

## Abstract

Through the description and analysis of the baritone in Mozart and Verdi' opera, this article understands the respective style characteristics and the similarities and differences of lyric and heroic baritone. Combined with my summary of learning and singing experience, the analysis of several representative opera figures in Mozart and Verdi' opera and the analysis of arias, thus interpreting the style characteristics of two different types of baritone. And the key points when singing. The types of baritone roles in Chinese opera are summarized, and the roles and characteristics of baritone roles in Chinese national opera are explained. By comparing the style characteristics of some representative baritone singers at china and foreign , the similarities and differences between the lyrical baritone and the heroic baritone are obtained. Finally, it explains how to choose the type of works when the baritone learning and singing, how to analyze the character of the character more accurately, and how to more accurately grasp the singing of the two types of baritone.

The full text consists of eight chapters. The introduction studies the purpose and solution of the problem by putting forward the problem.

The first chapter expounds the division system of the baritone voice, the basis and meaning of the division of the baritone voice, and the characteristics of the baritone voice. An overview of the origin, development, and opera roles of baritone voices in European opera.

The second chapter summarizes the characteristics of Mozart's opera creation and the singing style and requirements of the lyrical baritone character in his works. The use of lyrical baritone in Mozart's opera is summarized.

The third chapter outlines the characteristics of Verdi's opera creation and the singing style and requirements of the heroic baritone characters. Summarized the use of hero baritone in Verdi opera.

The fourth chapter is the analysis and singing experience of lyric baritone in Mozart opera and heroic baritone in Verdi opera.

Include:

- 1、 "Hai gia vinta la causa? "(Conte's Aria, Le Nozze di Figaro, Act 3, Mozart)
- 2、 "Tutto è disposto...Aprite un po' quegli'occhi "(Figaro's Aria,Le nozze di Figaro, Act 4,Mozart)
- 3、 "Madamina, il catalogo è questo" (Leporello's Aria, Don Giovanni, Act 1 , Mozart)
- 4、 "Deh! vieni alla finestra "(Don Giovanni's Aria, Don Giovanni, Act 2, Mozart)
- 5、 "Donne mie, la fate a tanti "(Guglielmo's Aria, Così fan tutte, Act 2, Mozart)
- 6、 Cortigiani, vil razza dannata! (Rigoletto's Aria, Rigoletto, Act 2, Verdi)
- 7、 Il balen del suo sorriso (Conte di Luna's Aria, Il trovatore, Act 2, Verdi)
- 8、 Eri tu che macchiavi (Renato's Aria, Un ballo in maschera, Act 3 , Verdi)
- 9、 Per me giunto (Rodrigo's Aria , Don Carlo, Act 3, Verdi)

10. Vanne...Credo in un Dio crudel (Iago's Aria, Otello, Act 2, Verdi)

Chapter five compares the similarities and differences of the lyrical baritone and the heroic baritone in five aspects: the style of the music, the texture of the accompaniment, the characters of the opera, and the different types of baritone singers. Through the overview of the development of Chinese national opera, it understands the embryonic form of Chinese baritone and its role and sound characteristics. It also summarizes the types of baritone in Chinese opera, including how the baritone singer clearly grasps the similarities and differences between the baritone styles of Mozart and Verdi. Then I elaborated on the singing skills of the two types of baritone based on my singing experience.

In conclusion, through the grasp of heroic baritone and lyrical baritone singing techniques and the understanding of the work, the relationship between music and characters is correctly shaped, and the method and direction are clear, so that the singer's singing is healthy and clear.

**Keywords:** lyrical baritone; heroic baritone; singing method; character style; character analysis; Mozart; Verdi.