

Classical music IV

Exercise 1: Next, and to start working on vocal music in Classicism, you will listen to one of the movements of Mozart's *Requiem*, which corresponds to ***Confutatis***. Follow the letter and answer the questions.

In this piece, three different parts are clearly distinguished: one sung by the choir, another by the men, and another by the women.

- What phrases correspond to each voice? Answer it in the blue box.
- What is the character of each of them? Answer it in the box to the right.

	<i>Confutatis maledictis, flammis acribus addictis,</i>	<i>Rechazados ya los malditos, y entregados a las crueles llamas,</i>	
	<i>Voca me cum benedictis.</i>	<i>llámame con los benditos.</i>	
	<i>Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.</i>	<i>Suplicante y humilde te ruego, con el corazón casi hecho ceniza, apiádate de mi última hora.</i>	

Exercise 2: When Mozart was 35 years old, in 1791, he composed The Magic Flute, the overture of which you have already heard. This would be his last opera, as he died three months later. Listen to this well-known aria from the Queen of the Night (***An avenging hell***), and answer the questions.

1. What kind of voice does this aria sing? Tick the correct answer.

SOPRANO

CONTRALTO

TENOR

BASS

2. Melismas abound in this piece. What does this musical resource consist of?

3. What is the highest note the voice reaches? (It is the one that appears surrounded in the following fragment).

