

## The Differences in Vocal Artistic Expression of Aria *the Walking in the Street*— Taking Patricia Yanechkova and Huang Ying as Examples

Jinming Ye

Conservatory of Music, Zhengzhou University, Zhengzhou, 450001, Henan, China

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**Abstract:** This article mainly takes one of the arias *The Walking on the Street* in the second act of Puccini's opera *The Artist's Life* as a comparison object, taking Slovak sopranos Patricia Yanechkova and Huang Ying as examples, this paper analyzes the differences in role image building and singing techniques, and makes a deeper analysis of the singing style and artistic treatment of this aria. Combined with the author's understanding of the aria *the Walking on the Street*, the inspiration for the interpretation of this work is drawn, so as to improve one's singing ability and artistic appreciation ability. By searching and sorting out the materials in this direction, most of the domestic comparative studies on this direction are the style research and performance differences between different works, such as Cai Xiaoliu's *Characterization and Singing Style Research in Opera - with "Wandering the Street" and Please Listen to The Marquis as an example*, he mainly studies his singing style through two different works of Puccini, Chai Yan's *Creative Characteristics and Singing Analysis of Puccini's Opera Arias - Taking "Walking on the Street" and Master, You Listen to Me as an example*, Qin Beitao's *"Aria Wandering the Street and Unfortunate Life on the Similarities and Differences of Vocal Art"*. The two documents discuss and compare different opera excerpts from the musical characteristics and singing. The above article is characterized by a comparative study of songs, and an analysis of the difficulties and differences. No relevant literature has been found in foreign countries for the time being. It is found that there are few differences in research skills and performance directions through the sorting of domestic and foreign literature.

### 1. Briefly describe the artistic features of Puccini's opera *The Artist's Life*

#### 1.1 Puccini's life and creative background

Puccini (1858-1924) is one of the representative composers of Western opera. Italy had established a constitutional monarchy at the end of the nineteenth century. However, the economic foundation was weak, and the people of the lower classes in Italy were oppressed by both capitalism and feudalism. *The Artist's Life* was born in this social context.

#### 1.2 Artistic features

Puccini is one of the representatives of the "realist" opera. He took the essence of various musical genres, employed modern harmonic techniques, and adopted techniques from the early days of Stravinsky and Debussy. In the arrangement of the work, the proportion of the orchestra has been strengthened. He inherited the tradition of Italian opera and constantly pursued the innovation of artistic technique.

### 2. Analysis of singing techniques in two versions of *Wandering the Street*

#### 2.1 Take Huang Ying as an example

When Huang Ying sang the first sentence "Quando men vo", the score example was marked with "p" (weak). However, Huang Ying has done a process from strong to weak. When encountering "a tempo" (returning to the original speed), it will be from fast to slow or from slow to fast. She added her own singing skills and characteristics on the basis of respecting the original work. The interpretation of Musetta's image is mainly heroic and pungent, and a few simple movements have

Huang Ying's personal characteristics.

## 2.2 In the case of Patricia Yanechkova

Patricia Yanechkova did not obviously show Musetta's vigorous and bold in the singing process, but more showed Musetta's beauty and elegance. When she sang the whole piece, she basically sang according to the dynamics and speed marks on the score. In the first sentence "Quando men vo", the strength is marked as "p" (weak), she sings from weak to strong, and in the last sentence "ti mori", the tempo is marked as "a tempo" (return to the original speed), she ends with a skip.

## 3. Variation analysis of technical performance

### 3.1 Plot processing

Huang Ying used the contrast of strength and weakness many times when she sang this aria. Her character is more heroic and generous, so the image of Musetta she interprets is more pungent and romantic, but the charm is infinite, and the image is more vivid and plump.

The stage of Patricia Yanechko's version of *Walking on the Street* is not gorgeous. Her costumes are simple and elegant, and the red dress shows the confidence and elegance of "Musetta". And her body movements are not as rich as Huang Ying's, but she uses her eyes and expressions to show everyone a proud, confident, elegant and charming "Museta image".

### 3.2 Works processing

#### 3.2.1 Aria processing

When Huang Ying sang "Quando men vo" in the first sentence, she used strong and weak contrasts many times. The word "Quando" gradually became stronger and then gradually weakened. The breath was stable and she had a strong voice control ability. The strength and weakness of the first sentence are repeatedly compared through the control of sound and breath. When she sang "mira", Huang Ying made a change from strong to weak, paving the way for her subsequent emotional transition. When she sang "Ed assaporo allor la bramosia" in the second stanza, she accelerated her speech without any obvious emotional ups and downs. When singing to the climax of "felice mifa felice mifa", Huang Ying made a crescendo in the first "felice mifa" and faded out in the second "felice mifa". When it comes to the reenactment "Quando men vo", the processing echoes the beginning and end of the first paragraph, but faster and more powerful. In the final part of Huacai, Huang Ying sang "senti morir" in a way similar to arpeggio, and then ended with "ti mori" with portamento technique.



Figure 1: "Felice mifa" (how happy my heart is).<sup>[1]</sup>

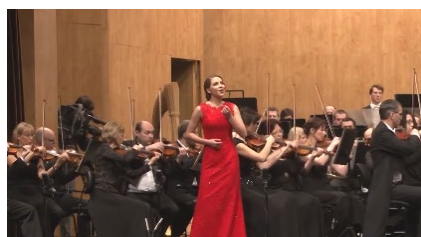


Figure 2: "Felice mifa" (how happy my heart is).<sup>[2]</sup>

<sup>[1]</sup> Screenshot taken from Huang Ying's "Walking on the Street" video material <https://www.bilibili.com/video/av50596808>, quoted on May 1, 2021 (01:41).

<sup>[2]</sup> Screenshot taken from Patricia Yanechkova's "Wandering the Street" video material <https://www.bilibili.com/video/BV1Wx411D7wc?>

Patricia Yanechko, wearing a long red dress with a confident look, has brought the audience into the situation before she even spoke. When Patricia Yanechkova sang "sosta e mira", she didn't have too many body language movements. She only used her facial expressions to show the heroine Musetta's confident, elegant and bold personality. When singing "felice mifa" in the second stanza, Patricia Yanechkova still didn't have too many physical movements, but she showed the heroine Musetta's proud and confident character through her voice and eyes. In the last part of "senti morir", she sings from "sen" upward slide to the b of the second group of small characters, but the "ti" of "ti morir" is not as mature as Huang Ying, and it also has personal characteristics.

### 3.2.2 Singing

Through the comparison of the work "Sound of Spring Waltz" sung by the two singers, it is found that Huang Ying's interpretation of the work is bold and atmospheric, while Patricia Yanechkova's interpretation of this work is relatively Introverted, the body movements are not rich, but the fluidity of the voice is strong. Huang Ying's singing style is stronger and the tone is thicker; while Patricia Yanechkova's tone is clear, clear and more penetrating.

For the work *The Walking on the Street*, Huang Ying's singing method mostly uses chest resonance, the position is lower, and the voice is more open and three-dimensional; and Patricia Yanechkova's singing method for this work mostly uses head cavity, and the position is higher, so the sound is more thorough.



Figure 3: Huang Ying's Sound of Spring Waltz.<sup>[3]</sup>

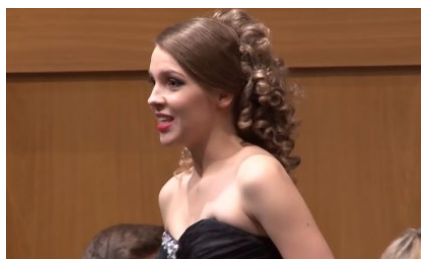


Figure 4: Patricia Yanechkova's *The Sound of Spring Waltz*.<sup>[4]</sup>

## 4. Conclusion

Since the performance of *The Walking on the Street*, it has been sung by many singers, and various styles of "Musetta" images have been displayed. This article takes *The Walking on the Street* as the object of inquiry, and compares Huang Ying's and Patricia Yanechkova's interpretation of the image of "Musetta" and the processing of the works, and finds that the two have the advantages of aria processing and melody processing. On the other hand, Huang Ying pays more attention to improvisation, while Patricia Yanechkova is more conservative and respects the original author. In terms of breathing and singing, Huang Ying pays more attention to the overall pipeline, while Patricia Yanechkova is more conservative and respects the original author. In terms of breathing and singing, Huang Ying pays more attention to the overall pipeline, while Patricia Yanechkova pays more

from=search&seid=8910840028575868919, quoted on May 1, 2021 (01 points 55 seconds).

<sup>[3]</sup> Screenshot taken from Huang Ying's "Sound of Spring Waltz" video data <https://www.bilibili.com/video/BV13p4y1s7sq?from=search&seid=13732788059198815836>, quoted on May 1, 2021 (02:57)

<sup>[4]</sup> Screenshot from Patricia Yanechkova's "Waltz of Spring" video [https://www.bilibili.com/video/BV1Ds411b7DN/?spm\\_id\\_from=333.788.recommend\\_more\\_video.-1](https://www.bilibili.com/video/BV1Ds411b7DN/?spm_id_from=333.788.recommend_more_video.-1) May 1, 2021 (02 minutes 15 seconds)

attention to the chest cavity and head cavity. The two singers recreated it on the premise of respecting the work, and each has its own merits.

The author believes that in the understanding of the aria *The Walking on the Street* and the interpretation of the characters, the singer first needs to have a certain understanding of the content and background of the entire opera, and secondly, the singer needs to understand the music of the entire aria, lyrics and other aspects, improve their understanding of the works, and establish a foundation for their subsequent singing of other musical works.

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