

## 9. Listening

The message of music



### BLOCK 1 MUSICAL AND CULTURAL CONTEXTS. LISTENING

#### 1.1. HOW TO LISTEN TO MUSIC

1. In the list of artistic manifestations below, there are some that take place *over time* and others that require a *specific space*. Order them correctly.

architecture, painting, cinema, dance, sculpture, theatre

##### TIME

1. cinema                      2. dance                      3. theatre

##### SPACE

1. architecture                      2. painting                      3. sculpture

#### 1.2. IDENTIFYING THE CHARACTER OF A MUSICAL WORK

##### 1.2.1. The composer

2. Name two famous classical composers, two pop groups and two composers of film scores.

##### Classical composers

1. Beethoven, Wagner, Bach, Strauss, Verdi  
2. Mozart, Vivaldi, Haydn, Gershwin, Haendel

##### Pop music groups

1. The Beatles, The Rolling Stones, Police  
2. Queen, Pet Shop Boys, Abba

Composers of original sound tracks.

1. John Williams, Dany Elfman, Tomas Newman
2. Jerry Goldsmith, Hans Zimmer, John Barry

3. Connect each melody to the right compositional style.

classical, cinema, pop music

**Listening 14** Compositional style 1 classical

**Listening 15** Compositional style 2 cinema

**Listening 16** Compositional style 3 classical

**Listening 17** Compositional style 4 pop music

**Listening 18** Compositional style 5 cinema

**Listening 19** Compositional style 6 pop music

4. You should be able to recognise these listening exercises. Can you give a few details about them? Like author, title, etc.?

*Free answer.*

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### 1.2.2. The player

5. Write three artistic manifestations in which the author requires intermediaries for his work to be performed; and two in which the author is self-sufficient and requires no intermediary or interpreter.

REQUIRES INTERPRETERS

1. music
2. dance
3. theatre

REQUIRES NO INTERPRETERS

1. painting
2. sculpture
3. literature

## Types of players

6. Classical music has many forms of interpretation, from one single instrument or player to hundreds of instruments and players, as in this symphony by Anton Bruckner. In this activity you have to indicate the interpreters who take part in each listening exercise.

soloist (one player), chamber group (small ensemble), orchestra (large group of instruments), choir (large group of voices), choir and orchestra (both together)

Listening 20	Player	<u>orchestra</u>
Listening 21	Player	<u>wind group</u>
Listening 22	Player	<u>soloist</u>
Listening 23	Player	<u>choral</u>
Listening 24	Player	<u>choir and orchestra</u>

### 1.2.3. The listener

#### ✓ PASSIVE ATTITUDE

7. Draw up a list of situations in which you listen to music while doing other things, and therefore you are not really paying attention to the music. In other words, situations in which you are a “passive listener”.

Free answer.

8. In the following listening exercises, say which belong to the passive attitude of listening to music.

Listening 25	<u>Passive attitude (restaurant)</u>
Listening 26	<u>Non-passive (end of a concert)</u>
Listening 27	<u>Passive attitude (on the beach)</u>
Listening 28	<u>Non-passive (live concert)</u>

#### ✓ EMOTIONAL ATTITUDE

9. Write the names of three songs you like and give a brief explanation why.

Free answer.

10. Do the same with three songs you don't like.

*Free answer.*

11. Use the adjectives below as appropriate for describing the sensations and emotions suggested by each of these listening exercises.

victorious, tranquil, triumphal, relaxing, fearful, energetic, grandiose, rhythmic, comical, funny, anguishing, danceable

Listening 29 *energetic, grandiose*

Listening 30 *anguishing, fearful*

Listening 31 *danceable, rhythmic*

Listening 32 *victorious, triumphal*

Listening 33 *relaxing, tranquil*

Listening 34 *relaxing, tranquil*



### ✓ ACTIVE ATTITUDE

Listening 36 *Busca lo más vital (El libro de la selva)* Terry Gilkyson

12. Now listen to the following exercises actively, paying attention not just to its emotional aspect (which is also important), but trying to analyse it and put into practise all the things you have learned in this course. To do so, answer the following questions:

- a. Composers want to create sensations and transmit them to the listener, like joy, sadness, fun, terror, etc. What sensation does this music produce in you?

*joy, vitality, urge to dance, optimism, enthusiasm*

- b. As regards the melody (studied in unit 2), do you think there are big intervals between notes, or only gentle undulations (small intervals)?

*It is a simple melody with gentle undulations that sometimes combine with spoken fragments*

- c. In reference to intensity (studied in unit 3), do you think the composer uses a wide variety of dynamics, or are there only small dynamic changes?

*There are only small dynamic changes, and the whole song has mostly flat dynamics.*

- d. Say what kind of dynamic marking you would find throughout the score for this piece. \_\_\_\_\_  
*mf (mezzoforte = medium loud)*
- e. Write the names of the instruments you can recognise. \_\_\_\_\_  
*Voices, piano, banjo, trumpet (with mute), drums, bass*
- f. As for duration (unit 5), say if you think there are mostly long duration notes, or short duration notes, or both. *There are mostly short-duration notes.*
- g. In unit 6 you studied beat and how to find it. Find the beat or pulse of this piece and mark the speed with an X below.  
☒ Quick pace    ☐ Medium pace    ☐ Slow pace
- h. You also learned how to differentiate between stressed and unstressed beats. Apply your knowledge and find the right beat for this piece. Mark the right answer with an X.  
☐ Duple time    ☐ Ternary time    ☒ Quaternary time
- i. In unit 8 we studied three kinds of texture. Say which one is appropriate for this song.  
☐ Monophony    ☐ Polyphony    ☒ Accompanied melody
- j. Find information on this song in an encyclopaedia, music book or on Internet.

*Free answer.*

CHECK YOUR  
LEARNING

Now listen to another piece, but here you have to fill in all the information using the knowledge you have acquired over this course.

## Listening 37 Can You Feel the Love Tonight Elton John



1. Sensation produced by this song. It is tranquil, romantic, delicate music...
2. Type of melody. Melody with gentle undulations.
3. Dynamics used. Gentle dynamic changes, around mf, with the intensity increasing in the refrain when more voices come in.
4. Instrumentation. Men's and women's voices, both as solos and in choruses. In the background you can hear some electronic instruments.
5. Predominant rhythmic structures. It combines long and short-duration notes.
6. Speed. Medium speed
7. Time signature. Duple time
8. Texture. It combines polyphonic texture (choruses) with accompanied melodies (soloists).
9. Additional information. This is the 1994 cartoon film by Disney, "The Lion King", composed by Elton John with lyrics by Tim Rice. It won an Oscar for the best original song in 1994 and the Golden Globe for the best original song. Elton John also received a Grammy award for the best men's vocal pop interpretation.

## BLOCK 2 MUSICAL CREATION AND PRACTISE

### 2.1. RHYTHM CREATION



1. On the following line, indicate which notes are examples of off-beat syncopation.

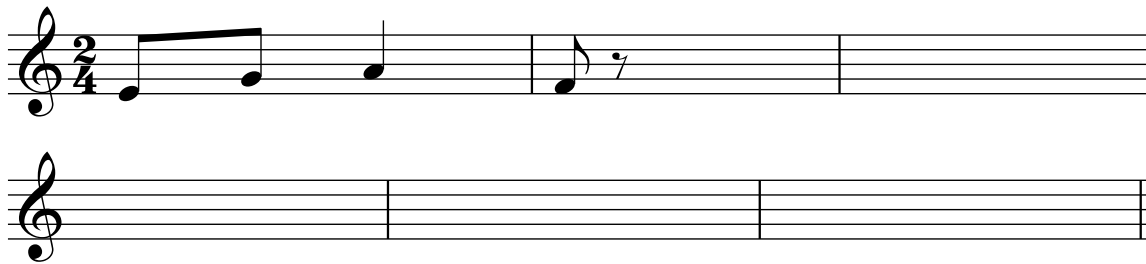


2. Complete the following staves by writing at least one example of syncopation in each.

a)



b)

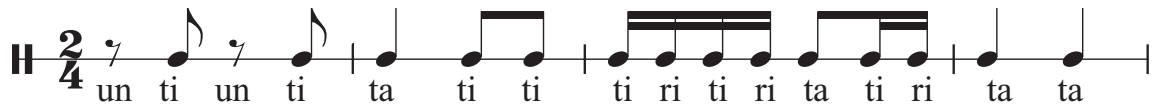


3. Complete the bars with the notes you think are appropriate.





4. Draw in bar-lines. Now write in the rhythmic syllables for each note.



5. Interpret the rhythms (you can use rhythmic syllables to help). Now listen to them and put them in the right order. Remember that some of these rhythms are in the song *Introito*, and it will help you to prepare this exercise.

## Listening 38

## Listening 39

## Listening 40

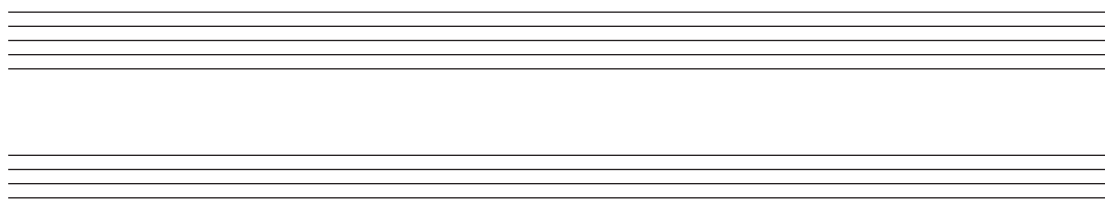
## Listening 41

Four musical staves with rhythmic patterns and numbers in boxes: 3, 4, 2, 1

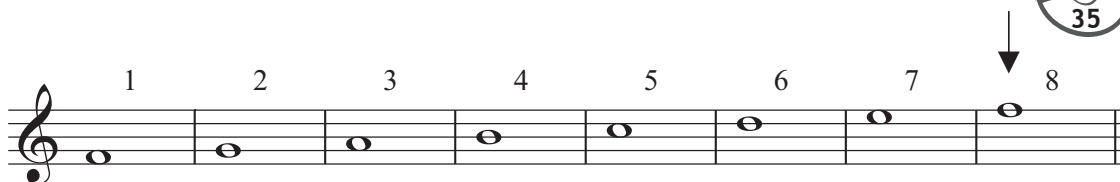


## 2.4. MELODY CREATION

6. **COMPOSITION.** “Play around” with the notes of this scale and compose a melody that you can play over a musical accompaniment. Try to use the notes you already know, and practise your new sound: high F.



7. **IMPROVISATION.** Try to improvise a melody with the sounds you have learned in this unit. The sounds are presented in an orderly manner, but you can interpret them in any order you want. As for notes, although semibreves are used in the scale given here, you can use notes of different duration in your interpretation, as this will make it more varied.



### MUSIC AND TECHNOLOGIES

The CD ROM provides a series of activities in which you can practise what you’ve learned in this Unit.





## BLOCK 2 MUSICAL CREATION AND PRACTISE

### MUSICAL CREATION AND PRACTISE

#### UNIT 1

- Track 1** Rhythm Practise *Introito*
- Track 2** Melody Practise *Practise with the left hand*
- Track 3** Melody Practise *Practise with the right hand*
- Track 4** Melody Creation *Composition 1* (Workbook)
- Track 4** Melody Creation *Improvisation 1* (Workbook)
- Track 5** Melody Creation *Composition 2* (Workbook)
- Track 5** Melody Creation *Improvisation 2* (Workbook)

#### UNIT 2

- Track 6** Rhythm Practise *Corchet*
- Track 7** Melody Practise *Practise B $\flat$*
- Track 8** Melody Creation *Composition 1* (Workbook)
- Track 8** Melody Creation *Improvisation 1* (Workbook)

#### UNIT 3

- Track 9** Rhythm Practise *Y Punt!*
- Track 10** Melody Practise *Practise B $\flat$*
- Track 11** Melody Creation *Composition 1* (Workbook)
- Track 11** Melody Creation *Improvisation 1* (Workbook)

#### UNIT 4

- Track 12** Rhythm Practise *Brevis*
- Track 13** Melody Practise *Practise F $\sharp$*
- Track 14** Melody Creation *Composition 1* (Workbook)
- Track 14** Melody Creation *Improvisation 1* (Workbook)

#### UNIT 5

- Track 15** Rhythm Practise *Conventional*
- Track 16** Melody Practise *Practise high E*
- Track 17** Melody Creation *Composition 1* (Workbook)
- Track 17** Melody Creation *Improvisation 1* (Workbook)

#### UNIT 6

- Track 18** Rhythm Practise *Tinri-Ritin*
- Track 19** Melody Practise *Strengthen your high E*
- Track 20** Melody Practise *Strengthen your F $\sharp$*
- Track 21** Melody Creation *Composition 1* (Workbook)
- Track 22** Melody Creation *Composition 2* (Workbook)
- Track 21** Melody Creation *Improvisation 1* (Workbook)
- Track 22** Melody Creation *Improvisation 2* (Workbook)

#### UNIT 7

- Track 23** Rhythm Practise *Sincopando*
- Track 24** Melody Practise *Practise G $\sharp$*
- Track 25** Melody Creation *Composition 1* (Workbook)
- Track 25** Melody Creation *Improvisation 1* (Workbook)

#### UNIT 8

- Track 26** Rhythm Practise *Le Llositré*
- Track 27** Melody Practise *Strengthen your B $\flat$*
- Track 28** Melody Practise *Strengthen your F $\sharp$*
- Track 29** Melody Practise *Strengthen your G $\sharp$*
- Track 30** Melody Creation *Composition 1* (Workbook)
- Track 31** Melody Creation *Composition 2* (Workbook)
- Track 32** Melody Creation *Composition 3* (Workbook)



- Track 30** Melody Creation *Improvisation 1* (Workbook)  
**Track 31** Melody Creation *Improvisation 2* (Workbook)  
**Track 32** Melody Creation *Improvisation 3* (Workbook)

#### UNIT 9

- Track 33** Rhythm Practise *Rhythm*  
**Track 34** Melody Practise *Practise high F*  
**Track 35** Melody Creation *Composition 1* (Workbook)  
**Track 35** Melody Creation *Improvisation 1* (Workbook)

## BLOCK 3 PLAYING MUSIC

### LIST OF RECORDER INSTRUMENTATION

#### UNIT 1

1. Branle de Champagne (left hand)
2. When the Saints Go Marching In (sing /left hand)
3. Prelude (Bach)
4. Scarborough Fair (for 2 voices)

#### UNIT 2

5. The Last of the Mohicans (B $\flat$  / 2 voices/Orff instrument)
6. Beauty and the Beast (sing)
7. Avatar

#### UNIT 3

8. Jingle Bells (sing)
9. Moon River (dotted crotchet/2 voices)
10. Gladiator (B $\flat$  / dotted crotchet)

#### UNIT 4

11. We Will Rock You (F $\sharp$ )
12. Supercalifragilisticexpialidocious (sing)
13. Blowin' in the Wind (F $\sharp$ /2 voices)

#### UNIT 5

14. Let it Be (high E and syncopation/2 voices)
15. I'm a Believer (high E)
16. Déjame (high E/sing/Orff instrument)

#### UNIT 6

17. Pirates of the Caribbean (dotted quavers)
18. El ciclo de la vida (sing)
19. Romeo and Juliet (dotted crotchet/2 voices)

#### UNIT 7

20. The Neverending Story (high E/G $\sharp$  and B $\flat$ )
21. Flash Dance (syncopation/2voices)
22. Where is Your Heart? (Moulin Rouge) (sing)

#### UNIT 8

23. Star Wars (triplets)
24. Cuéntame (sing/B $\flat$ /Orff instrument)
25. Yesterday (2 voices/F $\sharp$  and G $\sharp$ )

#### UNIT 9

26. Es la noche del amor (sing)
27. Les avions en papier (high F/2 voices)
28. It's a Small World



## LISTENING EXERCISES

### Unit 1

- Listening 1** Sounds from places and situations...
- Listening 2** Sounds from places and situations...
- Listening 3** Sounds from places and situations...
- Listening 4** Sounds from places and situations...
- Listening 5** Sounds from places and situations...
- Listening 6** Sounds of objects, animals...
- Listening 7** Sounds of objects, animals...
- Listening 8** Sounds of objects, animals...
- Listening 9** Sounds of objects, animals...
- Listening 10** Sounds of objects, animals...
- Listening 11** Sounds of objects, animals...
- Listening 12** Definite and indefinite pitch sounds: bird
- Listening 13** Definite and indefinite pitch sounds: *Prelude*, Bach
- Listening 14** Definite and indefinite pitch sounds: helicopter
- Listening 15** Definite and indefinite pitch sounds: *Scarborough*
- Listening 16** *The Typewriter*, L. Anderson
- Listening 17** *Toy Symphony*, L. Mozart
- Listening 18** Rhythmic listening
- Listening 19** Rhythmic listening
- Listening 20** Rhythmic listening
- Listening 21** Rhythmic listening

### Unit 2

- Listening 22** Contrabass: *The Elephant (The Carnival of the Animals)*, C. Saint Saëns
- Listening 23** Cello solo: *The Swan (The Carnival of the Animals)*, C. Saint Saëns
- Listening 24** Viola solo: *Pelléas et Mélisande: Siciliana*, G. Fauré
- Listening 25** Violin: Partita No. 3 for violin in E Major, BWV 1005: *Gavotte en rondeau*, J. S. Bach
- Listening 26** High sounds of a guitar
- Listening 27** Low sounds of a guitar
- Listening 28** Intermediate sounds of a guitar
- Listening 29** Piccolo
- Listening 30** Tuba
- Listening 31** Trumpet
- Listening 32** *Presentí*, Ketama
- Listening 33** *Oh quante volte!*, V. Bellini
- Listening 34** *Ain't No Cure for Love*, Leonard Cohen
- Listening 35** *Bella y bestia*, A. Menken
- Listening 36** *Hymn to St John the Baptist Ut queant laxis*, Guido D'Arezzo
- Listening 37** Ascending scale
- Listening 38** Descending scale
- Listening 39** Ascending and descending scale
- Listening 40** Descending and ascending scale
- Listening 41** Descending scale
- Listening 42** Ascending and descending scale
- Listening 43** Melody 1
- Listening 44** Melody 2
- Listening 45** Melody 3
- Listening 46** Melody 4
- Listening 47** Unison
- Listening 48** Ascending (5ths)
- Listening 49** Descending (5ths)
- Listening 50** Ascending conjunct



- Listening 51** Descending conjunct
- Listening 52** Unison
- Listening 53** Descending conjunct
- Listening 54** Descending (8ths)
- Listening 55** Ascending 8th
- Listening 56** Dictation No 1
- Listening 57** Dictation No 2
- Listening 58** Dictation No 3
- Listening 59** Rhythmic listening
- Listening 60** Rhythmic listening
- Listening 61** Rhythmic listening
- Listening 62** Rhythmic listening

### Unit 3

- Listening 1** *General Maximus' speech to his troops*
- Listening 2** *Commodus and his sister*
- Listening 3** *Conversation in the Senate*
- Listening 4** *In the circus arena*
- Listening 5** Piano
- Listening 6** Drum
- Listening 7** Clarinet
- Listening 8** *Oberto: Symphony*, G. Verdi
- Listening 9** *Symphony No. 5 Titan*, G. Mahler
- Listening 10** *La Traviata*, G. Verdi.
- Listening 11** *Dido and Aeneas*, H. Purcell
- Listening 12** *In the Hall of the Mountain King*, E. Grieg
- Listening 13** *The Source of the Moldau River*, B. Smetana
- Listening 14** *The Course of the River*, B. Smetana
- Listening 15** *The Hunt*, B. Smetana
- Listening 16** *The Peasant Wedding*, B. Smetana
- Listening 17** *Moonlight*, B. Smetana
- Listening 18** *St. John's Rapids*, B. Smetana
- Listening 19** *Vysehrad Castle*, B. Smetana
- Listening 20** Noise pollution
- Listening 21** Noise pollution
- Listening 22** Noise pollution
- Listening 23** Noise pollution
- Listening 24** Rhythmic listening
- Listening 25** Rhythmic listening
- Listening 26** Rhythmic listening
- Listening 27** Rhythmic listening

### Unit 4

- Listening 28** *Child in Time*, Deep Purple. Voice: Ian Gillan
- Listening 29** *Don Giovanni* (Commendatore scene), W. A. Mozart. Voice: Kurt Moll
- Listening 30** *Singapore*, Tom Waits. Voice: Tom Waits
- Listening 31** *Un año más*, Mecano. Voice: Ana Torroja
- Listening 32** *Vox dilecti mei*, Palestrina
- Listening 33** *O Fortuna (Carmina Burana)*, C. Orff
- Listening 34** *Regresa a mí*, Il Divo
- Listening 35** *Vos sur ton chemin* (Les Choristes), Bruno Coulais
- Listening 36** *Supercalifragilisticexpialidocious*, R & B Sherman
- Listening 37** *Aquí no hay quien viva*, Vocal Factory
- Listening 38** *The Bodyguard*, Whitney Houston
- Listening 39** *Zadok the Priest*, G. F. Handel



- Listening 40** *The Wall*, Pink Floyd
- Listening 41** *La donna è mobile*, G. Verdi. Voice: L. Pavarotti
- Listening 42** *The Magic Flute*, W. A. Mozart. Voice: Gottlob Frick
- Listening 43** *Casta diva* from *Norma*, V. Bellini. Voice: María Callas
- Listening 44** *Urlicht*, G. Mahler Voice: Ewa Podles
- Listening 45** Carrillon
- Listening 46** Metallophone
- Listening 47** Xylophone
- Listening 48** Drumkit cymbal
- Listening 49** Chinese box
- Listening 50** Castanets
- Listening 51** Castanets
- Listening 52** Tambourine
- Listening 53** Maracas
- Listening 54** Rattles
- Listening 55** Bass drum
- Listening 56** Cymbals
- Listening 57** Claves
- Listening 58** Sleigh bells
- Listening 59** Finger cymbals
- Listening 60** Triangle
- Listening 61** Snare drum
- Listening 62** Tam-tam
- Listening 63** Temple block
- Listening 64** Rhythmic listening
- Listening 65** Rhythmic listening
- Listening 66** Rhythmic listening
- Listening 67** Rhythmic listening

#### Unit 5

- Listening 1** Long and short sounds (a)
- Listening 2** Long and short sounds (b)
- Listening 3** Long and short sounds (c)
- Listening 4** Rhythm dictation (a)
- Listening 5** Rhythm dictation (b)
- Listening 6** Rhythm dictation (c)
- Listening 7** *Technical*, Paul Gilbert
- Listening 8** *Shine On You Crazy Diamond*, Pink Floyd
- Listening 9** *Revolutionary Étude*, F. Chopin
- Listening 10** *Symphony No. 7, 2nd Movement*, A. Bruckner
- Listening 11** Rhythmic listening
- Listening 12** Rhythmic listening
- Listening 13** Rhythmic listening
- Listening 14** Rhythmic listening

#### Unit 6

- Listening 15** *Danse macabre*, C. Saint-Saëns (Student's Book)
- Listening 16** *Summer (3rd Movement)*, A. Vivaldi (Student's Book)
- Listening 17** *Antarctica*, Vangelis
- Listening 18** *Gladiator*, H. Zimmer
- Listening 19** *Thus Spoke Zarathustra*, R. Strauss
- Listening 20** *Bagatelles*, G. Ligetti
- Listening 21** *Strength and Honor*, H. Zimmer
- Listening 22** *Siala*, R. Barce
- Listening 23** *Barbarian Horde*, H. Zimmer

- Listening 24** *Zigeunerweisen (Gypsy Aires)*, P. Sarasate
- Listening 25** *Gymel*, W. Duckworth
- Listening 26** Rhythm
- Listening 27** *Variation for Piano*, A. Webern
- Listening 28** *Morning Mood*, E. Grieg
- Listening 29** *The X Files*, M. Snow
- Listening 30** *Ouverture*, C. Sejourne
- Listening 31** *Dakota - The Great Spirit*, Jacob de Haan
- Listening 32** *Dakota - Buffalo Huntin*, Jacob de Haan
- Listening 33** *Dakota - Smoking the Pipe*, Jacob de Haan
- Listening 34** *Dakota - The Ghost Dance*, Jacob de Haan
- Listening 35** *Dakota - Pilgrims at Wounded Knee*, Jacob de Haan
- Listening 36** Sound qualities 1
- Listening 37** Sound qualities 2
- Listening 38** Rhythmic listening
- Listening 39** Rhythmic listening
- Listening 40** Rhythmic listening
- Listening 41** Rhythmic listening

#### Unit 7

- Listening 42** *Always on My Mind*, Elvis Presley
- Listening 43** *Always on My Mind*, Michael Buble
- Listening 44** *Always on My Mind*, Pet Shop Boys
- Listening 45** *Orphée aux enfers (Orpheus in the Underworld)*, J. Offenbach
- Listening 46** *Largo*, G. F. Haendel
- Listening 47** *5th Symphony (2nd Movement)*, L. V. Beethoven
- Listening 48** *Flash dance*, G. Moroder
- Listening 49** *Danza del molinero*, M. de Falla
- Listening 50** *Swan Lake*, P. I. Tchaikovsky
- Listening 51** Metronome
- Listening 52** *Entrance of the Gladiators*, J. Fučík
- Listening 53** *Where is Your Heart (Moulin Rouge)*, G. Auric
- Listening 54** *Bladerunner*, Vangelis
- Listening 55** *The Neverending Story*, Limahl
- Listening 56** *Jalance en fiestas*, H. Piera
- Listening 57** *Piano Man*, B. Joel
- Listening 58** Rhythmic listening
- Listening 59** Rhythmic listening
- Listening 60** Rhythmic listening
- Listening 61** Rhythmic listening

#### Unit 8

- Listening 1** *Breakfast in America*, Supertramp
- Listening 2** *Concerto for Clarinet (solo)*, W. A. Mozart
- Listening 3** *Vox dilecti mei*, Palestrina
- Listening 4** *Run it Up*, Nudo Windsor
- Listening 5** *The Swan*, Saint-Saëns
- Listening 6** *Aquí no hay quien viva*, Vocal Factory
- Listening 7** *Cuéntame*, J. L. Armenteros
- Listening 8** *Les Choristes*, Bruno Coulais
- Listening 9** *Gregorian Chant*, Anonymous
- Listening 10** Rhythmic listening
- Listening 11** Rhythmic listening
- Listening 12** Rhythmic listening
- Listening 13** Rhythmic listening





## Unit 9

- Listening 14** Compositional style 1, *Symphony No. 41*, W.A. Mozart
- Listening 15** Compositional style 2, *The Jungle Book* (fragment), T. Gilkyson
- Listening 16** Compositional style 3, *The Nutcracker Suite*, P. Tchaikovsky
- Listening 17** Compositional style 4, *En mis venas*, Supersubmarina
- Listening 18** Compositional style 5, *Les avions en papier (Les Choristes)*, B. Coulais
- Listening 19** Compositional style 6, *New Paragraph*, N. Windsor
- Listening 20** Types of interpreters 1, *Symphony No. 5*, D. Shostakovich
- Listening 21** Types of interpreters 2, *Wind Quintet*, A. Reicha
- Listening 22** Types of interpreters 3, *Prelude No. 1*, C. Debussy
- Listening 23** Types of interpreters 4, *Motet*, Palestrina
- Listening 24** Types of interpreters 5, *Symphony No. 9*, L. van Beethoven
- Listening 25** Passive attitude 1: Music in a restaurant
- Listening 26** Passive attitude 2: End of concerto
- Listening 27** Passive attitude 3: Music on the beach
- Listening 28** Passive attitude 4: Live concert
- Listening 29** Emotional attitude 1: *The Imperial March*, J. Williams
- Listening 30** Emotional attitude 2: *The Exorcist*, Jack Nitzsche
- Listening 31** Emotional attitude 3: *Electrónica*, D. Guetta
- Listening 32** Emotional attitude 4: *We Are the Champions*, Queen
- Listening 33** Emotional attitude 5: *The Swan*, C. Saint-Saëns
- Listening 34** Emotional attitude 6: *The Simpsons*, D. Elfman
- Listening 35** *My Heart Will Go On*, J. Horner (sung by Celine Dion) (Student's Book)
- Listening 36** *Busca lo más Vital - Libro El de la Selva* (complete), T. Gilkyson
- Listening 37** *Can You Feel the Love Tonight?*, B.S.O. *The Lion King*, E. John & T. Rice
- Listening 38** Rhythmic listening
- Listening 39** Rhythmic listening
- Listening 40** Rhythmic listening
- Listening 41** Rhythmic listening

