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VOCALITATE ȘI EXPRESIVITATE ÎN ARTA INTERPRETATIVĂ A PERSONAJELOR FEMININE DIN CREAȚIA COMPOZITORULUI GIACOMO PUCCINI

VOCALITY AND EXPRESSIVENESS IN INTERPRETATION OF THE FEMALE CHARACTERS CREATED BY THE COMPOSER GIACOMO PUCCINI

REZUMAT

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INTRODUCTION

The topic of the scientific research, entitled *Vocality and expressiveness in the interpretative art of female characters from the creation of the composer Giacomo Puccini*, highlights the peak of the verist Italian opera, through an analysis of the vocality and expressiveness of Puccini's works, present in the world lyric repertoire.

The composer's creation always conveys a message that is based on a construction and an architecture, combined with the inevitable affective experience. This led me to the research of the interpretative art of female characters, but alsoof some elements of a technical nature from a vocal point of view.

The motivation of the chosen theme consists in highlighting the greatness and heroism in Puccini's works. This theme coincides emotionally with my personality and voice. Thus, the assembly of stylistic issues, the strength of the affects regarding the complex musical formulation are manifested directly and have a lasting impact on the viewer.

The above-titled thesis assumes, through the message of the subject, the deepening of the study of female characters and their expressiveness by perceiving the emotional relationships that are led to deep resonances. The images of the sound architecture reflect the sentimental drama in a plastic way, because the composer integrates the visual and auditory arts, which he highlights from a musical and directorial point of view in his works. The entire scientific work is structured through a cultural informatics report and brings to the fore the research aimed at transmitting concrete information, necessary for the universality of semantics.

The subject and content reproduce the aesthetic principles and the principles of the existential-axiological classification[1] through the multiple aesthetic-stylistic incursions, representing the analyzed musical discourse. The artistic sphere is defined by the conceptualization of the musical signifier and, last but not least, by the infinite depth of the verist composer's dramas.

The theme of the work represents the conception of musical-melodic dramaturgy, which contains stylistic and expressive elements, exposed through the specific language of the musical theater. Peculiarities of the language, such as: nuances in singing or the highlighting of a certain word that alternates with long phrases, sudden stops followed by short flights or expressive silences; all these are stylistic features in the interpretation of Puccini's works.

The purpose of the work is based on the definition of the considerable renewal of the melodic and rhythmic substance, the expressive character, the innovation in the works of the composer Giacomo Puccini, these being left as a legacy to all art re-enactors.

The substantiation of the composer's creation includes the instrumental concepts, with a particular significance for the conception of the vocal musical message, which, in turn, generates the musical drama through the vocal expressiveness in the context of the sound architecture of the Puccinian orchestra, the name chosen for the second chapter of the research paper .

I believe that the studies and researches of Puccini's operas are aimed at improving the vocal interpretation, and the Puccini's repertoire is representative of the great opera houses of the world.

The objectives of the research presuppose the deepening of the stages of study, necessary for the

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[1]Banciu, Gabriel – Estetica retoricii muzicale, Editura DHM, Baia Mare, 2000, p. 138

performer who wants to approach the Puccini repertoire and, above all, the preparation from a stylistic and aesthetic point of view, both musically and directorially, of the composer's creation.

The dimensions of verism provide a point of balance in the compositional language and in the genuinely special sonorities of the works of the composer Giacomo Puccini, a fact that led me to research all the aspects of this epoch and especially its heroines, who have a major importance in the twelve works, and even more so in the opera Tosca, which I analyzed in detail.

The impact of the songs through which the treasury of vocal expressiveness is presented in this work, in the chapter entitled Vocal expressiveness in the context of the sound architecture of the Puccinian orchestra in the realization of the musical drama, outlines the aspects that characterize the innovative sound images of the composer[2], which reflects the musical dimension through the variety of colors of the vocal song, the so-called bel-canto, offering the verist works a wealth of moods and nuances, by uniting the sound expression with that of words and drama.

This chapter also includes several subchapters that reflect the importance of merging voices with orchestral accompaniment. The compositional message can be understood in this way, by interpreting the music of the verist composer, predicting the sound development and expressive capacity of his music. The deepening of the expressiveness of the musical theater can be found in the third and fourth chapters, entitled The Actor-singer. The opera singer in the universe of lyrical art and the analysis of the opera Tosca and the analysis of some arie from the reference works of the composer Giacomo Puccini, where Puccini's female characters are outlined through a logical evolution of feelings and through the emotion that reaches dramatic culminations, the end of the works being mostly a tragic one.

Therefore, in the research are analyzed the subjects of the works which are based on valuable literary creations that strengthen the ideational and aesthetic foundation, various singing techniques, types of voices, the acoustic concept in the communication and reception of the artistic message, data related to the aesthetics of the tragic, literary criteria, musical and aesthetic, necessary for the preparation of the actor-singer, directorial data, but also the importance of Puccini's creation and the impact on the spectator of the opera, and last but not least, the analysis of the opera Tosca and the analysis of some reference arie from the composer's works, these also affirming the personality of the verist composer .

Giacomo Puccini was a man of his time, whose creation has the power to convince and convey the noblest moods and feelings; he strongly believed in the value of music, as a permanence of universal spirituality.

"And all this for you, for the public, for the whole world." (Giacomo Puccini)

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[2]Constantinescu, Grigore — Cântecul lui Orfeu, Editura Eminescu, Colecția Clepsidra, București, 1979, p. 8.

I. VERISM AND THE AGE OF GIACOMO PUCCINI

I.1 A new vision of realism, reflected in Puccini's creation

Within the 19th century of romanticism, technical progress experiences major changes both socially and financially, conferred by the change of mentalities.

Another current manifested in plastic arts, literature, philosophy, initiated in Italy by Luigi Capuana (1839–1915) and developed by Giovanni Verga (1840–1922) is realism, which led to the emergence of the so-called verism and the orientation towards the truths of life.

I.2 Transcendental artistic creation at the origins of the naturalist current

In the presentation of simple, modest people and their everyday life, resides the popularity of not only Pietro Mascagni's work, but also of the entire verist current that was born with the appearance of composers such as Pietro Mascagni (1863–1945), Ruggero Leoncavallo (1857–1919) and Giacomo Puccini (1858–1924).

The "Veristi" are considered to continue the tradition of Giuseppe Verdi (1813–1901) and Georges Bizet (1838–1875). In reality, they only partially tackled it in their works, in thematic issues, schematically approaching isolated procedures of these composers, often at a superficial naturalistic level.

I.3 Overview of the verist current

At the end of the 19th century, realism and naturalism in literature brought the so-called "verismo" about in Italian art works, coming from the word il vero=truth.

The term "verismo" derives from the literary movement called "realism". The defining aspects of this current appear in the novels of the French writer, Émile Zola (1840–1902), influencing a number of young Italian authors. This results in librettos that illustrate the lives, loves and passions of ordinary people, which were different from the characters that appear in the works of composers from the romantic era.

I.4 The influence of verism in the universe of Puccini's works

A representative figure of this period is, certainly, the composer Giacomo Puccini, who managed to achieve in his works a perfect synthesis between the Italian melodramatic tradition and the roads opened by Giuseppe Verdi. Moreover, his musical language experienced a stylistic evolution that led him to embrace the harmonic and orchestral innovations of European art at the beginning of the 20th century, integrated into an extremely effective musical vocabulary.

I.5 The leitmotif technique. The arch over time In Puccini's musical language, we witness an evolution of the motif up to his grand opera Turandot, where we notice a phenomenon of "musical rarefaction"[3], an expression also used in the case of the creation of the composer Anton Webern (1883–1945).

In the three operas: *La Bohème*, *Tosca* and *Madama Butterfly*, most leitmotifs are used in a similar manner to the motif of nostalgia. Thus, the recurrence of motifs generally retains the melodic form, but sometimes there are changes in rhythm, harmony, and tempo.

I.6 The importance of the composer Giacomo Puccini in the verist current

It was Giacomo Puccini who, more successfully than any of his contemporaries, combined the traditional Italian vocal dialect, as an essential messenger of emotion in opera, with the demands of the more natural and freer post-Boito libretto. He also continued to develop the compositional manner of Giuseppe Verdi, where by the orchestra becomes an integral element of the drama. Giacomo Puccini gave verismo an unprecedented musical legitimacy.

I.7 The crystallization of Giacomo Puccini's creation

Giacomo Antonio Domenico Michele Secondo Maria Puccini, (December 22, 1858, Lucca–November 29, 1924, Brussels, Belgium), is an Italian composer, a prominent representative of realism in opera, marks the end of the history of Italian opera. His mature works are: *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904) and *Turandot*.

I.8 Brief description of veristic works

The opera La Bohème has had the constant appreciation of the public everywhere until today, thanks to the inspiration and mastery of Puccini's genius. The opera Tosca offers a complex plastic representation of the synthesis between the Verdian tradition and verism, by uniting lyricism with the intensity of the heroic-tragic stage play.

The opera *Madama Butterfly* is among the composer's favorites, even if the road to the success it benefits from for almost a century was more difficult. In the opera, the refinement of exotic sonorities is intertwined with an extreme delicacy of the tragic.

Puccini's last creation, Turandot, is a magical opera in three acts, left unfinished due to the composer's death. The creation was finished by his student, Franco Alfano.

I.9 Vocal-artistic concepts corresponding to verism

The singer embodies actions and expressions in his performance, the ideal being their combination. The physical presence and vitality of the singer transforms the poetic-musical text into a real being[4]. In verism, we are dealing with a narrative voice that is capable of reproducing all the vocal colors,

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[3]*** Larrouse — *Dicționar de mari muzicieni [Dictionary of Outstanding Musicians]*, Editura Univers Enciclopedic, București, 2000, p. 380.

nuances and characteristics[5]. Therefore, the voice related to verism indicates the emotional or psychological state of a character in a way that differs fundamentally from other voices.

I.10 Conclusions — The impact of verism in contemporaneity

Undoubtedly, Giacomo Puccini's way of thinking stands out among his fellow composers,through the entire development of universal music up to the present day. The composer had the genius of taste both in melodicity and in the theatricality exhibited in his works. His noble art remains a symbol of Italian verismo, and through its strong humanism, it seems to have been created with the"aereperennius" innovation, linked to a rich content of ideas and feelings[6].1 The melody and orchestral science creates a strong effect, even from the first contact, expressively rendering a faithful image of earthly happiness. An old attitude of the artist towards morality, is reclaimed by Giacomo Puccini personally, as determined by the ancient precept: *Beauty is truth and truth is beauty.*

II. VOCAL EXPRESSIVENESS IN THE CONTEXT OF SOUND ARCHITECTURE
OF THE PUCCINIAN ORCHESTRA IN THE PERFORMANCE OF THE MUSICAL DRAMA

II.1 Vocal expressiveness

II.1.1 Puccini's voices in the general context of opera music

Puccini's roles generally require the vocal weight of a full lyric soprano voice, because the opera has a large orchestral apparatus, and its sonority can easily surpass an average voice, thus reducing the expressive effects. There are also roles that can be performed by more lyrical voices. Puccini's heroines such as Lauretta, Suor Angelica, Liu, Musetta, Magda de Civry exude lyricism from a vocal point of view, but also from a character point of view, compared to the princess Turandot, Floria Tosca, Manon Lescaut or Madama Butterfly, who impose drama.

II.1.2 Valences of vocal homogeneity in Puccini's works

The impressionistic orchestral sonorities, the dissonances, full of asperities, the archaizing patterns, the allusions to the organum music from *Suor Angelica, the a cappella* sonorities, the samples extrapolated from the archaic musical exoticism found in the opera *Turandot*, the pathos and authentic experience evoked by Puccini's style represent musical processes that lead imminently to vocal homogeneity, both through the psychological identification of the character presented by means of a striking realism and through the interweaving of the vocal registers, and especially through the wide opening in the acute register. The echoes of the drama are highlighted by the use of

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[4]The significance of the text in verism is of unparallel importance, as the union between text and music brings about new and genuine forms of interpretation and expression.

[5]The vocal polyvalence in verism is rendered by the dramatic and architectural force of the style, evoking reality through the characters.

[6]Popovici, Doru — *Introducere în opera contemporană [Introduction to the Contemporary Opera]*, EdituraFacla, 1974, p. 14

procedures such as *endecasillabo*[7] in the truthfulness of the reproduction of the dramatic intensity, but also by the construction of the melody.

II.1.3 Principles of vocal aesthetics

In the present research, the adequate understanding of the comparative nature of the art of singing and the implicit interpretation is paramount. In this regard,the qualitative differences are subordinated to the choices of the interpreter, because every art can reach the absolute within the specificity of its form and material. The external relations of the reflection consist in the essence of the idea itself, which can only be rendered by way of sensitivity, science, instinct, musical intuition and by expressing the vision of the idea, according to its wholeness.

II.1.4 The directorial plan in the sound concept of the composer Giacomo Puccini's works

Giacomo Puccini's heroines are not only well defined, but also,there are in the scores of his operas all the necessary indications to render the role shine, as the master wanted.

Fig. 1. Opera *Tosca* (indications noted on the score by the composer)

The composer's directorial plan takes shape through various experiences, affects,such as: feeling, psychic experience, subjectivity and value attitude, affectivity, motivation.

In conclusion, all the notations made by the composer on the score suggest the final picture that he painted in his vision, being a source of inspiration for every director who mounts a show belonging to the verist composer.

II.2 The vocal plan in relation to the orchestral accompaniment

II.2.1 The musical language expressed through the compositional techniques specific to Puccini's style

In Puccini's orchestral style, a characteristic element is the doubling, tripling, sometimes even quadrupling of the instrumental vocal melodic line, through the procedure called *violinata*, which was used before, but not as consistently, by Gioachino Rossini (1792–1868), Vincenzo Bellini (1801–

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[7]A verse of eleven syllables, found in the operas *Aida* and *Falstaff*, highlighting the procedure established by G. Verdi and A. Boito as a model for *Salome* by Richard Strauss, which, in turn, consolidated new prosodic standards. Giacomo Puccini uses an extremely varied and extensive metric range, as the non-rhythmic *endecasyllabi* and the so-called *settenari*— seven syllables per line, which frequently appear in the recitative — https://www.diacronia.ro/en/indexing/details/ A 29002/pdf

1835) and Gaetano Donizetti (1797–1848). This method was intended to give more brightness and richness to the vocal lines and, at the same time, a much more pronounced dramatic effect.

II.2. 2 The acoustic concept in the communication and reception of the artistic message

In Puccini's works, the voice spoken at excessive impedance is often encountered, which leads to the exhaustion of the vocal apparatus, as well as the demands of intensity, the performers being obliged to face these requested vocal requirements to the maximum.

Fig. 2. Highly difficult passage from the opera Tosca — the aria *Vissid`arte, vissid`amore*
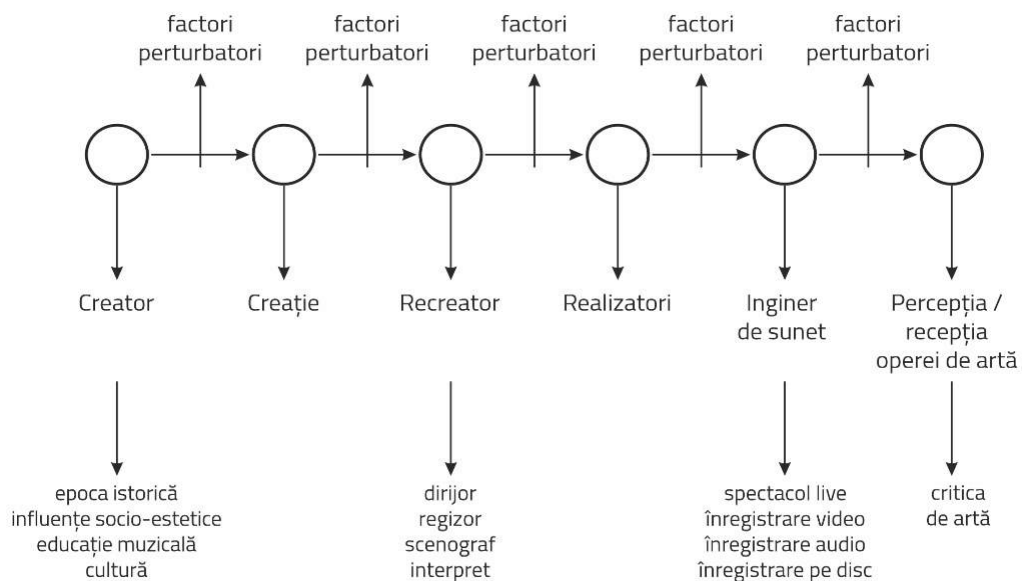
Fig. 3. The disruptive vectors, representative of the acoustic concept, in the communication and reception of the artistic message

Regarding the scheme presented above, the creative spirit results from the aesthetic value that the interpreter can give to the work, revealing a special hypostasis of the real. At the same time, the concrete and the abstract are found in the aesthetic value, enhancing the generality of the meaning to the maximum. The subjective factors of the reception of aesthetic values are part of the polyvalent

structure of the aesthetic object, but also of the system of individual values, differentiated according to the subject's culture, taste and ideology, that is, of the receiver of the scale of aesthetic values.

II.2.3 Characterization of the character in the voice- orchestra relationship

The Italian scene has given us melodramas in abundance, through a long chronicle of murders, Scarpia being described by a short, incisive theme, often thrown into a score of remarkable flexibility. A single chord or musical motif can set the atmosphere of the character in the works of Giacomo Puccini; this is found in the case of the opera *Tosca*, namely the character of Scarpia:

Fig.4.

Three strong chords that play:

▪unclear tonality: major-minor;

▪dissonance;

▪brass instruments;

▪chord -character relationship: harsh, noisy, imposing.

Fig.5.

Another example is the motif of the role of Mimi, from the opera *La Bohème*, which highlights the heroine's characteristics, such as purity and sincerity;

The cruelty of Turandot's heroine is expressed musically in the opening scene. The opera begins with a very strong and ominous motif in five notes, which has been attributed to the character of Turandot by scholars.[8]

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[8]Carner states that: "the motif represents Turandot as the embodiment of an evil power", and Michele Girardi that: "the image of Turandot is cruel to her suitors". However, William Ashbrook and Harold Powers call it the "motive of execution", which sounds like a more appropriate name, as they showed in their paper. — Carner, *Puccini: A Critical Biography*, 529. Girardi, *Puccini: His International Art, 471*. William Ashbrook and Harold Powers, *Puccini's Turandot: The End of the Great Tradition* (Princeton: Princeton University Press, 1991), 89; Budden, *Puccini: His Life and Works.*

Fig.6.

Examples such as the previous may continue through all twelve of Giacomo Puccini's operas. The character-types are built specifically for the works of Giacomo Puccini. The flexible model can be useful for analyzing the characters of other composers, as Giuseppe Verdi (1813-1901) and even Richard Wagner (1813-1883).

II.2.4 Tempo and complex forms of expression, generators of reference interpretations

Giacomo Puccini showed a pronounced sensitivity regarding the variety of rhythmic movement, both for the fundamental or general indications, as well as for the restrictive or secondary ones.

The defining structural elements in the expressive spectrum that underlie the creation of the composer Giacomo Puccini are[9]: the tempo, the colors of the expression, the colors of the sonority, the firmaments, the portamenti, the dedication of the artists, the staging and the dramatic atmosphere, the curtain understood as music, the music behind the scenes, the impressive power of the bells.

II.3 Making the musical drama

II.3.1 Wagnerian influence in the making of the drama

In verism, the influence of Richard Wagner can be felt throughout the compositional technique, so that even the composers did not break away from tradition (closed numbers are maintained, at Richard Wagner the discourse is fluvial, the melody infinite)[10]. At the same time, the influence of Georges Bizet can be noticed, as the choice of subjects from the lives of simple people, the action often reflecting a sliceof life.

II.3.3 Veracity as a source of expressiveness of Puccini 's creation

The composer Giacomo Puccini developed a personal style, exclusively his own, even since the period when his creative principles were barely taking shape. His artistic thinking leans towards a faithful presentation of reality, without rising above it through the quotient of the inherited artistic personality, through an appropriate technical and aesthetic education. The truthfulness of his compositional act consists in the expression of feelings such as: love, disappointment, expectation, jealousy, sympathy, thus the theme of the triumph of the natural over the artificial stands out.

II.3.4 The sound flow characteristic to the compositional construction

Giacomo Puccini enriches the expressiveness of the melody, the sound flow, by penetrating the thoughts and feelings of his characters. The flow or flow of sound is due to the living thrill of

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[9]This guidance of expressive forms is a reflection of the composer Giacomo Puccini's understanding of his art, taste and balance, without exaggerated effects.

[10]Wagner, Richard — *Opera and drama* [Opera und Drama], translated by Liviu Rusu & Bucur Stănescu, Musical Publishing House, București, 1983.

aesthetic pleasure, Puccini's melodic type, built according to personal laws, being always eloquent, even only through the simple thematic statement, due to the true and original language.

Similar to the sound flow found in Richard Wagner's works, Giacomo Puccini aspires to that Wagnerian *Gesammtkunstwerk*[11], thus starting the theatricality of his works, cultivated and desired by the composer. The composer penetrates into the depth of various states of mind of the characters, their lines are always expressive, and the audience knows what the characters feel and think in the different situations of the opera. The heroes of Puccini's operas always react actively to the events on the stage, none of them being left without a response.

II.4 Conclusions. The stylistic uniqueness of Puccini's creation

Expressiveness and modernity in Puccini's stylistic art

The influence of modernist elements in the creation of Giacomo Puccini is due to the obligation of art to make everything new, and not to repetition, which has come to characterize most aspects of modern life.

The way in which Giacomo Puccini approaches modernist aesthetics, at the level of aesthetic, cultural, intellectual, social aspects, but also under the aspect of political and ideological dimensions, leads to the creation of his favorite works. His works are particularly rich in the broad explorations of ideas, actions, emotions and fantasies, a characteristic of the late 19th and early 20th centuries.

III. ACTOR-SINGER / OPERA SINGER IN THE UNIVERSE OF LYRICAL ART

III.1 Preparing the actor-singer for the role

Congresses attended by audiologists, teachers, singers, held around the 1930s in Russia, aimed to standardize vocal techniques and offer equal opportunities to all singers regardless the school they come from, and these things must be continued today. First of all, the demands of the professionprevent the artist from entering into a destructive routine. Vocal technique is the connection between intelligence, perseverance, creativity and the work of the artist.

III.1.1 Musical, literary and aesthetic criteria

When the performer prepares a role, he must study all the details through character analysis, musical analysis, analysis of all the related sciences that lead to the awareness of all the subtleties and all the details that the composer introduced in the respective work. The role of repetition is deepening, which leads to transcendence, so that every moment is repetition, repetition without wear, in the wonder and joy caused by the life that is given to us[12].

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[11]*Full art work.

[12]*History of philosophy, III. The Triumph of Reason, coordinated by Jacqueline Russ, Initiations in Philosophy* Collection, translated by Dan-Cristian Cârciumaru, Univers Enciclopedic, București, 2000, p. 233.

III.1.2 Breath

The way to educate the respiratory system and increase the capacity to store air in the lungs, to master the vocal flow, is vocal gymnastics, daily breathing and voice training.

The chant is based on an energetic breath and the force of the negative energy of the exhalation. Inhalation is the positive energy and exhalation is the negative energy. The moments of breathing are:

1. Inspiration;

2. Apnea (short retention of air);

3. Exhalation (supports any physical and vocal effort, aided by several groups of muscle);

4. Point 0 (release of residual air remaining in the lungs).

III.1.3 Diction

Diction is directly related to *falsetto* (head voice) and emission. The conscious and deep assimilation of the *falsetto* and emission technique takes place through vocalizations, which can be combined with certain words or syllables, vowels and consonants, in such a way as to help guide the voice throughout its range.[13]

In the works of Giacomo Puccini, declamation is highlighted. This also happens with other verist composers,the declamation being required by this style. Puccini's roles, which practically represent human dramas, with multiple passions and feelings, with well-defined human characters, appeal strongly to the expression of the word. The objective consists in experiencing the musical drama and transmitting it to the public. The word is what unites the performer with the audience.

III.1.4 Expressiveness

The art of Puccini's singing cannot exist without an expressive variety of sound and word, without the appropriate colors. The feeling to be expressed must be always nuanced in the context, the feeling being transposed in the text and music of the poet and composer.

pp (piano) and *ff* (forte) are not enough. The dynamics consists of a wide palette of nuances, highlighted through various vocal effects, through dark or bright vocal colors. All these nuances have variations, which can be achieved by knowledgeof the finest details, but this depends on both the culture and the sensitivity of the singer.

I II.1.5 The stamp

Vocal color or timbre characterizes a certain voice and distinguishes it from another. The timbre is unique and there are no other voices with the same timbre, it all boils down to the harmonics of the sounds, which triggers the clear, rough, dark, sweet, velvety, bright, veiled, strident sound. These can be controlled by technique, emission and a perfect musical hearing. However, all the sounds must be

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[13]The sung text has the same value as the spoken one, and the lack of a clear diction, which most of the time is produced by veiling the consonants, can lead to the confusion of the language in which the musical work is sung. Most of the time, with some singers, even the vowels are not pronounced correctly, they are replaced by a "favorite" vowel of the performer, usually "e" or "a", the first being pronounced in an erroneous way, similarly to how the French pronounce the mute "e".

captured by a unique color, the voice gaining the homogeneity to which any singer aspires. The lack of vocal homogeneity is a big flaw.

III.1.6 Style and interpretation

The concern of any artist in the true sense of the word consists in perfecting the style of interpretation through efforts that lead to a good appreciation of the public and specialized critics. As valuable as an interpretation can be, it is susceptible to continuous improvement which in turn consists of many hours of meditation on the stage play, always adding new ideas and visions to it, passing each scene through the filter of reason and noting the scarcities, mismatches or exaggerations, playing, singing measure by measure, so that each performance can find progress, the interpretation taking the form of a true artistic creation.

III.2 Vocal technique

III.2.1 The role of vocalizations in vocal technique. The mode of sound attack, emission and articulation

The order of the vocalizations is of particular importance, because it is not possible to start with vocalizations over the entire range of the voice, or with close intervals such as the second, as it is often practiced. For this exercise, the voice must already be warmed up, so as not to strain or tire. The way of thinking the close sounds, without large distances, is also of great importance. It is recommended to vocalize with octave length return (large range resolved by thinking of close sounds), as this is common in vocal music writing. This type of vocalization can be optimal for passages with a big jump found in musical works.

Vocalizations help the voice, from a technical point of view, perform in Puccini's operas and in the universal repertoire. However, some considerations must be taken into account:

▪sound attack should be soft and supported;

▪thinking about the octave and large close intervals;

▪the grave sound is thought of as a position of emission;

▪all sounds must be concentrated;

▪jaw openings must not be sudden;

▪support must be done on consonants;

III.2.2 Intelligence, perseverance, creativity and work of an artist

I believe that the perfection of the vocal technique and the formation of one's own style is achieved by understanding the art of great singers. An exceptional voice is outclassed by the variety of vocal coloration, the dramatic expression of singing, the psychological expression in the art of phrasing, and not lastly, by using vocal polychromies. The expression of musicality and emotion will give value to the song, deepening the human meanings of the score, the vocal technique being only a tool to express the content.

III.3 Types of voices

The voice can be defined by a single term, namely, resonance. Emitting of the voice is achieved through a reflex, the vocal apparatus being influenced by the glandular system, the brain, the state of health and, of course, by musical education.

III.3.1 Classification of voices

An ideal classification of voices would be difficult to achieve, given the existence of several criteria and the complex problems of vocal technique. For a correct classification, the school of singing must be taken into account, with three basic elements: physiology, phonetics and music.

This subchapter assumes a scheme of the classification of voices according to Jean Plannel.[14]

III.3.1.1 Female voices

According to Jean Planel, the female voices are: lyric-light soprano, coloratura soprano, lyric/demi-character soprano, lyric-spint/dramatic soprano, mezzo-soprano, falcon, alto, contralto.

III.3.2 Description of voice types

III. 3.2.1 Female voices

The light soprano, withits crystalline sonorities, easily touches the acute extremities of the human voice. She possesses a natural virtuosity, which allows her to perform daring vocal acrobatics.

The lyrical-light voice is distinguished by: ease in reaching the sounds in the acute and super-acute register, agility, bright cadences, trills, appoggiatura, staccato, scales.[15]

A *coloratura soprano* is actually a *light soprano* that has the roundness of a demi-character soprano in her voice. Such a voice easily supports the orchestral accompaniment and that is why it is often preferred.

The lyrical-light voice is distinguished by: ease in reaching the sounds in the acute and super-acute register, agility, bright cadences, trills, appoggiatura, staccato, scales[16]. This type of voice is characterized by a low volume.

The lyric soprano or demi-character — is distinguished by roundness, homogeneity and vocal balance, which is why composers have written a lot for her. The lyric voice expresses vocal warmth, a sweet, full timbre. The lyric soprano voice is expressive and has vocal mobility.

The lyrical or dramatic soprano[17] — *is* a rare voice, which has power, strength, especially in the middle of the voice. Such a voice can fight the abuses of the orchestra.

The mezzo-soprano is actually an intermediate voice, some singers having a soprano timbre and others with a texture close to alto.

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[14]Jean Planel — *L`ecole du chant* (School of singing), Les editions de l`ecole du chant, Paris, XVI, 1948, p.32–33.

[15]https://www.amgd.ro/upload/ documente/Rezumat%20alida.pdf

[16]https://www.amgd.ro/upload/documente/Rezumat%20alida.pdf

[17]* The dramatic soprano possesses some low notes in addition to the spinto lyrical soprano. It is a voice with a full middle register, velvety and impressive to the ear. She is characterized by a warm expression of feelings and a characteristic vocal temperament, perfectly suited to passionate characters. — Niculescu-Basu, George. *How did I sing*, 1958, p.33.

The falcon voice is part of the category of voices close to the lyrical mezzo-soprano, which is an intermediate voice, having possibilities in both the low and high registers. One can easily confuse a falcon's voice with a dramatic soprano.

Alto is the female bass, with a roundness in the low and middle register that makes it one of the most beautiful voices, which is precisely why it is difficult to establish and place such a voice.

The contralto is also an extremely rare and ungrateful voice, because low soundsseldom balance with high ones.

III. 3.2.2 Male voices

The countertenor reaches the highest pitches possible for the male voice. Sometimes his timbre resembles that of deep female voices.

The light tenor is very similar to the countertenor, with the same characteristics. The low notes are weak, instead the sweetness is found throughout the vocal range.

The lyrical tenor or demi-character has homogeneity and vocal roundness and these voices are the most sought after by lyrical theaters, given the perfect harmony with the lyrical soprano.

The lyrical or dramatic tenor is the possessor of a strong, voluminous voice, able to tackle the toughest, heroic, dramatic roles.

The baritone is the most widespread male voice, similar to the mezzo-soprano of the female voices.

The baritone Martin, after the name of the singer from the Paris Opera with this voice, has a timbre that is very close to that of the tenor, thus obtaining beautiful effects. It is also the reason why he is nicknamed lyrical baritone[18].

The Verdian baritone has a grave, voluminous timbre, with strength in the high notes.

Bass baritone is a voice between baritone and cantabile bass. It is a voice often used in opera.

The cantabile bass has a warm, supple voice, which allows the execution of large cantilenas, large sustained phrases.

The noble bass or the deep bass has the lowest notes reached by the human voice, and of course, with difficulty in the acute register. Composers entrusted such a voice with important dramatic roles.

III. 3.2.3 Exceptional Voices

In opera terminology, there are exceptional voices, such as *"Soprana assoluta"* also called "*soprano sfogato*"[19]. At the beginning of the 19th century, as well as in the baroque and classical periods; the distinctions between voices were not so muchbased on the ambitus, but on the texture and color of the voice.

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[18]The approximation of the timbre of the dramatic tenor to that of a baritone has given rise to confusion. It is debatable whether certain appellations, such as baritenor belong to a vocal category. Composers did not write for baritone singers. Of course, there are intermediate categories, but their distribution is made according to the dramatic needs in the opera.
[19]https://en.wikipedia.org/wiki/Soprano_sfogato.

III.3.3 The appropriate repertoire for each voice

The classifications presented in this subchapter are variable, there are exceptions, and performers capable of a wider repertoire, allowing them to approach some roles from different categories, thanks to the vocal technique, but also to their native possibilities (large ambitus, flexible voice with possibilities of ornaments, timbre, musical intelligence, interpretation skills).

III.3.4 Aspects specific to voices

Each voice knows three registers: the low or "chest" register, the middle register and the acute or "head" register. At the same time, three modes of the voice can be distinguished, depending on the flow of air and its vibrations in relation to the different positions of the vocal cords: the reinforced mode, the mixed mode, the relaxed mode. These regimes allow for many confusions that can be made regarding the voice.

III.3.5 Famous singers and their repertoire

Let us recall famous singers such as: Luciano Pavarotti, Maria Callas, Mario del Monaco, Franco Corelli, Enrico Caruso, Renata Tebaldi, Mirella Freni, Monserrat Caballe, who included in their repertoire works from different musical stylistic periods. This is still happening today, following the repertoire of some performers: Anna Netrebko, Jonnas Kaufmann, Elina Garanca, Dmitri Hvorostovsky, Anita Rachvelishvilli, Renee Fleming, Natalie Dessay. For example, valuable Romanian singers with a diverse repertoire are: Valentina Cretoiu, Ileana Cotrubaș, Florica Cristoforeanu, Hariclea Darclée, Magda Ianculescu, Eugenia Moldoveanu, Elena Teodorini, Maria SlătinaruNistor, Virginia Zeani, Carmen Hanganu[20], Dinu Bădescu, Vasile Moldoveanu, Ludovic Spiess, Șerban Tassian, Nicoale Herlea, David Ohanesian, George Niculescu-Basu.

III.4 Vocal-stage realization of the roles

III.4.1 Vocal-stage performance of Puccini's roles from an interpretive point of view

The ideational content of Puccini's works must be studied, in order to have a clear image of the role and to be able to begin the elaboration of the detail that creates a great impression on the artistic act.

The art of singing in the works of the composer Giacomo Puccini consists in highlighting the meaning of each word and the nuance of each sound in relation to the context. Each role requires a sacrifice of one's own "ego", so that the emotions given by the composer's music merge with the emotions of the performer, obtaining an absolutely outstanding result[21].

III.4.2 Vocal-stage performance of Puccini's roles from a director's point of view

It is well known that the directors allow themselves the liberty to use the various resources of theatrical techniques at will, in order to stage the opera productions belonging to the composer Giacomo Puccini. Puccini's dramaturgy contains dramatic elements in abundance and end with

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[20]https://ro.wikipedia.org/wiki/Carmen_Hanganu *the teacher of one of the most famous sopranos, Diana Damrau.

[21]https://uia.brage.unit.no/uia-xmlui/bitstream/handle/11250/138516/MUK-500-2011-Spring-Master-Thesis-Jelena-Markovic.pdf?sequence=1&isAllowed=y.

melodramatic conflicts, which do not have a happy ending. The meaning of the words and the musical message are of major importance, so it is necessary for the heroine interpreter to possess both musical skills and special stage abilities, regarding acting and choreography.

III.4.3 The purpose of the actor-singer

A great singer must be dubbed by a great actor, a scenario which is often found in the works of Richard Wagner (1813–1883), where the singer has the freedom of stage acting. The composer subordinated the lyrical creation to the diction and declamation of the artist, and the orchestra provided the expressiveness of the music from the big stage, thus expressing the content, the meaning and the idea — as the French call it — "la pensée musicale". No matter how plastic the expression of a musical phrase from an opera or the interpretation given by the orchestra is, the idea will only gain value at the moment of a corresponding vocal and stage interpretation, through which the dramatic truth can be highlighted.

III.4.4 The requirements imposed on the opera singer in the modern and contemporary era

The ideal singer must possess good taste in addition to other qualities, at the same time distinguishing himself through the finesse of the line and the vigor of his interpretations[22]. The individual musical ear and perfect musical hearing are a special advantage. The daily exercise and the increased attention on the way of singing, gives the opera interpreter the opportunity to practice under his own analysis, hearing the voice as it is; by correlation with the present time, recording while studying can only help a rapid evolution.

III.4.5 Voice maintenance

The maturation of the vocal cords is achieved through uninterrupted study, applied to vocalizations and to a greater diversity of roles, through which, over time, a maturation of the vocal cords is reached. Their degradation is not possible if the vocal organ is used naturally, without abusing it. Taking care of the vocal cords is necessary, especially during the maturation process, in order prevent the negative influence in the evolution of the voice.

III.5 The quality of interpretation and the determining factors of reception

The achievements in science and technology, the evolution of literature and art are a true progress of our society regarding the idea of success. Progress is a pioneer of science and art, which plays an important role in today's culture. The artist cannot be satisfied with the current achievements, but must constantly innovate and perform scientific and artistic works at a high level. He has the duty to increase his demands on himself through self-criticism, for the development of knowledge regarding art and the promotion of the new in terms of the interpretative act.

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[22]Heinrich, Lauerstein — *A Viennese critic about Romanian Opera*, in Rampa, IV (1920), no. 712, May 26.

III.6 The opera spectator in relation to the cinematographic vision of Puccini's works

The immeasurable public, this anonymous mass which receives the work of art through the artist, means that in the course of history we arrive at psychoanalytical interpretations. The message received by the public depends on a series of disturbing factors, the information arriving depending on various factors that intervene along the way. The artist connects with the audience in the moment he steps on stage, feels their reactions and feels whether what he interprets reaches them or not. The public's echo is constantly felt by the artist, through the information reaching the public that is received and analyzed. Therefore, a reverse connection or feedback is created. Following these clarifications, the artist-hall feedback scheme is presented as follows:
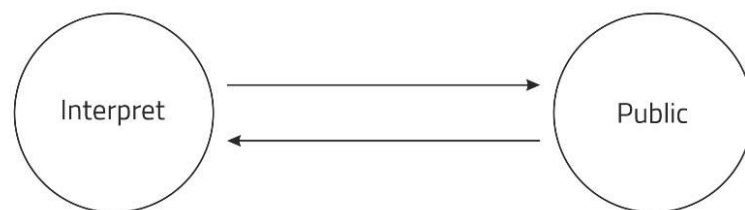

Fig. 7. Feedback from the receiver/audience and vice versa

III.7 Modern techniques and strategies based on the performance analysis of entities in the world of opera

The key to asserting the artistic personality lies in the construction of the character: "Virginia Zeani sings like Melba, acts like Sarah Bernhardt." "Elena Cernei in the role of Azucene is qualified as a bel canto tragedian". Here are two key formulations of the singing-playing synthesis, fundamental to the complete vocal artist. "Here, in Mario del Monaco, is a great Otello who has understood that this is an Italian dramatic tenor score and must not sound like a lost Wagnerian."[23]

The essence of the contemporary art generates multimedia projections that circulate freely and spectacularly, the work becoming infinite or finite. The concept of multimedia has an enormous dimension and supersizes, excites, disturbs or unifies very well the proportion of some ideas, which has a great influence on the public.[24]

III.8 Conclusions. The human voice in the context of opera music

The Italian national context in which Giacomo Puccini's operas were conceived reflects the opera's fixed components: the libretto and the music; and fluid and unstable components such as staging and musical interpretation with varied meanings in different performative contexts. The presentation of multiple points of view in this work, critical and methodological in persuading a wide spectrum of approaches, serves very well the equally wide spectrum of concerns and issues that the composer Giacomo Puccini brought to the lyric stage a century ago.

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[23]Cîmpeanu, Liviu — *Elements of vocal aesthetics*, Interferences, Bucuresti, 1975, p. 59.
[24]https://romanialiterara.com/category/arte/cronica-dramatica-arte/.

IV. ANALYSIS OF THE WORK TOSCA AND ANALYSIS OF SOME ARIAS
FROM THE REFERENCE WORKS OF THE COMPOSER GIACOMO PUCCINI

IV.1 The genesis of the opera Tosca

On September 29, 1899, the score of the opera *Tosca* was completed. The work was composed in Torre del Lago and Monsagrati. The score consists of the current edition of 436 pages (Ricordi, Milan, 1899), reproduced by Mario Parenti (Ricordi, Milan, 1963), the reduction for voice and piano by Carlo Carignani and 310 pages (Ricordi, Milan, 1899) and a new edition by Mario Parenti (Ricordi, Milan, 1960).

IV.2 General and comparative aspects of the area *Vissi d`arte, vissi d`amore*

The aria *Vissi d`arte, vissi d`amore* from the opera *Tosca* by Giacomo Puccini, written for the soprano Hariclea Darclée, is a musical masterpiece, performed by many sopranos over time. Along with the evolution of the society, taking into account the aesthetic renewals, at the level of the interpretation of the same area, we can observe the fact that the music evolves, as well as the vocal techniques. It is difficult to compare from a vocal, technical point of view, the same interpretation of two artists with a difference of decades between them. Even if this opera requires a lyrical- strained voice, there are also lyrical sopranos who approach this role.

IV.3 Analysis of the text

The text of the opera *Tosca* , written before Giacomo Puccini's composition and implicitly by the two librettists, Luigi Illica (1857−1919) and Giuseppe Giacosa (1847−1906), is based on the original 1887 story, La Tosca *by* the French play wright Victorien Sardou (1831−1908).

As the composer himself said that the text stands at the basis of the opera, it is obvious that in the opera *Tosca* the libretto is of major importance, the sung word being close to the spoken intonation. The imperceptible transformation of mental states, emotions and feelings merged with text and music creates a unique discourse.

IV.4 Semantic analysis

Brandt & Brandt`s model is composed of six mental spaces: the semiotic space, the reference space, the presentation space, the relevance space, and a two-stage mixed space (eg. – consisting of the virtual space and the meaning space). All mental spaces are linked together by various kinds of relations, which make "a figurative and dynamic semantic network that is designed to achieve the meaning of the utterance."

A schematic illustration of the cognitive processes responsible for the conceptualization and appropriate meaning of the decoding of the *Vissid`arte area* is presented schematically according to Brandt & Brandt`s model [25](Fig.8)

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[25]http://files.clickweb.home.pl/05/b0/05b01276-f5d9-46dd-8d1a-04c84277b02d.pdf.
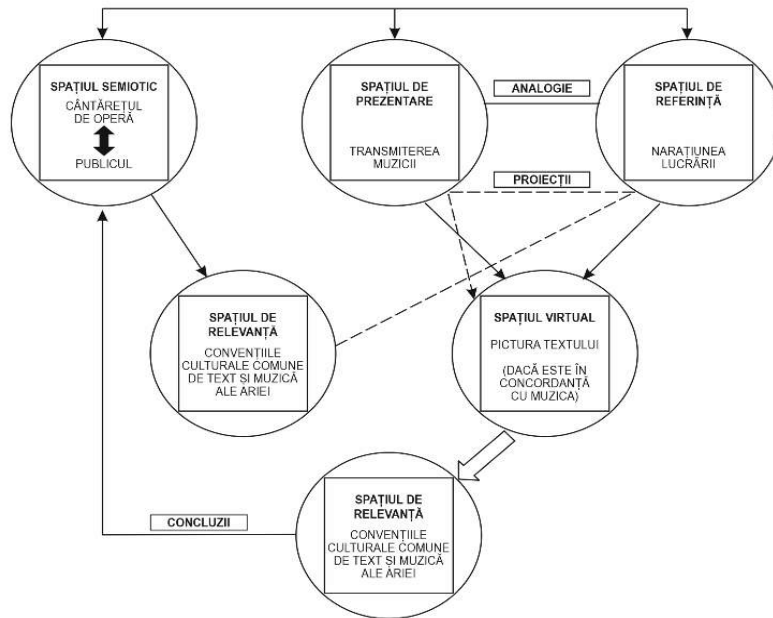
Fig. 8. Giacomo Puccini, *Tosca* — Decoding the aria *Vissid`arte, vissid`amore* through a schematic illustration, according to Brand & Brandt`s model (2009).

This basic mode used in the analysis of the *Vissid`arte* aria creates a multimodal message of the aria that portrays the main heroine, Floria Tosca, and the reference goals in her life (her willingness to help the needy, her piety and ultimately her disagreement with the fate she must endure), the emotional component being reduced here to only a few minor semiotic elements (for example, a recurring rhetorical question). The element responsible for the "affective" content of the message is the second mode, namely: music, with all the lines of common schemes, of melodic patterns used in Western culture to account for sadness and despair.

IV.5 Analysis of the subject and the bipartite strophic form of the aria *Vissid`arte, vissi d`amore*

The Vissid`arte area is integrated into the 6th section of Act II:

A	deck	B
a a1 a a1 – var		b b1 b b1 – var

Giacomo Puccini treats Tosca's aria as an evolution from darkness to light, from *minor* to *major*, at the end of the aria echoing Scarpia's motif, as the implacable destiny, the one that will decide his fate.

I V .6 Musical analysis of the aria *Vissid`arte, vissid`amore*

The aria debuts in *andante lento appassionato* tempo and ends with *poco allargando*. In terms of dynamics, the aria starts in *pianissimo (con molta dolcezza)* and increases, reaching *forte (con anima),* then returning to *pianissimo (poco rall.)*

This section reflects the minor-major mode contrast, then modulating to the key of Eb major.

Fig. 9. Giacomo Puccini. *Tosca,* Aria *Vissid`arte, vissid`amore*, bars 1−14

In the second section, which begins with "always", the tonality changes, remaining until the end of the aria, in the metric pattern. However, the dynamic is maintained with *lento appassionato*, this time, however, to indicate the intense sorrow in Tosca's prayer.

The section in E flat major is considered to be the key to the devotion, as well as the intimate conversation with God, which corresponds to the appropriate lines of the text ("in the hour of pain, why, why, Lord, ah, why do you reward me like this?"). The phrase, repeated twice in the aria, is also sung with dynamics that turn into *crescendo molto,* which means that it imitates the main heroine's cry of despair[26](Fig. 9).

Fig. 10. Giacomo Puccini. *Tosca,* Aria *Vissi d`arte, vissi d`amore* (contrast of the minor-major mode, and then in the key of Eb Major)

The melodic climax is at the moment of reaching the Bb 2 sound. (Fig. 4, bar 35 of the full score of the aria or bar 3 of the following example).

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[26]Communicating meaning through music is a complex task, mainly because the potential to communicate meaning in its broader sense is not explicit. Obviously, musical meaning can be interpreted in its simple form as a consequence of formal interactions, for example, sequences of completely intramusical structures (Bernstein 1976, after Antović 2011), which consist in the juxtaposition of music-related phenomena (e.g.: timbres, form, phrase). However, upon examination, we find that there is much more to musical meaning than just the technical decoding of the score, primarily the humanistic meaning that remains a force behind the semantics of music. (Kramer, 2004).

The text-based hermeneutical reading of the existing melodic process and Tosca's anger are suggested until the final moments of the aria. At the same time, its main melody is overshadowed by a visible and beautiful countermelody on cello, flute and, in parts, violin and viola. As the vocal analysis in the following example suggests, each of the distinct phrases has a descending melodic contour. (Fig. 12)

Fig. 11. Giacomo Puccini — *Tosca,* Aria *Vissi d`arte, vissi d`amore*

Fig. 12. Giacomo Puccini — *Tosca,* Aria *Vissi d`arte, vissi d`amore* (descending scale bars 3–6)

In the following example, Tosca's expectation is outlined, being rendered with a lot of feeling. (Fig. 13)

This outline is not immediately obvious, as it is overshadowed (as are her true emotions, according to the hermeneutical text) by the beautiful instrumental melody, which seems to suggest the religious service. This sudden transposition anticipates the sharp register of the climax at the end of the aria.

Fig. 13. Giacomo Puccini — *Tosca,* Aria *Vissid`arte, vissid`amore* (the hermeneutic connotation of the text and the melodic process in accordance with the drama of the text)

The opera *Tosca* is a masterpiece, to which the dramatic expression contributes, but also the composer's conceptions related to musical drama. The vocal and instrumental expression, but also the melodic and dramatic continuity, the parlando style also led to the creation of this masterpiece.

IV.7 Expressive and acting peculiarities in the role of Floria Tosca

The assignment of the main role to the soprano and not the mezzo-soprano is justified by the strong drama, the tragedy, the strong characters in the unfolding of the libretto and the use of the soprano's acute register to emphasize the emotional tension. In the world of opera, there were exceptional actresses and voices, valuable interpreters of this difficult role, such as: Hariclea Darclée, Virginia Zeani, Lucia Stănescu, Maria Slătinaru Nistor, Maria Callas, Grace Bumbry, Raina Kabaivanska, Shirley Verett, Renata Tebaldi, Mirella Freni.

IV.8 The portrayal of the main heroine Floria Tosca in her complexity and humanity

Immersed in a revolutionary, corrupt and violent world, the main character Tosca finds herself in a continuous experience of tragic events.

While she endures many trials, Tosca emerges as a deep, complex character. Its complexity emerges from several sources: the artistic vision of the opera's creators, the perspectives of its peers, and the interpretive choices of the singer playing the part.

I V .9 Unknown revelations in Puccini's fifth opera In the opera *Tosca*, Giacomo Puccini drew upon both the memories of *Edgar* and *Te Deum* where the material taken from a work from 1880, *La Lupa, appears*: "the few songs of *Tosca* were in *La Lupa*".[27]

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[27]M. Morini , op. quote

Finally, in 1931 and 1947, a study marked the first assessment of Giacomo Puccini's fifth opera: Richard Specht noted the opera's musical values and the modernity of a Puccini who inaugurated nine hundred performances with Tosca[28].

IV.10 Aria *Si, mi chiamano Mimi!* from the opera *La Bohème*

From the first audition of the aria, we notice the wealth of distinct moments which describe very varied moods. Thus, the aria acquires a simple penta-strophe form, ABCDB, in which stanza A actually represents a generous introduction, with a soloist input, a completely original element within the analyzed arie. Stanza A is organized as a three-phrase period, 6+5+4, a miniature ABA.

IV.11 Aria *O mio babbino caro* from the opera *Gianni Schicchi* (Il Trittico/Tryptich)

One of the most beloved arias of the opera repertoire, belonging to the great composer Giacomo Puccini, *"O miobabbino caro"*[29], stands out for its particular brevity of melodic expressiveness, the entire structure of the aria being concentrated in a simple tristrophic form, ending with a conclusion that brings forth an orchestra-soloist dialogue, Aav1Av2.

IV.12 Aria *Chi il bel sogno di Doretta* from the opera *La Rondine*

The work stands out for the pleasant atmosphere of happiness and love transmitted musically with the help of some compositional elements, which combine the romantic language with the specifics of the impressionist current. From a syntactic point of view, here, too, we notice the same features of the sound organization as in most of the arias belonging to the great creator.

The aria is structured in two stanzas (bistrophic, AB) preceded by a seven-measure instrumental introduction, which configures the intended semantic atmosphere within the aria.

IV.13 Aria *L`ora, a Tirsi* from the opera *Manon Lescaut*

The work begins with an orchestral introduction, an indispensable element in the case of his arias, in which, over the course of five measures, the G major tonality is prepared by means of harmonic structures of the dominant type (dominant and counter-dominant chords with seventh, intense chromaticism), a fact also reinforced by the armor thought in the tonality of the dominant, D major.

IV.14 Aria *In quelle trine morbid* from the opera *Manon Lescaut*

The aria is presented in a complex two-stanzas structure, AB, each stanza being made up of two periods, AAvBB1. The two AAv periods are made up of two square phrases each, which follow the tonal path E flat major and E flat major. The moment begins with a five-measure introduction in the namesake of the initial key, E flat minor.

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[28]Specht, Richard — *Giacomo Puccini: Das Leben — Der Mensch — Das Werk* , Berlin, 1931.
[29]The character Gianni Schicchi is inspired by *the Divine Comedy* - Dante's *Inferno,* where she serves her punishment for lying and stealing.

Fig. 14. Giacomo Puccini — *Manon Lescaut,* Aria In quelle trine morbide (bars 1–5)

IV.15 Aria *Signore, lascolta!* from the opera *Turandot*

The principles of melodic construction respect the modal organization, with the melodic insistence around the D-flat fifth ("dominant", the sound around which the melodic line moves), and predominantly descending routes, especially in the moments of melodic cadences.

The sound discourse is organized in two atypical periods, AAv, whose morphological composition is in close correlation with intonations inspired by Chinese-type melodic, with short articulations, due precisely to the pentatonic mode.

Fig. 14. Giacomo Puccini — *Turandot,* Aria *Signore, ascolta!* (bars 1–6)

IV.16 Aria *Tu che di gel sei cinta* from the opera *Turandot*

In the case of this aria, the author proves some original compositional methods, illustrating the originality and at the same time the ingenuity he showed to illustrate the proposed artistic message. The aria begins with an introduction of six measures, which draws our attention through the descending chromatic route, with a stop on the dominant of the intended tonality, E flat minor.

Fig. 15. Giacomo Puccini — *Turandot, Tu che di gel sei cinta* (bars 7 – 11)

IV.17 Aria *Senza mamma* from the opera *Suor Angelica*

The syntactic structure of the piece reveals a complex three strophes conception, ABA, in which the return of the A section involves substantial changes, intended to bring the tragic feelings expressed to a climax. Each stanza is composed of two musical periods, all preceded by a short introduction of three bars.

From a semantic point of view, the composer manages to plastically reproduce, from a musical point of view, the main characteristics of the atmosphere of the subject addressed. On the other hand, the solo melody of this moment impresses us with its candor, twinned with intonation elements from universal children's folklore.

IV.18 Aria *Addio, mio dolce amor!* from the opera *Edgar*

Aria *Addio, mio dolce amor* impresses us with the beauty of the musical rendition of the feelings of love. The work is structured in two distinct moments, through a syntactic division in complex two strophes form, AB. They are clearly differentiated semantically, both by the message conveyed and by specific musical elements, such as: the choral support in stanza B.

Stanza A (from number [8]) consists of three square periods, AAvA1. The first two have a similar profile, with the difference of achieving a culminating melodic arc during Av.

Fig. 16. Giacomo Puccini — *Edgar,* Aria *Addio, mio dolce amor!* (bars 1–16)

IV.19 Aria *Un bel di vedremo* from the opera *Madama Butterfly*

The aria begins with a broad, eighteen-measure introduction, in which we note the chromatic-descending harmonic relationships, in a tumultuous atmosphere, a continuous tremolo. And in this case, the soloist participates in this introductory preparation for the aria itself. The agoge, the meter and the tonal framework are completely different from the context of the aria, a fact that highlights even more the character of the aria at the time of its debut. We also notice the enharmonic framework in which this passage is placed, the dominant C sharp major with a seventh, resolving to G flat major at the beginning of the aria, instead of F sharp major. (fig. 17)

Fig. 17. Giacomo Puccini — *Madama Butterfly,* Aria *Un bel di vedremo* (bars 1–20)

The semantic structure of the work is organized in the form of a complex three strophes configuration, ABA.

IV.20 Instead of conclusions. The significance of the female characters in Puccini's operas and the depth of the Floria Tosca character

To all his operatic heroines, from Mimi in Tosca, Madama Butterfly and Suor Angelica to Liù in *Turandot*, Giacomo Puccini paid great importance. In the operas, they are depicted with a lot of love and tenderness, but the love reaches a new degree, because they are exposed to torture, whether physical or mental, they are often placed in a metaphorical vice.

V. FINAL CONCLUSIONS. Original contributions (our own research at Teatro alla Scala in Milan)

V.1 Studies and research on Puccini's melody

Studies of the melodies in Giacomo Puccini's work have generally demonstrated a cellular or motivic construction, using appropriate analytical approaches. Such motivic arguments attempt to explore the coherence and interrelationship of tone structures, but rarely venture into the broader issues of the diachronic process and the process of hermeneutics.

Studies dedicated to the composer's melody have adopted a variety of interpretive strategies, from attempts at general definition or historical stylistic characteristics, through accounts of semantic content[30], to musical analyzes that underlie this different approach.

V.2 Vocal interpretation. Techniques used in the 20th century

The evolution of science, technology, literature and art represents the model of achieving success, being a pioneer of science and art, playing a huge role in today's culture. The artist cannot be satisfied with the current achievements, but must constantly innovate and perform scientific and artistic works at the highest possible level. He has the duty to increase his demands on himself through self-criticism, for the development of knowledge regarding art and the promotion of the new in terms of the interpretative act.

V.3 Golden female voices in Puccini's roles

There are quite detailed assessments (by Lotte Lehmann and Maria Jeritza); sometimes simple expressions of approval (of Medea Mei-Figner, Fuanita Caracciolo, Eugenia Burzio and Emmy Destinn); sometimes mixed reviews (directed at Selma Kurz, Milka Temina and Margaret Sheridan, who, he said, would be accepted as Suor Angelica if Covent Garden couldn't find someone better), sometimes negative opinions (of Geraldine Ferrar and MmeMarguieriteCarre), and rarely expressions of curiosity about singers he hadn't heard yet (like Tina Poli-Randaccio)[31].

Artists must become living characters in front of the viewer, by consciously removing unnecessary elements, having an absolute power of persuasion[32].

V.4 Puccini's creation in the repertoire of the most spectacular opera houses in the world

Fig. 18. Teatro alla Scala in Milan

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[30]Among the best such studies are: Burton's, Deborah — *"Illustrative musical tools" in "An Analysis of Puccini's Tosca: A Heuristic Approach to the Unifying Elements of the Opera"* (PhD diss., University of Michigan, 1995); Greenwald, Helen M. — *"Character Distinction and Rhythmic Differentiation in Puccini's Operas"*; Biagi, Gabriela; Gianturco, Ravenni and Carolyn — *Giacomo Puccini: L'uomo, il musicista, il panorama europeo*, Lucca, 1997, p. 495–515.

[31]https://academic.oup.com/oq/article-abstract/2/3/62/1543092?redirectedFrom=PDF

[32]Marinescu, Emil — *Portraits and silhouettes from the opera world*, Bucuresti, 1983, p.256.

Teatro alla Scala in Milan is perhaps the most famous opera house in the world. The names of world-renowned composers such as: Gioacchino Rossini, Vincenzo Bellini, Giuseppe Verdi and Gaetano Donizetti are associated with the theater built in 1778. One of the highlights of the theater is the concave channel under the wooden floor of the orchestra, which gives the auditorium excellent acoustics.[33]

[33]https://www.urban.ro/la-scala-milano-sa-redeschis/.

Posters of representative opera productions:

V.5. Torre del Lago Festival[34]

The Puccini Festival is held annually in July and August in Torre del Lago, Italy, with the composer's famous works being represented. Each season up to four or five opera productions are presented, the festival attracting approximately forty thousand spectators to the Teatro dei Quattromila (so named for its seating capacity).

The festival was born in 1930, and over the years, it has become an increasingly prestigious event that attracts tens of thousands of spectators from all over the world every year.

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[34]https://www.vacanzeinversilia.com/eng/free-time/festival-puccini.html.

Summary

The scientific research entitled *Vocality and expressiveness in the interpretive art of the female characters in the creation of the composer Giacomo Puccini*, includes five chapters, the sixth representing the final conclusions followed by Bibliography, Webography, Scores and Annexes (which includes the entire artistic professional activity during the three years of research). The information is presented and systematized, so that any reader, musician or singer, can be able to assimilate and perceive it. The realization of the musical drama from an expressive point of view, includes a series of principles researched and reflected in the present work, evoking concepts of both communication and reception of the artistic message, expressiveness being an important pillar in interpretation. In order to reach a high level in the vocal-scenic realization of the Puccinian roles from the interpretive and directorial point of view, it is necessary a vast musical culture of the performer, acquired both through scientific research and through the mental and physical study of the chosen subject and implicitly the study of the approached score, from the interpretative point of view

Giacomo Puccini, the greatest exponent of verism, supported the traditional vocal style of Italian opera even though it allowed the orchestra more active role. His harmonic and orchestral style indicates that he was aware of contemporary developments, especially the work of the Impressionists and Igor Stravinsky (1882–1971). By reading this research topic, I believe that one can enrich the information about this composer and his works, but also everything related to vocality and expressiveness in the interpretive art of female characters as found in the title of the work. The creation of the composer Giacomo Puccini is part of his personal preferences, the subject being chosen also due to the vocal category of lyrical-boost soprano, this category being also preferred by the composer. The lyrical-boosted voice is generated by his characters, balancing the sonority of the orchestra and emphasizing the dramatic atmosphere. The voice represents the resonance of sound waves through related sciences. Thus, I proposed a modern and credible vision of the artistic musical discourse in Puccini's works. At the same time, we offered in the present work, scientific coordinates to the study of bel-canto, considering that the technique is the way in which the interpreter gets to perform, this being the same for all singers, based on science, not on imitation. Therefore, I argue that the most important thing is for a potential student to understand through scientific explanations and not through imitation, there is a risk that most of the time, to be taken over by imitation more flaws than quality.

Giacomo Puccini's approach to dramatic composition is expressed in his own words, stating that the basis of an opera is the subject and its treatment. The transformation of a story into an emotional drama for the stage attracted his attention in the first place and he dedicated as much work to his works as to the musical composition itself. The action of his works is uncomplicated and obvious, so that the spectators, even if they do not understand the words, easily understand what is happening on stage. The admiration of the composer for women is reflected in his creation of multidimensional heroines, such as: Tosca, Mimi and Manon, these being placed directly in situations that are in accordance with the Verist tradition; at the same time, offering us some of the most beautiful melodic areas such as "Un bel di vedremo", "O mio babbino caro" and "Si mi chiamamo Mimi". In essence, Giacomo Puccini was a master of dramatic form and theater. He once said to a friend, *"God Almighty touched me with his little finger and said,write for the theater, only for the theater. And we respected the supreme command."*

In conclusion, the realization of Puccini's musical drama is achieved by: knowing the vocal, orchestral apparatus, analyzing the characters and the multitude of determining factors in order to be expressive as a performer and to convey moods, ideas and emotions to listeners.

As reflected in subchapter **III.3.5 Famous singers and their repertoire**, the work often expresses in a unique way, the most abstract ideas, coming from those black heads on paper and brought to life by artists. The composer lived in the theater, met the singers for whom he wrote (in most cases) and belonged to a tradition in which they were expected to intervene with their own personality and vision in their performances of the roles. Thus, the binder of the research theme and of the interpretation can be argued also by the famous singers who approached the Puccinian roles and made their mark on them. For example, Roberto Alagna (1963–) stated that he would never use rubato in his interpretation and that he would use a minimum of portamento; Pasquale Amato (1878–1942) famous baritone who was part of the unmatched list of Met before World War I, created the role of Rance in Fanciulla in 1910; Carlo Bergonzi (1924–) created a wonderful Pinkerton in Madama Butterfly as well as several performances as Mario Cavaradossi in Tosca; Jussi Bjoerling (1911–1960) a Swedish tenor who was celebrated in his time for Rodolfo in La Boheme but also the interpretation of Des Grieux in Manon Lescaut being an exceptional one; Monserrat Caballe (1933–) interpretation of the role of Liu from Turandot is thanked even if the soprano did not engage in the diva's histrionics on stage and did not move much, preferring to act entirely with her voice and very little with her hands; Maria Callas (1923–1977) — the legendary soprano stands out for her musical intelligence and dramatic genius, which remain unique in Puccini's roles (Manon Lescaut, Madama Butterfly and Turandot) although she was generally not a specialist in Puccini's roles. However, the role that was essential in his career is Floria Tosca. Jose Carreras (1946–) — one of the most beautiful voices of all time and a striking stage presence cited Rodolfo in La Boheme as his favorite role and was also a magnificent Cavaradossi in Tosca. Enrico Caruso (1873–1921) — the legendary tenor who had a great impact in the world of opera and Giacomo Puccini's arias were well represented in the tenor's catalog, also offers the public roles such as Rodolfo in La Boheme, Pinkerton in Madama Butterfly or Des Grieux in Manon Lescaut. Franco Corelli (1921–2003) added a unique dimension to Puccini's roles, Cavaradossi in Tosca being a force of nature, as well as in Turandot, where Corelli was supreme. Mario Del Monaco (1915–1982) heroic tenor, generally known for his dramatic roles as Giuseppe Verdi, entered Turandot with Maria Callas in 1949. The Sicilian tenor Giuseppe di Stefano (1921–) had perhaps the most beautiful tenor voice of the century and is note worthy in Cavaradossi's performance of the opera Tosca and especially in a series of legendary performances with Maria Callas. Placido Domingo (1941–) had a great successful with the Puccini repertoire. His roles were: Rinuccio in Gianni Schicchi, filming opera versions (Jean-Pierre Ponelle 's Madama Butterfly from 1974), andthe role of Dick Johnson in Fanciulla del West. At the same time, Luciano Pavarotti (1935–2007) remains unmatched in Rodolfo from La Boheme, his first performances of Cavaradossi in Tosca being magnificent and later in his career made recordings with Des Grieux in Manon Lescaut; the giant-voiced tenor Aureliano Pertile (1885–1952) performed several roles in the works of Giacomo Puccini, including Pinkerton in Madama Butterfly (Naples, 1917), and the hard-to-imagine Ruggero in La Rondine (Bologna, 1917). He achieved great success in South America with Des Grieux in Manon Lescaut (Santiago, 1923). Birgit Nilsson (1918) — the great Swedish soprano amazed the world with interpretations of the heaviest works belonging to Richard Wagner and Richard Strauss, seemingly effortlessly. This unique voice turned its attention to

Turandot, recording Minnie in Fanciulla del West but avoiding the role on stage. The most notable performance in Tosca was in Los Angeles in 1974. Also among the leading heroines in terms of playing Puccinian roles are: Magda Olivero (1910) called the last Verista soprano, Rosa Raisa (1893–1963) , Bidu Sayao (1902–1999), Leontyne Price (1927), Renata Scotto (1933–), Hina Spani (1896–1969), Eleanor Steber (1914–1990), Teresa Stratas (1938–), Joan Sutherland (1926–)), Pia Tassinari (1909–1995), Renata Tebaldi (1922–2004), Eva Turner (1892–1992), Anna Moffo (1932–), Dame Nellie Melba (1861–1931), Dorothy Kirsten (1910–1992), Maria Jeritza (1887–1982), Mirella Freni (1935–), Victoria de Los Angeles (1923–2005).

The third chapter, **The Singer Actor**. The opera singer in the universe of lyrical art, involves dealing with problems related to vocal technique, types of voices, preparation of the performer for the role, vocal-stage performance in terms of interpretive and directing Puccini's roles, finally finding a chapter that reflects the quality of the performance and the spectator of the opera. It is essential in the evolution of any singer to evaluate and analyze in detail all the stage embodiment and any deviation after each performance, being necessary to correct until the next performance. The singer must detach himself from his own person and transpose himself into the mentality and skills of the character in question. Mastering the vocal flow requires vocal gymnastics, daily training of breathing and voice. Regarding the diction, in the works of the composer Giacomo Puccini the declamation is highlighted. This happens to other true composers, being typical of the style.

The human voice is based on the production by modulating expiratory air by the short, rhythmic and rapid glottic openings caused by the inflows that the muscles of the vocal cords receive from the recurrent nerves following phonatory cerebral commands (neuro chronastic theory supported by Raoul Housson). The order of vowels has a great importance, phonetics, phonetic compensation, placement of vowels and consonants. As a result of the research, we found that groups of letters, syllables and even whole phrases that can help the voice can be included in the study of vocalizations.

In subchapter **III.3 Types of voices** we have presented the schools of singing since antiquity, the theories of some researchers of vocal singing, such as: Gilbert Duprez (1806–1896), Manuel Garcia (1775–1832), Lili Lehmann (1848–1929). I also made a classification of voices according to Jean Plannel with explanations, opinions and visions of our own exposing the exceptional voices but also the different appellations such as baritone whoappears in various works as a vocal category. One argument is that the composers did not write for baritone and these intermediate voices are distributed in the opera according to needs.

In subchapter **III.4 The scenic vocal realization of the opera roles** we presented both problems related to interpretation and directing. Comparing the staging of opera productions within Puccinian operas, the directors enjoy more freedom in using the resources of theatrical techniques. Regardless of the more modern methods, I consider that the performance is based on the composer's intentions, and these methods must suggest what the composer wanted; in other words, everything must be reminiscent of the atmosphere of those times.

Chapter IV. The analysis of Tosca and the analysis of areas from the reference works of the composer Giacomo Puccini present the creative abilities of the composer in his works, the contrasts in the rendering of scenes, the special importance given to the heroines in his works, the representative motifs of each character, the complexity and depth of the character, musical analysis.

The **Final Conclusions and Original Contributions (Chapter VI)** consist of information regarding studies and research on Puccinian melody, vocal interpretation and techniques used in the twentieth century, golden female voices in Puccinian roles, Puccinian creation in the repertoire of the most spectacular opera houses of the world, Torre del Lago Festival.

The artist has a duty to increase his exigencies towards himself through self-criticism, to develop and to promote the new in terms of the interpretive act. As for the received psychic reality, it is indispensable to the physical reality of the music and at the same time to the artistic act. Thus, the message received by the public will depend on a series of disturbing factors, the information reaching according to various factors that occur along the way. The artist connects with the audience when he steps on stage, and the echo of the audience is constantly felt. Therefore, a reverse connection is created, graphically represented in the following scheme. As for the Puccinian works, they are appreciated by any type of public, connoisseur or less connoisseur of opera. The composer captures the audience through the popularity of his works, his music penetrating the film's soundtracks, the intrigues infiltrating the culture. A few techniques that I would like to remember are: the variety of roles from comic to tragic, the art of encompassing several operaistic styles in the repertoire, the modeling of the stamp according to each role approached, the passage through the various genres (every musical style, each work approached — opera, lied, symphonic vocal — must be approached using vocal technique in various ways, especially depending on the composer and his requirements). At the same time, the director must look at the opera singer through the prism of the voice in the first place, because often there is this confusion, the emphasis being placed on the character even if the singer does not correspond from a vocal point of view.

The art of singing consists in the study of musical, vocal and cultural bases with a teacher, then following by his own research through which the singer discovers the sensations and methods that suit him to form his ideal sound. That being said, I do not contradict the fact that it is ideal for the teacher to accompany the artist and guide him throughout his career.

The pedagogue artist is not always the ideal example, because I think that it is good to dedicate yourself to a single profession, the pedagogy forcing you to correct another voice, to research how it is better for the one you are learning, otherwise there may be a risk of it confusing yourself by looking for optimal solutions to the other person or it can help you more to become aware as a interpreter, artist.

Finally, in the research paper we dealt with psychological issues, modern methods, comparative analysis of interpretations, data on world leaders, conductors, but also information on the Puccini Festival — Torre del Lago, an important research topic. I mention that this is the only festival in the world completely dedicated to the composer. Here can be appreciated the great opera artists, great conductors, the scripts being performed by famous directors. The great open-air theater has over 3,000 seats. A few steps away is the master's house where he composed his masterpieces.

In conclusion, the title of the research paper *Vocality and expressiveness in the interpretive art of the female characters from the creation of the composer Giacomo Puccini* denotes the fact that expressiveness has a great importance in music and tries to reveal the true essence, this being the merit of music: to transmit to the public states, emotions and feelings.

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