

# Techniques for Singing Classical Excerpts from Turandot

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## Abstract

With Chinese director Zhang Yimou directing and performing Turandot in Italy, China, South Korea, and several European countries, the opera has become an even more popular topic of discussion. The fact that Turandot can be performed for a long time is mainly due to the fact that generations of singers have injected different emotional experiences and interpretive features into the opera and arias, which has made the opera and the arias gained great charms. The "Chinese factor" in the music of Turandot and the values of the Chinese point of view are also one of the reasons for its popularity. To sing the music of Turandot, it is necessary to understand the origin of the music and to interpret its meaning. The Chinese tunes and melodies quoted in whole or in part in Turandot, and some of Puccini's own melodies characterized by the pentatonic scale are important factors in foreign composers' attempts to express Chinese culture. The different styles of interpretation by different singers undoubtedly need to be based on such cultural characteristics. But even if foreign singers sing, they need to understand the spirit and culture of China, and show the historical characteristics of Chinese culture, while Chinese singers need to be careful about the musical singing techniques and timbre changes.

**Keywords:** Techniques; Singing; Classical; Excerpt; Turandot

## Introduction

Giacomo Puccini Giacomo Puccini was one of the most famous Italian opera composers of the twentieth century, and one of the representatives of the realist opera school. He was one of the most famous Italian opera composers of the twentieth century, and was one of the representatives of the realist school of opera. He was one of the most famous Italian opera composers, and one of the representatives of the realist opera school. Among the many opera composers at that time, he pushed the style and characteristics of realist opera to the highest state of opera creation at that time. Among the many opera composers at that time, he pushed the style and characteristics of realist opera to the highest state of opera creation at that time, thus making Italian opera become the most influential art form at that time. Puccini, as one of the most influential opera composers of all time Puccini, as one of the most influential opera composers of all time, made his repertoire the most widely circulated, and became one of the most influential opera composers of all time. Puccini, as one of the most influential opera composers of all time, made his repertoire the most widely circulated, and became the composer who gained the most fame and success (Tan, 2016).

In his not-so-long life, he created a total of 12 classic operas, including the more popular classic opera "Tosca", "The Career of an Artist", "Madama Butterfly", etc. are one of the best works he created at that time. After more than a hundred years of precipitation and accumulation, these works have become the most representative classic operas of our time. And these plays are not only more popular in the field of media, or still in the world's major famous theater frequently staged monumental works, in these enduring operatic works, there

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are many excellent aria works, especially these plays in the classic tenor aria often make people excited, and become one of the major concerts in the common soloist repertoire, the repertoire are also fascinating, exquisite. Classics such as "Starry Night", "Cold Little Hands", and "No One Sleeps Tonight" have become essential to the tenor repertoire (Wang, 2005).

This repertoire not only occupies an extremely important position in the opera, but also renders important values and aesthetic concepts in the recital, thus, in recent years, many tenor singers have organized various kinds of concerts to sing the classic operatic operas alone, which are indispensable choices of the tenor singers' performances. In addition to these songs have a very good tenor voice area and soprano characteristics, for the people who prefer music is also more affected by the dramatic factors, so these arias have also influenced many amateur singers, many of them also in their spare time efforts, but instead, let it on the singer stage, on the professional singing career. In these various operatic works and arias he created extraordinary dramatic classics with his remarkable creativity and imagination (Tan, 2016).

## Techniques for Singing Classical Excerpts from Turandot

The aria "Nobody Sleeps Tonight" is one of the most distinctive pieces. A bar of prelude is added at the beginning of the song to enable a better introduction to the sung part. The expressive terminology of the notation andante (slightly slower, soothing, walking-like tempo), sostenuto (continuously, very extended) is a tempo requirement that suggests that the mood of the music should be carried out at a slightly faster tempo. Especially at the beginning of the music, the clearly marked *p* (weak) sign suggests that the hero, Calaf, is already almost triumphant, and he cannot help but sing the aria. In the first part of the mood, the music is still only a mood and atmosphere cue. In the first part of the mood, the music only serves as a reminder of atmosphere and mood; in this part, it is mainly the atmosphere that is shaped through the music (Chen, 2015).

In the beginning of the song, the theme music depicts the plot, at this point in time, Karaf has a tenacious inner belief that do not give up, but these strong beliefs do not actually mean that all is well in the future, thus the music gives the music gives a slow progression, symbolizing the setbacks that come later on. The style of the music has a declamatory quality to it, and thus the aria has a style of the aria is therefore more emotional than other arias. When the lyrics sing "No one sleeps tonight, no one sleeps tonight No one sleeps tonight, no one sleeps tonight, Princess, you too must look in the cold boudoir, because of love and hope and the twinkling stars. When the lyrics "No one sleeps tonight, no one sleeps tonight, Princess, you too must look in the cold chamber, for love and hope and twinkling starlight" appear, the corresponding music is a kind of confusion, dark color. The melody is in diatonic, pentatonic, and hexatonic. The melody is in diatonic, pentatonic and hexatonic intervals, and the undulating melodic curves reveal Karaf's unspeakable excitement and longing for a better life. The undulating melodic curve reveals Karaf's unspeakable excitement and yearning for a better life. Although the music is in the key of G major, the colors are deep and dark, reflecting the beautiful colors of the strings, while the vocals are in a melancholic mood (Xie, 2014)..

The music in this section is not only of a declamatory nature, which is common in other operas, but the rhythm of the music is also unusually the melodic progression is relatively smooth, and the melodic line takes on a floating, flowing shape, with a big jump upward in the octave when the melody is in D note, an upward interval with a big jump of an octave occurs.

The second part of the aria begins with a tempo contrast with the first part, prese nting an atempo (back to the original tempo)' cue. The lyrics presented here are 'Secrets hidden in my heart, no one knows my name. I'll tell it to you when the dawn lights up the Emperor and kisses you", this is a part of the song where the hero is full of hope as he riddles the princess. This is the passage where the hero's heart is filled with hope as he riddles the princess. The music at this point depicts Calaf's confidence that there will be victory. The main The music is characterized by a powerful tempo and an unwavering tone. Especially in the music of "Kissing you", the high a2 continues to be the most important part of the song. the high note a2 lasts for a long time, and on this sustained note, different actors can handle it differently. The design of this high note expresses the hero's desire for love, his love for the princess, and his expectation for the future (Ge, 2022).

The design of this high note shows the hero's desire for love, his love for the princess, and his expectation for the future. This aria is very difficult to sing and thus requires strong breath preparation and singing accuracy.

Preparation. Because the melody at the beginning, though seemingly smooth, is meant to reflect an atmosphere, a fluidity, the A confident state of mind, as if recreating the confidence of a sure winner. The starting note in the phrase is the most important and needs to be It is necessary for the singer to make the necessary preparations, for the note is not too strong, nor too easy to sing, and presents the singer with a very high technical demands require them to have good breath and voice control.

When singing music in the b phrase, the breath needs to be adjusted in time, although the key is still in G major. The key, but the rhythm of 4/4 time, but need a very strong breath adjustment, simple tone pattern also let the music has a certain momentum, this momentum shaping is not too easy, need to resonate the strong support, also need to be in the process of the melody proceeds smoothly, continue this tone state, so as to shape the inner calm and collected state of the Karaf. In the performance of the hero Karaf standing on the steps of the situation, but also the beginning of the voice began to enter the beginning of the state of fluttering, because at this time he saw the endless stream of people on the street, he also guessed that her beloved beautiful Princess Turandot will not guess the answer, and therefore this night is no one will be able to enter the beauty of the nightmare. At this time, his heart showed a kind of certainty, will get the princess and her happy life of confidence. Therefore, at this time of singing, need to adjust the voice, need to reduce the resonance, weaken the color of the sound of the head cavity, the bottom of the chest cavity, so that the voice floating in the breath above. When singing to the "anxious" paragraph, this time the breath and strength have been strengthened, very good performance of the princess's urgent mood (Zhao & Yao, 2015).

The following section of the song enters the musical passage "Love and Hope", which requires a very skillful handling of the The subsequent musical passage "Love and Hope" requires a very skillful handling of the notational features such as weak and gradually strong, strong and weak, etc., and the use of breath, elongation of the air column, and the strengthening of the resonance, which highlights The use of breath and the strengthening of resonance are needed to emphasize Karaf's longing for love. Finally, in the d-phrase, there is a gradual weakening of the rit at the end, which is very good. The rit is slowed down to realize the alternation of moods in the first part of the piece.

The singing of Part B music needs to show the protagonist's persistence and strong desire for love, and thus requires the singer to make the necessary tonal contrasts in terms of breath changes and emotional changes. The singer's breath changes and mood changes require the singer to make the necessary timbral contrasts. As the breath is inhalation, the use of the weak voice technique makes the phrase feel comfortable and natural, so that the expression terms on the score can be expressed with ease. expression terminology is expressed with ease, so that the rich inner emotions of the main character, Karaf, can be perfectly interpreted. The richness of the inner feelings of the main character, Karaf, was perfectly interpreted. Especially when singing the b phrase here, it is important to make the necessary adjustments to the singer's breath, alternating gradually between strong and weak notes, and to synthesize breath and emotion in the ending "You're going to marry me," realizing the dramatic emotion shaped by the > (strong) sign on the B-flat.

The singing of the C section of the music requires the continuation of the rhythm and tempo of 4 beats in the key of G major, but it is necessary to alternate the 2/4 of a bar, and it is necessary to change the tempo from a slow to a smooth progression, and then the singing of the melodic line here needs to pay attention to the strengthening of the breath alternately with the weakening of the breath from the gradual upward movement to the high A has always been maintained, and then the high note is passed to realize the smooth descent of the mood, which requires the singer to be emotional and vigorous when dealing with the work. This requires the singer to handle the piece with emotion and pay attention to the unity of timbre. More importantly, when singing here, the voice enters the head cavity to produce resonance, making the voice strong and weak freely, without traces of feeling, in the expression of the impassioned emotions can be freely put and take off, so that singing not only makes the melody sung with a melodic rhythm, but also can bring out the emotion of the work in the best possible way. In the final section, the d section repeats the theme of love, and the singer needs to pay attention to a smoother rhythm and further downward adjustments to the melody line (Li, 2018).

### **Singing Technique in the Classic Tenor Excerpt "Nobody Sleeps Tonight"**

The singing of "No One Sleeps Tonight" demonstrated a high level of skill, the lyric tenor made the high notes very accurate and well placed, the middle series of high notes were coherent and rising back and forth, the emotion was clear and powerful, as tough as steel. It shows Karaf's determination and firm conviction to win. For the treatment of the end of the section, Pavarotti's voice is loud and clear, creating a brilliant and magnificent sound effects, and in the expression of emotion is sincere and full.

#### **1. Artistic techniques for prolonging the rhythm**

No One Sleeps Tonight consists of 35 measures, and Pavarotti's understanding of the content of the work, the characters, and the connotations of the work led him to extend the tempo of the different measures in an artistic way. For example, in the soprano B of the 30th measure, Pavarotti extended the tempo by 6 beats, demonstrating his soprano's talent, pushing the music to a climax, and naturally transitioning to the end of the section. The prolongation of the rhythm is natural and stretching, without any abruptness, making the aria even more passionate in the prolongation, full of the confidence and determination of the Prince of the Karaf.

## 2. Vocal skills

No One Sleeps Tonight is sung in an unusually full voice with a very wide range. The aria has a very short tempo and a clear declamatory style, showing Prince Calaf looking at the stars in the sky at the end of the night, filled with thoughts of Princess Turandot and his love for her. Then the aria quickly enters, and the melodic rhythm becomes passionate, especially the final high A and B, which puts high demands on the basic skills and musical processing ability of the singers. No One Sleeps Tonight is therefore a difficult tenor aria to sing. The musical treatment during the performance is very skillful. For example, in bars 12 to 15, Pavarotti's choices of breath changes and his handling of the clauses reflect the "no, no" tone. Compared to Domingo, Pavarotti's handling of the clauses makes the singing more emotional, reflecting Prince Calaf's inner excitement and determination to win, while Domingo's handling of the clauses makes the singing more emotional, reflecting Prince Calaf's inner excitement and determination to win. Pavarotti's phrasing makes the singing more emotional than Domingo's, reflecting Prince Calaf's excitement and determination to win, while Domingo's phrasing makes Calaf's tone very gentle, reflecting Calaf's tenderness towards Princess Turandot. Secondly, in the rhythmic treatment, take the 16th measure as an example, it adopts the technique of gradual slowing down, the tone is soft, and there is no obvious change in the timbre (Zhang, 2021).

It reflects Karaf's hope and expectation for love. Thirdly, in the treatment of the soprano voice, he tried to maintain the unity of sound in all the vocal ranges, so that even when he sang the high notes, he could ensure that the sound was full and rounded, reflecting his talent for the soprano voice, and contributing to the lyricism of his singing.

## 3. Individualization of timbre

Timbre refers to the sensory properties of the voice, which are centered on overtones. In singing, in addition to the fundamental, there are also overtones of different frequencies. The individuality of timbre comes from different singers' physiological structure, voice characteristics and the way they handle timbre. Along with the development of the times and the progress of the society, individuality has become the most important factor in the development of music.

It has become the highest level of artistic pursuit in the field of art, how to reflect the tenor aria singing tone recognition, people will be linked to the tone and personal style, has become a contemporary tenor singing urgently need to think and solve the problem. The tone is bright, soft and rounded, with a strong sense of heaviness. The soprano has a bright, focused and forward resonance, and sings with a very coherent phrasing and full breathing, showing the fluidity of the human voice to the fullest. When she sang "No One Sleeps Tonight", her unique vocal condition made her voice very infectious and attractive (Jin & Sun, 2022).

## 4. Individualization of singing style

Singing style reflects the singer's singing ability, aesthetic sentiment, cultural thoughts and inner feelings, and is one of the most recognizable elements of singing art. The singer's voice is more lyrical, with the style characteristics of classical American voice, soft but powerful soprano, more beautiful and beautiful in tone, and the grasp of the soprano is also very natural and dynamic. From the point of view of the music processing, the relationship between the lyrics and the melody is emphasized, and the connotation of the lyrics in the melody is emphasized, and the emotions flow naturally in the smooth and coherent singing, which is very expressive in general, although it lacks of dramaturgy. The performance of "No

"One Sleeps Tonight" was excellent, with a light and soft but strong voice, and a beautiful and delicate tone, making the aria more emotionally full (Liang, 2017).

## Conclusion

In measure 30, at the high B, the singer extends the tempo by 6 beats, showing his talent as a soprano and bringing the music to a climax, which leads naturally to the end of the cantata. The prolongation of the rhythm is natural and stretching, without any abruptness, making the whole aria more passionate in the prolongation of the rhythm, full of the confidence and determination of Prince Calaf.

Firstly, in the air changes, for example in bars 12 to 15, the position of the air changes chosen by the singers, the treatment of the clauses, etc. reflect the "No, no" tone, and the clauses make the singing more emotional, reflecting the excitement of Prince Calaf's heart and his determination to win. Secondly, in the rhythmic treatment, take the 16th bar as an example, the use of slow processing techniques, soft tone, and no obvious change in tone, reflecting the Karaf's hope and expectation of love. Third, in the treatment of the high notes, try to maintain the unity of the sound of each vocal range, even in the singing of the high notes can ensure that the sound is full and round, reflecting the talent of the high notes, and help the lyricism of the singing.

The singing voice is more lyrical, with the characteristics of classical American style, soft but powerful soprano, more beautiful and melodious in tone, and the grasp of the soprano is also very natural and dynamic. From the point of view of music processing, the relationship between the lyrics and the melody is emphasized, and the connotation of the lyrics is emphasized in the melody, and the emotions flow naturally in the smooth and consistent singing, which is very expressive in general, although it lacks of dramatization. The performance of "No One Sleeps Tonight" was excellent, with a light and soft but strong voice, and a beautiful and delicate tone, making the aria more emotionally full.

"Half voice", as the name suggests, is half of the full voice, which is a kind of vocal singing technique. It refers to the use of a slight, natural, high position voice to sing, so as to make the voice soft and infectious. In "Master, please listen to me", there are P or PP marks throughout the text, which requires the singer to sing this aria with the half voice technique. Relying on the good use of the half voice to achieve a fascinating effect.

Puccini's opera has high research value, and many selections in his opera are classics. This paper analyzes the music analysis, singing techniques and classic clips of the opera "Turandot" to experience the charm and aesthetic value of opera art and cultural heritage value. The author through the opera "Turandot" artistic characteristics, creative background and singing techniques and other aspects of the treatment, combined with their own singing experience analysis, in the singing of the use of timbre, emotional processing, biting and spitting and other singing techniques have a new understanding of the work through the multi-faceted analysis and research, helps singers to improve their own artistic cultivation, but also helps singers to accurately grasp the connotation of the work, Emotion, style of understanding, only on the background of the creation of the work, music elements and the characters in the play to fully understand and analyze, in order to fully understand the work, and ultimately make the audience feel the charm of art, enjoy the joy of art.

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