measure 8: C3; Measure 9: B2; Measure 10: A2. 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

A musical score for Mozart's Incomplete Solution to Exercise No. 6 (Phrygian) in C minor, 3/4 time. The score is written for piano (c.f.) and consists of ten measures. The bass clef is used throughout. The notes are: Measure 1: C4; Measure 2: B3; Measure 3: A3; Measure 4: G3; Measure 5: F3; Measure 6: E3; Measure 7: D3; Measure 8: C3; Measure 9: B2; Measure 10: A2. 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)

c.f.

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

Exercise No. 14 (Lydian)

c.f.

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

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.

c.f.

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
---	----	----	---	----	----	----	----	---	----	---	---	----	---	---	---

Exercise No. 19 (Aeolian)

c.f.

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

Exercise No. 20 (Aeolian)

c.f.

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

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.

Exercise No. 26 (Ionian)

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

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.

Exercise No. 30 (Dorian)

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

c.f.

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.

[8] [10] [10] [5] [10] [10] [10] [5] [10] [5] [8]

[1] [3] [5] [6] [8] [6] [3] [1] [5] [6] [8] [6] [3] [5] [10] [8] [5] [8] [4] [#3] [8]

1 2 3 4 5 6 7 8 9 10 11

c.f.

[5] [5] [10] [10] [6] [10] [4] [5] [10] [8] [7] [5] [10] [10] [10] [5] [5] [4] [b5] [#3]

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

Mozart's Examples

1 2 3 4 5 6 7 8 9 10 11

[10] [10] [6] [10] [8] [10] [9] [5] [6] [8] [5] [1] [6] [8] [6] [10] [6] [7] [#6] [8]

[5] [3] [5] [8] [b3] [3] [3] [3] [3] [3] [3]

c.f.

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

4 4

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

4 4

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. 5 (Phrygian)

1 2 3 4 5 6 7 8 9 10

1st

c.f.

2nd

Exercise No. 6 (Phrygian)

1 2 3 4 5 6 7 8 9 10

2nd

1st

c.f.

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 musical score consists of three staves: 2nd, 1st, and c.f. (continuo). The 2nd and 1st staves are empty. The c.f. staff contains a sequence of 15 notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. The notes are placed on the following lines of the c.f. staff: 1st line (G), 2nd line (A), 3rd line (B), 4th line (C), 1st space (D), 2nd space (E), 3rd space (F), 4th space (G), 1st line (A), 2nd line (B), 3rd line (C), 4th line (D), 1st space (E), 2nd space (F), 3rd space (G). The notes are beamed together in pairs: (1,2), (3,4), (5,6), (7,8), (9,10), (11,12), (13,14), and the final note (15) is 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

The musical score consists of three staves: 3rd, 1st, and c.f. (continuo). 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.

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. 18 (Lydian)

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

3rd

1st

c.f.

Exercise No. 19 (Ionian)

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

c.f.

3rd

1st

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

Exercise No. 33 (Dorian)

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

3rd

1st

c.f.

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 staff is labeled '3rd' and contains a treble clef and a key signature of one flat (B-flat). The middle staff is labeled '2nd' and contains a bass clef. The bottom staff is labeled 'c.f.' and contains a bass clef. The score is divided into 11 measures. The first measure contains a whole note G2 in the c.f. staff. The second measure contains a whole note A2. The third measure contains a whole note Bb2. The fourth measure contains a whole note C3. The fifth measure contains a whole note D3. The sixth measure contains a whole note E3. The seventh measure contains a whole note F3. The eighth measure contains a whole note G3. The ninth measure contains a whole note A3. The tenth measure contains a whole note Bb3. The eleventh measure contains a whole rest in the c.f. staff.

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.