

Dramatic Performance Skills of Soprano in Opera Aria

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Abstract: Opera is a beautiful vocal art that expresses the plot and central idea through singing and music. In opera, aria is the most important way of expression. As a solo in opera, it can better reflect the singer's vocal skills. As the most common voice part, soprano not only puts forward higher requirements for performers' singing skills, but also for their dramatic performance. In order to improve the performance level of soprano performers and fully convey the artistic value of aria works to the audience, this paper conducted an in-depth study on the dramatic performance skills of soprano in opera aria. To verify the effectiveness of performance skills, this article conducted teaching practice on sophomore students in the music department of a certain university, and divided them into an experimental group and a control group. The practice results showed that the number of soprano singers in the experimental group who trained and learned the dramatic performance skills in this paper accounted for 27.5% in the excellent level; The number of soprano singers in the control group who used traditional teaching methods for training and learning scored at the excellent level accounted for 15%. It can be seen from the practice results that training from breath, voice, character emotion and characteristics is conducive to improving soprano's dramatic performance skills and performance level.

1. Introduction

With the improvement of the spiritual and cultural living standards of the masses, the role and status of opera in social art and cultural structure are becoming increasingly prominent. Aria is an important part of opera, which belongs to a lyric tune with complete structure [1-2]. According to the type of stage and specific aspects of opera performance, it can be divided into aria and recitative [3]. Different from the plainness of the narration, aria can provide more space for actors to express their emotions and enrich their emotions. How to improve the singing effect and performance technology in aria is very important for opera performers. The most common part of aria in opera is

the soprano voice, and most of its characters are realized by the dramatic singing of soprano. The analysis and research on the dramatic performance skills of the soprano in the opera aria is not only conducive to deepening the image of the characters, improving the performance level of the performers, but also conducive to highlighting the charm and value of opera art and culture, which has important value and significance for promoting the in-depth development of opera aria.

With the further development of opera art, the dramatic performance skills of soprano in opera aria have attracted more and more scholars' attention. Li Qingying made a comparative study and summary of the facial features, throat muscles and performance characteristics of the soprano in the aria of the first national opera *White Haired Girl*, aiming to explore the evolution of modern Chinese opera vocal music, and criticized the declining Chinese style, enriching the research on the singing changes of modern Chinese vocal music opera [4]. Cawelti Andrea analyzed the dramatic performance skills of coloratura soprano in French and Italian operas in the middle of the 19th century. He believed that at that time, composers took coloratura vocal music as part of normal melody text processing, sometimes to highlight the agility and range of singers, and sometimes to improve the emotional intensity of characters [5]. In order to explore the dramatic performance skills of the soprano in the opera *Don Pasquale*, Wu Lin used a combination of quantitative and qualitative methods to select the works of five popular singers for video observation, and collected 110 questionnaires online. He interviewed 10 professional opera singers according to the central idea of the work, and found that all the expressions and vocal skills of soprano singers are to highlight the heroine's character and inner activities [6]. At present, the research on the dramatic performance skills of the soprano in the opera aria has made good progress. However, with the increasing demand for soprano in aria, dramatic performance skills also need to be properly improved and optimized. Most studies have not combined practical performance issues to provide more effective guidance for singing, only exploring from a theoretical level.

In order to improve the performance level of the soprano role in the opera aria and promote the in-depth development of opera culture, this paper conducted an in-depth study on the dramatic performance skills of the soprano in the opera aria, and carried out teaching practice on the proposed skills and suggestions. In the actual performance, the emphasis should be placed on breath, voice, character emotion and characteristics, which can help the performers to maximize their stage performance ability and the artistic charm of aria.

2. Dramatic Performance Skills of Opera Aria and Soprano

2.1. Opera Aria

Opera aria is mainly based on opera art [7]. In the early days of its birth, opera art was mainly used to tell stories, so opera is also known as musical drama [8-9]. It was first born in late 16th century Italy and is a comprehensive art and culture that combines the beauty of poetic literature, music, dance, and stage. At the beginning of the seventeenth century, aria, a new aria, appeared in opera, which made the art of opera show a new color. Compared to the monotony of the narrative, it has a stronger emotional color and can better express the emotions of the characters.

From the perspective of artistic value, opera aria has great development potential, and its artistic characteristics are strong. It can be analyzed from three aspects: musical form, structural form and functional form, as shown in Figure 1. From a musical perspective, the repertoire in opera performances is rigorous [10-11]. Compared with the traditional tone of language, aria has typical musical characteristics. From the perspective of structural form, the musical structure of aria is mainly divided into three paragraphs, and the length is long, and the story has conflict. In terms of function and form, aria can better convey the characters' personality characteristics and inner feelings, more test the singer's vocal music and performance skills, and also help to highlight the

singer's music quality. From the expression of its artistic characteristics, aria has irreplaceable aesthetic value and artistic charm in opera.

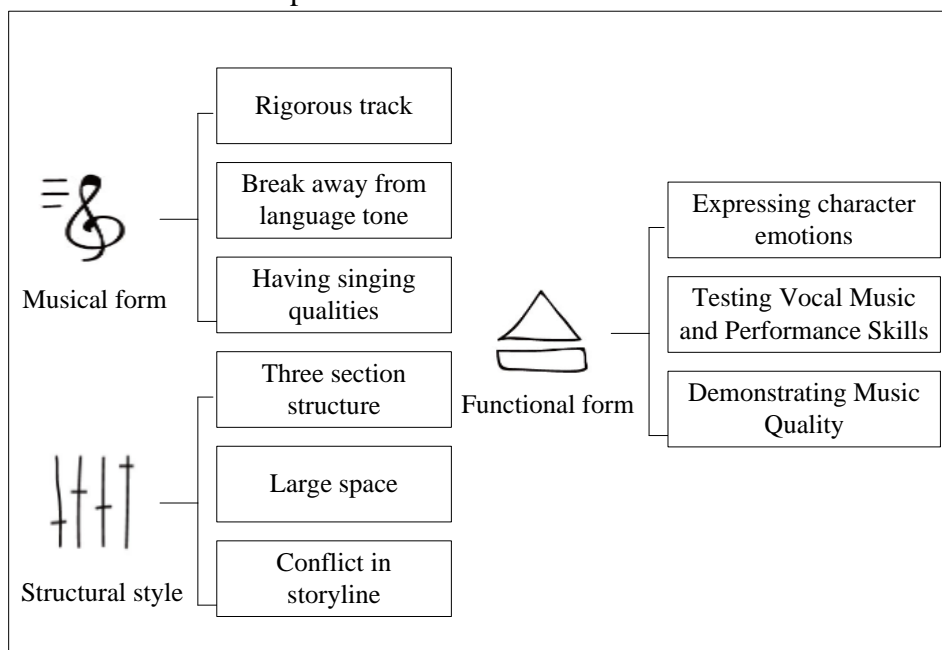


Figure 1. Main artistic features of opera aria

2.2. Dramatic Performance Skills of Soprano

2.2.1. Type

In opera aria, soprano can be divided into three categories according to different artistic styles and singing characteristics, as shown in Figure 2:

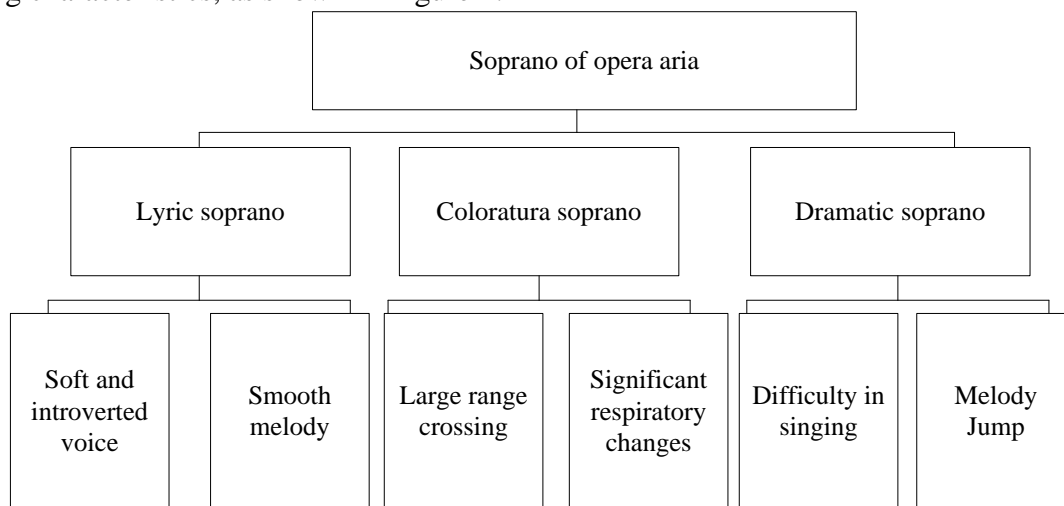


Figure 2. Classification of soprano

(1) Lyric soprano

In the aria of the opera, lyric soprano is the majority, and this kind of singing is mostly used to describe women with gentle, amiable and other personality characteristics [12]. The lyric soprano in aria has soft and restrained voice lines. When singing, its melody is relatively gentle, and the

rhythm is not fast or slow. When singing, the voice area is very clear. When performing dramatic performances, compared with other types of soprano, lyric soprano generally do not show much emotion, and their characters' inner feelings are generally implicit.

(2) Coloratura soprano

Compared with the lyric soprano, the coloratura soprano is characterized by a large range, obvious breathing changes, and a large number of solo passages in singing, which can give full play to its advantages in terms of sound quality [13]. The modification of coloratura soprano in voice and form has greatly improved the richness of opera aria, and also highlighted the singer's singing skills. The coloratura soprano is a good tool to express the feelings of the creator. Its characteristics are: the timbre is more subtle and flexible, the tone range is easier to change, the singing speed is faster, the rhythm is clearer in the performance, and the expression of the characters' feelings is more pompous.

(3) Drama soprano

The singing of soprano in drama is very difficult and requires high performance skills of singers. Because the melody of this soprano is often jumpy, it is usually necessary to create a more vivid, three-dimensional and realistic female image in performance [14].

2.2.2. Performance Techniques

(1) Cleverly using breath

The soprano in the opera aria has a strong command of the performer's breath [15-16]. Therefore, without good application ability, it is difficult to perfectly interpret the work. The foundation of opera performance is the power of sound production. When inhaling, one must inhale one's own breath deeply and not stiffen. At the same time, the resonant cavity naturally opens, forming a resonant channel [17]. Next, performers can use resonance to beautify and amplify their voices, thereby completing singing and performance. Breathing is an important component of performance. During practice, performers should master the correct breathing state and apply the breath appropriately, which can make the performance more lively and the character's image more profound.

(2) Paying attention to sound processing

In the singing of opera aria, the soprano's voice must pay attention to the treatment of vocal details, and the relationship between words and sounds can achieve the transmission of "emotion". If a singer blindly pursues the beauty of their voice while neglecting the clarity of the words, it can affect the communication of the work and reduce the artistic charm of the performance. Therefore, it is necessary to have accurate and clear pronunciation in order to effectively resolve the contradiction between "character" and "sound". Secondly, attention should be paid to the flexibility and coherence of the voice, and coordination should be achieved through the vocals of various parts of the body. The consistency of vocal performance can be ensured through exercise and warm-up [18]. At the same time, resonator should be used to support timbre modification, so as to better show the charm of aria.

(3) Analyzing the emotions and characteristics of characters

Ordinary music learning is also social and emotional learning [19]. In the opera aria, whether the performer can accurately analyze the characters' feelings and characteristics is the key to convey the author's creative intention. In order to better control the performance of the opera aria, the singer must have a comprehensive understanding of the story in the opera. No matter what kind of opera type aria is, it should use the performer's own character's understanding of the role to show the multi-level emotional changes and contrast in the character's heart, the contradiction and conflict of the plot, and the emotional keynote of the character. Only in this way can the inner world of the

character be presented and expressed in the most perfect way through the strength of the sound and changes in color.

(4) Grasping rhythm and rhythm

For soprano singers, to make their performances more appealing, it is particularly critical to grasp the rhythm and rhythm. Taking Mozart's opera creation as an example, its aria emphasizes the rhythm and rhythm of melody, which can better reflect the appeal of opera in terms of strength and speed [20]. Therefore, the most important thing in the performance process is to incorporate one's own artistic handling in the expression of some dramatic conflicts based on the style of the work. This is not only a question of performance skills, but also a question of artistic cultivation. The appropriate use of rhythm and rhythm can reflect a singer's artistic cultivation. Therefore, on the basis of bel canto, it should make rational use of the scattered boards to fully integrate the plot and tune in singing.

(5) Accumulating materials and enriching experience

The performance of opera aria is welcomed by the people because of its strong artistic expression and appeal. Although it comes from life, it is higher than life. It is a generalization and distillation of artistic expression of specific social life. Therefore, in the dramatic performance of soprano, efforts should be made to let the audience have a personal feeling and use the reality of the performance to infect the audience. To achieve this effect, performers should focus on accumulating materials in their daily lives and combining them with their singing skills and performance style; At the same time, by enriching one's own experience, exploring and excavating some small details in life, and refining these details emotionally and artistically, and then using exaggerated artistic techniques to fully express them on the opera stage, it can effectively improve the performer's performance level.

3. Practice of Soprano's Dramatic Performance Skills

In order to verify the practicability of the dramatic performance skills of the soprano in the opera aria in this paper, this paper takes the sophomore music students of a university as the research object, integrates the proposed dramatic performance skills into the teaching practice of aria, and enables students to fully integrate the performance skills into daily training through the effective guidance of teachers. In order to highlight the practical effect of performance skills, this paper randomly selected 80 students in charge of soprano vocal parts from four classes in the music department of the sophomore in this university, and divided them into two groups: the experimental group and the control group, with 40 students in each group. Among them, the experimental group students used the dramatic performance techniques proposed in this article for learning and training; The control group of students used traditional teaching methods for learning and training. Before the practice began, this article conducted a survey on students' basic information and graded their basic abilities based on their historical grades, with a score range of 0-100 points, as shown in Table 1:

Table 1. Basic information of students

Item		Experimental group (mean)	Control group (mean)	P value
Capability (points)	Singing	77 ± 5.28	75 ± 7.44	0.702
	Performance	72 ± 4.43	74 ± 3.16	0.359
Age (years)		19 ± 1.32	19 ± 0.98	0.677

In Table 1, from the perspective of basic abilities, the average singing ability score of the experimental group is 77 ± 5.28 points, and the average performance ability score is 72 ± 4.43

points; The average singing ability score of the control group is 75 ± 7.44 points, and the average performance ability score is 74 ± 3.16 points. From an age perspective, the average age of the experimental group students is 19 ± 1.32 years old; The average age of the control group students is 19 ± 0.98 years old. There is no statistically significant difference between the two groups of students in terms of basic abilities and age (P value greater than 0.05).

The teaching practice cycle is set at 8 weeks, and after the end of the cycle, each group of students is given a performance test, which is graded by professional teachers based on their performance, with a score range of 0-100 points. A score below 60 is considered unqualified; 60-75 is a pass; 76-85 is good; Exceeding 85 points is considered excellent. The grading results of two groups of students are shown in Figure 3:

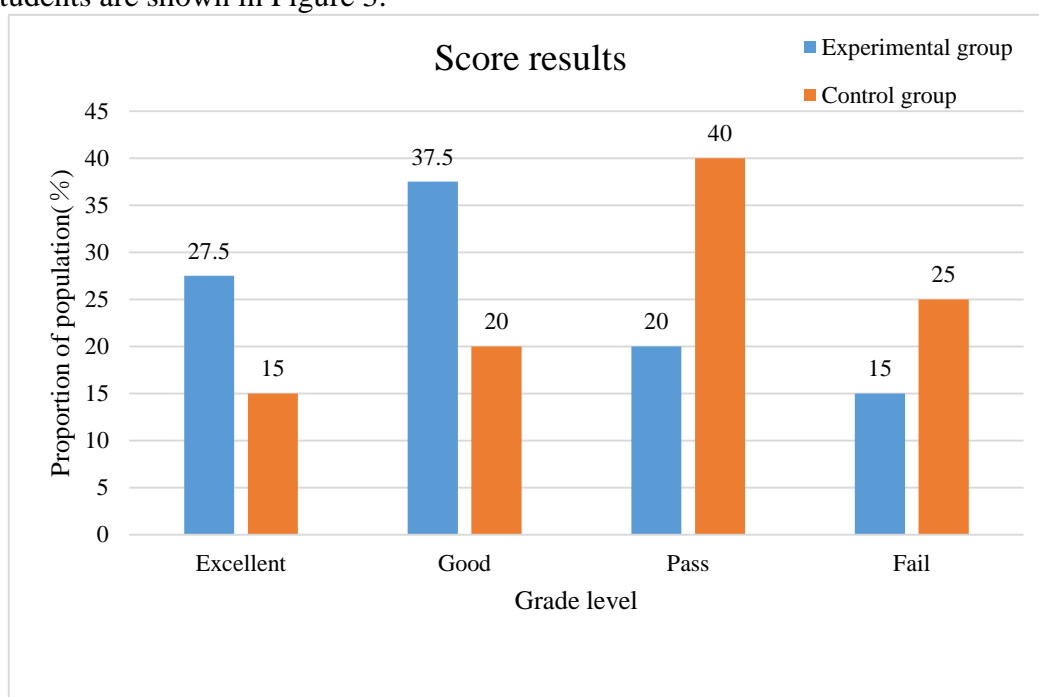


Figure 3. Student rating results

From the student rating results in Figure 3, it can be seen that the proportion of students in the experimental group in the excellent grade is 27.5%, the proportion of students in the good grade is 37.5%, the proportion of students passing the grade is 20%, and the proportion of students failing the grade is 15%; The proportion of students in the control group who scores in the excellent level is 15%, the proportion of students in the good level is 20%, the proportion of students in the pass level is 40%, and the proportion of students in the fail level is 25%. From the specific comparison results, it can be seen that compared with students who use traditional teaching methods for learning and training, students who use the dramatic performance techniques proposed in this article for learning and training perform better in the test, and their advantages in performance and singing are more significant.

4. Conclusions

With the continuous expansion of the mass base of opera culture, the demand for soprano voices has gradually increased. In the aria of opera, the soprano voice part is the most common and difficult. In order to give full play to the artistic value of aria and bring ultimate experience to the audience, this paper deeply studied the dramatic performance skills of the soprano in the opera aria,

and provided relevant guidance and suggestions for the improvement of performance skills from the five perspectives of breath, voice, character emotion and characteristics, rhythm and rhythm, and experience. This not only effectively improves the performer's performance level, but also enables opera works to be interpreted more accurately. Although the research on the dramatic performance skills of soprano in aria can provide some guidance for the daily training of singers to a certain extent, there are still some limitations in this paper. In the practical part, this article did not provide targeted training for students based on specific opera works. In the future research, specific opera works are considered to be combined to further guide the dramatic performance skills of soprano in aria, so as to promote the healthy development of opera aria.

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Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

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