

Melody Master Tchaikovsky: Analysis of Ethnic Colors in the Piano Suite "Four Seasons"

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Abstract: Tchaikovsky was a great musician in Russia during the Romantic period. Due to his melodic works, he was known as the "master of melody" in Russia and received an honorary doctoral degree from the University of Cambridge in the United Kingdom. His creative genres cover a wide range of opera, dance, symphonies, concertos, and piano works. His music incorporates the characteristics of folk songs and his works reflect the oppressive psychology of the Russian people under the Tsar's rule, as well as their longing and longing for a better life in the future. He is committed to revealing the conflicting emotions within people's hearts. His later works are full of strong dramatic conflicts, his own thoughts on life, and fiery emotional colors. This article takes Tchaikovsky's piano suite "Four Seasons" as the text, and analyzes the ethnic characteristics of Tchaikovsky's works from the perspective of ethnology, using acoustic methods. The aim is to clarify the ethnic colors in "The Four Seasons" and reveal the profound ethnic connotations in Tchaikovsky's music works by utilizing elements such as harmony and melody.

Keywords: Tchaikovsky; Ethnic; Four Seasons.

1. Tchaikovsky's Musical Life

1.1. The Current Situation and Cultural Trends of Russia in the 19th Century

The 19th century was a period of turbulence and development in Russia. The dark rule and unstable society of the Tsar cast a dark cloud over 19th century Russia. In 1853, Russia broke out a war with European countries. The defeat of Russia in 1856 made the people realize the drawbacks of the old system and began to think about the way out for Russia. In addition, Russia's continuous peasant uprising from the beginning of the 19th century prompted the reform of Russian serfdom in 1861. After the reform of serfdom, Russia liberated the productive forces and embarked on the road of development.

From the perspective of geographical location, Russia is at the edge of Europe. Before the 15th century, Russia was insignificant in Europe. Marx once said that "when Yin Fan was in power in a panicked Europe, he hardly knew that there was a Mosco principality sandwiched between Tatars and Lithuanians". The connection between Russia and Europe in the 9th century AD was more evident in its commercial dealings with the Black Sea and Byzantium, and in the 11th century, it established relationships by marriage with multiple European dynasties. Later, due to two main reasons, religion and Mongol invasion, Russia gradually became isolated and severed its main ties with Europe. At the same time, Europe was in an important period of the Renaissance, the Reformation movement, overseas expansion and the commercial revolution. This is precisely because of this, when the Russians freed themselves from the Mongols in the 15th century, they exhibited a civilization that was not entirely the same as Europe. This difference made Russians realize the development of European economy and technology, and they began to learn European economy and technology, eventually becoming one of the great powers in Europe after the 18th century.

In the social field, Russia was under the rule of Catherine

II at the end of the 18th century, and she advocated the consolidation of the feudal serfdom. In the 19th century, in 1825, when Czar Alexander died, a group of military officers with democracy thought set off the December Party uprising, but ultimately failed. On October 20, 1853, Russia broke out a war on the European continent, the reason for which was the struggle for sovereignty over the Balkan Peninsula. This war affected a series of European countries such as Britain and France, and lasted for three years until the failure of the Russian Empire in 1856. But Russia exposed the harm of its serfdom and old system through this war. Under the influence of this war, the wave of Russian domestic reform swept through. The most influential reform that concerns every Russian is the reform of Russian serfdom in 1861, which was the social reform carried out by Czar Alexander. Before the reform, Russian productivity lagged far behind Western European countries, farmers were mercilessly oppressed, and Russian productivity was bound.

The expansion of territory and population in the 19th century, as well as the challenges posed by the Western Industrial Revolution to Russia the original committee was no longer able to meet the needs of the country, and it was difficult to implement the Governor General's power beyond the Ambassador's mandate in local areas. In some places, governors gather great power and sit on equal footing with ministers in the central government, often resisting orders from the central committee, resulting in constant conflicts with each other. Alexander I was determined to establish an efficient and reasonable administrative system. Replace the original committee with the current European standard Eleven departments have been established successively. Implement a ministerial responsibility system Each department has a clear division of responsibilities, and is further divided into several sub units below each department Responsible for different affairs. Ministers often meet to coordinate their work and jointly assist the Tsar.

It can be said that the 19th century Russian society was chaotic, complex, and turbulent, causing a series of unstable emotions to grow among the people. Tchaikovsky, born in

1840, was influenced by a series of turbulence in Europe and Russia. Throughout his short life, he left behind countless musical treasures, and his works remain enduring to this day.

1.2. Tchaikovsky's Life

Tchaikovsky was born in 1840, and at a young age, his family was prosperous, living a relatively prosperous life during turbulent times. Tchaikovsky's father was a mining supervisor who could play the flute. Tchaikovsky's mother was proficient in multiple languages and could play the piano, harp, and sing. The strong artistic atmosphere in the family gave Tchaikovsky music enlightenment. During this period, Tchaikovsky had already revealed his sensitive personality. According to the memory of his governess Fanny, Tchaikovsky was like a glass like child, and even a slight harshness in criticism and warning would make him extremely sad, [From Jeremy Shipman, Biography of Tchaikovsky [M], Hunan Literature and Art Publishing House, August 2016, page 7] This character has a certain impact on Tchaikovsky's music creation in the future. After the age of eight, the Tchaikovsky family had to relocate multiple times due to their father's work, but fortunately, the family accumulated some wealth and only briefly struggled while living in St. Petersburg due to his father's unemployment. In 1850, Tchaikovsky attended St. Petersburg Law School, which had undergone a major transformation. At that time, Tsar Nicholas I issued a code requiring all schools to strictly implement militarized management. The originally warm schools became cruel "courts", and students were intimidated or even whipped, becoming a common occurrence. This was another torture for Tchaikovsky. Another heavy blow to Tchaikovsky was the death of his mother in 1854. After Tchaikovsky's mother passed away, he realized that only music could provide him with spiritual comfort and began to truly try composing. In 1856, Russia's war to seize the Balkan Peninsula failed, and the people became suspicious of Russia's way out. The young Tchaikovsky became concerned about Russia's future, and this concern for the fate of the country made his creations related to the Russian people.

In 1859, Tchaikovsky graduated from law school and served in the Ministry of Justice. Four years later, he resigned and became an older student at the St. Petersburg Conservatory of Music. The Russian serfdom reform in 1861 had an impact on Tchaikovsky's works, which were more expressive of Russian folklore and people's lives. During his school years, Tchaikovsky did not like trios or quartets and almost swore that he would never write piano ensembles in the future. [From Jeremy Shipman, Biography of Tchaikovsky [M], Hunan Literature and Art Publishing House, 2016-8, page 17] But he finally accepted these forms, and his "First Piano Concerto" even became one of his most familiar and representative works. At the age of 25, Tchaikovsky suffered from severe schizophrenia and although he recovered well, he also developed a negative worldview, which had already shown a sense of unease in his creations. In 1876, Tchaikovsky strengthened Madame Meck through Rubinstein. At first, Madame Meck only asked Tchaikovsky to create some short songs, but later began to communicate with Tchaikovsky and began to provide funding to him. The more than ten years supported by Madame Meck were Tchaikovsky's productive years, without any financial pressure, he quickly resigned from his teaching position at the Moscow Conservatory of Music and began to devote himself wholeheartedly to music creation. In 1877, Tchaikovsky

married Milyukova, an unfortunate marriage that tormented Tchaikovsky. This marriage eventually left Tchaikovsky exhausted, and even when there was a reason for divorce, Tchaikovsky was physically and mentally exhausted and didn't want to go to court again. He only left Moscow to travel to Europe when he couldn't bear it. Tchaikovsky did not hesitate to say in his letter to Madame Meck, "I enjoy traveling abroad to relax, which is my greatest joy." Tchaikovsky's spirit, far from Milyukova, gradually calmed down and recovered. The dance drama "The Nutcracker", the operas "Eugene Onegin", and "The Queen of Spades" were all works of this period. In 1887, Tchaikovsky began touring Leipzig, Hamburg, Berlin, Prague, Paris, and London. This tour was of great significance to Tchaikovsky, as he met many outstanding musicians, including Brahms, whom he had once fiercely criticized.

In 1890, Madame Meck suddenly wrote a letter to Tchaikovsky stating that she had become bankrupt and could no longer provide any economic assistance to Tchaikovsky, causing their emotional breakdown that lasted for over a decade. The rupture of friendship deeply affected both Tchaikovsky and Mrs. Meck. After confirming that Mrs. Meck was bankrupt, Tchaikovsky wrote several letters to Mrs. Meck to repair the relationship, but it was all in vain. After breaking off contact with Madame Meck, Tchaikovsky also created many works, such as the dance drama "Nutcracker", the opera "Queen of Spades", and the symphony "Symphony No. 6" Pathétique ". Only nine days after his appearance in the "Symphony No. 6 "Pathétique", Tchaikovsky passed away, which is regrettable.

Tchaikovsky's life can be described as ups and downs, often revealing his desire for happiness and a better life, as well as his helplessness in the contradiction between this desire and reality. He often shows a love for his country and a concern for the fate of the Russian people, but at the same time, he worries about the future of his country. He felt the corruption of Russian society and politics at that time, but he was also conservative

1.3. Tchaikovsky's Creative Style

Tchaikovsky's music creation can be divided into three periods, the first period being 1840-1862. During this period, Tchaikovsky did not receive formal music training and education, and felt the turbulence of Russian society and the confusion of the people about the future. The second period was from 1863 to 1889, during which Tchaikovsky received emotional support and economic assistance. In terms of music, he had already received formal music education and traveled to various countries to meet many musicians who were designated at the time. This period was the peak of Tchaikovsky's creation. The last period of music creation was from 1890 to 1893, during which Tchaikovsky lost financial assistance. The creation of the last three years of his life condensed Tchaikovsky's thoughts on himself and life.

The first creative stage was during Tchaikovsky's childhood and adolescence. At that time, Tchaikovsky experienced the turbulence of Russia, the defeat of Russia in 1856 and the reform of serfdom in 1861. In terms of creativity, Tchaikovsky had already shown a passion for creativity at the age of nine. Initially, he accompanied his family and friends while dancing, but most of his childhood creations were playful.

The second period of Tchaikovsky's creation was based on having already received formal music education. During this

period, Tchaikovsky received economic assistance from Madame Meck and lived a prosperous life, allowing him to travel to various European countries. At this stage, Tchaikovsky's music creation became more mature and had a wider range of themes. Piano works include piano divertimento Four Seasons, sonata in C Minor and Tchaikovsky's piano duet 50 Russian Folk Songs based on folk songs. Opera works include "The Commander" (which was Tchaikovsky's first opera work) and "Eugene Onegin". Dance dramas Swan Lake and Sleeping Beauty. The concerto includes Piano Concerto No.1 in B-flat minor. Symphonies include "First Symphony", "Second Symphony", "Third Symphony", and "Fourth Symphony". Tchaikovsky opposed excessive lyricism in his piano works during this period, avoiding overly artificial and emotional emotions in his music. He even often made fun of other composers' advocacy of "playing with emotions". His aversion to the secular world led him to another extreme, even taking simple feelings as the main tone of his music [from Jeremy Shipman, Biography of Tchaikovsky [M], Hunan Literature and Art Publishing House, 2016-8, page 22]. One of Tchaikovsky's characteristics is reflected in the piano sonata of this period, which is to try to use the piano to achieve the effect of the orchestra. This style can also be seen in the works of Liszt and Beethoven. Tchaikovsky's opera creation during this period was also deeply loved by people. His first opera "The Commander" was based on Alexander's play of the same name, and the music had a strong national style, laying the foundation for Tchaikovsky's subsequent opera creations

The final creative period was the pinnacle of Tchaikovsky's artistic career, at which time he was no longer a well-known composer, but rather a world-renowned figure who had a certain influence not only in Russia but also in the world music industry. His opera "Queen of Spades", dance drama "Nutcracker", and final symphony "Symphony No. 6" Pathetique "are all works of this period. The opera 'Queen of Spades' continues its previous style of melodic beauty, ease of understanding, and dramatic style. The music in the dance drama 'Nutcracker' continues the moving melody. The Symphony No. 6 "Pathetique" is Tchaikovsky's greatest work and his last work. It reflects Tchaikovsky's lifelong orchestration talent, and his musical works have strong expressive power (ranging from extremely weak to extremely strong). The musical structure is unique and full of Tchaikovsky's understanding and insights into his life. Although Tchaikovsky has created excellent operas, this is still his most dramatic work [from Jeremy Shipman, Biography of Tchaikovsky [M], Hunan Literature and Art Publishing House, 2016-8, page 77]. In the last creative period, Tchaikovsky's creations became more mature. The accumulation of sensitivity, fragility, emotionality, and melancholy in all previous personalities made the later Tchaikovsky music style more inclined towards theatricality.

During the same period as Tchaikovsky, Russian composers also included the powerful group composed of Balakirev, Mussorsky, Rimskykosakov, Guy, and Borodin. Although both Tchaikovsky and the powerful group advocated nationalist music and recognized Grinka's creations, there were still significant differences between him and the powerful group. Tchaikovsky was one of the earliest musicians in Russia to receive formal music education, while the five members of the Strong Group did not receive formal music education and attempted to eliminate all Western influences. From the perspective of themes, Tchaikovsky is

more based on what he has seen and heard or his inner feelings. The Strong Group is more inclined towards folk legends, mythological stories, the history of the motherland, and national epics.

Directly touching the sincerity of the heart, piano works also reflect Schumann's style of eloquence and control of rhythm. As a composer who was 'westernized', Russian critics at the time were not very friendly to him, especially Guy. He even said that Tchaikovsky's music was 'not strong enough in Russian flavor'. Now it seems that this criticism is too one-sided and untenable. Tchaikovsky did create some foreign style works (such as 'Italian Capriccio'), but essentially, most of his works have a strong Russian flavor. The deeply moving melody and fresh and refined Russian style have made Tchaikovsky's music highly sought after.

2. Ethnic Elements in 'Four Seasons'

2.1. Second Degree

A very typical example of Russian music is the relationship between second chords. It is widely used on adjacent chords in all modes except for chromatic relationships. For example, d-tsVI-dVII-t, tsVI-d-s-dtIII, or used in chord progression of continuous quadratic relationships. However, for Russian music, using d-s instead of d-tsVI is more natural. For example, No.16 in Rimskykosakov's "One Hundred Folk Songs" is a typical example of harmony and connection.



Figure 1. One Hundred Folk Songs

The same harmony is also reflected in February of 'Four Seasons'.



Figure 2. February

2.2. Three Degree

The use of the third degree relationship in Russian folk songs can be divided into the following situations.

1. The third degree relationship in Russian folk songs is based on a comparison of the characteristics of t and dtIII. That is, the comparison between minor and major, which is often encountered in various combinations.

2. It is manifested in the connection and progression of chords, such as t-dVII-tsVI-s, t-tsVI-s-d, t-dtIII-ddVII-t.

3. Use the method of dividing into two thirds to change the normal lattice or vice lattice.

Using of t-DTIII reflects that Tchaikovsky can flexibly utilize the harmony with the national characteristic. It also indicates the close connection between "The Seasons" and Russian folk songs in terms of harmonic configuration. Harmony is the basic component of music, so the analysis of harmony is the basis of the music analysis. Harmonic arrangement often plays an important role in determining mode tonality and dividing form structure. Analyzing

harmony can make harmony understood better and then music works recognized more deeply, so as to provide support for the analysis of tonality and form.

For example, in Balakirev's "Long Song", the t-dtIII progression is used.



Figure 3. Long Song

The same technique also appears in January of 'Four Seasons'. Tchaikovsky's continuous use of t-dtIII makes this

work full of ethnic significance.



Figure 4. January

A typical t-DTIII in "The Seasons" appears at bar 32 in "August". This piece transfers into D minor in the last beat of

bar 31. The first two beats of bar 32 moves to t-DTIII chord for the tonic chord on the third beat, as shown in Figure 5.



Figure 5. August

2.3. Four Degree Skip

Four degree skip into the melodic part of "The Little Girl

Goes Far" in Tchaikovsky's own compilation of "50 Russian Folk Songs" also appear, as shown in Figures 6.



Figure 6. The Little Girl Goes Far

January in "Four Seasons" is a trilogy style lyrical song. The music, with its soft and lyrical melody, takes us into a quiet and warm Russian style study, with a hint of melancholy and nostalgia. When the author created the Fourth Symphony, in her letter to Madame Meck, she wrote, "It's the kind of sadness at dusk, when a person sits down lonely and

exhausted from work, reminiscing about past scenes that have become clouds of the past, and feeling melancholy... Remembering the joyful moments when the blood of youth is boiling and life is satisfying, as well as the painful moments, those years without compensation, all of which have passed for a long time..."

The progression of the melody parts F to C in the third section of January's "By the Fireside" in "Four Seasons" is a pure fourth downward jump. As shown in Figure 7.



Figure 7. January

February is a lively and lively dance song, with bright and cheerful tones, full of lively melodies and jumping rhythms, showcasing the joyful scenes of Russian ethnic festivals. According to the rhythm characteristics of the music, this piece is similar to Polka in duple. The work is a reduced and reproduced trilogy, with two sections lively and unrestrained, and the middle part modeled after

The way in which it is unfolded is characterized by an episodic writing style, exhibiting a natural and refined taste. The structure of the presentation section is a single three part musical form with reproduction, and the scale of each section is relatively large, with a tripartite feature in the middle section. The theme A segment consists of 26 sections, consisting of four phrases, with the final phrase being structurally expanded by indentation. Tchaikovsky uses the genre form of folk dance music, with a 2/4 tempo allegro, and frequent changes in tone and harmony that complement each other, giving the theme a strong and jumping personality.

In the first bar of the treble spectrum, the two eight diaeresis of the first beat form a pure four degree downward jump, and so do the two eight diaeresis of the first beat of the second bar. As shown in Figures 8.



Figure 8. February

White night is also a unique song among the four seasons. White night is one of the unique wonders of nature. As the direct sunlight moves northward, the days in the northern hemisphere become longer and longer. In May, many regions of Russia, located at high latitudes (strictly speaking, north of latitude 49), experience the phenomenon of white nights where dusk and dawn intersect - from then on, the night disappears, and the entire 'night' presents a scene resembling dusk. There is no sun, no lights, soft light, fresh air, and a peaceful and peaceful atmosphere.

At this moment, people step out of their homes and immerse themselves in nature with excitement, enjoying unique landscapes, and having a wonderful time. It has become a part of the local people's lives and is also something that people are proud of. Tchaikovsky described this life scene with sensitive and delicate brushstrokes.

Similarly, there were also four jumps in mid-May, but not

many, except for two pure four downward jumps in the melody parts F to C in bars 44 and 46. As shown in Figure 9.



Figure 9. May

The typical four degree jump in Tchaikovsky's "Four Seasons" is in November "On the Carriage". This is a folk music piece with a typical polyphonic structure. The presentation part of the music is a single three-part form with reproduction, containing a theme in the style of Russian folk songs. The theme appears four times, and the melody is strengthened with parallel octaves, so it has the characteristics of Rondo. The theme of folk song style is a weak rising theme, but the weak beat is omitted at the beginning of the song. When the second sentence (the fourth beat of the fourth bar) begins, the weak beat appears. This situation is similar to Mendelssohn's A major lyrics free song ("Song of Spring" Op.62, No. 6). The reproduction part is a simple reproduction, where the melody moves to the bass part during reproduction. At the end (bars 68-73), a six bar extension is formed through the modulation of the bass melody, serving as the ending. But from the perspective of termination, it is not suitable as an independent ending. The decomposition chord of the texture voice, coupled with the continuous changes of sixteen diaeresis, reminds people of a sledge, which is carried out in the snowflakes flying away, gradually disappearing, and finally disappearing on the vast snowfield.

At the beginning of the work, there is a fourth degree jump in the first section, and the bass and treble scores range from B to E. And F to C in section 3, E to B in section 4, and B to E in section 5. As shown in Figure 10.



Figure 10. November

2.4. Indirect Citation of Folk Songs

Tchaikovsky believes that Russian folk songs contain many potentials that need to be further explored. He emphasizes that musicians should use folk songs more in their own works, and this viewpoint is not equivalent to formalizing them in professional art.

The use of folk creation requires change and sublimation of the ideas and spirit of folk songs in the work. He once said, "They should treat folk songs like a gardener, knowing what soil to use, at what time, and under what temperature conditions to spread their precious seeds.

Indirect citation of folk songs refers to the appropriate

processing and adaptation of folk song materials, through changes in harmony, rhythm, counterpoint, orchestration, thematic variations, and even mode and tonality, to express a melody with its own unique characteristics, which is a manifestation of Tchaikovsky's personality. Tchaikovsky indirectly quoted Russian folk songs in the process of music creation, and his approach was also unique, integrating all the experiences of his life. When composers indirectly cite folk songs, they can summarize two representative ways of handling them, namely the "urban variant" and the "Ukrainian variant". These two variant forms come from the composer's personal choice to express their personal feelings. Tchaikovsky believed that folk songs not only refer to farmers' songs, but also include city songs, which are more reflected in his works. In the first section of Chapter 1 of this article, it is mentioned that Tchaikovsky lived in the Wojinsk mines and factories as a child. His childhood memories made him nostalgic for urban life, and he also lived in Moscow and St. Petersburg as an adult. These city songs have had a profound impact on him, and such emotions can be expressed through his music, with such fresh and simple, authentic and natural emotions. Tchaikovsky faithfully followed the "father of Russian national music" Grinka in his creations, and like Grinka, he attached sufficient importance to both urban and rural songs.

2.5. Embodiment of Ethnic Scenes

Russia has a vast territory spanning Asia and Europe. In this musical work, we can have a panoramic view of Russia's natural and cultural landscapes. The fireplace in January depicts the scene of Russian families sitting together in the cold winter to warm each other, laugh and play, and also illustrates the cold winter in Russia. The skylark chirps on the branches, representing the arrival of spring. The jumping notes and triplets vividly showcase the skylark's agility on the tree, and the beautiful sound touches the heart strings. Spring in Russia comes a bit late. In April, the pine and snow grass quietly emerged from the soil. The small yet resilient plants symbolize a vibrant scene, and Russians often use them to express their longing for a better future. This groundbreaking scene makes people have to be moved by it. May is white night, which is a unique natural landscape. Due to the high latitude, the sky does not completely darken even when the sun sets. This phenomenon occurs in most regions of Russia. The author wrote this phenomenon into his works, expressing his love for his hometown and even writing it into his works. June, as a popular work, uses folk tunes and melodious melodies to showcase the leisurely pleasure of a cruise ship that the author feels in his hometown, while the wind and weather in June are just right. The tone of "Song of Autumn" is mournful and euphemistic, although it does not imitate various natural states, it still conveys a sense of melancholy and desolation, making people feel quite melancholy. In the winter of Russia, the snow is very deep, so carriages have become an essential tool for people to travel. On the vast white land, carriages fly by, and snowflakes on the ground stir up. The sound of bells on the carriages makes a combination of motion and stillness that "leaps onto the paper".

The cultural landscape is also so unwilling to fall behind. The carnival in February belongs to everyone. Everyone sings and dances, praying to heaven for a bountiful harvest in the coming year. This festival is similar to the New Year, and one can imagine the grandeur of this festival. The tone and characteristics of the carnival are also so cheerful,

enthusiastic, and joyful. July and August are the seasons when the Russian people work hard to cultivate. During these two months, everyone has to take care of their farmland and harvest fruits. The descriptions of these two months also use many folk music and dance elements to praise every hardworking Russian farmer, and are also a description of reality by the author. The brave and combative nature of the Russian people has always been in our minds, and the fast rhythm and sound pattern bring us into the tense hunting, where the scene of hunters chasing prey in the forest appears before us. Christmas is not its traditional festival, but it still occupies a major position in Russia. People who have worked hard for a year in this festival sing and laugh, dance waltz, and show scenes of excitement.

Tchaikovsky's description of natural and cultural landscapes depicts the great mountains and rivers of the motherland, and various states of people. He is a person who deeply reflects Russian culture in his bones. His works use various Russian folk factors to express his love for the motherland and people.

3. The Music Value of the Four Seasons

3.1. Position in Tchaikovsky's Creative Career

Firstly, it should be noted that piano suites are not composed of four fixed movements, but rather separate chapters with several subheadings and independent musical ideas under a unified main title. These small chapters are harmonious but different, but together they form a harmonious whole. For example, the piano suite "Four Seasons" studied in this article is an early title music created with the "Four Seasons" as a whole and corresponding to 12 months. Just like writing an article, music with titles allows composers to focus as much as possible on this theme in their creations. It is more like "poetry" with titles, and in order to better express the theme, composers will do their best to narrate some external things related to it, which makes Tchaikovsky's music works highly storytelling. In this type of headline music, there is inevitably the application of melody guidance, such as the introduction part in March, which gives people a sense of scene substitution, thinking that this is the protagonist "Skylark" about to appear. For example, in September, when the accompaniment rhythm begins to sound, it feels like a hunter riding a horse, but later the rhythm becomes more intense, like a hunter chasing prey.

Tchaikovsky's piano suite 'Four Seasons' is not written in a state of passion, like his well-known symphonic works, so it is not as tense as the latter. Even, as is well known, when his talent was exhausted, Tchaikovsky even used his two previous works in his later years to "recharge". But the world is always full of beautiful surprises, and the most widely sung piano suite is precisely these two works that are used to "recharge". Perhaps because these two works were inspired by Tchaikovsky, they better represent him personally. As French philosopher and psychologist Ribot once said, "Emotional state is the material of creation. Only when an artist is fully integrated with their own work can their work have a more prominent expression, Part of the reason may be that the composition of the entire suite is relatively easy to play, and the work is short and melodic, making it more easily accepted by the public without a high level of musical aesthetics, which is commonly known as "easier to understand".

3.2. Contributions to the Development of Russian Music

Throughout history, people have praised the suppression of life and death. There are very few works that depict death, and even more so, people have kept it a secret and turned pale when talking about it. However, Tchaikovsky did not, and even his works express joy, such as "October".

The Song of Autumn also has a bleak and hazy feeling, which is closer to the transcendent state exhibited by Taoism after seeing through color and existence. Tchaikovsky and the literary figure Dostoevsky are known as the two pillars of Russian tragic art, marking Tchaikovsky's first attempt to elevate Russian music to the world music scene. The difference between Tchaikovsky and other international musicians is that most of his music is based on folk sources, so the musical images he portrays have a very cute and approachable temperament. However, Tchaikovsky had his own unique understanding of the expression of national style. He used German music style to express the sad souls of Nordic countries, which was widely accepted by the public and had a wider range of dissemination compared to music works with strong national characteristics.

We all know that music is the objective world within the subjective consciousness of composers, and it is the movement representation of music transformed from the sensory and emotional experiences of composers. This is the most charming aspect of music aesthetics and even art studies. This phenomenon has been applied by people from unintentional to intentional throughout history, and its melody, harmony, texture, and musical structure have gradually formed a relatively fixed musical sound system in practice. Therefore, a certain musical language represents a certain musical idea. In Tchaikovsky's "Four Seasons" we analyzed, a large number of chromatic and dissonant intervals and chords were used, and the use of descending scales was more frequent, which made the overall mood of the music low and pessimistic, just like the weather in Russia, where winter was long and cold, and the warm and pleasant seasons were very short. This is also the overall feeling of the four seasons in this piano suite.

In the process of music appreciation, we will find that the works of different composers can be vastly different and vastly different for the same emotion or thing or phenomenon. At this point, the principle of isomorphism is no longer sufficient to explain these complex musical phenomena. This is because during the lengthy historical process, each ethnic group has formed its own specific culture and language. Behind the cultural symbols and music system, it is the life of a composer and the heavy history of a nation, which cannot be replicated or imitated. Every composer's works exhibit a certain degree of national identity, and Tchaikovsky's works are particularly prominent. As he has been living in a foreign country for many years, looking for a sense of cultural identity has become a more urgent need. Tchaikovsky, who does not have "like people", projects this need into his works and uses national language to write music chapters, so the emotional color in Tchaikovsky's works is very strong and hot. It also reflects to some extent the intellectuals' yearning for a better life, their compassion for the hardworking people, and their dissatisfaction with the war in the era of political turmoil. The reason why the creation background and works should be analyzed and understood together is that materialist dialectics and dialectical materialism believe that music, like other arts,

is a reflection of human subjective ideology. It is very meaningful to study the psychological activities of composers in their creative work, which directly affects the work itself - from content, structure, to the content and aesthetic value it represents. However, the process itself is complex and uncertain, so precise scientific analysis cannot be conducted. We can only roughly know that during the four seasons of creation, Tchaikovsky had just experienced two divorces and suffered from serious illness. At this time, His life has already reached a low point, so the Four Seasons work unconsciously reveals a certain tragic color.

Through the research and exploration of the "nationality" in Tchaikovsky's music creation, the author believes that in the current era of international development, the view of national music is not only from the perspective of a country or a nation, but also from the perspective of international perspectives. National music will be the future trend of artistic development. Literature or artistic works are not the work of a single person, but the achievements of the entire art or literature. During the period of rampant "nationalism" in the 19th century, Tchaikovsky's artistic principles far exceeded those of his contemporaries, Russian composers. He created a template for Russian music that was emotionally lacking due to the complete nationalization of Russia at that time, which was new and innovative for Russian music culture.

Tchaikovsky's success has had a significant positive impact on the development of ethnic music in other countries. In the current era of international development, we are extremely tolerant of the development of art. The enhancement of artistic value has made us ponder what kind of creation is the embodiment of artistic value? In the process of developing ethnic music, if we abandon all sacrificing artistry and pursue complete nationalization, will it lead to a narrow path for ethnic music? The author believes that Tchaikovsky's success is precisely due to his integration of national identity and internationalization, which has provided the conditions for the world to hear national voices. This is also where we should learn and learn from at present. Artistic value is only truly reflected when it has universality. In the creation of ethnic music, artistic value decreases, and ethnic identity is not recognized by the world. Therefore, ethnic music is only reduced to a "slogan". When the internal form and color of an artwork are national, but its content is universal, the process of integrating into true world art occurs

4. Conclusion

The Four Seasons "is Tchaikovsky's classic work, which contains music knowledge and other content with high research value. Through analyzing and interpreting the musical language of Tchaikovsky's piano work "The Four Seasons", we can deeply feel that Tchaikovsky's creation of "The Four Seasons" is deeply rooted in his own ethnic customs, culture, and natural scenery, The music presents a strong atmosphere of life and ethnic characteristics.

Tchaikovsky not only embodies profound ethnic characteristics in his creation of "The Four Seasons", but also combines Western European creative techniques and Romantic style characteristics (such as expressing inner emotions and self-feelings). The genre includes waltz, hunting song and dance music. The melody is beautiful and moving, reflecting the combination of "poetry", "song" and "dance" in many aspects, and the structure is exquisite and simple. From a musical and emotional perspective, one can find that 'Four Seasons' is full of Tchaikovsky's love for the

Russian people and scenery, expressing his longing for a better life.

Through the analysis of 'The Four Seasons', we can draw a deeper understanding that Tchaikovsky's overall creative style and musical life are inseparable from his own country and its people. While expressing their inner feelings and expressing social life, composers also integrate national characteristics, so Tchaikovsky's works have remained enduring to this day.

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