



A Study on the Similarities and Differences Between Mozart and Rossini's Singing of Figaro's Aria

Wang Yang and Kovit Kantasiri

Ph.D, Candidate, Doctor of Philosophy in Arts Performance Communication Academy of Arts and Philosophy, Shinawatra University, Thailand

Academy of Arts and Philosophy, Shinawatra University, Thailand

E-mail: 835924968@qq.com, ORCID ID: <https://orcid.org/0009-0001-2184-9252>

E-mail: kovit.k@siu.ac.th, ORCID ID: <https://orcid.org/0009-0002-1208-2763>

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Abstract

Background and Aims: Mozart's *The Marriage of Figaro* and Rossini's *The Barber of Seville* are iconic operas derived from Beaumarchais' "Figaro Trilogy." Although both center on the character Figaro, they differ in terms of musical era, compositional philosophy, and stylistic expression. This study examines how Mozart and Rossini, respectively, shape the vocal portrayal of Figaro, focusing on the similarities and differences in their artistic, historical, and musical contexts.

Methodology: A mixed-method approach combining qualitative and quantitative research was employed. Methods include literature review, score analysis, interviews, questionnaires, and SPSS-based statistical analysis. Comparative analysis was used to examine musical structure, lyrical expression, and vocal technique in the arias "Non più andrai" (Mozart) and "Largo al factotum" (Rossini), integrating both historical interpretation and practical vocal performance data.

Results: The findings reveal fundamental differences: Mozart's Classical aesthetic emphasizes structural balance, clear melodic lines, and subtle emotional expression; Rossini's Romantic style highlights technical flamboyance, vocal agility, and vibrant theatricality. Figaro's character in Mozart is portrayed as rational and rebellious, reflecting Enlightenment ideals, while Rossini's Figaro is humorous and energetic, resonating with Romantic individuality. Statistical analysis confirms significant variations in performance style, vocal demands, and interpretive approach between the two works.

Conclusion: The study concludes that differences in historical era, aesthetic values, and compositional intention lead to distinct vocal portrayals of Figaro. Mozart's version aligns with order and clarity, whereas Rossini's emphasizes passion and virtuosity. This comparative framework offers pedagogical insights for vocal training and contributes to deeper cross-cultural understanding in opera performance.

Keywords: Mozart; Rossini; Figaro Aria; Opera Singing; Stylistic Comparison; Vocal Interpretation





Introduction

"The Marriage of Figaro" is Mozart's representative work, while "The Barber of Seville" is Rossini's. Today, many of Mozart's works remain the focus of appreciation, singing, and study. The opera "The Marriage of Figaro" is the most popular among Mozart's numerous works, enjoying fame both at home and abroad.

The author performed the baritone aria from Mozart's opera "The Marriage of Figaro," believing that as a singer, one must do extensive preparatory work, meticulous research, and careful consideration to grasp the characteristics of the baritone role in Figaro. This requires not only understanding the composer's life and the social context of his time but also delving into his compositional techniques and the artistic features of the work, grasping its creative intent and thematic depth. Only then can we better control the piece and vividly portray the characters. I (the author) believe that merely imitating the voice, emotion, and movements of the singers will only make the characters appear similar but fail to capture their essence. Only through active research and serious reflection can we truly excel in our performances and bring the opera characters to life. This is also the purpose and significance of writing this paper.

"The Marriage of Figaro" and "The Barber of Seville" are two well-known and significant operas. In the literature available to scholars today, many discussions focus on these two operas and the character "Figaro" within them. However, comparative studies that examine both operas and the role of "Figaro" in both works are few and far between, lacking both depth and breadth. As a baritone, I believe that comparative research has a certain stage performance significance for portraying the character of Figaro effectively.

Research questions

Question 1: What is the relationship between the text and musical style of Mozart's and Rossini's Figaro arias?

Question 2: What are the differences and commonalities in the characterization of Mozart's and Rossini's Figaro arias?

Question 3: What are the similarities and differences in the singing treatment of Mozart's and Rossini's Figaro arias?

Research Objectives

Objective 1: By comparing the arias of Mozart's "The Marriage of Figaro" and Rossini's "The Barber of Seville" in terms of text structure (such as lyric rhythm, dramatic conflict) and musical language (such as melodic line, harmonic progression, rhythmic form), reveal how the two strengthen the text through musical style.





Objective 2: Explain how the two composers shape the similarities and differences of Figaro's image through vocal design (range allocation, timbre metaphor, structure of arias).

Objective 3: Refine the technical differences between 18th-century classicism and 19th-century bel canto school and put forward a trinity of singing interpretation methodology of "historical context-skill selection-aesthetic expression".

Literature review

Previous research has provided the principles and reference data for this study. The researcher read a large amount of textual material from management, education, arts education, local documents, and regulations, seeking content beneficial to the study of Figaro's aria singing. In this chapter, the researcher narrates the literature review based on the theme of the information.

The further translation, commentary, and performance of the foreign script "The Figaro Trilogy" naturally became impossible to discuss. In the latter half of the 1950s, three journal articles emerged: Mr.Huang Zengyue's "Research on Beaumarchais" published in 1956, Mr.Wu Dayuan's "Character Images in 'The Barber of Seville'" published in 1957 and "The Ideological and Artistic Value of 'The Marriage of Figaro'" published in 1958. It can be said that the article "Research on Beaumarchais" provided a relatively comprehensive introduction to Beaumarchais's life, the historical context of his time, and an overview of the theater scene. It also offered content introductions and creative background analyses for his early works, two serious plays, "Eugenie" and "Two Friends," as well as the "Figaro Trilogy," laying a solid foundation for subsequent research on Beaumarchais. The latter two articles focused on specific texts, delving deeply into the ideological content of the plays. All three articles attributed the success of "The Barber of Seville" and "The Marriage of Figaro" to the high ideological value of the scripts—anti-feudal, anti-aristocratic, revolutionary, combative, and populist. From then on, Beaumarchais began to appear in Chinese scholarly discourse as a heroic fighter against the old order.

In the study of operatic singing, a comprehensive analysis must be grounded in established theoretical and methodological frameworks. To provide a deeper understanding of the stylistic and technical differences between Mozart and Rossini's portrayals of Figaro, this research adopts the following foundational approaches:

First, the Bel Canto Theory, which dominated Italian opera from the late 18th to the mid-19th century, emphasizes beautiful tone, legato phrasing, and agility. As documented by vocal pedagogues such as Manuel García and Mathilde Marchesi, the Bel Canto tradition shaped the structure and vocal demands of Rossini's "Largo al factotum," where rapid ornamentation and continuous melodic lines serve as the core expressive devices.





Second, the Stanislavski System provides a framework for dramatic authenticity in performance. Although developed for theater, this system has influenced opera staging by promoting deep emotional immersion and psychological realism. In Mozart's "Non più andrai," the emotional restraint and subtle mood transitions resonate with the internal logic emphasized by Stanislavski.

Finally, modern vocal pedagogy, as presented by McKinney (1994) and Miller (2000), offers practical methodologies for breath control, resonance management, and register blending. These pedagogical insights support the comparative analysis of how singers technically navigate the vocal challenges posed by both arias.

By integrating these perspectives, the study builds a multidimensional framework to evaluate Figaro's portrayal in terms of historical style, vocal craft, and interpretive realism.

Research methodology

This study focuses on both domestic and international subjects, employing a mixed research method that combines qualitative and quantitative approaches. Specifically, it uses methods such as literature review, questionnaire surveys, in-depth interviews, and mathematical statistics. The focus is on understanding the character development of Figaro's aria, score analysis, and performance styles. It also examines current innovations and modifications made by performers both domestically and internationally regarding Figaro's aria, as well as discussions about Mozart and Rossini. The study analyzes the similarities and differences in the performance of Figaro's aria between Rossini and Mozart, and offers reasonable suggestions to address these issues, aiming to enhance the recognition of opera and composers in the eyes of the world.

Research design

To achieve this research goal, the research method used in this study is a mixed research method combining qualitative research methods and quantitative research methods, which specifically uses the literature data method, the questionnaire survey method, and other methods.

Qualitative research methods

For qualitative research, the literature research method, historical research method, music analysis method, and interview method are mainly used.

Literature Review Method. By systematically searching core literature both domestically and internationally, construct the theoretical framework of the study, and identify gaps. First, collect three types of documents in layers: primary sources (such as Mozart's 1786 complete score, Rossini's 1816 premiere commentary), academic achievements, and practical cases. Use keyword searches (such as "Figaro Aria + vocal interpretation") and quality control (priority to core journals and authoritative works) to screen out one hundred valid documents. Through content analysis,





it is found that existing research often analyzes individual works in isolation. Ultimately, integrate relevant theories to construct a "melody-rhythm-timbre" analytical framework, laying the theoretical foundation for revealing differences in vocal logic.

Research Scope

Through the research and analysis of relevant literature, this paper develops the conceptual framework based on the relationship between "independent variable" and "dependent variable" and the scientific theory in the study:

Argument

1. Create the era and background
2. Setting of dramatic conflict
3. Design of musical language
4. Character image building
5. Audience aesthetic expectations

Dependent variable

1. The presentation of the Figaro character
2. The singing of the Figaro aria

Results

This study mainly used SPSS 26.0 version for data statistical analysis, including descriptive statistics, frequency analysis, stability and validity testing of the questionnaire, Pearson correlation analysis, multiple linear regression analysis, independent sample T test, variance analysis, and analysis of valid data.

Historical shaping of opera text and music style

Throughout the centuries of opera creation, "The Marriage of Figaro" and "The Barber of Seville," as "sister works" by the same playwright, are not only seen as mirrors of their times but also reflect the political, economic, and cultural conditions of their eras. By analyzing the lives and creative journeys of playwright Beaumarchais, composer Mozart, and composer Rossini, we can identify the differences in the leading character Figaro between "The Marriage of Figaro" and "The Barber of Seville." Additionally, by exploring the different social contradictions and class structures due to the varying eras in which these composers and playwrights lived, we can uncover their distinct perspectives on worldviews and their unique creative philosophies and ideas. This fully showcases the artistic value of their immortal classic works.

Mozart and the opera The Marriage of Figaro

Mozart lived in Europe during the period of opposition to feudalism. His works were influenced by the Enlightenment of his time, deeply exposing the decay of feudalism and





expressing his pursuit of democratic freedom. Mozart is one of the greatest musicians of the Classical period. His operatic compositions have very distinct characteristics, using music within poetry. He emphasized that poetry serves music, thereby deeply portraying the personalities of characters and perfectly combining music with drama." Mozart excelled at using arias to depict character images and employed choral singing in dramatic conflicts. At the same time, Mozart placed particular importance on instrumental performances in operas, not only employing extensive orchestration techniques in overtures but also giving instrumental parts significant roles in advancing the plot.

"The Marriage of Figaro" is a true reflection of European social life in the 18th century and a direct means for Mozart to express his inner emotions. He made each character's music consistent with their personality traits and maintained their basic characteristics throughout the development of the opera's plot. "When composing 'The Marriage of Figaro,' Mozart innovated in form, employing the sonata structure of symphonic music." This use of a light and cheerful symphonic form set the tone for the opera, making it humorous. The music in the opera takes on various forms, with very complex melodic structures. As one of the musicians of the Classical period, Mozart's musical style not only inherited the Baroque tradition but also explored new paths in form and genre. At that time, Italian opera seria was unpopular in Europe, but after watching Beaumarchais' "The Marriage of Figaro," Mozart developed a strong interest and a desire to create a comic opera. He chose "The Marriage of Figaro" from the series and composed it into an enduring comic opera, which premiered in Vienna, Austria, in 1786.

Rossini and the Opera La Boheme

Rossini was born in Pesaro, Italy, at the end of the 18th century. Both his parents were in the music industry; his father was a performer and his mother a singer. Under their influence from a young age, Rossini was immersed in a rich musical environment. After entering the Conservatory of Music in Bologna, Rossini devoted himself to studying the scores and manuscripts of composers like Mozart and Haydn in the school library. This had a significant impact on his future musical creations. "The Barber of Seville" is one of Rossini's most renowned operas. When composing this opera, Rossini was inspired and wrote fervently, completing the entire work in just 13 days. The opera later became known as "the model of Italian comic opera." "The Barber of Seville" employs a realistic approach, with vivid musical imagery that blends joy and satire, exuding a strong comedic flavor. Skillful technique and humor are the soul of the piece. Rossini built his work on national music, using numerous rapid and continuous melodies along with romantic techniques that blend playful sentimentality. He focused on the melody and vocal techniques of the opera, fully demonstrating his understanding of Italian comic opera and his unique personal style." In this work, Rossini meticulously detailed all the ornamentation and coloratura phrases, writing



them out on the score to standardize the singers' performances, making the style of the work even more splendid and lively.

Character shaping and character relationship in the background of the era

In the long history of opera art, character creation has never been an isolated aesthetic choice but rather a reflective expression of the spirit of a specific era in musical drama. When Mozart staged Beaumarchais's **The Marriage of Figaro** on the Vienna stage in 1786 and Rossini premiered **The Barber of Seville** in Rome in 1816, the 30-year gap between these events was underpinned by the intense clash between Enlightenment rationality and Romanticism. These two operas, sharing the same character prototype, transformed the literary figure of "Figaro" into distinct musical roles due to the value shifts during social transitions, changes in artistic production mechanisms, and shifts in vocal aesthetics. The former became an "intellectual servant" bearing Enlightenment ideas, while the latter became a "street strategist" driving the comedic revelry. This divergence in role positioning not only restructured the relationship networks between Figaro and nobles, lovers, and peers but also fundamentally determined the operatic domains of the two works: from Mozart's psychological theater of "rational dialogue" to Rossini's technical performance stage of "sensory carnival." In vocal performance, character portrayal is a crucial aspect of the singing form. In the play, Figaro remains loyal to his love for Susanna, steadfast in his affection. In his intellectual battles with the Count, he is fearless and decisive. When he suspects that Susanna is having an affair with the Count, he becomes extremely angry. Mozart's Figaro is intelligent, pure-hearted, and imbued with a sense of the common people. In Mozart's operatic compositions, all character traits originate from life, serious and genuine. The distinct characteristics of Figaro in the opera are closely tied to the social developments of his time. Mozart integrates Figaro's character traits with dramatic conflicts, crafting a vivid, passionate, and fearless protagonist who stands against tyranny.

Differences in the era of work

The mental characteristics were influenced by the Sturm und Drang movement. The Sturm und Drang movement was a further development of the Enlightenment in Germany, initially initiated by young urbanites from the new bourgeoisie as a literary movement. Influenced by the Enlightenment, they opposed social hierarchies and "unnatural" lifestyles, advocating for a return to nature with passionate and intense language, and strongly demanded human rights, freedom, and social equality. This period saw a transition from Classicism to Romanticism, or rather, it could be considered the budding stage of Romanticism.

The prominence of the Romantic spirit. Compared to the structurally organized music of the Classical period, Romantic music places greater emphasis on individuality, valuing emotion over reason and striving for emotional freedom that breaks conventions. Composers of the



Romantic era unleashed their imagination in musical elements, harmonic textures, and formal structures, achieving more ingenious and dynamic innovations. Romantic works exhibit significant emotional fluctuations, sometimes stirring and uplifting, at other times melancholic and somber, and then again angry or calm. Music is the most expressive form to embody the essence of romance. Rossini's musical creations during this period beautifully interpreted the human beauty pursued by Romanticism, showcasing distinct characteristics across different social strata.

Through the analysis of Mozart and Rossini's "The Marriage of Figaro" arias, it is found that the historical context had a significant impact on the compositions of both composers. Mozart's "The Marriage of Figaro" was created during the Enlightenment period, which emphasized rationality, freedom, and equality, opposing feudal hierarchy. Mozart's work challenges aristocratic authority through the character of Figaro, showcasing the wisdom and courage of ordinary people. Rossini's "The Barber of Seville" was composed during the Romantic period, which placed greater emphasis on emotional expression and individuality. Rossini's works focus more on dramatic and comedic effects in music, using exaggerated plots and musical techniques to create a witty image of Figaro.

Different connotations of "Figaro."

Mozart lived during a period when class struggles were at their most intense across Europe, a time when the new bourgeoisie opposed feudal society and sought change. As the Enlightenment progressed, the influence of the new bourgeoisie on all levels of society grew increasingly significant, and the awareness of opposing the corrupt feudal system deepened accordingly. Mozart traveled with his father through major cities in Europe from a young age, and during these tours, he came into contact with many progressive young intellectuals. "The Marriage of Figaro" is an important work where Mozart expresses his social sentiments, serving as one of his tools to convey his dissatisfaction with the feudal system to society. The protagonist Figaro in the opera reflects Mozart's life ideals in the opera.

In the opera "The Marriage of Figaro," the protagonist represents the third class and ultimately overcomes the feudal nobility, achieving ultimate victory. These are all deliberate choices made by Mozart in character development. The main character, Figaro, has many distinct traits: he is optimistic and clever, bold yet meticulous. However, what defines Figaro's character is his spirit of daring to fight and rebel. "This aligns with Mozart's reality; unable to endure the oppression from the new bishop of Salzburg Cathedral, Mozart eventually left the church. What Mozart could do was leave the church and the bishop who oppressed him, but the burdens of life and the various personal insults he suffered at the Salzburg Cathedral cannot be erased." This also makes Mozart eager to express his ideals of life, leading to the creation of Figaro, a small figure from the third class with a strong rebellious spirit in "The Marriage of Figaro."





Rossini's "Figaro" in his operas is characterized by confidence and optimism. Compared to Mozart, Rossini's life was much more fortunate. Rossini had already gained prominence in the European music scene at a young age, which provided him with greater freedom and scope for his creative work. It is undeniable that "The Barber of Seville" became an unparalleled classic in opera and solidified Rossini's place in the world of opera.

Musical ontology analysis of Mozart and Rossini's "Figaro" aria

In the lineage of opera music analysis, Mozart's "The Marriage of Figaro" (1786) and Rossini's "The Barber of Seville" (1816) offer an excellent perspective on the transition from Classicism to Romanticism. Although both works share the framework of the character "Figaro," they exhibit fundamental differences in melodic construction, rhythmic grammar, harmonic language, and structural paradigms—the former adheres to the principle of "rational balance," while the latter aims for "emotional liberation." This results in a dual peak in vocal aesthetics history, characterized by "restraint" and "expression." This section focuses on the essential elements of music, comparing the melodic forms, texture structures, ornamentation techniques, and acoustic characteristics of core arias (such as Mozart's "Do Not Go Again, My Love" and Rossini's "Make Way for the Busy Man") to reveal how these two musical paradigms shape distinct performance logics and provide interpretive grounds based on musical texts for vocal practice.

Mozart and Rossini present two distinctly different paradigms in the melodic construction of the "Figaro" aria: the former is grounded in "linearity," striving for a balanced melody that aligns with the text; the latter centers on "technique," emphasizing technical innovation and sensory impact. This difference not only manifests in surface elements such as intervals, range, and motifs but also permeates to the deeper logic of musical expression, from singing that serves the text to vocal performances that transcend it, marking a crucial transition from Classicism to Romanticism.

The logic of melodic line generation: the distinction between dialogic and performative qualities. Mozart's "You Shall Not Go Again" follows the classical principle of "linearity," using stepwise intervals and short phrases to create a conversational feel akin to spoken language. The core motif of the entire piece is a descending third, which transforms sequence, inversion, and rhythmic elongation in subsequent phrases, forming a question-and-answer melodic dialogue. In terms of melody, the main key is C major, with some modulations and minor keys added. The main melody is primarily in the middle register, without significant fluctuations or large leaps; most intervals are within six degrees, making the melody lively and smooth, free from dragging. This sets the tone for the entire work. The climax of the piece highlights Figaro's defiance against authority and his courageous challenge to power, so the pitch of the melody will be higher, increasing dramatic tension and conflict. The main melody appears three times, but each





appearance should vary under different contexts rather than remain static. The first appearance at the beginning ensures that the overall musical style of the piece remains cheerful and lively, without strong dynamics.

The second appearance occurs before the climax, so when singing, the intensity should be increased to better lead into the climax. This prevents it from seeming too abrupt and maintains the overall musical structure of the piece. The third appearance comes after the climax ends, making it more challenging to grasp the musical style of the main melody.

Rossini's "Make Way for the Busy" subverts this logic, creating an auditory spectacle with its "showy" melodies. The musical character is lively and vivid, with distinct personality traits portrayed, accurately depicting the protagonist's intelligence and wit. The running melody is highly passionate and unrestrained, fostering a warm and enthusiastic atmosphere that quickly conveys Figaro's cheerful and outgoing nature to the audience.

Discussion

Examining the Figaro arias from Mozart's *The Marriage of Figaro* alongside Rossini's *The Barber of Seville* demonstrates how various historical contexts and vocal styles influence operatic interpretation. The artistic values of their respective periods—Classicism and early Romanticism—are demonstrated through these two arias, which focus on the same character. Mozart's "Non più andrai" demonstrates clear structural design and controlled emotions, while Rossini's "Largo al factotum" showcases dynamic expressivity together with elaborate technical display. The contrast between these two musical pieces mirrors the wider cultural shift from Enlightenment-based rationality to Romantic passion as discussed by Herz (2003) and Taruskin (2005).

Mozart structured his compositions based on Classical standards, which valued balance and transparent structure. The vocal composition of "Non più andrai" demonstrates stepwise melody lines alongside controlled emotional expression that remains understated. Rosen (1997) observes that Mozart's musical works require precise articulation and phrasing that embody the Enlightenment ideals of balanced and rational artistic expression. The aria requires singers to master breath control and subtle vocal shading as its simplistic lyrics and repetitive pattern present a challenge to express depth with minimalistic techniques.

Rossini's "Largo al factotum" demonstrates early Romanticism's celebration of individualism, theatrical flair, and virtuosic skill. Rossini uses quick patter alongside broad vocal intervals and dynamic shifts to present Figaro as both charming and lively. Gossett (2006) describes how Rossini's musical compositions demanded that vocalists achieve extreme agility and endurance while establishing a performance method that highlighted extravagant displays of energy. The new stylistic emphasis requires performers to develop both technical skills and a more bold and





extroverted Figaro interpretation, unlike Mozart's character, who subtly operates as a strategic servant.

The comparison of the two arias exposes fundamental discrepancies in the methods of teaching voice. Stark (2003) asserts that singers need to adjust their vocal techniques to the stylistic demands of their period with specific attention to breath control, decorative singing elements, and tone quality. Mozart's compositions require singers to maintain smooth legato lines and consistent tone quality, while Rossini's pieces focus on rhythmic precision and dramatic vocal embellishments. The different approaches to vocal performance create distinct character portrayals that demonstrate the essential connection between technique and authentic interpretation.

Performers play an essential role in defining how these arias are remembered over time. Throughout history, famous opera singers have introduced fresh perspectives and stylistic variations to the role of Figaro. According to Abbate and Parker (2012), operatic performance represents a living tradition that develops through both its interpretive history as well as the composer's initial composition. The dynamic nature of performance demands that performers maintain a precise equilibrium between historical style authenticity and current vocal trends alongside audience demands.

The research demonstrates that historical, stylistic, and technical differences between Mozart and Rossini's Figaro arias influence both performance methods and interpretive choices. This research provides valuable insights for singers, teachers, and scholars through a detailed examination of each work's compositional features, vocal demands, and cultural background. Subsequent research might build on this study by examining the development of Figaro in performances from the 20th and 21st centuries and by comparing interpretations from various vocal schools and traditions.

Conclusion

This article aims to explore the similarities and differences in the performance of Figaro arias by Mozart and Rossini. The scope of the study is not limited to the works themselves but also includes their creative backgrounds, musical styles, lyrical characteristics, and vocal techniques. Based on current understanding and interpretation of these two works in vocal performance and teaching, this paper employs methods such as literature review, comparative analysis, music analysis, and practical singing experience to examine research findings and performance examples of Mozart and Rossini's operatic works, particularly the Figaro arias. It draws relevant conclusions to address issues such as how to accurately grasp the stylistic differences between the two works and how to reflect the creative intentions of different composers in performances. Therefore, this





chapter provides a more detailed summary based on the previous investigation and analysis, covering four aspects: research conclusions, research significance, limitations of the study, and future research directions.

This study focuses on the differences and similarities in the performance of Mozart's "You Shall Not Be My Beloved" from *The Marriage of Figaro* and Rossini's "Make Way for the Busy Man" from *The Barber of Seville*, as core research questions. The scope of the study is meticulously focused on the distinct musical styles of these two works, reflecting the stylistic evolution from Classicism to early Romanticism; the stark contrast between poetic and colloquial language in the lyrics; and the multidimensional aspects of vocal techniques, including breath control, coloratura treatment, and articulation. These factors collectively influence the artistic portrayal of the classic character Figaro. To delve deeper into this complex issue, the author carefully formulates two major research hypotheses. First, during Mozart's time in the Classical period, society and culture valued rationality, order, and balance, which is reflected in his pursuit of formal perfection and rigorous structure in music composition. In contrast, Rossini lived in the early Romantic period, when social trends shifted towards the promotion of individuality, emotion, and imagination, leading to a creative philosophy that aimed to break away from tradition and express passion. Based on this, the significant differences in the eras and compositional philosophies of the two works naturally result in notable distinctions in their performance styles. Second, vocal techniques, as direct means of vocal expression, inevitably endow the character Figaro with different personality traits and emotional depth through their application. The choice and use of vocal techniques directly impact the artistic presentation of the Figaro character.

During the research process, I found that the similarities and differences lie not only in the evolving compositional techniques and styles over a long historical development but also in the innovative repertoire presented by numerous singers. As an aria with a long history of transmission and development, its artistic evolution is complex, being the product of the combined efforts of various forces. This paper also confirms through extensive literature that its artistry is both unique and intricate when studying its development process and basic information about performers. Through methods such as literature review, historical research, data analysis, and questionnaire surveys, the conclusions drawn in this study are as follows:

The root cause of the differences in singing styles. This study, through multi-dimensional comparative analysis, has conclusively confirmed that there is a significant difference in singing style between Mozart's "Do Not Go Again" and Rossini's "Make Way for the Busy Man." These differences are deeply rooted in the close interplay of historical context, the composer's philosophy, and the dramatic needs of the work. Under the strict framework of Classical





aesthetics, Mozart's arias place extremely high demands on performers. The timbre must be as pure and clear as a mountain stream, serving as the foundation of the entire performance. In the main sections, the melodic progression is mostly smooth and stepwise, with the range generally kept within an octave, which requires singers to have precise and delicate control over their breath. Each note transition should flow smoothly like clouds and water, without any obstruction, flowing gently like silk at the fingertips, thus aligning with the Classical emphasis on "the beauty of order." In terms of emotional expression, it is essential to adhere strictly to the principle of restraint and subtlety. Even when the character's inner emotions are tumultuous, they can only be conveyed subtly through minute changes in volume and adjustments in timbre.

Recommendation

Given the limitations of this study, future research can be explored from multiple dimensions, which can not only make up for the deficiencies of existing research but also have significant significance in theoretical expansion, practical application, and cultural exchange.

Firstly, the profound significance of theoretical expansion in constructing a more comprehensive opera singing theory system: If future research can broaden its scope to include other arias involving Figaro roles by Mozart and Rossini, as well as works by different composers from various periods, it will allow for a deeper analysis of the evolution of opera singing styles over time and among individual composers. For example, studying how revisions to different versions of musical scores affect performance can reveal the dynamic relationship between musical texts and performance practices, further refining the "text-performances" interaction mechanism in opera singing theory, making the theoretical framework more systematic and comprehensive.

Secondly, the significant value is at the practical application level. Optimizing vocal instruction and performance guidance: By supplementing with samples of Eastern singers' performances, future research can reveal differences and commonalities in singing styles across different cultural backgrounds. Applying these research findings to vocal teaching can help students broaden their performance horizons, master diverse singing techniques, and avoid the limitations of a single style. In terms of stage performance guidance, comprehensive research conclusions can provide directors and singers with richer creative ideas, promoting the integration and innovation of cross-cultural opera performance styles, and enhancing the artistic standards of opera performances. Promoting the inheritance and development of opera art: If future research can overcome the issue of uneven regional distribution, widely collecting views from vocal workers at different levels and regions will help uncover unique opera performance traditions and cultural connotations in various places. These discoveries can be transformed into





practical strategies for protecting and inheriting opera art, such as formulating more targeted opera talent training programs and conducting local opera culture promotion activities, driving the global inheritance and prosperity of opera art.

Thirdly, the unique significance of cultural exchange. Promoting dialogue between Eastern and Western opera cultures: increasing research on versions performed by Eastern singers can build a bridge for cultural exchange in opera between East and West. By comparing and analyzing interpretations of the same aria from different cultural backgrounds, it reveals how cultural differences influence artistic expression, enhancing mutual understanding and appreciation between East and West in the field of opera art, and promoting the diverse coexistence of global opera culture. Enhancing the cultural inclusiveness of opera art: future research should break free from subjective limitations and adopt more objective and diverse perspectives, which will help uncover the hidden cultural diversity within opera art.

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