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MASTER THESIS

**TCHAIKOVSKY'S "CHILDRENS' ALBUM":  
A PEDAGOGICAL ANALYSIS OF ITS MUSICAL AND  
PERFORMANCE SIGNIFICANCE IN THE  
PIANO TEACHING LITERATURE**

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## ABSTRACT

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Any education, supplemented by such means of self-expression as music, literature, choreography, fine arts or sculpture, helps a child grow in harmony with his or herself as well as the world around him or her to achieve a more developed sense of self-development and identity.

Music education is a significant factor in the development of personality and is often used to aid all-round child development.

The present study of Tchaikovsky's "Children's Album" aims to be part of the music literature dedicated to musical and personal development. The pieces included in the album, intended for young pianists, may seem deceiving in their simplicity as they will be shown to contain features of Tchaikovsky's most sophisticated compositional ideas. They articulate much of the composer's figurative thought and intent that underlie even his greatest works. The pieces contained in the album allow for the acquisition of musical and technical skills that can be directly applied to works much larger and more difficult in scope. They also provide a platform for early musical self-expression.

The comprehensive analysis of the Children's Album presented in this study aims to assist the introduction and wider dissemination of the cycle as it is not as widely used

in music schools and by piano teachers as one might assume. The study also aims to make the knowledge of this work become more prevalent in Turkish musical circles which may benefit from a greater exposure to this work.

**Key Words:** Tchaikovsky, piano miniatures, Children's album, performance, musicality.



## ÖZ

# TCHAIKOVSKY’NİN “ÇOCUK ALBÜMÜ”NÜN PIYANO ÖĞRETİMİ REPERTUARINDAKİ MÜZİKAL VE YORUMSAL ÖNEMİ ÜZERİNE PEDAGOJİK BİR İNCELEME

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Eğitimin müzik, edebiyat, koreografi, güzel sanatlar veya yontu gibi kendini ifade araçlarıyla desteklenmesi, çocukların kendi kimlikleri ve dış dünyayla uyumlu bir şekilde büyümelerine ve kişisel gelişimlerini ileri seviyeye taşımalarına yardımcı olur.

Müzik eğitimi kişiliğin gelişiminde en eski ve en önemli etkenlerden biridir ve bu nedenle, çocukların çok yönlü gelişimini destekleyenlerce hayli önemsenmektedir.

Bu çalışmanın “Çocuk Albümü” serisi hakkında olması tesadüfi değildir. İçerdiği eserler umut vadeden sanatçılar için basit tutulmuş olsa da, bu yanıltıcı bir durumdur. Bu seride, Tchaikovsky’nin piyano minyatürlerinde bulunan bazı karakteristik özellikler açıkça fark edilir. Bunlar, bestecinin soyut düşüncesinde, biçimlendirme şeklinde ve bestelerinde oldukça belirginleşir. Çocukların müzikal eğitim repertuarının içindeki eserler üzerinde hakimiyet kurabilmeleri melodik sesi çıkarma becerisini edinmiş olmak, müzikaliteyi geliştirmek ve bir eserin tonu ile doğasını aktarabilmek ile ilgili ilk dersleri almış olmakla mümkün olur. Bu çalışmalar, kendini erken yaşlarda müzikle ifade etmeyi sağlayan bir zemin de sunmaktadırlar.

Bu çalışmada kapsamlı bir şekilde incelenmiş olan Çocuk Albümü, bu serinin müzik okulları repertuarında daha çok tanıtılmasını ve üzerlerinde yeterince çalışılmamış olduğu için nadiren kullanılan bazı parçalara öğretmenlerin dikkatini çekmeyi hedeflemektedir. Bu çalışmanın amacı aktardığı bilgiyi Türk müzik çevreleri arasında

yaygınlaştırmaktır. Didaktik alana ek olarak, bu materyaller konser piyanistlerine, kuramcılara ve genel olarak Tchaikovsky'nin piyano eserlerini çalışan öğrencilere yararlı olabilir.

**Anahtar sözcükler:** Tchaikovsky, piyano minyatürleri, Çocuk Albümü, performans, müzikalite



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First of all, I would like to thank my supervisor Paolo Susanni for his guidance and patience during this study.

I would like to express my enduring love to my parents, who are always supportive, loving and caring about all aspects of my life.

Idlin Arshinova.

İzmir, 2021



## TEXT OF OATH

I declare and honestly confirm that my study, titled “TCHAIKOVSKY’S “CHILDRENS’ ALBUM”: A PEDAGOGICAL ANALYSIS OF ITS MUSICAL AND PERFORMANCE SIGNIFICANCE IN THE PIANO TEACHING LITERATURE” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.



Idlin Arshinova

Signature:

June 14, 2021

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## SYMBOLS AND ABBREVIATIONS

### ABBREVIATIONS:

No. Number

Op. Opus

St. Saint

Posth. Posthumous

M Measure

Mm Measures



# CHAPTER 1

## INTRODUCTION

It is difficult to imagine the musical education of any pianist that excludes the musical experience and knowledge granted by the representatives of the nineteenth-century Russian piano school. Teachers who have raised entire generations of world-famous performers according to the methodology of this school have repeatedly confirmed its effectiveness and its many champions are celebrated on all the foremost stages of the world.

### **1.1. Significance of Tchaikovsky's Piano Works.**

Pyotr Ilyich Tchaikovsky is one of the foremost representatives of the 19th Century Romantic movement. Teacher, composer, music critic and conductor, he was the author of a large number of symphonies, operas, ballets, as well as concerts and piano works, the latter determining the development of the Russian pianistic tradition. Tchaikovsky's piano works represent a specific branch of pianism of the romantic era and differs significantly from that of the dominant Chopin/Liszt tradition.

Tchaikovsky laid the foundations of the 19th century playing school in his piano compositions which have influenced performing pianists world over. Tchaikovsky's piano masterpieces are not only performed in concerts but are also a unique tool for novice artists because of their unique intrinsic value.

Polyphonic and symphonic thinking characterize the style of many of Tchaikovsky's piano works due to their inherent onomatopoeic characteristics that closely mimic the sound of various instruments. Therefore, the process of working on these pieces affords the student a unique experience. Primarily, one is speaking of special finger figuration, chord-octave successions, alternating hand techniques, and various types of arpeggios (long, short, "broken"), pianistic techniques derived from symphonic thinking.

Since the analysis of Tchaikovsky's piano works testifies to his instrumental scoring techniques, it is advisable and desirable to familiarize students-pianists with Tchaikovsky's symphonic and chamber instrumental works.

Tchaikovsky's piano legacy is well covered in European musicological literature. Teachers and performers such as A. Goldenveiser, M. Grinberg, K. Igumnov, V. Landovskaya, J. Milstein, G. Neuhaus, G. Kogan, D. Rabinovich, S. Richter, V. Sofronitsky, J. Flier, M. Smirnov, L. Naumov, and M. Pletnev have written many works on this topic and the piano miniatures are widely used in the Russian and European schools in teaching future pianists.

## **1.2 . Childhood and junior years of Tchaikovsky.**

Pyotr Ilyich Tchaikovsky was born on April 25 (May 7)<sup>1</sup>, 1840 in the village of Votkins, Vyatka province of the Russian Empire (now the Udmurt Republic, a subject of the Russian Federation). His mother had Franco/Austrian roots, and his father descended from the Orthodox gentry (the military class of the Commonwealth, modern Poland) and was a descendant of the Cossack family Chaika, well-known in the Ukraine.

Pyotr Ilyich's parents loved music: his father played the flute in his youth, and his mother played the harp and piano, and sang romances. In their village, Pyotr Ilyich and his brothers and sisters were educated by a French governess, mother and music teacher. The many village folk tunes heard during that period had a strong influence on the young composer and this influence is heard in many of his works. His first encounter with symphonic music took came much later when in 1848, Tchaikovsky first came to St. Petersburg. At that same time he began to take official piano lessons. In choosing an educational institution, his parents were guided not by Peter's hobbies, but by the expediency of the education. In 1850 he took the exam for the preparatory class of the Imperial School of Law, which he finished nine years later. He was then assigned to serve in Department of the Ministry of Justice. The idea to combine civil service with musical pursuits belonged to the composer's father Ilya Petrovich. He asked Küninger, who was Peter's piano teacher in 1855-1858, if his son had any talent. Küninger replied that he had none and was told he was too old for professional studies - he would soon be twenty-one. (Berberova N.N., 1997)

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<sup>1</sup> Until 1918, the Julian calendar was used in Russia, which at that time was 13 days behind the Gregorian calendar.

Despite the opinion of the famous musician and teacher, the father suggested that his son continue his music studies. Later, Küninger wrote with regret:

“If I could foresee who would turn out from the jurist of that time, I would keep a diary of our lessons with him” (Kündinger R.V., 1973)

“It takes a long time to delve into the history of music before you find an example of an outstanding composer who started so phenomenally late.” These are the words of Tchaikovsky's contemporary, music critic and teacher ND Kashkin. In his book "Memories of PI Tchaikovsky" he wrote: "His musical information was little to say, but for a twenty-two-year-old man who decided to devote himself specially to composition, it is frighteningly small. (Kashkin N., 1896)

Despite this, in September 1861, Tchaikovsky entered the Music Classes of the Russian Musical Society (RMO), which in 1862 was transformed into the St. Petersburg Conservatory, where Pyotr Tchaikovsky became one of the first students in the composition class. One of his teachers there was Anton Rubinstein. The very first public performance of Tchaikovsky's works took place on August 30, 1865. It was a symphonic work called "Character Dances" and was later included in the opera "Voevoda". It is interesting to note that the orchestra was conducted by another great composer - Johann Strauss.

After the completion of his studies, Pyotr Ilyich Tchaikovsky traveled a lot, preferring to stay for a long time in Western Europe. He taught at the Moscow Conservatory, the grand opening of which took place on September 1 (13), 1866, and was the first professor from his composition class (Moscow Conservatory).

## CHAPTER 2

### HERITAGE

#### 2.1. Tchaikovsky's Pedagogical Philosophy

Tchaikovsky proved himself not only as composer, but also as a talented teacher at the Moscow Conservatory who initiated an important tradition at the conservatory, that being a requirement of a high level of theoretical education among students of performance classes. Tchaikovsky's pedagogical activity began during his student days (1862 - 1865) at the St. Petersburg Conservatory. Anton Grigorievich Rubinstein (teacher of Tchaikovsky in instrumentation and free composition) instructed him to teach a harmony course in 1864. After graduating from the Petersburg Conservatory, Nikolai Rubinstein invited Pyotr Ilyich to the newly opened Moscow Conservatory (1866), where Pyotr Ilyich taught for almost twelve years (1866 - 1878): he taught theory courses, harmony, instrumentation and freestyle composition. Despite the difficulties of combining pedagogical activity and the creative process of composing his own works, Tchaikovsky always treated teaching very responsibly. Over the many years of teaching and instruction, Tchaikovsky developed his own pedagogical thought and system of didactics. The fundamental element of his teaching philosophy is that the teacher should not only impart knowledge but that he or she should also serve as mentor and friend to his or her students. If one considers the strict formal system of instruction prevalent at the time, this mode of teaching is most forward-looking if not pioneering.

Tchaikovsky published the book "A Guide to the Practical Study of Harmony" in 1871. In this textbook, Pyotr Ilyich not only sets out harmonic rules, but argues their reasoning based on his own compositional vision and understanding of music. The basic tenets of his philosophical thought concerning the subject are given below.

1. At the heart of both melodic and harmonic principles lies the physiologically conditioned need of human hearing for euphony.
2. Harmonic sequences must meet the requirements of hearing, meaning that harmonic progression be valued according to mainly consonant harmonies.
3. The origin of harmony has a melodic nature.

4. The process of voice-leading is conditioned by the melodic fullness and independence of each voice in functional-harmonic polyphony.
5. The rules of modulation are determined by the requirements of melodic expediency.
6. The processes of harmonic complexity is a direct result of the melody itself.
7. For the same physiological reason mentioned earlier, the basis of polyphony in the strict style is that all non-chord tones should be judged as resultant from consonant harmonic structures as a resultant system of non-chord sounds (Tchaikovsky P.I., 2017)

The next work of the composer was the book "A Brief Textbook of Harmony, adapted for the Spiritual Reading of Musical Works in Russia" (1874).

Tchaikovsky also made translations of foreign works from French, German among which are:

1. "Guide to Instrumentation" by the Belgian theorist François Auguste Gerwart, published around 1863, translated by Tchaikovsky in 1868. This is the first solid work on instrumentation in Russian. The translation also includes Tchaikovsky's notes, clarifications, explanations and advice for students.
2. "Musical Catechism" by the German composer and musicologist - Johann Christian Lobe, professor of the Leipzig Conservatory, published in 1869, translated by Tchaikovsky in 1898.
3. "Rules of life and advice for young musicians" by German composer Robert Schumann

Tchaikovsky's pedagogy is based on a special kind of creative relationship, not as teacher/student but as artist/future artist. This approach to teaching provided real continuity in education and its study is so extensive that it spawned an entirely new field of study.

## **2.2. Musical heritage of the composer**

The Conservatory not only armed Tchaikovsky with the necessary musical knowledge, but also instilled in him a strong work ethic thanks to which, he could rapidly create a multitude of works of the most diverse genre and character that enriched various fields of the musical art. Tchaikovsky was a quintessential 19th century Romantic. His

individual creative style was formed primarily under the influence of such composers as Mozart and Beethoven. From Mozart, he inherited a strong sense of formal balance and beauty, from Beethoven, the ability to create large symphonic forms, and from Schumann and Schubert, romantic lyricism. He wrote works in all genres commonly practiced, among which are the symphony, the symphonic poem, the string quartet, the sonata, the symphonic suite, concertos, instrumental ensembles, choral works, cantatas, piano miniatures and piano cycles.

Features of Tchaikovsky's individual style includes: genre, melody, harmony, rhythm, form and instrumentation. These are listed below.

1. Genre – original use of a lyric drama in opera (Eugene Onegin) and the revolutionary creation of the symphonic ballet (Romeo and Juliet)
2. Melody - gravitation towards folk song material, extrapolating realistic imitations of everyday sounds (cry, rustle of leaves, clatter of hooves)
3. Harmony - triple retention<sup>2</sup>, complication of harmony with polyphonic techniques, counterpoints, leitharmony - a subdominant seventh chord with an increased prima in a minor key.
4. Rhythm - syncopation
5. Form - Tchaikovsky takes a three-part form as the basis of the work and imposes artistic techniques on it, such as: dramatic content (exposition-initiation-culmination-denouement) and intonation fabula (development and interaction of intonations)
6. Instrumentation - emotional use of timbres i.e., brass for images of death; strings depicting love; woodwind – nature

To demonstrate the composer's eclectic genius, it serves to list his greater compositional output to gain an understanding of how facets of this grand opus found their way into the miniatures of the Children's Album.

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<sup>2</sup> Simultaneous detention in three voices - 2 voices move in parallel thirds or sixths, and the third voice is opposite to them. In addition, triple retentions are possible when three voices move in parallel sixth chords or quartsextchord and almost always in close proximity.  
I.Sposobin - Textbook of harmony. Publisher - Music. Moscow. 1965 year. P.256

## **Operas**

The Voyevoda (Воевода – The Voivode, Op. 3, 1867–1868)

- Undina (Ундина or Undine, 1869, not completed)
- The Oprichnik (Опричник), 1870–1872
- Vakula the Smith (Кузнец Вакула or Kuznets Vakula), Op. 14, 1874
- Eugene Onegin (Евгений Онегин or Yevgeny Onegin), Op. 24, 1877–1878
- The Maid of Orleans (Орлеанская дева or Orleanskaya deva), 1878–1879
- Mazepa (or Mazeppa) (Мазепа), 1881–1883
- Cherevichki (Черевишки; revision of Vakula the Smith) 1885
- The Enchantress (or The Sorceress, Чародейка or Charodeyka), 1885–1887
- The Queen of Spades (Пиковая дама or Pikovaya dama), Op. 68, 1890
- Iolanta (Иоланта), Op. 69, 1891

## **Ballets**

- Swan Lake, Op. 20 (1875–76)
- The Sleeping Beauty, Op. 66 (1889)
- The Nutcracker, Op. 71 (1892)

## **Symphonies**

- No. 1 in G minor, Op. 13, Winter Daydreams (1866)
- No. 2 in C minor, Op. 17, Little Russian (1872)
- No. 3 in D major, Op. 29, Polish (1875)
- No. 4 in F minor, Op. 36 (1877–1878)
- Manfred Symphony, B minor, Op. 58; inspired by Byron's poem Manfred (1885)
- No. 5 in E minor, Op. 64 (1888)
- Symphony in E $\flat$  (sketched 1892 but abandoned; Tchaikovsky re-scored its first movement as the Piano Concerto No. 3 in E $\flat$ ; posthumously, Taneyev re-scored two other movements for piano and orchestra as the Andante and Finale; the symphony was reconstructed during the 1950s and subsequently published as "Symphony No. 7")

- No. 6 in B minor, Op. 74, Pathétique (1893)

### **Orchestral Suites and Serenade**

- Orchestral Suite No. 1 in D minor, Op. 43 (1878–1879)
- Orchestral Suite No. 2 in C major, Op. 53 (1883)
- Orchestral Suite No. 3 in G major, Op. 55 (1884)
- Orchestral Suite No. 4 in G major "Mozartiana", Op. 61 (1887)
- Serenade for Strings in C major, Op. 48 (1880)
- Nutcracker, suite for ballet op. 71a (1892)

### **Individual Orchestral works.**

- Solemn Overture to the Danish Anthem op. 15 (1866)
- "The Tempest" op. 18 (1873)
- Slavic March (1876) op. 31
- "Francesca da Rimini" - symphonic fantasy (1876) op. 32
- Italian capriccio op. 45 (1880)
- Serenade for string orchestra op. 48 (1880)
- "1812" - ceremonial overture (1880) op. 49
- "Hamlet", Fantasy Overture, Op. 67, 1888
- The Thunderstorm, overture to the drama op. 76 (1864)
- "Fatum" - symphonic fantasy op. 77 (1868)
- "Voivode" symphonic ballad op. 78 (1891)
- "Romeo and Juliet" - Fantasy Overture (1869, 1870, 1880)
- March of the Volunteer Fleet (1878)
- March of the Yuryevsky regiment (1893)

### **Concertos and Concertante works**

- Piano Concerto No. 1 in Bb minor, Op. 23 (1874–75)
- Sérénade mélancolique, Op. 26, for violin and orchestra (1875)
- Variations on a Rococo Theme for cello and orchestra, Op. 33 (1876–77)
- Valse-Scherzo for violin and orchestra, Op. 34
- Violin Concerto in D major, Op. 35 (1878)
- Piano Concerto No. 2 in G major, Op. 44 (1879–80)
- Concert Fantasia in G for piano and orchestra, Op. 56 (1884)
- Pezzo capriccioso, Op. 62, for cello and Orchestra (1888)
- Piano Concerto No. 3 in Eb major, Op. posth. 75 (1893)
- Andante and Finale for piano and orchestra, Op. posth. 79 (1893)
- Cello Concerto (conjectural work based in part on a 60-bar fragment found on the back of the rough draft for the last movement of the composer's Sixth Symphony).
- Concertstück for Flute and Strings, TH 247 Op. posth. (1893)

### **Piano Works**

- Anastasia waltz (1854)
- Sonata in C sharp minor (1865)
- Russian Scherzo op. 1, No. 1 (1867)
- Impromptu op. 1, No. 2 (1867)
- Memories of Hapsal, 3 pieces op. 2 (1867)
- Waltz-Caprice op. 4 (1868)
- Romance op. 5 (1868)
- Waltz Scherzo op. 7 (1870)
- Capriccio op. 8 (1870)
- Three pieces op. 9 (1870)
- Two pieces op. 10 (1871)
- Six pieces op. 19 (1873)
- Six pieces on one theme op. 21 (1873)

- Grand Sonata in G major op. 37a (1878)
- "The Seasons" op. 37b (1876)
- Children's album op. 39 (1878)
- Twelve pieces op. 40 (1878)
- Six pieces op. 51 (1882)
- "Dumka" op. 59 (1886)
- Eighteen pieces op. 72 (1893)
- Sonata in C sharp minor op. 80 posth (1865, ed. 1900)

### **Chamber Music**

- String Quartet No. 1 op. 11 (1871)
- String Quartet No. 2 op. 22 (1874)
- String Quartet No. 3 op. 30 (1876)
- "Memories of a Dearest Place", three pieces for violin and piano op. 42 (1878)
- Piano trio op. 50 [en] (1882)
- "Memories of Florence", string sextet op. 70 (1890)

### **Choral Music**

- Cantata (Hymn) on the Occasion of the Celebration of the 50th Jubilee of the Singer Osip Afanasievich Petrov, tenor, chorus and orchestra, words by Nikolay Nekrasov (1875; performed at the St Petersburg Conservatory on 6 May 1876, under the conductor Karl Davydov)
- A Hymn to the Trinity (1877)
- Liturgy of St John Chrysostom, Op. 41 (1878)
- All-Night Vigil, Op. 52 (1881)
- Moscow (1883)
- 9 Sacred Pieces (alternative name: 9 Church Pieces) (1884–85)

- Legend (choral arrangement of song Op. 54 No. 5, written 1889, published 1890)

### **Romances**

104 romances, including two on Pushkin's poems Zemfira's Song (1860-1861) and Nightingale, op. 60/4 (1884), one on Lermontov's verses Love of a Dead Man, op. 38/5 (1878)

Tchaikovsky composed according to many of the technique of Western European romanticism, that is, program music, leitmotif, traditional and chromatic harmony, and prevalent musical forms. (Mazel L. & Ryzhkin I., 1934)

While being a devout follower of Western European romanticism, he nevertheless added Slavic motives to his music thereby combining the musical language of Slavic folk music together with the European symphonic form. The synthesis is present in many of the composer's works.

Tchaikovsky himself wrote:

“As for the Russian element in my music, this is due to the fact that I grew up in the wilderness, from my earliest childhood I was imbued with the inexplicable beauty of the characteristic features of folk music”<sup>3</sup>

It is thanks to Tchaikovsky's love for folk songs that we hear their simple motives in serious symphonic and piano works, but already processed in a purely European manner.

1. In the finale of the First Symphony, Tchaikovsky used the Russian folk song "Flowers were Blooming" ("Will I sow, young little girl") (Figure 2.1, 2.2)

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<sup>3</sup> Letter to N.F. von Meck dated March 5, 1878

## Я ПОСЕЮ ЛИ, МЛАДА

Скоро

Я по - се - ю ли, мая - да - мая - день - ка,  
цве - ти - ков мая - лень - ко,  
цве - ты ста - нут цве - ти, рас - цве - та - ти,  
серд - це над - ры - ва - ти.

Figure 2.1 Russian Folksong. "Will I sow, young little girl"

Allegro moderato J. 115

Figure 2.2 Tchaikovsky. 1st Symphony. Final

2. In the finale of the Fourth Symphony, the composer uses Russian folk song "There was a birch in the field" (Figure 2.3, 2.4)

**Figure 2.3** Tchaikovsky 4th symphony. Finale

**Figure 2.4** Russian folk song "There was a birch in the field"

3. "Russian Song" from "Children's Album" was written on the theme of the song " Oh my head, my little head" (Figure 2.5, 2.6)

Russian song



Figure 2.5 Tchaikovsky. Children's Album. Russian song.



Figure 2.6 Russian folksong. "Oh my head, my little head"

4. The second movement of the first quartet, the famous *Andante cantabile* in B flat major, becomes one of the most popular pages of his music. The composer used in it the Russian folk song "Vanya was sitting on the sofa ..." (Figure 2.7, 2.8)



Figure 2.7 Tchaikovsky. *Andante cantabile* in B flat major. 2nd movement.



**Figure 2.8** Russian folk song "Vanya was sitting on the sofa..."

Tchaikovsky perceived the song simply, as a living element of the surrounding reality. This determined his free attitude to the original. He often allowed changes in the melodic-rhythmic pattern of the melody, arbitrary reductions or additions. He brought modifications to the strict modal structure allowing for a new kind of major-minor harmonic thinking. Thus, melodies based on a simple song melody were reborn in the composer's work and transformed into monumental orchestral works or, conversely, into light, comfortable pieces of smaller scale.

The second main feature of Tchaikovsky's music is folklore which often appears as the central theme of several of his work. It represents the conflict between a strong and passionate human impulse for happiness with cruel reality. Revealing emotional experiences is the essence of his music. One example is the fourth symphony in F minor, composition 36 (1877), where the theme of man's struggle with nature, life circumstances, his emotional experiences dominate, there is the so-called "theme of fate." (Figure 2.9)



**Figure 2.9** Tchaikovsky. 4th Symphony in F minor.

One should also mention the influence of Beethoven's works on Tchaikovsky own. The most obvious forerunner of the “fate” theme is to be found in the opening measures of Beethoven's fifth symphony. (Figure 2.10) Thus, direct musical and ideological connections between the two composers may be inferred

The image shows a page of a musical score for the first movement of Beethoven's 5th Symphony. The title is "Allegro con brio (♩=108)". The score is for a full orchestra and includes parts for 2 Flauti, 2 Oboi, 2 Clarinetti in B, 2 Fagotti, 2 Corni in Es, 2 Trombe in C, Timpani in C-G, Violino I, Violino II, Violoncello, and Contrabbasso. The music is in 4/4 time and D minor. The first measure is marked "ff" and the second measure is marked "p". There are also markings "zu 2" above the Clarinet and Bassoon staves.

**Figure 2.10** Beethoven’s 5th symphony.

### 2.3. Piano Pieces

Tchaikovsky’s piano works are often championed by a host of celebrated Russian virtuosi such as Nikolai Rubinstein, Sergei Taneyev, Vasily Safonov, Sergei Rachmaninov, Konstantin Igumnov, Lev Oborin, Emil Gilels, Svyatoslav Richter. His concertos set the bar for pianistic excellence in all the major international competitions, especially the one that bares his name. Tchaikovsky's piano style has a distinct national identity.

In addition to the melodic, harmonic, polyphonic and rhythmic diversity, his musical textures are distinguished by direct imitation of Russian folk instruments such as the harmonica, flute, harp, balalaika and bells. In many of the composer's piano works, we

can hear imitations of these instruments. A striking example of the diverse use of these sounds is "Russian Dance" from the ballet "Swan Lake". (Figure 2.11)

**Figure 2.11** Tchaikovsky. Russian dance from the ballet (Swan Lake)

Tchaikovsky's work is distinguished by an amazing melodic richness. The development of melody in the composer's works is based on two principles. One of them is the consistent "chanting" of the melody by way of its richer presentation. This can be done by transferring the melody an octave lower ("Snowdrop", "Autumn Song") which gives the impression of replacing the violin with the cello. (Figure 2.12, 2.13)

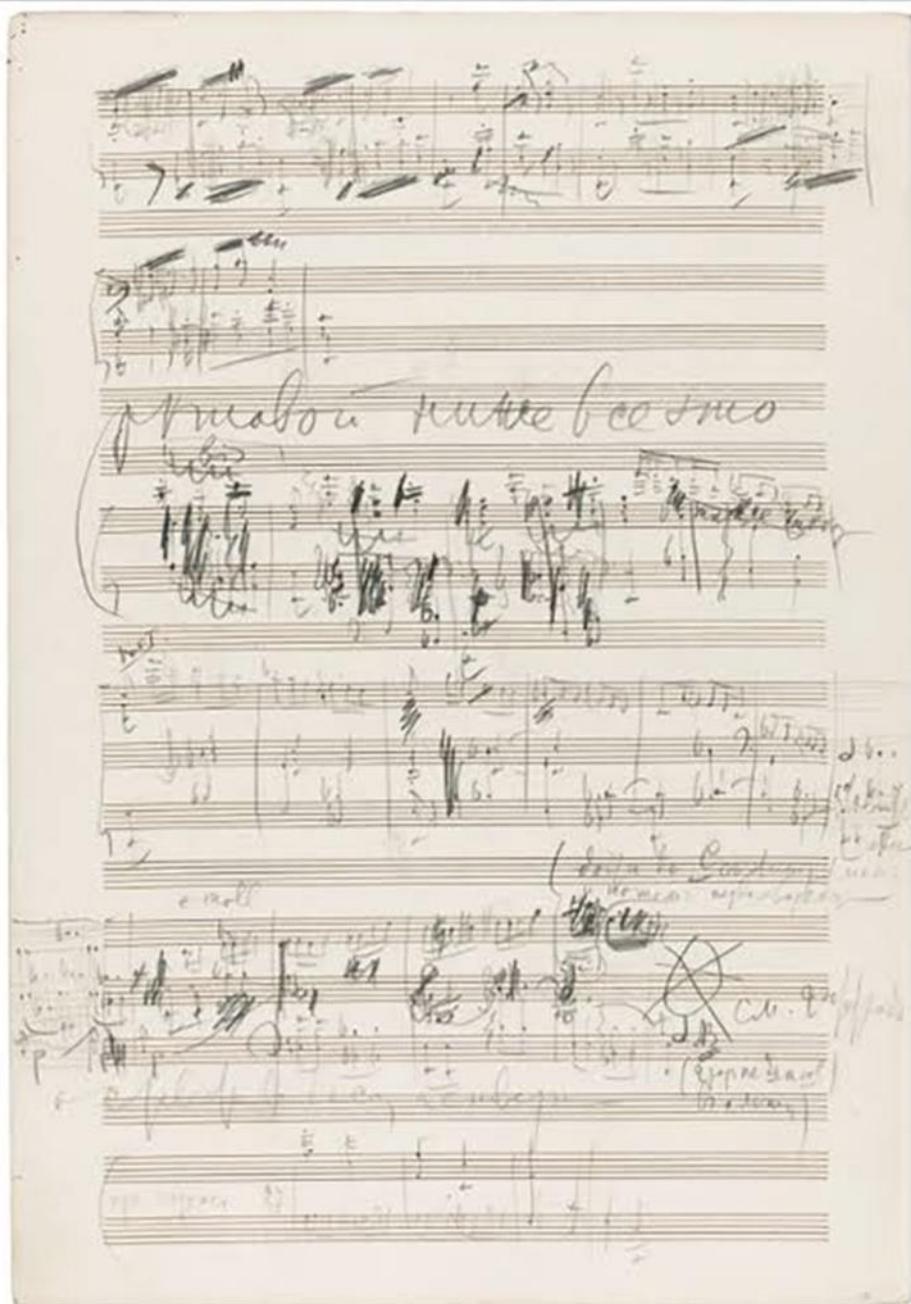
**Figure 2.12** Tchaikovsky. "Snowdrop"



**Figure 2.13** Tchaikovsky. “Autumn song”

Using this technique, Tchaikovsky is able to have any one particular melody in up to three different octaves. This presentation is typical of climactic performances (for example, the coda of the finale of the First Piano Concerto). The development of the melodic principle in Tchaikovsky's works is connected with another principle of "singing" a melody - polyphonic sounding and its saturation with additional melodic lines. These writing techniques were developed by subsequent Russian composers, primarily Rachmaninov, Scriabin and Medtner. (Wang Jing, 2018)

Throughout his life, Tchaikovsky wrote works for piano. Unlike composer-pianists such as Rachmaninov, Prokofiev, and Liszt, Tchaikovsky worked on piano pieces without an instrument, that is, the compositional process taking place without the presence of the piano. The surviving archival and memoir sources indicate that Tchaikovsky never used the piano in the process of composing music; he immediately recorded his musical thoughts on paper (his notebooks, books with margins covered with notes have been preserved). (Alekseev A.D., 1969) (Figure 2.14)



**Figure 2.14** The inscription on the image: “Play it all below with your right hand”

<https://images.app.goo.gl/ow86D7s1YY8bm5FV6>

While working on piano pieces without a keyboard, Tchaikovsky was not connected with the instrument through digital sensations of the creative process typical for pianist composers. This explains the specificity and uniqueness of his pianistic textures.

There are several classifications of Tchaikovsky's piano music. The most popular are two of them - A. Nikolaeva and E. Zakharenkova. Nikolaev proposed four groups:

- 1) Lyric pieces (instrumental "romances", "songs without words")
- 2) Compositions in the Russian folk spirit ("Russian Scherzo", "Dumka")
- 3) Piano cycles ("Seasons", "Children's Album")
- 4) Works of large form (Piano Concertos)

(Nikolaev A., 1949)

Zakharenkova, unlike Nikolaev, proposes to divide the work not by form, but by art and genres

- 1) Lyric miniatures
- 2) Compositions in Russian folk style
- 3) Pieces of a dance character (waltzes, polkas, mazurkas)
- 4) Works of a concert-virtuoso type.

(Zakharenkova E. I., 2000)

Both classifications have common features. Nikolaev combines piano cycles in the third section, and Zakharenkova divides the cycles according to the nature of the pieces.

His piano works can be divided into two groups: pieces intended for educational and home use and concert-virtuoso compositions.

Works of small form, such as the albums "The Four Seasons", "Children's Album", "12 Pieces of Medium Difficulty" belong to the first group and the 1st and 2nd piano concertos, fantasy for piano and orchestra, sonatas belong to the second group. It is necessary to list the most celebrated of pieces from both categories to highlight their unique contributions to the general piano literature.

The very first of the composer's famous piano works, created in 1854, is the waltz "Anastasia", written in F major and dedicated to the governess of the Tchaikovsky family, Anastasia Petrova. In it, one can already see the main features of the composer's piano style, containing many symphonic references.

The Piano Sonata in C sharp minor is a youthful work by Tchaikovsky, written by him in 1865. The work was not published during the composer's lifetime. It was published in 1900 under the publishing house of P.I. Yurgenson, the first and main publisher of Tchaikovsky, and was designated "op. 80 posth."

The material for the third movement of the sonata was later used by Tchaikovsky in the Scherzo of the First Symphony (1866). The sonata consists of four movements and is considered a large-scale work. (Figure 2.15)

**Allegro con fuoco** (Соч. 1865)

**rall.** **Andante**

*pp* *p*

**Figure 2.15** Piano sonata in C sharp minor

1. Allegro con fuoco in C sharp minor
2. Andante in A major
3. Allegro vivo in C sharp minor
4. Allegro vivo in C sharp minor

The next two pieces, written in 1867, are combined into Opus 1, but are better known as separate entities:

The Russian scherzo in B flat major, dedicated to Nikolai Rubinstein, the founder and first director of the Moscow Conservatory, was originally written in the fall of 1865 for a string quartet. The theme of the melody used in the quartet was based on a Ukrainian folk song heard by the composer in the village, and two years later he used

the modified musical material of the quartet's introductory Adagio misterioso at the heart of the middle section of the scherzo.

The impromptu in E flat minor may have been written a little earlier, in 1863 or 64, there is no exact information about this.

Grand Sonata in G major, Op. 37, written in 1878, is the composer's most ambitious work for piano solo. It is dedicated to the German pianist and teacher Karl Klindworth, who, as a professor at the Moscow Conservatory, was a friend and colleague of Tchaikovsky. The sonata consists of four movements.

1. Moderato e risoluto (G major)
2. Andante non troppo quasi moderato (E minor)
3. Scherzo. Allegro giocoso (in G major)
4. Finale. Allegro vivace (in G major)

The monumental scope and brilliant decorative manner of the piano writing brings the sonata closer to the works of the concert genre. (Figure 2.16)

В умеренном движении. Решительно  
Moderato e risoluto

П. ЧАЙКОВСКИЙ. Соч. 37 (1878)

Piano

*ff*

*pesante*

*mf*

*poco a poco*

*cresc.*

Figure 2.16 Grand Sonata in G major, op. 37

Tchaikovsky's next great piano piece:

**Memories of the Hapsal. Three pieces for piano 1867, Op. 2:**

The ruins of the castle (Ruines d'un château): Adagio misterioso (in E minor, 114 bars)

Scherzo: Allegro vivo (in F major, 368 bars)

Song without words (Chant sans paroles): Allegretto grazioso e cantabile (in F major, 69 measures).

This is a little-known piano cycle that is rarely included in the curriculum due to the difficulty of performance. But there is an arrangement of it for four hands, made by the contemporary composer and arranger Lyudmila Zhulieva, which is already widely used in the educational repertoire.

Scherzo Waltz A-dur, Op.7.1870, in the works of P. Tchaikovsky, we can observe two completely different types of scherzo. The first scherzo is a complex and rich-sounding concert piece designed to be performed by professional pianists, and the second scherzo is a miniature piece for home concerts by amateurs or students. And if the Russian scherzo undoubtedly belongs to the first type, then the Waltz is a fine example of the second. This salon piano piece, in the style of works by Schubert and Chopin, is dedicated to the composer's sister, A. I. Davydova. Her clear song form consists of an intricate three-part trio.

**Three Pieces, Op 9. 1870, "Dreams", "Salon Polka" and "Salon Mazurka"**

1. Dreams (Rêverie): Andante capriccioso (D major)
2. Salon polka (Polka de salon): Andante moderato (B flat major)
3. Salon Mazurka (Mazurka de salon): Tempo giusto (D minor)

**Six Pieces Op. 19 (1873)**

1. Evening Dreams (Rêverie du soir): Andante espressivo (in G minor, 82 bars)
2. Scherzo humoristique: Allegro vivacissimo (D major, 316 bars)
3. Album leaf (Feuillet d'album): Allegretto semplice (D major, 66 measures)
4. Nocturne: Andante sentimentale (C sharp minor, 66 bars)
5. Capriccioso: Allegretto semplice (B-flat major, 150 bars)

6. Theme and variations (Thème original et variations): Andante con moro (F major, 341 measures)

All pieces are dedicated to different people:

1. Evening dreams - to Nikolai Kondratyev, lawyer and friend of the composer;
2. A humorous scherzo - to Vera Timanova;
3. Leaf from the album - to pianist Anna Avramova;
4. Nocturne - to Monica Terminskaya;
5. Capriccio - to pianist and teacher Eduard Langer;
6. Theme with variations - to the music and literary critic Laroche.

### **Six Pieces on one Theme Op. 21 (1873)**

1. Prelude: Allegro moderato (in G sharp minor, 36 measures)
2. Fugue for four voices (Fugue à 4 voix): Andante (G-sharp minor, 48 bars)
3. Impromptu: Allegro molto (C sharp minor, 42 bars)
4. Funeral march (March funèbre): Moderato. Tempo di Marcia (in A flat minor, 92 bars)
5. Mazurque: Allegro moderato (A-flat minor, 220 bars)
6. Scherzo: Allegro vivace (A flat major, 225 bars)

This is a rather complex collection, which is a variation piano cycle, rarely used by the composer. Dedicated to Tchaikovsky's teacher, pianist Anton Rubinstein.

**12 Pieces of Medium Difficulty**, the reason for the creation of this cycle, as well as the "Children's Album" (op. 39) and other works of this period, was the life circumstances in which Tchaikovsky found himself in the autumn of 1877. Material difficulties forced the composer to turn to his publisher P.I. Yurgenson with a request to order him something necessary, in demand on the market - plays, transcriptions, romances, etc., if only it would bring money. However, at that moment, having received financial assistance from his patron N.F. von Meck, he never began to create plays, completely delving into the creation of the opera "Eugene Onegin", and returned to them a little later under the influence of the death of his half-sister. Thus, although initially the idea of composing new pieces for piano was associated with the need to

earn money, the composer's emotional experiences served as a direct impetus to composing the pieces op. 40. These circumstances also led to the creation of the "Children's Album", the Grand Sonata, romances op.38, Concerto for violin and orchestra. (Tchaikovsky P. I., 1877)<sup>4</sup> The author himself gave the name to the cycle, apparently meaning that the pieces are not intended for beginner pianists, but for those who already have some skills in playing the piano and are at the stage of further improvement of technology.

1. Etude

Allegro giusto (G major, 114 bars).

2. Chanson triste

Allegro non troppo (G minor, 68 bars).

3. Marche funèbre

Tempo di Marcia funebre (C minor, 115 bars).

4. Mazurka

Tempo di Mazurka (C major, 153 bars).

5. Mazurka

Tempo di Mazurka (D major, 171 bars).

6. Chant sans paroles

Allegro moderato (A minor, 110 bars).

7. Au village

Andante sostenuto (A minor–C major).

8. Valse

Tempo di Valse (A-flat major, 191 bars).

9. Valse

Tempo di Valse (F-sharp minor, 231 bars).

10. Danse russe

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<sup>4</sup> "Letters to relatives" letter No. 610 October 5 (17),

Andantino (A minor, 120 bars).

11. Scherzo

Allegro vivacissimo (D minor, 236 bars).

12. Rêverie interrompue

Andante un poco rubato e con molto espressione (A-flat major, 125 bars).

### **Six Pieces Op. 51. 1882**

Continuing the chronology of Tchaikovsky's piano work, it is impossible not to note the creation in 1882 of the cycle "Six Pieces", op. 51. Among the plays included in this cycle are two well-known waltzes - "Natavals" and "Sentimental waltz".

1. Valse de salon

2. Polka peu dansante

3. Menuetto scherzoso

4. Natha-Valse

5. Romance

6. Valse sentimentale

### **"Dumka" Op. 59 (1886) in C minor**

Dedicated to A. Mormantel (French pianist)

The title of the play is a diminutive of the word дума (thought) The program name is "Russian rural song"

"The Seasons" is a "musical calendar of Russian life"; it is widely in demand in musical pedagogical practice due to the availability of many of its pieces.

In the history of piano art of the second half of the 19th century, realistic tendencies in the piano cycles created during this period ("Pictures at an Exhibition" by Mussorgsky, "Lyric Pieces" by Grieg, etc.) intensified, and "The Seasons" are in the very focus of these ideological aspirations (Alekseev A.D., 1969)

At the end of his creative life, in 1893, Tchaikovsky created his last piano cycle "18 Pieces", op. 72. The pieces in this cycle are more ambitious and are in many respects they are close to the works of the concert genre. At the same time, it should be noted that the texture of these works is more orchestral in nature.

## CHAPTER 3

### THE CHILDREN'S ALBUM

The Children's Album is a cycle of miniature compositions based on simple song and dance motives. Tchaikovsky does not use the song and dance materials in a literal fashion but often changes the melodic-rhythmic patterns, modal structure and harmonic language to adhere to the principles of the traditional major-minor diatonic system. (Examples in analyzes of works.)

#### **3.1. History of the Album's Creation**

The first mention of a desire to compose small pieces for piano appeared during a difficult mental and financial period in the composer's life. On October 17 (5), 1877, he wrote a letter to his publisher Jurgenson asking him for a comission. However, having received help from his patron N.F. von Meck, he put off the composition of the Album for some time and returned to them a little later in February 1878. At this point, Tchaikovsky was able to compose them, not out of necessity but from genuine artistic desire.<sup>5</sup> The composition of the "Children's Album" is the composer's first attempt at writing music for children. His evolution in this genre was marked later by a cycle of children's songs, Op.54, and the "The Nutcracker" ballet.

The decision to explore the area of children's music was prompted by two factors. Tchaikovsky wanted to compose a cycle of simple pieces, like Schumann's "Album for Youth". This is corroborated by the fact that on the title page of Tchaikovsky's album the remark "imitation of Schumann opus 39" appears (Figure 3.1) Secondly, the composer was moved by Kolya Konradi, a deaf-mute pupil of his brother with whom he spent much time during the winter of 1877-1878.

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<sup>5</sup> Letter No. 761 to P. Jurgenson 14/26 February 1878



**Figure 3.1** Tchaikovsky. Children's album

A lesser known factor that influenced the composer were the meetings and impressions of a young street singer Vittorio with whom he came into contact in Florence. What struck the composer was the manner in which the youth sang. The nature of the singing was so different that it led Tchaikovsky to remark that "the most curious thing was that he sang a song with words of tragic nature, sounding unusually sweet in the mouth of a child."<sup>6</sup>

To the same end he sent his brother a letter that contains the following quote: "I am sending you a card of a boy-singer who sang *Perche lasciar mi* (Why leave me). Tell me how you find his face. In my opinion, there are signs of genius in his face ..."<sup>7</sup>

That very same song became the theme of the "Italian Song" in the Children's Album, and a second street song the composer heard in Venice was used in "Interrupted Dreams" op.40 and the "The organ-grinder sings" of the "Children's Album".

There is no information about the order of composition of the pieces. Their sketches were completed very quickly. On May 27, 1878, in a letter to N.F. von Meck from Brailov, the composer reported that all the works composed in that period, including the "Children's Album", would take some time to complete: "It will take a lot of time, at least a month and a half hard work to put it all in order and rewrite it. "<sup>8</sup>

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<sup>6</sup> From a letter to N. von Meck dated February 20/ March 4, 1878

<sup>7</sup> From a letter to A Tchaikovsky dated February 27 / March 11, 1878

<sup>8</sup> Letter to N. von Meck May 27 / June 8, 1878

It is not possible to find out exactly what Tchaikovsky did during this period of time with the Children's Album. Judging by the letters of the composer, during July he worked on "rewriting" of the pieces. On July 13, 1878, he wrote: "the work is gradually advancing ... now I am taking up a collection of children's plays"

(Zhdanov V.A., 1934-1936)

Tchaikovsky reported on July 22, 1878 that he had completed the "Children's Album".

The idea of dedicating the "Children's Album" to his six-year-old nephew, Volodya Davydov, became apparent post the composition. Tchaikovsky spent quite a lot of time with his nephew in the summer of 1878 in Kamenka. There is no dedication in the autograph of the "Children's Album". In Tchaikovsky's letters, this was mentioned only after the pieces were published.

The creation of musical pieces for children must be considered from many different perspectives for several reasons. The material must be accessible to children, it should be difficult enough to develop technique but not be out of a child's hand reach. The works should be interesting to the child and elicit a response while at the same time impart all the necessary pedagogical content.

An example of the considerations the composer made while writing the miniatures of the Children's Album can be gauged by comparing two versions of the Song of the Lark that appear in both the Children's Album and The Seasons. Thought based on exactly the same source material, the outcomes are entirely different. (Figure 3.2, 3.3)



Figure 3.2 Tchaikovsky. The Four Seasons. Song of the Lark.



**Figure 3.3** Tchaikovsky. Children's album. Song of the Lark.

The children's album version is rhythmically and harmonically simpler, texturally less complicated, and technically more accessible. The Season version is quite the opposite, with all the complexities required of an advanced concert-level piece (Figure 3.2) This example extends to all pieces of Children's Album where there are no chords that the child cannot span and no large distance between the hands. This is evidenced by the fact that the lower registers are never used and the upper registers are used only in the Song of the Lark. Despite this, the album contains the difficulties necessary for the development of the student that include all pedagogical requirements.

On the example of the pieces of the cycle, we can conclude that these works are united by their educational purpose:

1. Clarity of form
2. Melodic language
3. Examples of various techniques

The compositional evolution of Tchaikovsky's cyclic composition followed a path of increasing number and scope. At first he combined pieces of small form into cycles. The first opuses contain a small number of pieces, two or three. For example, three pieces in Opus 9, six pieces in Opus 19, and six pieces in Opus 21. Later he included a greater number of pieces i.e., Opus 72 contains eighteen pieces and the Children's

Album twenty-four. To avoid musical monotony, Tchaikovsky changes the tonality from piece to piece and does this with the characteristics of the piece in mind.

This phenomenon is directly reflected in the Children's Album where theme-related miniature cycles such as those of the Doll or the Songs are arranged as part of the larger cycle.

An interesting fact is that initially Tchaikovsky arranged the pieces not quite in the order that we know in Children's album.

The pieces in the collection were arranged as follows:

1. Morning Prayer
2. Winter morning
3. Mamma
4. Playing Hobby-Horses
5. March of the wooden soldiers
6. The New doll
7. The Sick Doll
8. The Doll's Funeral
9. Waltz
10. Polka
11. Mazurka
12. Russian song
13. The Accordion Player
14. Kamarinskaya
15. Italian song
16. Old French song
17. German song
18. Neapolitan song
19. The Old Nurse's Tale

20. Baba Yaga
21. Sweet Dreams
22. Song of the Lark
23. In church
24. The Barrel-Organ

However, already in the first edition the order of the pieces is changed, it is not known whether this was the author's desire or whether by accident. Nevertheless, the second of the two is the permanent one.

1. Morning Prayer
2. Winter morning
3. Playing Hobby-Horses
4. Mamma
5. March of wooden soldiers
6. The Sick Doll
7. The Doll's Funeral
8. Waltz
9. The New doll
10. Mazurka.
11. Russian song
12. The Accordion Player
13. Kamarinskaya
14. Polka
15. Italian song
16. Old French song
17. German song
18. Neapolitan song
19. The Old Nurse's Tale

- 20. Baba Yaga
- 21. Sweet dreams
- 22. Song of the Lark
- 23. The Barrel-Organ
- 24. In church

### 3.2 Analysis of the pieces

#### 3.2.1. Morning Prayer. Andante (G major, 24 bars).

This piece has an A-A'-B structure, A (mm. 1-8), A' (mm. 9-16), B (mm. 16-24) that translates to song form. The choice of song form is especially fitting to the title because it is a musical prayer.

The piece is based mostly on chords. At the opening (mm. 1-4), the chords render a homophonic texture that is transformed in the following measures (mm. 5-8) becoming entirely polyphonic (Figure 3.4, 3.5). The fact that the four-part texture is maintained throughout the piece indicates that it is much like a choral composition very similar to a Chorale.



**Figure 3.4** Tchaikovsky. Morning Prayer mm. 1-4. Homophonic



**Figure 3.5** Tchaikovsky. Morning Prayer. mm. 5-8. Polyphonic

In the A section, the piece teaches the difference between homophonic and polyphonic playing. The homophonic part teaches chord balancing while the polyphonic section teaches part voicing and legato playing. The latter implies that this teaches finger independence.

In the left hand of part B (mm.16-21), there is a pedal sol together with a melodic tenor part, written *legato*. While this teaches finger independence, it also requires the pedal finger to play the note evenly. (Figure 3.6)



**Figure 3.6** Tchaikovsky. Morning Prayer. mm. 16-18

In the last 3 measures of part B (mm. 22-24), the polyphonic chords return like those of part A (mm. 5-8).

This piece is teaches dynamics from piano (m.1), to forte (m.12) to pianissimo (m. 24) that are connected by *crescendo* and *diminuendo*. This dynamic requires the ability to

increase and decrease weight distribution. It is interesting to note that the dynamic levels are related to register in that highest note of piece (Fa #) and the loudest forte occur at the same time (m.12). This is an example of musical rhetoric that comes from the older relations between music and text. Because of the evidence given, the “Prayer” title is most fitting.

### 3.2.2. Winter Morning. Allegro (B minor, 64 bars).

The form of the piece is ternary (ABA). Section A (mm. 1-16), section B (mm. 17-40), and section A (mm. 41-58) that translates to ternary form.

The musical texture of the two A sections consist entirely of chord pairs. While the first chord of each pair is purposefully accented and is twice as long than second in duration, the second chord of each pair is immediately followed by an eighth rest. This is a literal representation of the two-note slur and leaves no space for alternate interpretations of this ubiquitous musical articulation (Figure 3.7). The two-note slur is of fundamental pedagogic significance as it teaches the drop-lift motion required in a vast array of piano-playing techniques. It is one of the most important exercise in learning the use of weight distribution. The slurs of Winter Morning are of added pedagogical value because they are in chord form and thus more difficult to control than their single-note counterparts.



Figure 3.7 Tchaikovsky Winter Morning (mm.1-2)

In section B the texture changes significantly. In the upper part, the two-note slurs are replaced by accented quarter and half note combinations that have no phrase marks. The accompaniment in these measures outline arpeggiated held chords. Consequently,

the upper part teaches *portato* playing while the lower teaches *legato* playing. This section, as so many in the various pieces of the collection, teaches independence of coordination (Figure 3.8).



**Figure 3.8** Tchaikovsky. Winter Morning

Winter Morning is of significant harmonic interest. While the real key of the piece, B minor, emerges toward the end of the section (m. 13) and is confirmed at the section's end (m.16), the whole opening is tonally ambiguous. The reason for this is that every initial chord of the chord pairs resolve to a D major (mm. 1-12) tonic. However, an A# that appears later (m.13) confirms that the key is actually B minor. This passage is emblematic of chromatic third relations that characterize much of the music of the late Romantic era. It is especially significant within the context of this piece because these colorful harmonic progressions seem to occur with rising musical textures (mm. 9-16). The harmonic and textural partnership can be related to the sun rising and therefore to the name of the piece "Winter Morning". The partnership is further strengthened by the accompanying dynamic markings where crescendos appear along with rising textures (mm. 1-5) and *diminuendos* appear with falling ones (mm. 6-8). The piece is therefore pedagogically significant on both the technical and musical levels.

### 3.2.3. Playing Hobby-Horses. Presto (D major, 72 bars).

The form of the piece is ternary (ABA'). Section A (mm. 1-24), section B (mm. 25-40), and section A' (mm. 41-72).

The piece is written in toccata style with an unchanging rhythmic pulse imitating the clatter of a galloping horse's hooves.

The ostinato pattern of the piece is more than compensated for by the variety of harmony: almost every change in harmony sounds surprising and unexpected. This gives great interest to the piece and makes it necessary to closely follow the harmonic progressions.

Harmonically speaking, one can immediately notice that a large section of the first part (mm. 1-24) is underlined by a D pedal point above which contrasting material is presented in the upper voices. The pedal point disappears in the middle section and the bass moves in harmonic step together with the other voices. Pedal points are found very often in music and most often occur on the tonic or the dominant. When they are on the dominant, they increase the tension of expecting a return to the tonic. When they are on the tonic, they assert the fundamental key at the end of a piece or a significant portion of it. Less often, the pedal point is found on the tonic at the beginning of the piece. A most plausible explanation is that the composer clearly wanted to create the atmosphere of child's play in a small enclosed space, for example, in a room. This particular pedal point on the tonic ("at home") very subtly and accurately conveys this mood. (Figure 3.9)



**Figure 3.9** Tchaikovsky. Playing Hobby-Horses. Part A

The contrasting section (B) mentioned earlier, provides new interest to the events of the game because of the varied harmonic progression not anchored to a single pedal point (Figure 3.10)



**Figure 3.10** Tchaikovsky. Playing Hobby-Horses. Part B

In the final measures an effect is created where the voices seem to fly in opposite directions on a “fading” sonority. (Figure 3.11)



**Figure 3.11** Tchaikovsky. Playing Hobby-Horses.

This piece teaches to play *staccato* and extract melody from chords as well as touch to play chords as a single sonority. Particular attention is paid to the sonic harmony of the chords, since the piece is written in a complex quartet-like style. The student should work *staccato* at a slow pace and try not to overextend the hand. Hand movements should be small and fingers tucked up, all power should be in the fingertips. Particular attention should be paid to ensure that the student does not make unnecessary hand movements. It is also helpful to play the right-hand part with both hands in order to hear both voices.

### 3.2.4. Mamma. (Mom) Moderato (G major, 36 bars).

The form of this piece is ABA'B'. Section A (mm. 1-9), section B (mm. 9-16), section A' (17-24), section B (mm. 25-36). The repetition of the two initial eight-measure structures create a binary form. The texture of the piece is based on an unchanging

accompaniment in the left hand while the melodic right hand changes from single legato notes in section A to the chords of section B (Figure 3.12, 3.13)



**Figure 3.12** Tchaikovsky. Mamma. Section A (mm.1-3).



**Figure 3.13** Tchaikovsky. Mamma. Section B (mm. 12-15).

The melody of the upper part is mirrored by a countermelody in the lower part. These two move in parallel at the interval of a tenth (or third). While the harmonic progression that underlies the melody is regular, its motivic components are rhythmically remarkable. Given the  $\frac{3}{4}$  time signature, first four-note motif displaces what would be the regular rhythmic placement of every subsequent motifs by one quarter so that the emphasis falls on the second rather than the first beat. This is further supported by the dynamic markings that underscore the process (see Figure 3.13). The usual phrasing of the motivic components of both melody and counter melody presents a certain pianistic challenge since it requires the smooth resolution of the syncopated beat to the downbeat of the next measure. It is equally important to ensure that the melody remain continuous and not fragmented.

For the most part, the upper and lower voices move in parallel but there are several instances where this is not the case (mm. 9-16). Here, the voices become independent and the regular bass/soprano roles are disrupted i.e., the parallel melodic imitation now

occurs between the alto and bass parts (mm. 9-10 and 13-14) and the soprano part becomes an accompanying pedal point (mm. 13-15). The texture of this section is purely polyphonic and teaches polyphonic voicing. The smooth and seamless execution of the polyphonic texture is rendered even more difficult by the constant shifting of the large leaps of the left hand that are supposed to be played *legatissimo*. It is no coincidence that the middle part of the piece (mm.9 ff.) is also the section of most harmonic interest as secondary dominants hint at momentary modulations to B minor, a more remote key to the original G major.

The short melodic motifs together with the accentual shifts and modulatory tensions lend the musical texture a sense of trepidation, excitement, and love that may well represent all the feelings one may associate with emotions tied to one's relationship with his or her mother.

### 3.2.5. March of the Wooden Soldiers. Moderato (D major, 48 bars).

The form of the piece is ternary (ABA'). Section A (mm. 1-16), section B (mm. 17-32), and section A' (mm. 33-48).

The "March of Wooden Soldiers" is a piece in which the toy soldiers march to the sounds of a drum that is articulated by characteristic rhythmic figures. This toy-like character is emphasized by *piano* and *pianissimo* dynamic levels that appear right at the beginning. In this miniature, the composer draws a musical image with precise and economical means of expressiveness. The close proximity of the chords, the consistency of rhythm convey the well-coordinated movements of the soldiers marching in close formation to the drummer's beat. (Figure 3.14)



**Figure 3.14** Tchaikovsky. March of the Wooden Soldiers. Part A.

The B section of the piece (mm. 17-32) sounds a little more menacing because of the change of tonal center (A minor) and the use of Neapolitan harmony. Nevertheless this part does not go beyond a *piano* dynamic level. (Figure 3.15)



**Figure 3.15** Tchaikovsky. March of the Wooden Soldiers. Part B

In the reprise (A') the original sonority is again restored, even quieter than in the middle of the play, as if a “toy” army is leaving.

What the piece teaches

- 1) Soft dynamics – a) finger control, b) weight distribution
- 2) Accents – in the context of piano and pianissimo dynamic levels
- 3) Rhythmic precision
- 4) Melodic definition in chords
- 5) Strict observation of rests which translate to marching

When studying a piece, special attention should be paid to the fingering, rhythmic pattern. Difficulty also arises from pauses, it is important to teach the student to simultaneously remove their hands during the pauses. This will give the piece the desired character and prevent the rhythmic pattern from distorting.

### 3.2.6. The Sick Doll. Moderato (G minor, 42 bars).

The form of this piece is ternary form (ABA'B'). Section A (mm. 1-16), section B (mm. 17-.42)

The Sick Doll is the first sad piece of the complete cycle. The only other one of this kind is the Doll’s Funeral. Although music expresses emotions, we know that sometimes these experiences in childhood are stronger than in adulthood.

The flow of music is slow: Tchaikovsky's marking is *moderato* [ital. – moderately] and further qualified as *espressivo* [ital. - expressively]. The performance should be emotional and at the same time strict and restrained. This restraint is expressed by the author in the simplicity and uniformity of texture and rhythm throughout the piece.

The melody is constructed in such a way that it suggests a state of suffering. The composer achieves this by using an interesting compositional feature: the individual notes appear on the weak beat of each measure and are each preceded by rests. The result is that they “flash” out of silence and do not flow into one another. It is only after a short sequence that one realizes they form a true melodic line. For a young performer, this is a rather difficult task to achieve as one needs to "arrange" these flashing sounds so that they are really perceived as a complete melody that requires a high level of control (Figure 3.16).



**Figure 3.16** Tchaikovsky. The Sick Doll. Section A.

Another difficulty is that the sounds of the melody occur on the weak beat. This is in opposition to the accompaniment that is sounded played on the downbeat. The danger lies in avoiding the melodic notes being sounded as downbeats. If this occurs, then the outcome is erroneous and detracts from the true intentions so painstakingly laid out by the composer. The first half of A (mm.1-8) is uniformly constructed in the manner cited above. The second half (mm. 9-16) are contrasting in that the melodic function temporarily passes to the bass voice. (Figure 3.17) This switch only serves to increase the difficulty of clearly delineating the melodic line because it starts as what seems to be the bass but becomes obscured by an added tenor voice (m.12 f.). In fact, what started out as a clear melody/accompaniment texture becomes a truly polyphonic one that requires even greater care in melodic delineation.



**Figure 3.17** Tchaikovsky. The Sick Doll (mm 9-16).

The B section (mm. 17-42) repeats the textures of the previous one but within a much larger pallet of dynamic levels and adventurous harmonic progressions that aid in the musical interest of the piece.

If we remember that all the pieces of the “Children's Album” were written in order to teach the more concrete performing techniques, this piece explores a much more refined concept, that being an awareness of the sound-producing qualities of the pianoforte. This requires a most sophisticated level of listening that goes well beyond basic piano techniques.

Particular attention should be paid to the melody line, as it is interrupted by pauses and left-hand accompaniment. The student should play the right hand separately to hear the melody and its development.

### **3.2.7. The Doll's Funeral. Adagio (C minor, 48 bars).**

The form of the piece is ternary (ABA). Section A (mm. 1-16), section B (mm. 17-32), section B (mm. 33-48). This is the typical formal scheme of funeral marches in general.

The Doll's Funeral represents the final stage in a three-piece set within the larger collection. The reason for this assumption is that this piece was preceded by The Sick Doll and is the third piece in the doll trilogy that starts with The New Doll that was especially sequenced by the composer. The funeral procession moves slowly to the music of the funeral march that is characterized by the typical processional funeral-march rhythm (quarter followed by dotted eighth).

The dark character of the music is emphasized mostly by the chords of the accompaniment. In the middle of the piece (mm. 25-32) the sense of loss and grief is

supported by a descending bass line which at its end is completely chromatic. This harmonic scheme has been used by many composers specifically for this purpose.

According to some reports in the 1929 edition, The Doll's Funeral was excluded from the Children's Album. This decision was purely editorial because the miniature was included by the composer as an organic part of the cycle. This situation shows that the editor thought this piece to be too serious for young children. However, this information has not been officially confirmed. Nevertheless this piece represents the fear of death that haunted Tchaikovsky all of his life. The origins of these thoughts can be seen in the composer's childhood, his shock and worries about the early death of his mother. "Despite the victorious power of my convictions, I will never come to terms with the thought that my mother, whom I loved so much <...> has disappeared forever and that I will never have to say that after 23 years of separation, I still love her. ."<sup>9</sup> The piece is written in C minor and begins with a funeral march motif on the tonic (mm. 1-4) and is subsequently repeated on the super tonic (mm. 5-8) so that the melodic range of the march is extremely narrow (Figure 3.18). The melodic range is only expanded in the middle section but returns to its restricted range in the final portion. This too is characteristic of most funeral marches.



**Figure 3.18.** Tchaikovsky. The Doll's Funeral. (mm. 1-8)

The first difficulty of the piece lies in conveying its gloomy nature. This is especially difficult for a young child to comprehend and convey to the listener. However, Tchaikovsky facilitates comprehension of loss by reducing the level of impact by using a toy analogy.

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<sup>9</sup> Letter to Nadezhda von Meck November 23 / December 5 1877

The piece is written within the limits of *piano* and *pianissimo*, with the exception of the culminating measures (mm. 29-32) written *mezzo forte*. (Figure 3.19) but resumes in the *pianissimo* range to the very end.



**Figure 3.19.** Tchaikovsky. The Doll's Funeral. (mm. 29-32)

The piece also teaches the highlighting of a melody within chordal structure. Thus, the student learns to control his fingers and listen to the melody. This concept is further developed when the melodic interest is shifted from the soprano to the inner voices (m. 25 f.) This requires a high level of finger control and chord balancing, both fundamental in the technique of a young pianist. (Figure 3.20)



**Figure 3.20.** Tchaikovsky. The doll's funeral

### 3.2.8. Waltz. Allegro assai (E-flat major, 85 bars).

The form of the piece is ternary (ABA). Section A (mm. 1-33), section B (mm. 34-52), A (mm. 53-85)

The Waltz is one of Tchaikovsky's favorite genres. He uses it both for virtuoso concert pieces and for student pieces. "Nata-Waltz" opus 51, lyrical "Sentimental waltz" op. 51, "Waltz-trinket", op. 72, and "Waltz-Joke", are amongst the most well-known in the

piano repertoire. This is not to mention the most famous waltzes that populate his ballets.

The unique feature of this particular waltz is that it contains two waltz archetypes: the ballroom and characteristic waltzes. The melody of the first waltz represented in the first formal section is occurs over a traditional waltz accompaniment by a lightness and grace that are achieved by the use of accents on the second or weak beats of each measure. This is the same accent structure found in Mazurkas. (Figure 3.21)



**Figure 3.21.** Tchaikovsky. Waltz. Part A

In the second formal section the style changes, and the ballroom waltz is transformed into a characteristic one. This is achieved in two ways. Firstly, the accompaniment consists of repeated and identical dyads (Do-Sol) that change the flow of the traditional accompaniment of the first section. Secondly, the use of Hemiola<sup>10</sup> entirely disrupts the flow of the melody itself. However, this rhythmic scheme is just a development of the accent placed on the second beats of the original melody. Both aspects contribute to a noticeable variation of the traditional waltz rhythm. The result is that the “strong beats” appear on every beat. (Figure 3.22)



**Figure 3.22.** Tchaikovsky. Waltz. Part B

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<sup>10</sup> Technique of superimposing a two-beat structure over a three-beat rhythm

The dyad accompaniment is based on a repeating fifth in the accompaniment. This interval, used deliberately throughout the entire section of the form, naturally evokes an association with some folk music. In the reprise, the musical materials of the first part are once more presented.

The difficulty of the piece lies in phrasing. Despite the accents on the second beat of the measure and frequent pauses that break the melody, one needs to achieve melodic continuity.

In section B, one needs to highlight the melody against the background of the monotonous accompaniment based on the fifth requiring that the accompaniment be played evenly and definitely no louder than the melody.

Perhaps the most difficult aspect of this piece is to convey the graceful and dance-like rhythmic character of the waltz despite all the accented second beats and irregularities generated by the hemiola patterns.

The biggest difficulty of this piece is that the three-beat waltz size of the left hand is superimposed on the two-beat of the right hand. This technique is called polymetry. This rhythmic difficulty develops the independence of the hands from each other. Also, syncopation in the right hand can cause difficulty, since they must be played without making accents in the waltz accompaniment of the left hand, where the emphasis falls on the first beat, and not on the second as in the right hand.

### **3.2.9. The New Doll. Allegro (B-flat major, 57 bars)**

The form of this piece is ABA'B'. Section A (mm. 1-18), section B (mm. 18-32), section A' (mm. 33-46), and section B' (mm. 47-57). This formal structure analysis is based on two traditional factors. The first is based on the different musical textures while the second is based on harmonic progression.

Section A contains a melody that moves from the lower to the upper register. The melody is legato. However, the left hand consists of staccato chords. Therefore, section A teaches staccato and legato playing simultaneously which translates into independence of the two hands. The continuous ascending line that is accompanied by a crescendo (mm. 1-5) is followed by a disrupted descending one (mm. 6-10)

underlined by a decrescendo that seems to depict a sense of happiness all underscored by a staccato accompaniment that augments the sense of excitement. (Figure 3.23)



**Figure 3.23** Tchaikovsky. The New Doll (mm. 1-8)

The right hand of section B consists purely of note pairs and teaches playing two note slurs. The right hand contains large leaps that teach rapid hand repositioning while also making sure that there is no accentuation on every new pair. In this section, the pauses and strokes give the impression of greater excitement and a lot of emotions that the child cannot contain. (Figure 3.24)



**Figure 3.24** Tchaikovsky. The New Doll (mm. 19-23)

The piece starts in B flat major but there is an emphasis on an Ab that suggests the secondary dominant of chord IV. In section B the Ab reveals itself to be the third flat that belongs to C minor which is the relative minor of Eb major. Immediately following (mm. 23-25) the piece modulates briefly to D major/minor and then (mm. 32-33) back in Bb major.

There is a third point of pedagogical interest and that is that of dynamics. The dynamic levels seem to follow the movement from low to high (and vice versa) registers, where a *crescendo* occurs (mm. 1-5) and a *diminuendo* immediately follows

(mm.6-8). This occurs throughout the entire piece. The progression of dynamic levels teaches how to apply and distribute weight.

The left hand of the whole piece consists of an *ostinato* and *staccato* pattern that lends lightness of motion to the musical texture. We can relate this lightness directly to the title “New Doll” because the pattern suggests the happiness experienced in having a new doll.

A particular difficulty in studying the piece is its melodic basis, or rather the nuances and shades that need to be reproduced very accurately.

### **3.2.10. Mazurka. Allegro non troppo, Tempo di mazurka (D minor, 52 bars).**

The form of the piece is ternary. (ABA’) Section A (mm. 1-18), section B (mm. 19-34), section A’ (mm. 35-52)

The Mazurka is part of a smaller dance cycle within the children’s album along with the Waltz and the Polka.

A Mazurka is a fast Polish folk dance. While the rhythmic structure is based on a  $\frac{3}{4}$  scheme, the mazurka is peculiar in the following way: accented beats do not always occur on the downbeat but are often placed second and sometimes third beats. It may also happen that two if not all three of the beats within a single measure may be accented. The result is that the dance itself can demonstrate totally irregular rhythmic schemes. The name comes from the Polish *mazurek*, also *mazur* - from the name of the inhabitants of Mazovia, who claim it as theirs.

The rhythm of Mazurka is not simple. As is typical for a mazurka, the first beat is fragmented into smaller fractions of its total duration. In doing this, the “weight” of the second and third beats is increased. This gives the rhythmic pattern a special mazuric flexibility and capriciousness (Figure 3.25) Because of the different articulations within the pulse of every measure, the resulting dynamics of each articulation vary. In the alternations of *mezzo forte* and piano, one can infer a dialogue between dancers, perhaps a male/female combination.



**Figure 3.25** Tchaikovsky. Children's Album. Mazurka.

Section B, however, does not contrast, but rather develops the musical idea of the first part. Due to frequent accents on the third beat, in almost in every measure, the dance character is further emphasized. (Figure 3.26)



**Figure 3.26.** Tchaikovsky. Children's Album. Mazurka. Part B

The clarity of form and the constant repetition of the rhythmic pattern make the Mazurka pedagogically ideal in the early stages of learning. Nevertheless, frequent changes of staccato and legato, varied dynamics, and an accurate interpretation of the mazurka character are difficult for young pianists to realize. This requires a fairly high level of pianistic abilities and musical culture.

When studying, it should be remembered that Mazurka is a dance with a complex rhythmic pattern. In music, the difficulty is caused by the shift of emphasis to the second and third beats of measures in a three-beat time. The character of the mazurka can be emphasized by the correct use of the pedal, helping to mark the strong beat.

### **3.2.11. Russian Song. Allegro F major, 30 bars**

This is the first piece in yet another mini-cycle of three pieces with Russian characteristics within the greater album. This mini cycle includes the Russian song, the Accordion Player and Kamarinskaya, also a type of Russian dancing song.

The Russian Song is based on the Russian folk song "Oh, my head, my little head..."

*"Oh, my head, my little head,  
The head of a young man  
Why do you hurt, why do you bend over  
To the chest, to the mighty shoulder?  
You were not that  
In former years, in wild days,  
In light brown curls, in your beauty,  
In the same hat, velvet hat,  
Sharpened by sabers....."*

The form of the piece is (AB). Section A (mm. 1-12), section B (mm. 13-30)  
The fact that the work was written in the Russian folk style becomes clear from its characteristics, which include variable mode and a 4+2 phrase structure. Variable mode means that the song genre includes frequent major/minor mode alternations. In this case this includes F major-g minor-F major-d minor. (Figure 3.27)



**Figure 3.27** Tchaikovsky. Children's Album. Russian Song.

While section B is based on the same melody as in section A, the left hand accompaniment of the latter section becomes more extensive. The simple chords that accompany A are replaced by ascending and descending eighth-note scales. The melody itself is only slightly varied but retains almost all aspects of the original. (Figure 3.28)





**Figure 3.29** Tchaikovsky. Children’s Album. The Accordion Player.

In more modern music, the completion of a piece with a dissonant chord is not uncommon, but in Tchaikovsky's time it is exceptional and can be explained by the desire to imitate the sound of a harmonica, a folk instrument that adheres to the structure and tonal progression of folk music rather than that of classical music. This phenomenon is decisively affirmed not only by the seven-fold repetition of the chord at the end of the piece but by its omnipresence for entire duration of the piece.

The imitation of the sound of the accordion also lies in the fact that since the melodic and harmonic capabilities of this instrument are very limited, development occurs mainly by varying simple musical turns. The piece’s basic thematic material is unfolded in the first four measure. The composer varies this material slightly at every repetition to lend some sense of variation (Figure 3.30).



**Figure 3.30** Tchaikovsky. Children’s Album. The Accordion Player

The greatest musical (harmonic) event of the piece takes place in section B where the dominant seventh chord is finally displaced by its rightful substitute, the tonic chord. (Figure 3.31)



**Figure 3.31** Tchaikovsky. Children’s Album. The Accordion player.

Since the entire piece is built on chords, technically the piece teaches the pianist to play all chord sounds together as one and extract the melody from the chords. Also, the work teaches to imitate another instrument on the piano. In this case, accordions. The accordion is a folk instrument invented in 1822 by the German master Bushmann and widely spread in Russia. Before studying the piece, it will be useful for the student to let them listen to the sound of the accordion.

### 3.2.13. Kamarinskaya. (Folksong) Vivace D major, 49 bars

This is the third piece in the mini Russian cycle and based on a Russian folk dance song that goes by the above title.

*Oh, you son of a bitch, Kamarinsky man,*

*Lifting up the legs he lies on the stove*

*He lies, lies that and flutters,*

*And twitches the right leg*

*He blinks at the girls himself,*

*Over the wife he commands:*

*- You get up, young wife!*

*Make breakfast soon, Satan!*

This piece is one of the most popular and favored pieces in the Children's Album and is popular with both teachers and students because of its technical challenges and its attractive character.

As in the previous two pieces, a developmental procedure, typical for Russian folk music is used. This is represented by a theme and three miniature variations: The main theme (mm. 1-12), Variation I (mm. 13-24), Variation II (mm. 25-36), and Variation III (mm. 37-49).

The folk character of the music is also emphasized throughout the entire theme (mm. 1-12) a "humming" tonic pedal point. Together with the upper voice in the left hand, it resembles the sound of a bagpipe, a folk instrument on which one can simultaneously play a melody sustained by a single pedal. The right hand staccato notes depicts a characteristic balalaika texture. (Figure 3.32)



**Figure 3.32.** Tchaikovsky. Children's Album. Kamarinskaya

In the first variation, the bass D pedal of the lower part is replaced by chords while the melody is fragmented into intervallic fourths and sixths.

In the second variation, the texture is made up exclusively of chords in both the parts, that imitate the style in which accordionist play chords in aspiration and expiration stages. (Figure 3.33)



**Figure 3.33** Tchaikovsky. Children's Album. Kamarinskaya.

In the third variation, the right hand part consists of a melodic line closely reminiscent of the original melody accompanied by accented chords of the lower part.

The difficulty of coordinating the sharp staccato of the right hand and accented chords of the left is the central challenge of the work. It is necessary to make these accents not interrupt the line of the right hand. The pianistic imitation of various folk instruments suggested by the piece allows for the varieties and different qualities in articulations. This is especially apparent in the theme where the complete texture is subdivided into three voices each of which has a different articulation, the *staccato* soprano, the *portato* tenor and the held legato bass.

#### **3.2.14. Polka. Moderato. Tempo di Polka (B-flat major, 30 bars)**

The form of this piece is ternary (ABA). Section A (mm. 1-8), section B (mm. 9-22), section A (mm. 23-30).

This is one of the most popular pieces in the cycle because it is one of the most performed. It may be characterized as a cheerful and graceful dance.

The melody is complemented by continuous and ever-changing harmonic accompaniment. The melody/accompaniment structure of the texture undergoes two exchanges that give the piece a effective and seamless unity. The exchanges take place as follows: In section (A), the melody is placed in the upper voice, with the left hand playing the accompaniment. In section (B), the melody sounds in the lower voice, while the accompaniment is transferred to the right hand. When (A) returns the texture reverts to its original form. The melodic content remains the same throughout and acts as its basis.

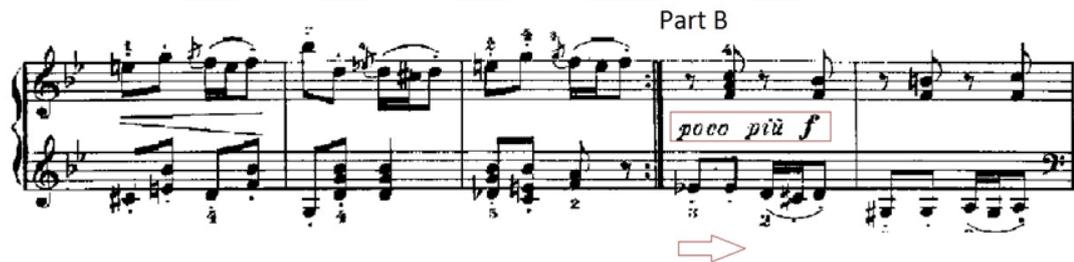
The principal theme of the piece is contained in the opening measures (mm.1-4). This content is presented in the traditional question/answer model where the first two measures are balanced by the second two. It is then repeated to create the complete period. (Figure 3.34)



**Figure 3.34.** Tchaikovsky. Children's Album. Polka. (mm.1-4)

In the second phrase, the motives are the same, but there is a turn in the tonality of the dominant (mm. 5-8).

In part B, the theme, which has passed into the left hand, appears deliberately and rudely, highlights the part exchange within the texture by a change of register that is accompanied by a change of dynamics from the original *piano* to *forte*. (Figure 3.35)



**Figure 3.35.** Tchaikovsky. Children's Album. Polka.

The third section A' (reprise), in which the melody returns to the upper voice, varied with regards to the original of the first section. This is done in order to bring the piece to its conclusion in the main key.

The piece presents many technical challenges for any student. The first is the rapid shifts or jumps of the accompaniment that start on B flat (black key) and are deemed more awkward when concerning hand position. The grace-note figures of the melody present challenges in both articulation and clarity of execution. This becomes even more evident when the melody is switched to the left hand and must sound distinguished against the background of the right hand accompaniment. Clearly, the piece is most useful to develop the finer and more sophisticated aspects of finger technique. As the name suggests, the student is obliged to learn the character of the

polka dance. The name of the dance comes from the Czech word "půlka", meaning "half step", that requires a rapid movement from one foot to another, hence the technical difficulty presented by the accompaniment.

### **3.2.15. Italian Song. Moderato assai (D major, 49 bars)**

Following the mini-cycle Russian characters, Tchaikovsky combines the next four pieces into another short cycle, this time, of an international sort as each piece is characteristic of a different country. This cycle includes the "Italian Song", the "Old French Song", the "German Song", and the "Neapolitan Song".

Tchaikovsky heard the prototype for the "Italian Song" in Venice in December 1877 from a boy street singer. At this time, the composer traveled to Italy with his brother. In a letter to N. von Meck from Milan on December 16, 1877, P. Tchaikovsky wrote: "From Venice I took a very nice song with me. My brother and I heard singing in the evening in the street and saw the crowd, into which we made our way. It turned out that a boy of 10 or 11 years old was singing to the accompaniment of a guitar. He sang in a wonderful, thick voice with such completeness, with such warmth that are rarely found in real artists. The most curious thing was that he sang a song with words of a very tragic nature that sounded unusually sweet in the mouth of a child: "Why are you cheating on me, why are you leaving me" (Tchaikovsky and N. von Meck, 2004)

The Italian song shows very well how Tchaikovsky used the melodies he heard, turning them into his own works. The original song has a time signature of 3/4 and Tchaikovsky's is 3/8. The key was changed from C major to D major. In addition, Tchaikovsky composed a sixteen-measure introduction. (Figure 3.36)



**Figure 3.36.** Tchaikovsky. Children’s Album. Italian song.

The quotation of the original song (m.17) is marked by the author's *espressivo*. (Figure 3.37)



**Figure 3.37** Tchaikovsky. Children’s album. Italian song.

Another change is brought about in the interval underlying the word “perche” (why): in the original it is scored by a tritone but Tchaikovsky turns it into a major sixth which gives the melodic line more roundness. (Larosh G.A., 1973)

Though not complicated technically, the musicality deserves some attention. The main goal is to achieve a *cantabile* touch that imitates the Italian vocal style. This is made somewhat challenging in that the composer uses two entirely different articulations for the two hands. The left is *sempre staccato* while the right is, as should be in a vocal melody, *legato* and preferably, *cantabile*. Tchaikovsky’s change of time signature is also significant in that the  $\frac{3}{4}$  of the original tends to place more stress on the down beat than does a  $\frac{3}{8}$ . For the pianist the challenge is to execute the triple time without undue stress on the downbeat. This piece, as so many others in this collection, aims at developing musical concepts and ideas while bringing a variety of different cultural perspectives to the student repertoire.

### 3.2.16. Old French Song. (Molto moderato (G minor, 32 bars)

The form of the piece is ternary (ABA). Section A (mm. 1-16), B (mm. 17-24), A (mm. 25-32).

Tchaikovsky was subject to a “French” influence early on in his life. Several notable facts are well known. The composer’s mother was part French by birth and his early music lessons were delivered by a native French governess by the name Fanny Durbach. It is in this environment that the composer not only became fluent in the language but as all children, was subject to knowledge pertaining to everything French.

The motive of the piece is an arrangement of a minstrel song. Such songs were popular in France in the 16th century and this piece conveys all the antique characteristics in both the selection of the key and the texture of the writing. The most convincing example is Tchaikovsky’s use of the technique “bourdon bass”. Bourdon bass is a continuous and unchanged sound, usually a lower register. (Figure 3.38)



**Figure 3.38.** Tchaikovsky. Old French Song

This feature should be portrayed as evidently as possible since, unlike strings and wind instruments, the piano is unable to sustain sound.

The first section, much like many folk songs, consists of an apportioned cantabile melody accompanied by musical figures derived from it. The texture of section B is in direct contrast to the first because the left hand articulations are transformed from legato to staccato and this changes the character to a more lively and sharper one. (Figure 3.39) The climax of the piece (m.22) heralds the return of the initial legato texture.



**Figure 3.39.** Tchaikovsky. Old French Song

The main tasks of the student are to properly shape the melodic line and to achieve a smooth legato. In addition, the accompaniment in the second section is difficult in that it should be light, but clear. Being a polyphonic piece, the student must voice each part in such a way the other three voices accompany, and not intrude on, the melody. The use of pedal also presents its own challenges. Because of the many pedal points special attention must be given to the correct pedaling of the shifting harmonies. Along with Kamarinskaya, the French song is one of the most performed children's works by Tchaikovsky, so much so that it has been transcribed for and can be played on several instruments.

### **3.2.17 German Song. Molto moderato (E-flat major, 26 bars)**

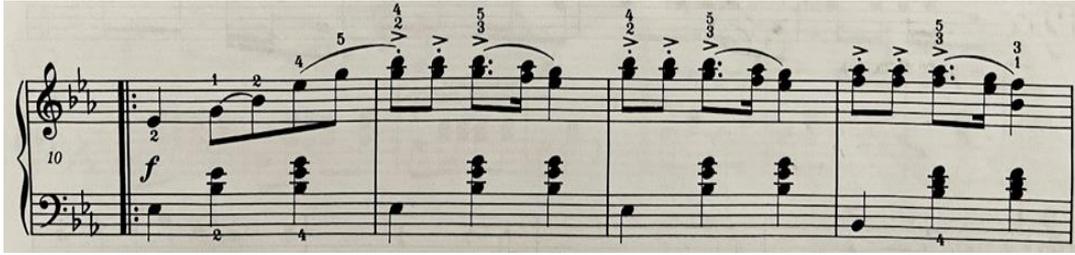
The form of the piece is ternary (ABA). Section A (mm.1-8), section B (mm. 9-17), Section A (mm. 18-26).

The rhythm of the German song is reminiscent of the Landler dance<sup>11</sup>. In this case the characteristic movement of the dance is articulated by a simple quarter-note accompaniment above which the dotted rhythms of the upper part generate contrasting rhythmic activity. This activity is also the result of the dotted rhythm being placed on the second rather than the third. This again gives the impression of a syncopation. (Figure 3.40) As has been shown in so many prior cases, Tchaikovsky uses rhythmic displacements to create innovative interpretations of the most established traditional dance textures.

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<sup>11</sup> Landler is an ancient dance popular in Germany and Austria.





**Figure 3.42.** Tchaikovsky. Children's Album. German Song. Section B.

The accompaniment consists of tonic and dominant harmonies which also reflect the simplicity of the folk music idiom. The constant repetition of E-flat in the accompaniment further imitates the ground of a bagpipe. This too contributes to the folk character of the song.

Besides teaching detailed characteristics of German folk idiom, the complexities of the melodic rhythm and large intervallic displacements add a purely technical aspect to the piece, challenging further the abilities of the pianist.

### **3.2.18. Neapolitan Song. Andante (E-flat major, 54 bars)**

The form of the piece is (AB). Section A (mm. 1-36), B (mm. 37-54).

In this piece, Tchaikovsky used Italian folk dance melodies, in this case, tarantella.<sup>13</sup>

Tchaikovsky may have heard the tarantella and similar energetic while traveling in Italy. "... Do they give you serenades under the windows? ... It was with particular pleasure that I listened in Naples to the song that you took for the Neapolitan dance in the swan lake."<sup>14</sup> Neapolitan song is immediately recognizable as it is featured in the third part of the ballet. Incidentally, Tchaikovsky uses the same melody from the ballet in the Neapolitan dance of the album.

In the accompaniment, Tchaikovsky imitates the sound and rhythm of Spanish castanets, which are also widespread in Italy. The tarantella is usually written in 6/8 compound time but it also exists in 12/8 or simple 4/4 time. Tchaikovsky's use of 2/4 time is therefore not unusual but as the rhythmic scansion still produces a two-part pulse. It is also interesting to note that the subdivision of the beats produces two thirds

<sup>13</sup> Tarantella is a fast Italian folk dance. The name comes from the city of Taranto.

<sup>14</sup> Letter to N.F. von Meck to Tchaikovsky. November 12, 1877

of a complete Polonaise grouping. Technically speaking, the accompaniment presents a great opportunity to teach wrist flexibility and rhythmic accuracy.

Along with the tempo of *andante*, the composer writes *grazioso*, that is, he points to the dance mood of the work. Thanks to the combination of staccato and legato in the right hand and the abrupt performance of the left hand accompaniment (*sempre staccato*), which is built on eighths and sixteenths, the piece takes on a graceful and dance-able character. The four-measure phrase structure of the melody is punctuated by accents on the second beat of every other measure that creates a constant syncopation which in turn, anticipates harmonic shifts (Figure 3.43)

The image displays a musical score for the first system (measures 18-21) and the second system (measures 22-25) of Tchaikovsky's 'Neapolitan Song' from the Children's Album. The score is written for piano in 2/4 time, marked 'Andante' with a tempo of quarter note = c. 76. The right hand part is marked 'p grazioso' and features a melody with slurs and accents. The left hand part is marked 'sempre staccato' and consists of eighth and sixteenth notes. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 4, 5, 3, 2, 3, 2, 4, 3, 2, 4).

**Figure 3.43.** Tchaikovsky. Children's Album. Neapolitan Song.

In the second section, the tempo changes to a fast (*vivace*) and the accompaniment is rhythmically simplified, consisting exclusively only eighth notes. This rhythmic change transforms the entire character of the dance.

The odd articulation in the upper part of the second section, with its rhythmically displaced two-note slurs presents a notable challenge in coordination. The notes are grouped in two, the first note is *legato* and the second is *staccato*. The second note of the grouping should not be accentuated and should be played quieter than the first note, which is difficult to do because of the *staccato* placed directly on the strong beat. The

sixteenth note groupings (m.42 f.) present yet a new challenge as they require accurate articulation of the repeated notes of each grouping. (Figure 3.44)

The image shows two systems of musical notation for a piano accompaniment. The first system begins at measure 33 and includes the tempo marking 'Vivace [♩ = c. 100]'. The second system begins at measure 40. The notation is in a key with two flats (B-flat major or D-flat minor) and features complex rhythmic patterns, including sixteenth notes and triplets. The first system has a forte (f) dynamic marking. The second system includes various fingering numbers and articulation marks.

**Figure 3.44.** Tchaikovsky. Children’s Album. Neapolitan Song.

In this work, Tchaikovsky uses repetitive rhythms, expressive intonations, accents after pauses, all of which help students develop musicality and convey the characteristics of musical material.

### **3.2.19. The Old Nurse’s Tale (Nanny’s Story) Moderato C major, 48 bars**

The form of the piece is ternary (ABA). Section A (mm. 1-16), section B (mm. 17-32), section A (mm. 33-48).

In pre-revolutionary Russia, nurses played an important role in a child's life. They raised children from birth to wedding and spent much more time with them than their parents would. The children would receive their earliest knowledge of their world from these nurses who were, for the most part serfs and often illiterate. They narrated children myths, legends and fairy tales that they had heard from their ancestors. Therefore, their stories contained a lot of fantastic things. The work “Old nurse’s tale” manages to incorporate many a fantastic idea. Since Tchaikovsky was also brought up by a nurse (she was by no means a serf or illiterate), it is speculated that he may have set one of his nanny's stories to music.

The musical material of the piece is characterized by rhythmic diversity, deeply contrasting articulations, syncopated accents, which all contribute to creating an atmosphere of a fairy tale.

(Malinina I., 2003)

The harmony of a piece is based on a pedal point where different harmonies progressions occur over a single sustained pitch, in this case Do. (Figure 3.45)



**Figure 3.45** Tchaikovsky. Children's Album. The Old Nurse's Tale.

Usually, the pedal point is used in bass but can also be used in the upper voices as well. For example, in section B, the organ point is used in the upper voice. (Figure 3.46)

**B**



**Figure 3.46.** Tchaikovsky. Children's Album. The Old Nurse's Tale. Section B

The overall texture of section B contrasts that of section A mainly in articulation and register shift of the melodic material. Added intensity is given to the melody in a constantly shifting chromatic line in the lower part. This is enhanced by a constant fluctuation in the dynamic levels. (Figure 3.47)



**Figure 3.47.** Tchaikovsky. Children’s Album. The Old Nurse’s Tale.

Contrary to normal expectations of a normal “nurse tale” this one seems more scary than funny. This notion is introduced in the opening section (mm. 11-16), where sudden interruptions, accents, rapid harmonic shifts, and register displacements of textural components lend the music an aura of uncertainty, suspense and perhaps even fear. (Figure 3.48).

M11



**Figure 3.48.** Tchaikovsky. Children’s Album. The Old Nurses Tale

The piece ends suddenly and unexpectedly, which enhances its resemblance to a terrible fairy tale.

Since the entire piece is built on chords, it teaches how to effectuate different chordal articulations as well as the balancing of voices within the chords. The work also teaches how to be able to shift between moods in rapid succession.

### 3.2.20. Baba Yaga (The Witch) Presto E minor, 45 bars

The form of the piece is ternary (ABA'). Section A (mm. 1-12), section B (mm. 13-24), section A' (mm. 25-45)

Baba Yaga<sup>15</sup> is a negative character in Russian folk tales. An old woman with a bad temper and blessed with witchcraft. In most cases, Baba Yaga is evil, she steals children, scares them, tries to eat them, but in some fairy tales she helps the main characters in exchange for services. Whether she helps or scares, she certainly instills fear.

Usually the full name is Baba Yaga Kostyanaya Noga. Kostyanaya in translation means bone, and noga means leg, that is, a dried leg. Thus, we get an evil, old, limping sorceress. Tchaikovsky perfectly embodied all these qualities in his music.

In section A, we hear the theme in the lower part. Each motive ends with an accentuated dissonant chord that contains a tritone. The tritone interval traditionally represents the devil or that which is evil. The composer represents Baba Yaga's lameness with the help of this chord in accenting the chord (*sf*) which brings the melodic flow to an abrupt stop. This happens in every measure of the opening and is symbolic of a constant hobble. (Figure 3.49)



Figure 3.49 Tchaikovsky. Children's Album. Baba Yaga.

<sup>15</sup> Baba - a woman, Yaga - 1. Witch (dictionary of V. I. Dahl) 2. Snake.

An indispensable attribute of Baba Yaga is the Stupa<sup>16</sup> in which she moves through the air. The concept of a flying Baba Yaga is portrayed in section B uses the fluctuations of dynamic levels and melodic shaping. (Figure 3.50)



**Figure 3.50.** Tchaikovsky. Children’s Album. Baba Yaga.

In section A’, the theme of the first part is repeated in upper register an octave higher, adding a new level of intensity. As mentioned earlier, Tchaikovsky often uses melodic octave displacement to achieve this goal. (Figure 3.51)



**Figure 3.51** Tchaikovsky. Children’s Album. Baba Yaga.

Baba Yaga is an ideal recital piece because it highlights the technique of the player. The young pianist has to be able to navigate both the constant jumps and staccato textures. The sharp staccato eighth notes that need to be played cleanly without overexertion of the hand which would restrict rapid movement.

In addition, the work develops imagination, artistic taste and musicality. Images of Baba Yaga are common and she is featured in several works, mainly by Russian

<sup>16</sup> A stupa is a bucket-like wooden dish used to grind grain or spices

composers. She has, over the centuries gathered an enormous amount of notoriety and has become a stock figure in the musical universe.

### 3.2.21. Sweet Dreams. (Daydream.) Moderato C major, 48 bars

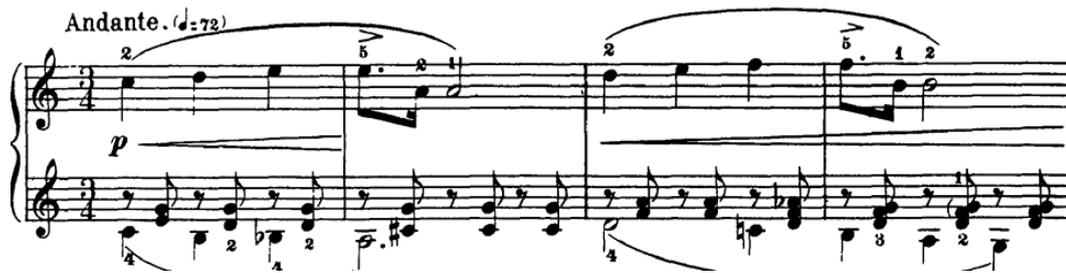
The form of the piece is ternary (ABA). Section A (mm. 1-16), section B (17-32), section A (mm. 33-48).

“Daydream” is a piano piece of the romance genre. (The romance itself being a small lyrical work.) This work is similar to Rubinstein's romance from the cycle "Petersburg Nights" opus 44 number 1, written in 1860. (Figure 3.52)



**Figure 3.52.** Rubinstein. “Petersburg Nights”

Tchaikovsky combines legato melody and bass with a more softly articulated series of inner chords punctuated by rests to convey a peaceful state of mind, possibly evoking the idea of love. It is also no coincidence that Tchaikovsky also uses *Molto Espressivo* as the character indication. (Figure 3.53)



**Figure 3.53.** Tchaikovsky. Children’s Album. Sweet Dreams.

In section A, the melody and the bass generate two-measure idea sets in a legato note-for-note counterpoint. The melodic shape of the ideas are rhetorical figures consisting of rising and falling patterns, punctuated by dotted rhythm in every second measure. In this opening the upward whole-tone transposition of the idea serves to heighten the emotional content. Intensification of tension is aided by the introduction (mm. 5-8) of a rising melodic seventh interval upward which then gradually descends downward. This is reminiscent of stock rhetorical figures used in vocal genres that desire to achieve the same goals as does this piece (Figure 3.54)



**Figure 3.54.** Tchaikovsky. Children’s Album. Daydream

In section B, the texture is inverted when the melody transitions to the lower voice which imitates a lower male voice. The second eight-measure structure is altered from a formal perspective so that the second one achieves a separate identity from the first (mm. 17-24). These measures are also on a completely different and rising dynamic level (Figure 3.55) that further aid in the differentiation of the two sections.



**Figure 3.55.** Tchaikovsky. Children’s Album. Sweet Dreams. Mm. 17-24

The piece primarily teaches musicality and expressiveness. Achieving this presents some technical challenges in that the three parts of the texture, melody, bass and inner chords must be in balance with one another so that any one does not intrude on the others. This requires both accurate weight distribution and finger independence. The manner in which weight is distributed in the A section is inverted by the switch in texture of the B section so that the technical requirements are evenly distributed between the hands.

### 3.2.22. Song of the Lark. Moderato (G major, 32 bars)

The form of the piece is ternary (ABA’). Section A (mm. 1-8), section B (mm. 9-19), section A’ (mm. 20-32).

If you compare the music of the Song of the Lark to the visual arts, then this is a sketch rather than an oil painting. It is very airy and light. This lightness is aided by a lack of regular rhythmic scansion in the melody which continuously articulate fast the sixteenth triplet melismas. This is further intensified by the motivic content beginning and ending indiscriminately on strong and weak beats alike. (Figure 3.56)



**Figure 3.56.** Tchaikovsky. Children’s Album. Song of the Lark.

The sense of flightiness is also created by the seeming conflict between melody and accompaniment in which the ostinato of the top part creates a desired horizontal pull away from the regular scansion of the accompaniment. (Figure 3.57)



**Figure 3.57.** Tchaikovsky. Children’s Album. Song of the Lark.

This tension is eased in the B section where the melody goes along with the accompaniment and ends up falling into a regular waltz pattern.

In the song of the lark, the composer literally imitates the voices of birds. To show a subtle bird's whistle, Tchaikovsky uses triplets, grace notes and the transition of the melody one octave higher. (Figure 3.58)



**Figure 3.58.** Tchaikovsky. Children’s Album. Song of the Lark.

Section A’ repeats section A, only the ending has been changed to maintain the tonic key.

When studying this piece, difficulties arise with the sixteenth notes that must be played precisely rhythmically and clearly. In triplets, the three sixteenth notes are directed towards the eighth note. Grace notes should be practiced separately and in staccato so that they sound clear and crisp.

**3.2.23. The Barrel-Organ (The Organ-Grinder Sings.) Andante (G major, 32 bars).**

The form of the piece is AB. Section A (mm. 1-16), section B (mm. 17-32)

This work is based on a folk melody Tchaikovsky heard in Venice, which we know about thanks to the composer's letter dated December 16 (28), 1877 to N. von Meck: “Sometimes a street singer came to our hotel and I really liked one of his songs, here it is ” (Zhdanov and Zhegin, 1934)

The piece is written in a  $\frac{3}{4}$  time signature but contrary to the usual waltz interpretation, it does not mean that it should be played like a waltz, quite the opposite. A barrel organ is an instrument in the form of a box with a handle. It normally played two to three melodies set in motion by the cranking of the handle. The melodies tended to be on the slow side. The organ grinders belonged to the cast of poor people that were the majority of the population at the time. The barrel organ melodies were mostly monotonous and dreary so it is inaccurate to play this piece at a waltz pace. Another huge difference in rhythmic scansion is that in a waltz, the strong beat falls on the first

beat while in a barrel organ, all three beats of a measure carry the same weight. This is what lends barrel organ music its characteristic dreariness. The composer mimics the monotony of the barrel organ further with the aid of a tonic G pedal point in the bass. (Figure 3.59)



**Figure 3.59.** Tchaikovsky. Children’s Album. The Barrel-Organ.

Section A is a double parallel period in which melodic interest is achieved mainly through transposition. (Figure 3.60)



**Figure 3.60.** Tchaikovsky. Children’s Album. The Barrel-Organ.

In section B the homophonic texture is transformed into a polyphonic one in which the independence of the voices become apparent. (Figure 3.61)



**Figure 3.61.** Tchaikovsky. Children's Album. The Barrel-Organ.

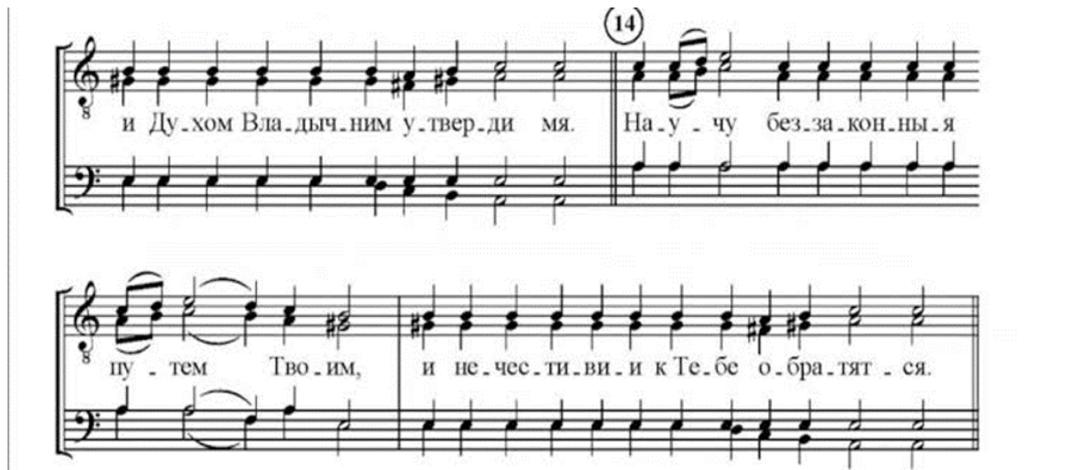
The diminishing dynamic levels of section B are used to convey the physical movement of organ grinders in their arrival and departure from any one place. The *piano* (mm. 17-24) is immediately followed by a *pianissimo* (mm. 25-32) that literally represents the departure of the organ grinder. To show the receding organ-grinder, the composer used this dynamic, where the sound simply recedes.

While studying this piece, special attention should be paid to musicality, so that the student does not perform the work at the waltz tempo usual for the three-beat form. It is important to practice the soft touch and transition from *piano* to *pianissimo* so that the notes do not disappear all-together. In section B, it is important to highlight the melodic line while holding the bass G and playing the tenor legato without intruding on the other voices. It is desirable to work out each of the four voices separately.

#### **3.2.24. In Church. Moderato (E minor, 52 bars).**

The form of the piece is AB. Section A (mm. 1-32), section B (mm. 33-52).

The psalm "Have mercy on me, God, according to your great mercy" is used as the basis of the piece "In church". (Figure 3.62)



**Figure 3.62.** The psalm “Have mercy on me, God”

In terms of its sound, the piece is solemn as it strictly mimics the source music. The mimicry is extended to the overall texture as the composer uses four-part chords and a narrow melody range to reproduce that of the original chorale. (3.63)



**Figure 3.63.** Tchaikovsky. Children’s Album. In Church

The piece consists of periods of twelve-measure structures, each of which end on the tonic chord. Unlike traditional phrase and period structures that are divided into two-measure ideas, four-measure phrases, and eight-measure periods or sentences, the formal twelve-measure structures of this piece generate a more continuous flow that again imitates the flow of the original chorale. The repetition of the twelve-measure formal structure does not really develop the musical material but asserts over extended timelines. (Figure 3.64)



**Figure 3.64.** Tchaikovsky. Children's Album. In Church.

In section B, the composer depicts the ringing of church bells with the help of an E pedal point over which there is a descending harmonic progression. (Figure 3.65)



**Figure 3.65.** Tchaikovsky. Children's Album. In Church.

The technical difficulty in this piece lies in chord balancing where the melody is highlighted above the other voices while playing the individual chord tone in synchronicity. The pedal point of the B section requires an exact manner of repetition while balancing the tenor melody with the descending upper parts. All voices should be articulated so that they result independent while at the same time, being in unison with one another. Musically speaking, one should try to convey a prayerful church spirit.

**CHAPTER 4**

**CLASSIFICATION OF THE PIECES OF CHILDREN'S ALBUM**

**ON THE BASIS OF ITS ANALYSIS**

**Table 4.1** Technical Difficulties 1

Chord Technique	Difficult Phrasing	Dotted Rhythm	Pedal Point
Winter Morning	Mamma	March of the Wooden Soldiers	Morning Prayer
Playing Hobby- Horses	The New Doll	The Doll's Funeral	Kamarinskaya
Russian Song	The Sick Doll	Mazurka	In Church
The Accordion Player	Italian Song	Italian Song	The Barrel Organ
The Old Nurse's Tale	German Song	German Song	Old French Song
	March of the Wooden Soldiers		

**Table 4.2** Technical Difficulties 2

Same Note Repetition	Articulation	Accents	Small Finger Technique
Neapolitan Song	Mazurka	March of the Wooden Soldiers	Kamarinskaya
Baba Yaga	Neapolitan Song	The Old Nurse's Tale	Italian Song
	Polka	Baba Yaga	Neapolitan Song
		Winter Morning	Baba Yaga
			Song of the Lark
			Polka

**Table 4.3** Musical Difficulties

Musical Interpretation	Mood	Character Identification
Morning Prayer	The New Doll	Waltz
Mamma	The Sick Doll	Polka
Old French Song	The Doll's Funeral	Mazurka
Sweet Dreams	The Old Nurse's Tale	Neapolitan Song
	In Church	Kamarinskaya
		German Song
		Baba Yaga

**Table 4.4** Year of Study.

2 <sup>nd</sup> year	2 <sup>nd</sup> – 3 <sup>rd</sup> years	3 <sup>rd</sup> year	3 <sup>rd</sup> – 4 <sup>th</sup> years	4 <sup>th</sup> year
*Old French Song (end of 1 <sup>st</sup> ) *The Sick Doll *The New Doll (end of 2 <sup>nd</sup> )	*Morning Prayer *Mamma *The Doll's Funeral	*Winter Morning *March of the Wooden Soldiers *Polka *Mazurka *Russian Song *The Accordion Player *Kamarinskaya *Italian Song *German Song *In Church	*Neapolitan Song *Waltz *The Old Nurse's Tale *Playing Hobby-Horses (end of 3 <sup>rd</sup> ) *Baba Yaga (end of 3 <sup>rd</sup> ) *Sweet Dreams *The Barrel Organ	*Song of the Lark

These three tables that are derived from the analysis of the Children's Album pieces, show which of the pieces is best suited for mastering a particular technique or developing musicality, depending on the student's year of study. Of course, when choosing musical material, it is necessary to take into account the age and individual abilities of the child, therefore Table 3 should be considered as a guideline. The choice of pieces and year of study may vary depending on the frequency of the lessons, the ability, musical preferences and character of the child, as well as the teacher's decision. For example, you should not give the piece "Doll's Funeral" to an overly impressionable child, as it can lead him to a depressed state, cause fear and unwillingness to study.

In general, the pieces are designed for the 2nd, 3rd and 4th years of study. At the end of the first year, especially gifted children can play an Old French Song that develops musicality and be interesting for the child to play a real classical work, which will not create great difficulties and be a good motivation for further studies. In addition this

piece allows the child to be introduced to the pedal point. (The above applies to piano students of average ability who have at least 2-3 piano lessons per week)

Some pieces are marked with a double year e.g., the Neapolitan song and The old nurse's tale. They can be used as bridges between the 3rd and 4th years of study, since the pieces are quite complex and pose challenges that elevate levels of study and execution. The Neapolitan Song contains same note repetitions, constant changes of staccato and legato, in addition, the performer has the task of conveying the nature of the work, performing it in an appropriate manner, which in itself is already difficult. Additional difficulties are created by fine finger technique and jumping in the left hand. In The Old Nurse's Tale, we also see the complexity in musical performance. It is necessary to convey the image of a terrible, but interesting fairy tale, simultaneously show fear and curiosity and at the same time not forget about the technical difficulties of the piece i.e., the chord technique and accents. Both pieces are quite complex both technically and musically, therefore, in the choice of the year of study, a lot depends not only on the capabilities and hard work, but also on the child's age. Given the above, these pieces can be given both in the third (for older ones) and in the fourth year of study.

The same concept applies to Morning Prayer, Mamma and the Doll's Funeral that exist for the 2nd to 3rd year of study. These too are transitional pieces. Their technical features make it possible to tackle the material of the piece at the end of the second year and if necessary return to them at the beginning of the third year in order to go through with ease. All three pieces are emotionally very rich. Morning Prayer and Mamma require a lot of musicality and feeling, a more mature thoughtful approach than just musical exercise while the Doll's Funeral is perhaps the child's first conscious encounter with the concept of loss and death. In Morning Prayer, chord technique, polyphony and homophony create certain technical difficulties, which while important should not overshadow the musical content of the work. The complex phrasing of Mamma and the dotted rhythm of the Doll's Funeral make these two works suitable third year of study unless the student the child is ready emotionally and technically. In this case they can be given at the end of the second year.

The Sick Doll is both technically and musically accessible. Emotional enough to awaken compassion in a child, but not too sad to alarm and overwhelm like the Doll's Funeral. The piece contains complex phrasing and also helps to develop the child's

technique. In addition, The Sick Doll is an excellent exercise for learning the use of the sustaining pedal. It is one of the first pieces in which the student can develop pedal control, as well as prepare for more extended pedal techniques.

The New Doll is definitely the end of the second year of study. A beautiful bright piece, moderately complex in technical terms, that contains complex phrasing and two note slur technique which makes it very useful for the development of the student's pianistic skills. Musically, it may be interesting to foster a festive mood gotten from the joy of receiving a gift.

Although the The Sick Doll and the New Doll are almost side by side, The Sick Doll is early in the second year of study while the New Doll is toward the end of the second year. The reason for this is that in the New Doll there is more complex coordination between the right and left hands, i.e., it is difficult to hold a rhythmic pattern in the left hand (2 eighth and eighth pause)

Almost half of the pieces are for the third year of study. The child is already sufficiently prepared technically and musically, his/her hand have grown stronger and larger. These are Winter Morning, Polka, Mazurka, Russian Song, The accordion player, Kamarinskaya, Italian Song, German Song, In church, March of the Wooden Soldiers. Each of these pieces has something new and interesting to help develop the child's piano skills.

Winter morning - chord jumps, accent within the piano, change of forte and piano

Polka - frequent changes of staccato and legato, fine finger technique, jumps and melismas

Mazurka - frequent staccato and legato changes, strokes, dotted rhythm

Russian song, The Accordion Player - chord technique

Kamarinskaya - frequent fast staccato, fine technique, melismas and jumps, pedaled point

Italian song, German song - complex phrasing, dotted rhythm, fine technique (Italian)

In church - pedaled point.

March of the Wooden Soldiers – dotted rhythm, difficult phrasing.

In Polka, Mazurka, Kamarinskaya and German song, it is necessary to accurately convey the dance rhythms that form their characteristic basis while In church - the solemn sound of the chorale requires special attention.

Depending on the child's preferences, technical training, gaps and intensity of classes during the third year, it will be useful to master between four and seven pieces of the third year so that the development is spread over various facets, both musical and technical.

Playing Hobby-Horses, Waltz, Neapolitan Song, Baba Yaga, Sweet dream, The Barrel Organ can be placed between the end of 3rd to the entire 4th year. These pieces can be a worthy conclusion to the third year of study for well-prepared students, but they are also excellent preparation materials for the fourth year. Each of them has its own technical and musical difficulties.

Playing Hobby-Horses, presents chord leaps, constant staccato, requiring the correct touch of a relaxed hand and shaping of the chord textures. In the Waltz, there is a difference in accent distribution - in the left hand there is a strong first beat, and in the right hand, the second. It is important to very carefully learn the part of the left hand and always make sure that it does not emphasize the second beat. In Sweet Dreams the polyphony makes it so that the right hand leads the main melody while the left hand leads both melody and accompaniment. In The Barrel Organ there is also a secondary melody anchored to a pedal point that presents a special challenge. Baba-Yaga deserves a special place in teaching in that it is one of the most iconic. It harmoniously combines technique and musicality, revealing the artistic data of the pianist. This small piece contains several techniques at once - same note repetitions, accents, small finger techniques, jumps and melismas. In addition, the student will have to musically convey the witch's limping gait (see analysis), her grumpy character and magical flight, all of which make this piece a milestone in the general piano literature.

The only piece that stands slightly above all the others in complexity is Song of the Lark. If, with some students, the previous six pieces can be completed in the third year of study, this piece should undoubtedly be devoted to the next year of study. The small triplet notes present in it should be played very cleanly, brightly and at the same time easily. This requires a certain technique and professionalism. It is quite difficult to achieve the sonorous chirping of a lark with on the piano and play it flawlessly. The

movements of the hand must be practiced with multiple repetitions, and at the same time, one should create the impression that this piece requires little if no effort.

As mentioned above, this classification is a recommendation, not a rule. The choice of pieces is always the purview of the teacher as depends entirely on the teacher's evaluation of his or her students.



## CHAPTER 5

### CONCLUSION

The collection of pieces in Tchaikovsky's Children's Album was created for children. This vision is reflected on several levels. The first, and perhaps primary, is that the musical textures are physically accessible by the younger pianist whose physique (playing apparatus) is in the early stages of development. Secondly, the ideas and imagery that are portrayed by the music are part of a child's universe. The music functions in a synergistic manner where the ideas contained in the titles create opportunity for the development of pianistic skill and the skill then allows for a better rendering of the ideas themselves. While providing a unique platform for student development, the album offers a unique pedagogical platform for the teacher as the quality and diversity of musical materials make the teaching of these pieces almost effortless. Because the album is not a strict piano method, individual pieces may be used on selected occasions without having to use the complete cycle. As already demonstrated, individual pieces are designed to solve certain technical and musical issues and can be supplemented by other pieces of the album that tackle the same or similar issues from a different perspective. The artistic diversity of the pieces introduces an abundance of musical and technical possibilities that eliminate the boredom often associated with strict pedagogical materials.

The Children's Album provides an excellent source for a host of goals that include sound production, the keyboard rendering of vocal and other instrumental timbres, the apprehension and interpretation of dance rhythms and a refinement of a vast array of musical articulations. This is evidenced by the fact that Vladimir Milman and Vladimir Spivakov have transcribed the entire cycle for the chamber orchestra, Robert Grosz did the same for six pieces, and A. Ivanov transcribed all the pieces for the percussion ensemble.

Though not set in a sequence that follows increased technical difficulty, the cycle offers solutions to an array of technical tasks. The choice of the individual task and the level at which it is made lies with the teacher who can tailor this to the individual traits and experience of the student. All this, made possible by the quality of the abstract and musical content of the work.

Tchaikovsky's cycle has been widely used in music schools in Russia and Europe since its conception and continues to be a mainstay. Many of its individual pieces have been included in a host of pedagogical series published worldwide. In the opinion of this author, this is due to the manner in which the technical features of the album are complemented by its musical content. The variety of means of musical expression of the album can make the learning process more fun and rewarding.

Though not enough data is currently available, anecdotal evidence shows that this album is not as well-known in Turkey as it could be. On several occasions local teachers have sought out materials that could supplement their teaching have admitted that they are not familiar with the Children's Album and are most appreciative for its introduction. It is in this knowledge that the present study aims to disseminate information that might render the popularity of this work more wide-spread in Turkey.

The Children's Album is an exemplary work as it fulfills so many musical and technical prerequisites of a developing musical path in that its content simple, interesting, varied, useful, and enticing.

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