



Analysis of the Composition Techniques in Mozart's Aria "Revenge Fire Burning in My Heart"

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ABSTRACT

Mozart's aria "Revenge Fire Burning in My Heart" is characterized by F major, 4 / 4 shot and faster speed, and the range is between one group of small characters F and three groups of small characters F, which is a two paragraph musical work. Because the gorgeous music is extraordinary, and the strength is highly flexible, it is the embodiment of the high level of coloratura soprano voice skills and expressiveness as well as is regarded as one of the most difficult parts in the Opera repertoire. This work turns vocal sound into musical instruments, which is the ultimate expression of Mozart's personalized creative concept.

Key words: Mozart, Aria, second style, Coloratura

The Foreword

The aria "Der Holle Rache kocht in meinem Herzen, The Fire of revenge" is from Act 8 of Mozart's opera "The Magic Flute". After the night, she gives her daughter Pamina a dagger and orders her to kill Sarastro. The magnificence and strength of the music is extraordinary, which reflects the high skill and performance of the coloratura soprano department and is regarded as one of the most difficult parts in the opera repertoire. Coloratura soprano, refers to the soprano with coloratura skills in bel canto, in other words, mainly in the high pitch area. Coloratura cavity soprano has a higher range than the general soprano, light and flexible, colorful, similar to the flute, good at singing fast scale, tonic and decorative gorgeous tunes to show happy, warm emotions or express the ideal in the chest. This aria analyzed in this paper is F major, 4 / 4 beats, faster speed, sound range between a small word group of f and three groups of f, belonging to the typical flower cavity soprano.

Chapter One Aria

Arias, also known as lyrical tones. It is a solo song with a backing part or a few parts showing the singer feelings in beautiful melody, it can be part of an opera, operetta, god opera, passionmusic, or an independent concert aria. Arias have many generic types designed to play the talent of the singer and make the work contrast.

"The Fire of Revenge is Burning in My Heart" is a classic famous song in the opera "The Magic Flute". "The Magic Flute" is a collection of the essence of classical opera created by late Mozart. The music of the various characters in the play is vivid, beautiful and distinctive, and the different image styles are skill fully combined into a whole, full of magical brilliance and holy artistic appeal, which is a typical aria.

Aria is a vocal or several vocal song now referring to solo songs. The meaning of the aria is "tune", which came at the end of the seventeenth century, with the rapid development of the opera, people were no longer satisfied with the insipid of the narrative, hoping for a more emotional expression. Its characteristics are mainly reflected in four aspects. Below, I will take parts of this song as an example to reflect these characteristics:

1. Be singable

The work is the solo work of the characters after the night, with a gorgeous melody, the sound range between small word f to small word three groups of f, is an outstanding work of flower cavity soprano singing.

2. Be good at expressing his feelings

The lyrics (such as example 1) is the most important embodiment of expressing emotion. The work is always around the theme, the lyrics each sentence reflects the psychology of revenge, simple, straightforward, express its meaning directly.

Example 1

你 忘 恩 负 义。
so bist du mei- ne

我 决 不 轻 饶。
Toch - - ter nim - - mer - - mehr.

fp *fp* *fp*

cresc. *f*

3. Rigorous accompaniment

Although the singing melody of the whole work is very jumping, intense and fast, and the tone and rhythm of the main melody are relatively simple, the works use rich accompaniment weaving, leaning, jumping, column chord, flowing ups and downs, etc., making the music more complete and mood more vivid and full. Like the following fragments:

Example 2

恩 负 义。 我 决 不 把 你 轻
bist du mein, mei-ne-Toch- ter nim- mer-

p *p*

Example 3

我 决 不 轻 饶。
Toch - - ter nim - - mer - - mehr.

cresc. *f*

Example 4

Example 4 shows a musical score with a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in Chinese and German. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. The lyrics are: 抛. 驱逐吧, 忘掉吧, 让你
tur, ver-sto-ssen, ver-las-sen und zer-

4. This track belongs to the second-paragraph style.

In addition, the aria is large and complete, and composers use heroes and often leave room for actors to gallop freely to show difficult singing skills.

Example 5

Example 5 shows a musical score with a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in Chinese and German. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. The lyrics are: 必 报! 听, 听,
blas - - sen! Hört. hört.

Due to the prominent musical features of the arias, almost all the famous opera works and the leading arias are very popular works. At that time, listeners feeling boring about narrative so loved arias that by the 18th century arias completely dominated the opera. In modern times, things have changed greatly. In Wagner's later operas, neither the narrative nor the aria were as rigidly formal and strictly distinguished as the previous operas; he integrated the two into vocal lines and used them freely according to the needs of the dramatic scene. Wagner's opera has tended to make extensive use of narrative tones, with only very short passing sentences in an aria format; while the band section acts as thematic continuation and unfolding.

Arias appeared frequently in opera and oratorios. The arias in the opera are generally solo by the protagonist, with at least one, and sometimes two. It acts as a "monologue" in the play, showing the characteristics of the character. At the same time, it is often the most wonderful singing segment, complete structure, need actors to master a high degree of singing skills. You can also take out as a solo concert. "The Fire of Revenge Burning in My Heart" is a bright star in Mozart's Aria.

Chapter Two The Embodiment of the Characters in the Musical Elements

The central character of the aria "Revenge Fire Burning in My Heart" is one of the main characters of the whole opera, after — Night Queen. After the Night Queen is a very contradictory figure, she is the wife of Zarasstro. Because of the political position against her husband, she asked her daughter to kill her father, which was very cold-blooded and cruel. But in the face of Tamino again showed missing, she showed the feelings of loving her daughter. The Night Queen can be said to be from a bitter woman to a bitch, she is a very dramatic character, full of contradictions, hatred, desperate behavior, is a distorted heart, very distinctive personality characteristics, the plot has been greatly expanded, and her two arias, is to let the play to a climax.

The works analyzed in this article fully show the domineering character in the musical elements. The aria language is indignant and concise, and its theme is only one, that is "revenge". Faster speed, extremely wide range, continuous tension up melody line, jump into the form of intense music tone and scale of tight rapid sixteenth character after eight notes, flowing ups and downs, three continuous use, these music characteristics require deduce not only to have natural broad range conditions and superb singing skills, also must have higher artistic accomplishment, so as to shape the night after the special character image. The following analysis is mainly from strength, melody ups and downs, accompaniment weaving:

(1) Strength change

Strength, that is, the level of volume strength, is of important significance in musical performance. The change of strength enriches the expressive force of the music, makes the music delicate and delicate, full of three-dimensional sense and hierarchy, and can more image and accurately reproduce different situations. Any excellent musical work contains a rich level of strength. The works briefly analyzed in this paper use a lot of strength symbols. At the beginning of the work, the introduction part is very weak, from the beginning of section 4, there is the use of strong and weak symbols cross, to express the extreme anger, full of hatred of the night.

Example 6

燃 烧。 死 亡 和 毁 灭。
Her-zen, Tod und Ver-zweif-lung.

After a gorgeous soprano, from 31 bars, the accompaniment constantly appear fp mark, suddenly strong, suddenly weak, strong after gradually weak all always appear, all reflect the heart and extremely unstable mood distorted after night.

Example 7

你 忘 恩 负 义。
so bist du mei-ne.

(2) Melody ups and downs

Melody is the organized continuous development of a series of musical sounds with different pitch, and is a form element necessary to shape the image of musical art. The ups and downs of the melody directly express the ups and downs of the musical emotions and the psychological state of the characters. The aria has a faster speed, the melody is very intense, short rhythm and fast jump.

Example 8

未 报。 伊 拉 罗 深 仇 未 报。 你 忘 恩
schmer-zen, Sa-ra-stro-To-des-schmer-zen, so bist du.

The entire work consists of firm, sonorous soprano and gorgeous soprano with unusual intensity. All show the hero's eager and unswerving revenge psychology.

Example 9

义。 啊！ 啊！
mehr, Ah! Ah!

(3) Accompaniment weaving

The accompaniment loom is the embodiment of the recessive of the chord in the accompaniment, which has evolved with chords. In order to make the accompaniment music, it is necessary to change the accompaniment type, so that the change of the accompaniment type is also called the "weave" change, can be the same chord play completely different effects, express different emotions.

There are many kinds of accompaniment fabrics, and the accompaniment fabrics used in this article are very rich. Such as column chords, decomposition chords, jumps, etc. Among them, the column chord is the most used type, such as the work section 7,8,9, is the continuous eight-note column chord play:

Example 10

死 亡 和 毁灭 在 胸 中 咆
Tod und Ver-zweif-lung flam - men um mich

Column chord is each sound at the same time, a strong sense of rhythm, is generally suitable for the performance of strong, strong, majestic, passionate music image, officially expresses the night firm, can't wait for revenge psychology. It highlights her cold-blooded, cruel, and paranoid character.

In addition to the column chord, the works uses a number of shock marks, a series of close and rapid sixteenth characters, to express the psychological state of revenge eager after the night, at the same time with the jump, in contrast, but also after the night tangled, ugly inner world portrayed to the extreme.

Example 11

未 报, 萨 拉 罗 深 仇 未 报, 你 忘 恩
schmer-zen, Sa-ra-ro To-des-schmer-zen, so bist du

Chapter Three -The Composition Structure and Personality Creation Concept

(1) Two-paragraph song formula

This aria "Revenge Fire Burning in My Heart" for F major, 4 / 4 beats, faster speed, sound range between small word set of f to small words of three sets of f. The music is gorgeous and unusual in strength, which is the embodiment of the high level of the flowery soprano vocal skills and performance, which is regarded as the most difficult in the opera repertoire. This track contains 99 sections using the curatic structure of the single theme two segments. Its curvature structure is as follows:

Primer + A with segment (1-47) + connection (48-52) + B contrast segment (53-86) End of + (87-99)

The A section is full of power at the beginning. The firm F major theme starts from the small word group of a, and the two sections gradually turns into the high tone area. The continuous tense upward melody and jump into form an intense and excited emotional tone, repeatedly expanding and emphasizing this theme: revenge.

Subsections 24 to 32 and 35 to 43, the music cleverly developed into gorgeous brilliant flower cavity sentences, elastic homology repeated and decomposition tone surrounded in the high tone area, reflecting the broad and dexterous sound characteristics of the flower cavity soprano, and the first climax of the aria was also created.

Example 12

The first paragraph ends with F major in section 47. The 47th measure to 51th measure with strong harmonic supports fully affirm the tonality and theme following the second introduction of the aria by vibrations.

Example 13

B section, in this section, after the night ordered the daughter to fulfill the mission of revenge, otherwise there is no love between mother and daughter. The melody has a more dynamic sense, mainly manifested as the octave jump, the combination of long, short music sentences and so on. The flower cavity part changed the larger, first with the continuous sound,

Example 14

Then, the band played a short beat sound, and the song was imitated, creating the overall charm of instrumental music and vocals. On the other hand, the second tonal function of the music plays a significant role in the development of music, driving the direction of melody to produce new differences and strong contrast. The band's accompaniment weave and rhythm type are also more diversified, highlighting the harmonic function, effectively foil the atmosphere.

(2) Coloratura — vocal instrumental writing technique

The coloratura soprano has a higher range than the average soprano. The sound is light and flexible, colorful, similar to the flute, good at singing fast scales, tonic and decorative gorgeous tunes, showing happy, warm emotions or express the ideal in the chest.

As the soul of the opera, after the role of the night directly affect the overall artistic level, the work after the night character characteristics incisively and vividly, from good to evil, behind the transformation requires very subtle resolution, Mozart with the most difficult colorful music to depict her essence, beyond the voice itself also gives her violent mood with ironic color, in a very high range (soprano three f), with fast singing, mixed music repetition, broken and flute competition. Instrumental vocal music, "flute" sound winding beam. It is the ultimate expression of Mozart's personalized creative concept.

Example 15

The image shows a musical score for a vocal piece. It consists of three staves. The top staff is for the voice, with a treble clef and a key signature of one flat (B-flat). The vocal line begins with a long note, followed by a series of eighth notes and sixteenth notes, all under a single slur. The lyrics '啊!' and 'Ah!' are written below the first few notes. The middle staff is for the right hand of the piano, with a treble clef and a key signature of one flat. It features a rhythmic accompaniment of eighth notes and chords. The bottom staff is for the left hand of the piano, with a bass clef and a key signature of one flat. It features a rhythmic accompaniment of eighth notes and chords.

With the continuous renewal and development of music art, vocal instrumental singing is increasingly popular, which is reflected in vocal works. The main singing characteristic is — vocal instrumental, and the imitation instrument is the flute with soft and clear timbre and wide vocal range. The flute is the main tenor melody instrument in modern orchestral and chamber music, the middle and tenor area is as clear as the first sunshine in the morning, the bass area is as graceful as ice clear moonlight; and good at flower cavity, playing skills gorgeous and varied, often as the main melody in the symphony orchestra, is an important solo instrument. In fact, with the sound field: small word group b—small words four groups of # f (B tail tube), small word a group of c— small words four groups of f (standard C tail tube). This aria is in F major, 4 / 4 beats, faster speed, sound range between small word set of f and small words three groups of f. The coloratura cavity part is within the vocal range of the flute, and its singing characteristics almost coincide with the flute.

Conclusion

This aria is very low, mainly due to the difficulty of its skills, sound range; but as a research and appreciation, this work has a classic classical opera art charm, very excellent, special task character, is a good work worth recommending.

In the process of writing this article, repeatedly appreciate Mozart's classic work "The Magic Flute", taste how Mozart is intoxicating mixed pure comedy with elegant formal drama. This masterpiece is worthy of capturing the hearts of countless listeners for more than two hundred years. He brilliantly combines comedy with seriousness in a way that is usually difficult to coordinate, but life is often so, and many discord factors need to be well coordinated. Mozart managed to integrate these two elements of everyday life through the fantasy of music, and his music is unique that no one can surpass.

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