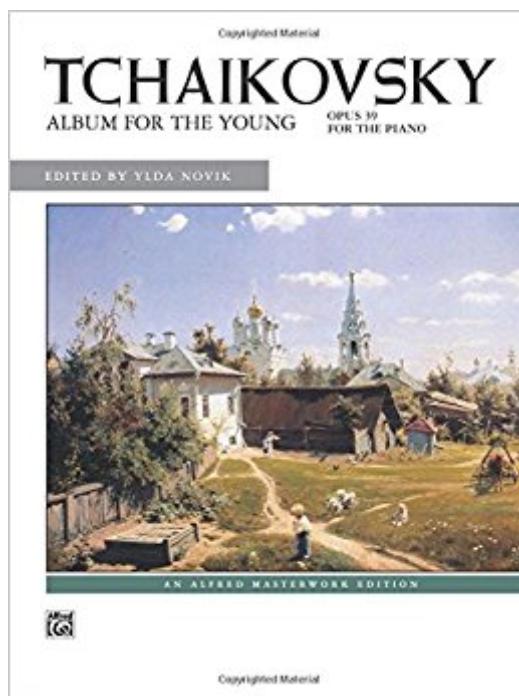


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Tchaikovsky -- Album For The Young, Op. 39 (Alfred Masterwork Edition)



Synopsis

A wonderful collection of miniature pieces reminiscent of childhood, similar to Schumann's Album For The Young. Each selection is delightful and entertaining for students and audiences of all ages.

Book Information

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Best Sellers Rank: #523,091 in Books (See Top 100 in Books) #33 in Books > Humor & Entertainment > Sheet Music & Scores > Composers > Tchaikovsky #146 in Books > Humor & Entertainment > Sheet Music & Scores > Historical Period > Early Romantic #1633 in Books > Arts & Photography > Music > Musical Genres > Classical

Customer Reviews

This book is filled with beautiful, simple melodies. I love playing through this collection. These pieces are an easy read for moderate-level players.

Does have fingerings. I am going through college as a music major and got this to practice my sight-reading. The songs are lovely in my opinion, and not too difficult for "young" people.

Excellent edition - the editor has kept true to Tchaikovsky's style and intent. Fingering, dynamics, all notation is perfect - and Alfred editions can't be beat!

This edition is more difficult than others because the editor breaks apart some pieces into several pages which makes it more difficult to play. The editions are fine but there are better editions out there.

A few of the tests of a good composer are:--to break free of the tyranny of square phrases. #12 is

based on a 6-measure phrase. The phrases in #24 are uneven. #7 is in three 16-measure melodic units.--to compose in a variety of styles. The album includes an accordion imitation, a couple of church hymn imitations, a few dance numbers, a couple of marches, and a variety of folk song styles. #4 is probably a spoof on Schumann.--to devise original harmonic textures. This he exemplifies in several of the pieces, notably #6. #9 is in 3/8, with left-hand chords on the first and second beats and rests on the third beats. #16 and #23 make use of a tonic pedal.--to write in a contrapuntal texture. #11 consists of a statement in chordal harmony, followed by a contrapuntal variation.--to write in a variety of forms. Most of the pieces are in binary or ternary form, but #13 is a set of variations. #3 and #8 each have three subjects which are not arranged according to any conventional plan.--to combine short motifs. This he does quite well in #2.--to write in chromatic harmony. Music theory buffs might enjoy hunting for the German sixths (#2, 7, 19, 20), French sixths (#10, 21, 22), Italian sixths (#10), half-diminished sevenths (#16, 19, 20, 21, 23, 24) and Phrygian cadences (#1, 6). The diminished sevenths are too numerous to list. When Tschaikovsky abstains from chromatic harmony, it is to convey a programmatic effect. In order to imitate an accordion in #12, there are no accidentals. In order to create a folk song effect, only the basic chords are used in #15, #17, and #18. Tschaikovsky may be over-rated by the concert-going public, but he is certainly under-rated in circles of musical snobbery.

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