

# Talking about the analysis of the singing of "Great Soul and Noble Heart"

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**Abstract:** "The Great Soul Noble Heart" is a concert aria composed by Austrian composer Mozart, composed in 1789. In the long history of European the author will start from the composition background and content overview of "The Great and Noble Heart of the Soul", and analyze its musical style, singing techniques and several other aspects. Through the study and analysis, the reader will be able to better grasp the emotions of the characters when singing this concert aria.

**Keywords:** Mozart; Concert aria; Singing analysis; Singing emotion.

## 1. Introduction to the concert aria "The Great Soul and the Noble Heart"

### 1.1. About Mozart the Composer

Wolfgang Amadeus Wolfgang Amadeus Mozart Wolfgang Amadeus Mozart, born in 1756, was an Austrian composer and one of the representatives of the Viennese classical school, known as the "musical prodigy". In his short career of 35 years, Mozart composed a large number of musical works, leaving an extremely valuable and rich musical heritage for mankind. Mozart's compositions can be roughly divided into three periods: the first period belongs to the growth period, in which he absorbed musical techniques in a large and rapid manner and kept trying to compose in various musical genres; the nearly ten years from 1773 to 1781 belong to Mozart's second period, in which his compositions gradually matured and he composed many masses, operas and symphonic works; the last ten years of Mozart's career were the glorious period of his musical path. The last decade of Mozart's career was the most glorious period of his musical career, during which he composed works in many genres, including operas, symphonies, chamber music, and religious music.

### 1.2. Introduction to "The Great Soul, the Noble Heart"

"Great Soul, Noble Heart" is a concert aria composed by Austrian composer Mozart in 1789. Concert arias are different from opera arias, which are sung from the opera and are used to create atmosphere, characterize the characters, and serve the plot, which depends on the development of the storyline. Concert arias are more independent than opera arias, and the origin of concert arias can be traced back to the 17th to 18th century French solo songs of a declamatory nature, in some of the larger scripture songs, parts of which were often sung by singers alone, and in the gradual development of which became an independent vocal art form. Mozart composed a total of 54 concert arias during his lifetime, which had a profound influence on the creation of the vocal genre in later generations. A Great Soul with a Noble Heart, composed by Mozart for the soprano Dorabella (Louis Villeneuve) with lyrics by Giuseppe Palomba, was sung not only as a stand-alone work in concert, but also as an interlude in the opera The Two Barons of the Blue Castle.

## 2. Analysis of "Great Soul and Noble Heart"

The lyrics of "Great Soul and Noble Heart" portray the image of a noble noblewoman, the lyrics of which are to the effect that this noblewoman has been betrayed by a heartless man, and she is filled with anger and hatred, and is determined to take revenge, although she still cares for him in her heart.

	Introduction <sup>①</sup>	Theme <sup>②</sup>	Variation 1 <sup>③</sup>	Variation 2 <sup>④</sup>	Variation 3 <sup>⑤</sup>	Variation 4 <sup>⑥</sup>	Coda <sup>⑦</sup>
Bar <sup>⑧</sup>	1-15 <sup>⑨</sup>	16-37 <sup>⑩</sup>	38-48 <sup>⑪</sup>	49-70 <sup>⑫</sup>	73-85 <sup>⑬</sup>	86-129 <sup>⑭</sup>	130-150 <sup>⑮</sup>
Key <sup>⑯</sup>	bB <sup>⑰</sup>	bB <sup>⑱</sup>	F, C <sup>⑲</sup>	C, F, bB, F <sup>⑳</sup>	bB <sup>㉑</sup>	bB <sup>㉒</sup>	bB <sup>㉓</sup>
Tempo <sup>㉔</sup>	Allegro <sup>㉕</sup>					Allegro assai <sup>㉖</sup>	

Fig.1 Curved structure diagram

The work "Great Soul, Noble Heart" is composed in free variation, and its internal structure consists of a theme section and several other variations, including the introduction (bars 1-15), the theme section (bars 16-37), the variations (bars 38-129), and the coda (bars 130-150). The main theme is in bars 16-37, in which the heroine tells her story and makes a stand for revenge. Variation 1 is 38-48, in which the key changes from F major to C major, and the phrases become more and more tense, driving the music forward. Variation 2, bars 49-70, is the first climax of the music's tension as the key changes and the heroine's anger is expressed through the use of a large number of eighth notes. Variation 3 is in bars 73-85, the key remains in B-flat major, and the mood is already slightly agitated. Variation 4 is bars 86-129, This section is the longest variation of the piece, in which the heroine's vengeance reaches its highest point, the tempo shifts from Allegro at the beginning to Allegro assai, and the lyrics in this variation are repeated over and over again, from the acceleration of the tempo and the repetition of the lyrics, it can be seen that the heroine's emotions reach a climax, from the initial excitement to the final determination, until the final firm ending in the main chord of B-flat major.

### 3. "Great Soul and Noble Heart" singing analysis

#### 3.1. Emotional analysis

In the work, Mozart adopted 4/4 beat, giving a sense of dignity, and the accompaniment began with the marking of allegro, so that the whole piece was carried out in an angry mood. The setting of "Great Soul Noble Heart" for the heroine is a noble and elegant noblewoman who loves and hates clearly and is bent on revenge for the betrayal of her lover, showing the heroine's attitude towards love and her inner struggle. The work can be divided into three parts the introductory part plays the role of brewing emotions and should be sung in a smoother mood. In this part, the heroine's heart is contradictory. She is very angry when she learns that she has been betrayed by her lover, and her self-esteem has suffered a great blow, but due to her noble status, she cannot do things that are not in line with her status. We can control the volume to express this emotion. The third part is the climax of the whole song, the most emotional, when singing can use the increasing strength to show the heroine's anger, determined to revenge emotions.

#### 3.2. Breath treatment

Concert aria "Great Soul Noble Heart" has a clear expression of emotions in layers, the emotions are more intense, the melody has large ups and downs, there are many times a large interval jump, the rhythm switches back and forth between intense and dense and smooth and regular, which requires a very high reasonable use of breath. When singing the first phrase of the work from bar 16, we should pay attention to the three skipping notes in bar 17 and the quarter rests(score example 1). When singing the skipping notes, we should keep the breath support and make the sound break when resting.



The image shows a musical score for 'Madame Laura'. It features a vocal line (Canto) and a piano accompaniment (Pianoforte). The vocal line includes the lyrics: 'Al - ma gran - de, e no - bil co - re' and its Chinese translation '灵 魂 伟 大, 且 心 灵 高 贵.' The piano accompaniment consists of chords and arpeggiated patterns.

Fig.2 Score example 1

For the author, the most difficult part of the whole piece to master is in the florid part of bars 29-36(score example 2). The eight-and-a-half beat holds that appear in bar 30 require the singer to sing in a coherent voice, which requires the singer to have a strong breath support, the singer can prepare the breath at the rest in bar 29, sink the breath, sing the first two notes with only a small amount of breath, and when entering the eight-and-a-half beat holds Control the breath flow, the breath should not gradually move up as the time value becomes longer.



The image shows a musical score for 'Great Soul and Noble Heart'. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics: 'gran - de e no - bil co - re, le tue pa -' and its Chinese translation '伟 大, 且 心 灵 高 贵, 你 的 同'. The piano accompaniment consists of chords and arpeggiated patterns.

Fig.3 Score example 2

During the variation of the fourth part, the tempo changes to allegro assai, which requires a great deal of breath for singing, and the singer should make full use of the rest at the end of each phrase to prepare well for singing the next phrase. Therefore, when practicing, it is important to slow down the tempo, find the right breath for each phrase, and use the breath evenly in each phrase to prevent a lack of breath in the second half of the phrase.

#### 3.3. Tempo and intensity

The tempo of the concert aria "Great Soul Noble Heart" at the beginning is Allegro, which sets the tone for the tempo of the whole piece. At this time, the heroine is telling her inner feelings, so the mood is smooth at this time. When it proceeds to the flamboyant part of bars 29-36, the dense arrangement of the first eight and then sixteenth and sixteenth notes gives an illusion of faster speed, which requires the singer to find the right breath and sing each note at the right value, without speeding up or slowing down. The tempo of Variation 1 and Variation 2 remains basically the same as that of the theme part, but in terms of intensity, it should gradually intensify as the heroine's anger builds up. In variation three, the heroine's emotion is more excited than before, and her anger is about to explode, so she should be firm and strong when singing to express the character's angry emotion. In variation four, the tempo changes to allegro assai, and the overall speed is faster than before.

### 4. The conclusion

Through the analysis of the introduction of the work, singing, and the author's personal experience in singing, I believe that to sing a work well, first of all, we must understand the background of the work, grasp the musical characteristics of the times; secondly, we must understand the meaning that the work wants to embody; lastly, we should analyze the work itself, to make an accurate grasp of the character, and further analyze the speed, intensity and other musical symbols in order to accurately The last step is to analyze the work itself. In addition, as a learner, we should strengthen our practice and improve our artistic training to ensure that we can correctly analyze the character and emotion of the character, and interpret each piece well through our own understanding and adding the second degree of creation. Through the research and analysis of this paper, the author's artistic cultivation has been improved and a solid foundation has been laid for the future singing of the same type of works.

## References

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