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Analysis of the singing of the aria Quando Men Vo

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Abstract: Puccini's The Artist's Career is the most typical of his opera compositions, as well as his masterpiece. It is also one of the earliest that could make a wide acceptance on the stage in the circumstances. This is one of the best operas Puccini ever composed and one of the most popular. One of the arias, Quando Men Vo," is taken from the cantata of the second female Mussetta. This aria has a beautiful melody and a rousing tune, which expresses the character of Musetta to the fullest. This article is a brief analysis of the aria Quando Men Vo in terms of analysis, singing skills and emotional expression, in order to help and inspire learners of this song.

Keywords: Quando Men Vo; Artistic features; Vocal treatment.

1. Analysis of the aria Quando Men Vo

Quando Men Vo is taken from the opera The Career of an Artist. It is structured in a single triad in E major, in 3/4 time. We divide it into four parts: Prelude, A section, B section and the reproduction of the A1 section. Prelude: a quick entry into the character's musical motive, three skipping notes in bar 3/4, foreshadowing Musetta's enthusiastic and cheerful character in the afternoon, the tempo changes from strong to weak in preparation for the long binary notes in the first part of the A section of the movement.

Measure A: 3/4-time E major There are two 8-bar compositions. The melody does not choose a big jump, but a smooth progression of intervals. In the first two lines of Quando Men Vos, for I am a pretty and romantic girl," the first eight bars are in the form of long thirds and twos + four eighths in the first three bars, while the second eight bars begin with quarter notes, as in the first half. The contours of Musetta's music are quickly established.

In B: alternating between 3/4 and 4/4 time, the movement shifts to the subordinate note of E major, A major. In the B section, the rhythm becomes tighter through the passage, and while the motive and melodic progression of the A section are preserved, there is a step progression of more than one octave, which adds a great deal of drama to the melody of the music. The octave progressions describe Musetta's anticipation and desire for love. The rhythmic shifts make the melody more elastic and fit the character of Musetta in the novel's script.

Allegro A1: 3/4 time the tonicity of the movement returns to the key of E major. Melodically it differs from A in that the glissando proceeds to the highest note of the piece, B, on which a free extension mark appears, and ends with a skipping note that terminates the melody quickly and sharply. Harmonically, the final termination is at the V to I level of perfect termination. The melodic and harmonic match again portrays the character of Musetta and impresses the listener.

2. Singing of the aria Quando Men Vo

2.1. Pronunciation of lyrics

As we all know, Quando Men Vo is an Italian song, and Italian American singing style is famous all over the world. The first thing we have to overcome is the pronunciation problem of Italian in the song. The word "Quan" at the beginning of the song needs to be pronounced in a fuller way during the song, and the "an" sound should be used as the main sound during the three beats, so as to bring out the whole sentence coherently. Here we also need to pay attention to the pronunciation of "vo", remember not to bite the sound across, when pronouncing, the mouth should be loose, try to focus on the vowel "o", so as to make the pronunciation smoother and level. When the singer reads through the lyrics, it is easy to find that there are many "ce" and "che" in the lyrics, although they look very similar, but the pronunciation is completely different. Similar to them are "ge" and "ghe". The c and g represent two phonemes, which should be pronounced lingually when they are connected with e and i, but lingually when they are separated by the mute h. The c and g represent two phonemes, which should be pronounced lingually when they are connected with e and i, but lingually when they are separated by the mute h. When we have solved some heavy points, don't rush to sing, the next step is instead to familiarize yourself with the lyrics. Unlike Chinese, Italian has an accent for each phrase. Most words have an accent on the penultimate syllable, but some words have an accent on the penultimate syllable or on the last syllable. As long as the singer can fully grasp the phrase stress, then we are a big step closer to complete singing.

2.2. Singing skills

In the case of Quando Men Vo," this is a lyric soprano piece. The girl who sings this piece in the opera is named Musetta, who has a very different character and values from the heroine Mimi, who is a lively, confident and affectionate girl. If Mimi is compared to a gentle and lovely kitten, Musetta is like a proud leopard that does not take any man seriously. So when singing this piece, the singer has to sing with a confident, playful and spirited feeling. The introduction of this aria is marked with an allegro, but when we really start to sing the part is to enter softly, from the beginning of the pavement we can see that the beat number of the piece is 3/4 beat, and the time value of the word Quan takes up a whole bar, that is, three beats in length, and the piece falls on the small word two groups of e in one mouth, which requires us to use our breath reasonably and correctly.

Professor Christina Shen once said, "Breathing is the foundation of singing, and breath is the driving force of the song." Breathing and breath are the two most important points no matter what vocal piece is sung, and of course this piece is no exception. Another point to note here is that once the speed

of the phrase is given to lengato in the score, we should pay more attention to the fluency of the phrase, and remember not to bite the head too tightly, thus appearing to break the feeling. In the first part of the piece, if we encounter problems such as incoherent breath, we can use some breath exercises to overcome or improve these problems. For example, you can put one hand on your waist and abdomen to feel the expansion and release of breath during vocal practice, and put the palm of the other hand open in front of you to feel the flow of breath. Vocal practice in this way can be a good way to feel the changes in your breath, and of course, it is feasible to bring this method into the song singing. Many singers also choose to give up singing because they cannot overcome this bar, but as long as the right method is used, singing here is not as difficult as we think. The first thing you need to do is to make sure that you have the right voice. Here the front of the heavy bass area is like a solid foundation, if you change your breath or pause before the high notes, it is the same as leaving behind the foundation that you have worked so hard to build, and this way of singing will only cause the voice to be too tight, broken and other situations. So, instead of saying that the soprano is sung, it is better to say that the soprano is even up, where even means the whole sentence is connected. The next difficult part of singing is from bar 20, when the melody goes up like a ladder until the ascending f. When singing this part, many singers tend to sing with tighter and tighter throats, and their breath is also easy to hold. In fact, the more this upward scale should be sung loosely, remember to lift the head and neck, should make the neck in a relaxed state. Here are some ways to relax the throat. One is to walk while singing, looking for the feeling of relaxation when walking, another is to pinch your cheeks with both hands to ensure the complete opening of your mouth, and then turn your head evenly from side to side while singing to relax your neck and thus hold the passage easily.

To the 37th bar change reproduction part, this section and the first part is reproduction relationship, but here the singing to be fuller of passionate emotion than the first paragraph, so, instead of saying that the last section is the most difficult is the two high notes, rather than the most difficult sub is the emotional drive. Especially the second soprano, is in a forty-six upward rhythmic pattern into the highest note, and also have to do some free extension, some of the soprano want to sing up is not difficult, even shouting is also able to reach the spectrum of the pitch, but the real test of the correct method is not whether you can sing up this pitch, but after singing up can stand this pitch, can the time to extend the processing. Use the waist and abdomen well to ensure that you can control the high pitch singing by yourself.

3. The emotional expression and stage performance of the aria Quando Men Vo

Singing and acting are two of the most important components of the art of opera performance, both of which are indispensable in our entire performance process. Many singers tend to focus too much on the singing techniques of the songs when singing opera excerpts, especially when they come out alone as a single piece, thus neglecting the part of stage performance. In fact, a perfect performance is all about total commitment and a strong sense of conviction. In many cases, the stage performance can even cover up some of the flaws in the singing. I believe all readers have the feeling that a piece can move you by no means only by how gorgeous the singer's skills and secondaries are, but by singing with true emotion. To understand the complete character image of Musetta, then first of all we have to do emotional substitution, and the character as one. The Musetta in the play is a woman who seeks excitement and even some debauchery, so we must not be dull in our performance and run counter to the original character. When the intro of the piece starts, think of yourself as Musetta, boldly and confidently exude your own charm without squirming. As the singer of the song, that is, the interpreter of the song, you must be able to demand yourself according to the content of the song. If the work really does not match the singer's personality, and the singer cannot exaggerate and confidently interpret the action, then you should at least not hunch your chest and use expressions to show when you cannot make larger physical movements.

As the singer sings bar 25, it can be seen that the lyrics here are to the effect of an unflinching confession, and Musetta is by now completely immersed in the gaze of the men and the envy of the women. Therefore, we should try not to deliberately design movements in this part of the song, but should naturally bring the body movements into the song. In fact, not only here, but also when singing other works, if we deliberately design some fixed movements at a certain node or a certain high note, it will often be half the effort, and both sides are not handled well. For example, when the singer sings to 20 bars, but also to think in advance of 25 bars of action, is not too complicated and cumbersome? This requires us to do the emotion-driven action, so that it is natural and not incongruous. When the singer sings to the part of change reproduction, the emotion should be fuller, the sense of arrogance and confidence to reach the peak, here the stage performance can be properly exaggerated, the expression must also be in place, so that the emotion is full, in the mood and state of excellent at the same time, the performance will be brought to the final climax.

4. Conclusion

"There are many factors that affect the expression of emotion in music performance, not only the direction of the melody, but also the lyrics, accompaniment, ornamentation and other factors. "This is the most important question for us vocal music students to consider. If we focus on the pursuit of sound and ignore the music, the value of the work will change direction. In Quando Men Vo, Musetta's passionate presence gives the whole opera a multifaceted development. Although it is a simple three-part structure, it is rich in content and realistic in emotion, and the ornamentation is well coordinated with the melodic direction of the accompaniment, which makes the musical image of the character very full and realistic. Puccini's operas are well liked by scholars in China. In his many operatic works, not only did he revolutionize the pre-Romanticism, but also showed the realism of real life and satisfied the aesthetic needs of the social masses at that time. With Puccini as the turning point, Italian opera completed the transition from Romantic opera to the era of pluralism.

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