Abstract

This research works focus on Susanna in Mozart's opera "The Marriage to Figaro" and Rosina from Rossini's "The Barber of Seville", as well as a textual analysis of arias and duets. The author combines her reflections on her own experiences exploring opera singing and learning to act.

In analyzing these two works, the author focused on the textual layer of the recorded excerpts and its role in providing insight into the message of the scriptwriter and composer. In an opera, it is not enough to know the plot; You must also have a thorough understanding of the content of the script, each act individually, in order to best describe the characters' personalities, emotions and motivations.   This requires the singer to pay special attention to the diction and phonetics of the language / verbal layer / as well as the dynamics, rhythm, voice color and volume / musical layer / while not overlooking the overarching role of the storyline. Excellent opera singers are distinguished by their great knowledge of music, perfect vocal conditions and a solid technical foundation. In addition, they paid special attention to understanding their knowledge of the opera works performed

In the daily practice of practising, one must therefore perfect the perfect combination of musical and textual layers and make full use of vocal skills to recreate the unique characteristics of an opera's characters and plot - while making the beauty of the opera come alive right before the audience's eyes.