

"Youth Album" by Vasil Kazandjiev - Edifying Tales for Young Pianists

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Abstract

In the clavier cycle "Youth album" the Bulgarian composer Vassil Kazandjiev shows mastery in using various methods to develop the instrumental skills of the young pianists. As in some of the works are depicted intriguing characters, while in others, with unconstrained humor, are narrated fascinating stories, the small pieces give substantial lessons on acting.

Some of the moral messages, which the composer addresses to the learners, are:

- *The courage to see the new as something positive.*
- *The diligence and the hard work are qualities, worthy of respect.*
- *Modesty is a quality that should not be neglected.*
- *The antiquity, the past, should be honored.*
- *Those, who are most often chased and harassed, have their right of ease, carefreeness, fun.*
- *The fun can take place without causing any offense.*
- *Beauty is all around us and we need to find it, to awake it for life and to appreciate it.*

The composer gives a personal example to the learning performers of respect to the national folk art.

In re-creating music characters, students also learn to experience the tragedy, which is not theirs, learn of empathy, of humanity.

Keywords: Vassil Kazandjiev, piano work, moral messages

Introduction

In the following survey intertwine my feelings that these little works have raised in me at the time when I perceived them intuitively, directly with my heart; when they "talked" to my imagination, shaped my dreams, with the research analytical approach of the present time, when I can explain these feelings and argue with facts derived through a careful analysis.

Subject, purpose and objectives of the study

The object of this survey is the piano cycle "Youth album" by Vassil Kazandjiev. The cycle includes 33 plays.

The purpose of the study is to reveal the diversity of: **knowledge - of the musical means of expression, skills - instrumental and artistic, and the educational impact of the plays on the creative personality and the mentality of the young pianists. In order to achieve this objective, it is necessary to be fulfilled the specific tasks:**

1. Exploration of the instrumental skills that can be developed, while studying the miniatures, and the adequacy of the instructiveness of the plays to the didactic principles;
2. Examination of musical means of expression, which the student pianist meets, while learning the works;
3. Analysis of the provided in the piano cycle opportunities to enrich the emotional world of the child;
4. Analysis of the plays to reveal the moral messages, addressed to the young performers.

Mastering the instrumental skills

Vassil Kazandjiev shows mastery in the skillful intertwining of various methods, in order to develop instrumental skills in the pieces, in some of which in an entertaining and understandable way are depicted likeable characters, while in others, with unconstrained humor, are narrated fascinating stories. Upon closer inspection can be discovered also the subtle knowledge of the characters, usually inhabiting the children's world, and a wide range of performing skills that should be developed gradually and patiently, and a correspondence of the instructive approach to the basic didactic principles in the piano cycle.

The renowned pedagogue Peter Petrov regards the **scientific character** in the sense of theoretically precise learning content and also as a scientific motivation of the teaching methods. According to Petrov, an important condition for the acquisition of scientific knowledge is the formation of "correct, accurate and specific perceptions and notions" [2]. In this regard, in "Youth Album" are provided opportunities to familiarize the students with many commonly used by the contemporary tone artists compositional methods, such as cluster. Through the small pieces are shown the possible applications of these techniques for onomatopoeia ("The Ring of the Bells" - example N 1) and sound-portraying ("Clouds are Running in the Sky"). At the beginning of the cycle can be found brief explanations of the manner of writing and reading the specific compositional means, *which are clear and precise definitions of the specific technique*.

Manifestation of **accessibility** is the laconic and lightweight texture of the miniatures (often in two voices - example N 7), which allows the better mastering of the exercised dexterities and the easier studying of the new skills.

The style and the phrases of the first pieces in the cycle are consistent with the way of thinking, the concepts, the tastes and the emotional world of the preschool children, while the next ones - with the perceptive abilities and the instrumental progress of the students of primary school age.

The development, the elaboration within the cycle, of an instrumental problem is a clear manifest of the principle of **consistency**. In terms of articulation and accentuation of the first piece - "The Early riser" - the problems raised are easier - mastering the *staccato*, accents only in one hand. In "Lullaby" the child studies a *cantabile legato*. In "The Dog "Woof" is mastered the technique mark *marcato*, for the first time appears a *stark dynamic and technique mark contrast* (example N 13) and the accents are more diverse. In "The Ring of the Bells" is first required *quasi legato*, performed with great distinctness. In "The Kiss of Spring Awakens the Little Snowdrop" are marked: "breaths", fermata, small dynamic transitions, highlight of the logical peak in a phrase, i.e. the child realizes the expressiveness of the *musical punctuation*. "Echo in the Mountain" is a *school of articulation discipline* - in it is necessary motifs with different technique marks and accents to be repeated perfectly precise, but with different dynamics. "Little Etude" (example N 6) poses problems, faced by anyone, who is trying to pronounce a tongue-twister. Besides the fast tempo and the numerous similar to each other variants in the time signature 11/16, the first and the third sub-motives contain four sixteenths and in the middle is located the one that includes *three*. The problem is surmountable, if the first tone of the tri-beat group (i.e. the second sub-motif) is performed with a *slight support of the hand*.

This emphasis on the tri-beat group at the irregular time signature, not only does not disrupt the nature of the melody, but also contributes to the expression of the vitality and the temperament of the folk dance, which is a prototype of the piece. With "The Old Clock" (example N 11) adolescent musicians learn to deal more precisely with articulation and accentuation - they can reproduce certain technique marks and accents repeatedly in the same way and instantly *switch over to a different type of articulation* (including chanting legato) and accentuation in the right hand against the *immutable mechanically precise repetition* of a motif with a specific technique mark - accentuation characteristic in the left hand. In "The Ring of the Bells" (example N 1) the students master the ability to perform *marcato* with a very sharp attack on the key and quick withdrawal of the hand, to pay close attention to the accumulation of sound mass during the long held pedal, *and to take into consideration the beginning of the culmination with the sound result*. In "Butterflies" is achieved the performance of quavers, a tremolo, separated in staccato tones, or linked in pairs in ethereal, gentle piano. From the 13th bar the task of the pianist is further complicated by the requirement for a fast tempo - Vivo (Example N 7), and by the fact that the episode is a heterometric line, i.e. for the listener to be oriented in the metric pulsation, are necessary accents. In "Joke" (example N 14) is taught *lightly sparkling staccato*, like a ripple of laughter.

The accents are placed in a funny way, which is associated with the unexpectedness, with the attractive surprise that is an indispensable element of the joke, of the anecdote. In "The Mouse "Squeak" is mastered performance of quasi legato, staccato, and their contrast with the cantabile legato *at predominantly quiet dynamics*. The performer is further hindered by the demands for gradual dynamic gradation, whose peaks appear at an unusual moments.

Smooth transition from simple to complex is also the gradual transition *from the immediate onomatopoeia*, dominating in some of the first pieces (example N 13), *to the more complex and mediated sound-portraying* (example N 2).

Form of use of the principle of **demonstrativeness** is the onomatopoeia. In "The Ring of the Bells" (example N 1) is formed an almost real perception of the simultaneous sounding of many bells, but also are mastered certain skills and knowledge. The *program title* also contributes to the demonstrativeness and the clarity of the impression that the composer makes with each of his pieces. Many of the stories are taken directly *from the daily life of the child*. In "The Happy Sparrow" it is not a problem to be identified the image of the small, noisy and jumpy character, but while portraying the freedom and the playful changeability of his game, the pianist must master the complex heterometric line (non-periodical sequence of different time signatures).

Consciousness and activity are aroused by the attractiveness of the miniatures, by the intriguing sounding, by the variety of characters and events, by the refreshing change of colors, characters, emotions, *by the challenge* to successfully recreate them.

In order to prolong the **endurance** of the skills, the composer has taken care, creating spectacular and vivid musical characters with inventive onomatopoeia, that excite the imagination; with original means, implemented for sound-portraying, that provoke the aesthetic perceptions and attitudes; with the bright emotional vividness of certain pieces that address the feelings of the student; with the various performing problems, which exercise the volitional qualities. *Mobilization of the entire spiritual potential that young performers have, create much of the necessary conditions for achieving the durability of the acquired skills.*

The clavier cycle has a certain connection with the principle of the **individual approach**. While masters and impersonates in the abundant gallery of characters and emotional content, available in the clavier cycle, the student gives a very clear information *about his creative nature* - in the re-creation of which characters he proves to be most successful and which are more unfamiliar to him/her. Used appropriately by the teacher, this information is particularly valuable for understanding *what kind of imagery and emotional orientation is representative for that particular student* (material with similar emotional content might be selected for participation in competitions) and what type of imagery to be taught in regular classes, as the professional should have experience also *"not to play himself."*

Acquiring knowledge about compositional techniques, means and resources

Impressing the researcher and facilitating the pedagogue is the idea that sophisticated techniques can be taught through familiar sound phenomena from the sound environment, surrounding child.

In the "The Ring of the Bells" the first nine bars are built on the **artificial sound line**:



Quick, non-rhythmic repetitions of the tone e^2 , a **free reversal of the tones in the model** (Example N 1, bar 10) and **clusters** (bar 12) are following. The chaotic, random superimposition of the sounds at the simultaneous ringing of many bells is understandable for the students and is *an attractive way to be explained* the new compositional means.

Example N 1 "The Ring of the Bells", bars 7-10:

These resources are further enriched in the "Clouds are running in the Sky".

Acting lessons

The potential of the music to express feelings is unique. Even in an entirely meditative piece can be seen the attitude of the composer to the object of observation. Therefore, *the actor's element in the musical performance art is the correct revelation of the emotions, underlying the work and bringing them to the senses of the audience.* In the "Youth album" can be found striving for enrichment of the emotional world of the students; fascinating lessons on revelation in the musical work and re-creation of the feelings; and as the miniatures are so laconic, and in a very short time should be expressed contrasting experiences - also a school of emotional discipline, indispensable for the professional performers. The emotional range is impressive: cheerfulness and energy in "The Early riser", tenderness and tranquility in "Lullaby", despondency in "The Autumn Rain is Knocking on the Window", nervous wrath and affectionate devotion in "The Dog "Woof" (example N 13). This piece is the first, in which the re-creation of a *sharp emotional contrast* is required. In the "Rabbit Horo dance" the problem is further complicated, as a transition between anxious vigilance, free, cheerful entertainment, tense, breathless listening and brisk flight must be conveyed. „The Wonderful Concerto in the Forest" (example N 5) with its richly nuanced opening melody, whose *subtle emotional shadings* should be perceived and re-created, is a complicated version of the similar, but significantly lighter tasks, given in "Lullaby". "The Old Bulgarian crooning" is a real school of emotional mastery and self-control with the *rapid changes in the expressiveness*: a sharp, distinct double switch between "non espress." and "espress.", followed by a bright emotional gradation towards the culmination in the recitative (example N 8), temporary mollification, a new increase in the tension and subsequent meditative tranquility at the end, and all this is done in only 20 bars.

With "A Scary Dream" Kazandjiev peeps into a part of the child's emotional world that is concealed carefully - that of the fears and nightmares. In the piece we can discover intonations from the other musical characters "living" in the clavier cycle, but, as they are changed, from the very beginning they create a feeling that something is wrong. We can hear the knocking of the woodpecker (bar 2-3), but unusually quiet and the upward vorschlag with fading, which *starts* in pianissimo, looks more like disappearing into nothingness, rather than flying away. In bar 12-14 repetitions of the tone g^1 , with which we remember the image of the woodpecker, reappear, but "unnatural", stretched to equal quarters. In bars 17-19 (Example N 2) can be recognized the rhythms of "The Golden Fish", but the interval structure is "deformed", as instead of the three successive descending seconds, the last two are "stretched" to fourths, which increases the range of the construction of a fourth into a diminished octave. At the same time at the lower texture plane repeatedly sounds the chord, with which was imitated the barking of the dog (from "The Dog "Woof"), but it is unusually quiet and, instead of being interrupted in staccato, is languid. From bar 20 the long note values, the designations of volume - fortissimo and pesante molto, of technique mark – marcato, reminiscent of those in "The Solemn Hymn" but the melodic intervals in the higher voice are different. The durations are also "concise" - twice as short, and sounding simultaneously in both texture planes.

Example N 2 "The Scary Dream", bars 18-21:

Soon the note values become even shorter, more "concise", in eighth triplets, whereat the accents are distorted, too, and the dissonances between the two texture planes in its turn amplify the sense of deformation, of crushing. These comparisons suggest that the images, which the child enjoys during the day, at night, distorted and menacing, scare and worry him.

In "Harvest" the student pianist faces a tragic character. Dramaturgically the piece is complicated by the fact that at the same time develop *a tragic and one lighter gradation* of feelings. Due to this characteristic (except for the title, which hints at a similar storyline and also that both works are miniatures, i.e. the action time is quite concise) the piece *resembles* the short story "At Harvest Time" by the famous Bulgarian writer Elin Pelin. In the literary work are consequently traced:

- the emotional curve of the cheerful banter of the young men and women, of the adolescent love, until the *culmination of this line*, carried out by the two main characters - the song of Penka, recognized by Nikola that evokes his exclamation;

- and the curve of the tragedy, beginning with the description of the terrible heat that is periodically "saturated" with new emotional details, interrupting the description of the songs and the feelings of the young harvesters, until the *sinister culmination* - the terrible news, spread immediately after the emotional peak of the bright dramaturgical curve - "Penka is dying from the heat" [1]. Follows an emotional collapse - crash of the dreams of Nikola, despair, grief, apathy, affected everyone - "... on the fields there are no workers. They are burying Penka "[1]. In the musical work the pairs of connected tones in the accompaniment, of which the second is interrupted in staccato, the gradual transferring of this brief interrupting, the last tone of the motif on playing the melody, the smooth "climb" of the melody itself into a higher register, can be interpreted as a gradation of brighter feelings, the emotional culmination of which is in the 7th bar (example N 3). The second, the tragic emotional curve is expressed by the heavy, slow tempo - *lento*, the downward movement, prevailing within all motives of the melody, the replacement of the fifths in the accompaniment by the sharply, tensely sounding sevenths, the more frequent occurrence of alterations, the increasingly dissonant sounding and, in combination with these means - the threatening amplification - "*cresc. poco a poco*". As in the story, also in the music piece the *tragic culmination overtakes shortly after the bright* - in the middle of the 8th bar. Follows an ominous silence - a sign of "breath" with fermata and a downthrust to the low register of all texture elements, a sudden dynamic drop from fortissimo to piano, which fades even more to pianissimo, a replacement of the ascending fifths in the accompaniment with the descending and soon after this - even "narrowing" of the accompanying intervals to seconds, after which they remain only as one tone, a descending sequence in the upper voice, bigger pauses in the melody, that trouble the monotony of the rhythm to freezing in one tone.

Example N 3 "Harvest" bars 7-12

The knowledge of the literary work is useful to pianists for whom the problem is to go deep into the emotional world of the music piece and also to re-create it. Admittedly, the simultaneous performing of two gradations with opposite signs is a challenge to most inexperienced artists, but at the same time - it is also a *substantial lesson on acting*.

Moral messages

When I was a little girl I did not allow to be told tales, because they were instructive. I tolerated only those tales, in which the moral was not so apparent, but it was presented indirectly, furtively, i.e. I could not find it. Likewise has done Vassil Kazandjiev by providing the student pianists the clavier cycle "Youth album" - the moral messages, addressed by the pieces are hidden, unobtrusive, but that only makes them more influencing. Specific examples are:

The title "The Unresting Blacksmith-Woodpecker" does not create the impression of a monotonous, tedious work, of stupid and meaningless repetitions, but the comparison with the work of the blacksmith suggests the idea of a useful, necessary work. In support of these thoughts is the way, in which the bird is depicted by the clavier means of expression. The bass is ostinate, but though it remains unchanged throughout the piece, the repeating pattern itself is internally diversified rhythmically, with highly broken melodic line, sharply dissonating harmonic minor seconds at the end and too long - 2 bars, compared to the size of the miniature - 26 bars (i.e. a total of only 13 appearances). All this definitely does not leave an impression of oppressive uniformity. The melody in the soprano is to a considerable extent varied, too, and it is diversified with accents, "jumps", *vorschlags* and the melodic graphics in this voice is also broken.

Example N 4 "The Unresting Blacksmith-Woodpecker", bars 5-10



All this evokes the conception of agility, resiliency and the "jumps", in which the melodic interval major seventh (which is difficult to vocalize) is repeated several times - also of accuracy, of confident precision of movements. This thoroughness and detail of displaying indicates the sympathy of the author to the hardworking and industrious, yet teeny character and also is an example for the performer's attitude towards it - solicitude and respect for the hard work of a small bird, an example that **the diligence and the hard work are qualities, worthy of respect.**

In "Echo in the Mountain" the little explorer, obsessed with research passion, never tires to put the sound phenomenon to more and more new tests. The acoustic "experiment" lasted throughout the whole piece (32 bars), its smooth deployment by testing more and more new sound combinations, the gradual diversification of the "task" to the echo with new rhythmic groups and registers, the "invention" of new tone models to be reflected, suggests that the exploration of the unknown can become a passion, that the desire to touch the unfamiliar, approaching creatively, forming their own quest for knowledge and understanding, that **the courage to be able to see the new, which may lead to the disclosure of amazing phenomena, and the human curiosity are positive qualities.**

In "The Little Cosmonauts" the predominant technique mark staccato and the only indication of dynamics - piano, placed at the beginning of the piece, creates the feeling of calmness, of the conflict-freeness of an innocent game, and the protracted repetitions of the tone d^2 in non-periodically sounding eighths and sixteenths, imitating "communication with the Earth" in the Morse code, complement the idea of a childhood dream, fascinating with its courage and really moving with its naivety, encouraging **a flight of dreams.**

The beautiful melody in the beginning of "The Wonderful Concerto in the Forest", which is a collective image of the Bulgarian folk *songs without time signature* and also an illustrative example of their originality and emotional abundance, illustrates the profound knowledge of the composer of our folk melodies, and the careful intertwining of its characteristic features in the brief, but beautiful theme - **the attention, the respect for our national folk art.**

Example N 5 "Wonderful Concerto in the Forest", bar 1



Various specific features of the native musical folklore are displayed also in "Rachenitza - Bulgarian Dance" and "The Old Bulgarian crooning". Prototype of the melody in "Little Etude" is the folk *instrumental* dance music with its characteristic irregular time signatures - in this case the time signature is 11/16. In this piece the melody is articulated by typical of our instrumental musical folklore melodic intervals and motives and some general forms of movement - short, resembling gamma and arpeggio sequences, representing "etude nature". Based on this combination, are created multiple variations.

Example N 6 "Little Etude" bars 3-6



"Rachenitsa - Bulgarian dance" (example N 9), created in the typical of the dance "Rachenitsa" seven-beat time signature, is even closer to the instrumental folk melodies.

Another feature of the metrorhythmic organization, common in the Bulgarian folk music, is the heterometric line - a non-periodical succession of different time signatures. It is displayed in "Granny Bear", "Butterflies" and "The Happy Sparrow". In these miniatures, as well as in the folk prototype, freely are combined bars in regular time signatures with such in irregular time signatures.

Example 7 N "Butterflies", bars 13-19



In the melodies of the three pieces also occur melodic intervals and motives inherent to our folk music.

In "The Old Bulgarian crooning" are exposed ornaments, inspired by techniques for decorating the melody, used by the folk singers.

Example N 8 "The Old Bulgarian crooning" bar 13



The fact that Kazandjiev not only knows in detail the Bulgarian musical folklore, but also that he applies this knowledge in his works, *showing folklore's characteristic features to the little pianists*, as well as that he uses folk intonations and rhythms *in so many pieces* of the cycle, clearly shows that the composer has intended **to give a personal example to the learning performers of respect to the traditional folk art, incarnating the conception for the world of generations of Bulgarians, to teach reverence and respect for it and necessity that art to be explored and presented to the world.**

Through the pieces "Rachenitza - Bulgarian dance" (example N 9) and "Turkish Dance" (example N 10), arranged one after another in the cycle, are compared characteristic intonations, rhythmic groups, and through the carefully indicated dynamics, articulation and "breaths" - the specific features of the musical phrase and the way of dancing of the two nations. There is no other reason for the two pieces to be displayed one after another, but the intention that they should be compared - the cycle is not organized on the suite principle, and all the miniatures are musical images, bright enough, to be necessary for them to be additionally highlighted by arranging them on the principle of contrast. The pieces have taken neighboring places not accidentally, as the clarification "Bulgarian Dance" as part of the title of the piece N 23 is no accident. It indicates that the rachenitza - the most popular and the most widespread dance in Bulgaria, containing within itself the most typical of our national dances; *is representative as Bulgarian dance* and allows comparison with dances of other nations. The irregular time signature 7/16, the brief staccato, the vortical sixteenths in tempo vivace, temperamental accents, marking the tri-beat group of almost every bar, also amplified in the accompaniment, create the impression of impetuous merriment, in which you may indulge completely.

Example N 9 "Rachenitza - Bulgarian dance ", bars 1-6



Fundamentally different is "Turkish Dance". In tempo comodo, predominantly quiet dynamics and a very common occurrence of hiatus - interval characteristic of oriental melodies, two-beat pulsation but with varied rhythms, beautiful soprano melody with technique marks, indicated in detail and nuanced with small dynamic gradations within the generally quiet dynamics, second melodic line in the middle register, which at first counterpoint to the soprano, and from bar 17 until the end doubles it to duodecima, giving an exotic weirdness to its nature, all this evokes the idea of slow, smooth, sweet-flexible movements of the dancer.

Example N 10 "Turkish Dance", bars 1-8



The comprehensiveness, the *care*, with which the two dances were created, the thoroughness, with which are selected and combined representative features of the one and the other music folklore, and the outcome - a music, beautiful in its own way, but in either case intriguing, give reason to conclude that the comparison is not made to satirize one of the national cultures, that the two miniatures can stand next to each other, without any of them to lose, moreover, the characteristics of each stand out more clearly **as the two nations - the Bulgarian and the Turkish, being at enmity in the past, now can live together peacefully.**

In the "The Old Clock", exciting with relentlessly detailed sound picture, is re-created not so much the irreparable damage to an old thing, but something much deeper - *the devotion of a veteran*, his efforts, shown by the strict ostinato, like accurately measuring the time, to continue to serve, to be useful, despite the gradually increasing chaos and unpredictability of the sound of the "cuckoo", which is supposed to count the hours, despite the "rattle" and the "creaking", shown by the frequent occurrence of descending seventh's move in the low register and the indication to hold a pedal during the whole piece, creating a noise effect and further suggesting the feeling of devastation. The elegiac melodic motives, separated by pauses, and the descending sevenths, dissonant both with them and with the ostinate middle texture plane, further add tragic notes.

Example N 11 "The Old Clock", bars 5-10



At the end of the piece the progressive stretching in the time of the ostinato till its fading, until the moment of its irreversible immobility, along with the indication "morendo", describing the pathetic end of the fine mechanism of the veteran watch, send a clear message - the veteran, which has long served, has suffered irreversible damage during its failsafe work and can no longer serve, but it is not merely an useless thing - **the antiquity, the past, should be respected and honored.** The very particularity of the study and the ingenuity of the re-creation with clavier means of expression of all the sounds of the old clock, whereat is missed no noise, the oppressive strictness with which is described the gradual degradation, suggest attention to that character, special, deliberate attention.

In the pieces, depicting pets, such as "The Dog "Woof" (example N 13) and "The Cat "Purr" (example N 12) are "sketched" the most characteristic activities of the well-known characters, portrayed with much affection, observation and inventive onomatopoeia.

In "The Cat "Purr" the lovable tenderness, the flexible grace, the unpredictable twists in the mood and the playful amusement of the fluffy character, successfully felt and transmitted, provoke sympathy even among such students, who initially are not inclined to like cats` irresponsibility and capers. The very small harmonic intervals in long tone durations, taken in dynamics piano and tempo tranquillo in the beginning (bars 1-5) successfully illustrate the soft tranquility of a dozed off cat, and the subsequent twist in eighths in the higher voice and the dotted quarters - in the lower, the prescribed technique mark legato and the coverage of a long episode (bars 6-10) with one pedal, which further creates fusion and connection of tones, make us imagine languishing purr.

Example N 12 "The Cat "Purr", bars 3-8



From the 15th bar the sound-writing abruptly changes and by clear accents, short tremolo in shorter tone durations, more frequent replacement of the pedal, pedal "breaths" (bars 16 and 18), passing the entire exhibition in the higher register is illustrated a different state - quiet, intense sneaking, lurking more and more to a "jump" in the 18th bar, and again sinking into a lazy nap. With such attention and creativity is depicted also "The Dog "Woof" where the alarming barking, presented by accentuated dissonant chord, detached in staccato in general sonority, characterized as forte marcato, changes abruptly by undulating melodic movement in soft legato and the indication of piano dolce.

Example N 13 "The Dog "Woof" bars 3-6



Since in both of the pieces is depicted the behavior, the *emotional range of moods*, often alternating with sharp contrast, this can be interpreted as a call for **tolerance**, for understanding the funny peculiarities of the pets, who, like us, have the need to express themselves, to show themselves and their character.

"The Golden Fish" is yet another pet, depicted with clavier means of expression. Unlike dogs and cats, however, that are just dear friends from childhood, the Golden Fish is usually associated with certain exoticism, mystery, brilliance, due to the association with the famous fairy tale, where it appears as a fallen into a momentary difficulty character, endowed with the magical power to materialize immediately the wishes of its rescuer. In the musical literature the quality "brilliance" is usually presented by bravura, virtuosity, large and impressive dynamic amplitudes, vivid culminations, and the magical abilities - by a mysterious, hushed "whisper", usually in the low register. In the clavier piece by Kazandjiev is found neither the one, nor the other. After the strongly broken one-voice line in pianissimo in the high register at the beginning, the small piece continues with repeated short motives with a small diapason, forming undulation in the middle register and a tremolo of minor thirds, the predominant dynamics pianissimo and the only brighter gradation to mezzo forte (bar 14), which by no means bears the marks of bravura culmination. This "description" does not give any unusual, exotic, glamorous or magical features to the character. This ordinariness, commonness of the musical characterization suggests the idea **that modesty is a quality that should not be neglected, that even in the "everyday" form the beautiful character wins sympathy and interest.**

In "Joke" entertainment is re-created with staccato, with joyful, unexpected accents, frequent short pauses and bright contrasting dynamics - the indications are forte or piano, with no transitions, with no intermediary stages, with many upward leaps, that are usually perceived as "active", "appealing", emitting positive energy. Among the means of expression are absent such that "distort", give grotesque features to the character. The absence of the structure "theme - its grotesque distortion" suggest the idea of a jovial humor, carefree amusement, without any ridicule, without irony, without acerbity, **that the fun can take place without causing any offense, that we can laugh without mockery, without humiliation.**

The similar motives in quiet dynamics do not get intonationally "distorted", as the variations are metrorhythmical, the variability is in the direction of reduction, simplification (such are the varieties in bars 12-13 and 15-16 of the phrase in bars 9 - 11), while the commonly accepted technique in the music for grotesque distortion is adding ornaments - mostly vorschlags, before each tone or melodic move, i.e. complication.

Example N 14 "Joke" bars 9-16



Here the vorschlags - three at the initial occurrence of the phrase are reduced to one in its next sounding. This supports the statement that the variability is associated with repeatedly "reminding", a return to a ridiculous remark, retelling, which is increasingly reduced (the last variation is rather "a hint" of the melodic structure), because it is already known and it is enough just to be mentioned, to be alluded in order to cause laughter. Indeed, after each occurrence of this structure, the next melodic move sounds in forte, like a burst of laughter.

As the student gets immersed into the imagery of "Harvest" (example N 3), experiencing and bringing the deeply touching feelings to the senses of the audience, he/she will not only get an acting practice. The student **learns to experience the tragedy, which is not his/hers, learns of empathy, of humanity.**

At the end of "A Scary Dream" all the texture elements are transferred into the higher register, a permanently quiet dynamic is established, the indication of temper of the play is already "dolce", and a fading to piano pianissimo and perdendosi, also is prescribed. All this suggests the idea that, no matter how terrible the nightmare is, it disappears without any real consequences; that even if it may be a frequent guest at night, the unnaturally crooked images that it brings and the threatening properties that these images have acquired under the influence of the darkness and the children's imagination, **they must not disturb the day of the child, too.**

Since in "The Happy Sparrow" the type of the means of expression does not change radically, does not undergo a turn - on the contrary, the characteristics of the texture, with which the joy is depicted, are amplified, can be concluded that Kazandjiev has a positive attitude to the fun, to the entertainment. As having fun are represented also the characters of "Rabbit Horo Dance", "The Impish Little Goats" and via means, similar to those in "The Happy Sparrow" and "The Impish Little Goats", is built also the texture at the end of "Butterflies" (a higher register, heterometric line, broken melodical graphics, commonly used accents and staccato - example N 7). All these characters are small and vulnerable, which gives grounds to the conclusion that the composer supports **the right of ease, carefreeness, fun just of those, who are most often chased and harassed**, i.e. he supports the equal rights, the non-violence and indirectly takes a position against the right of the strong and the aggressive.

With imagination, ingenuity and sympathy were painted two landscapes - "The Kiss of the Spring Awakens the Little Snowdrop" and "Clouds are Running in the Sky". The idyllic warmth and intimacy of the spring beams, that wake up the delicate flower (the diminutive name itself, that is used in the title, evokes the idea of something small and fragile, which causes tenderness) and the massive contrast of the majestic natural picture in "Clouds are Running in the Sky" actually have a connection and it is the exclusive sensitivity of the composer to any beauty, his ability to discover the beautiful, both in the majestic and in the miniature. Maybe this is the "moral" of these two plays - **that beauty is all around us and we need to find it, to awake it for life, to enjoy it and to appreciate it.** The fact that exactly "Clouds are Running in the Sky" - a play - natural painting - is chosen to finish the cycle, i.e. it is given a position that distinguishes it, giving it importance, as well as the diversity of the means of expression, with which it is depicted, clearly shows **that the nature is loved, it is admired.**

Conclusions

1. The instructive approaches in "Youth album" by V. Kazandjiev are consistent with the fundamental didactic principles.
2. The introduction of commonly used techniques by the composers of the twentieth and the twenty-first century to the student pianists is provided.
3. The pieces create the conditions for the development of the emotional horizon and the artistic qualities of the little performers.
4. The addressed moral messages may have beneficial and educational effects on the learning instrumentalists.
5. Manifesting compositional artistry and pedagogical creativity, Kazandjiev has provided his exciting, fascinating and edifying tales to the young pianists, has created the conditions, necessary for realization the power of the expressive capabilities of music, for mastering its means of expression. Performing and getting to love the clavier miniatures, the students **would be motivated** to learn more about the sound art and the artists of tone.

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