

## **“Contrapuntal Thinking in Haydn”**

***SMT-V 1.2 (2015)***

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This file includes the abstract, extensive keyword list, and (on the final page) acknowledgements for the video essay “Contrapuntal Thinking in Haydn,” by Peter Schubert, *SMT-V 1.2* (2012). (There is no bibliography included with this essay.) This video-essay may be found at <https://vimeo.com/societymusictheory/videocast1-2schubert> .

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**Abstract for “Contrapuntal Thinking in Haydn,” Peter Schubert, *SMT-V 1.2* (2015).**

The first eight measures of the finale of Haydn’s Symphony No. 99 are straightforward as to harmony and formal function (they are a textbook period ending in PAC:V). But the first theme group takes on larger proportions as a direct repetition of the basic idea introduces a new formal function. The momentum that Haydn builds up as this first theme group grows in length depends on “contrapuntal thinking.” This video-essay pulls apart the little melodic fragments that Haydn cleverly recombined.

**Extensive Keyword List**

Joseph Haydn, Symphony Hob. I/99 in E-flat, music analysis, contrapuntal thinking, Bach fugue, Renaissance motet, Haydn symphonies, fugato, finale of Haydn's 99th symphony, two-bar basic idea, modulation to dominant, the accompaniment to first theme, tonic harmony, dominant harmony, cellos, viola, upbeat, principal melody, invertible counterpoint, parallel sixths, upper strings, reversed the position accompanimental lines over the low melody line, repeat twice in a row, sequential continuous stepwise melody, 5-4-3 over 3-2-1, under 3-2-1, 5-4-3-4-3-2 before 3-2-1, 3-note pickup, high B-flat, buried in this well-behaved music was a little cell, innocent melodic fragments.

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