

Francesco Paolo Tosti Related Literature Review of the Creation and Singing Research of the Works

Dongxuan Zhang *

Philippine Women's University, Manila, Philippines

* Corresponding author Email: 619070047@qq.com

Abstract: Among the many excellent and classic European art songs, the Italian composer Francesco Paolo Tosti's art songs are favored and respected by the singers. Francesco Paolo Tosti focuses on the creation of vocal music works. In the development history of Italian vocal music art, his creation is like a sea of pearls, waiting for us to analyze, study and explore. First of all, I based on 's vocal music works, analyzes his creative techniques and explores his creative logic. Secondly, through the induction of his musical style through his creative techniques. Finally, I will discuss the role of his vocal music works on singing training. By focusing on these topics, my research interest will be broadened in the wider academic literature.

Keywords: Creation Techniques; Romanticism; Musical Style; Singing Research.

1. Introduction

This literature review follows the style characteristics and singing analysis of the Italian composer Francesco Paolo Tosti's works, and several of them are selected as the objects. In order to do this, I have consulted and retrieved the relevant literature, and these academic contributions are helpful for me to understand his romantic music. Scholars from different majors such as music history, composition theory, Collaborative pianist, singers and vocal music professors have analyzed and discussed the academic value of Francesco Paolo Tosti romantic music in different dimensions.

2. The Creation Technique of Tosti's Works

Francesco Paolo Tosti (1846-1916) was a famous modern Italian composer and music educator (hereinafter referred to as Tosti). Tosti created more than 300 vocal music works in his life, among which more than 30 romantic songs are the most classic and most sung. Romantic music is a kind of lyric acoustic music without fixed form or rich singing instrumental music. Music historians Qian Yiping and Wang Dandan believe that the formation of the genre depends on the purpose and conditions of the creation and performance, the thinking activities of the creation, and the content and form of the works (2017). The cognition of genre is an important basis for us to analyze Tosti's romantic song. Scholars are analyzing the creation techniques of Tosti's romantic music and exploring his creative logic, with the purpose of understanding his works more accurately. Tenor Zhang Yongkai (2018) analyzed in most of Tosti's works, we can see the alternating use of the same principal tone, the frequent transition between distance and distance, and the non-principal tuning. Chen Long and PuTao two scholars through example analysis trust the conversion of tone technique makes works more color and artistic (2019), Su Chang published a music review the poet painting -- Tosti art song creation technique and artistic expression of early (2022) points out in the turn is developing music necessary technique, trust by turn to complete the emotional transformation, and the lyrics of emotional blend, make the work appealing.

Tosti's works melodic and singing. Liang qi's research results show repetitive melody and circuitous around type melody in trust style common creation technique (2018), Luo Siyuan in his master's thesis trust art song, A vucchella, emotional expression and singing analysis (2021) in support the above view, the two-melody development technique to strengthen the romantic rhythm, ductility, make the work with narrative and colloquial characteristics. The other two researchers pointed out that when they observed and analyzed the melodic development technique of Tosti romantic music, the repetitive and circuitous melody is the conclusion from a micro perspective, and that the advanced melody is another means of melody development (Li Ya, 2016; Zhou Meichi, 2019).

In Tosti's works, the piano accompaniment is as important as the melodic part of the song. Among them, the segmentation of the rhythmic rhythm is skillfully used by Tosti (Zhu Xianjie, 2009). In addition, vocal music professor Gao Yanping (2020) pointed out that the auxiliary function of music background is very exquisite in the prelude, interplay and final part of Tosti's works, which is perfectly integrated with the singing melody. Vvocal music professor Fang Yahong's academic paper Musical expression of Napoli Folk Songs (2011) lists a number of Tosti's works, explaining that love is the spiritual soul of Napoli folk songs.

The research results of the above literature show that Tosti romantic music is rich and exquisite in emotion, exquisite in musical language, and embodies superb creative skills in melody, harmony, tone, rhythm and other aspects.

3. The Musical Style of Tosti's Works

Scholars Chen Yu and Shang Jiaxiang (2007) expressed in the preface of their translation of Tosti Romantic Music Collection that most of Tosti's works were famous in the 19th century. Zheng Yuanmeng, the Collaborative pianist living in Italy, studied the poetic text adopted by Tosti, and believed that the poems of Gabriele D'Annunzio, Victor Hugo, Alfredo de Musset and other poets themselves exudes Romanze and elegance. In his monograph A Song of Life: Francesco Paolo Tosti (2004), Francesco Santivale argued that many of the poems he chose to compose are closely related to the cultural

and historical background of his life and work early in his career."Tosti longed to know the latest Italian and foreign poetry, his direct contact with poets, his sharing of thoughts and experiences... greatly enriched his work. Tosti was able to stand out because of his talent for melody and his relentless pursuit of a more cultured and elegant style. Vocal music researcher Shu Wenjie (2020) summed up the unique music salon style characteristics of Tosti romantic music unique in the art world at that time, with a high degree of literary and romantic color, diversified themes, multi-lingual cultural background, paying attention to the beauty of melody, and emphasizing the colloquial lyrics.

The influence of the Napoli melodies and the subtlety of the Bel canto are evident in the Tosti's works. In her book *Songs: Style and Literary Guide* (2000), strong affectivism influenced Tosti's Romanze, and his song style defines the final Italian song' sound for many — Italian melodies with a lot of Napoli pop songs... he knows how to write engaging, fluid melodies to show the sound... these songs are immediately appealing. In the Tosti's works, the syllable setting of the poem is almost always within the range of the gorgeous melody. In Francesco Santivale's biography of the composer, he explained that the choice of contemporary Italian poets is determined not only by the musical potential of the lyrics, but also largely by the literary themes and styles that exert the greatest influence on the public, so these verses reflect their ideals and aspirations (2004). In the latest literature, scholar Chen Qiyuan pointed out that Tosti integrated the music style into his romantic music style, such as the use of the long and short rhythm, the use of large span interval and scale short sentences (2023). Green light and Dong Bing support the above views, think this blend in Po music style of melody in the romantic often reflected (2021), Anna in her master's thesis analysis of the romantic singing, analyzed the trust is good at dance characteristics of Italian folk customs and folk tunes into the romantic works (2014).

There is little research on the emotional characteristics of Tosti's works, with tenor Wang Huan in his paper *Lasciami! Lasciach io respiri creative analysis and singing skills* (2016) exemplified Tosti's works of loneliness, melancholy and bleak in elegance. I am deeply interested in this view, which is the charm of Tosti's romantic music, and I will study this topic in depth in my paper.

4. The Teaching Value of Tosti's Works

Richard Miller Is one of the most famous vocal experts in the United States. In his monograph in *Training Tenor voices* (1993), he pointed out that training high notes is a challenge, requires courage and wisdom, and requires singers to have a good technical foundation. Another chapter of this monograph states that *Passaggi* means passage in Italian, as the "transition point" of the acoustic zone, which seamlessly switches between these zones in the most efficient way to obtain a uniform tone. Meng Qingze's article on the *Help of Singing Tosti Art Song to solve technical problems* proves that Tosti romantic song is an important carrier to achieve this teaching goal (2020). The original Italian Romantic Collection (Copyright 1987 by BMG RICORDI S.p.A) that Tosti is an excellent vocal educator and composer, familiar with the "Bel canto" technique. Tosti's romantic works reflect the technical concept of transitional sound area.

In vocal music courses, teachers teach correct posture,

respiratory mechanics, optimal resonance, vowel clarity, and holistic expression, however, only through the repertoire assigned to the singer can teachers best guide the application of these technical principles (Mark Aaron Kano, 2021). Chinese vocal music professor Xian Yu in the song in Italy *abzola national academy of music after study* wrote an article "Italian vocal music teaching material usage of our country vocal music teaching material construction of enlightenment" (2014), she observed in the undergraduate stage and master the early baroque and classical Italian songs, most Italian vocal music teachers will choose Tosti's works chance to establish deeper connections with Italian opera. This phenomenon of vocal music teaching is consistent with the views expressed by Munson and Nathan. If Tosti's works is chosen for vocal music undergraduates and their teachers for specific vocal music art development goals, the goal of this project is to provide a starting platform (2018). As two publishers Carman and Judith argue, it is time to revisit this late 19th-century work and find good works that teach the foundations of classic singing and solo concerts (2003), referring to the Romanze written by Tosti.

During the exploration of repertoire, I will address the following within each song: Pedagogical Observations; Accompaniment; Phrasing and Articulation; Vocal Challenges and Benefits; as well as Poetry/Text. My dissertation will focus on the romantic songs of *Ideale*, *La serenata*, *Non t'amo piu* and *L'ultima canzone* around the viewpoints in the literature review.

5. Conclusion

The review of the status of the literature has provided us with some basic information, but there are still some gaps and deficiencies: the in-depth study of specific musical elements in Tosti's works (such as melodic development techniques, harmonic processing, etc.) is still insufficient; There is still a paucity of research on the intermingling influence of Tosti's work with other cultures or musical genres; There is relatively little discussion on the long-term influence of Tosti's works in the history of vocal art and their practical application value in modern vocal teaching.

In view of the gaps and deficiencies in the existing literature, I will adopt the following strategies to fill them: it will focus on specific musical elements in Tosti's works, such as melodic development techniques, harmonic processing, etc., and conduct in-depth analysis and research, in order to reveal their uniqueness and internal logic. In addition to the traditional musicological analysis, I will also conduct a comprehensive study of Tosti's works from a multidisciplinary perspective such as culture and history, in order to reveal their richer and more diverse connotations, and the influence of Tosti's works in the history of vocal art and their practical application value in modern vocal music teaching will be discussed.

The existing literature has an important position and value in the study of Tosti and his works. They provide us with a wealth of basic information and theoretical knowledge, and provide important support for our understanding of the Italian Romantic musical style and its place in the vocal arts. At the same time, these literatures also provide important references for follow-up research.

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