**Analysis Project: Analyst’s Review – Schumann’s *Album for the Young*, Op.68 No.6 “The Poor Orphan”**

NAME: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

* **Purpose**: Review diatonic analysis with Schumann’s *Album for the Young*, No.6.
* **Directions**: (Refer to the attached score. Write directly on it.)

1. Listen to the recording while following along with the score. (See Naxos Music Library, or, if needed, use the audio link below.)

On the score itself:

1. Label the key.
2. Provide a Roman Numeral Analysis of measures 1 through 12 only, including any inversions and sevenths in your labels.
   1. Measure numbers are indicated at the start of each system except the first. (The double bar line at m.8 is not a new measure.)
   2. In particular, remember the different qualities of chords built on the seventh scale-degree in minor keys. (Review: <http://openmusictheory.com/triads.html>.)
3. Provide interpreted harmonic analysis underneath each Roman numeral, again only in measures 1 through 12, indicting the bass scale degree and the harmonic function carried by each chord. (You may wish to review the first five sections under “Harmony” on our online text: <http://openmusictheory.com/contents.html>, starting with Introduction to musical functions, and ending with Performing a harmonic analysis.)
4. Circle and label any embellishing chord tone types in measures 1 through 12 only.  
   (Review: <http://openmusictheory.com/embellishingTones.html>)

Short answers (write on this page):

1. Which generic type of motion is highlighted in measure 10? (parallel, similar, contrary, or oblique) You may wish to review the online text section *Types of contrapuntal motion* (<http://openmusictheory.com/motionTypes.html>).

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What is the specific name for the part-writing error highlighted in measure 10? You may wish to review the online text section *Composing a first-species counterpoint* (<http://openmusictheory.com/firstSpecies.html>) [in particular, the section on Intervals and motion].) Hint: This type of motion “significantly promote(s) tonal fusion over melodic independence,” which is generally avoided.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

*(continued)*



Copyright © 2017 by Kyle Gullings – www.kylegullings.com

Licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

For more information, visit https://creativecommons.org/licenses/by-sa/4.0/.

1. Why do you think Schumann could “get away with” this error in measure 10, given the nature of this piece? (Hint: What do these sorts of part writing errors do to the sound? When, and why, are they normally avoided?)

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. In which two other measures do we find the same material as measure 13? \_\_\_\_\_&\_\_\_\_\_
2. In which other measure do we find the same material as measure 21? \_\_\_\_\_

* **Grading**: (out of 78 points total)
  + - 4 points – Key label
    - 25 points – Roman Numeral Analysis
    - 25 points Interpreted harmonic analysis
    - 6 points – Non chord tones and labels
    - 18 points – Short-answer questions (2, 2, 8, 4, and 2 points, respecitvely)

**Audio**: [Link not included due to copyright restriction]

**Score:** <http://petrucci.mus.auth.gr/imglnks/usimg/a/a5/IMSLP92512-PMLP02707-Schumann_-_Album_f__r_die_Jugend.pdf>







*(continued)*





