CHAPTER 29 WEB EXERCISES

Melodic and Harmonic and Symmetry Combine: Chromatic Sequences
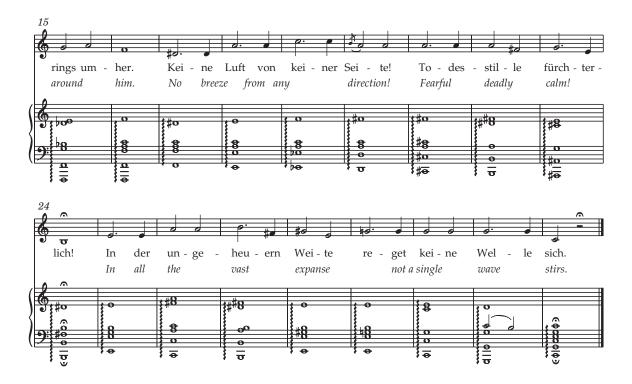
WEB 29.1   *Analysis Project*

SCHUBERT, "MEERES STILLE" ("STILL SEA," OP. 3, NO. 2)

This *Lied* contains part of an omnibus that expands (that is, moves outward in a contrary motion) and a chromatic third relation that usurps a structural dominant. Both of these harmonic techniques project the poetry. Listen to the the piece and study the translation.
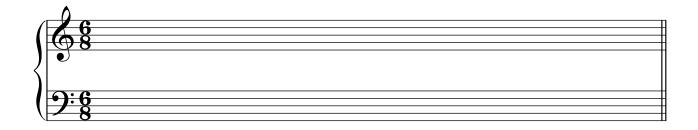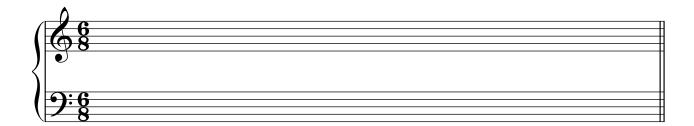
1.   The subject of the poem is a sailor on a placid sea. The "deep calm" that "rules the water," however, carries with it the sailor's anxiety. Why? What is it that the sailor is ultimately afraid of?

2.   How does Schubert's accompaniment support the text? Do you think the sailor lands safely or not?

3.   Determine the key areas in the *Lied.* You will need to consider how E Major functions. Is it an applied chord or a mixture chord? (Remember, an applied chord is subordinate to the following harmony, but a mixture chord participates in the underlying tonal motion.)

4.   Is there an underlying harmonic progression in these key areas?

5.   In spite of the clear cadences, how might the tonal structure reflect the uncertainty of the sailor becalmed at sea?

6.   One might expect the dominant to appear somewhere after m. 16. Why? Instead, a chromatic passage follows. How does this chromaticism reflect the text? The text in this chromatic passage divides into two parts. What key is implied at the end of the first part (in the word *Seite*)? Based on what immediately follows (*Todesstille*, meaning "deadly calm"), what different key does Schubert imply? What is the relationship between this key and the Lied's primary key? Could the placement of this particular sonority influnce your interpreataion of the sailor's fate?

WEB 29.2 *Composition*

Wtite two consequents to the given antecedent to create a parallel interrupted period and a contrasting progressive period. Label your periods and analyze the harmonies.

WEB 29.3 *Nonsequential Symmetrical Progressions*

Analyze the following passages. Mark the keys using the letters of the alphabet; then summarize the interval used to subdivide the octave evenly.

za - ta la not - te, quan - do nel - le mie stan - ze, o - ve so - let - ta mi tro - vai per sven -
cit - y was qui - et. I dis - missed my du - en - na; and Near my bed, at my de - vo - tions was

tu - ra, en - trar io vi - di in un man - tel - lo av - vol - to un uom che al pri - mo i -
kneel - ing, When there ap - peared a man, his cloak a - bout him I thought him you a

stan - te a - vea pre - so per vo - i; ma ri - co - nob - bi poi, che un' in -
mo - ment And I gent - ly re - proached him; but then I saw how dread - ful - ly

Don Octavio. (agitated)

Donna Anna.

gan - no e - ra il mi - o! Stel - le! se - gui - te! Ta - ci - to a me s'ap -
I was mis - tak - en. Quick - ly! Con - tin - ue! Si - lent - ly he ap -

p Andante

pres - sa, e mi vuo - le ab - brac - ciar; scio - glier mi - cer - co, ei più mi
proached me. I was dragged to my feet, pulled to him rough -ly. He tried to

stringendo il tempo

cresc.