

The Artistic Features of Tchaikovsky's Romantic Songs-Taking the Song 'Lonely Heart' as an Example

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Abstract: Taking the introduction of the sixth song "Lonely Heart" in Tchaikovsky's romantic Song "Six Songs" as an example, this paper expounds the connotation and significance of the song from the aspects of song creation background, lyrics selection, music form and harmony analysis, singing analysis, piano accompaniment analysis, and probes into the artistic characteristics of Tchaikovsky's romantic song.

1. Introduction

Russian 'art song' is also called 'romantic song'. In Europe, musicians such as Schubert, Schumann and Brahms have created a large number of art songs, which are popular with musicians all over the world and have been widely promoted. In the process of economic and cultural exchanges between Russia and Western European countries, this music genre was introduced into Russia and favored by domestic writers and artists, making it one of the important genres of songs with Russian characteristics.

2. Creation of Tchaikovsky's romance

2.1 Tchaikovsky's romantic music creation overview

Tchaikovsky's creation can be roughly divided into three stages. In the early stage (1866-1876), Tchaikovsky just graduated from the conservatory of music. He was young and full of vitality, and his music style was also cheerful, lively and clear. Creative skills have gradually become mature. In the middle period (1877-1885), the music creation in the middle period was extremely rich, which was the mature period of creation. He traveled in various European countries and provided more music materials for his music creation. The lyrics of many of his song works during this period were created in Italian and German, and the music forms were more diversified. The music content is richer. Tchaikovsky introduced some techniques of symphony writing into the field of romantic music. In the late period (1886-1893), the music creation techniques of this period reached the peak. Due to social, personal and other factors, the music is full of tragic color^[1].

2.2 The choice of Tchaikovsky romantic lyrics

At the same time, most Russian musicians used the poems of Pushkin, a great writer and poet, as the lyrics of song creation, but Tchaikovsky was different from them. He did not use too much

Pushkin's poems, but chose the lyrics according to the music he wanted to express. In fact, Tchaikovsky has his own principles for the choice of lyrics. The principle of choosing lyrics is to make lyrics match the emotional trend of music. In his letter to Mrs. Meck, Mr. Tchaikovsky said: Please believe that when I write romantic songs, I choose the lyrics carefully, and I hope you will like it. Tchaikovsky believes that the creation of songs is more of a reproduction of people's real emotions, and the repetition of individual words and even sentences in the creation is reasonable. When people express their emotions in an emotional situation, the repetition of individual words and sentences is completely reasonable and common. Cannot use solidified thinking to create. Tchaikovsky believes that Pushkin's poetry has a high rhythm, and it is difficult for him to turn rhythmic poetry into his own desire to express music. He thought that the lyrics should be for the music to serve, so he selected the lyrics of the standard is not in line with the rhythm or neat, will not be attached to the famous poet's poetry as the creation of the song, but to select the poetry suitable for music^[2]. In the early works of Tchaikovsky's ' six songs ' op.6, the poems used were different. The first and fourth songs of the six songs used the poems of Russian poet Tolstoy, and Tolstoy's poems were also used in Tchaikovsky's middle and late music creation. Tchaikovsky was influenced by his teacher Anton. Under the influence of Rubinstein, German poets Goethe and Heine's poems (translated into Russian poems) were mostly used in the creation of romantic songs. For example, the fifth song ' Why ' and the sixth song ' Lonely Heart ' use the poetry of Heine and Goethe respectively.

3. Music characteristics of romantic ' lonely heart '

3.1 Lonely heart melody analysis

This work is an atypical trilogy, which is the product of the combination of complex trilogy and cyclotron form. The main tone is c major. The overall structure of the music is a trilogy with reproduction, while the internal music segment structure forms a melody structure, which has certain symphonic characteristics. (See Fig 1)

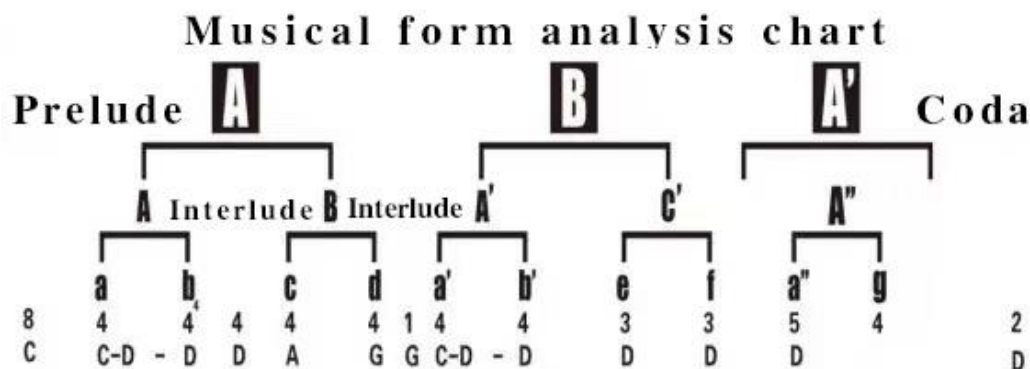


Figure 1: An atypical trilogy

The presentation part (9-31) is a parallel single-bilogy form. A and B segments are two-sentence segments of comparative structure, and the square structure is open. The prelude uses the theme material of the phrase. At the end of the prelude, in the 6th and 7th sections, the composer used the semi-tone downward writing method to return to the main chord of C major, which leads to the a-sentence. The a-sentence adopts the seven-degree downward jump and the homophonic repetition. In addition, the development of the a-sentence also uses the composition technique of the progressive mode. The 10th section is the upward second-degree progressive mode of the 9th section. In addition to this, section 23-24 is the upward second-degree advance of section 21-22.

The writing technique of the B section is very similar to that of the prelude and the A section. After the end of the A section, there is an interlude of 4 sections (17-20 sections). The interlude plays the main melody of the first sentence of the B section on the piano. The middle part (30-43) is also a juxtaposed single-bilogy structure, consisting of two segments A' and C. The two verses are still two-sentence verses of comparative structure, and the openness of the square structure ends. The first theme appeared in the first phrase of A' for the second time, and the theme melody changed. The tightening time value of the theme phrase becomes the attached rhythm. Here is the first variation of the first theme phrase. The first theme sentence last appeared in the a', ' sentence of the recurrence part. The a theme melody sung before appeared in the piano accompaniment part, and the vocal part at this time used the new material compared with it. The two parts of vocal music and piano formed a contrast polyphony. And the melody of the second phrase of the theme has changed in the voice, so here is the second variation of the theme phrase a. The reappearance part (44-52) is reduced reproduction. The technique of rotation and variation is the biggest feature and innovation of the music^[3].

In terms of harmony, a large number of detuning chords are used for tuning. For example, in section 12, the second-order seven chords in D harmony major, that is, the second-order seven chords of falling five tones, are used. In section 26, the second-order seven chords of A-harmonic major are used, and in section 28, the second-order seven chords of G-harmonic major are used. These chords are resolved to the functional chords of the respective tones. The beginning of the five passages is the harmony function of the owner of each different tone, and this technique is used to clarify the tonality of each passage. (Figure 2)



Figure 2: Detuned chords were used for the tuning of the strings

In terms of tonal layout, Part A starts from the main key of C flat major, goes through D major, A major, and finally reaches the dominant key of G flat major. The a' section of Part B has the same tonal development as the previous section. Start in the key of C Major and use the second seventh chord in the flat fifth to move to D major and end in the dominant chord in D Major. The middle C section closes and ends in D major. At this time, the two climaxes of the music are over, and the harmony uses a complete termination to prepare for the arrival of the reproduction part. The two music segments in the middle are far relationship transfer, with the general characteristics of the middle.

In the piano accompaniment texture, the bass continuous tone and column chord are used, and the whole song is almost accompanied by the continuous segmentation rhythm in a small section. The two fast quarter notes at the end of the vocal part of the song have no end feeling. The piano part continues the melody of the vocal part, and the two have a sense of unity^[4].

3.2 Expression of lyrics and melody

The lyrics of this song are the poems of the German poet Goethe. Tchaikovsky used the Russian translation when he created it. Lyrics meaning: who can suffer lovesickness / only know my sadness / my lonely no partner and joy / I looked up to ask the heavens / overlooking the distance / ah! My confidant is far away from me...

There are appropriate changes in the application of lyrics in creation. Its biggest feature is to use lyrics repetition to express emotions. This technique fully reflects Tchaikovsky's creative concept of expressing emotion with music melody as the leading factor in his creation. Lyrics should serve the expression of music and represent people's rich emotions^[5]. It can be seen from the spectrum that the melody development of the first two sentences of A and A' is almost the same. In addition to the different lyrics in Section 30-31, the application of lyrics is repeated elsewhere. After that, the B segment continued to develop, and by section 44, it ended on the main chord in D major. (Figure 3)



Figure 3: The lyrics are repeated to express the emotion

It feels like music is stagnant. However, the composer did not create according to the inertial thinking of the audience, and integrated new words into the melody of ascending progression and four-degree jump on the beat. "Вся грудь го Рита..."

In the 42 section of A' segment, the accompaniment part reproduces the music theme motivation of the previous A segment, making the music continue to develop to the end, which is still unsatisfactory. (Figure 4)



Figure 4: The accompaniment music reflects the theme motivation

In the whole work, the sense of rhythm of poetry is displayed everywhere, but the composer's unique creative techniques make the songs rich in levels and rich in changes between paragraphs. Emotional melody writing techniques make music have vitality, such as the use of the downward six or seven degrees of melody interval is similar to the expression of a sad and helpless.

3.3 Singing processing of songs

At the beginning of the piano accompaniment, the theme motivation is preconceived. The downward six degrees and seven degrees are not easy to grasp due to the large span of degrees. Therefore, we should start to immerse ourselves in the music, listen carefully to the melody of the piano performance, and sing silently in our hearts to prepare for our first sentence. There is a consistent treatment in music, that is, we sing or performers should do stronger when the scale goes up. In singing, we also need to pay attention to the unity of sound position. For example, in the first sentence, the singing of six or seven degrees down is easy to drop the sound position, and we should pay special attention to it. If this song wants to sing well, the individual feels that the fluidity of the breath is very important. If the breath is rigid and does not flow, it will make the music of the phrase unclear and cannot show the level of the song. In the works, several melodies use the method of molding. In the process of singing, the difference between the two should be sung, and the contrast between the strong and the weak should be distributed well in advance. The composer marked the expression terms in the three parts of the work. The beginning of the three music sections is the different strength markers of p, f and pp. The author believes that the markers of these three expression terms are more emotional progression and comparison. The first part is the introverted sadness, like a character of literati. The emotional expression of the second part becomes more external, and the sound performance is stronger than the first paragraph. The fifth jump in Section 38 is the expression of the climax of the whole song, and then gradually returns to calm with the downward scale. The third part of the whole singing in quiet, whispered expression.

4. Conclusion

Romance is short and refined, contains philosophy, and has a unique position in all Tchaikovsky's music genres. While taking root to absorb the music nutrients of the nation, it also absorbs the outstanding achievements of German and Austrian art songs, forming a unique distinctive style-lyric and dramatic. The author believes that as a music learner, learning to sing romantic songs is helpful to improve their music literacy and enrich their singing language.

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