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.

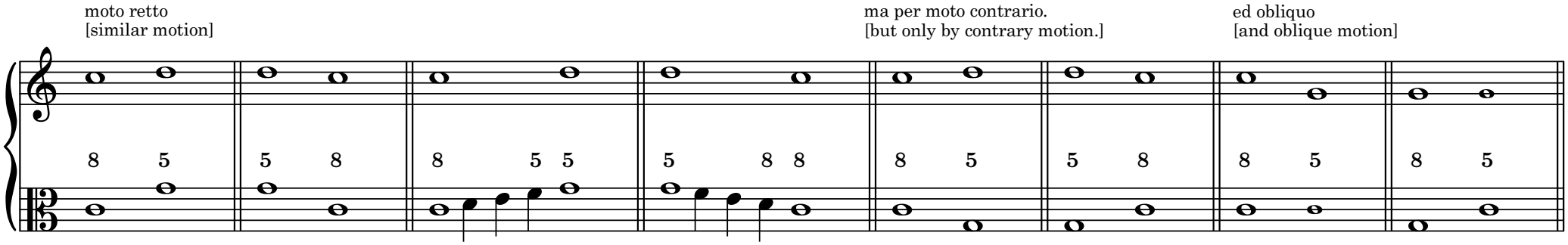
Dr. Derek Remeš Lucerne, Switzerland

First Species Counterpoint in Two Voices

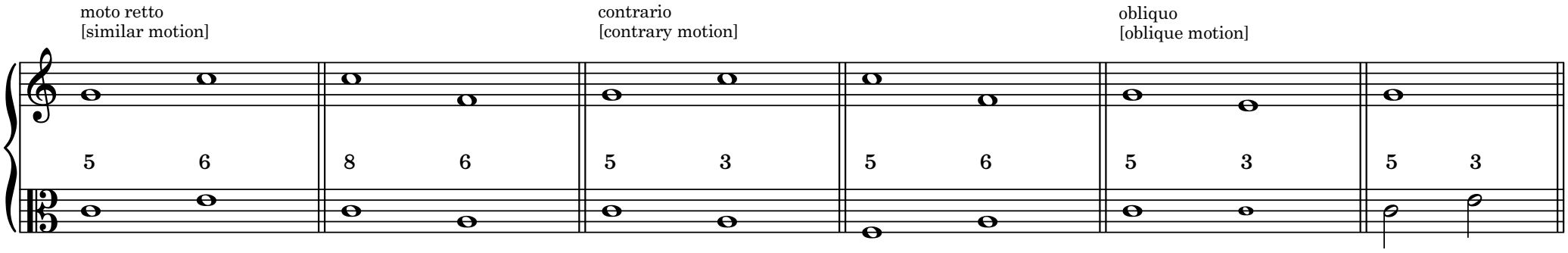
Mozart's Examples

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]

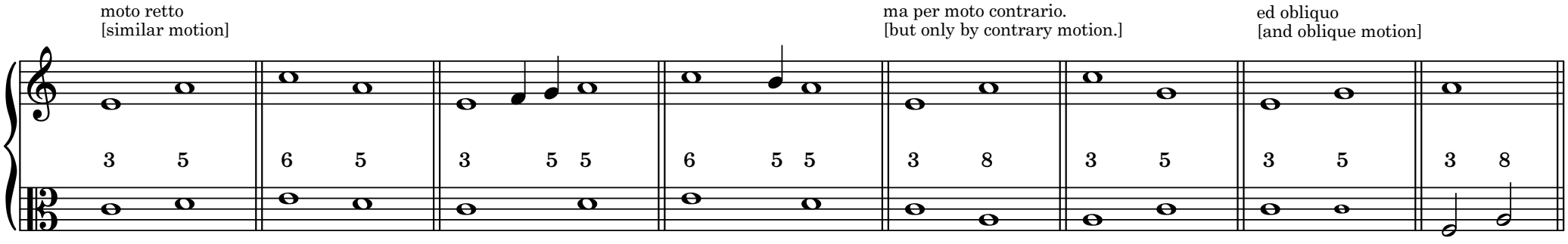


Mozart: da una consonanza perfetta ad una imperfetta. si può andare per tutti i tre moti.
[From a perfect consonance to an imperfect consonance one may proceed by all three types of motion.]

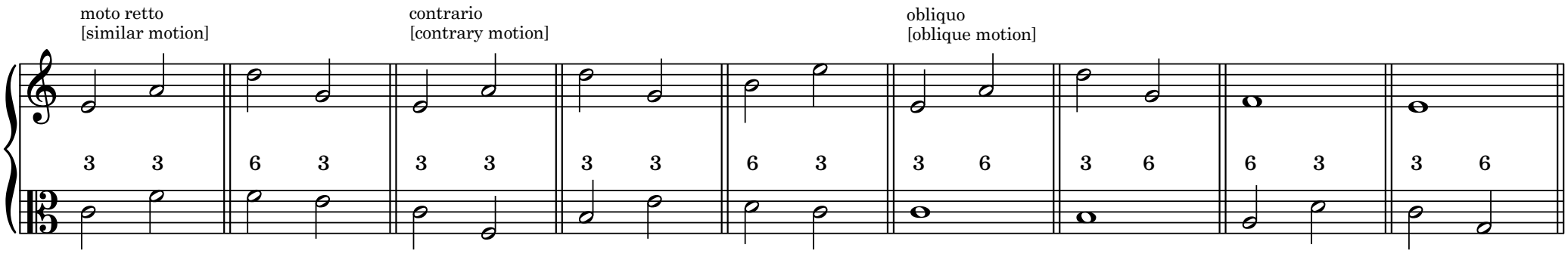


Mozart's Examples

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]

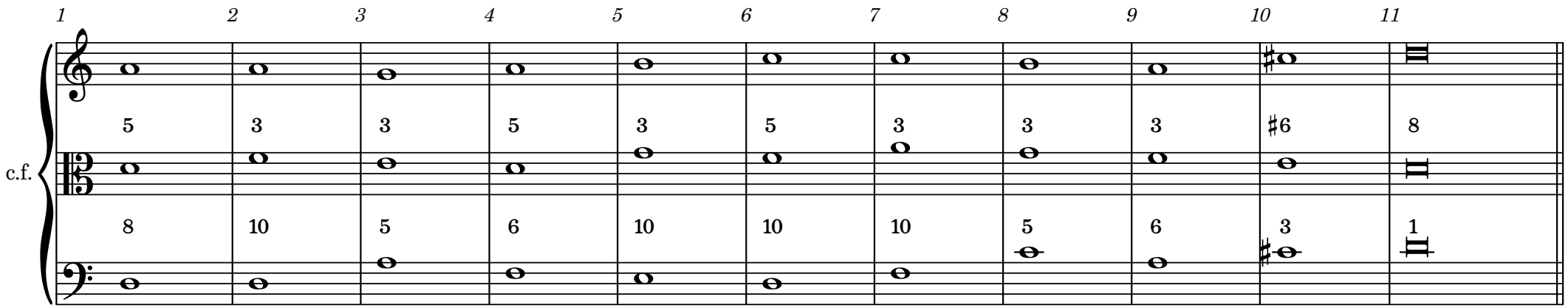


Mozart: da una consonanza imperfetta ad un' altra, per tutti tre i moti
[From an imperfect consonance to another [one may proceed] by all three types of motion.]

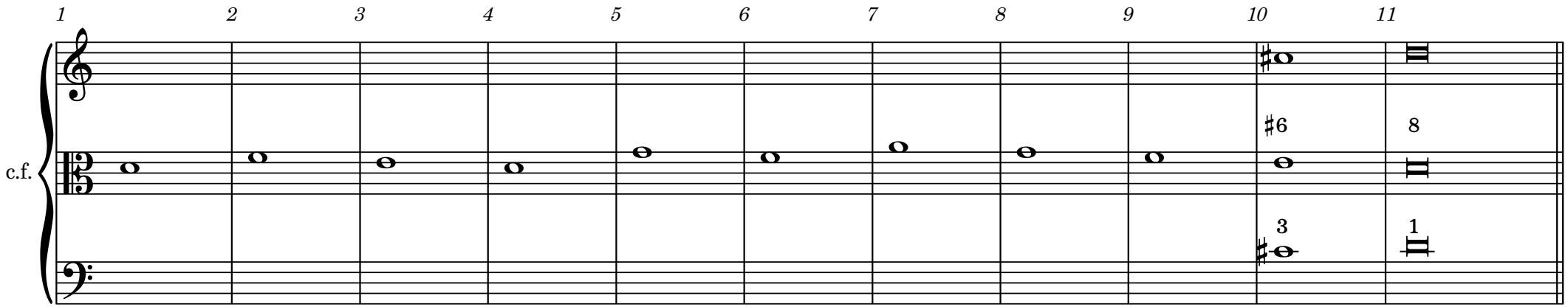


Attwood: in two parts the above rules must strictly be observ'd, but in more parts 'tis not so very necessary, tho if possible 'tis allways better

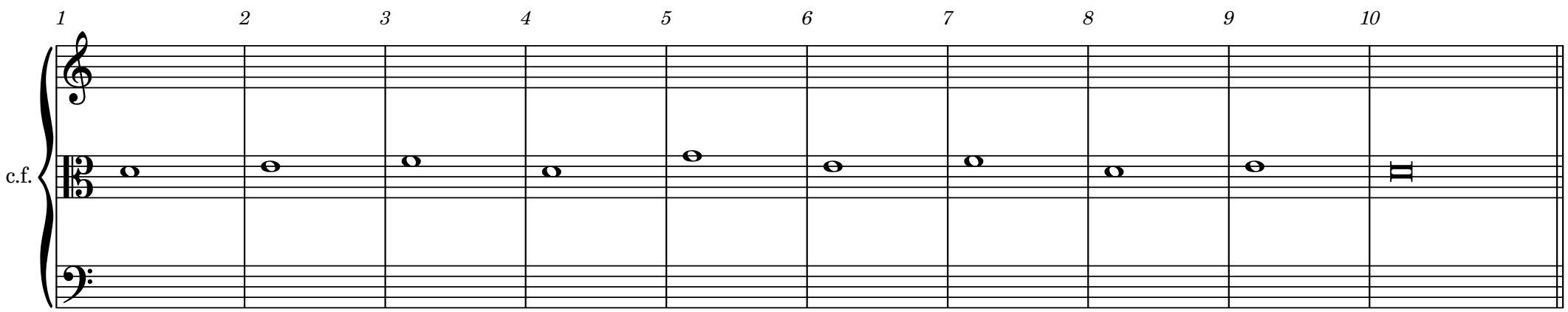
Mozart's Example (Dorian)



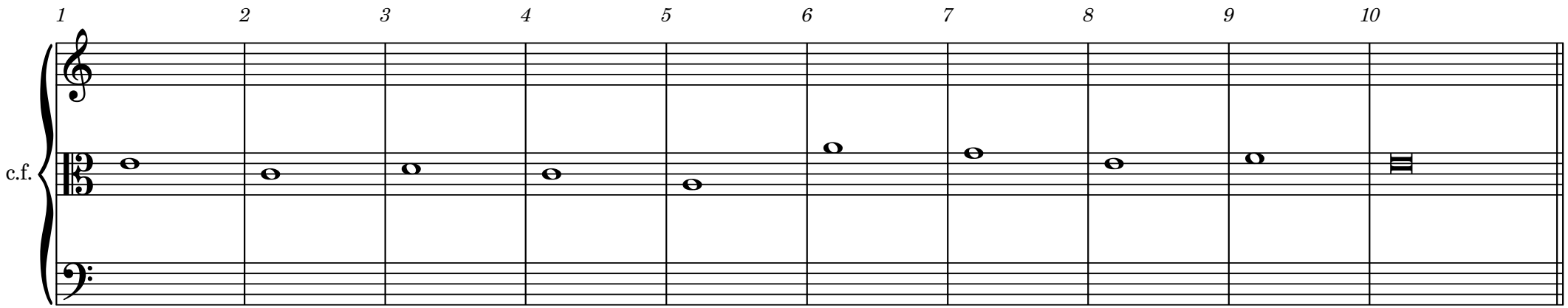
Exercise No. 1 (Dorian)



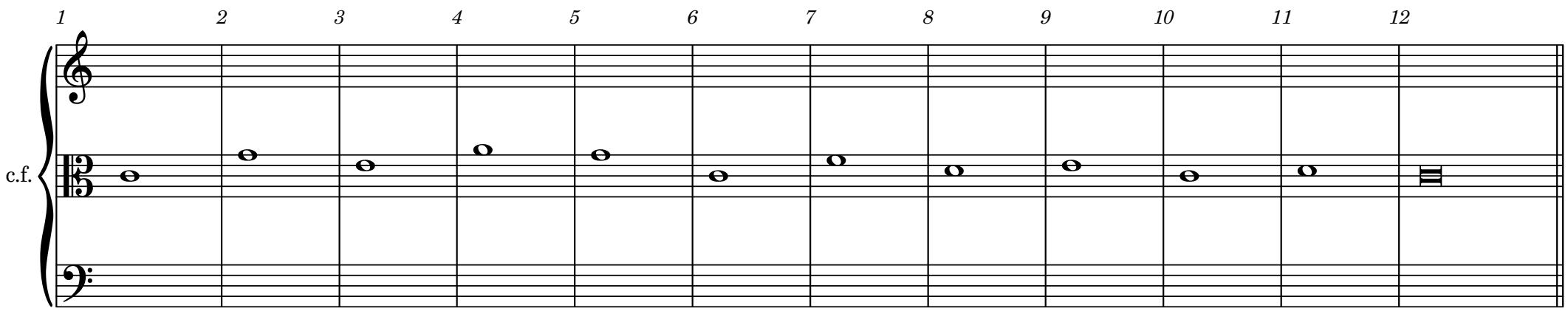
Exercise No. 2 (Dorian)



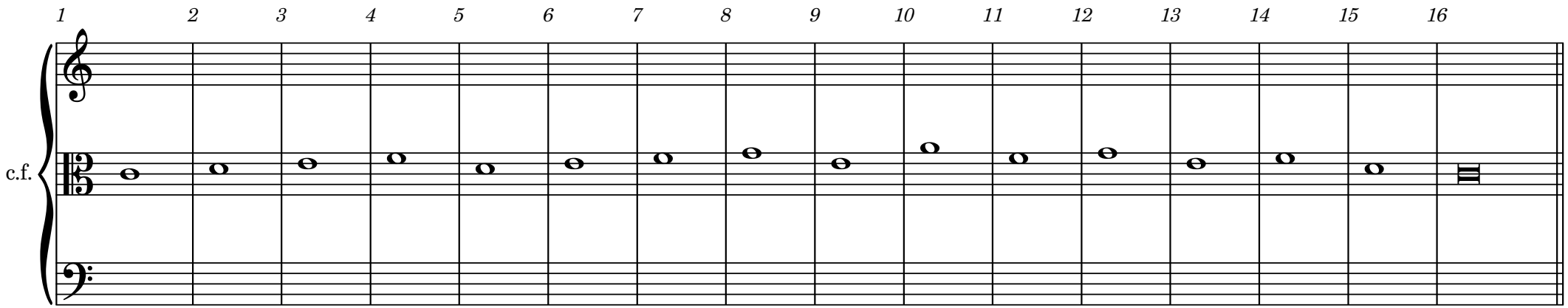
Exercise No. 3 (Phrygian)



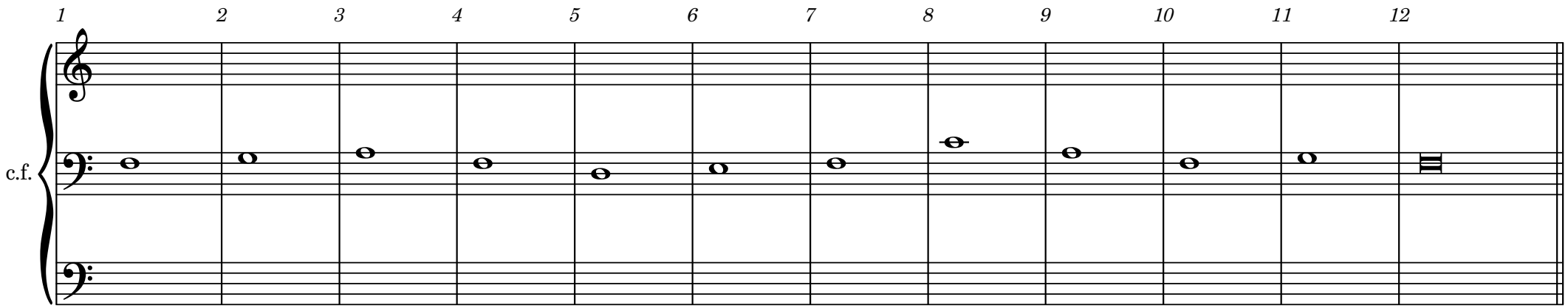
Exercise No. 4 (Ionian)



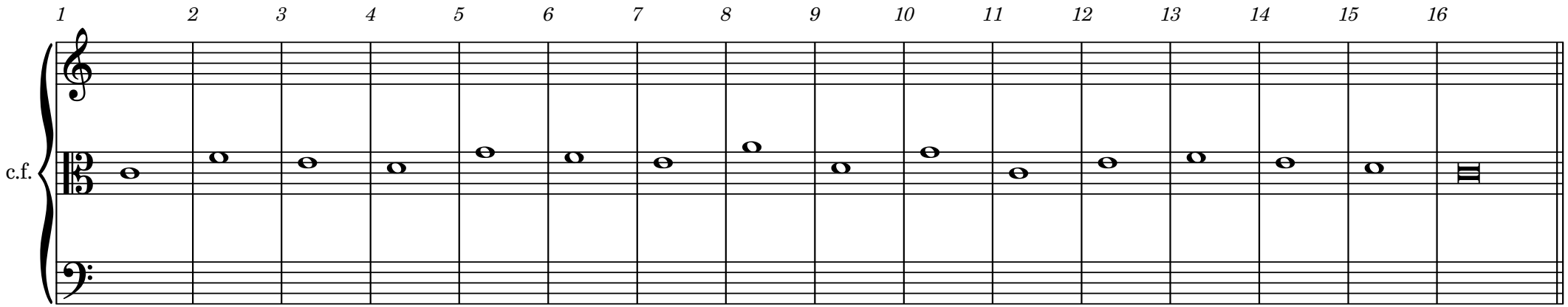
Exercise No. 5 (Ionian)



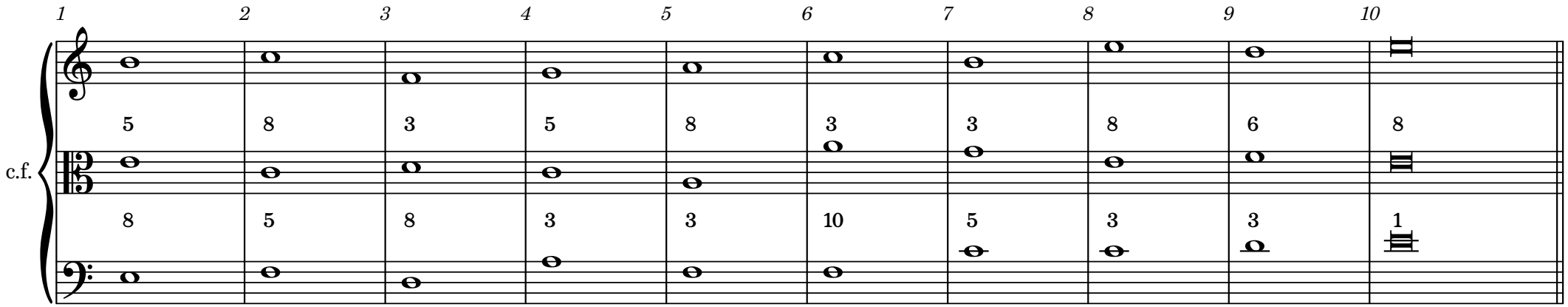
Exercise No. 6 (Lydian)



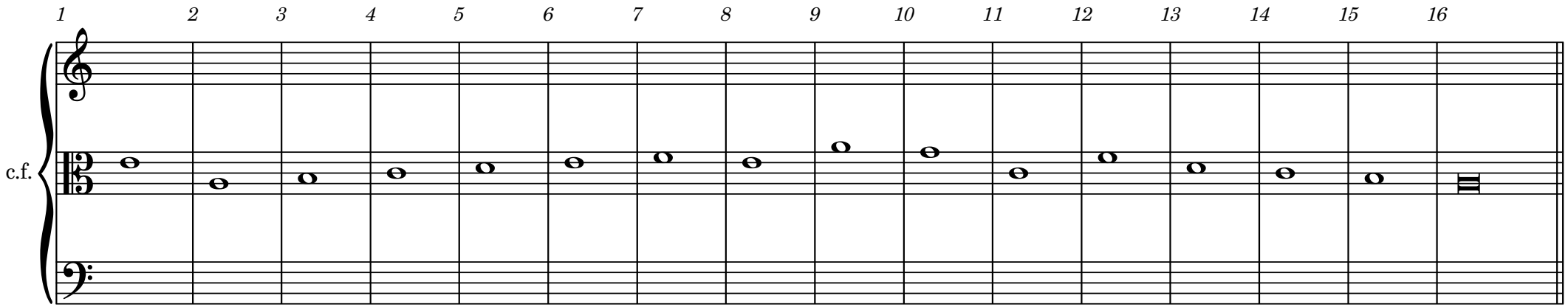
Exercise No. 7 (Ionian)



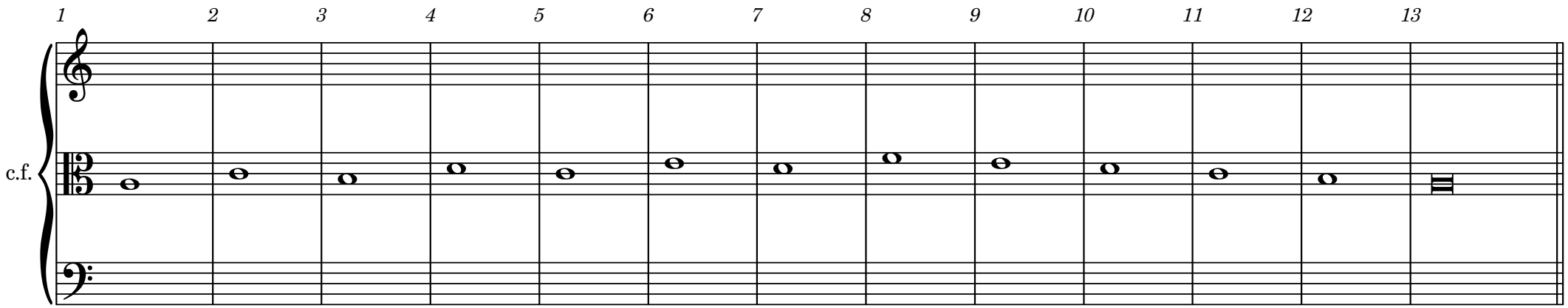
Mozart's Example (Phrygian)



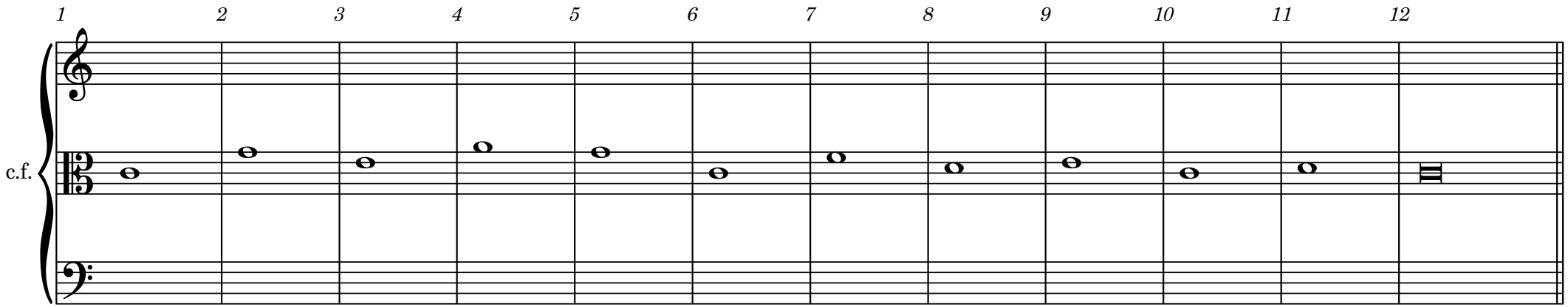
Exercise No. 8 (Aeolian)



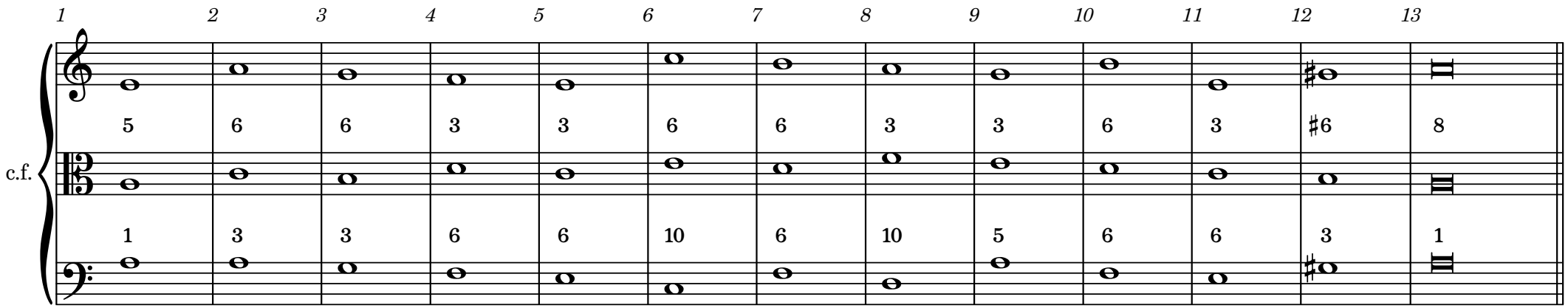
Exercise No. 9 (Aeolian)



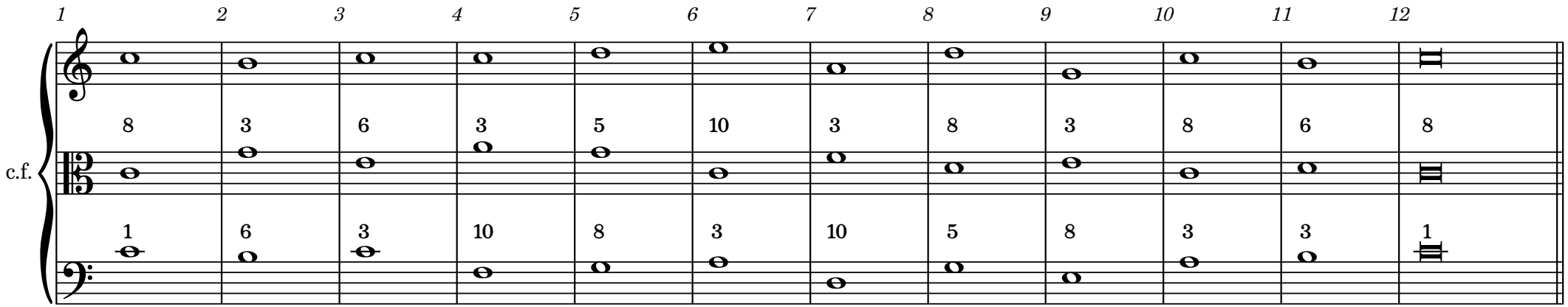
Exercise No. 10 (Ionian)



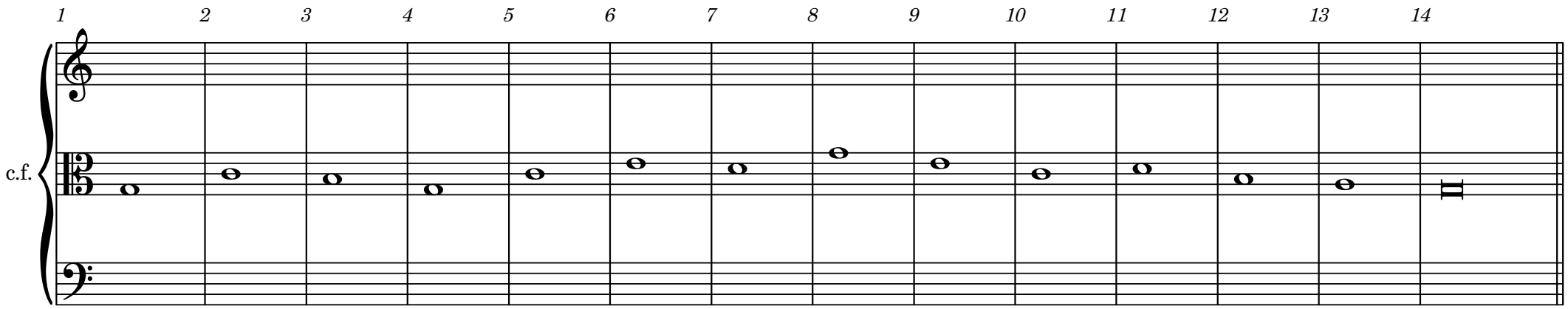
Mozart's Example (Aeolian)



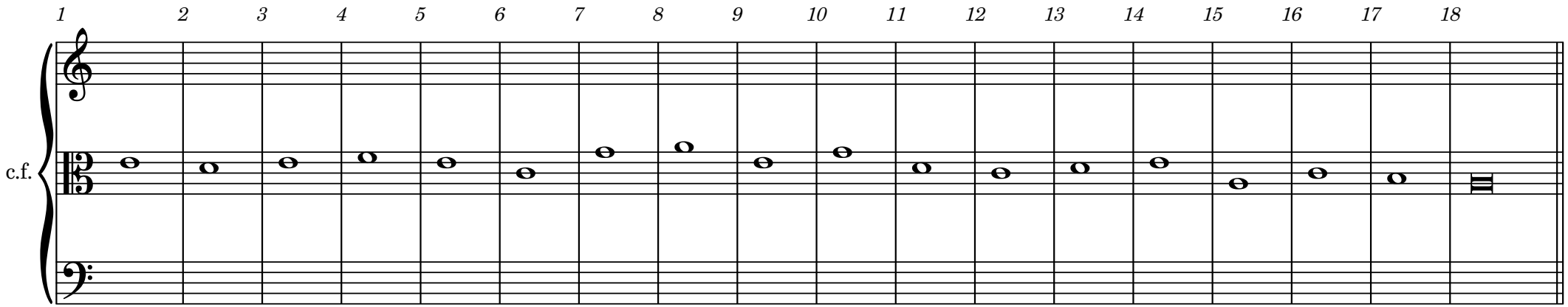
Mozart's Example (Ionian)



Exercise No. 11 (Mixolydian)



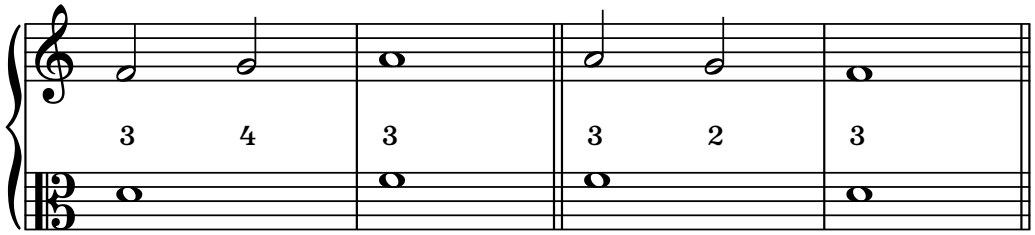
Exercise No. 12 (Aeolian)



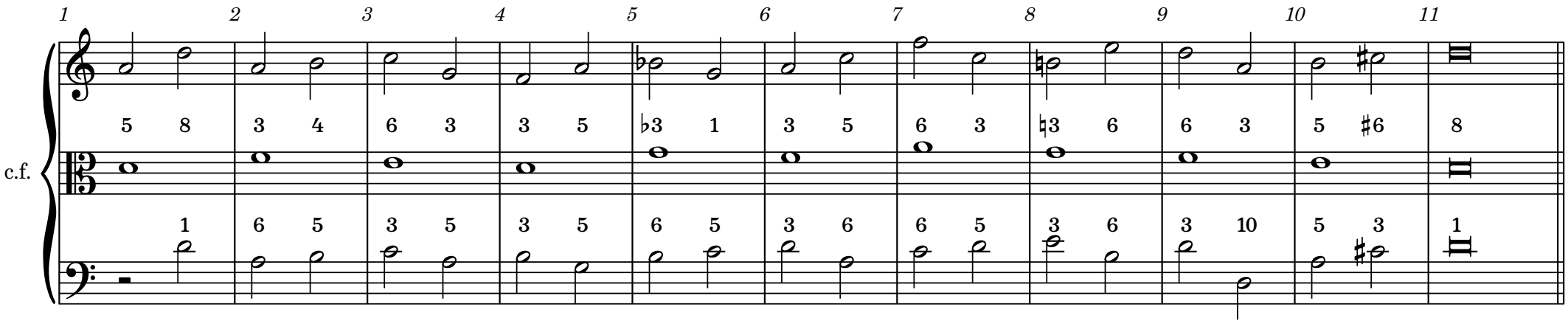
Second Species Counterpoint in Two Voices

Mozart's Examples

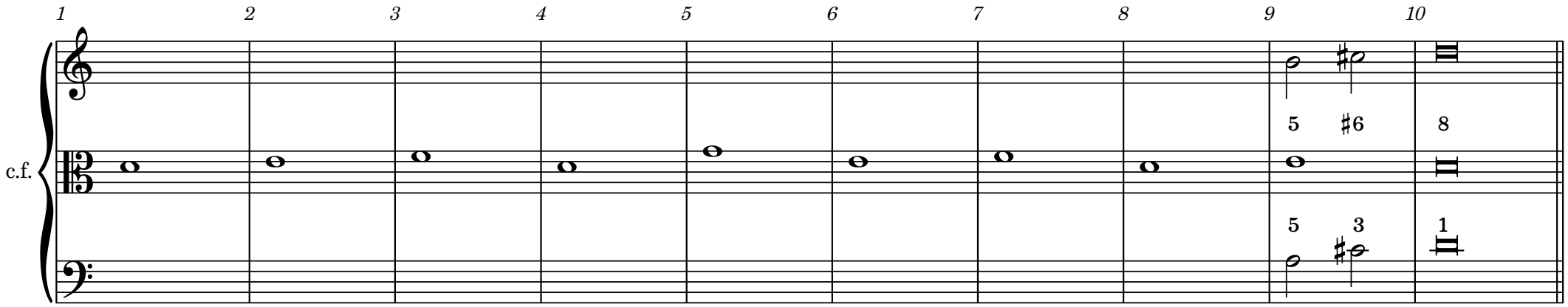
[unaccented passing dissonance]



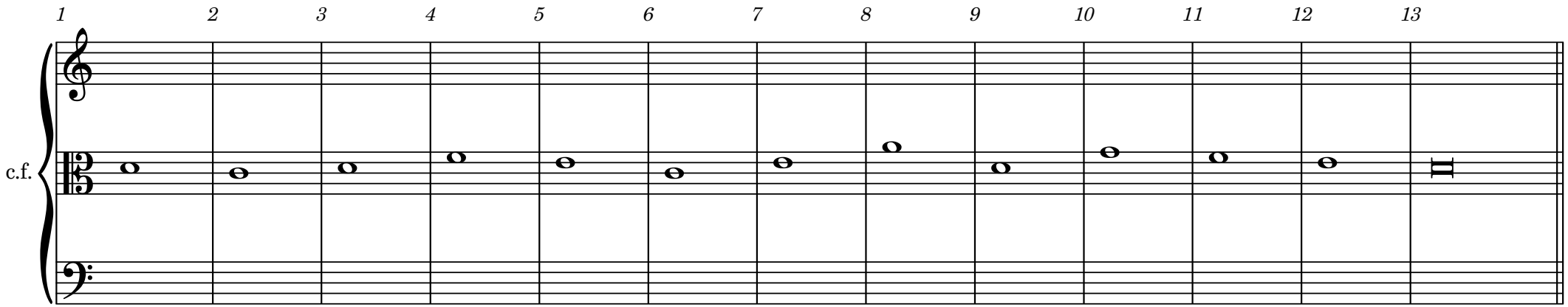
Mozart's Example (Dorian)



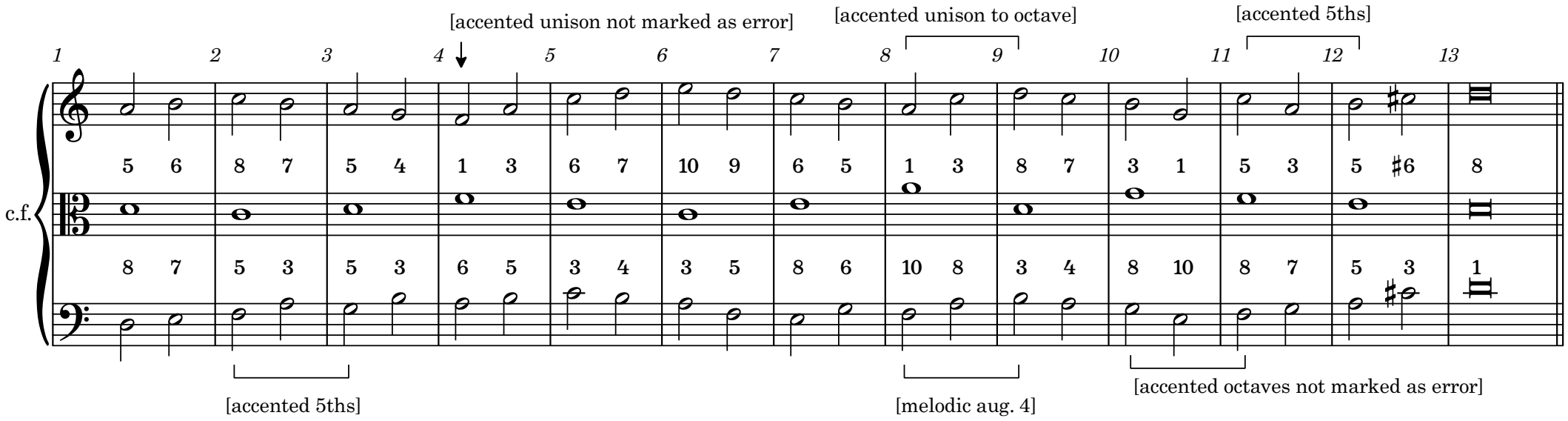
Exercise No. 1 (Dorian)



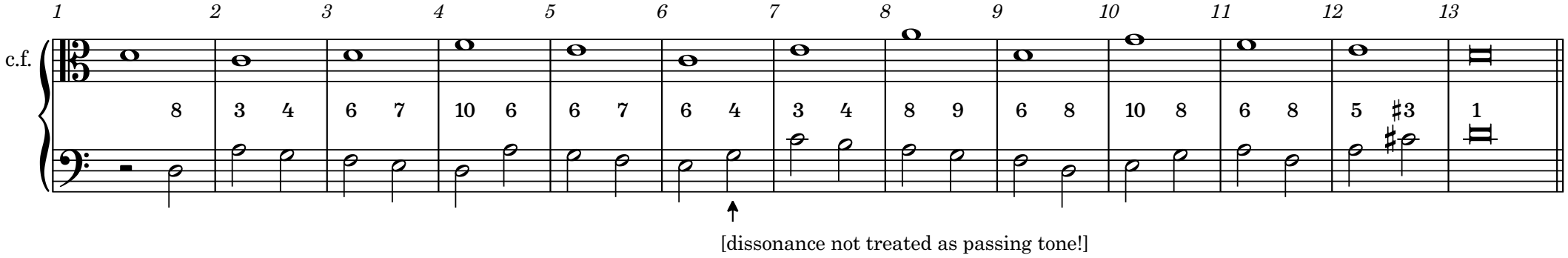
Exercise No. 2 (Dorian)



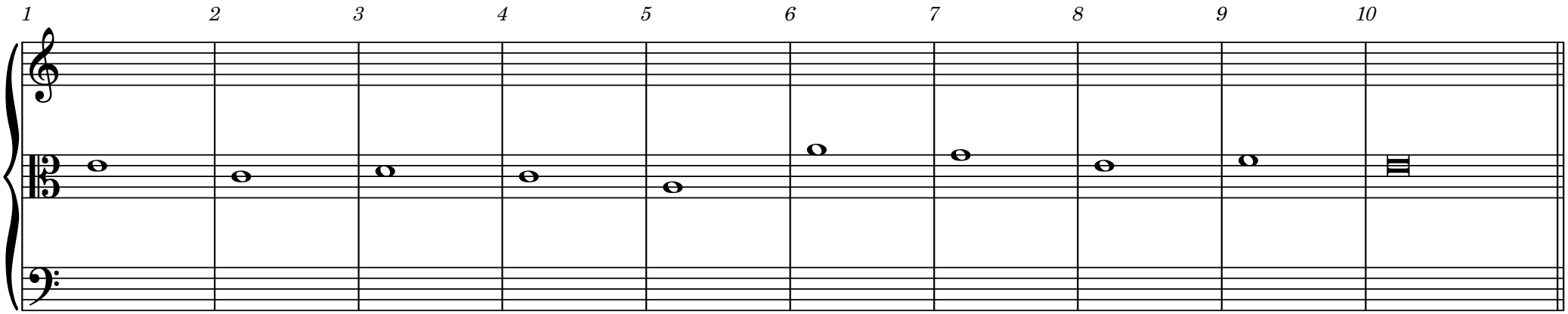
Mozart's Marking of Errors in Attwood's Solution to No. 2 (Dorian)



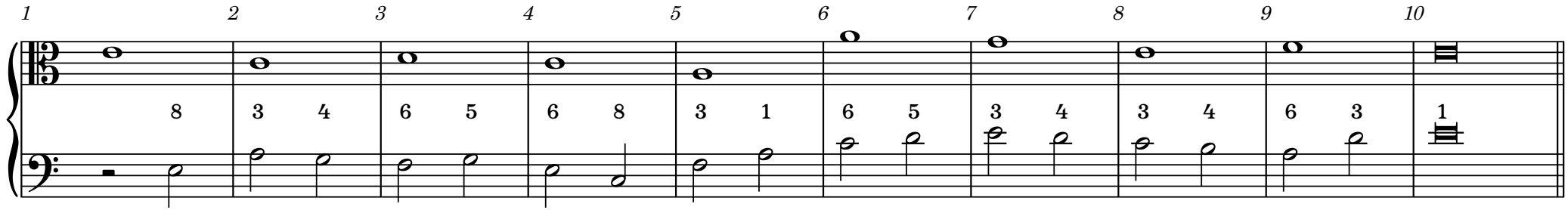
Mozart's Example (Dorian)



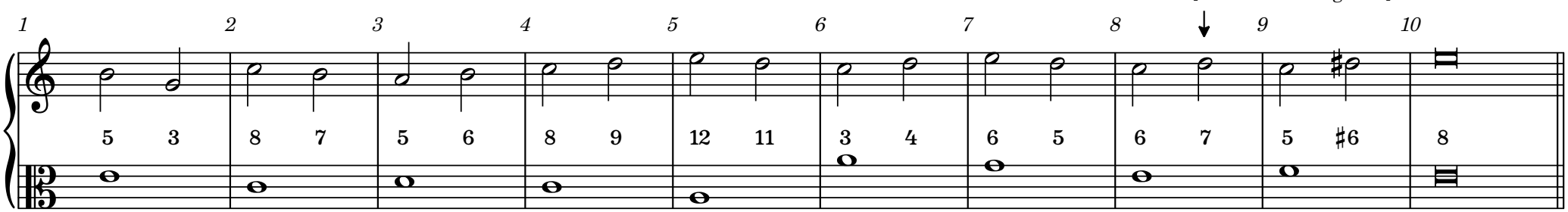
Exercise No. 3 (Phrygian)



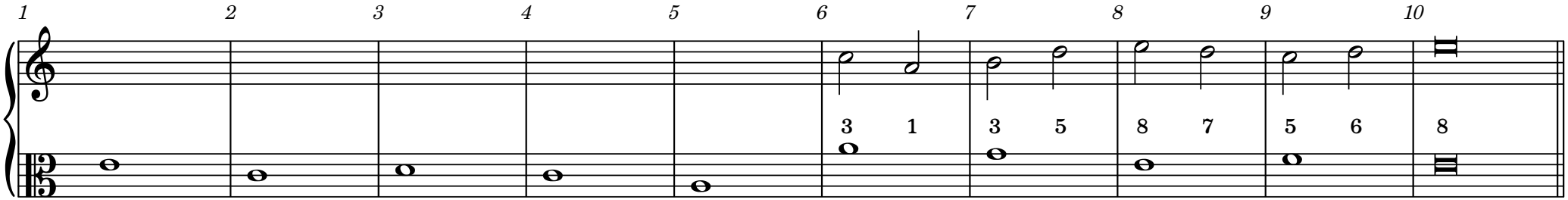
Mozart's Example (Phrygian)



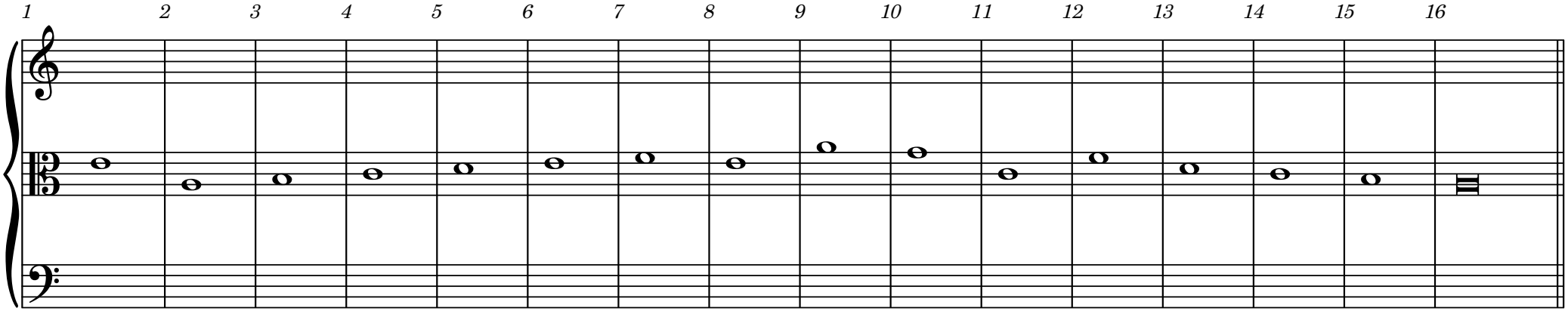
Attwood's Solution to Exercise No. 3 (Phrygian)



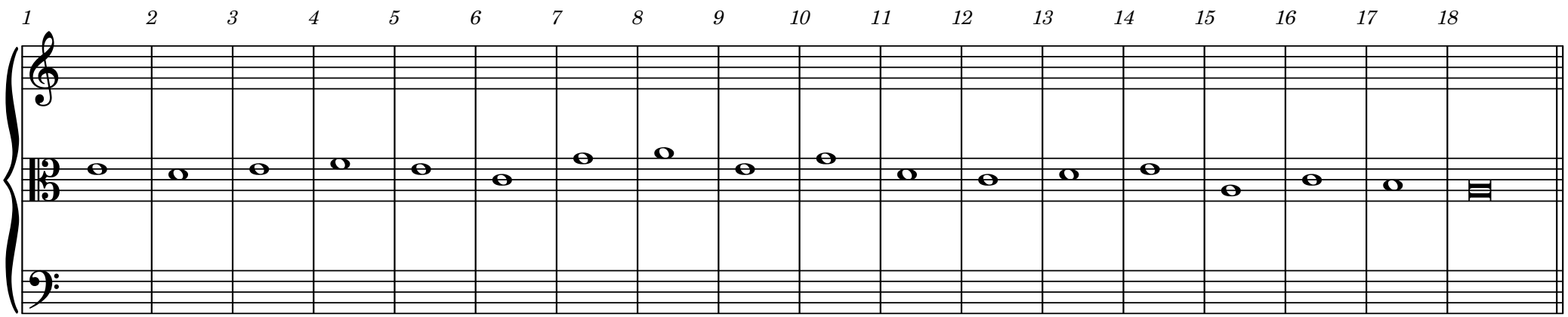
Mozart's Correction to Attwood's Exercise No. 3 (Phrygian)



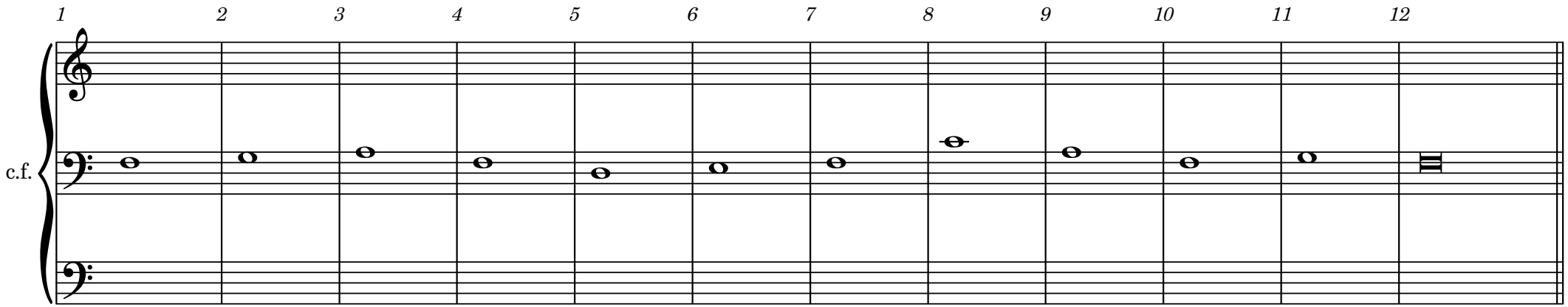
Exercise No. 4 (Aeolian)



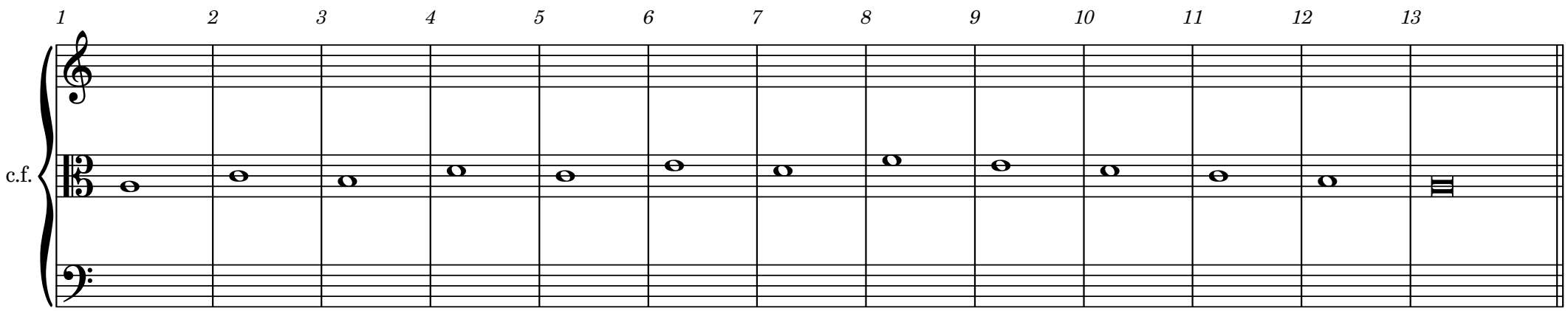
Exercise No. 5 (Aeolian)



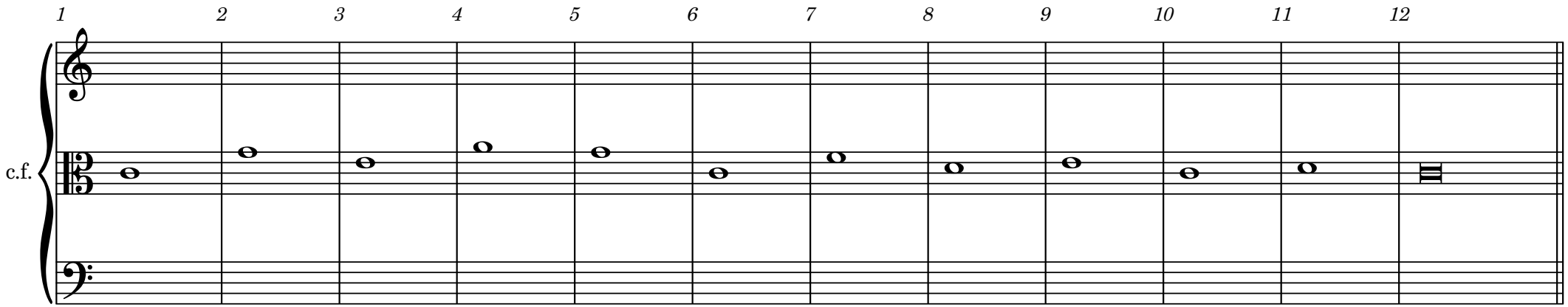
Exercise No. 6 (Lydian)



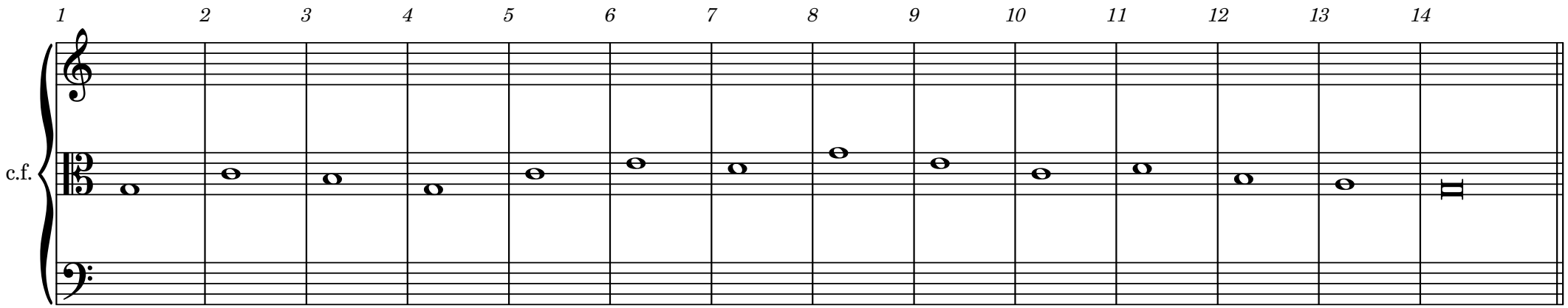
Exercise No. 7 (Aeolian)



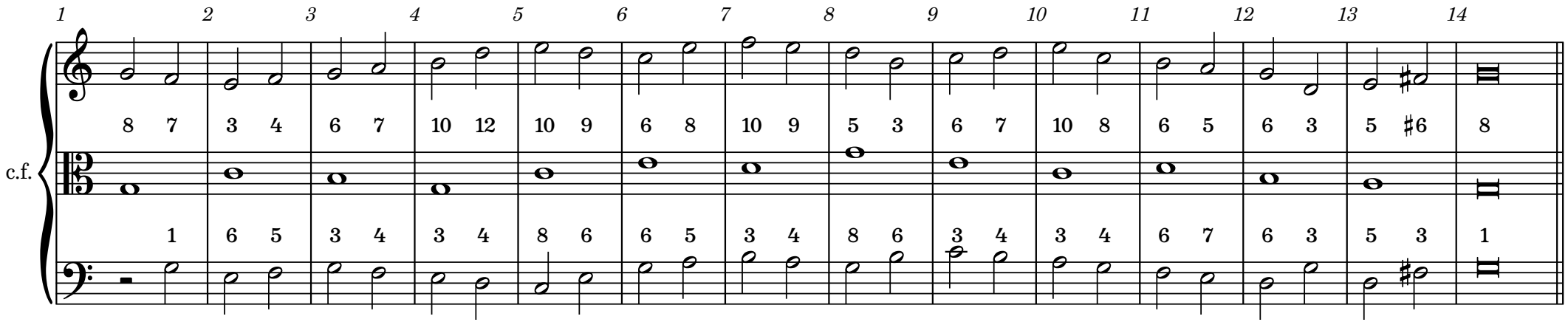
Exercise No. 8 (Ionian)



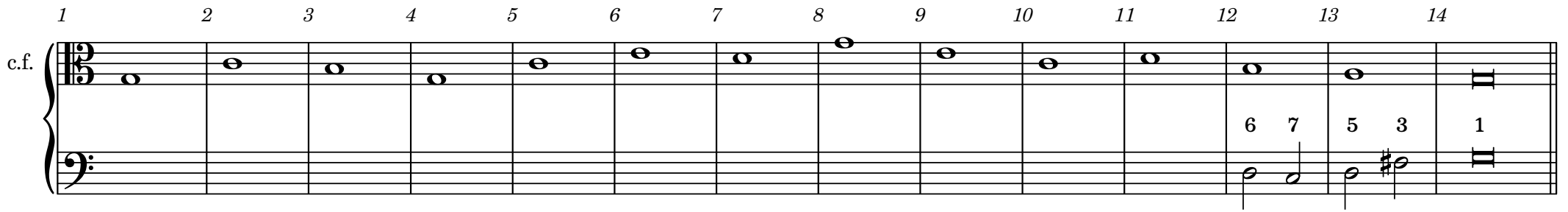
Exercise No. 11 (Mixolydian)



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

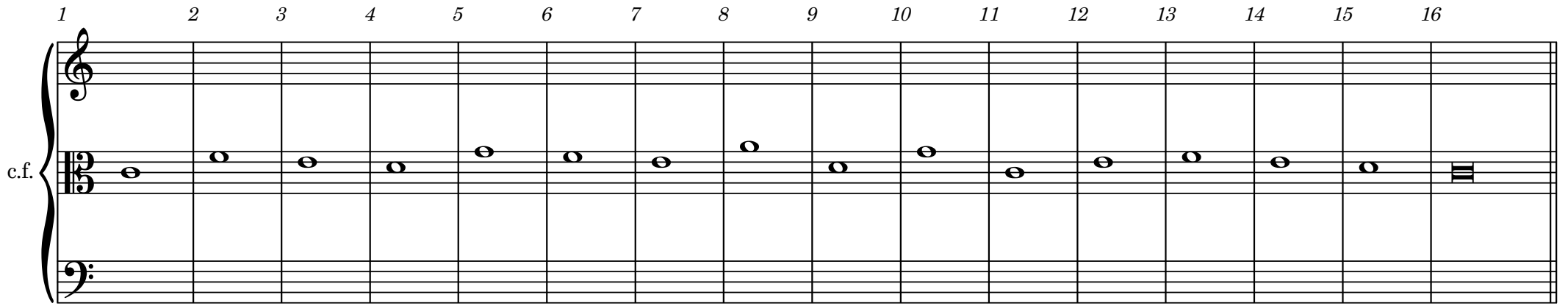


Mozart's Corrections to Attwood's Solution to Exercise No. 11 (Mixolydian)



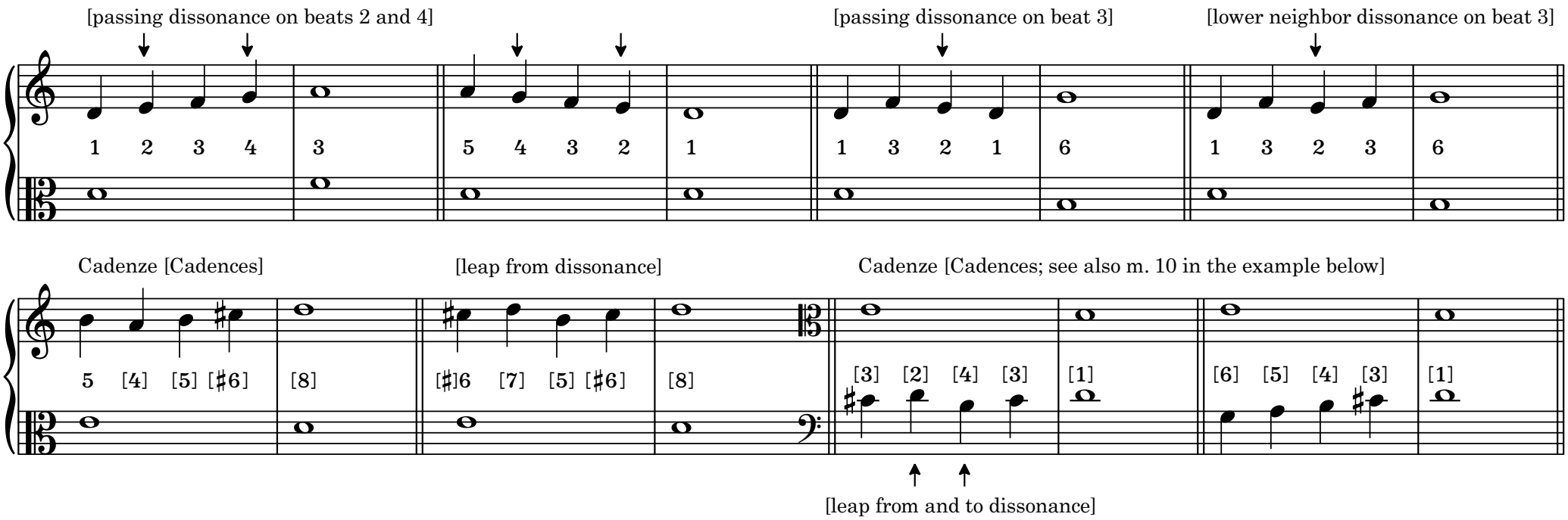
[*unaccented dissonant neighbor!]

Exercise No. 12 (Ionian)

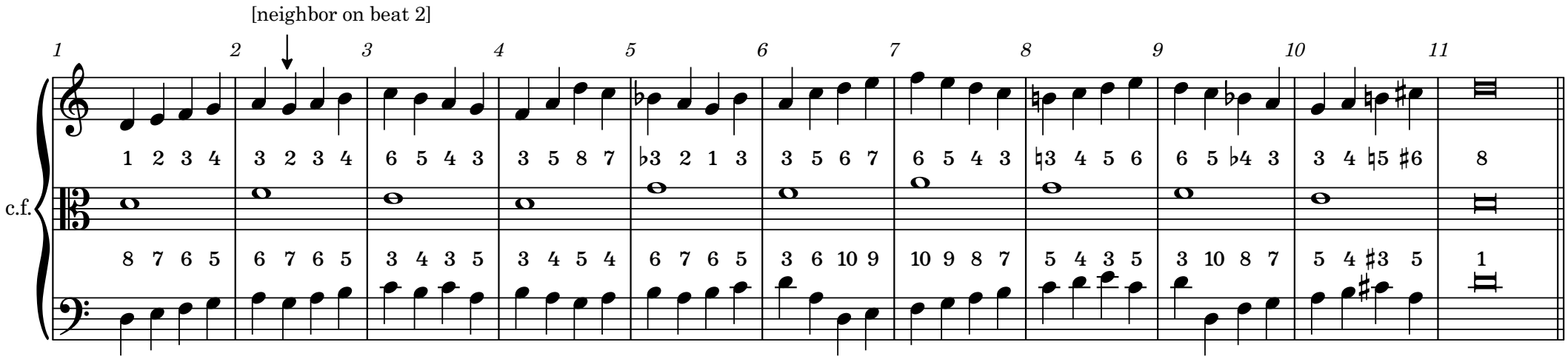


Third Species Counterpoint in Two Voices

Mozart's Examples



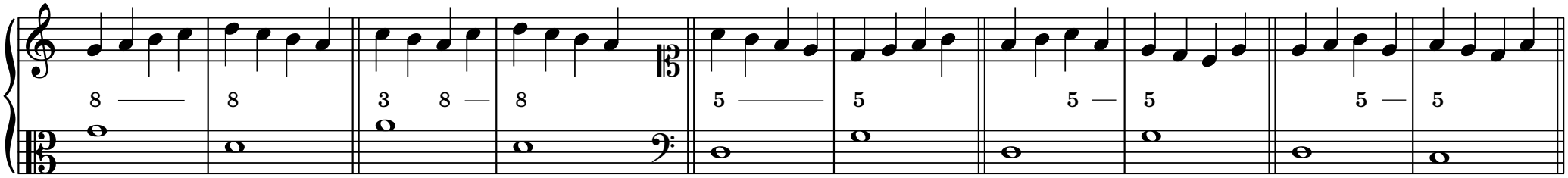
Mozart's Example (Dorian)



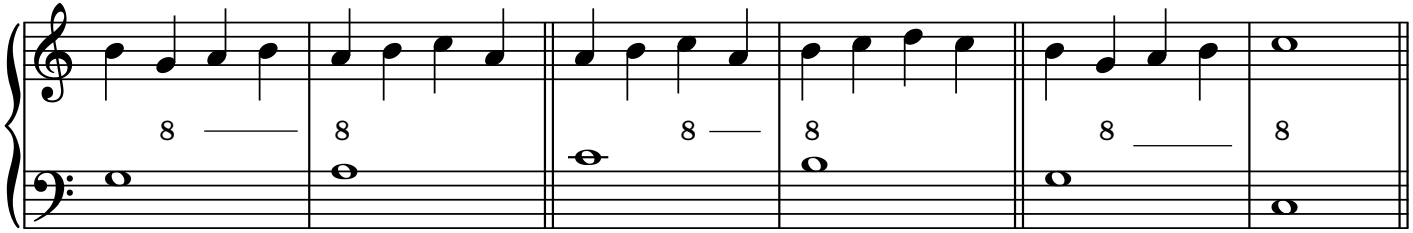
Attwood's Examples [from Mozart?]

[Forbidden] Octaves

[Forbidden] Fifths

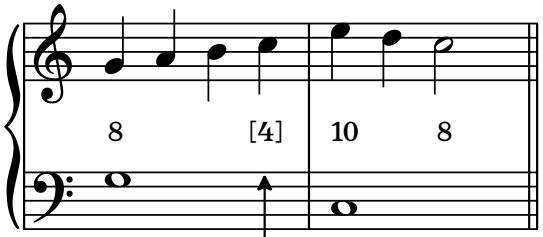


[Forbidden] Octaves



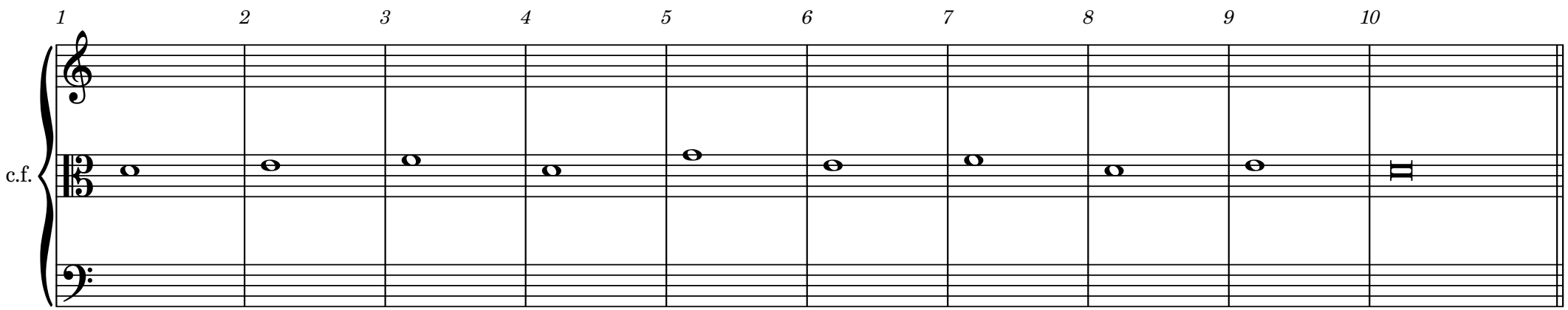
if in the preceeding bar there is an octave on whatever part of it,
& in the following the first Note of it is an octave 'tis all ways as bad as two octaves.

Here is no octave

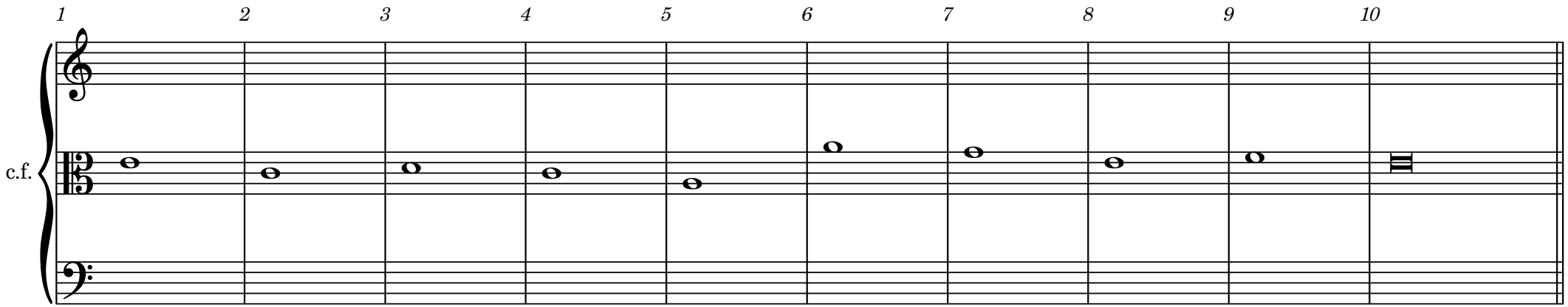


[The leap from dissonance
is an error in third species,
except for in a cadence as
shown on the previous page.]

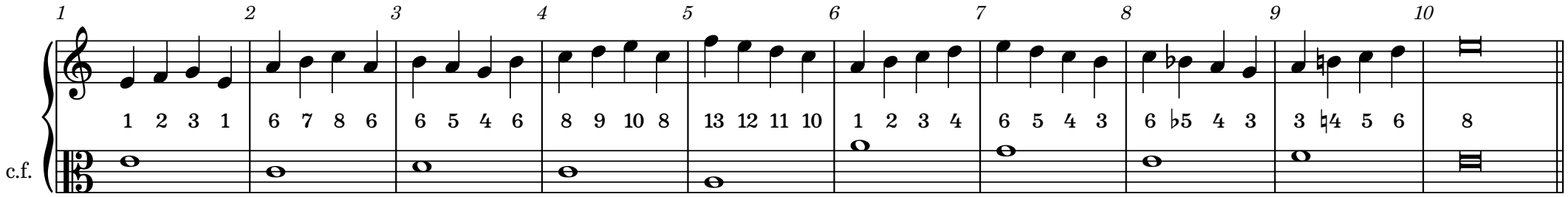
Exercise No. 1 (Dorian)



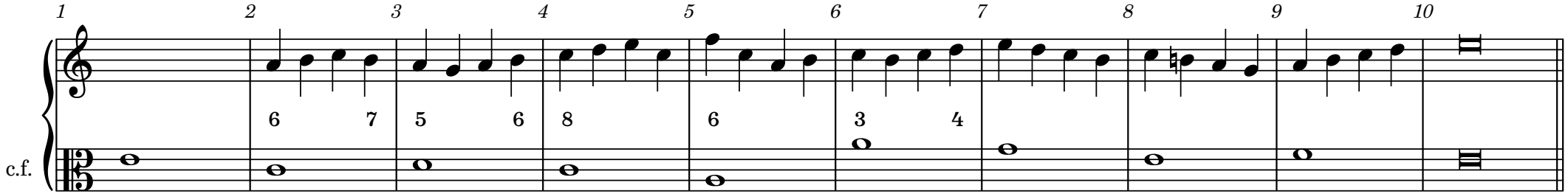
Exercise No. 2 (Phrygian)



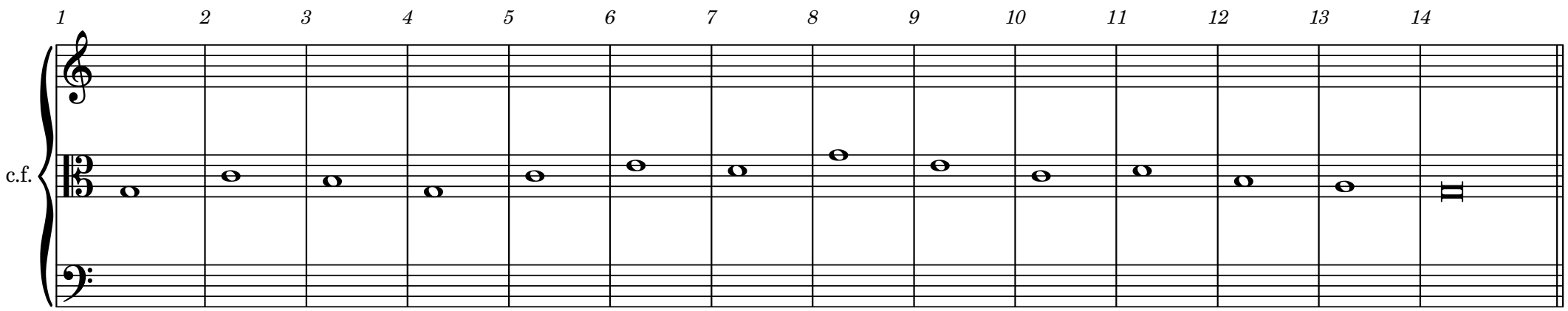
Attwood's Solution to Exercise No. 2 (Phrygian)



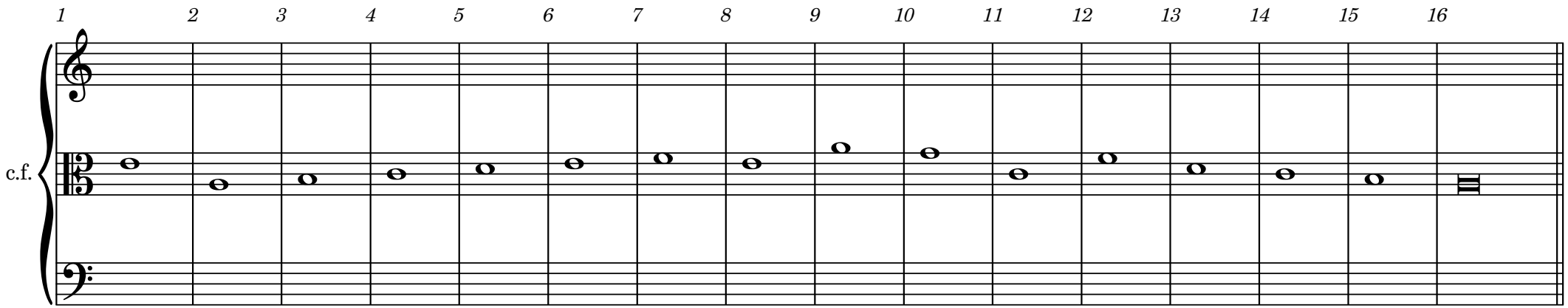
Mozart's Corrections to Attwood's Solution to Exercise No. 2 (Phrygian)



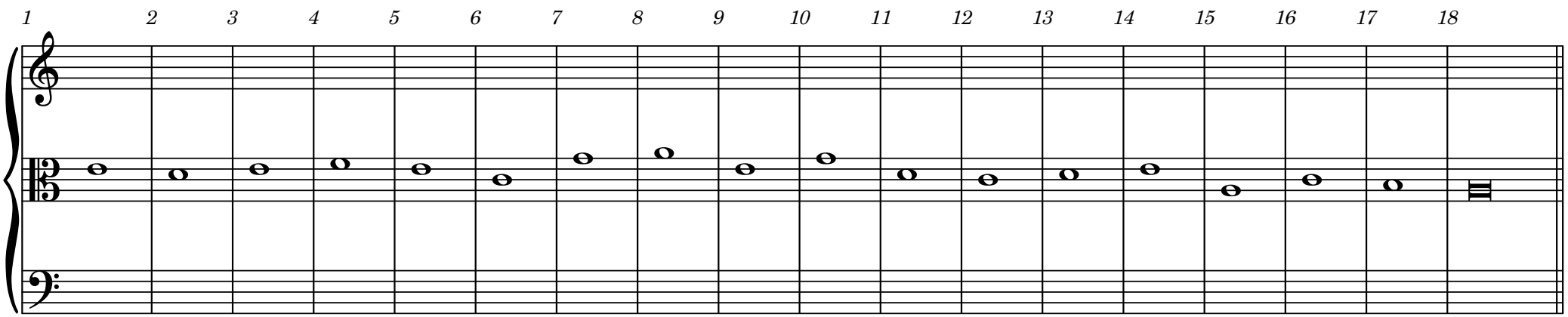
Exercise No. 3 (Mixolydian)



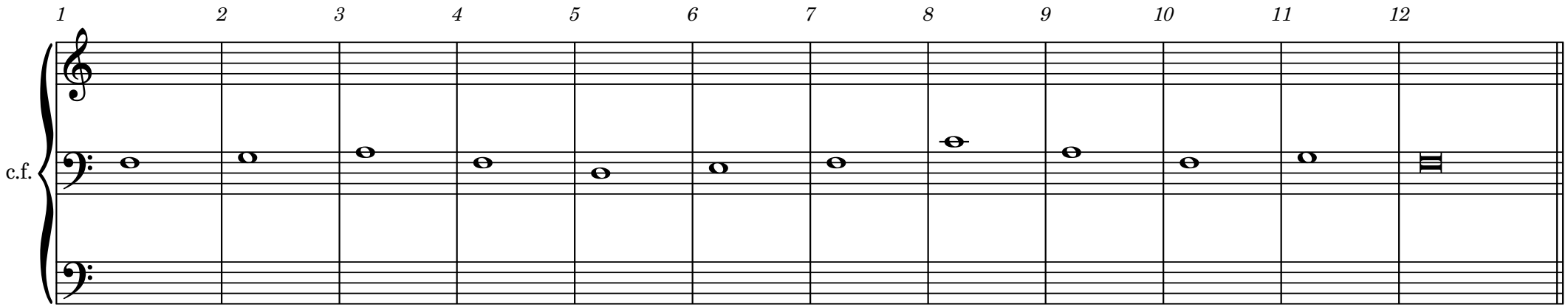
Exercise No. 4 (Aeolian)



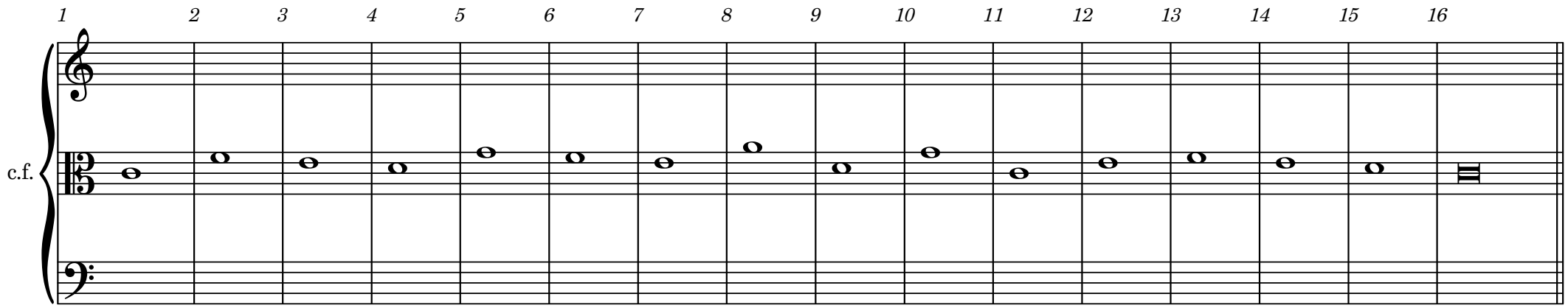
Exercise No. 5 (Aeolian)



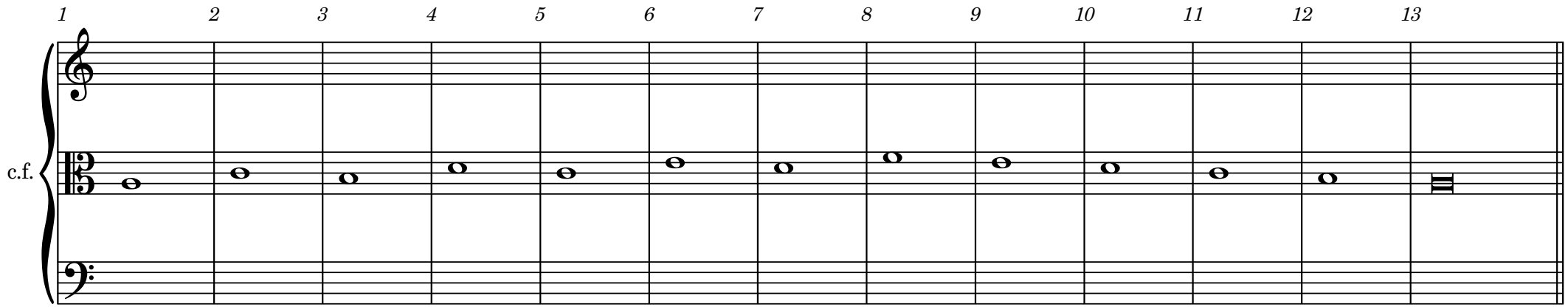
Exercise No. 6 (Lydian)



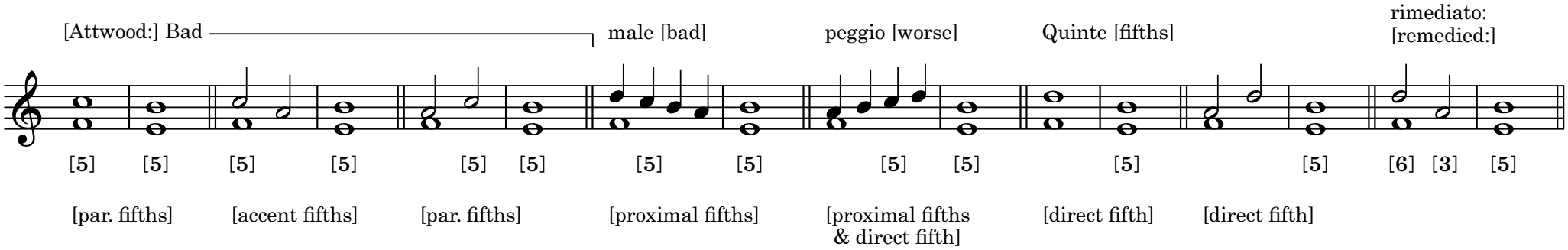
Exercise No. 7 (Ionian)



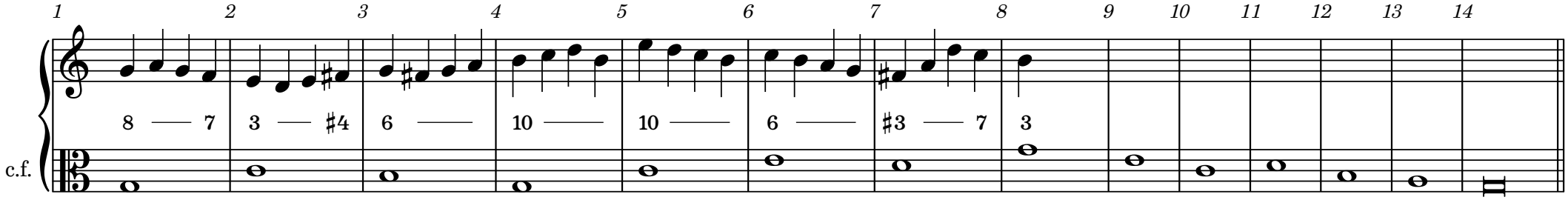
Exercise No. 9 (Aeolian)



Mozart's Examples



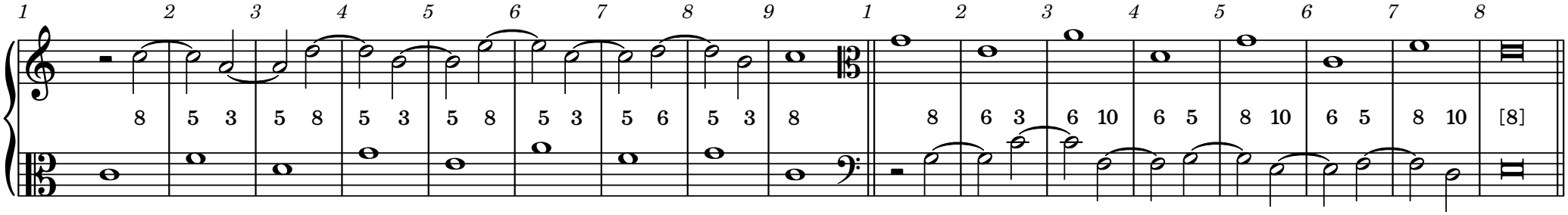
Mozart's Partial Solution (Mixolydian)



Fourth Species Counterpoint in Two Voices

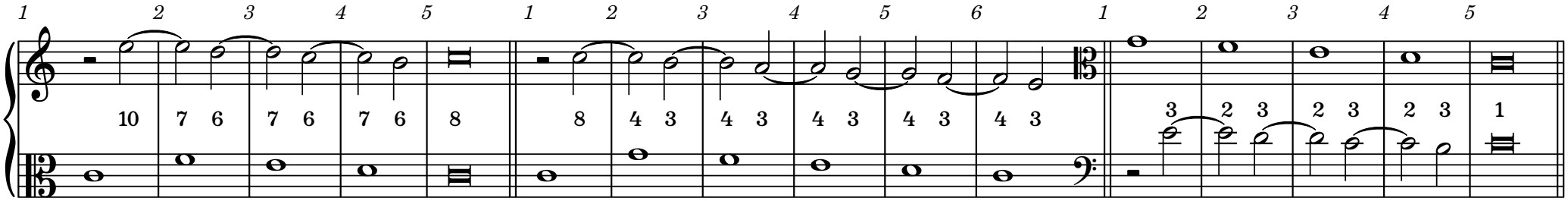
Mozart's Examples

Ligature di consonanze [Consonant suspensions]



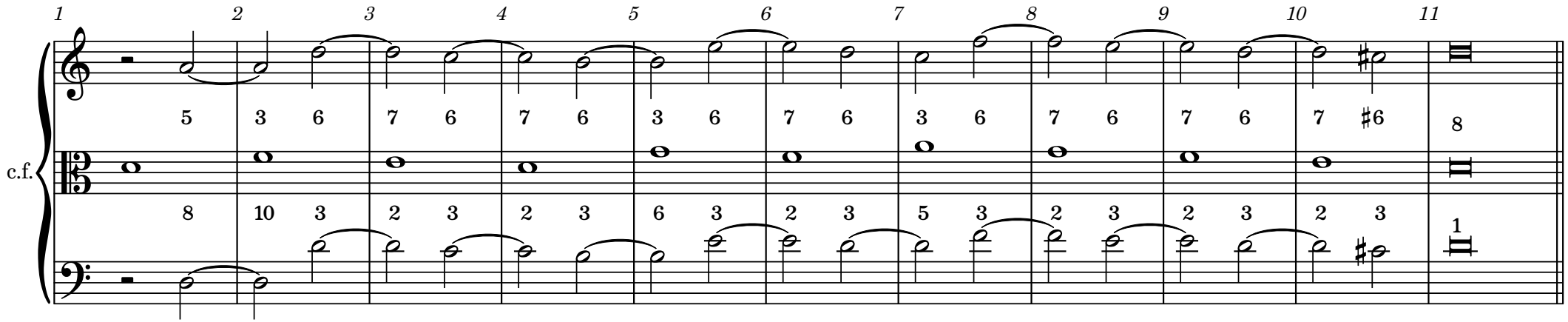
Le consonanze possono risolversi in sù, ed in giù ed andar per salti. [The consonances may resolve up or down [by step], or by leap [up or down].]

Ligature di dissonanze [Dissonant suspensions]

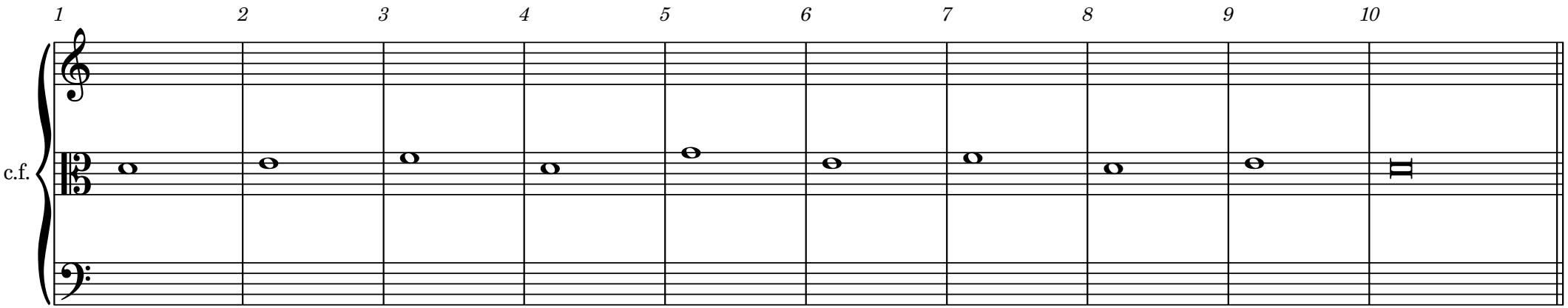


La dissonanza deve sempre venire alla prima nota della Batutta, e risolversi in giù nella prossima consonanza.
[The dissonance must always appear on the first beat of the bar and resolve down to the next consonance.]

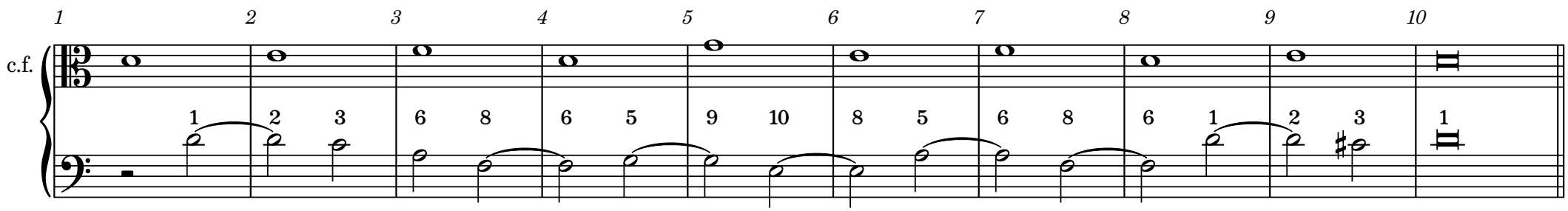
Mozart's Example (Dorian)



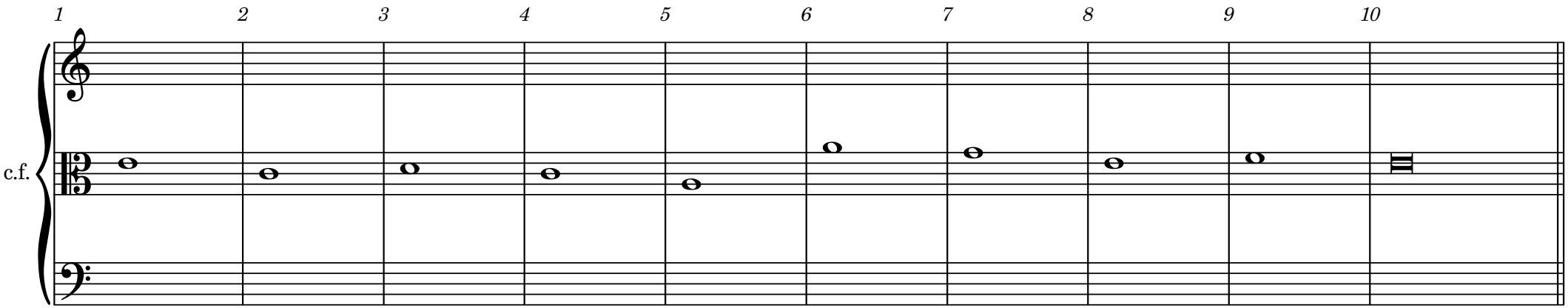
Exercise No. 1 (Dorian)



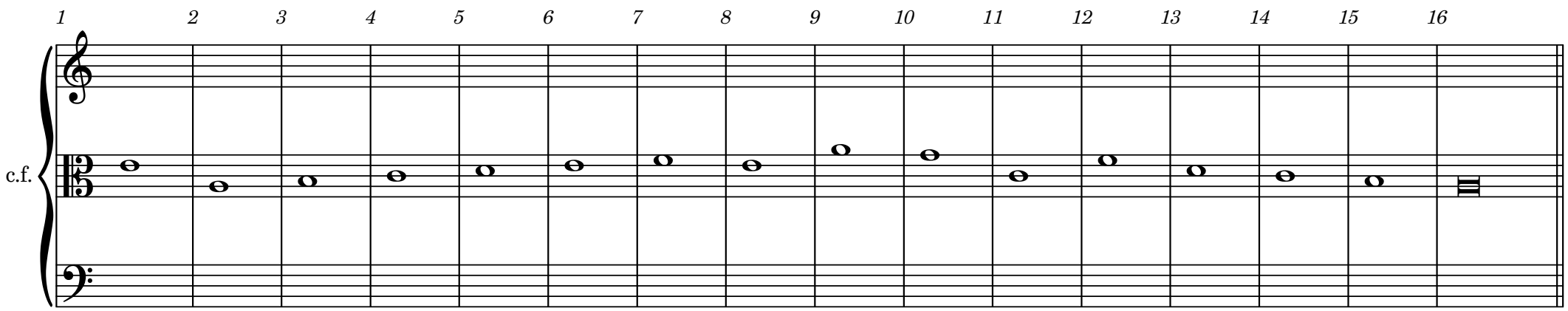
Mozart's Alternate Solution to Exercise No. 1 (Dorian)



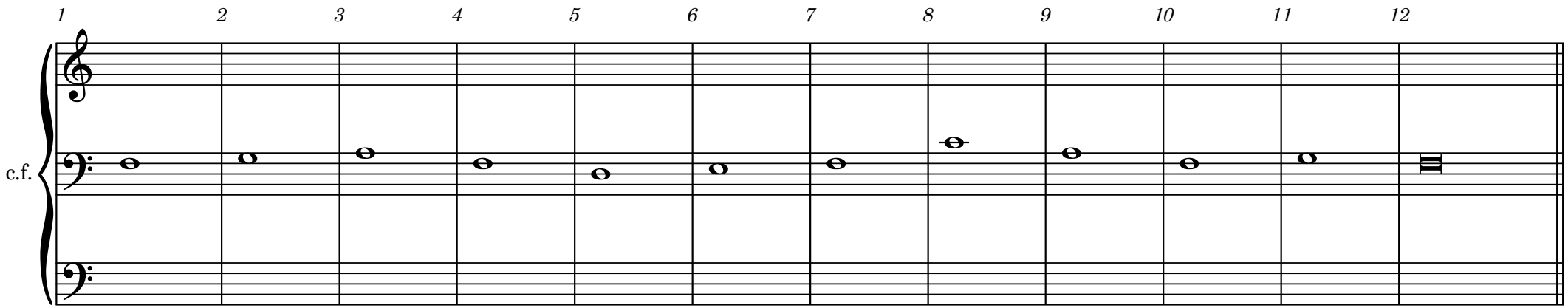
Exercise No. 2 (Phrygian)



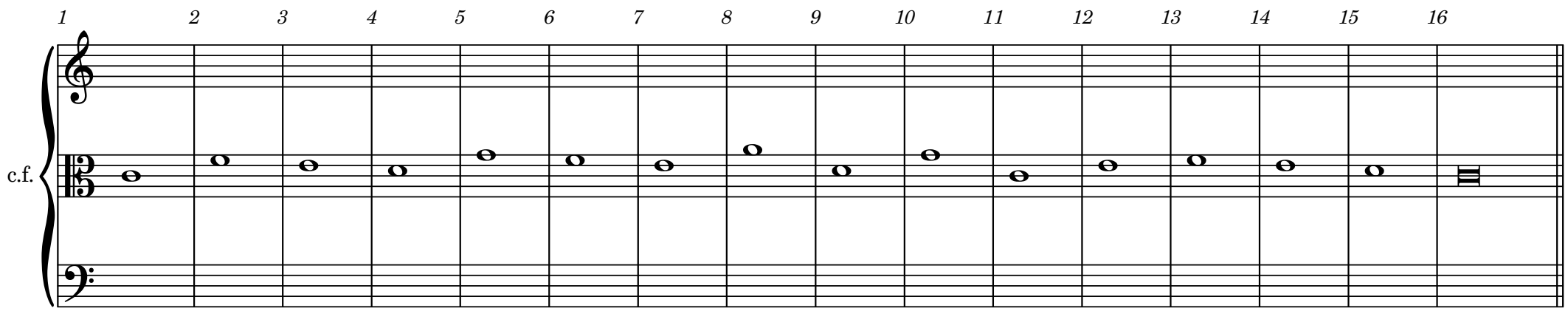
Exercise No. 3 (Aeolian)



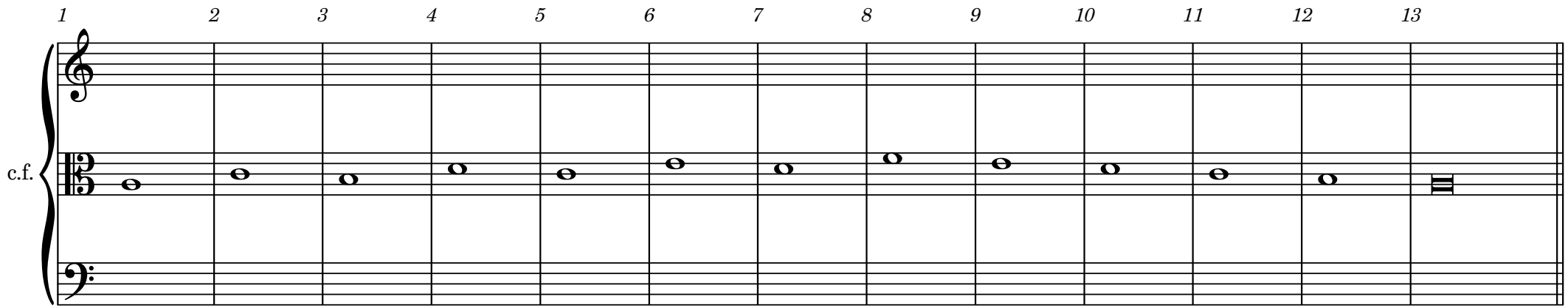
Exercise No. 4 (Lydian)



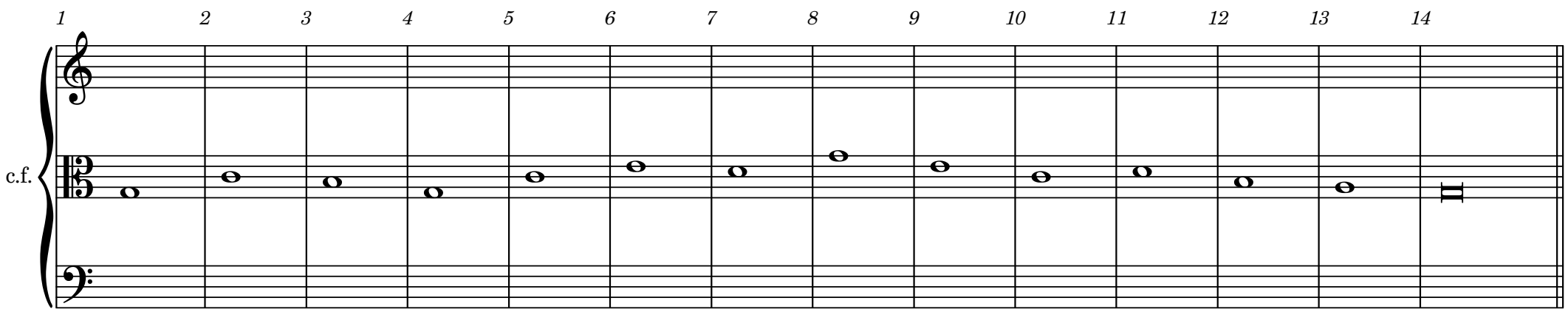
Exercise No. 5 (Ionian)



Exercise No. 6 (Aeolian)

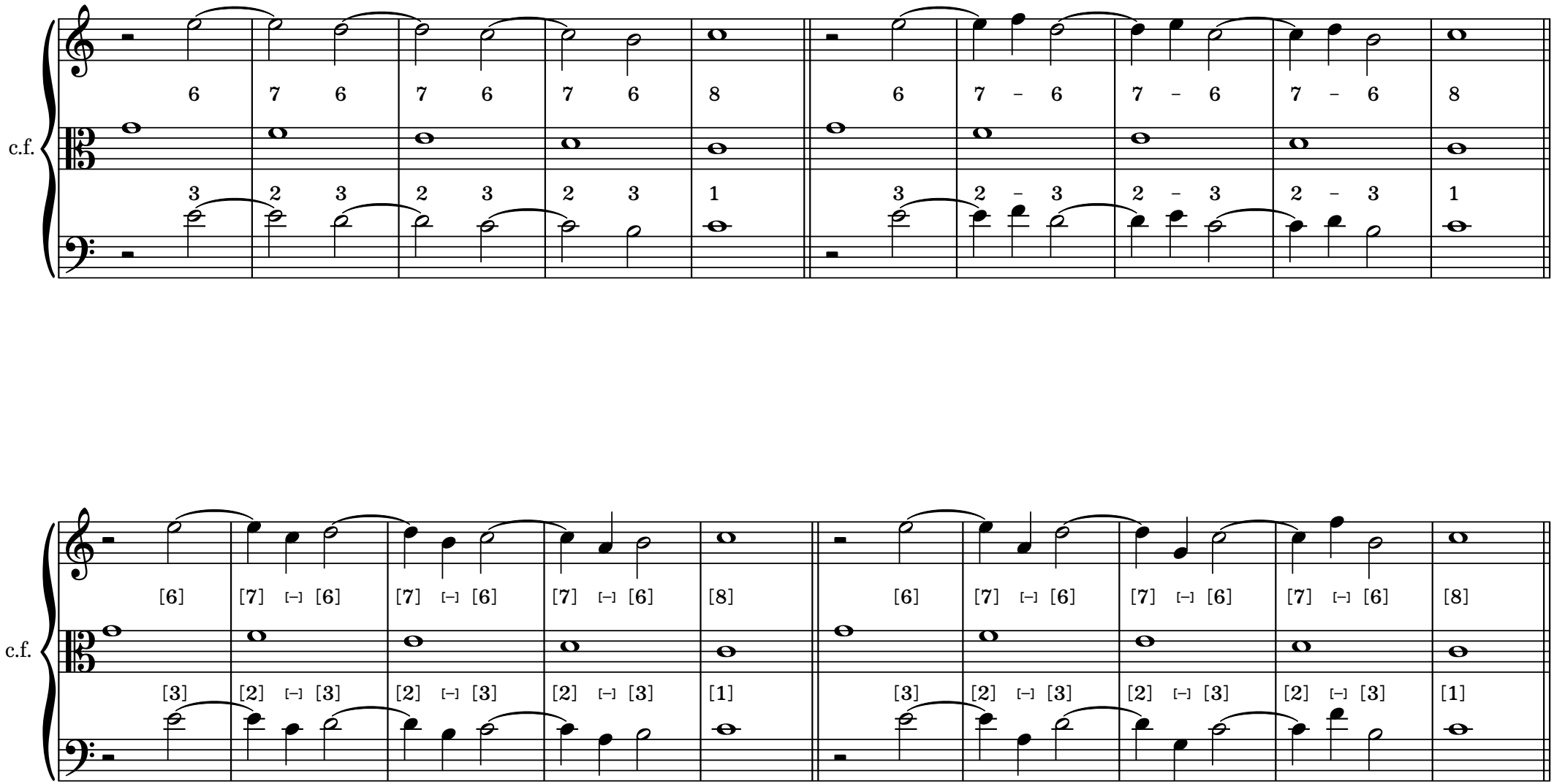


Exercise No. 7 (Mixolydian)

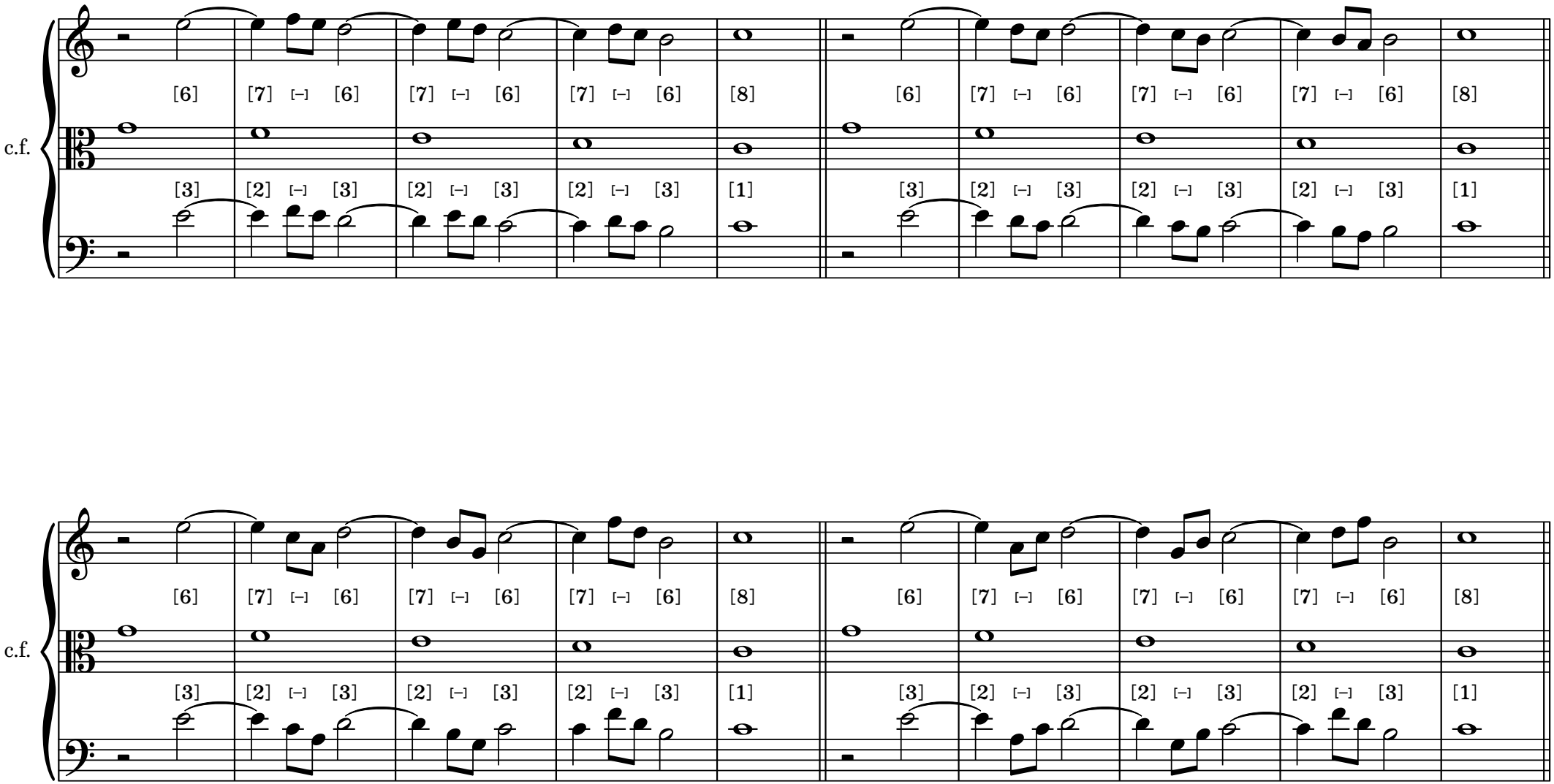


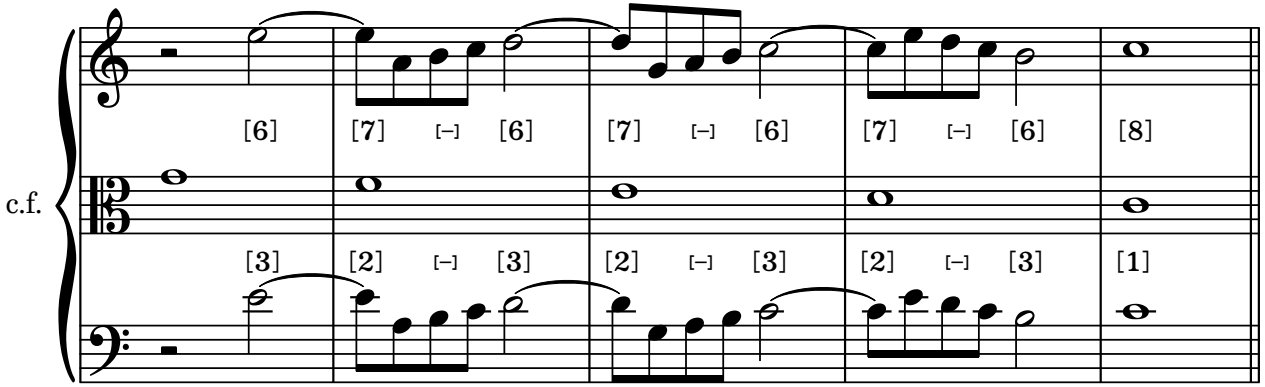
Fifth Species Counterpoint in Two Voices

Mozart's Examples

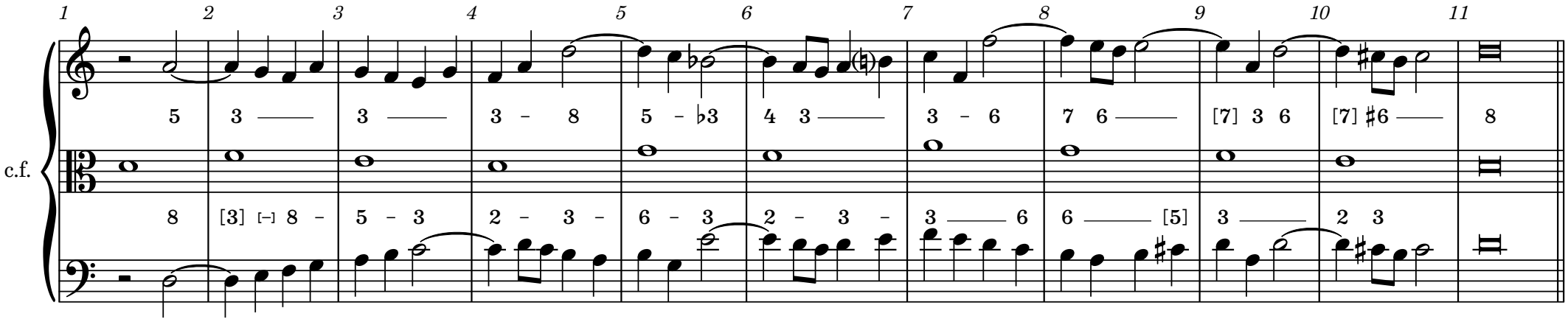


Mozart's Examples

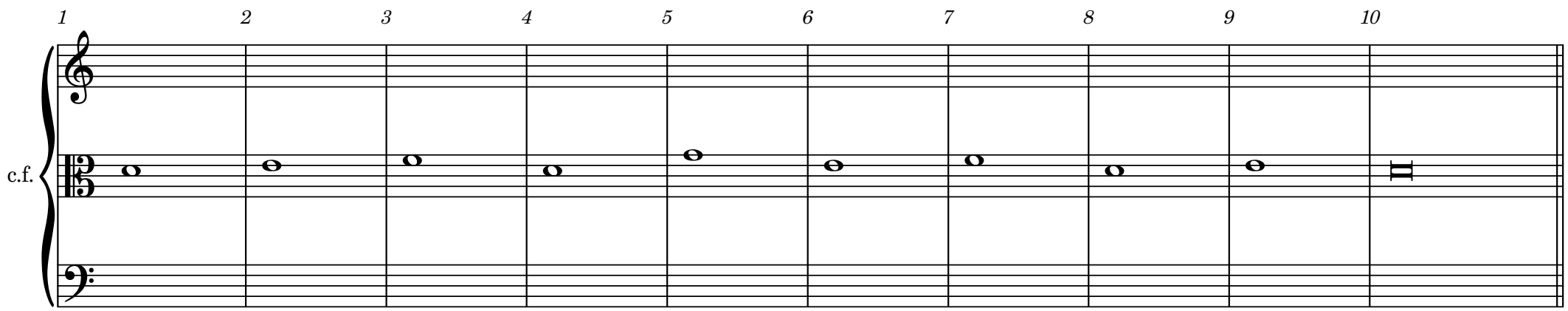




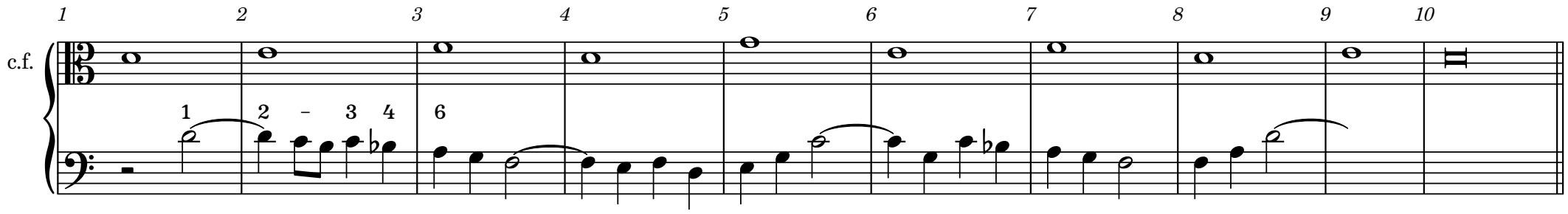
Mozart's Example (Dorian)



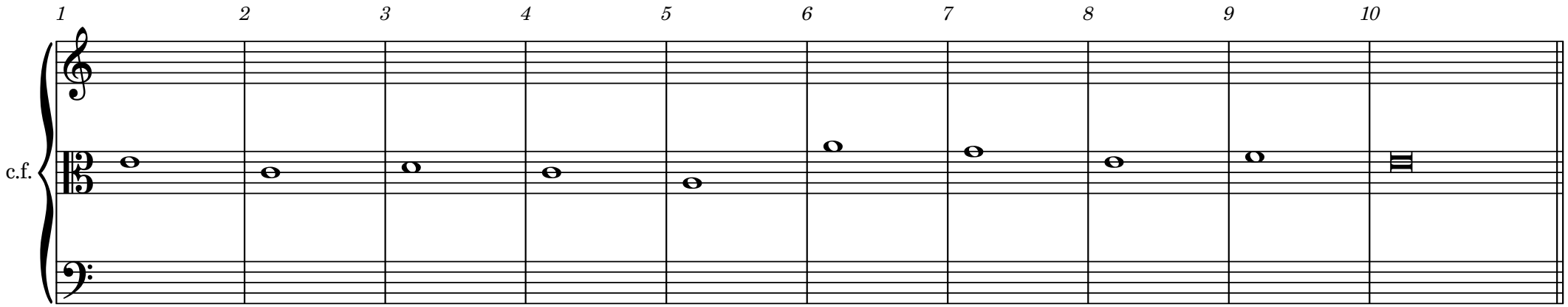
Exercise No. 1 (Dorian)



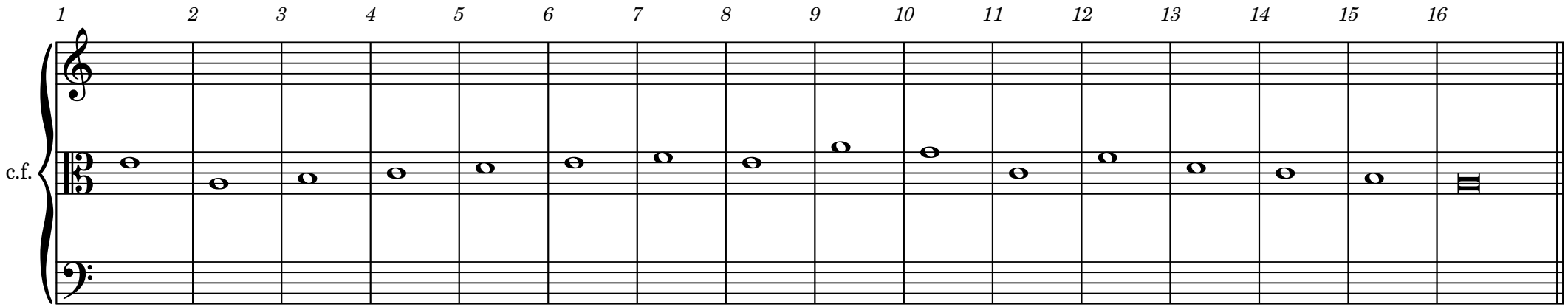
Mozart's Realization of Exercise No. 1 (Dorian)



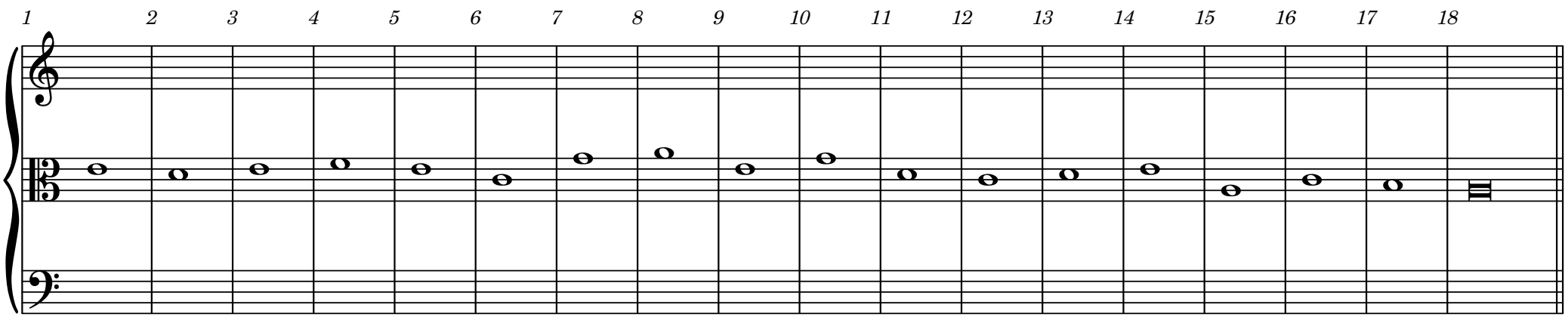
Exercise No. 2 (Phrygian)



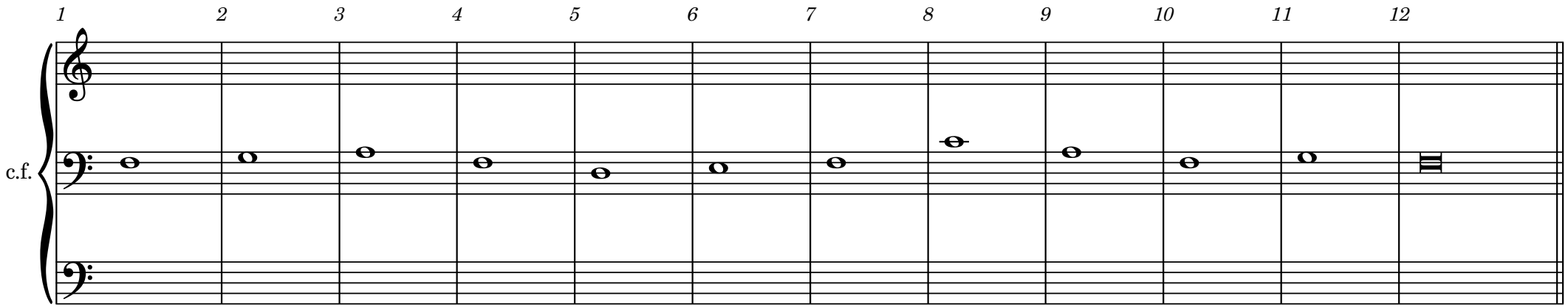
Exercise No. 3 (Aeolian)



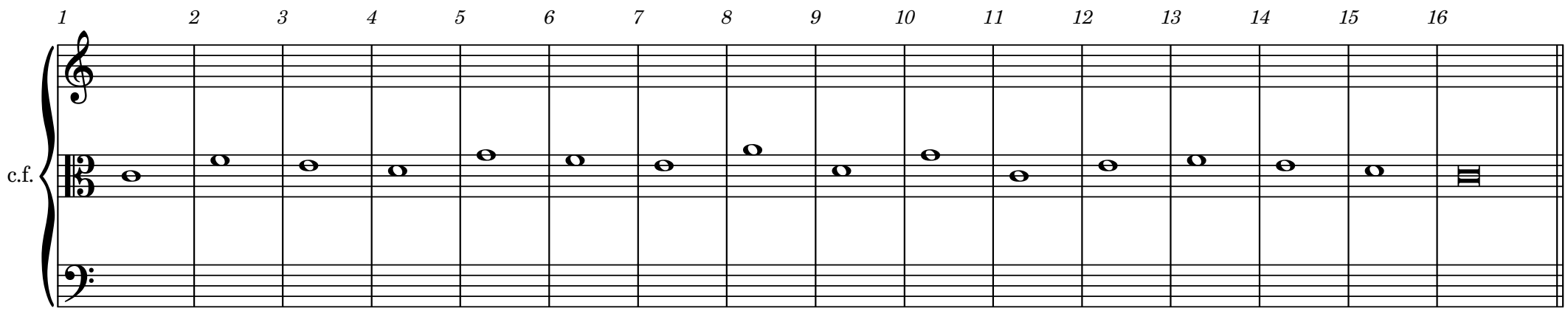
Exercise No. 4 (Aeolian)



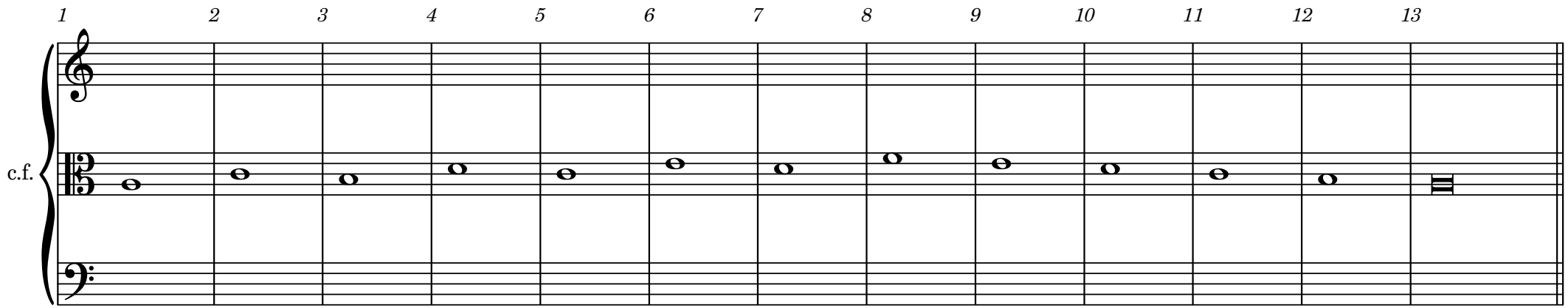
Exercise No. 5 (Lydian)



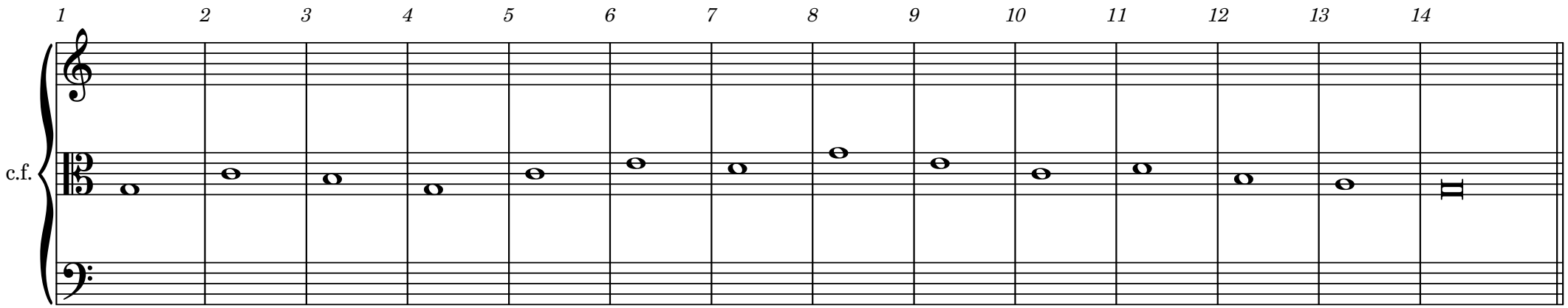
Exercise No. 6 (Ionian)



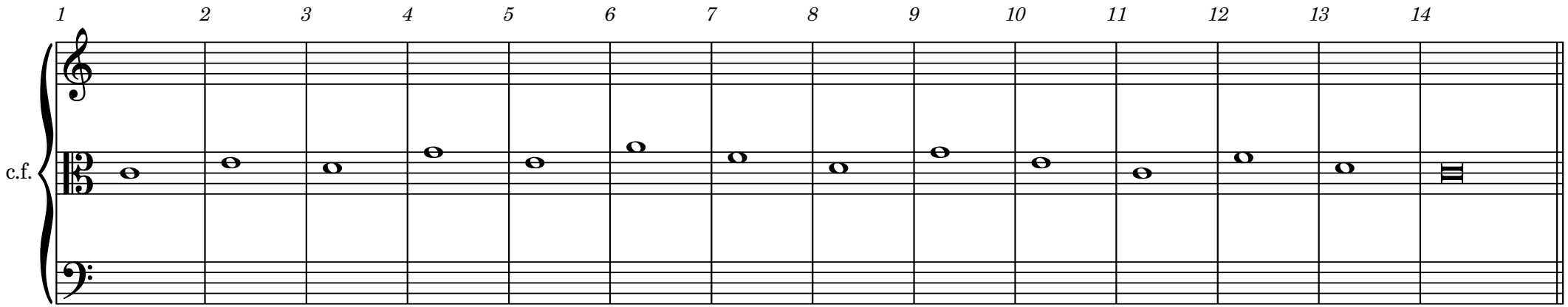
Exercise No. 7 (Aeolian)



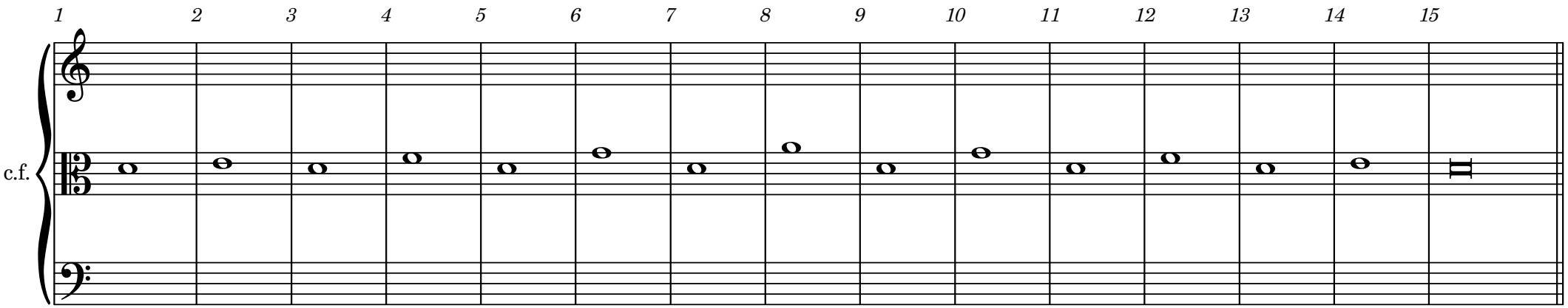
Exercise No. 8 (Mixolydian)



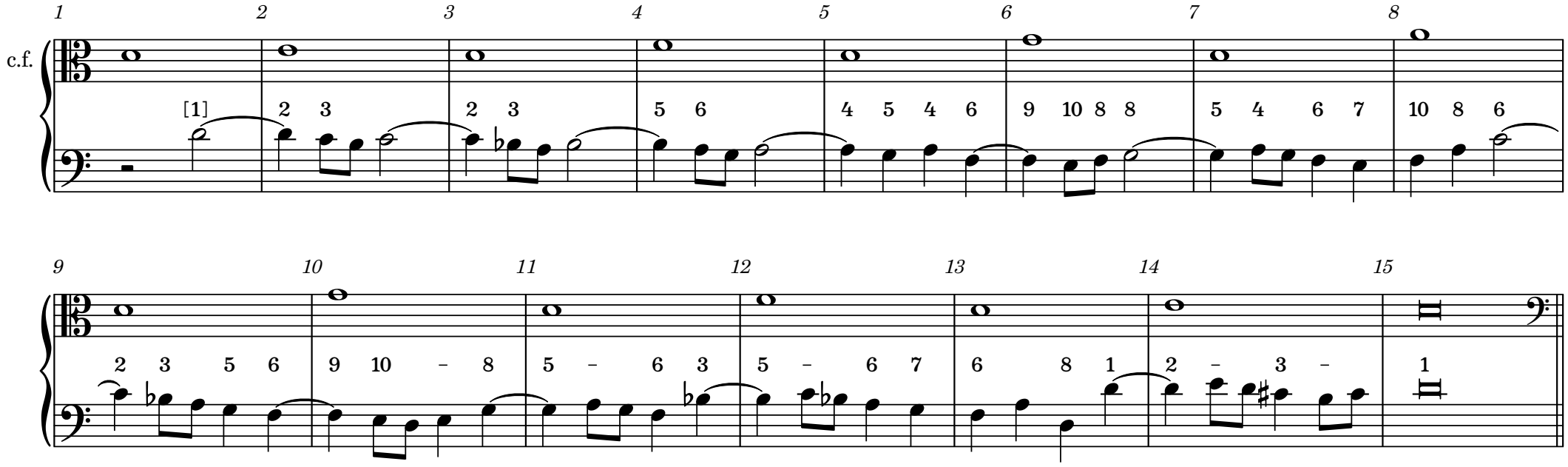
Exercise No. 9 (Ionian)



Exercise No. 10 (Ionian)

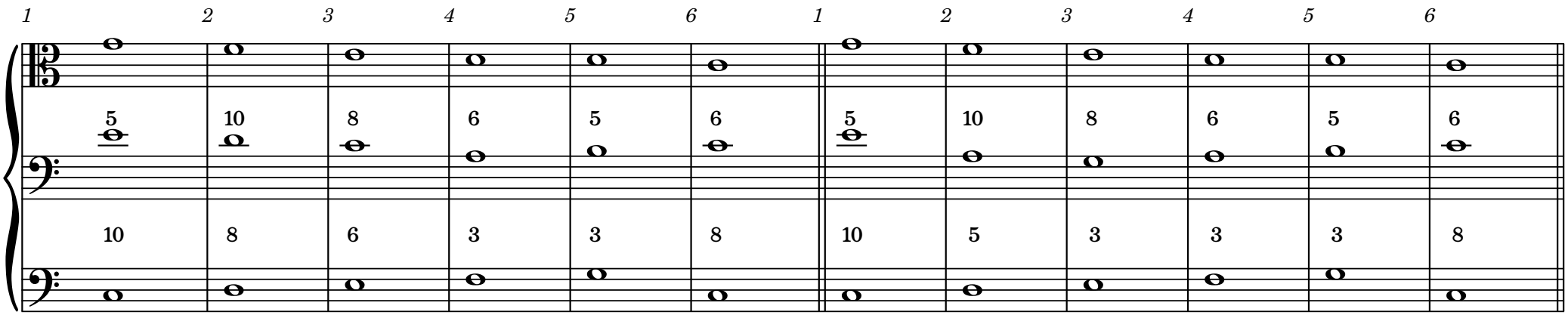


Mozart's Solution to Exercise No. 10 (Ionian)

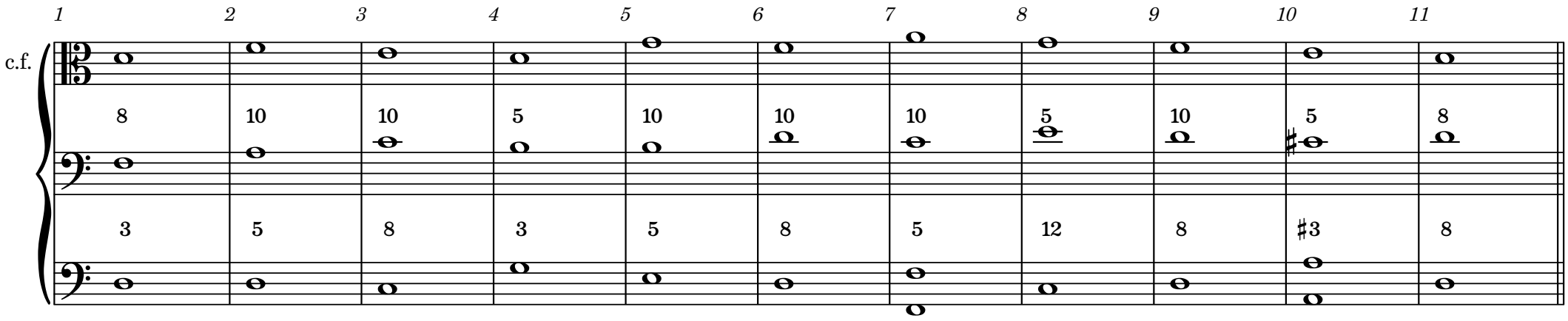


First Species Counterpoint in Three Voices

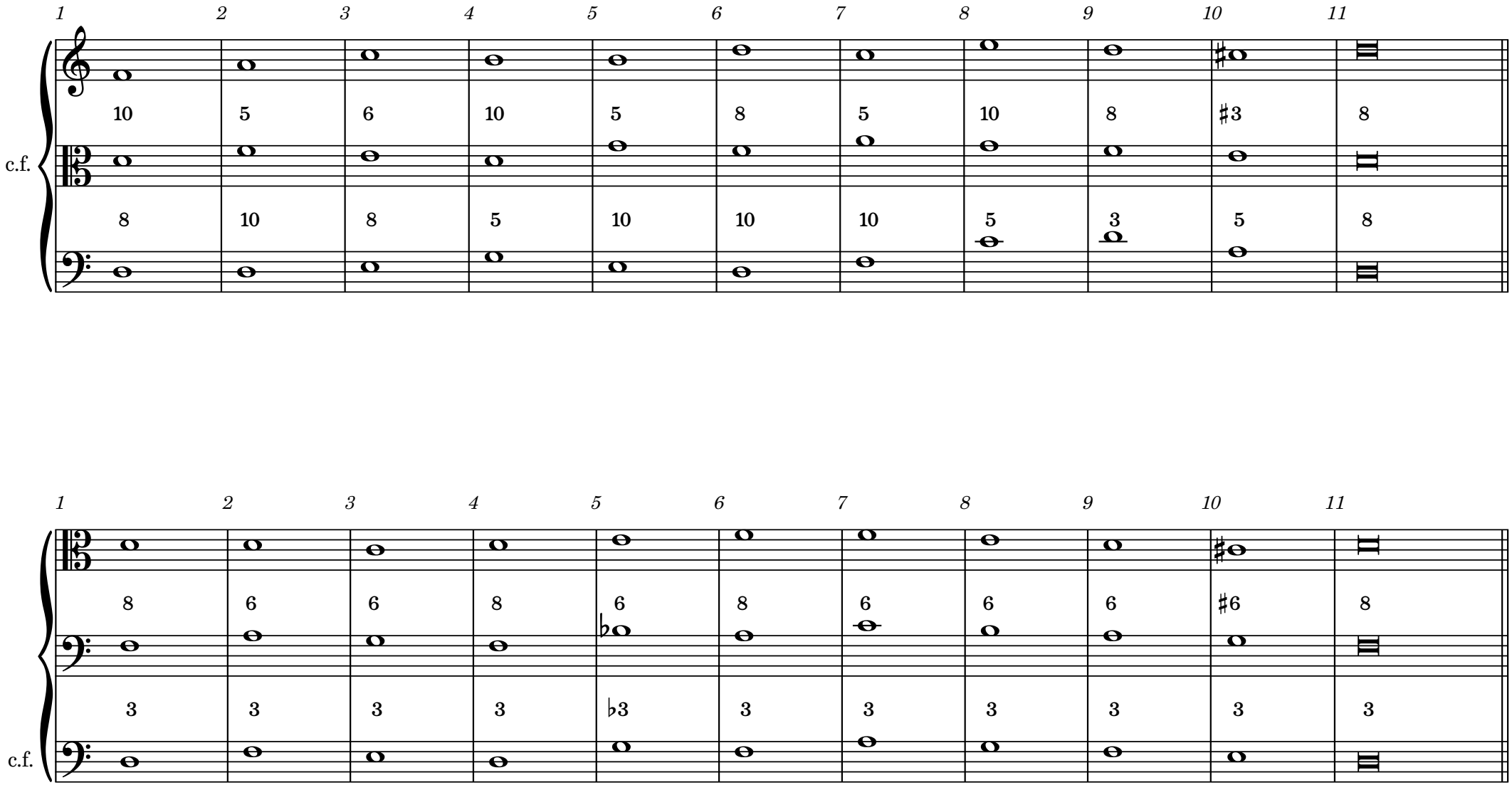
Mozart's Examples



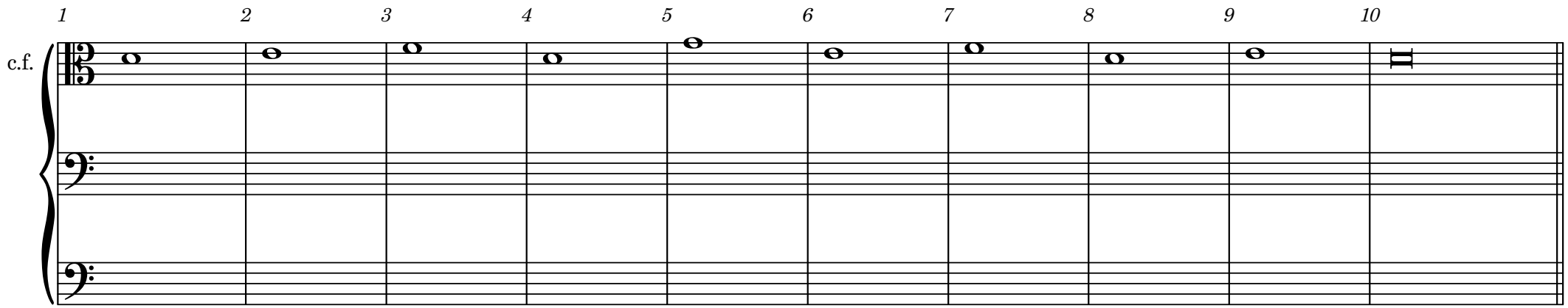
Attwood: Here the More perfect Cords [8/5/3] the Better[;] allso the above Rules must be strictly observ'd in all the parts.
The first [example] is better than the last as there is more variety.
Here the 5th may be omited in case of necessity [Mozart:] & at a cadence.
In the cord of the 6th [6/3] the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



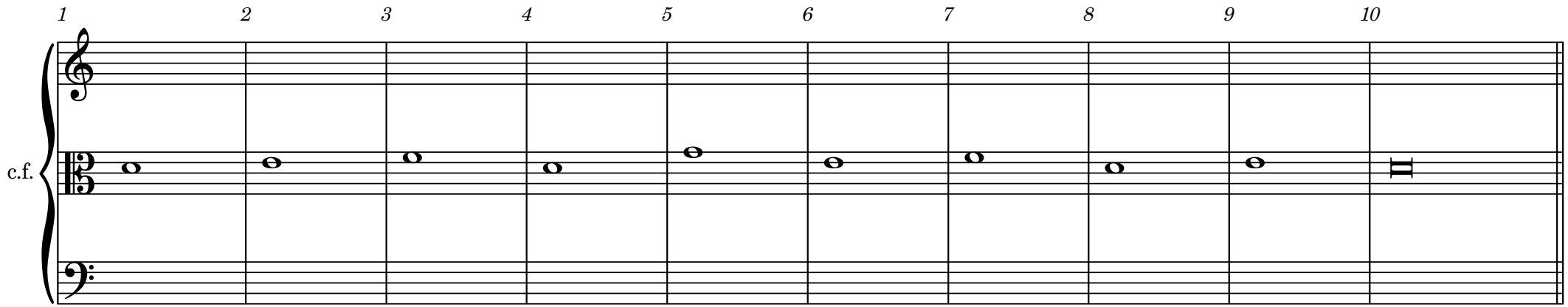
Mozart's Examples



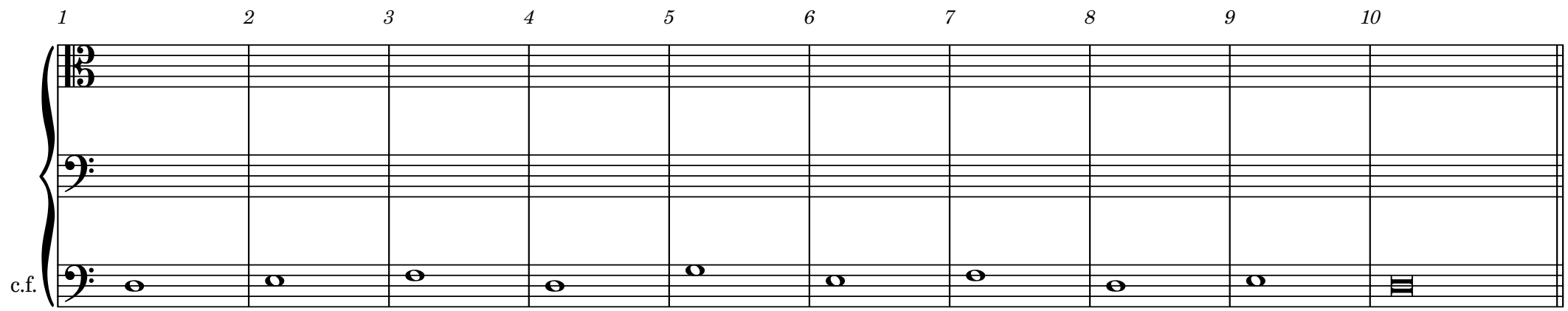
Exercise No. 1 (Dorian)



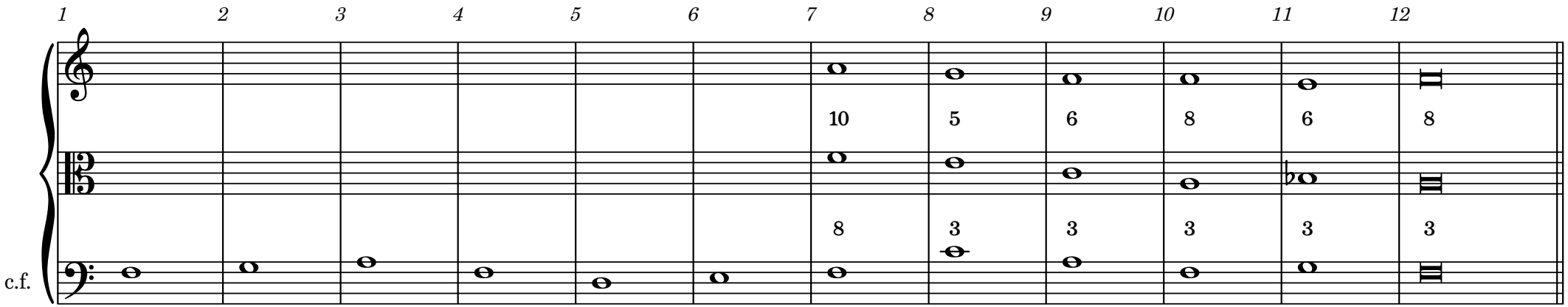
Exercise No. 2 (Dorian)



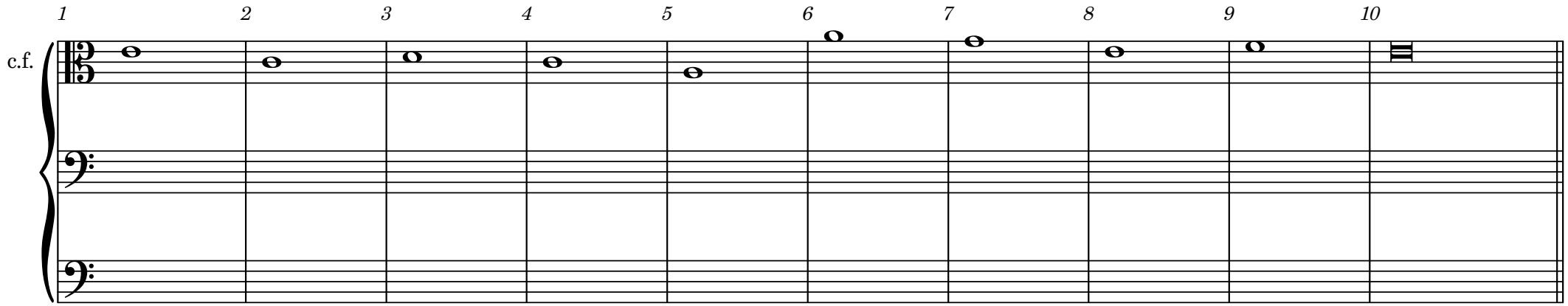
Exercise No. 3 (Dorian)



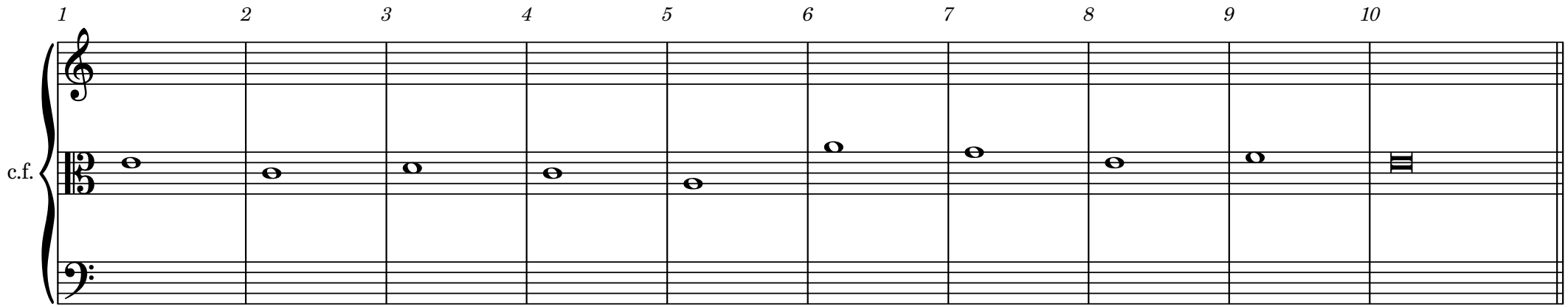
Mozart's Incomplete Example (Lydian)



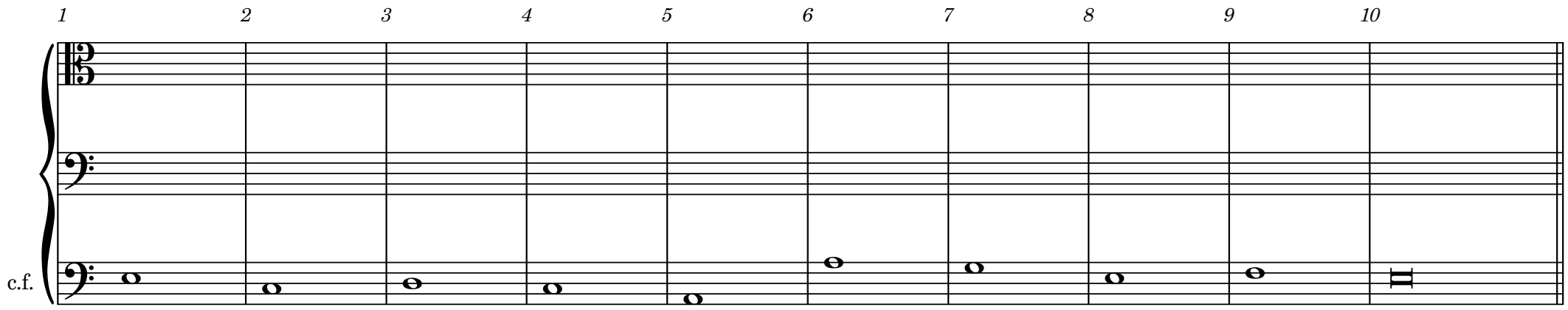
Exercise No. 4 (Phrygian)



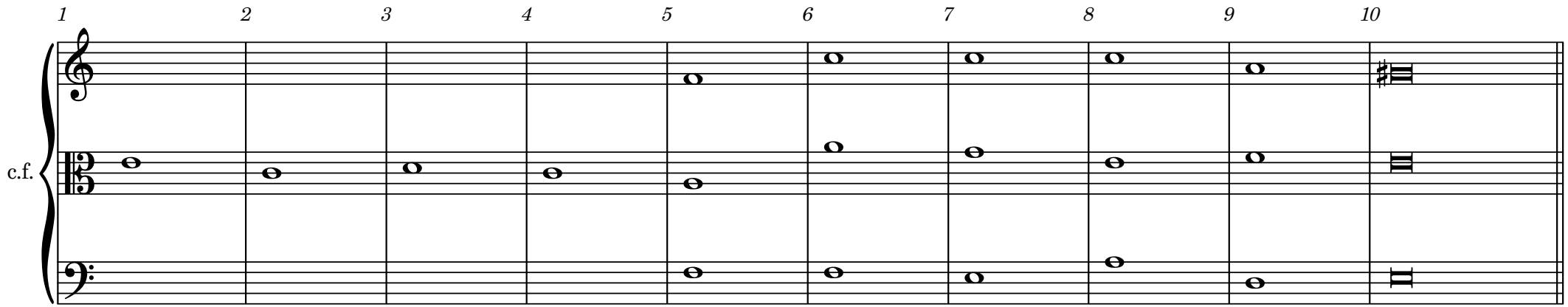
Exercise No. 5 (Phrygian)



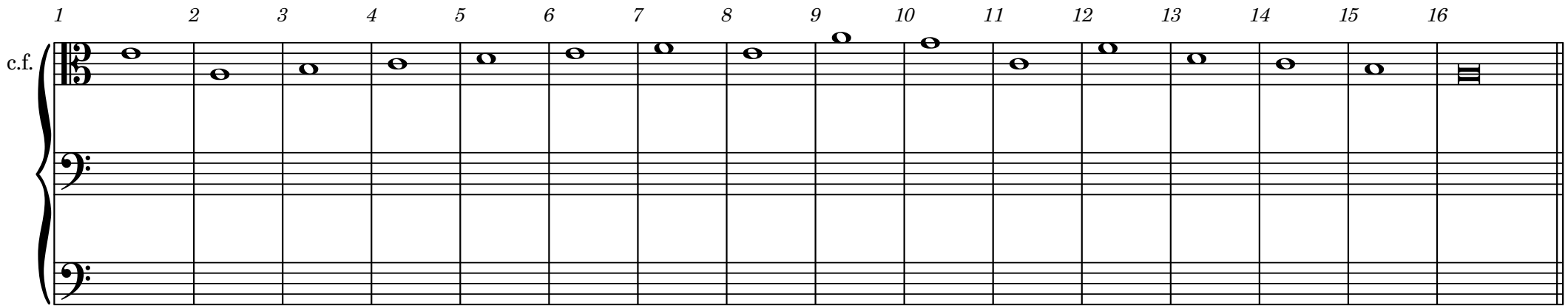
Exercise No. 6 (Phrygian)



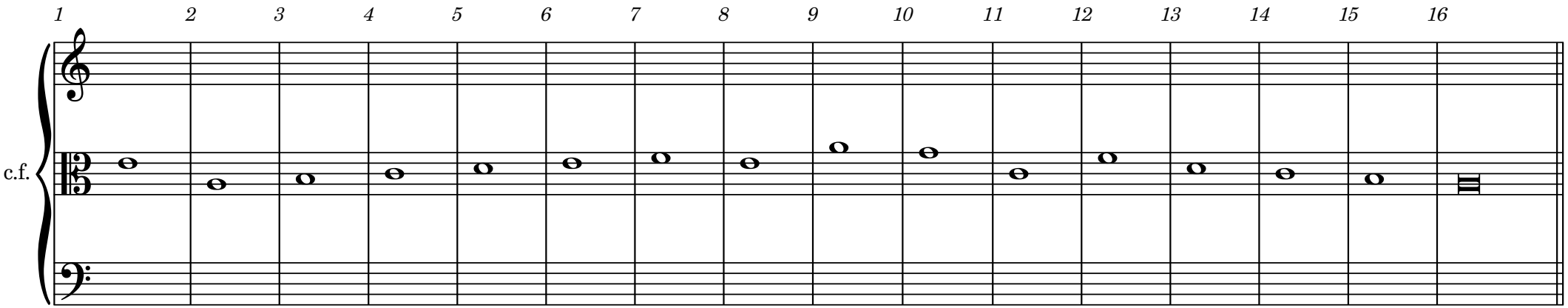
Mozart's Incomplete Solution to Exercise No. 6 (Phrygian)



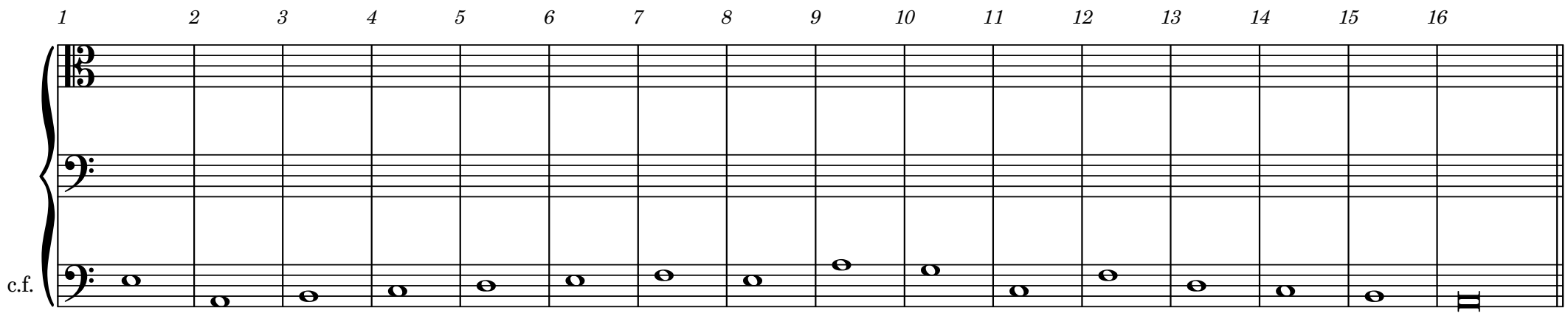
Exercise No. 7 (Aeolian)



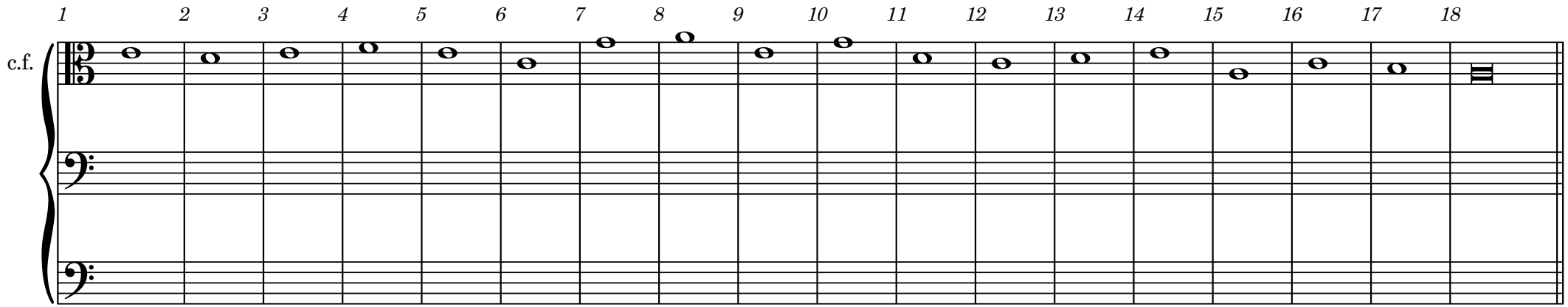
Exercise No. 8 (Aeolian)



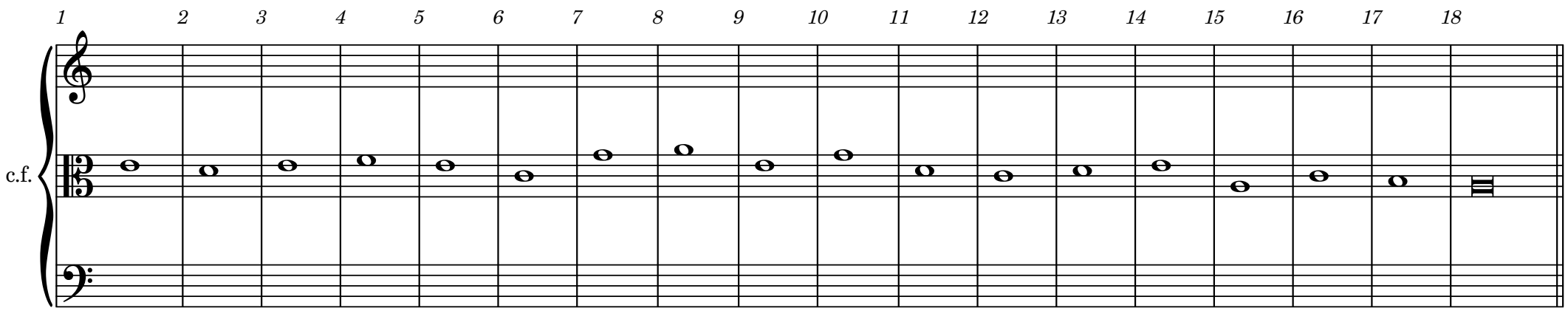
Exercise No. 9 (Aeolian)



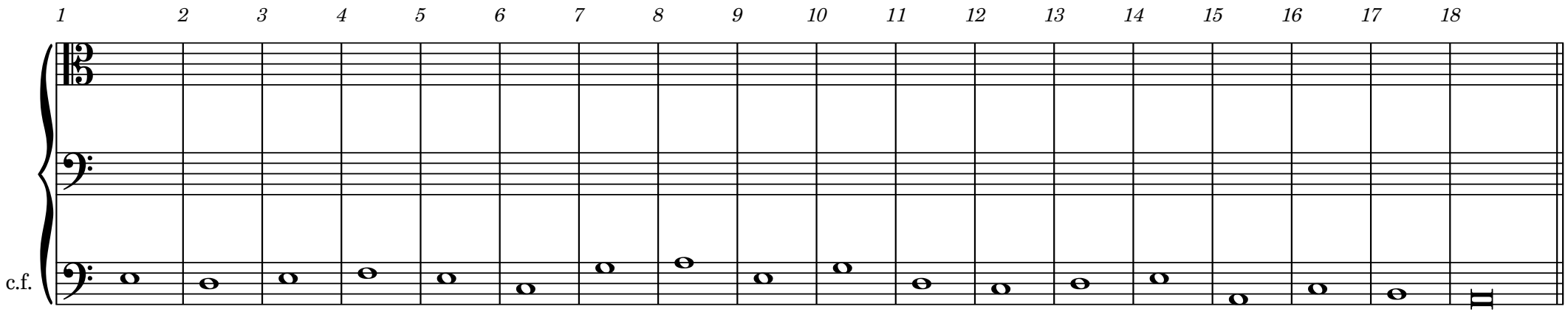
Exercise No. 10 (Aeolian)



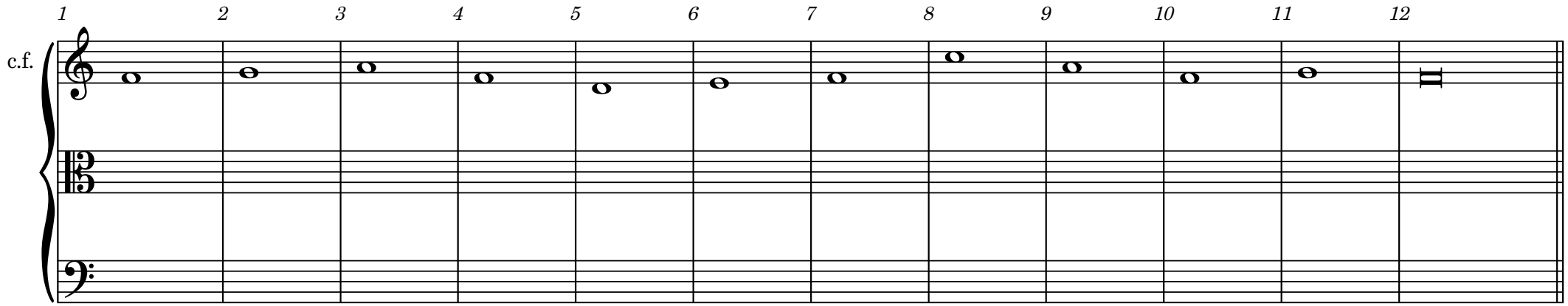
Exercise No. 11 (Aeolian)



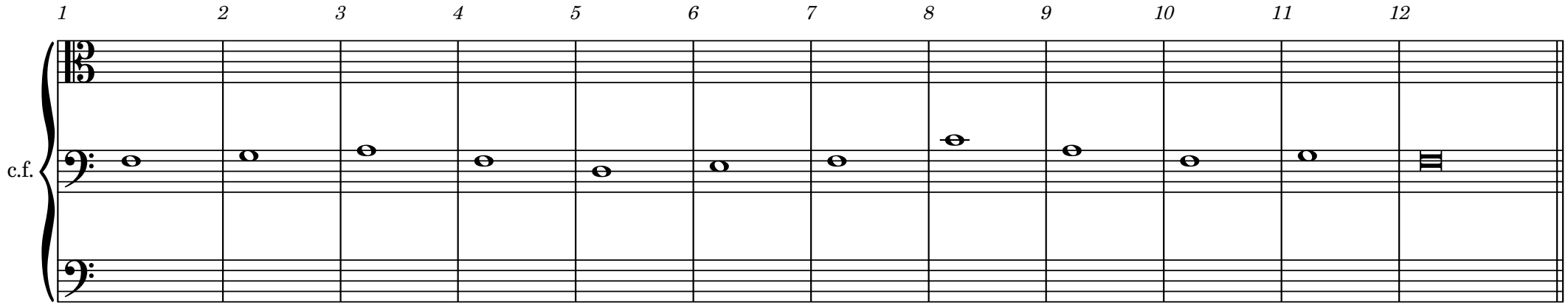
Exercise No. 12 (Aeolian)



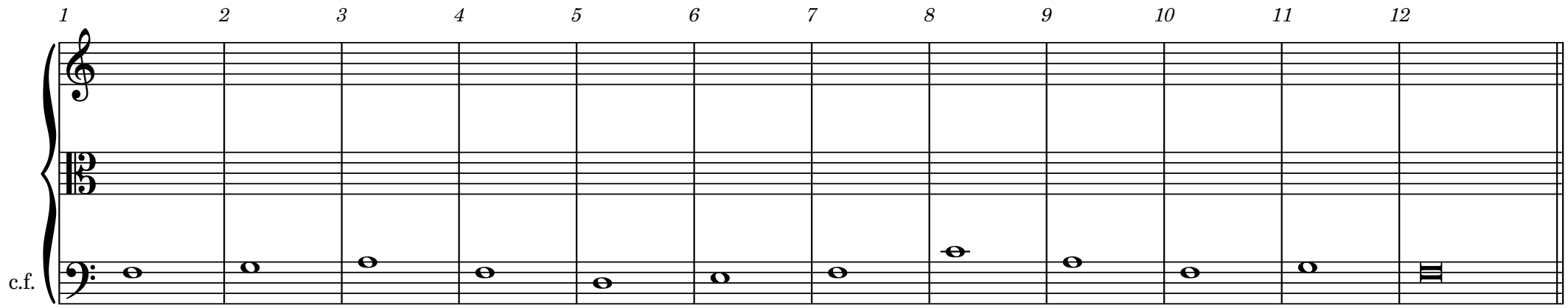
Exercise No. 13 (Lydian)



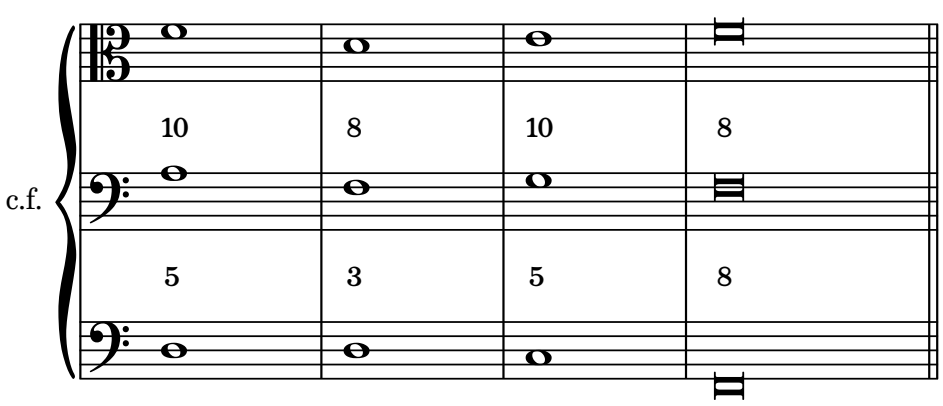
Exercise No. 14 (Lydian)

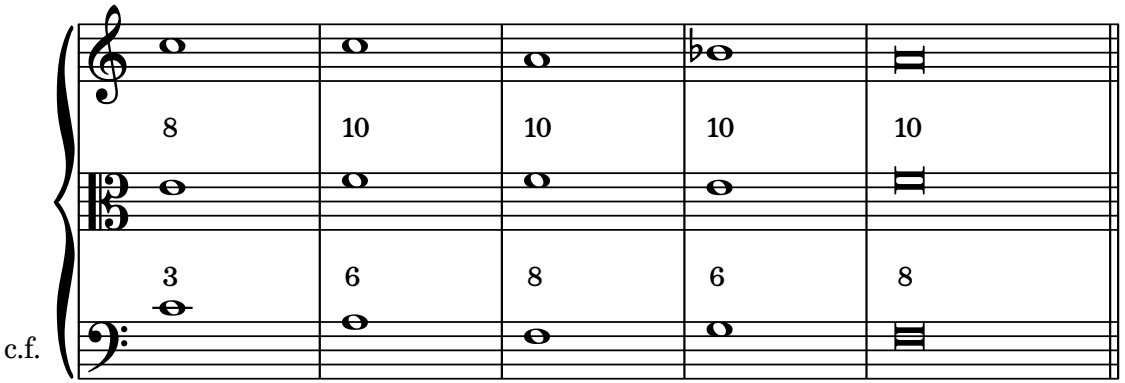


Exercise No. 15 (Lydian)

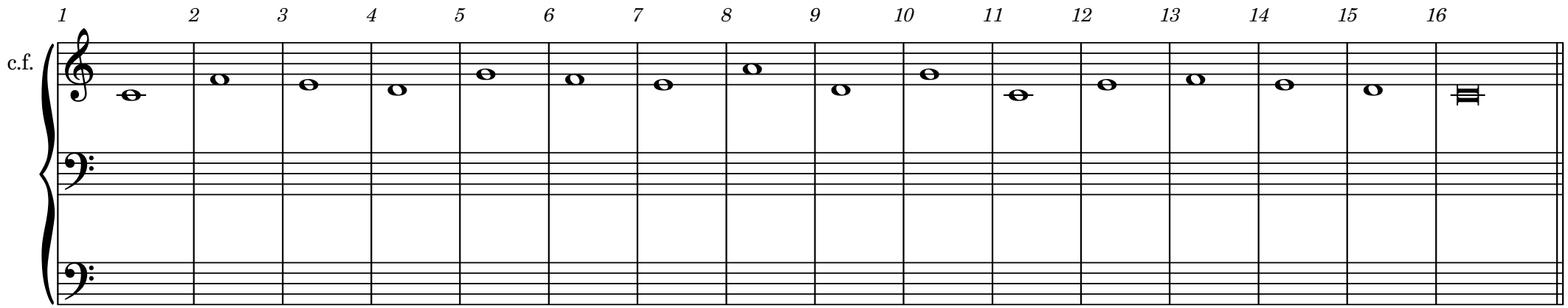


Mozart's Incomplete Solutions (Lydian)

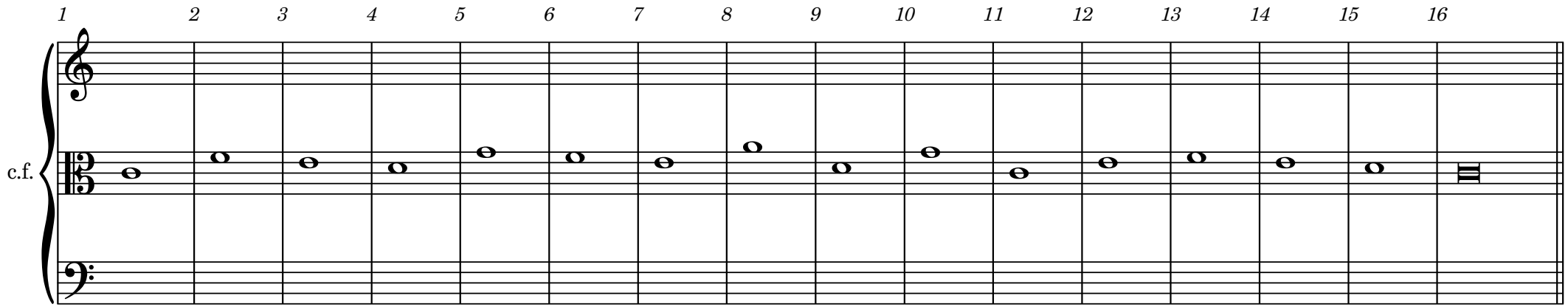




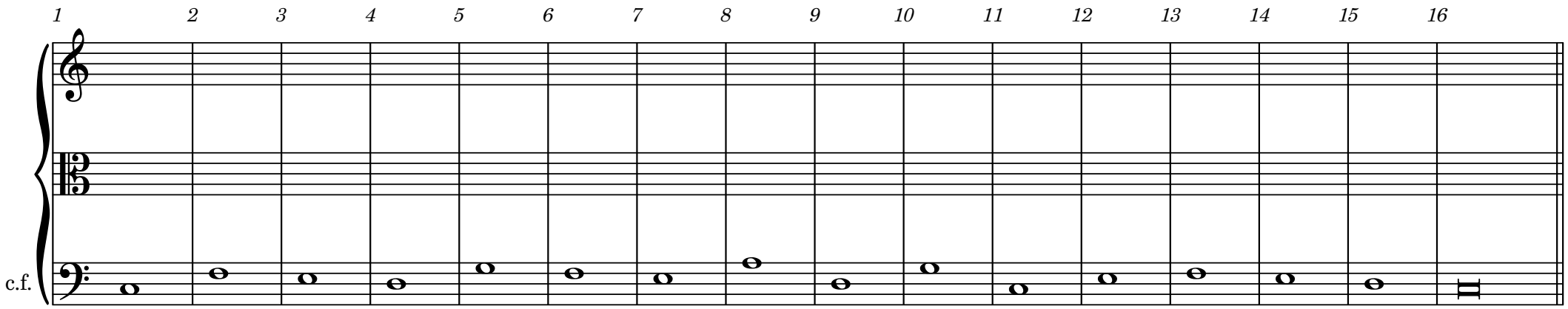
Exercise No. 16 (Ionian)



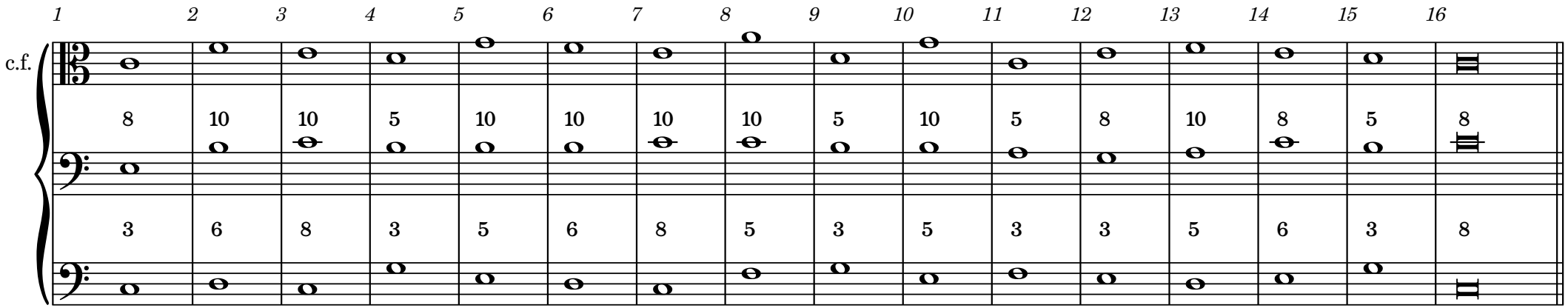
Exercise No. 17 (Ionian)



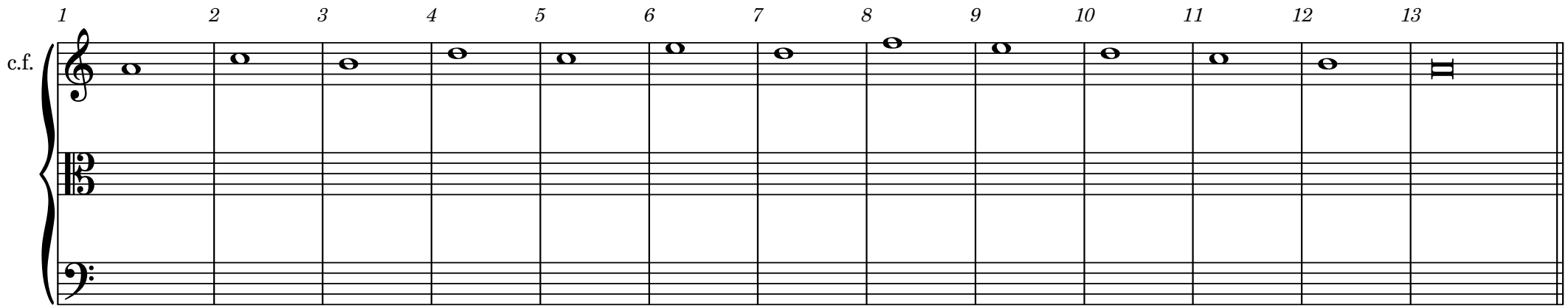
Exercise No. 18 (Ionian)



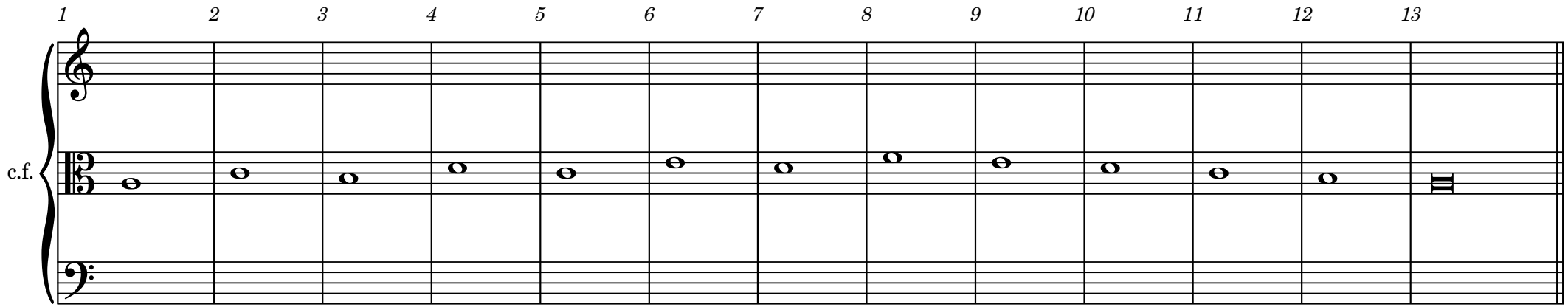
Mozart's Solution to Exercise No. 16 (Ionian)



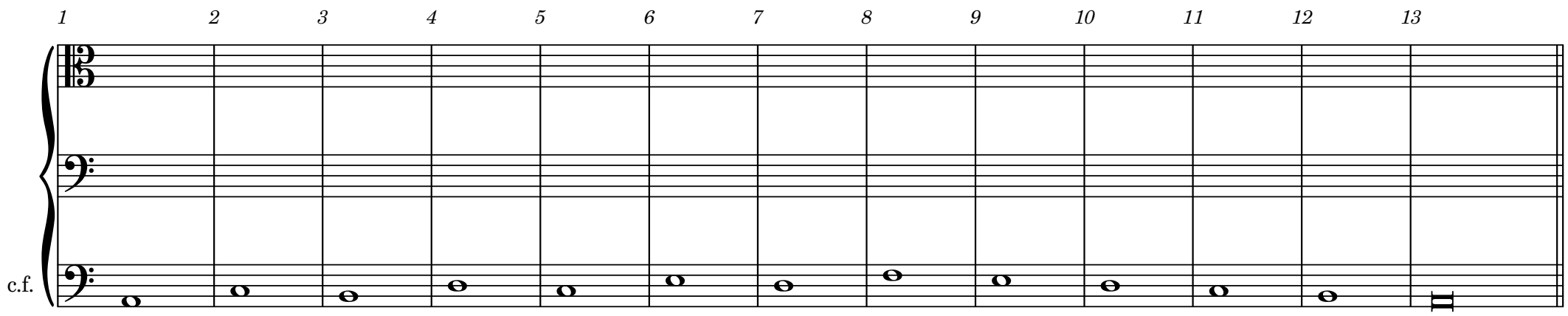
Exercise No. 19 (Aeolian)



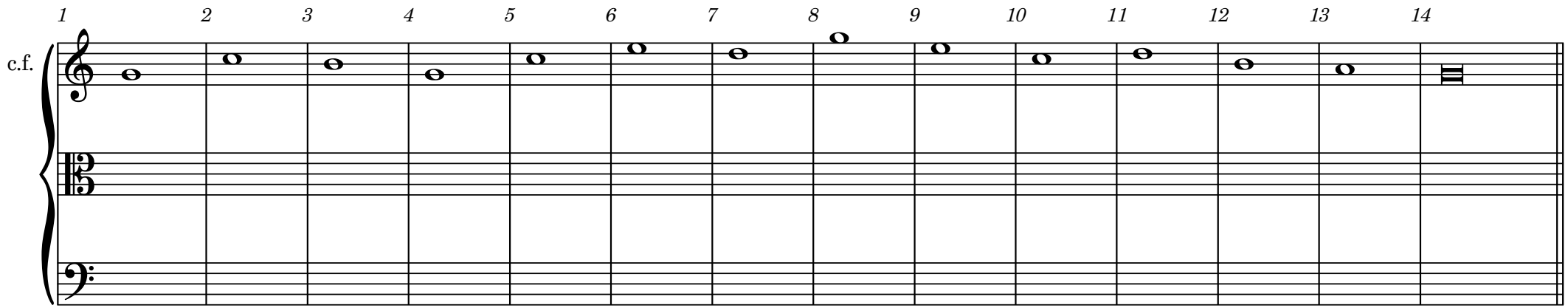
Exercise No. 20 (Aeolian)



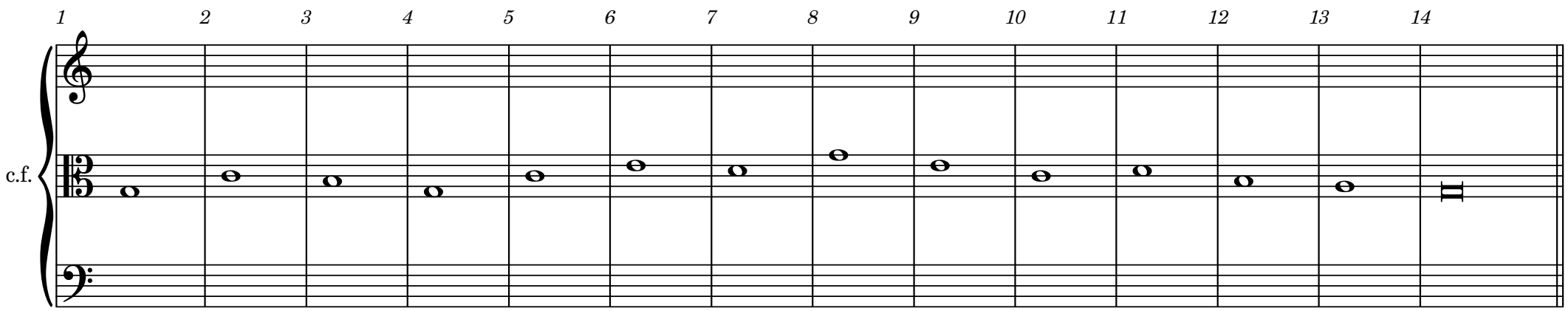
Exercise No. 21 (Aeolian)



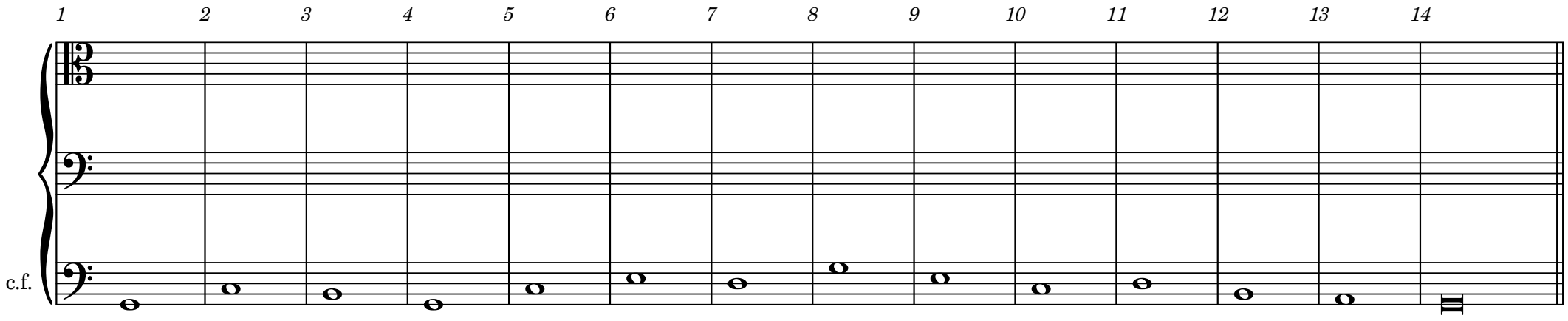
Exercise No. 22 (Mixolydian)



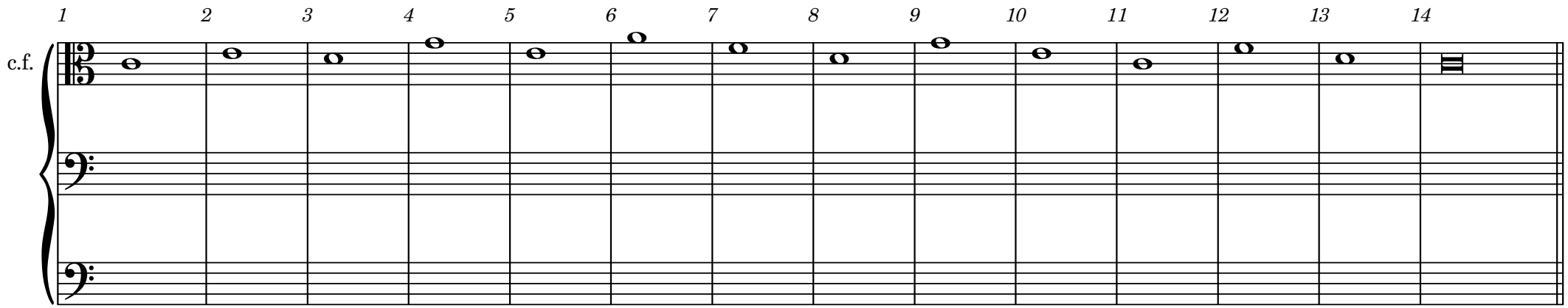
Exercise No. 23 (Mixolydian)



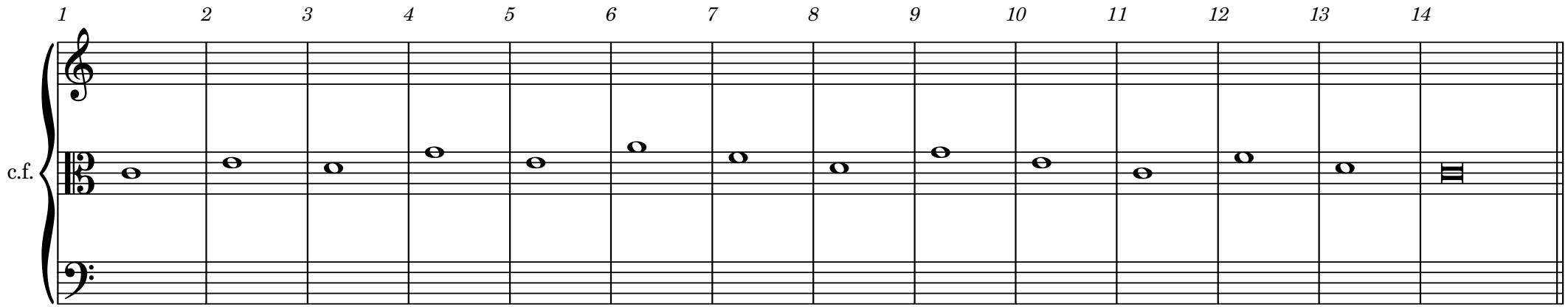
Exercise No. 24 (Mixolydian)



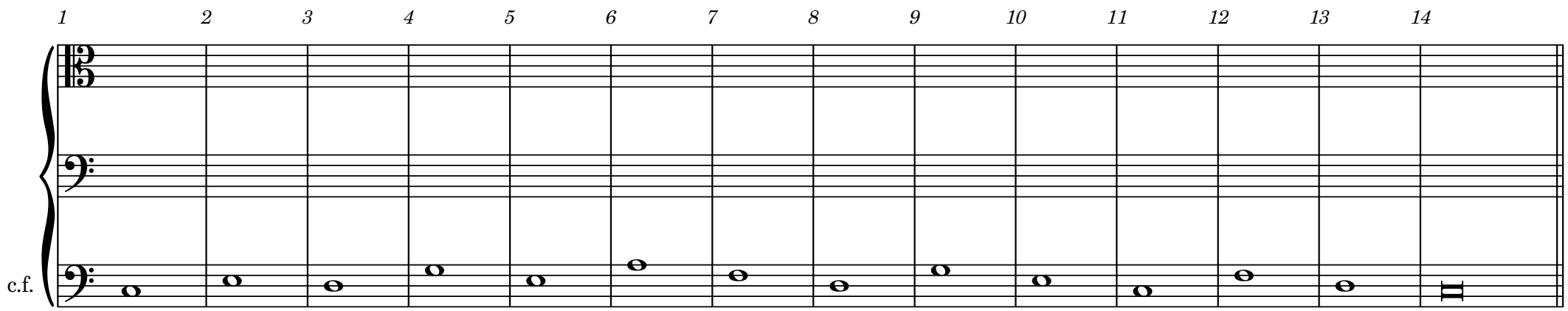
Exercise No. 25 (Ionian)



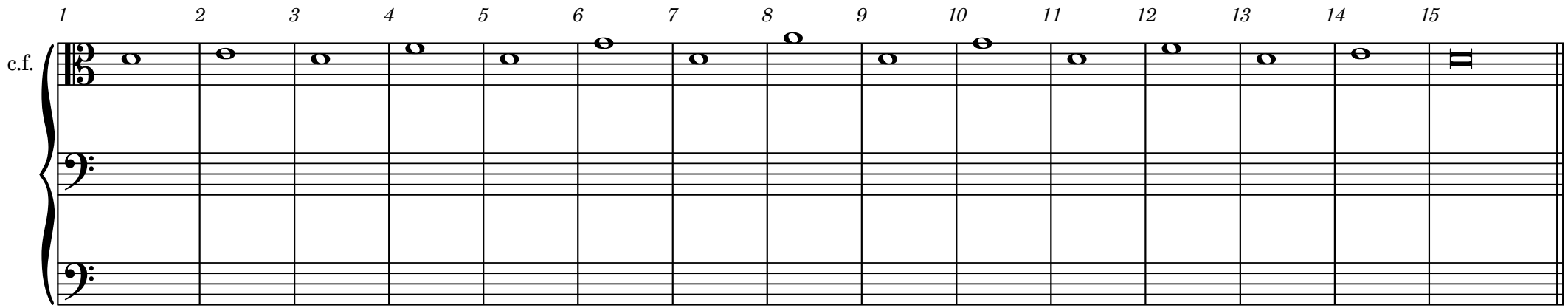
Exercise No. 26 (Ionian)



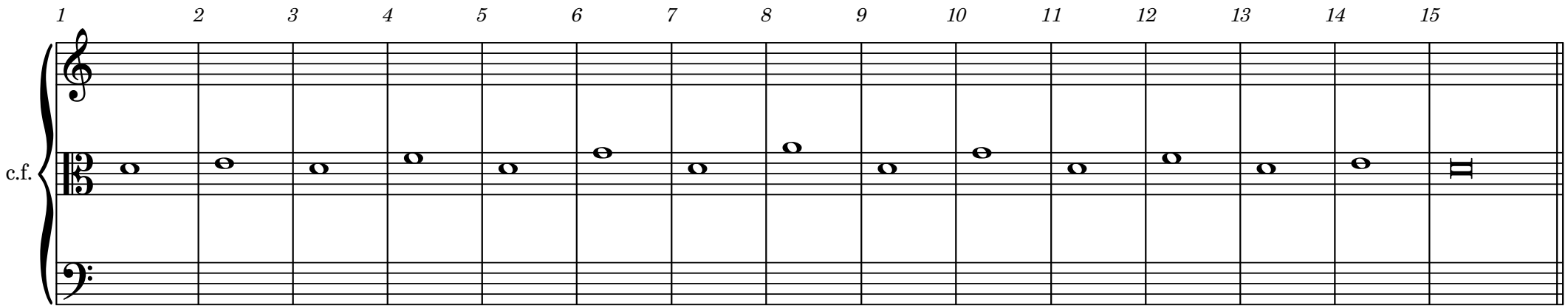
Exercise No. 27 (Ionian)



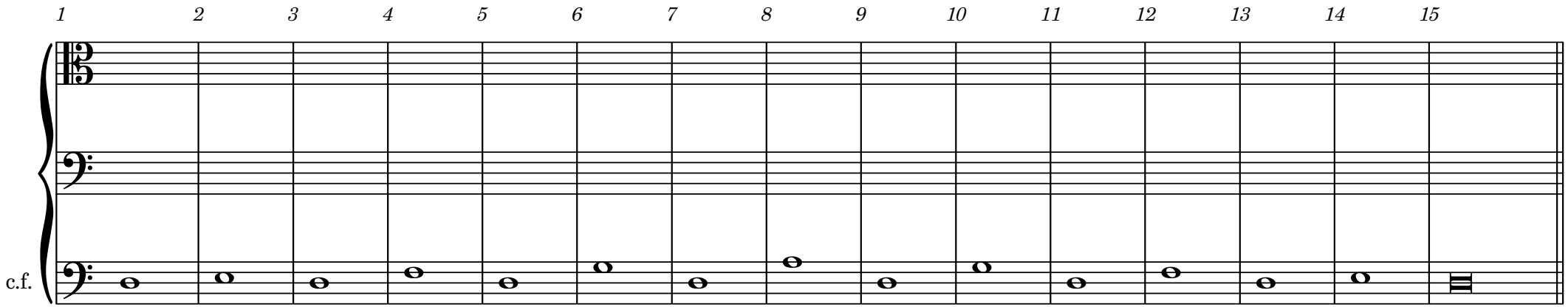
Exercise No. 28 (Dorian)



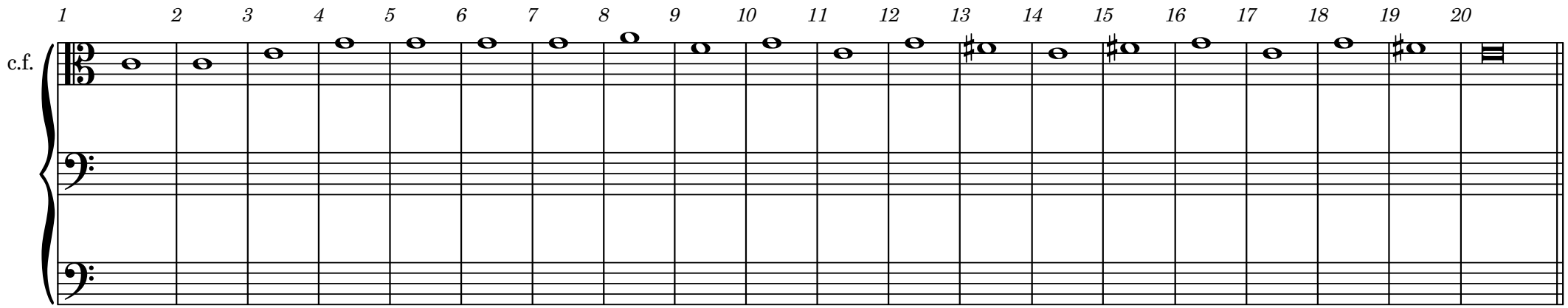
Exercise No. 29 (Dorian)



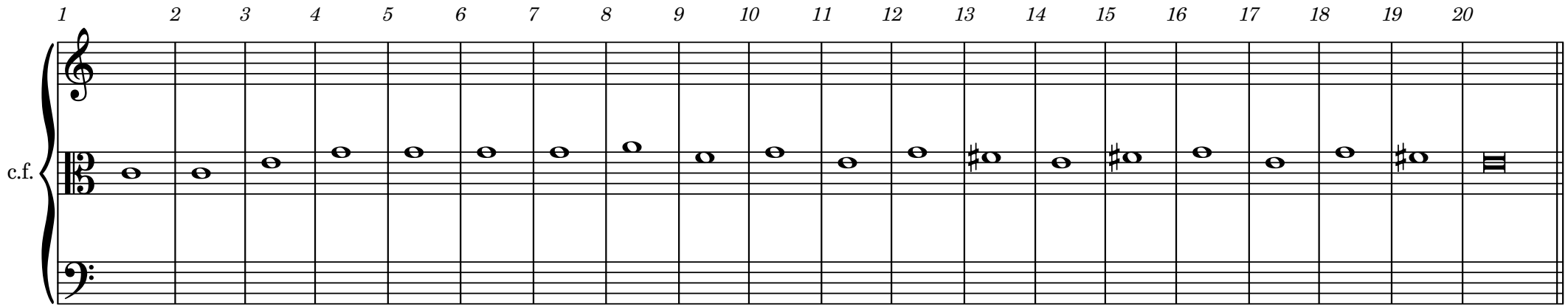
Exercise No. 30 (Dorian)



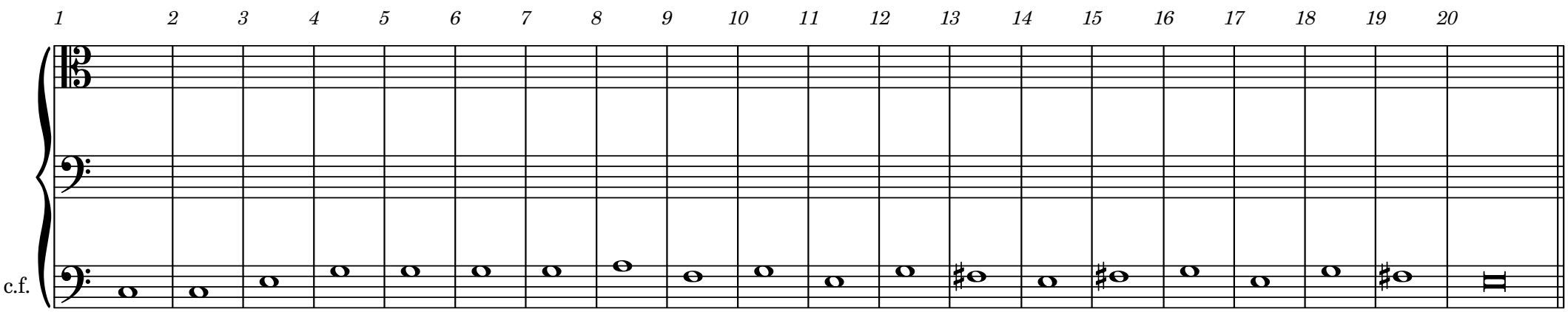
Exercise No. 31 (Mixed Mode)



Exercise No. 32 (Mixed Mode)

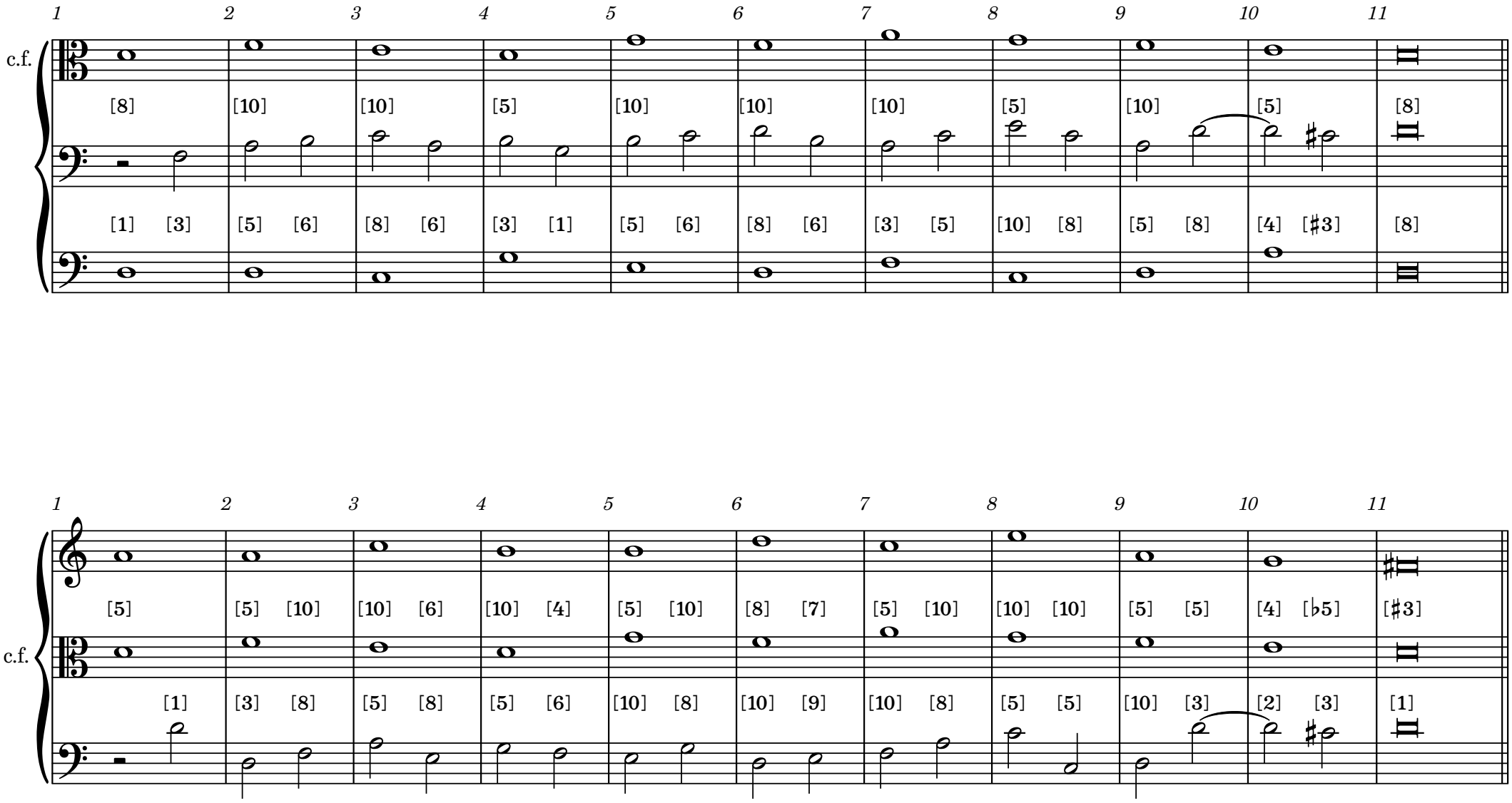


Exercise No. 33 (Mixed Mode)

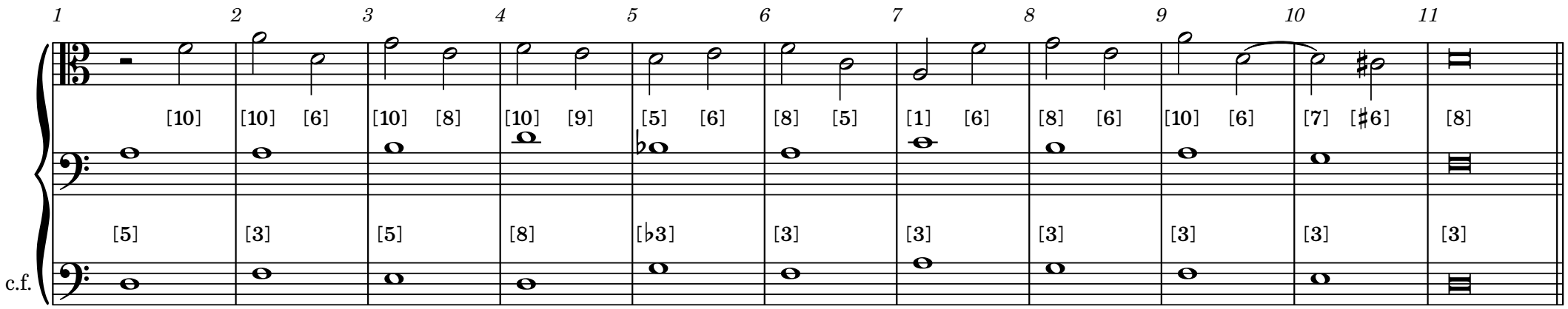


First and Second Species Counterpoint in Three Voices

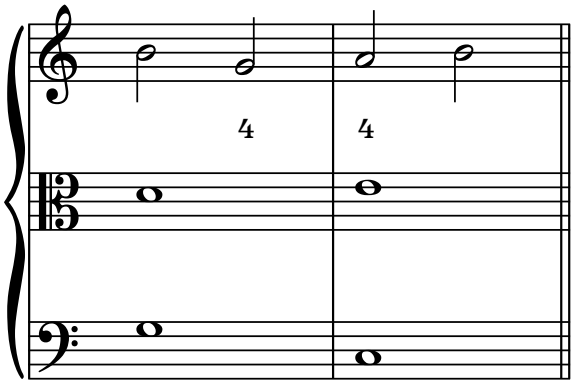
Mozart's Examples



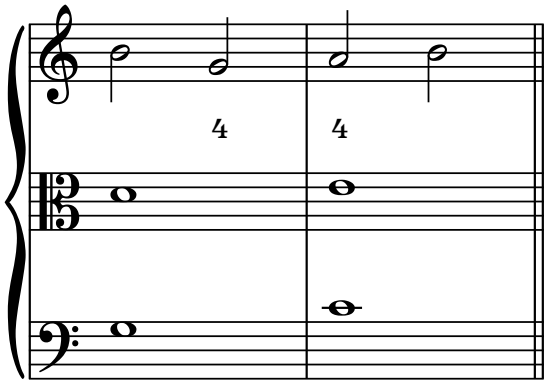
Mozart's Examples



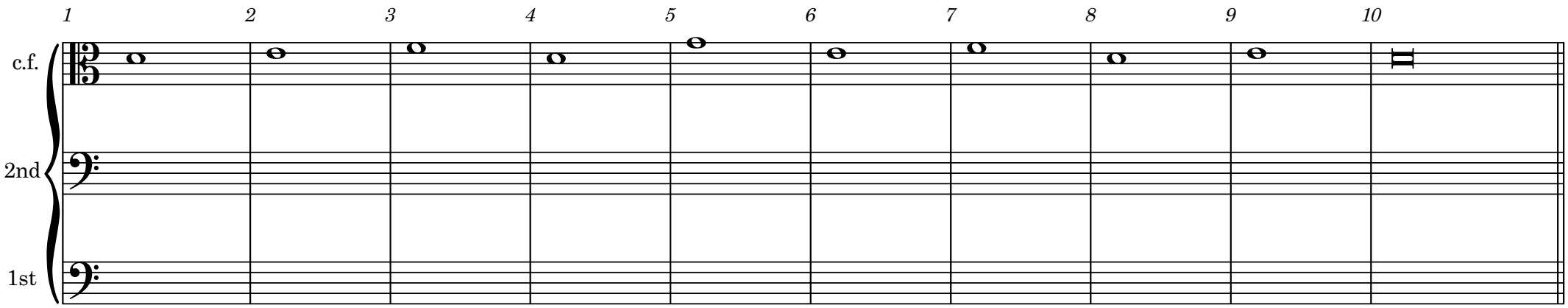
[Attwood:] Remark: this is not good as the Bass is too far off



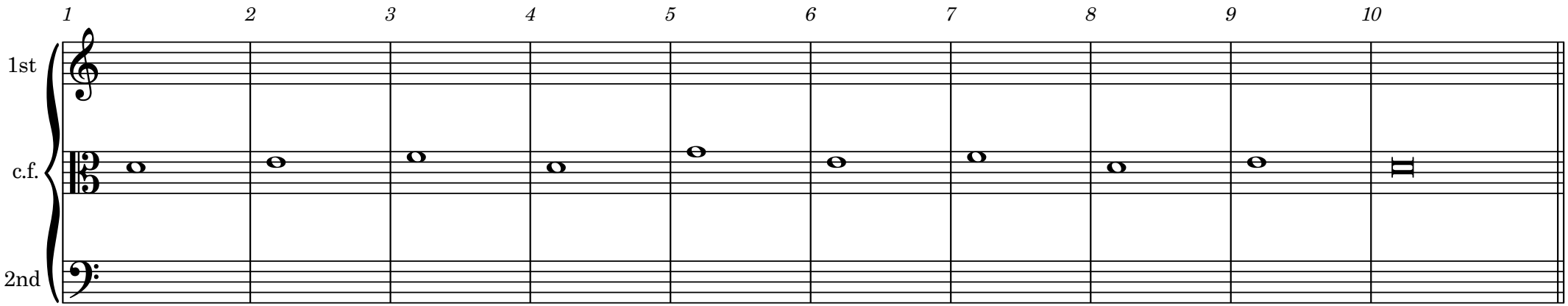
but this is better as the 4ths are not so perceivable owing to the parts being nearer



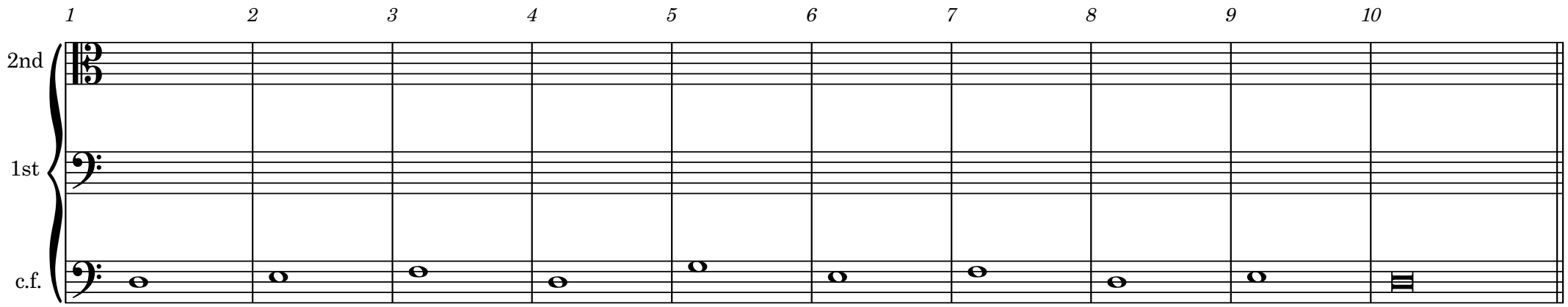
Exercise No. 1 (Dorian)



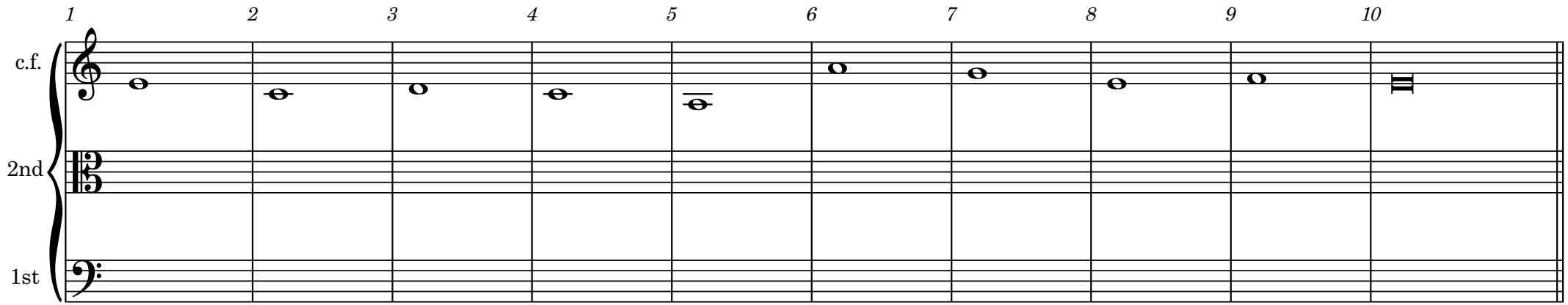
Exercise No. 2 (Dorian)



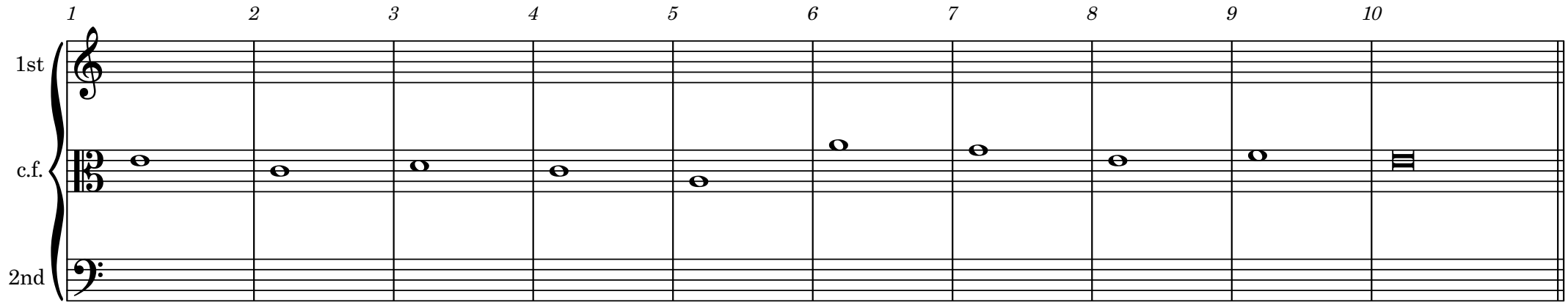
Exercise No. 3 (Dorian)



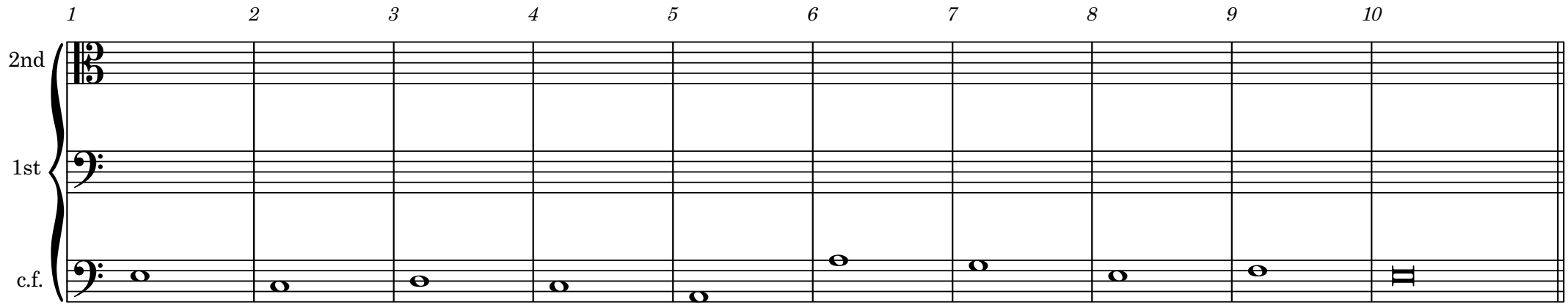
Exercise No. 4 (Phrygian)



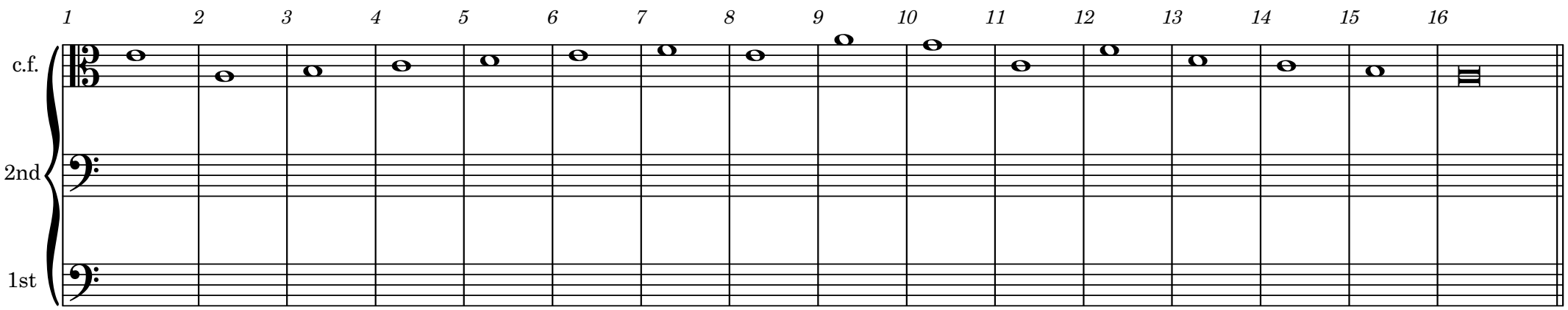
Exercise No. 5 (Phrygian)



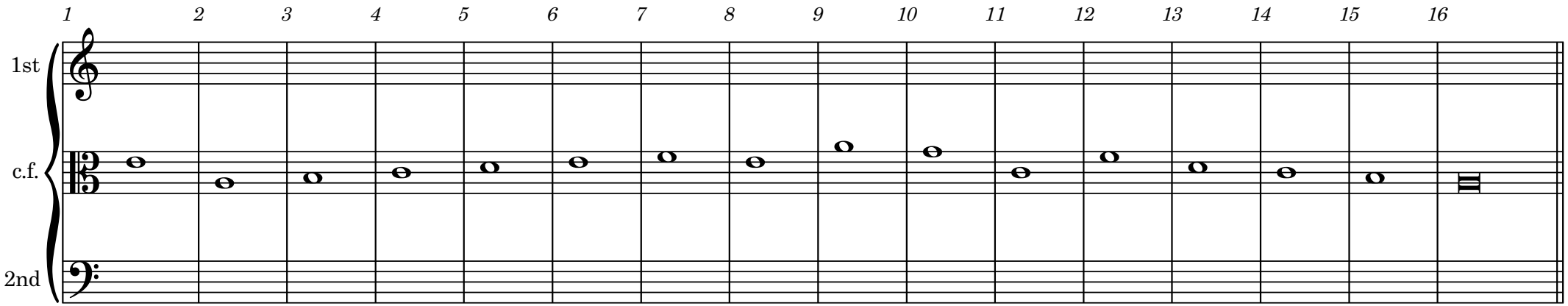
Exercise No. 6 (Phrygian)



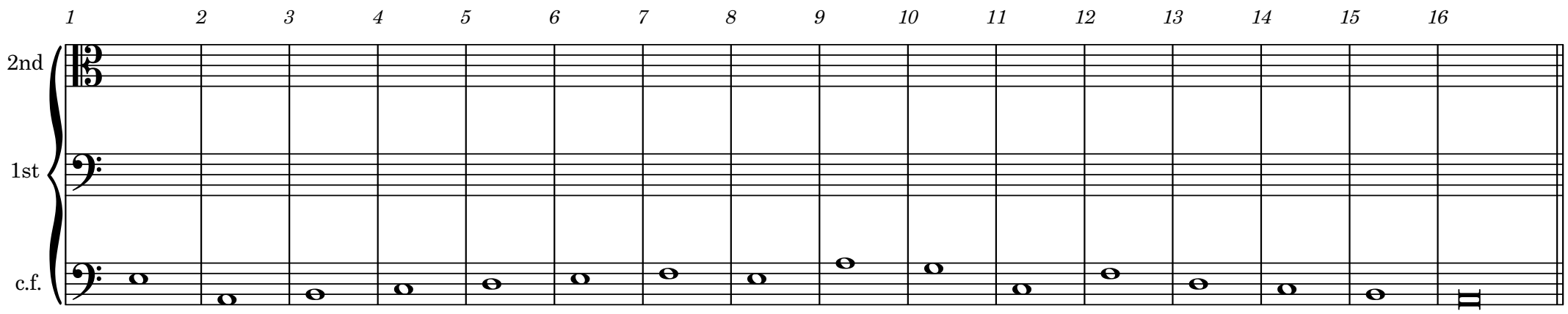
Exercise No. 7 (Aeolian)



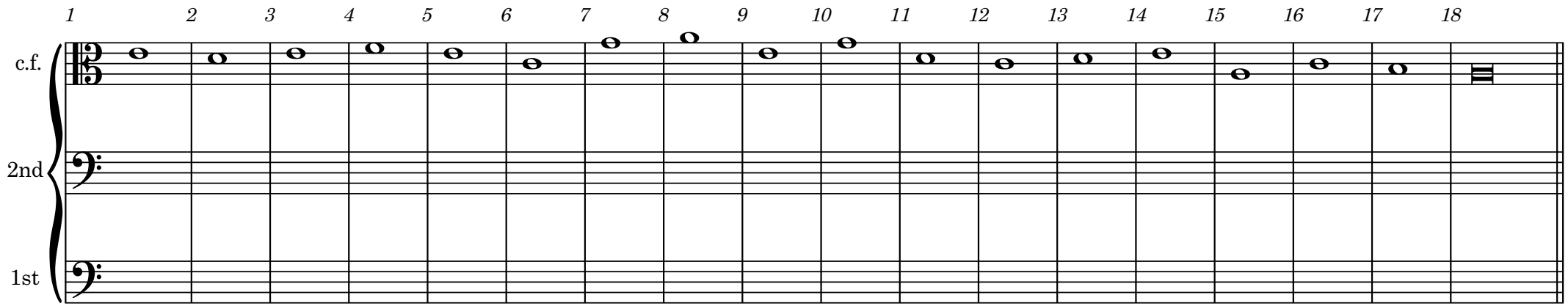
Exercise No. 8 (Aeolian)



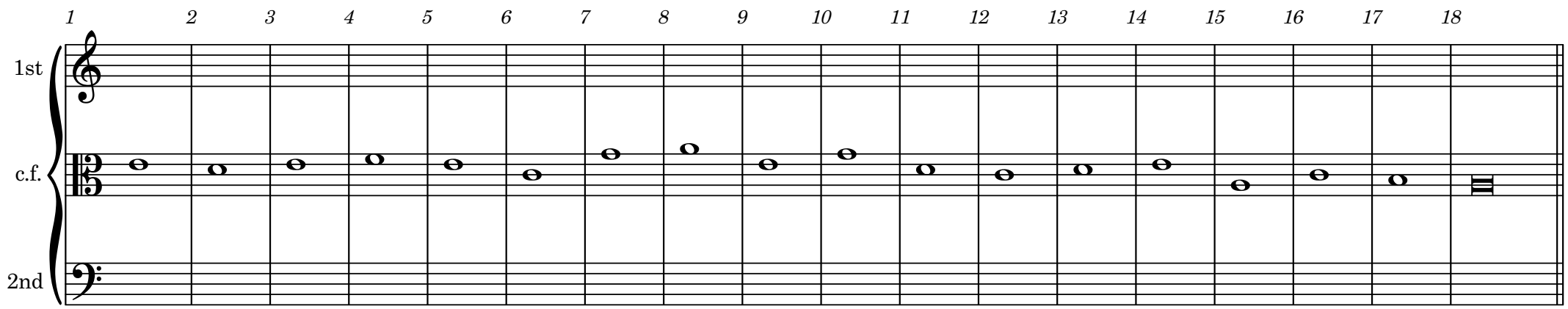
Exercise No. 9 (Aeolian)



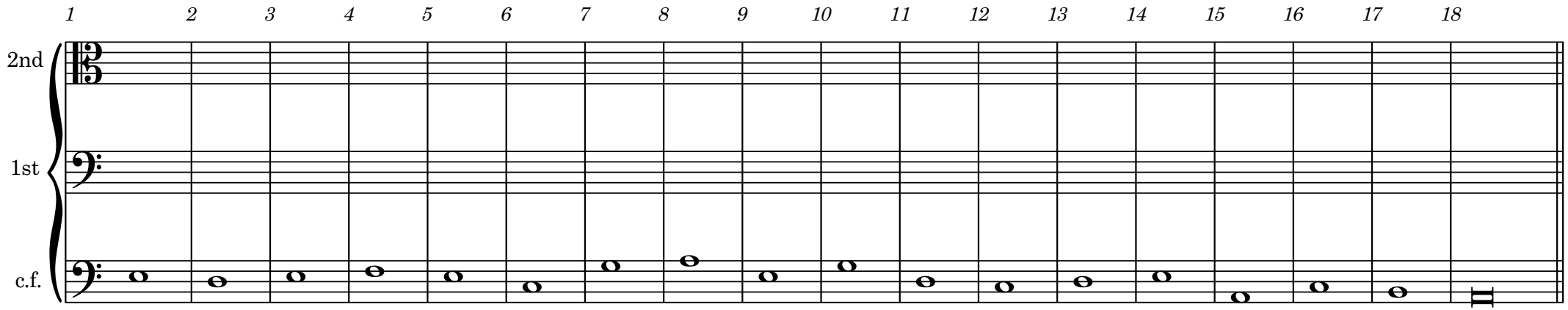
Exercise No. 10 (Aeolian)



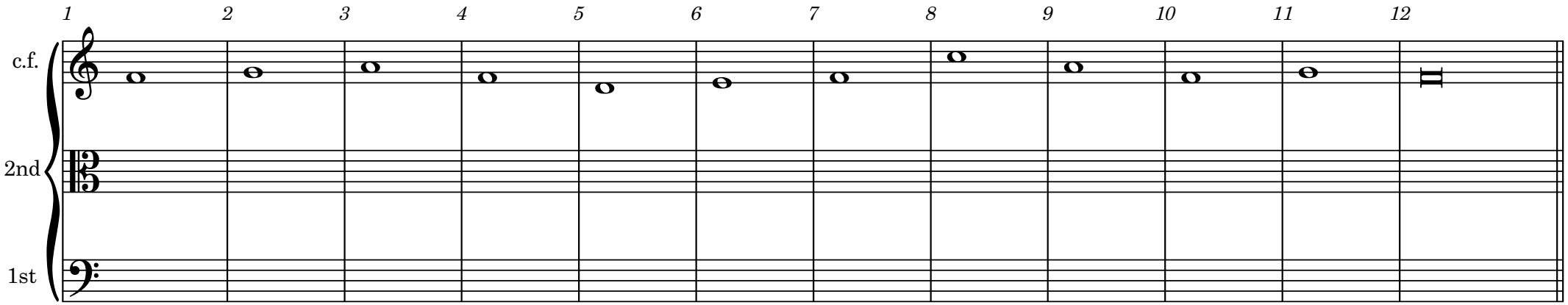
Exercise No. 11 (Aeolian)



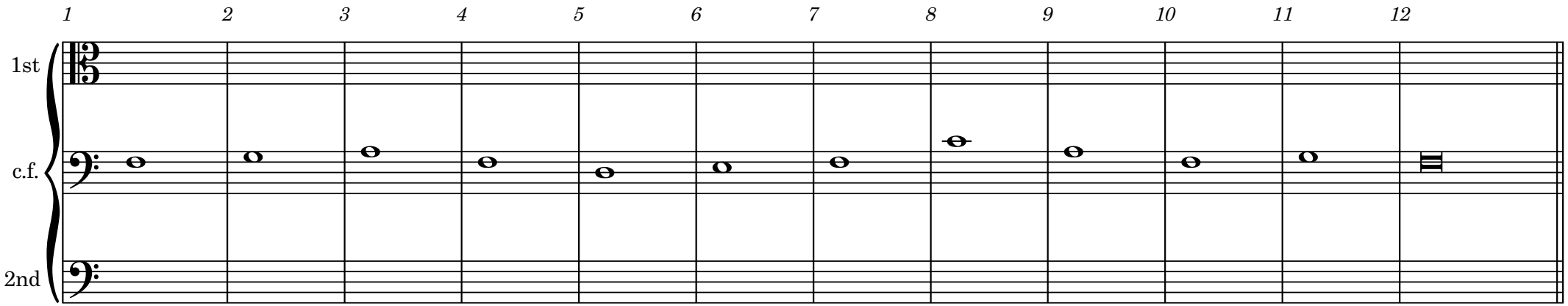
Exercise No. 12 (Aeolian)



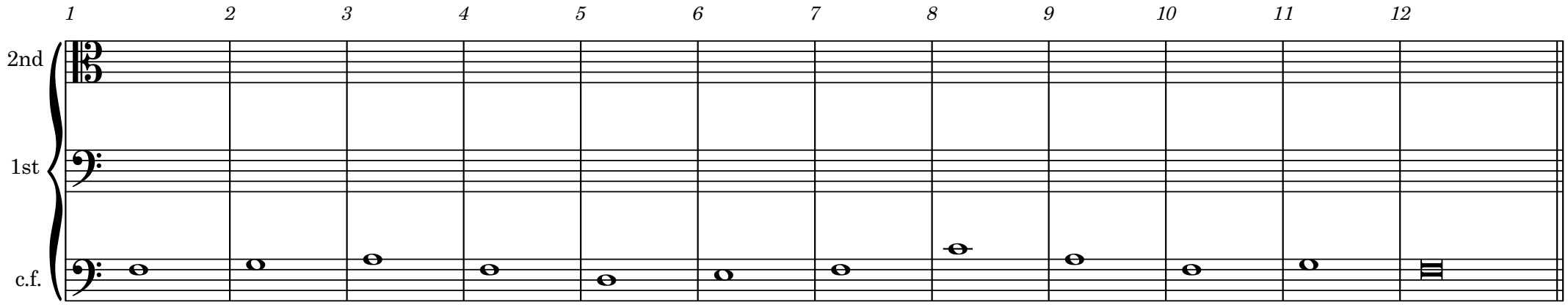
Exercise No. 13 (Lydian)



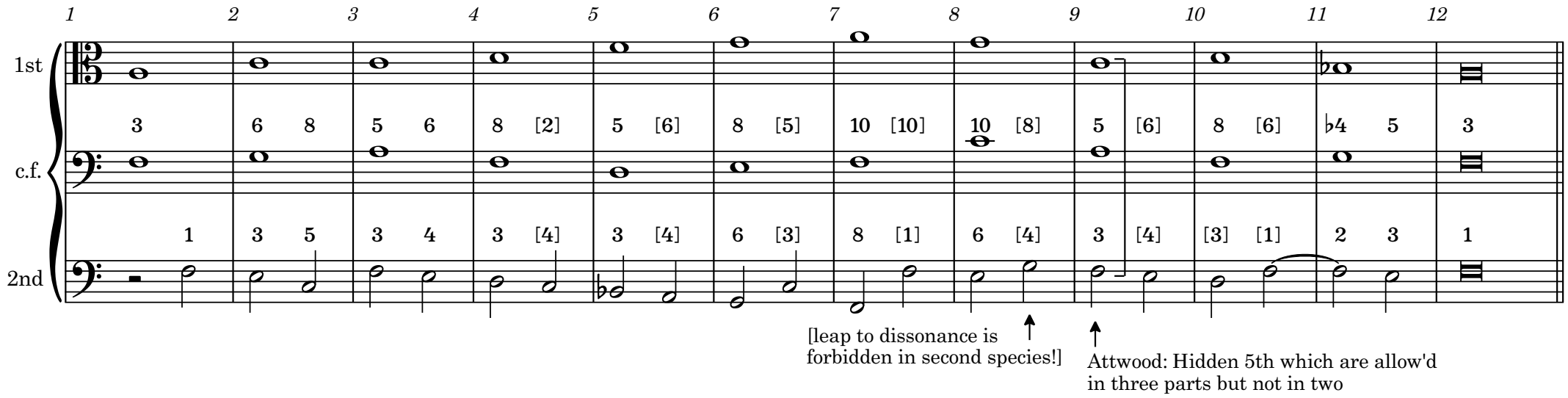
Exercise No. 14 (Lydian)



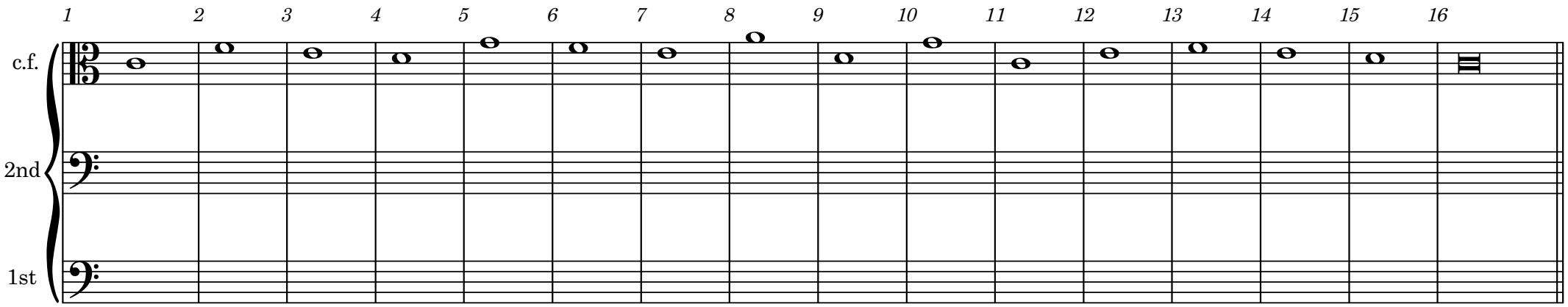
Exercise No. 15 (Lydian)



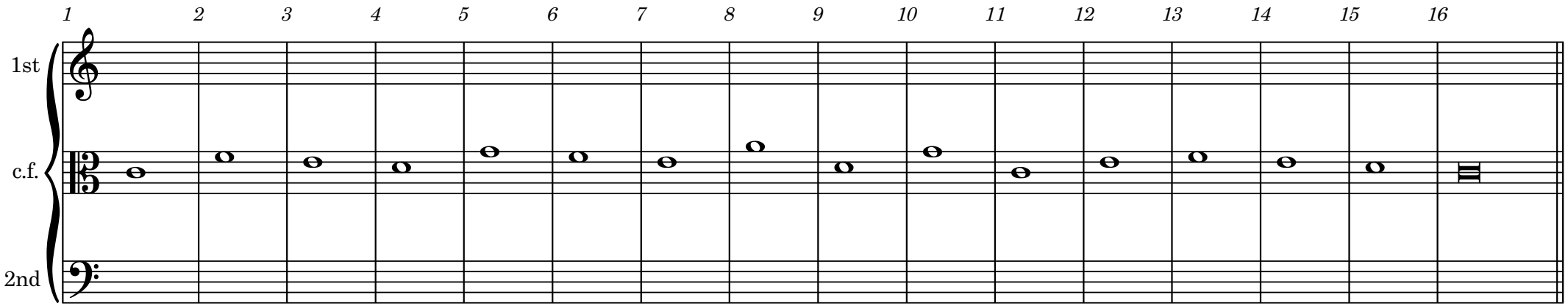
Mozart's Solution to Exercise No. 14 (Lydian)



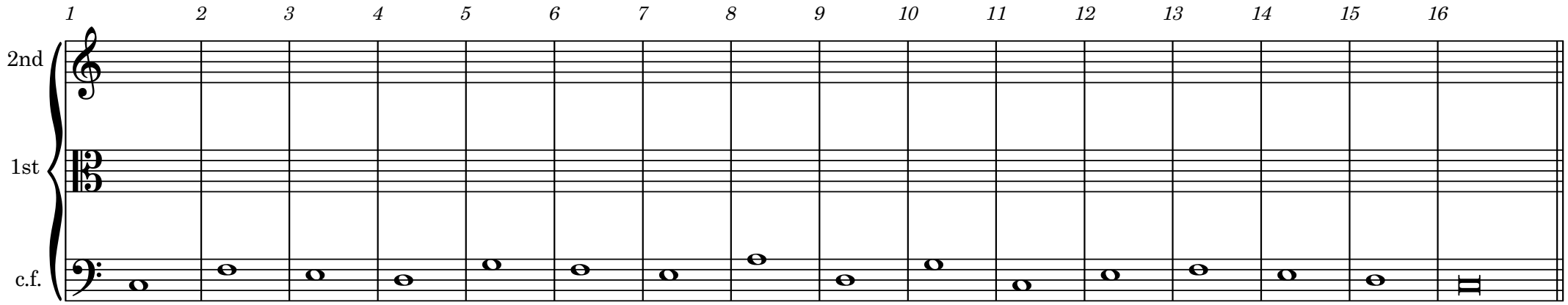
Exercise No. 16 (Ionian)



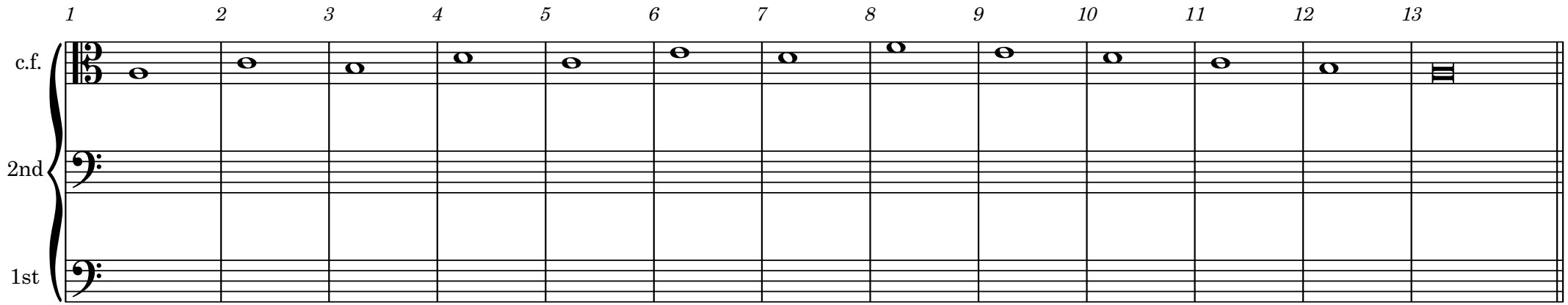
Exercise No. 17 (Ionian)



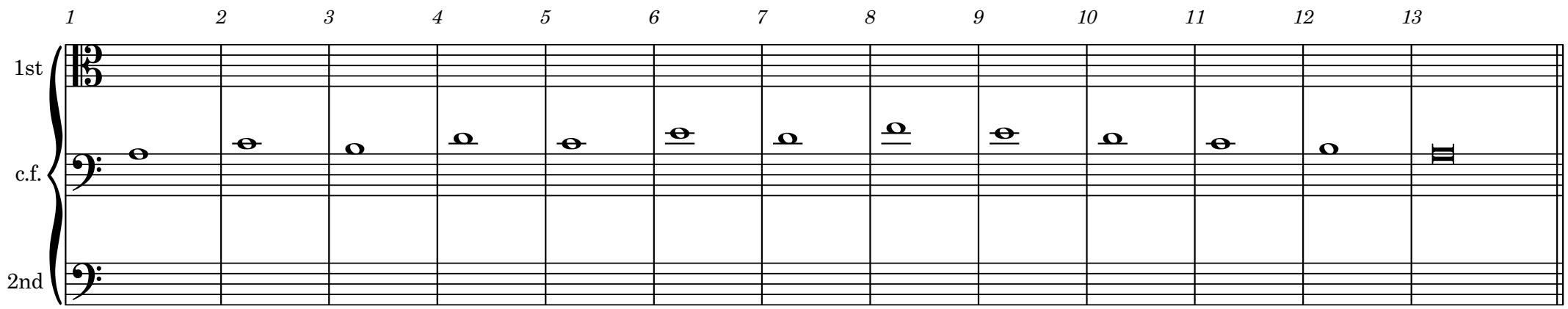
Exercise No. 18 (Ionian)



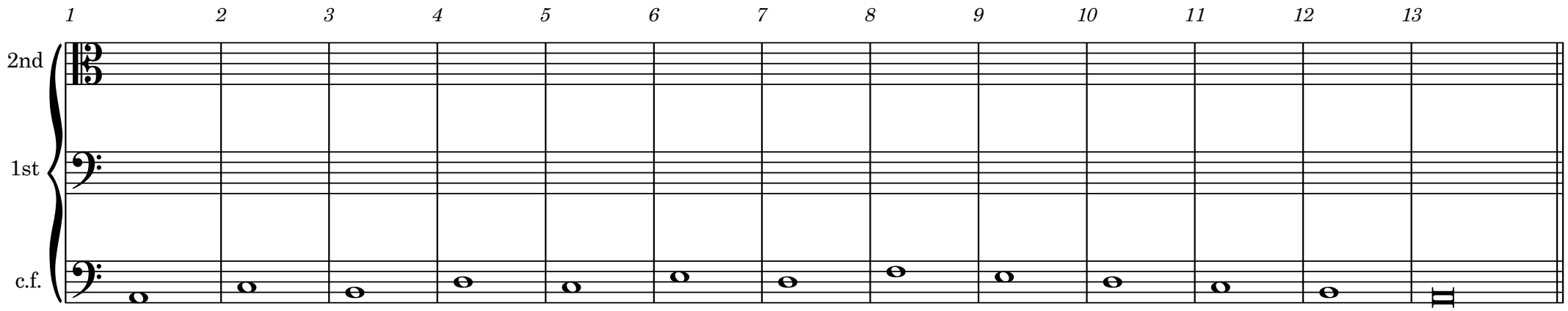
Exercise No. 19 (Aeolian)



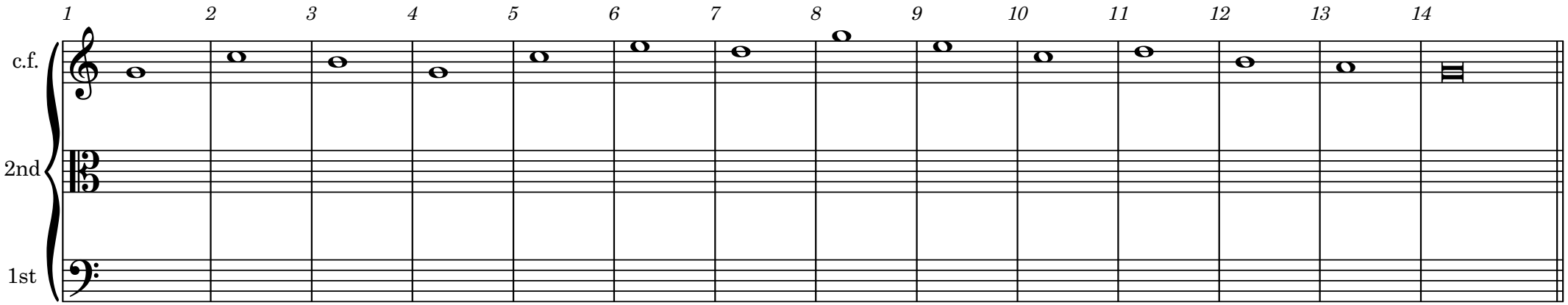
Exercise No. 20 (Aeolian)



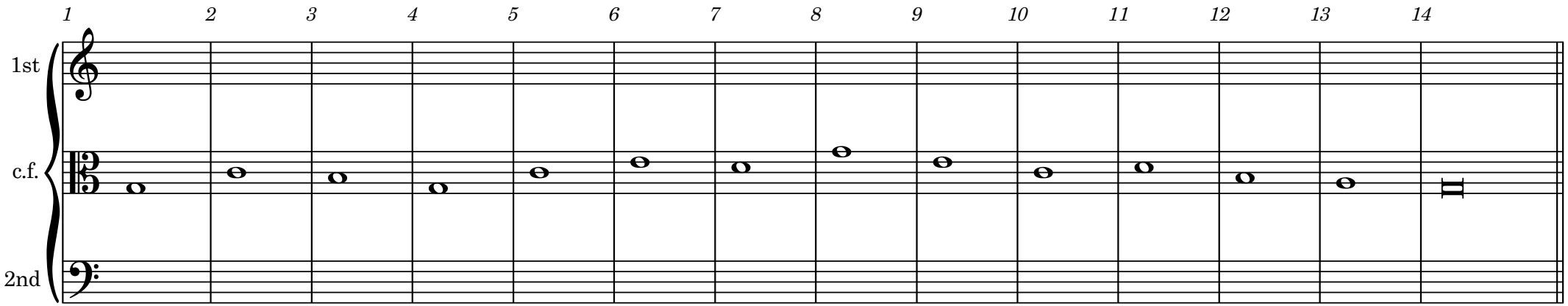
Exercise No. 21 (Aeolian)



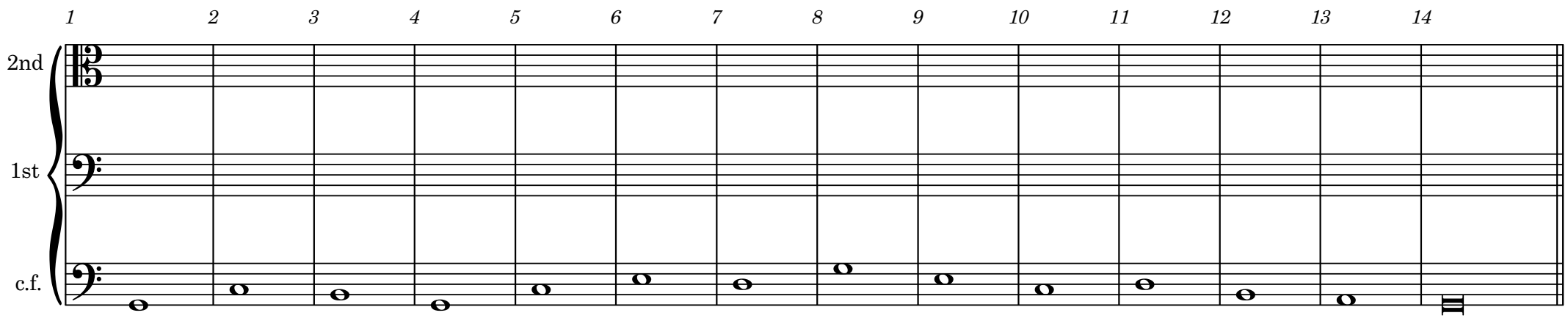
Exercise No. 22 (Mixolydian)



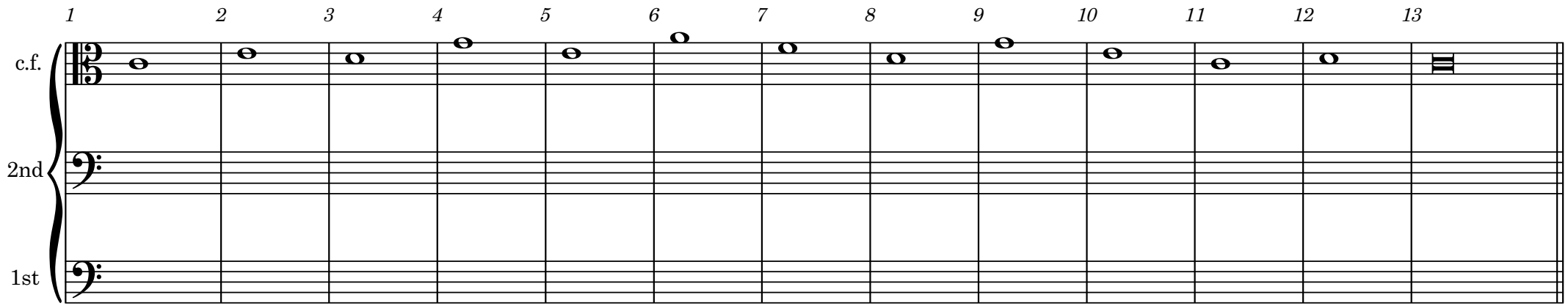
Exercise No. 23 (Mixolydian)



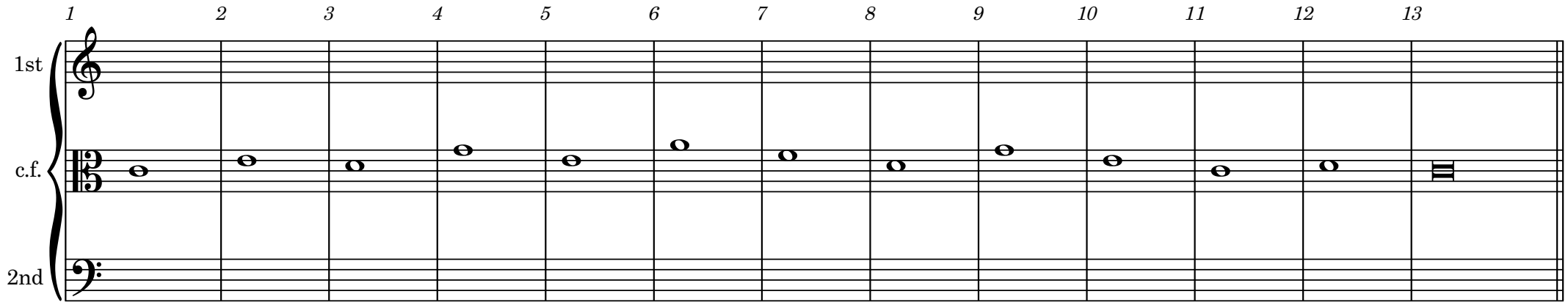
Exercise No. 24 (Mixolydian)



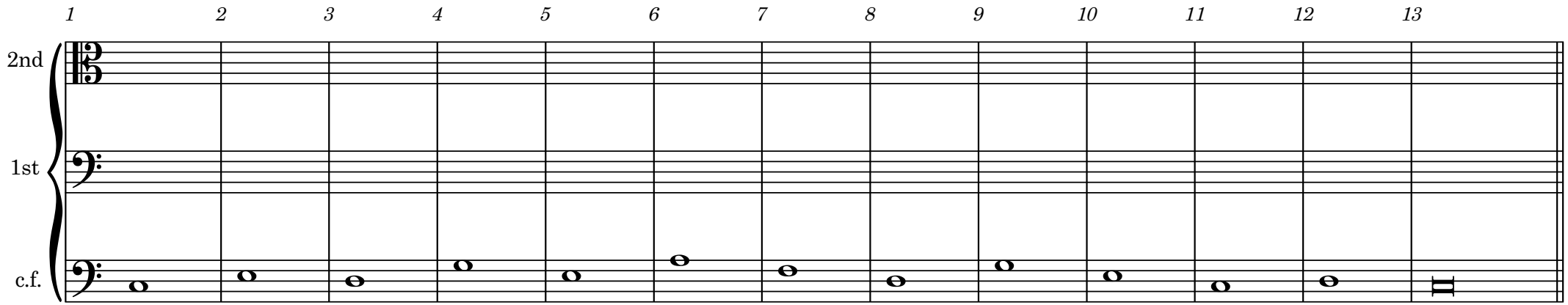
Exercise No. 25 (Ionian)



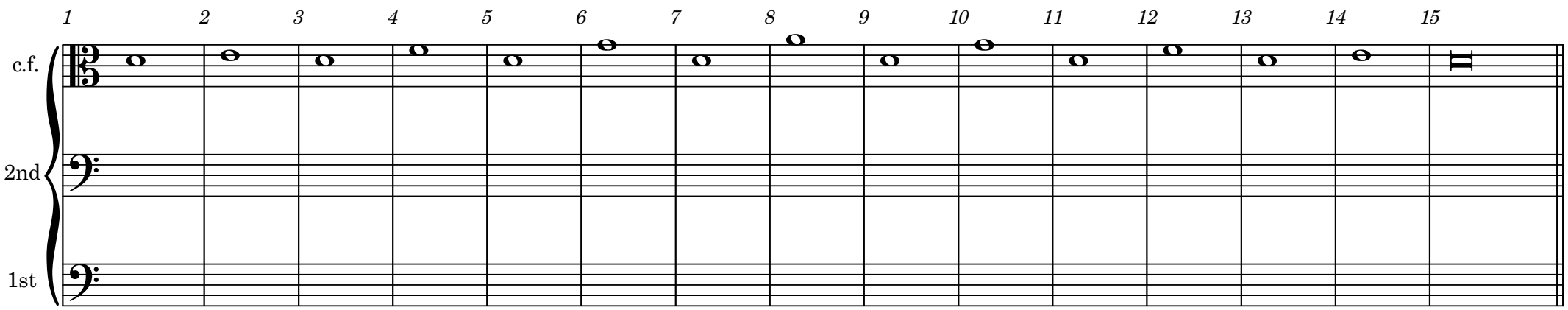
Exercise No. 26 (Ionian)



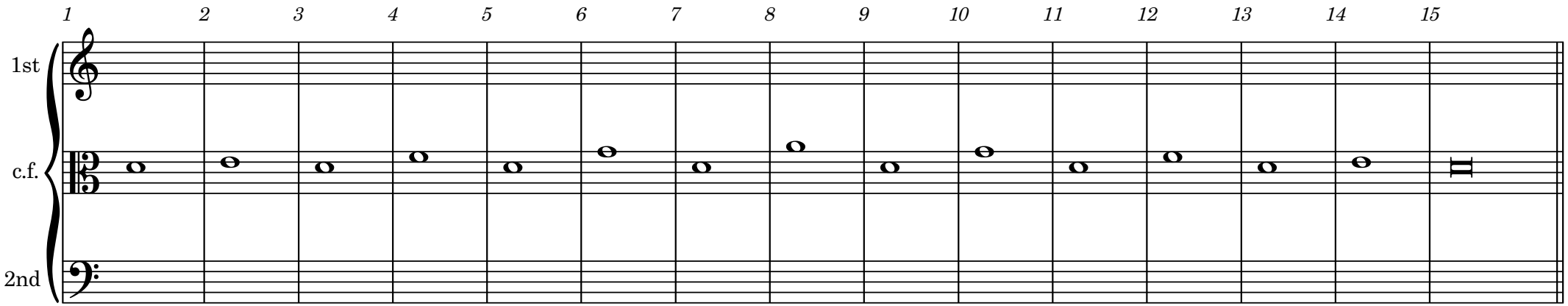
Exercise No. 27 (Ionian)



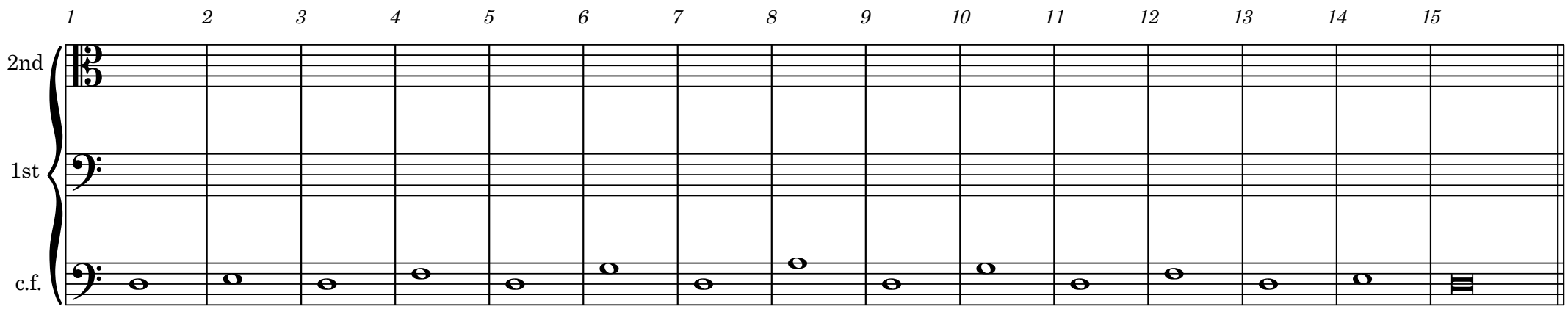
Exercise No. 28 (Dorian)



Exercise No. 29 (Dorian)

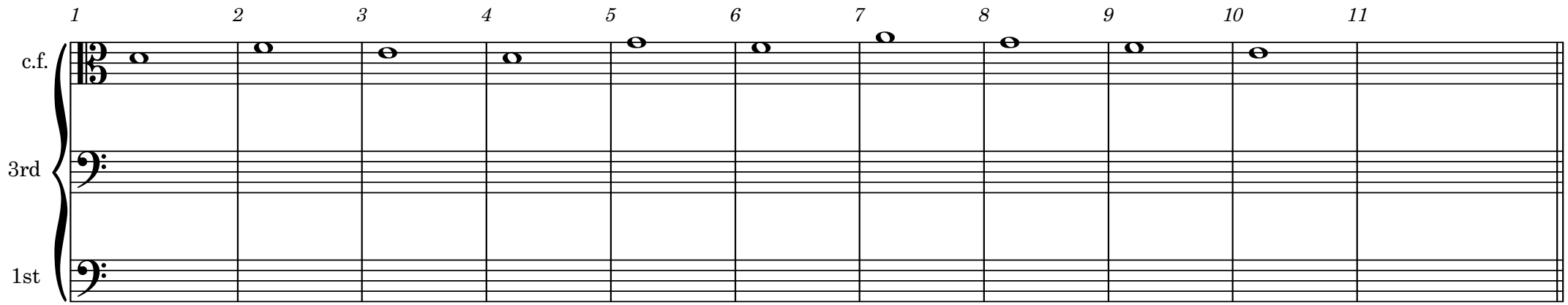


Exercise No. 30 (Dorian)

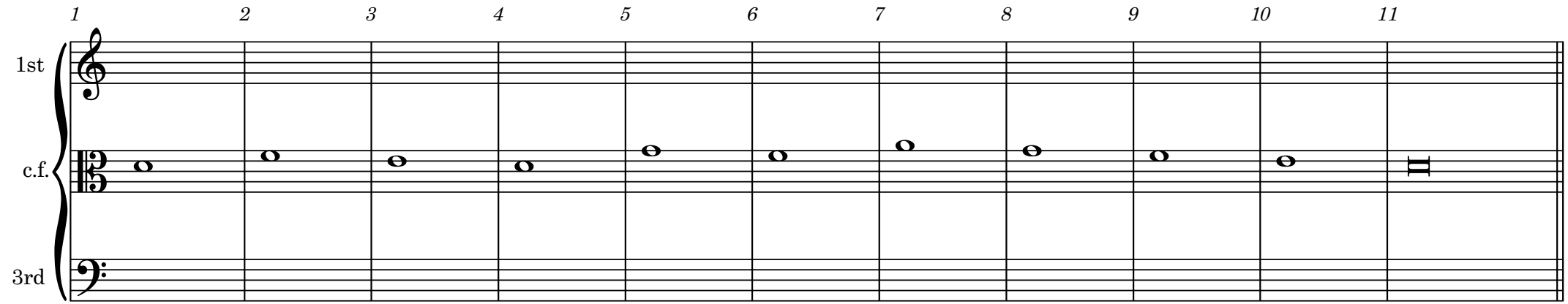


First and Third Species Counterpoint in Three Voices

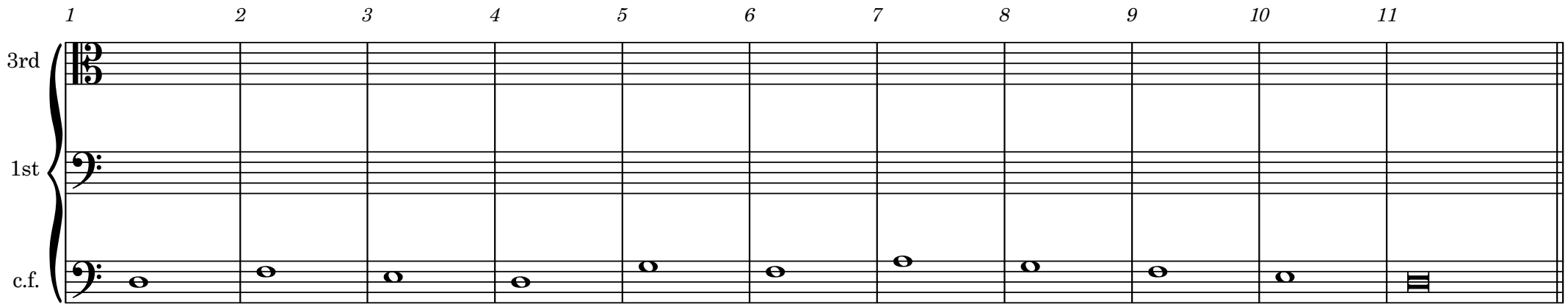
Exercise No. 1 (Dorian)



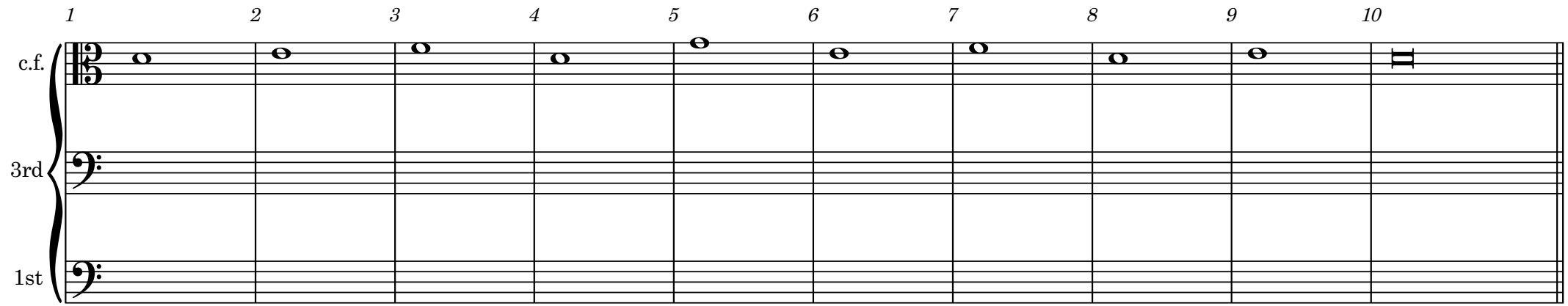
Exercise No. 2 (Dorian)



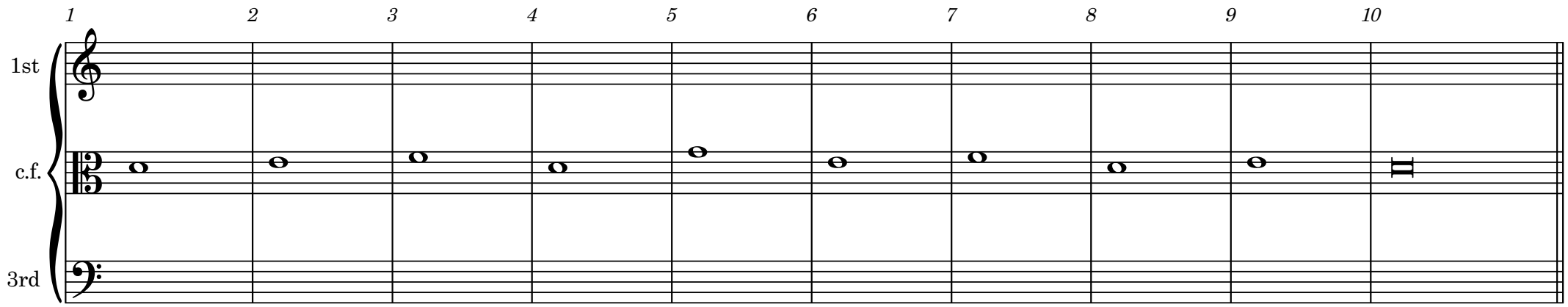
Exercise No. 3 (Dorian)



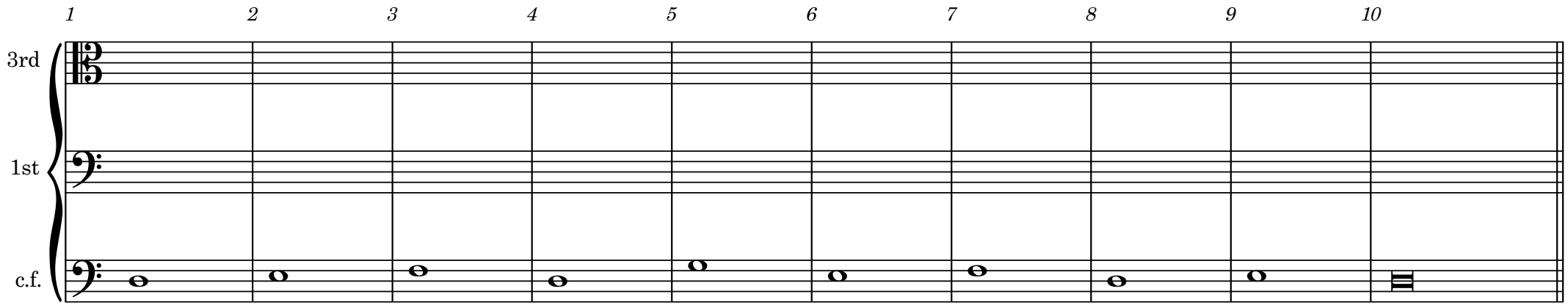
Exercise No. 4 (Dorian)



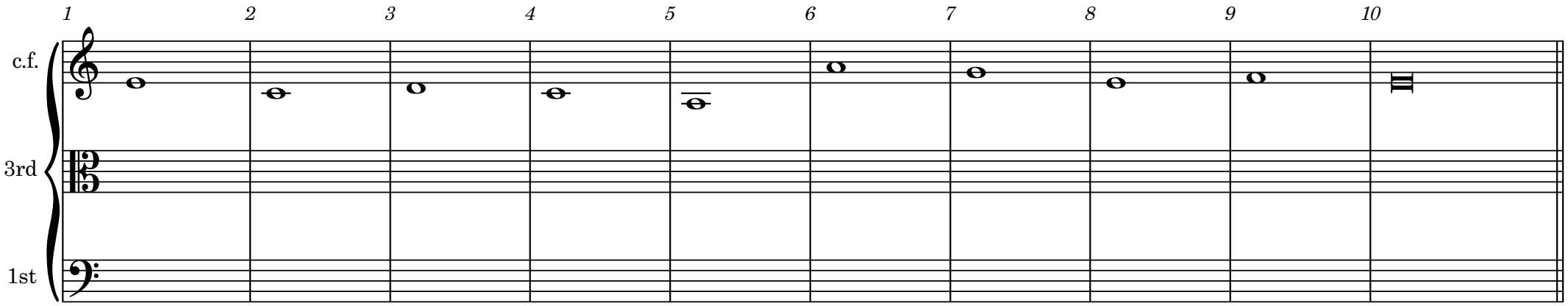
Exercise No. 5 (Dorian)



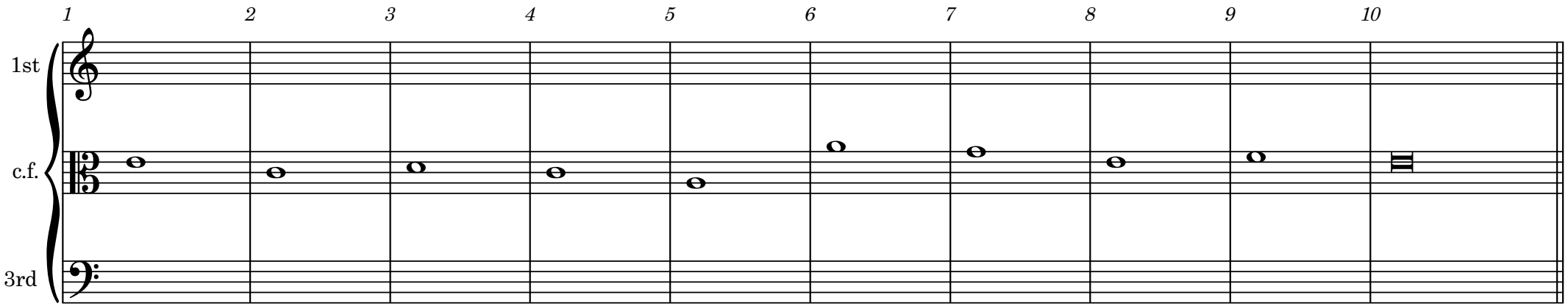
Exercise No. 6 (Dorian)



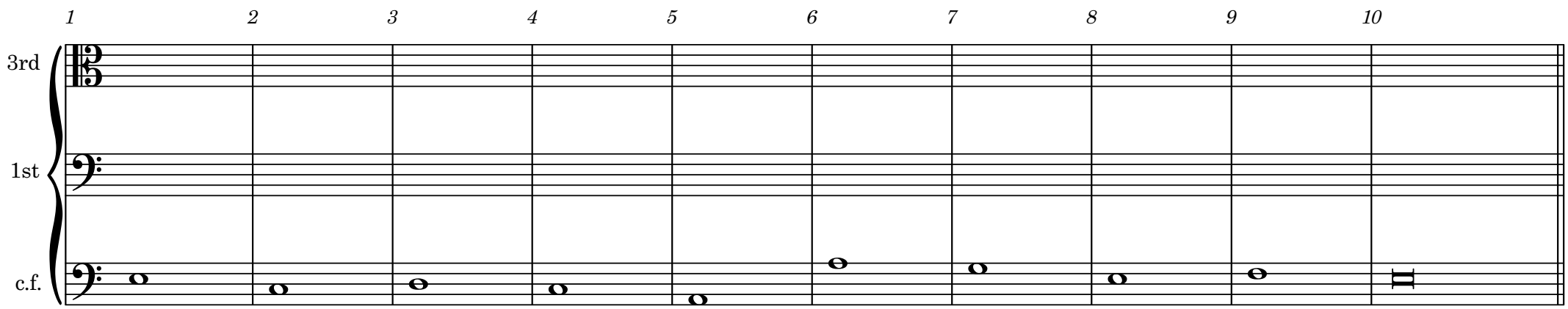
Exercise No. 7 (Phrygian)



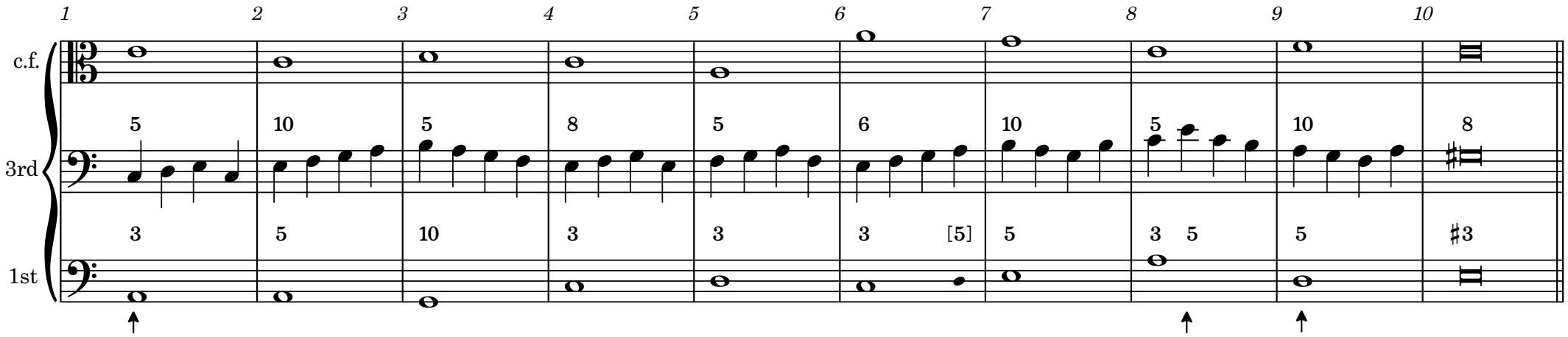
Exercise No. 8 (Phrygian)



Exercise No. 9 (Phrygian)



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



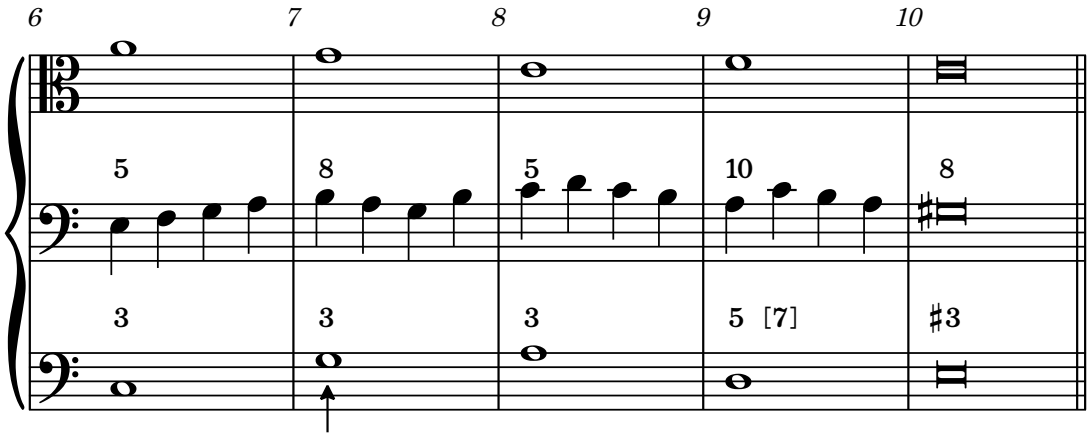
[Mozart did not correct the bass note
beginning a fifth below the finals, as Fux did].

il tenore fà 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)

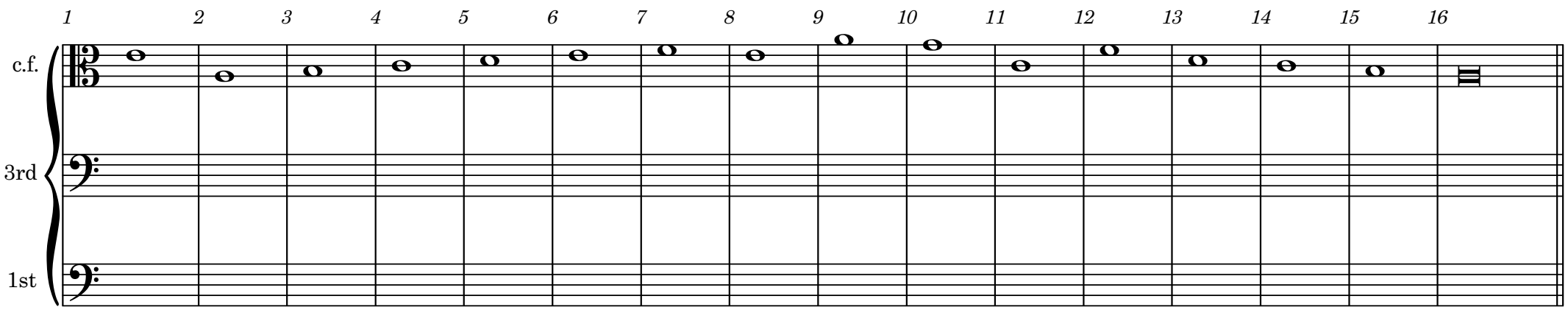
di venire da f in gis non è cantabile,
perchè è una seconda superflua.
quel salto di terza non leva il fallo,
perchè la nota principale è sempre f.
Dunque meglio cosi.

[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].]

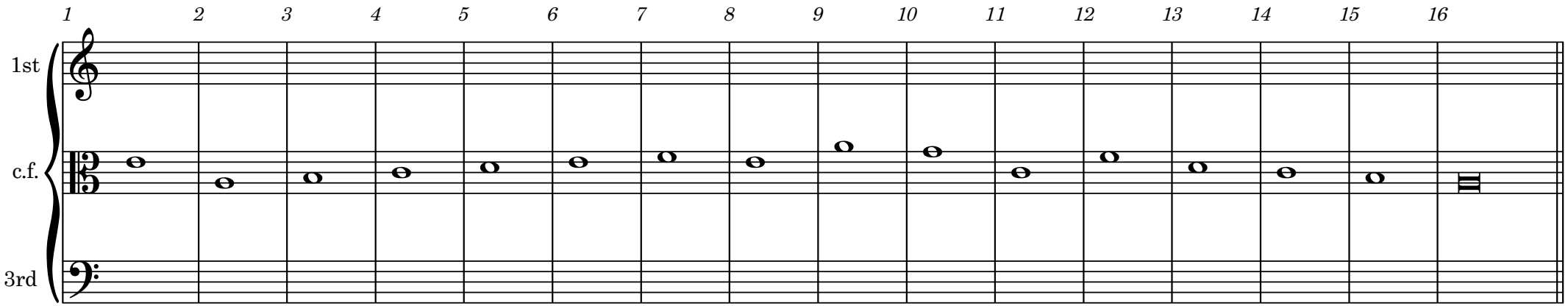


per non far le quinte nascoste col tenore e Basso
[so as not to make the hidden fifths with the tenor and bass]

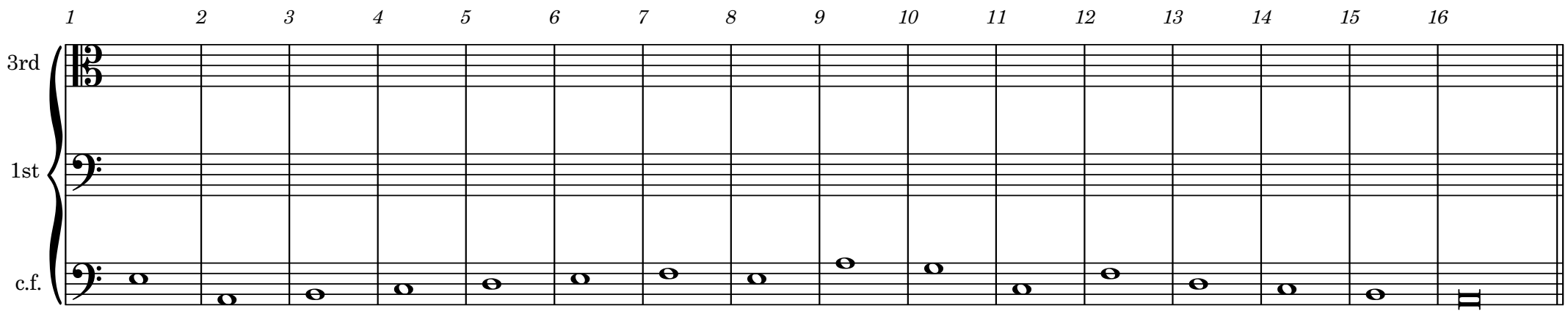
Exercise No. 10 (Aeolian)



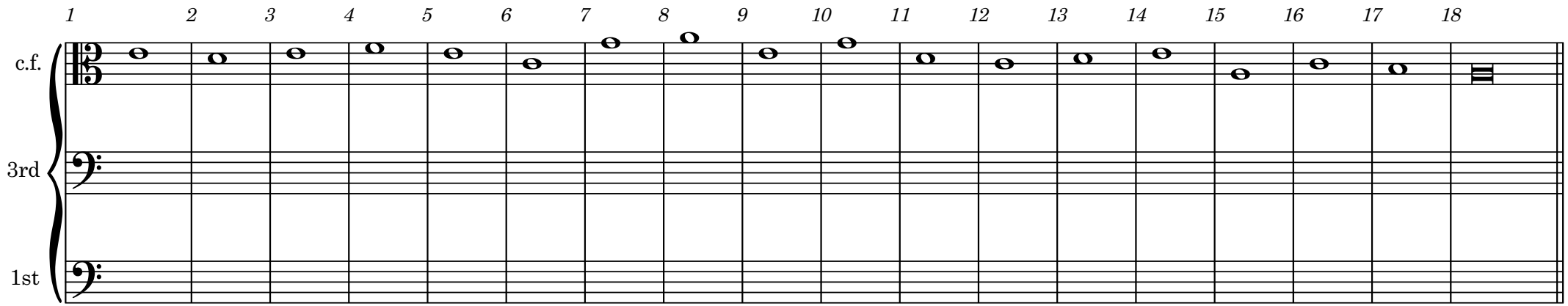
Exercise No. 11 (Aeolian)



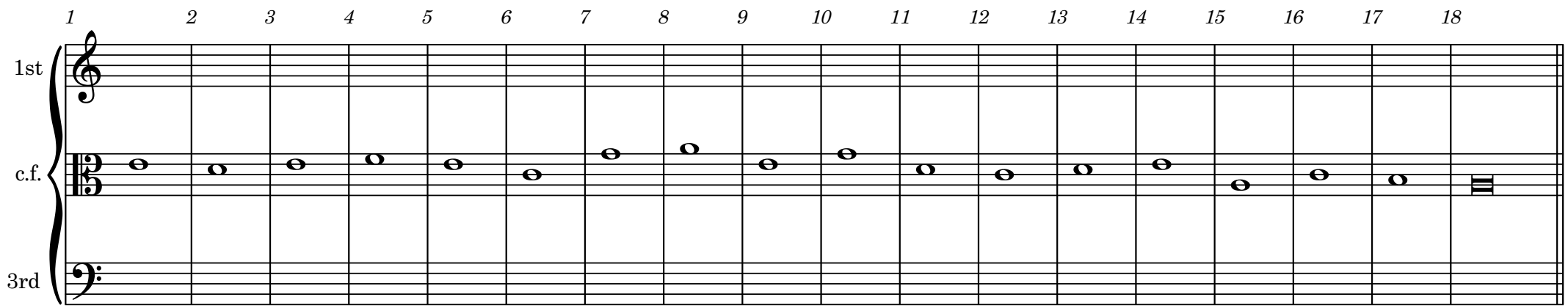
Exercise No. 12 (Aeolian)



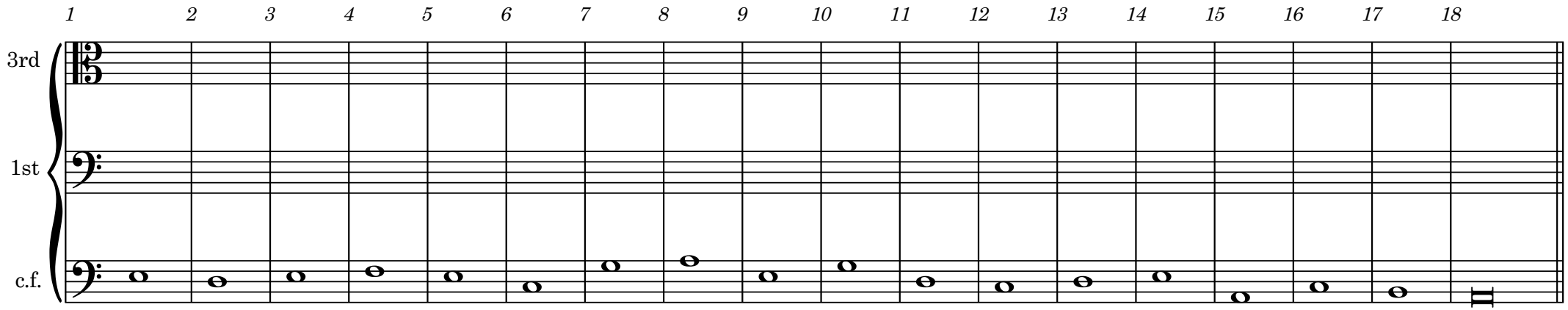
Exercise No. 13 (Aeolian)



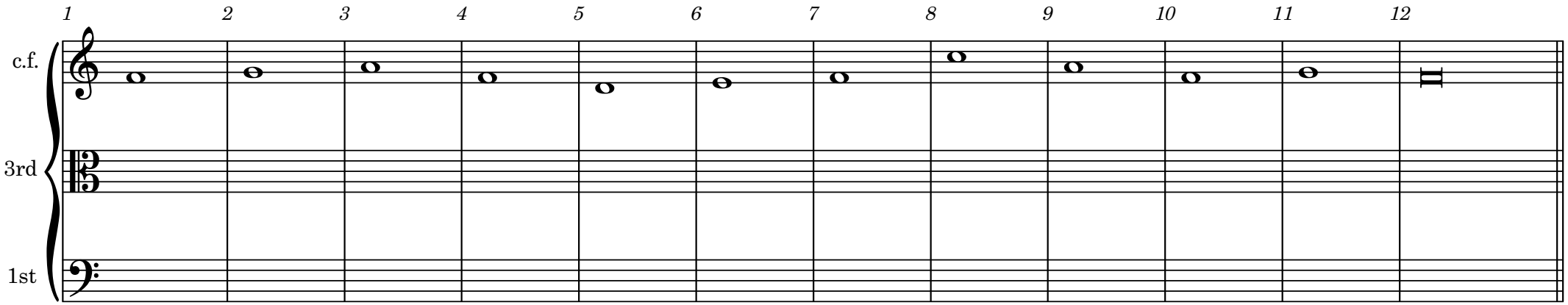
Exercise No. 14 (Aeolian)



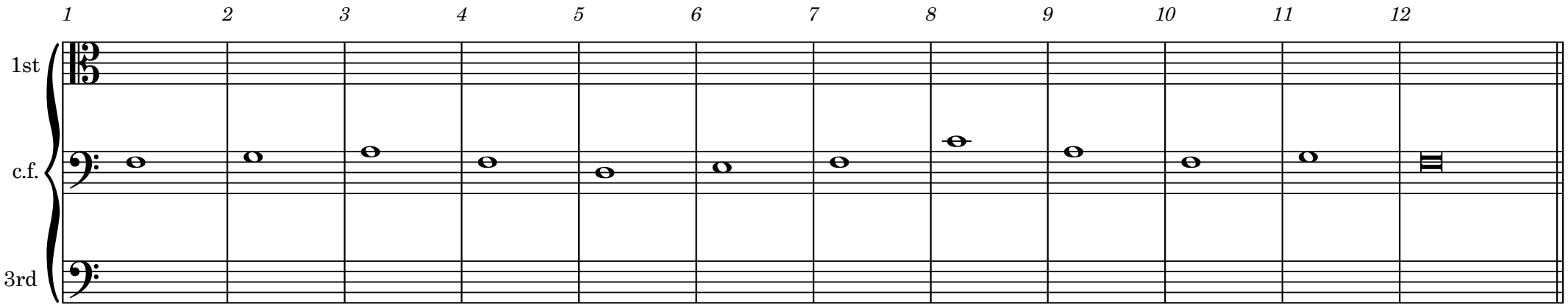
Exercise No. 15 (Aeolian)



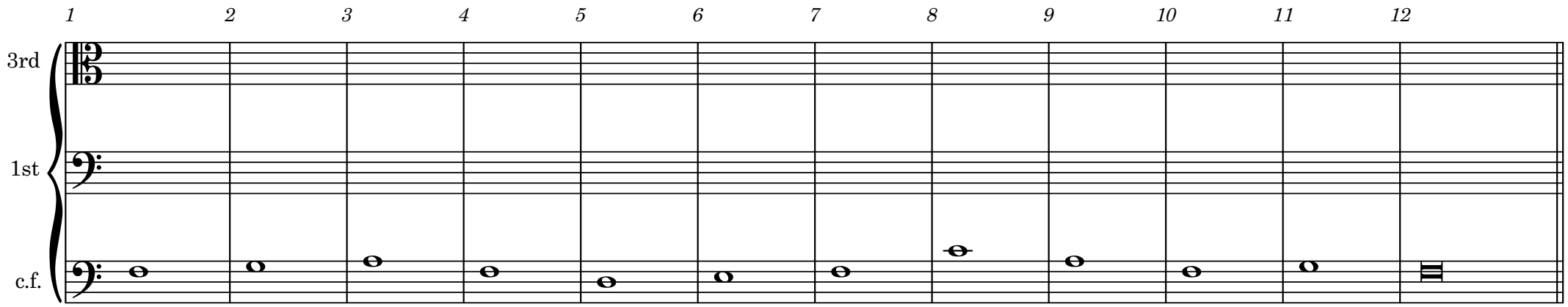
Exercise No. 16 (Lydian)



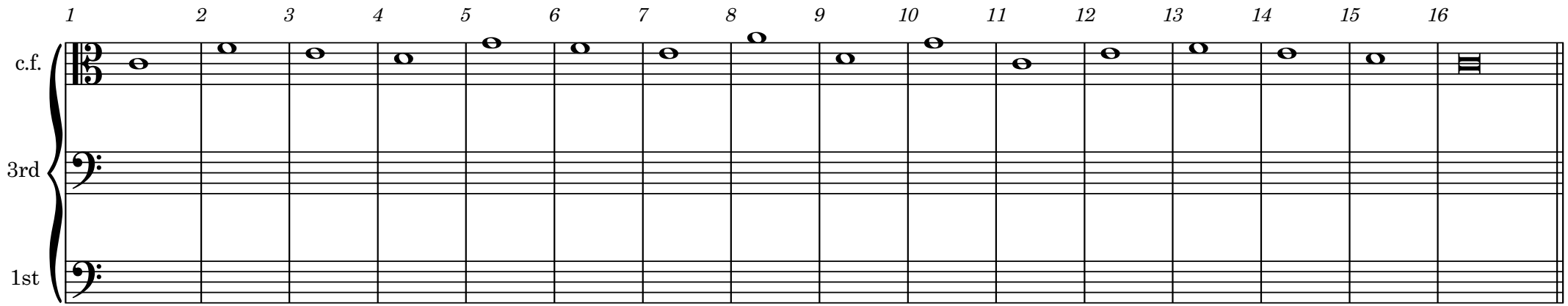
Exercise No. 17 (Lydian)



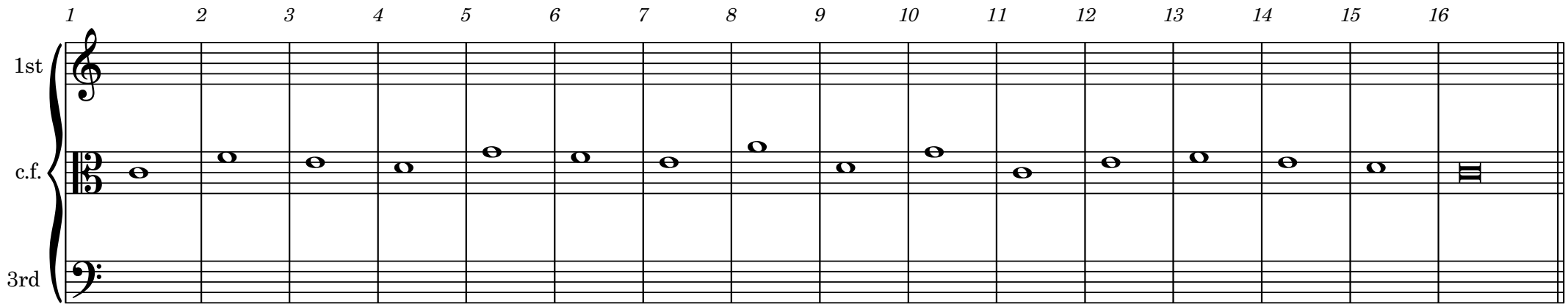
Exercise No. 18 (Lydian)



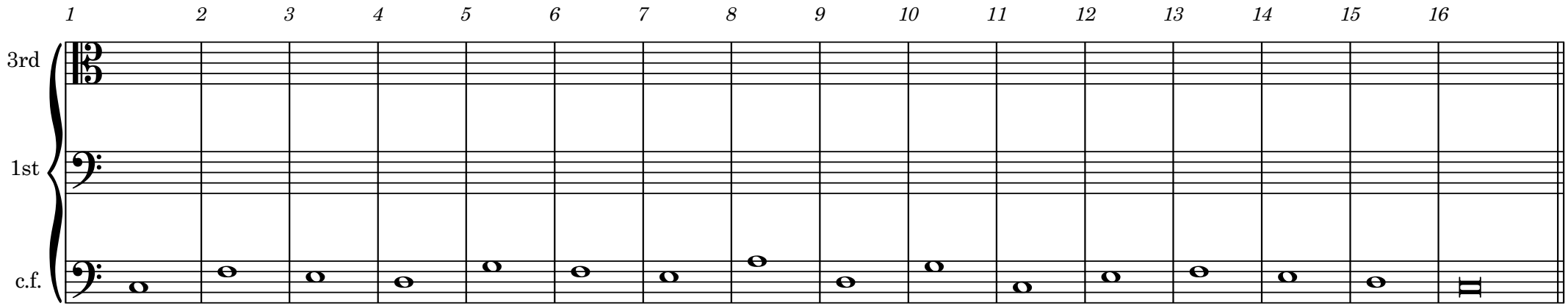
Exercise No. 19 (Ionian)



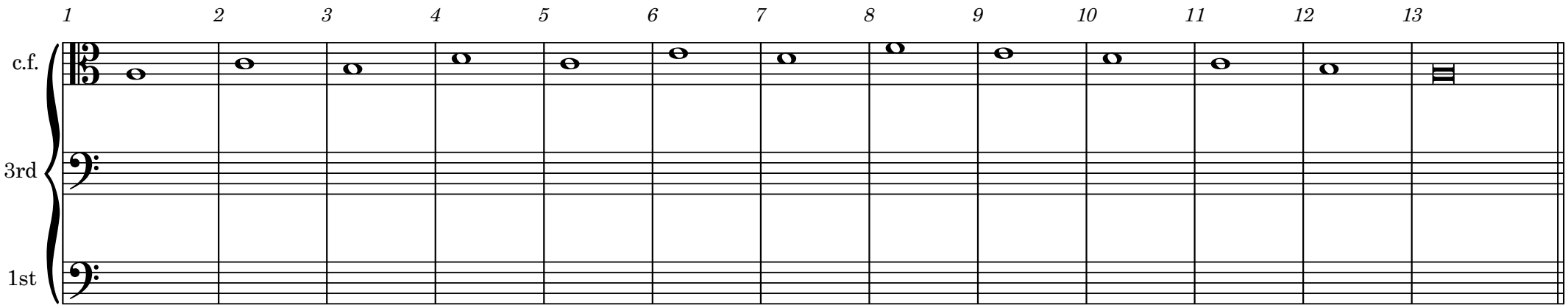
Exercise No. 20 (Ionian)



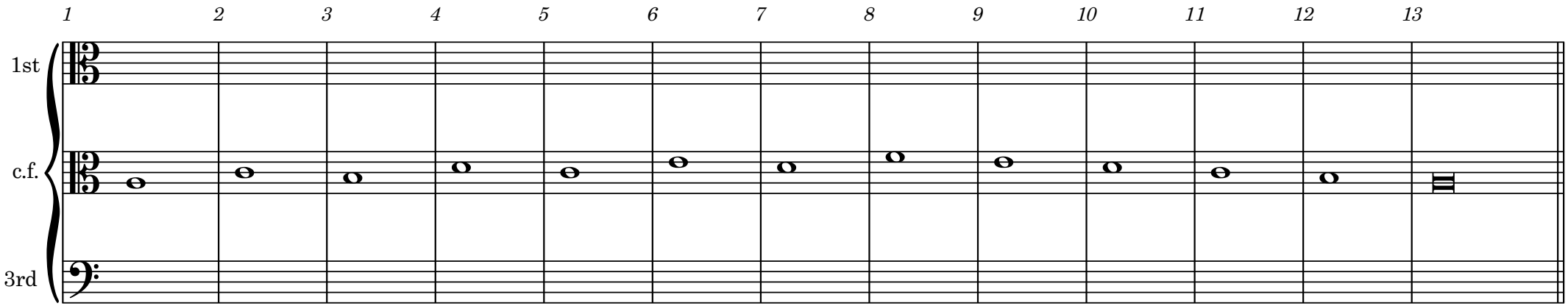
Exercise No. 21 (Ionian)



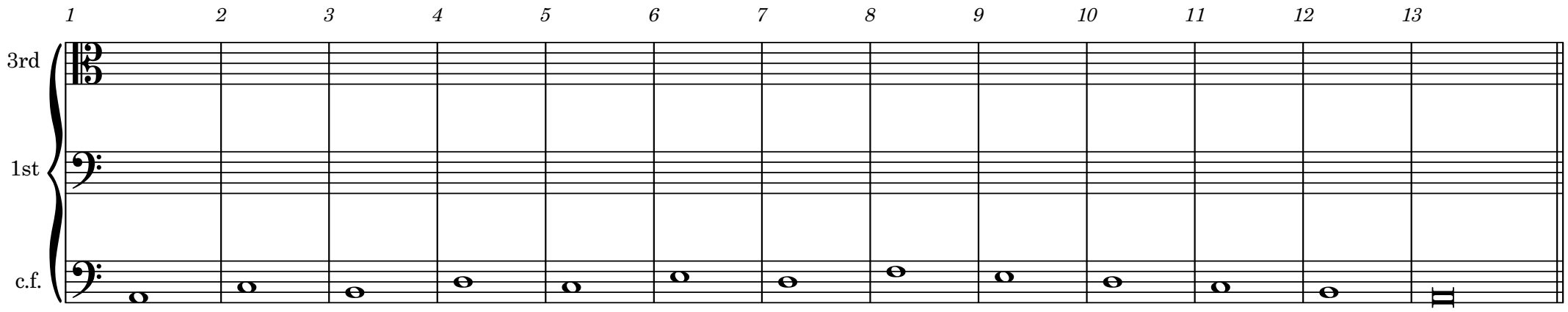
Exercise No. 22 (Aeolian)



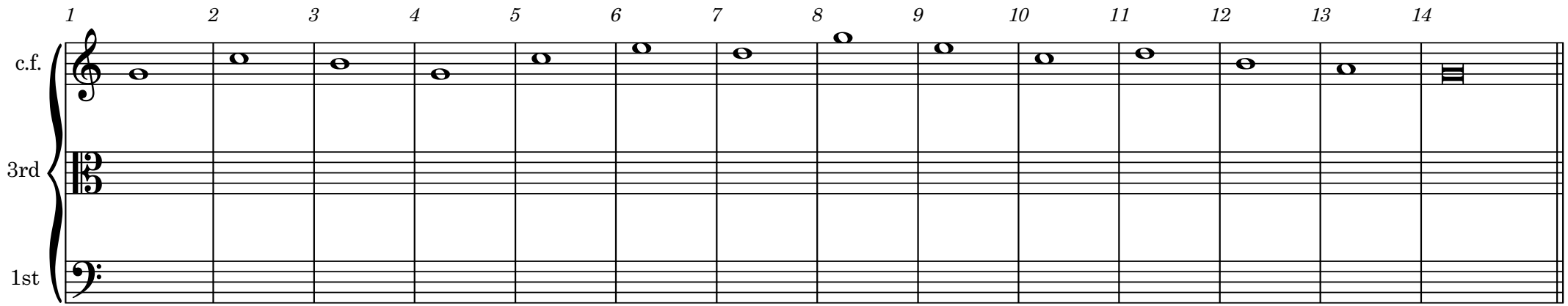
Exercise No. 23 (Aeolian)



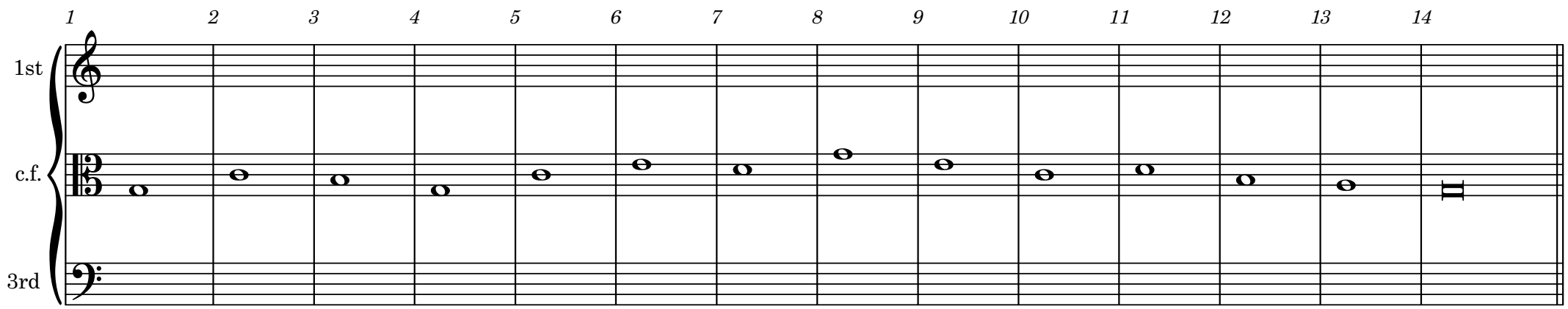
Exercise No. 24 (Aeolian)



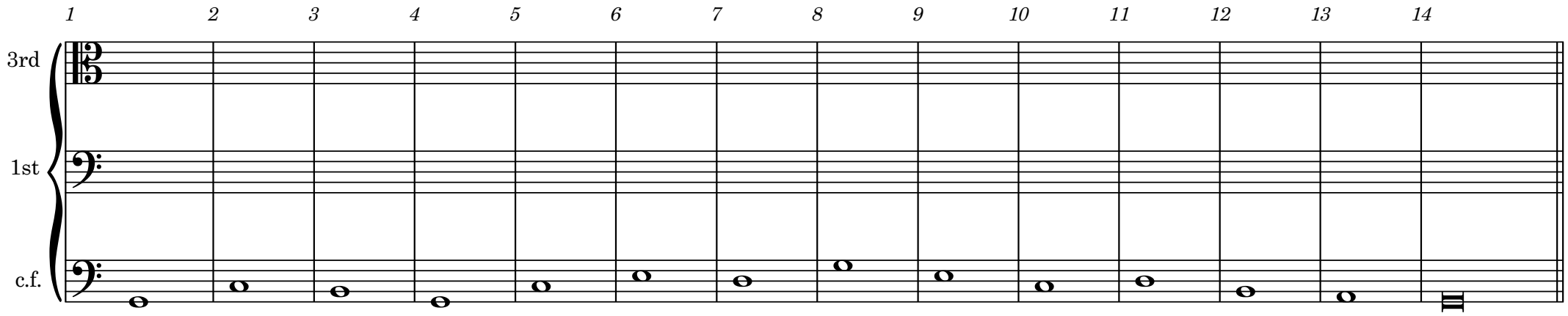
Exercise No. 25 (Mixolydian)



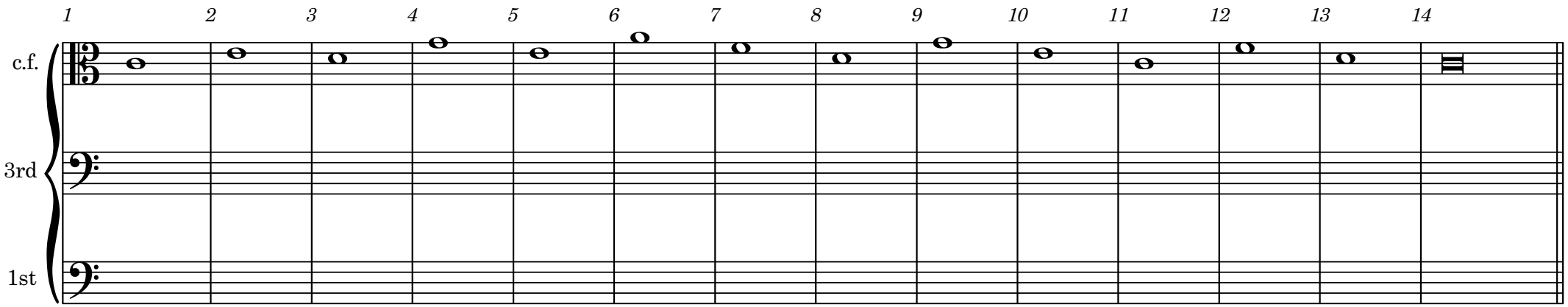
Exercise No. 26 (Mixolydian)



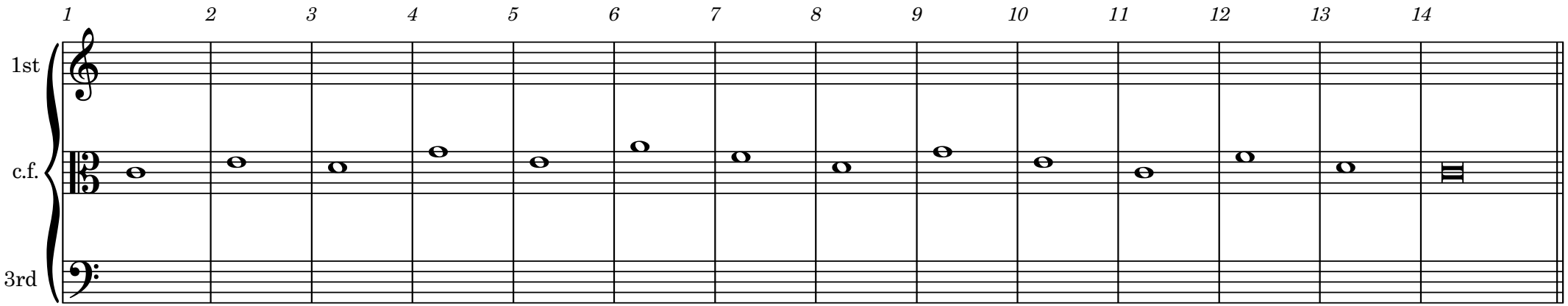
Exercise No. 27 (Mixolydian)



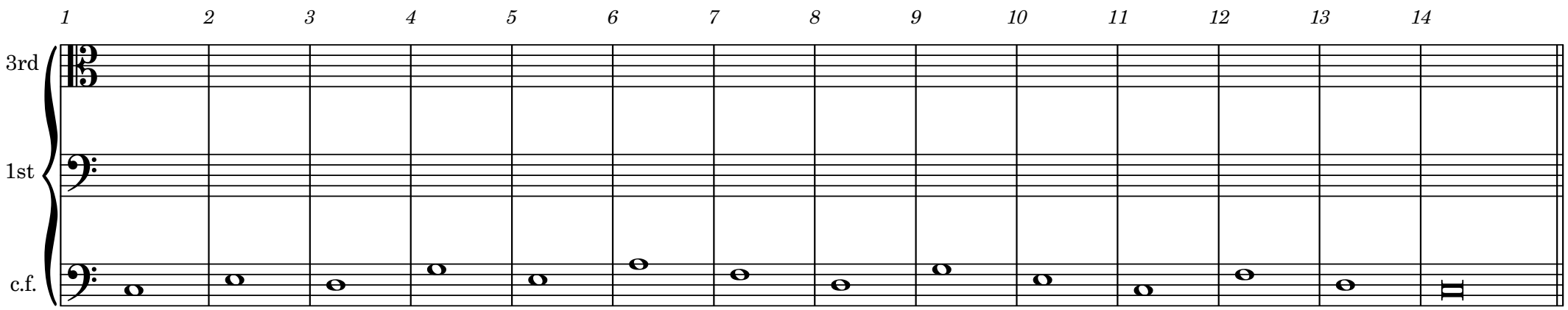
Exercise No. 28 (Ionian)



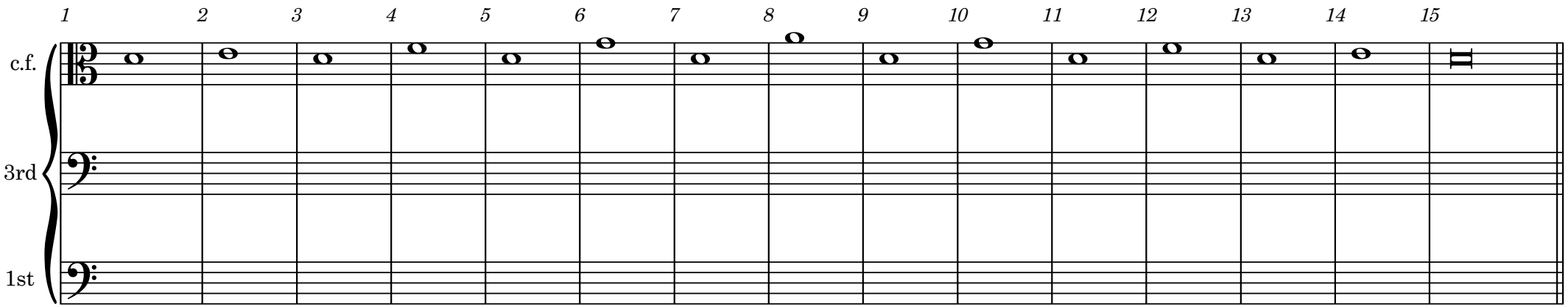
Exercise No. 29 (Ionian)



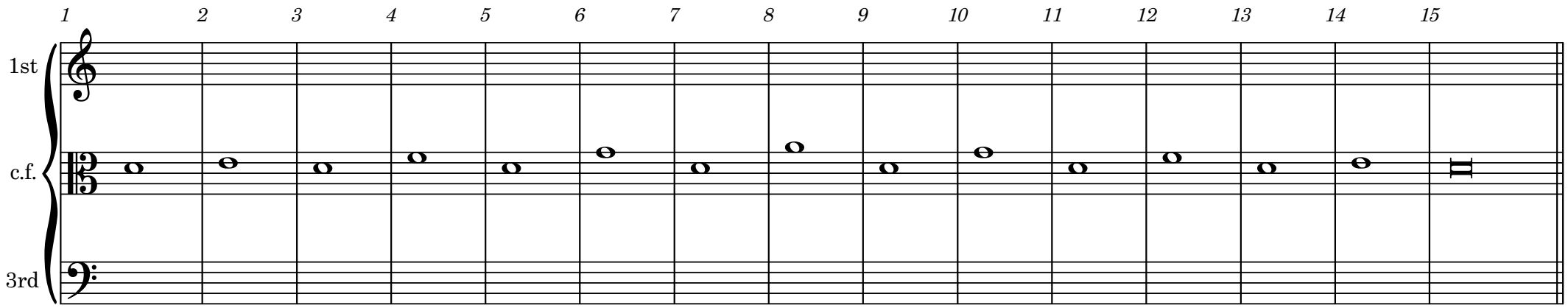
Exercise No. 30 (Ionian)



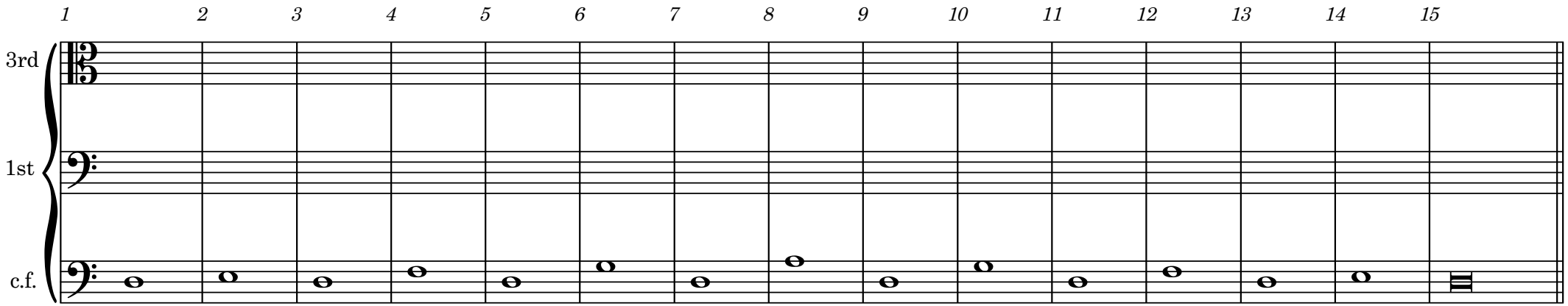
Exercise No. 31 (Dorian)



Exercise No. 32 (Dorian)

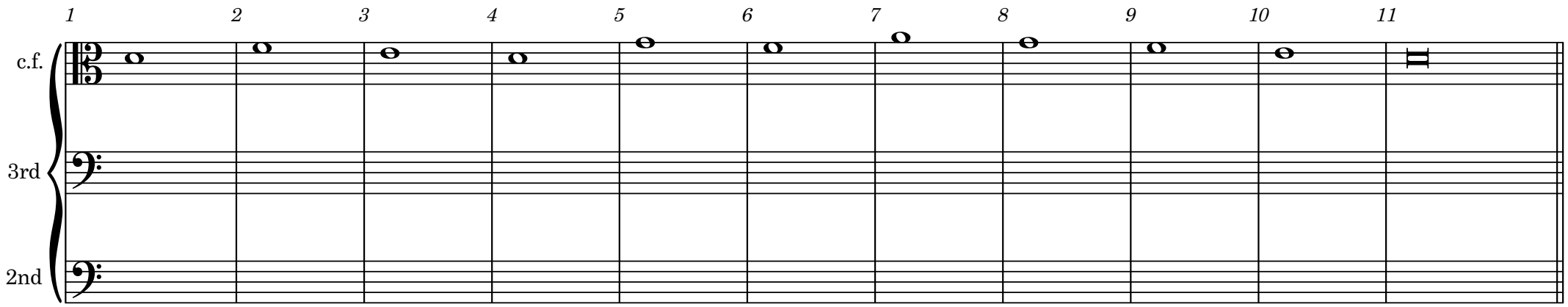


Exercise No. 33 (Dorian)

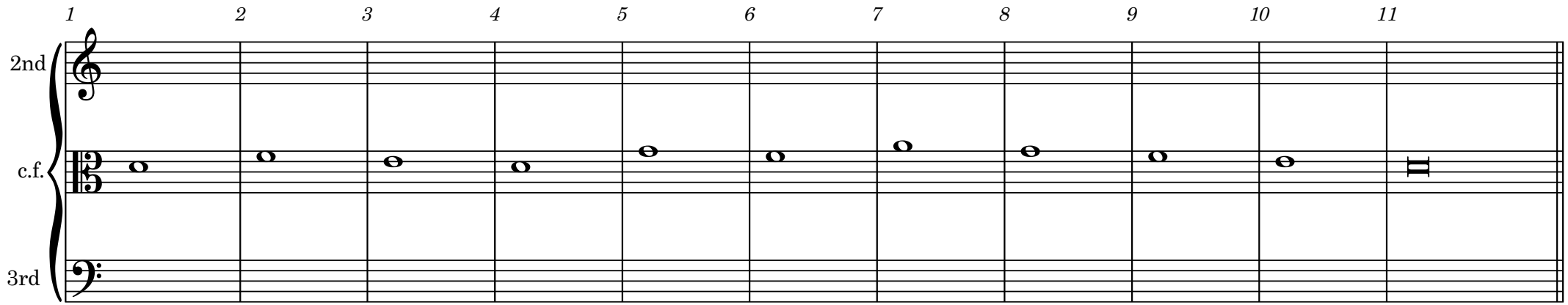


Third and Second Species Counterpoint in Three Voices

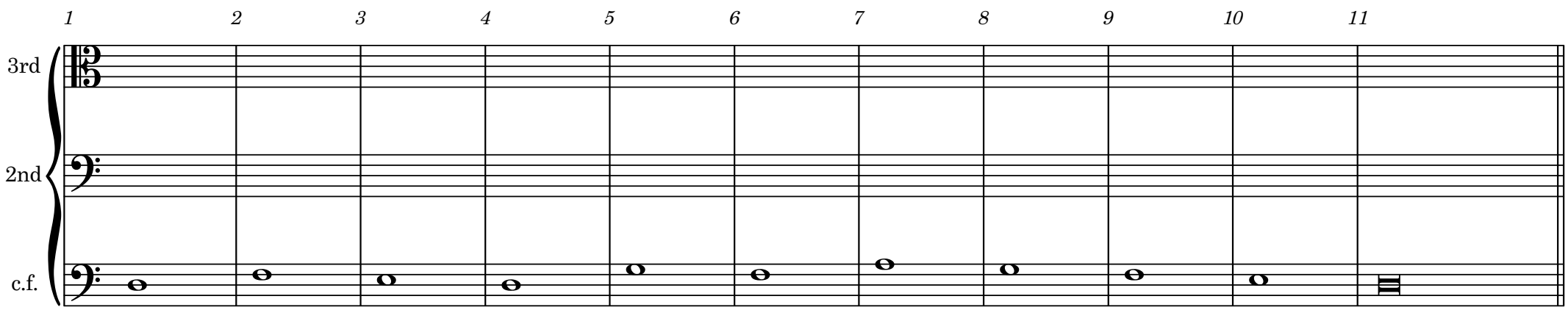
Exercise No. 1 (Dorian)



Exercise No. 2 (Dorian)

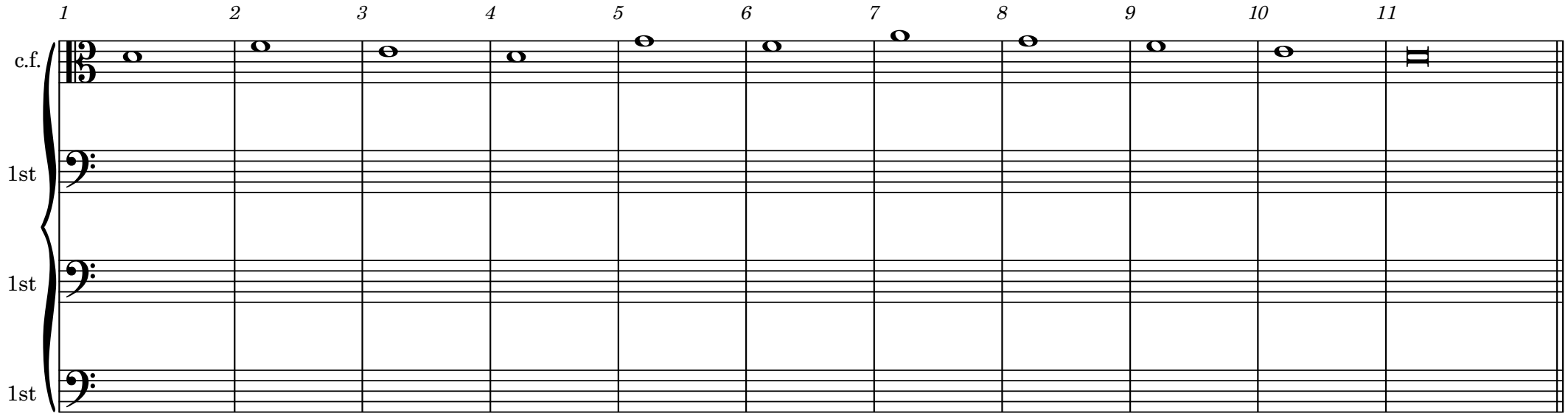


Exercise No. 3 (Dorian)

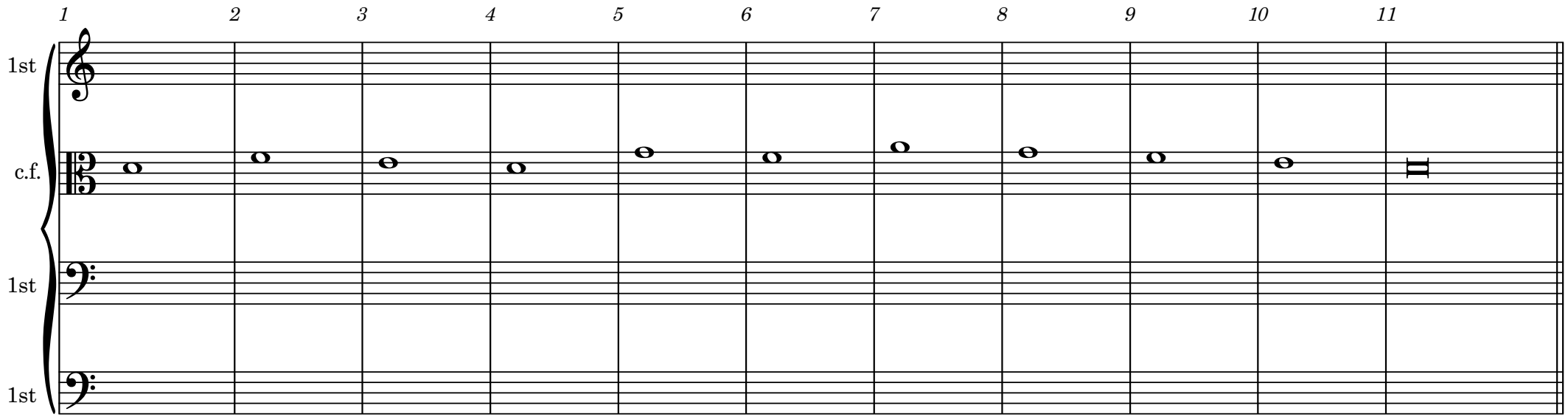


Species Counterpoint in Four Voices

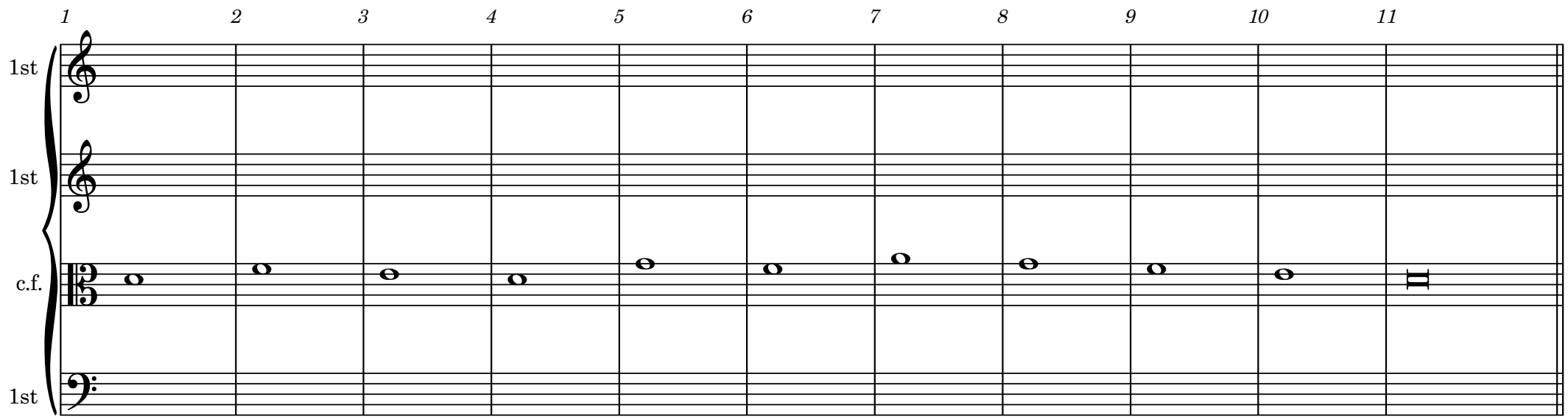
Exercise No. 1 (Dorian)



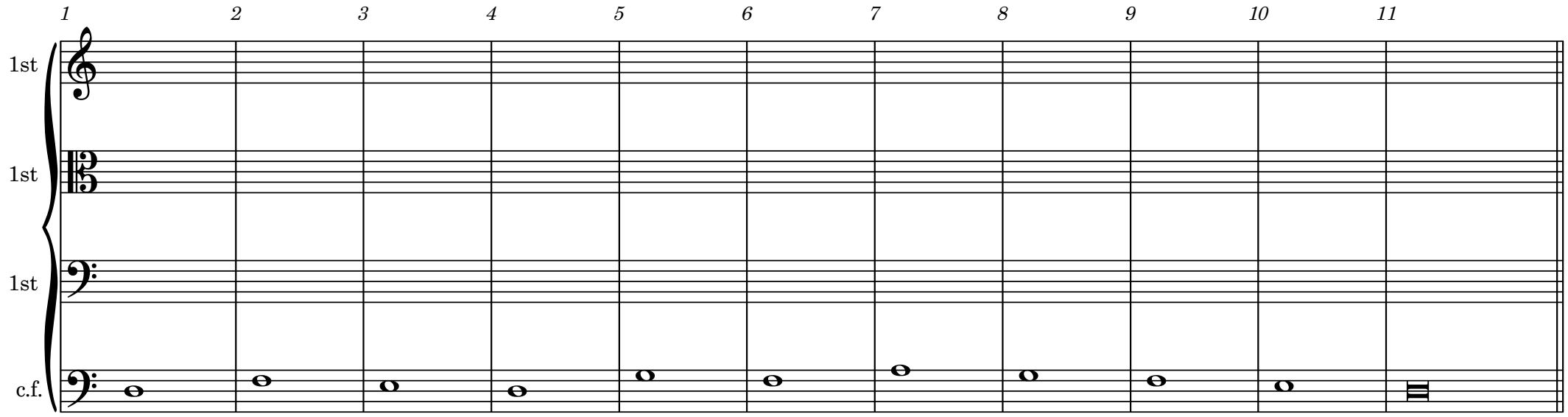
Exercise No. 2 (Dorian)



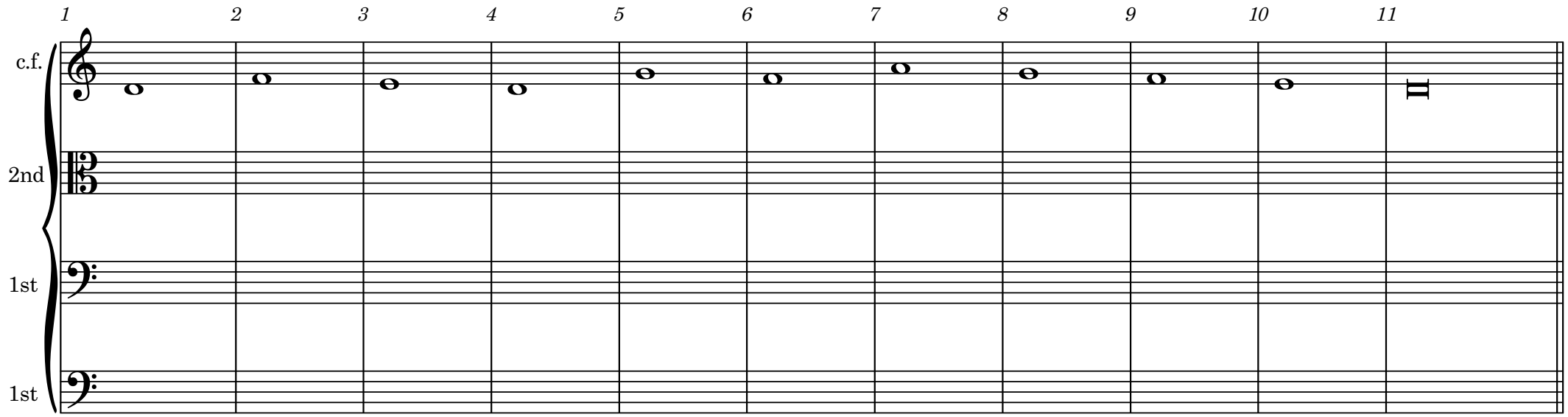
Exercise No. 3 (Dorian)



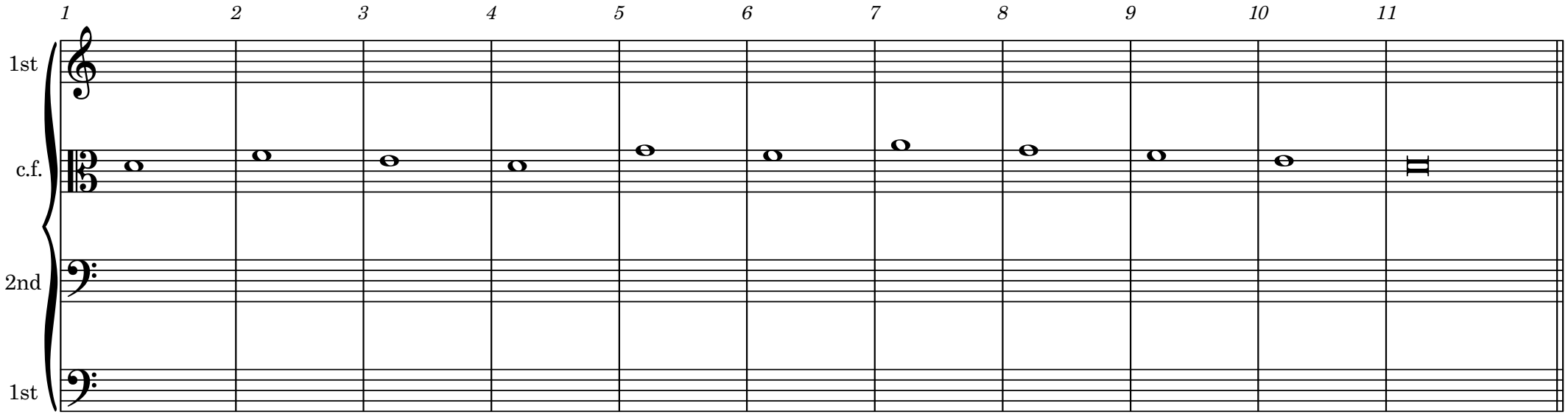
Exercise No. 4 (Dorian)



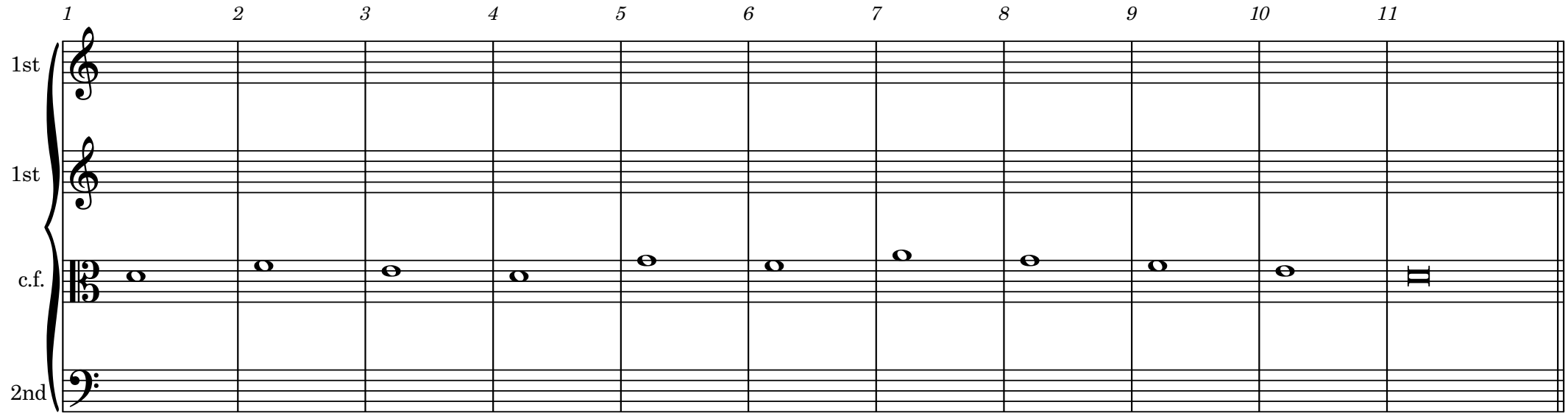
Exercise No. 5 (Dorian)



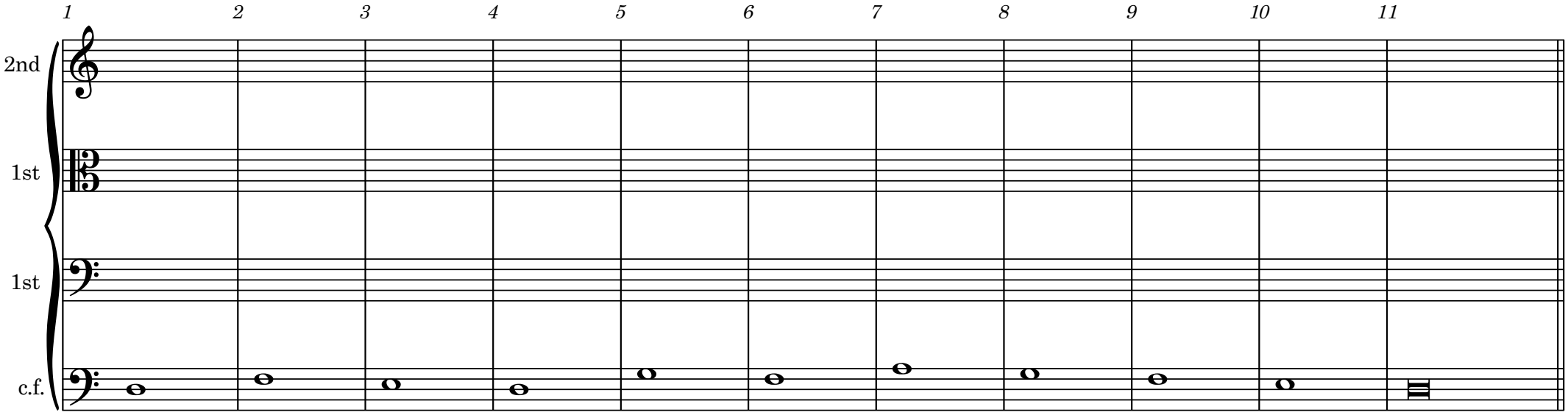
Exercise No. 6 (Dorian)



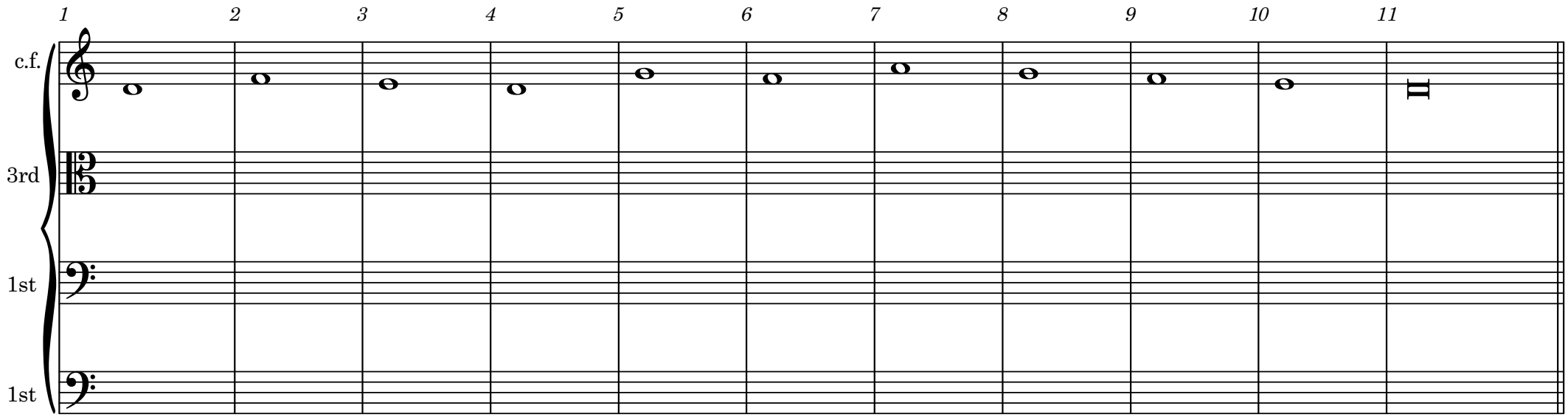
Exercise No. 7 (Dorian)



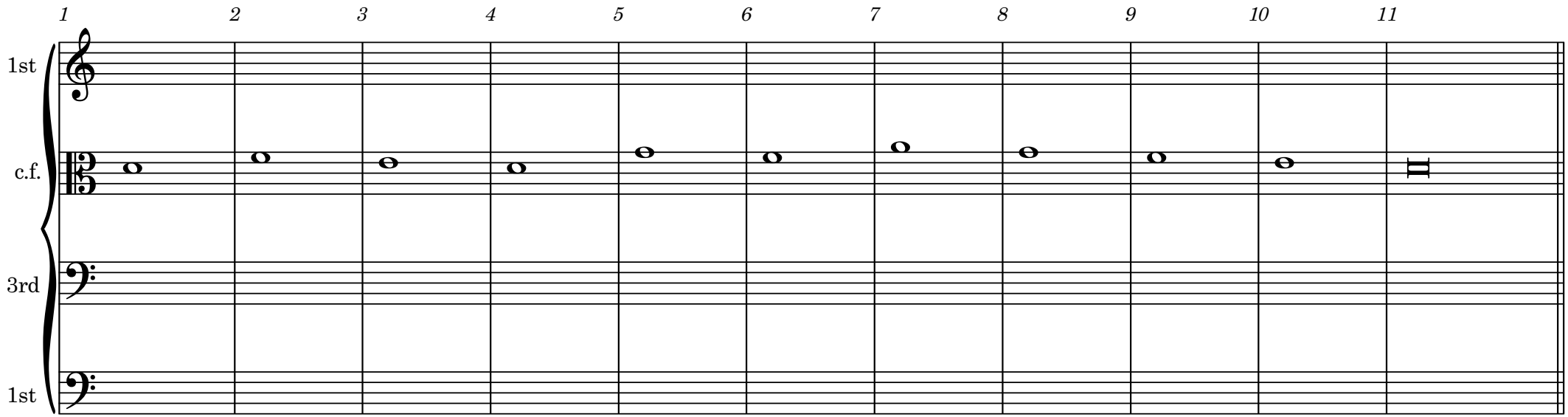
Exercise No 8 (Dorian)



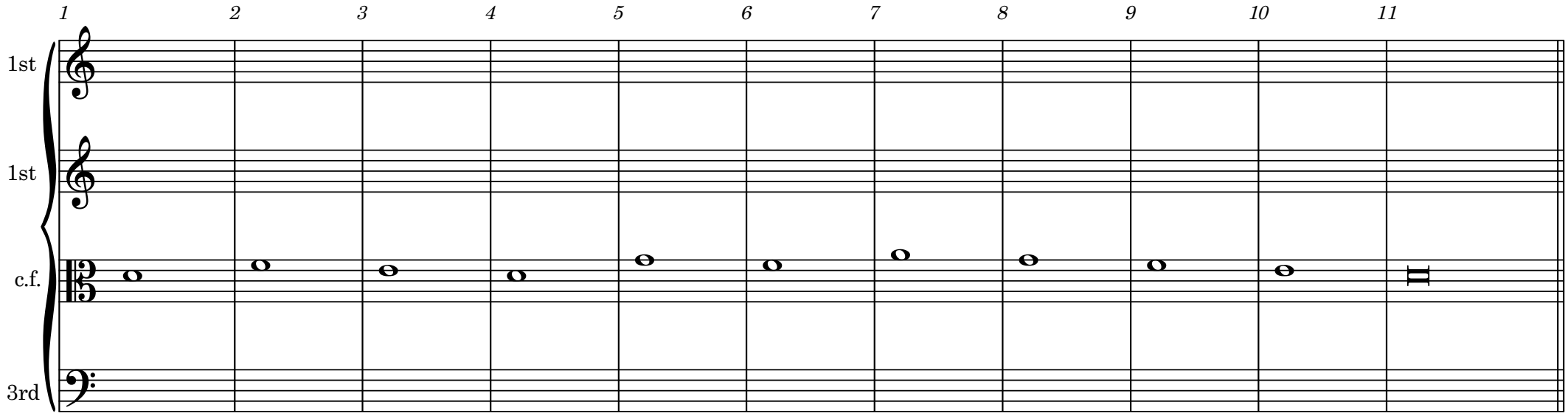
Exercise No. 9 (Dorian)



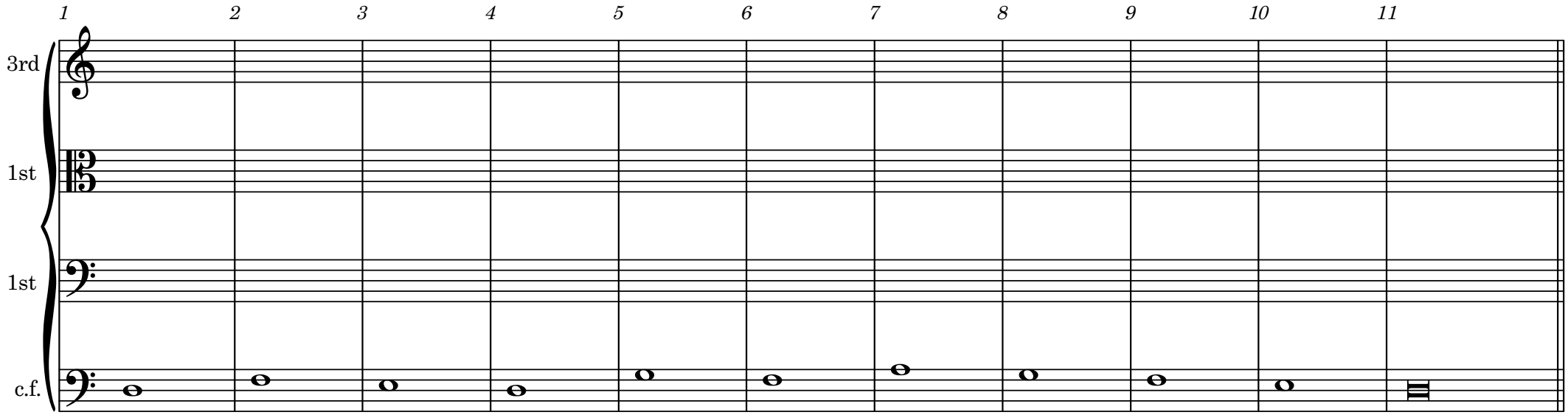
Exercise No. 10 (Dorian)



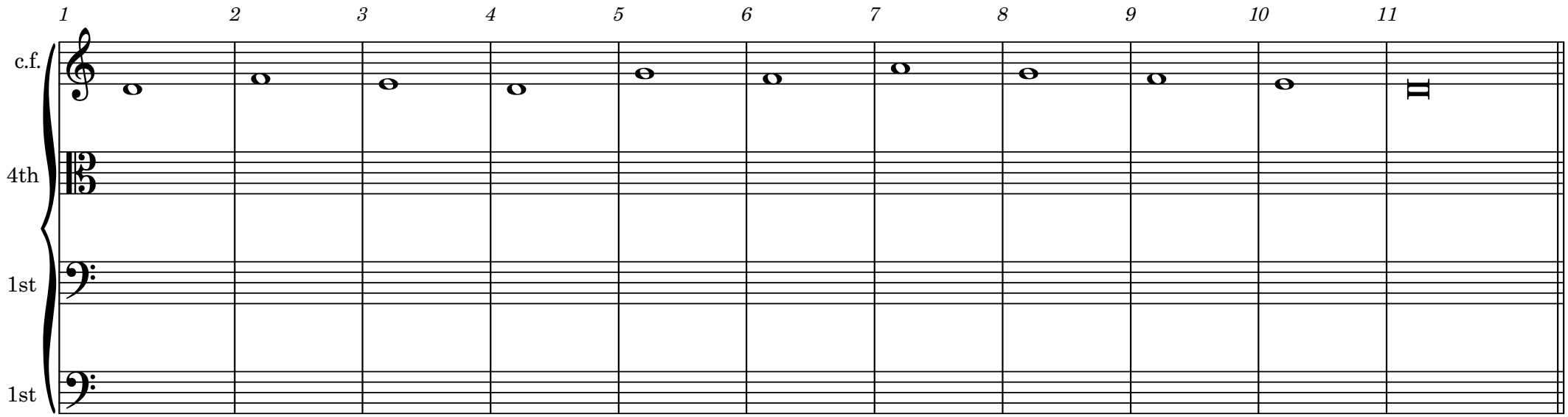
Exercise No. 11 (Dorian)



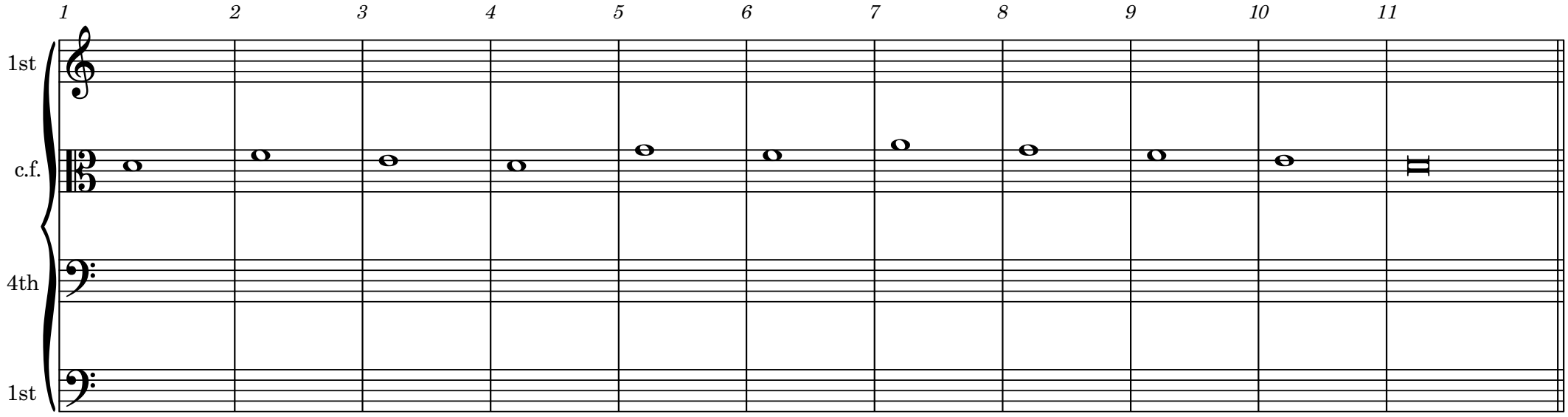
Exercise No 12 (Dorian)



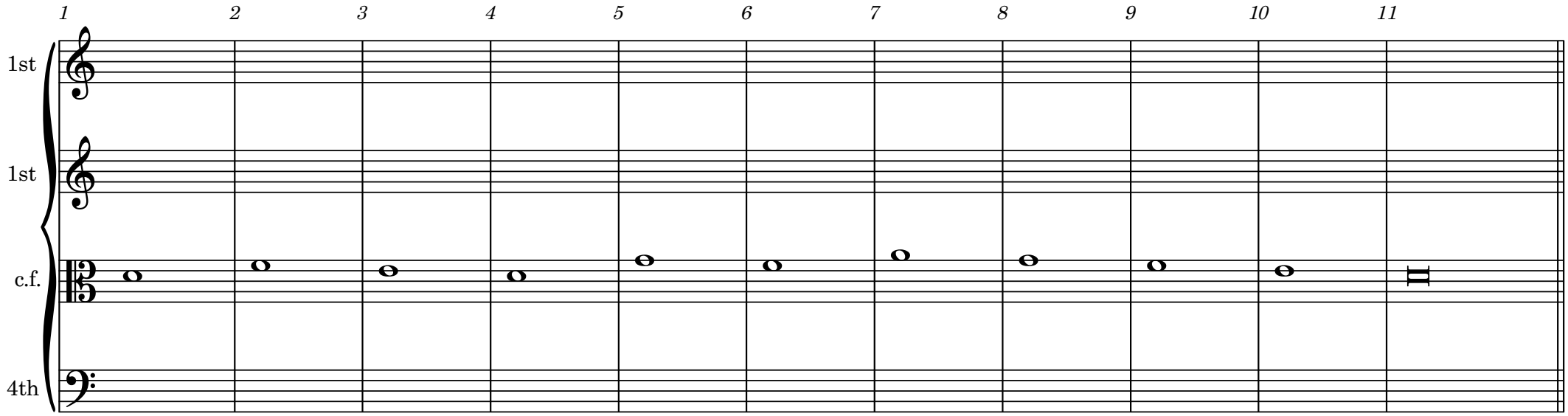
Exercise No. 13 (Dorian)



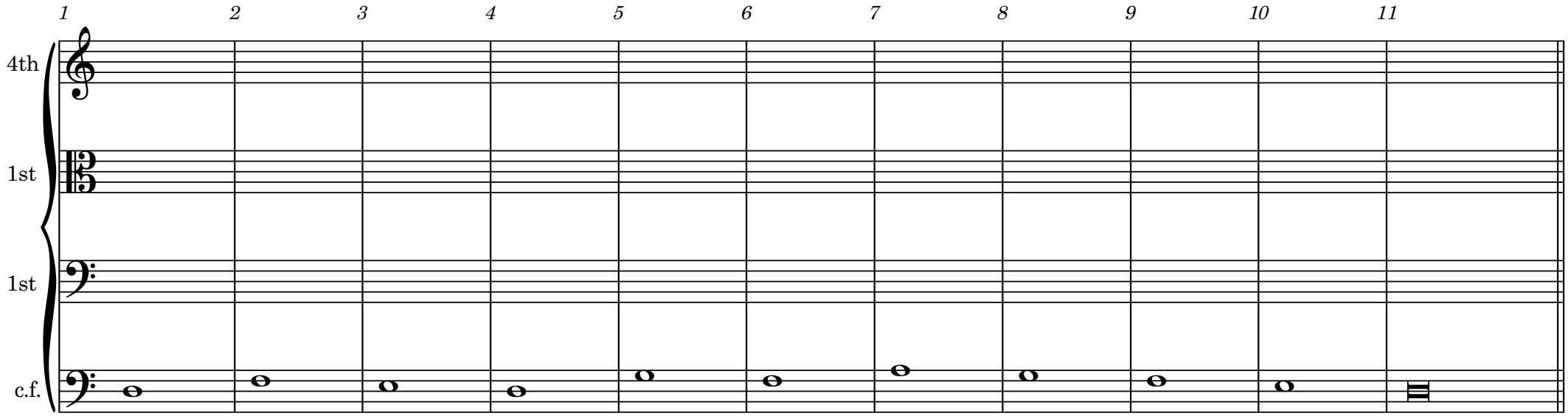
Exercise No. 14 (Dorian)



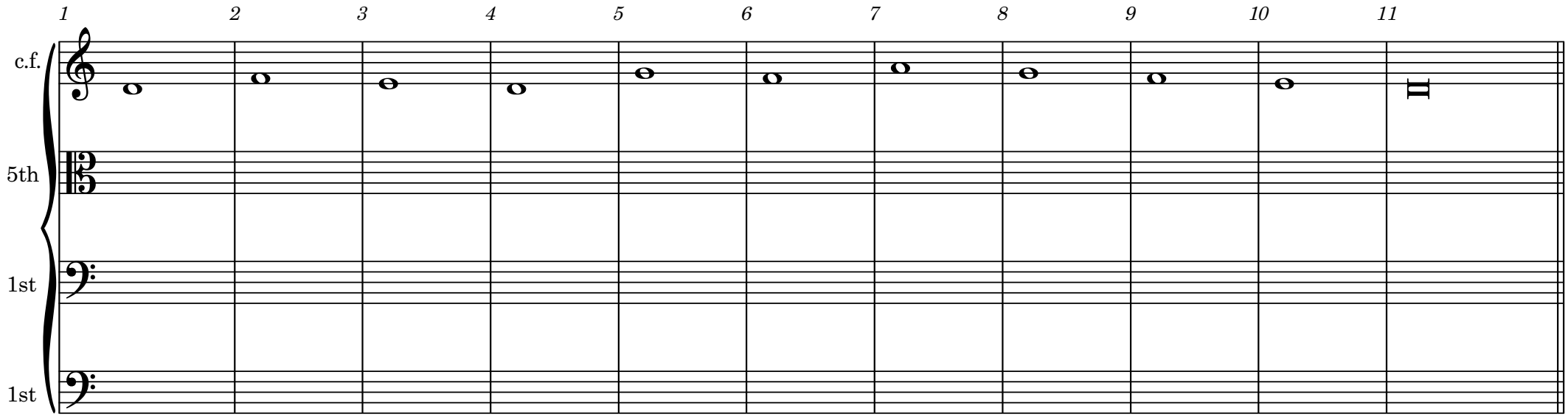
Exercise No. 15 (Dorian)



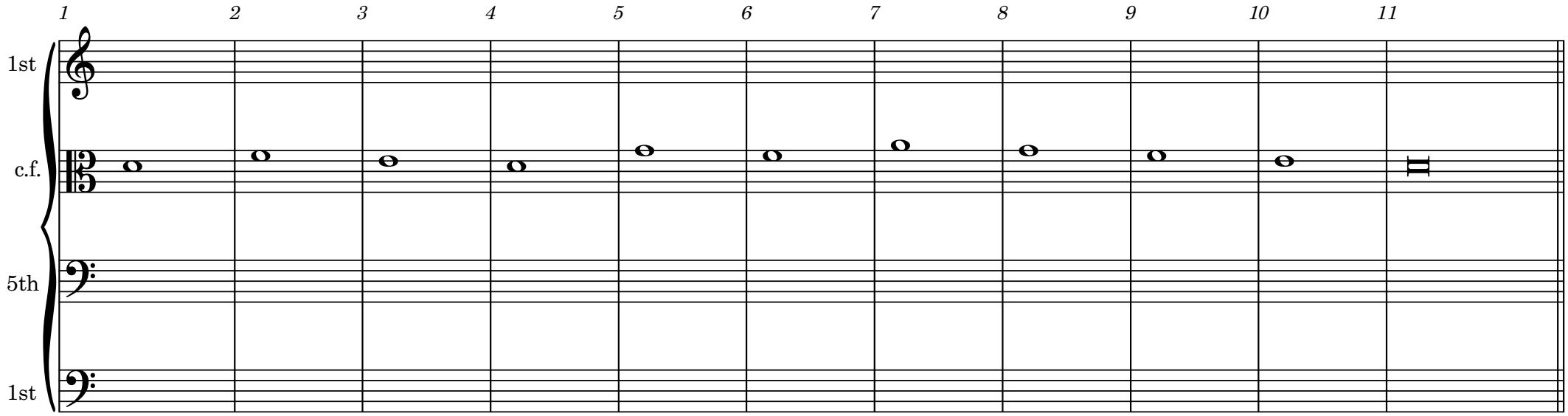
Exercise No 16 (Dorian)



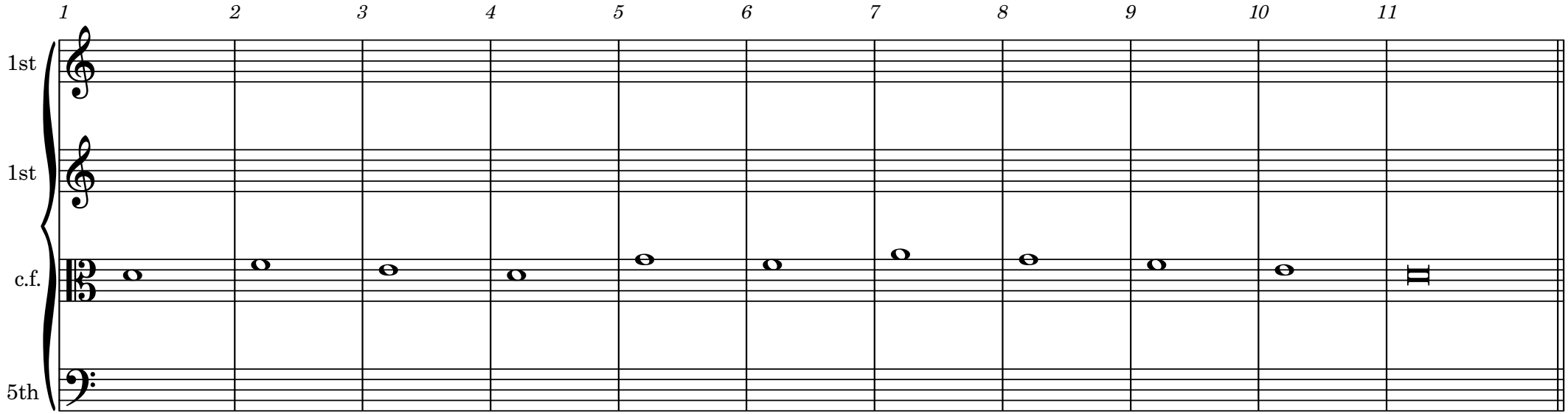
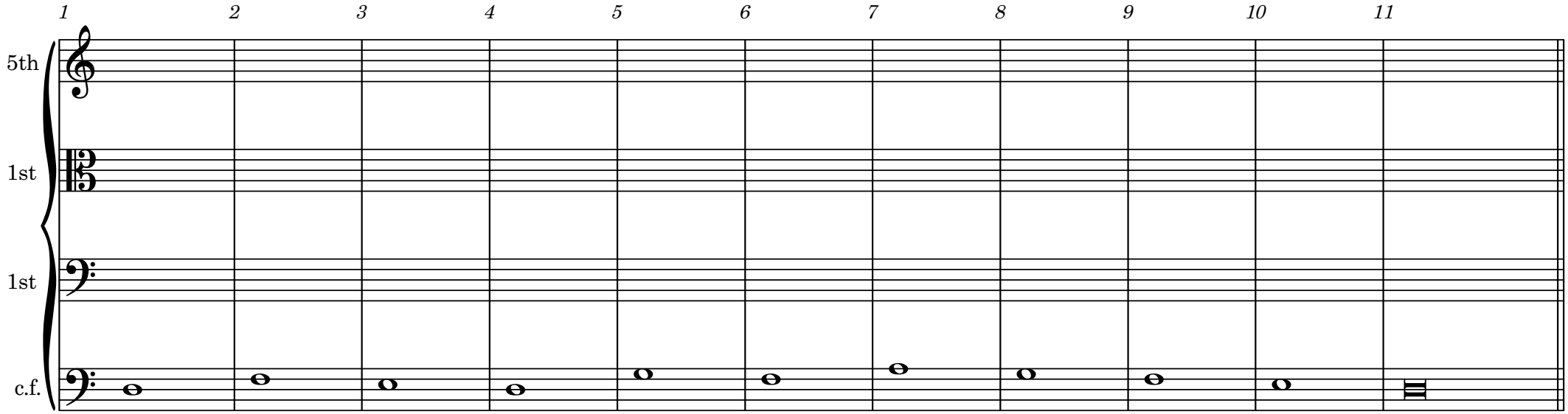
Exercise No. 17 (Dorian)



Exercise No. 18 (Dorian)



Exercise No. 19 (Dorian)



Exercise No 20 (Dorian)