

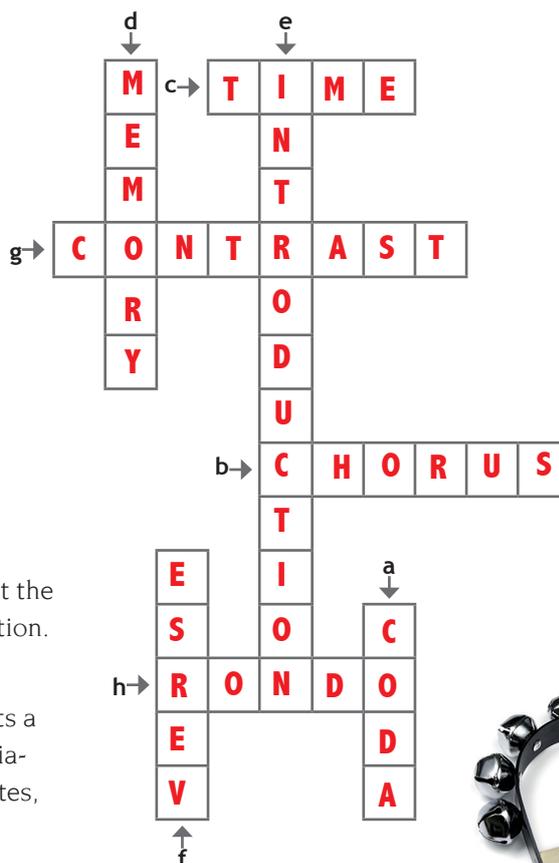
9. Musical structures

Form

SECTION 1 MUSICAL CONTEXT

1. Answer the questions below and then complete the crossword.

- a) Musical fragment that appears at the end of a musical composition to provide a sensation of ending or conclusion. coda
- b) Musical form with an A, A, A structure... as many times as the verse is sung. chorus
- c) Necessary element so that a musical form can advance. time



d) Ability that enables us to recognise a theme when it appears various times in a musical composition.
memory

e) Musical fragment that appears at the beginning of a musical composition.
Introduction

f) Part of a composition that repeats a theme with slight changes or variations of the rhythm or certain notes, etc.
verse

g) Part of a composition that presents a completely new theme (B) that contrasts rhythmically or melodically with the first theme (A). contrast

h) Name of the form from the French meaning 'round' or 'circle', presenting the structure: A-B-A-C-A-D-A rondo





2. Write the answers to the following questions using the words given here:

solo, refrain, theme, verse, letters of the alphabet, bridge

- a) Musical part that is the transitional musical section used to connect a verse to the chorus bridge
- b) Characteristic musical fragment always making the song clearly recognisable. theme
- c) Part in which the composer expresses the details or story of the song, or continues the song. verse
- d) Musical structures used in a composition are represented by using the letters of the alphabet
- e) The “hook”, or the repeated element of the song. refrain
- f) Part where an instrument plays a melody alone over the accompaniment solo

3. In this letter soup, find the different parts of songs that composers use to create a musical work.

- a) Using this system, the composer presents a completely new theme (B) that contrasts rhythmically or melodically with the first theme (A): contrast
- b) Part of a composition that repeats a theme with slight changes or variations of the rhythm or certain notes, so that it does not get boring: variation
- c) Name of the part that repeats the main theme various times, so the listener begins to recognise and memorise it, and will remember it again as it reoccurs throughout the work: repetition

L	O	U	T	G	R	A	I	T	S	O	W
I	S	A	B	E	I	Y	O	N	G	S	
E	U	R	I	A	V	O	B	O	O	R	E
S	R	A	S	I	A	U	I	S	C	O	T
A	T	U	I	Y	R	T	H	M	E	N	S
O	A	S	I	E	I	R	A	I	N	R	I
G	N	A	S	T	A	U	F	Y	C	U	T
R	H	N	E	I	T	X	G	I	R	T	A
I	Y	P	I	H	I	I	A	S	H	A	N
S	E	I	T	R	O	N	S	T	A	N	S
R	S	Y	C	O	N	T	R	A	S	T	H
A	O	N	C	O	S	H	A	T	R	O	T

SECTION 2 LISTENING

THE STRUCTURING OF MUSICAL FORM

Listening 33

Imagine 1971 John Lennon

IMAGINE
John Lennon



Listed among the 500 best songs in the history of music, here John Lennon talks about a dream – a world where people live as brothers and where there is no hate, hunger or war.



a) Listen to the song carefully and write in the parts of the song as you hear them.

Refrain 3 Verse 2 Introduction Refrain 1 Verse 1 Refrain 2

IMAGINE John Lennon

Introduction

INSTRUMENTAL (piano)

*Imagina que no hay cielo
es fácil si lo intentas*

Refrain 1

Imagine there's no heaven
It's easy if you try
No hell below us above us only sky.
Imagine all the people living for today...

*sin infierno bajo nosotros encima de nosotros,
sólo el cielo.
Imagina a todo el mundo viviendo el día a día...*

Refrain 2

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace...

*Imagina que no hay países
no es difícil hacer
nada por lo que matar o morir
ni tampoco religión.
Imagina a toda la gente
viviendo la vida en paz...*

Verse 1

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one.

*Puedes decir que soy un soñador
pero no soy el único
espero que algún día te unas a nosotros
y el mundo será uno solo.*

Refrain 3

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man.
Imagine all the people
Sharing all the world...

*Imagina que no hay posesiones
me pregunto si puedes
sin necesidad de gula o hambre
una hermandad de hombres.
Imagínate a toda la gente
compartiendo el mundo...*

Verse 2

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one..

*Puedes decir que soy un soñador
pero no soy el único
espero que algún día te unas a nosotros
y el mundo será uno solo.*

COMPOSITIONAL TECHNIQUE

Listening 34-36

Water Music 1717 Georg Friederich Haendel

The first performance of the *Water Music* suites, commissioned by King George II, was on 17 July 1717 on board a royal barge that sailed up the Thames toward Chelsea. The king is said to have liked it so much that it was played three times during the trip.

Listening 34 *First Theme*

- a) Listen to the first theme of this exercise and write the letter of the alphabet you would give it. A
- b) Explain your reason. The first theme can be given the first letter of the alphabet.

Listening 35 *Second theme*

- a) Compare this theme to the first and mark the right answer with an X.

- It is a repetition of the first theme.
- It is a variation, as it is very similar to the first theme.
- It is a contrasting theme, as it sounds different.

- b) Bearing in mind your answer above, what letter of the alphabet would you give it? A

Listening 36 *Complete work*

Now that you've given a letter to each musical theme, listen to the whole piece. As you listen, give each theme a letter in the boxes below.

A

A

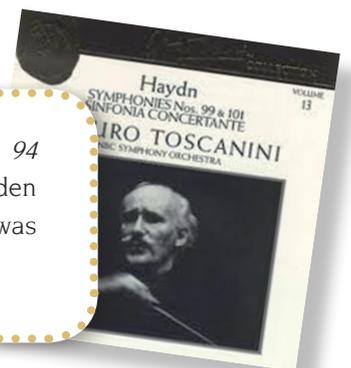
B

A

Listening 37-39

Symphony No. 94 in G Major (2nd Movement) 1791 Joseph Haydn

The music you will hear here is the *Andante* of Haydn's *Symphony No. 94 in G Major*, popularly known as the *Surprise Symphony*, because of the sudden **fortissimo** chord at the end of the otherwise *piano* opening theme, which was one of Haydn's jokes to wake up the audience!



Listening 37 *First Fragment*



- a) Listen to the fragment of this theme and write in the letter of the alphabet you would give it A

Listening 38 *Second Fragment*



- a) Listen to the other fragment of this work and mark the right answer below.
- It is an exact repetition of the first theme.
 - It is a variation, as it is very similar to the first theme with just a few changes.
 - It is a radically contrasting theme, as it sounds completely different from the first.

Listening 39 *Third Fragment*



- a) Listen to another fragment of this work and compare it to the first fragment.
- This melody is exactly the same.
 - This is a contrasting melody, as it is totally different.
 - It is not exactly the same, but it is quite similar to the first fragment.
 - It is exactly the same as the first, although at the end it changes a little.
 - The first is played by a piano and this one is played by the whole orchestra.
 - It is the same melody, but has melodic variations.
 - This is a compositional technique called variation.

MUSICAL FORMS

Listening 40-43

Il Canario 1605 *Cesari Negri*



This piece pertains to the Renaissance, where it was played at important social events, like other dances: at social gatherings, noblemen's events, royal receptions, etc.

Listening 40 *First Fragment*



- a) What is the name of the instrument that plays the first theme? Fife (wooden flute)
- b) Bearing in mind that it is the first theme of the song, what letter of the alphabet would you give it? A

Listening 41 *Second Fragment*

- a) What instrument interprets the melody? An oboe
- b) In this fragment, the instrument is different from the previous one. But is the musical theme the same or is it different? The same
- c) Bearing in mind your answer above, what letter of the alphabet would you give to theme? A'

Listening 42 *Third Fragment*

- a) What instruments interpret the melody? Fife and oboe
- b) Is the musical theme the same as or different from the preceding two? The same
- c) Give this section a structural letter to identify it. A''

Listening 43 *Complete Work*

- a) Listen to the whole work and as you hear each part, give it a letter to distinguish it using the boxes below.

A**A'****A''****A****A'****A''**

- b) Bearing in mind the previous exercise, write the name of the form given to this musical piece. Simple form

Listening 44-46**Minuet** 1717 Georg Friederich Haendel

The minuet was created in France, where it became highly popular and became the fashionable dance. The fact that they came from the influential court of King Louis XIV, "The Sun King", helped them to extend to many other countries and enjoy great popularity.

Listening 44 *First Theme*

- a) Listen to the first theme carefully and give it a structural letter A

Listening 45 *Second theme*

- a) This fragment comes from the second theme. How is it related to the first? Mark the right answer with an **X**:

- It's an exact repetition of the first theme.
- It's a variation on the first theme.
- It's a contrasting theme (different, new...).

- b) If you have answered correctly, it will be easy to give a structural letter to this second theme B

Listening 46 Complete Work



- a) Listen to the whole work and as you hear each part, give it a letter to distinguish it using the boxes below.

A

B

- b) Bearing in mind the previous exercise, write the name of the form given to this musical piece.

Binary form



Listening 47-49

Fossils 1886 Camille Saint-Saëns

This piece is from the suite called *The Carnival of the Animals*, with 14 movements that musically recreated a variety of animals, done by the composer as a piece of fun for a carnival day. Although it was privately played various times, Saint-Saëns was adamant that the work would not be published in his lifetime, seeing it as detracting from his “serious” composer image (except for *The Swan*).

Listening 47 First Theme



- a) Listen to the first theme carefully and give it a structural letter. A

Listening 48 Second Theme



- a) This fragment comes from the second theme. How is it related to the first? Mark the right answer with an X:

- It's an exact repetition of the first theme.
- It's a variation on the first theme.
- It's a contrasting theme (different, new...).

- b) If you have answered correctly, it will be easy to give a structural letter to this second theme. A

Listening 49 Complete Work



- a) Listen to the whole work and as you hear each part, give it a letter to distinguish it using the boxes below.

A-A

B-A

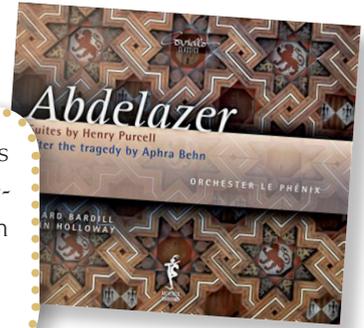
- b) Bearing in mind the previous exercise, write the name of the form given to this musical piece.

Ternary form

Listening 50-53

Abdelazer 1676 Henry Purcell

This piece was originally written by Purcell for a theatre play, and is now well-known because in 1946 Benjamin Britten composed his *Variations and Fugue for The Young Person's Guide to the Orchestra* in which he presents all the different instruments in an orchestra.

Listening 50 *First Theme*

a) Listen to the first theme carefully and give it a structural letter. A

Listening 51 *Second Theme*

a) This fragment comes from the second theme. How is it related to the first? Mark the right answer with an X:

- It's an exact repetition of the first theme.
- Although it begins with a theme like the first, it immediately changes to a different melody and is therefore contrasting.
- It is a variation, as it is very similar to the first theme, both at the beginning and the end.

b) If you have answered correctly, it will be easy to give a structural letter to this second theme. B

Listening 52 *Third Theme*

a) This is a new theme from the same work. Compare it to the previous two themes and answer true (T) or false (F).

- It's exactly the same as the first theme.
- It's different from the first theme.
- It's the same as the second theme.
- It's different from the second theme.
- It is a new theme, as it is different from both of the preceding ones.
- It is a variation on the two preceding themes.

b) If you have answered correctly, it will be easy to give a structural letter to this third theme. C

Listening 53 *Complete Work*

a) Listen to the complete work and complete the boxes below, bearing in mind the previous exercises.

A

B

A

C

A

b) Write the name given to this musical form: Rondo

To practise your knowledge of musical form, here are some more listening exercises in which you have to complete the structural letters for each piece.

Listening 54-55

The Swan, The Carnival of the Animals 1886 Camille Saint-Saëns

A very well-known piece pertaining to the *Carnival of the Animals* suite in which this French composer musically recreates the sounds and movements of animals with a certain sense of humour. In this case, he focuses on an especially elegant bird – the swan.



Listening 54 First Theme

a) Give this section a letter. A

Listening 55 Complete Work

a) Fill in the boxes.

A

B

A

b) Name of the form. Ternary

Listening 56-57

Danse macabre 1874 Camille Saint-Saëns

In addition to being an extraordinary musician (he was a child prodigy), a great pianist, writer and traveller, Saint-Saëns was also an intellectual who stood out in other fields such as geology, archaeology, botany and mathematics.

He was interested in the occult sciences and fascinated by astronomy, and occasionally he would stage concerts to coincide with an exceptional astronomical event (solar eclipses, star showers, etc.).

Listening 56 First Theme

a) Give this section a letter. A

Listening 57 Complete Work

a) Fill in the boxes.

INTRODUCTION

A

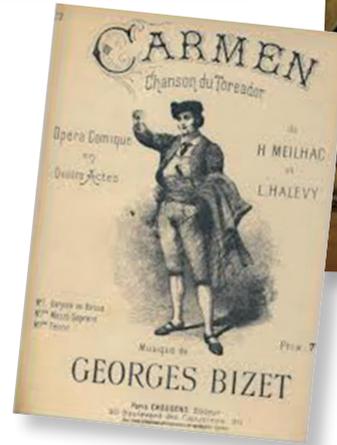
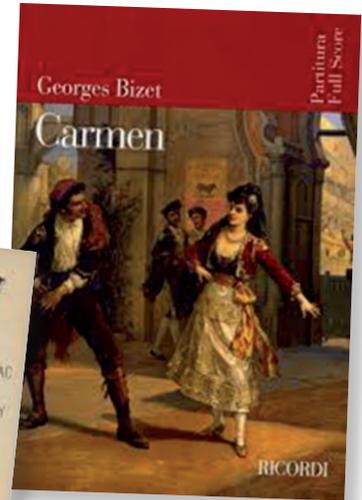
A'

A''

b) Name of the form. Primary

Listening 58-61**Toreador Song** 1875 George Bizet

Set in Seville in 1820, this opera is about the turbulent and tragic love story of Carmen, a beautiful but fiery gypsy who is finally murdered by one of her lovers.

**Listening 58** *First Theme*a) Give this section a letter. **A** **Listening 59** *Second Theme*a) Give this section a letter. **B** **Listening 60** *Third Theme*a) Give this section a letter. **C** **Listening 61** *Complete Work*

a) Fill in the boxes.

A**B****A****C****A**b) Name of the form. **Rondo** **ANALYSIS OF A MUSICAL COMPOSITION****Listening 62****Life is Beautiful** 1997 (Drama) Nicola Piovani

This theme pertains to the Italian film that won three Oscars, one of them for its original soundtrack. Set in the years leading up to the Second World War, it recounts a love story between a young Jewish man and a girl engaged to a fascist. After various setbacks, he finally wins her over and fathers a child. With the arrival of the war, they are interned in a concentration camp, where the young man will do everything to get his family through this terrible situation.



To analyse a work of music properly you have to use the contents of all the teaching units you have studied. The ultimate aim of this course is to provide you with all the necessary material so that you can understand, analyse and form a critical appreciation of music after listening to it.

✓ **CHARACTER (The sensations produced by music)**

a) Among the following adjectives, check the three that you think are most appropriate for expressing the sensations produced by this piece:

- EMOTIVE DISTRESSING ROMANTIC GRANDIOSE
 MELANCHOLIC SURGING VIGOROUS

✓ **GENRE (Classification of the type of music)**

a) Choose the three types of corresponding genre (one from each column).

- | | | |
|-----------------------------------------|-----------------------------------------------|-----------------------------------|
| <input type="radio"/> RELIGIOUS | <input checked="" type="radio"/> PROFANE | |
| <input type="radio"/> VOCAL | <input checked="" type="radio"/> INSTRUMENTAL | <input type="radio"/> COMBINED |
| <input type="radio"/> ADVERTISING MUSIC | <input checked="" type="radio"/> FILM MUSIC | <input type="radio"/> STAGE MUSIC |

✓ **MOVEMENT (Tempo or pulse)**

a) Mark the speed at which this fragment is played.

- Very slow Slow Medium tempo Fast Very fast

b) Identify the tempo of this work.

- LARGO ADAGIO ANDANTE ALLEGRO PRESTO

✓ **BEAT (Time)**

a) Find the accented beat and number the beats in the bar.

The accented beat appears every four (indicate number) beats.

b) Bearing in mind the number of beats, mark the right option below.

- DUPLÉ TIME
 TRIPLE TIME
 QUADRUPLE TIME



✓ **DYNAMICS (Intensity of sounds)**

a) What intensity can you hear? Medium

b) Are there significant changes in intensity or is all the music on more or less the same level? No
All the music is on the same level, without contrasting dynamics.

- c) Bearing in mind your answers above, mark the right dynamics and dynamic changes.

- | | |
|--------------------------------------------|--------------------------------------------------------|
| <input type="radio"/> <i>pp</i> | <input type="radio"/> Flat dynamics |
| <input checked="" type="radio"/> <i>mf</i> | <input checked="" type="radio"/> Slight dynamic change |
| <input type="radio"/> <i>Cresc.</i> | <input type="radio"/> Sudden dynamic change |
| <input type="radio"/> <i>ff</i> | <input type="radio"/> Gradual dynamic change |

✓ **INSTRUMENTATION (Identify the instruments or the instrumental groups)**

- a) Choose from among the following instrumental groups.

- | | |
|-----------------------------------------------------|------------------------------------|
| <input type="radio"/> Rock group | <input type="radio"/> Music band |
| <input checked="" type="radio"/> Symphony orchestra | <input type="radio"/> Wind quintet |

- b) Name at least three of the instruments you can hear and give their family and classification.
-

✓ **MELODY (Melody line)**

- a) Choose the right definition.

- There are large jumps between notes, so the melody has a zigzag line.
- The melody moves up and down rhythmically, like a wave.
- The melody hardly changes at all. It's flat.

✓ **TEXTURE (The arrangement of the various melody lines produced at the same time)**

- a) Mark the right texture with an X.

- It's monophonic, because you can only hear one instrument with no accompaniment.
- It's counterpoint polyphony, because there is a mix of various different melody lines that all have the same importance.
- It's homophonic polyphony, because there are various different melodies played simultaneously, all with the same rhythm.
- It's an accompanied melody, because one or various instruments play the melody and the others simply accompany it.

✓ **FORM (The way the themes are structured to form the whole song)**

- a) If you observe the score for the recorder in your book you can see that the main theme (A) is from bars 5 to 19. Bearing this in mind, write the number of times you can hear this theme throughout the complete work.

Five times, with the third time being a variation of the main melody.

- b) Can you write its form using letters? *A - A' - A'' - A''' - A''''*

✓ **MUSICAL CONTEXT (Extra-musical and complementary information)**

- a) Look up information on this listening exercise, about the historical context, the author, anecdotes, etc. It is also good to give your personal opinion on this piece of music.

This piece is part of the soundtrack of the film “Life is Beautiful, an Italian film from 1997, composed by the Italian musician Nicolo Piovani and set in the years before the 2nd World War, in which a young man falls in love with a girl engaged to a fascist, whom he marries and has a son. When the war comes, all three are interned in a Nazi concentration camp, where the man does everything to get his family out of this terrible situation.

Below is a chart that you can use to analyse one of your favourite songs. This chart will help you to structure your analysis properly, and include certain things you have learned, which you might otherwise not appreciate.

TABLE FOR ANALYSING A MUSICAL WORK

Title and author	
Character	
Genre	
Tempo	
Time signature	
Dynamics	
Instrumentation	
Melody	
Texture	
Form	
Historical context, author, anecdotes, curiosities...	
Personal opinion	

SECTION 3 CULTURAL CONTEXT

1. Connect each musical form to the right period.

The Middle Ages, Renaissance, The Baroque, Classicism, Romanticism, 20th century

- Free forms _____ *20th century*
- Canticle _____ *The Middle Ages*
- Concerto Grosso _____ *The Baroque*
- Symphonic Poem _____ *Romanticism*
- Pavana _____ *The Renaissance*
- Sonata _____ *Classicism*



2. See if you can guess the musical form using the clues given below.

- ▶ 1. **With an S:** In the Classical period, the form with a ternary structure ABA, used as the structure for most of the instrumental music in this period.
_____ *Sonata* _____
- ▶ 2. **With a T:** In the Renaissance, the form with a binary structure AAB which was said to have curative powers, because when danced it expelled the venom of the tarantula spider.
_____ *Tarantella* _____
- ▶ 3. **With an F:** In the Baroque, the compositional resource in which the composer repeats a theme with imitation, extension or reduction.
_____ *Fugue* _____
- ▶ 4. **With an F:** In the 20th century, the form used by composers to break away from all tradition in the creation of structures.
_____ *free* _____
- ▶ 5. **With a C:** In the Middle Ages, the musical form in which verses and choruses are alternated (ABA).
_____ *Canticle* _____
- ▶ 6. **With an I:** In the Romantic period, the piano was considered the king of instruments, and was used to compose many piano forms such as the
_____ *impromptu* _____



SECTION 4 MUSICAL CREATION

TRIPLETS

SPECIAL OR IRREGULAR GROUPINGS

1. Can you connect these irregular note groups to their correct name?

Duplet

Triplet

Quadruplet

Quintuplet

Sextuplet

Septuplet

3

4

7

5

2

6



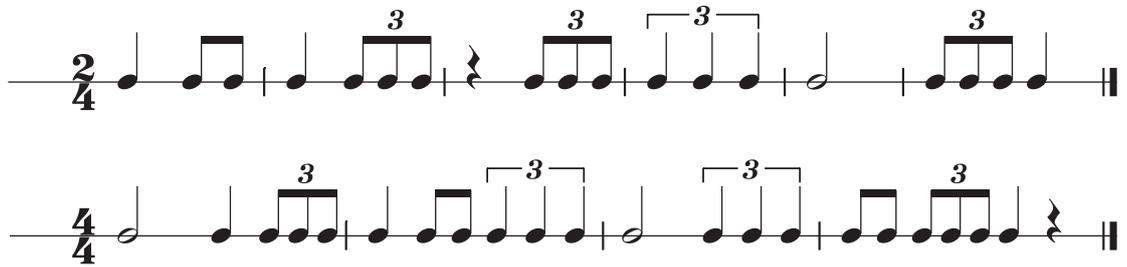
THE TRIPLET

2. Connect the notes with the same duration.

3. Replace the triplets with notes of equivalent duration.



4. Complete the lines using triplets. The notehead is already in place.



5. Complete the staves below using the symbols you think are appropriate.



MUSIC AND TECHNOLOGIES

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





LISTENING EXERCISES

Unit 1

- Listening 1** Es la noche del amor, Elton John
- Listening 2** Psychosis, Bernard Hermann
- Listening 3** Zoom and bored, C. Stalling
- Listening 4** Carmina Burana, Carl Orff
- Listening 5** Grease, John Travolta
- Listening 6** Pirates of the Caribbean, Klaus Badelt
- Listening 7** The Exorcist, K. Penderecki
- Listening 8** In a Persian Market, A. W. Ketelbey

Unit 2

- Listening 9** On Happy Day, Edwin Hawkins
- Listening 10** Saeta, José Mercé
- Listening 11** Caresse sur l’océan, Bruno Colais
- Listening 12** Hillside Avenue, Simple Red
- Listening 13** The Sorcerer’s Apprentice, Paul Dukas
- Listening 14** Symphony No. 40, Wolfgang Amadeus Mozart
- Listening 15** Muñeira, Popular
- Listening 16** Life is Beautiful, Nicola Piovani
- Listening 17** West Side Story, Leonard Bernstein
- Listening 18** El Almendro vuelve por Navidad, Agencia Asterisco
- Listening 19** Jingle Bells, James Pierpont
- Listening 20** The Magic Flute, Wolfgang Amadeus Mozart
- Listening 21** Titanic, James Horner
- Listening 22** Mercedes Benz
- Listening 23** Symphony No. 27, Ludwig van Beethoven
- Listening 24** Spring, Antonio Vivaldi

Unit 3

- Listening 25** Night Train, Travis Wammack
- Listening 26** Night Train, James Brown
- Listening 27** Night Train, Bert Kaempfert
- Listening 28** Symphony No. 1, Gustav Mahler
- Listening 29** Adagio, Tomaso Albinoni / Remo Giazotto
- Listening 30** Ghost, Alex North-Maurice Jarre
- Listening 31** The Flintstones, David Newman
- Listening 32** The Flight of the Bubblebee, Nikolái Rimski-Korsakov
- Listening 33** Danza del molinero, Manuel de Falla
- Listening 34** Abdelazer, Henry Purcell
- Listening 35** Syrinx, Claude Debussy
- Listening 36** Beging, Ricard Beltrán
- Listening 37** Albinoni’s Adagio, Remo Giazotto
- Listening 38** Sable Dance, Aram Kachaturian
- Listening 39** White Christmas, Irving Berlin
- Listening 40** In the Hall of the Mountain King, Edvard Grieg
- Listening 41** House, Ricard Beltrán
- Listening 42** Live, Ricard Beltrán

Unit 4

- Listening 1** Radetzsky March, Johann Strauss
- Listening 2** Peter Gunn, Henry Mancini
- Listening 3** You Ain’t the First, Guns N’Roses



- Listening 4** The Conquest of Paradise, Vangelis
- Listening 5** Kraken, Chris Hazell
- Listening 6** Military March, Franz Schubert
- Listening 7** When a Man Loves a Woman, Michael Bolton
- Listening 8** Alla turca, Wolfgang Amadeus Mozart
- Listening 9** Gladiator, Hans Zimmer
- Listening 10** We Are the Champions, Freddy Mercury

Unit 5

- Listening 11** Chinese Box, Wayne Wang
- Listening 12** F.I.S.T., Norman Jewison
- Listening 13** Prizzi's Honor, John Huston
- Listening 14** Three Days of the Condor, Sydney Pollack
- Listening 15** O Fortuna Imperatrix Mundi, Adap. Carl Orff
- Listening 16** Le Quattro Stagioni, Antonio Vivaldi
- Listening 17** Gladiator, Hans Zimmer
- Listening 18** Gymnopédie, Erik Satie
- Listening 19** Danza del molinero, Manuel de Falla
- Listening 20** 1812 Overture, Piotr Illych Tchaikovski
- Listening 21** The Death of Åse, Edvard Grieg
- Listening 22** Dance of the Adolescents, Igor Stravinski
- Listening 23** Heart-Shaped Box, Nirvana
- Listening 24** Yes, Speak Out, Cristobal Halfter
- Listening 25** Adagio for Strings, Samuel Barber
- Listening 26** Ob-La-Di, Ob-La-Da, The Beatles
- Listening 27** Brandenburg Concerto, Johann Sebastian Bach
- Listening 28** Danza de la molinera, Manuel de Falla

Unit 6

- Listening 29** Highway to Hell, ACDC
- Listening 30** Sex Bomb, Tom Jones
- Listening 31** Hello Dolly, Louis Armstrong
- Listening 32** I Wanna Be Loved by You, Marilyn Monroe
- Listening 33** Poupée de Pérou, Tomas Luis de Victoria
- Listening 34** Zadok the Priest, George Friederich Haendel
- Listening 35** Amen, Traditional Afro-American Lullaby
- Listening 36** Do-re-mi, R. Rotgers
- Listening 37** 9th Symphony, L. Van Beethoven
- Listening 38** Volga Boatmen, Anonymous
- Listening 39** Malinconia, ninfa gentile, V. Bellini
- Listening 40** Die Forelle, F. Schubert
- Listening 41** Blow the Wind Southerly, Anonymous
- Listening 42** Hallelujah, George Friederich Haendel

Unit 6

- Listening 1** Crystallize, Lindsey Stirling
- Listening 2** The Swan, The Carnival of the Animals, Camille Saint-Saëns
- Listening 3** The Elephant, The Carnival of the Animals, Camille Saint-Saëns
- Listening 4** Romance, Anonymous
- Listening 5** Fantasia, Anonymous
- Listening 6** Sarabande, George Friederich Haendel
- Listening 7** Für Elise, Ludwig van Beethoven
- Listening 8** La casa del rey, Ñu
- Listening 9** Peter and the Wolf (The Cat), Op. 67, Sergei Prokofiev



- Listening 10** Peter and the Wolf (The Duck) Op. 67, Sergei Prokófiev
- Listening 11** Peter and the Wolf (The Grandfather) Op. 67, Sergei Prokófiev
- Listening 12** The Pink Panther, Henry Mancini
- Listening 13** Concerto in Eb Major, Franz Joseph Haydn
- Listening 14** Lassus, Larry Clark
- Listening 15** Peter and the Wolf (The Wolf) Op. 67, Sergei Prokófiev
- Listening 16** Bass
- Listening 17** Toccata and Fugue in D Minor, Johann S. Bach
- Listening 18** La Valse d'Amelie, Yann Tiersen
- Listening 19** School, Supertramp
- Listening 20** Definite pitch percussion
- Listening 21** Fossils, Camille Saint-Saëns
- Listening 22** Indefinite pitch percussion

Unit 7

- Listening 23** Instrument
- Listening 24** Instrument
- Listening 25** Instrument
- Listening 26** Instrument
- Listening 27** Instrument
- Listening 28** Instrument
- Listening 29** Instrument
- Listening 30** Instrument
- Listening 31** Instrument
- Listening 32** Instrument
- Listening 33** Instrument
- Listening 34** Sounds
- Listening 35** Sounds
- Listening 36** When I'm Gone, Eminem
- Listening 37** Barcarolle, Jacques Offenbach
- Listening 38** The Donkeys, The Carnival of the Animals, Camille Saint-Saëns
- Listening 39** Scale, Saxofón
- Listening 40** Ionisation, Edgar Varèse
- Listening 41** Morning Mood (from Peer Gynt), Edvard Grieg
- Listening 42** Variations for Piano, Anton Webern
- Listening 43** Tres puertas, Extrechinato y tú
- Listening 44** The Pianists, The Carnival of the Animals, Camille Saint-Saëns
- Listening 45** Variations for a Door and a Sigh, Pierre Henry
- Listening 46** Exotic Melody
- Listening 47** Exotic Melody
- Listening 48** Exotic Melody
- Listening 49** Exotic Melody
- Listening 50** Exotic Melody

Unit 8

- Listening 1** I Will Always Love You, Dolly Parton
- Listening 2** Veni Sancte Spiritus, Anonymous
- Listening 3-4** Muito debemos varoes, Alfonso X El Sabio
- Listening 5** Lungisa Indlela, Ladysmith Black Mambazo
- Listening 6** Bohemian Rhapsody, Freddie Mercury
- Listening 7** Imagine, John Lennon
- Listening 8** Hallelujah 1741, George Friedrich Haendel
- Listening 9** We Will Rock You, Brian May
- Listening 10** Chim Chim Cher-ee, Richard M. Y Robert B. Sherman



- Listening 11** Amen, Otis Redding
- Listening 12** Lomhlaba Kawunoni, Ladysmith Black Mambazo
- Listening 13** Lágrimas de mi consuelo, Juan Vázquez
- Listening 14** Nas mentes, Alfonso X El Sabio
- Listening 15** Memorias, P. Iturralde
- Listening 16** Summer Night, Warren Casey

Unit 9

- Listening 17** *No dudaría* (Introduction), Antonio Flores (Student's Book)
- Listening 18** *No dudaría* (Verse 1), Antonio Flores (Student's Book)
- Listening 19** *No dudaría* (Chorus), Antonio Flores (Student's Book)
- Listening 20** *No dudaría* (Bridge), Antonio Flores (Student's Book)
- Listening 21** *No dudaría* (Verse 2), Antonio Flores (Student's Book)
- Listening 22** *No dudaría* (Chorus), Antonio Flores (Student's Book)
- Listening 23** *No dudaría* (Conclusion), Antonio Flores (Student's Book)
- Listening 24** *Chariots of Fire* (Theme A), Vangelis (Student's Book)
- Listening 25** *Chariots of Fire* (Theme A w/ repetition), Vangelis (Student's Book)
- Listening 26** *Chariots of Fire* (Contrasting Theme B), Vangelis (Student's Book)
- Listening 27** *Ah vous dirai-je, Maman* (Theme A), W. A. Mozart (Student's Book)
- Listening 28** *Ah vous dirai-je, Maman* (Variation 1 on Theme A), W. A. Mozart (Student's Book)
- Listening 29** *Ah vous dirai-je, Maman* (Variation 2 on Theme A), W. A. Mozart (Student's Book)
- Listening 30** *Chariots of Fire* (Introduction), Vangelis (Student's Book)
- Listening 31** *Chariots of Fire* (Conclusion), Vangelis (Student's Book)
- Listening 32** *Complete listening list* (Student's Book)
- Listening 33** *Imagine*, John Lennon
- Listening 34** *Water Music* (First theme), Georg Friederich Haendel
- Listening 35** *Water Music* (Second theme), Georg Friederich Haendel
- Listening 36** *Water Music* (Complete work), Georg Friederich Haendel
- Listening 37** *Symphony No. 94 in G Major* (First fragment), Joseph Haydn
- Listening 38** *Symphony No. 94 in G Major* (Second fragment), Joseph Haydn
- Listening 39** *Symphony No. 94 in G Major* (Third fragment), Joseph Haydn
- Listening 40** *Il Canario* (First fragment), Cesari Negri
- Listening 41** *Il Canario* (Second fragment), Cesari Negri
- Listening 42** *Il Canario* (Complete fragment), Cesari Negri
- Listening 43** *Il Canario* (Complete work), Cesari Negri
- Listening 44** *Minuet* (First theme), Georg Friederich Haendel
- Listening 45** *Minuet* (Second theme), Georg Friederich Haendel
- Listening 46** *Minuet* (Complete work), Georg Friederich Haendel
- Listening 47** *Fossils* (First theme), Camile Saint-Saëns
- Listening 48** *Fossils* (Second theme), Camile Saint-Saëns
- Listening 49** *Fossils* (Complete work), Camile Saint-Saëns
- Listening 50** *Abdelazer Suite* (First theme), Henry Purcell
- Listening 51** *Abdelazer Suite* (Second theme), Henry Purcell
- Listening 52** *Abdelazer Suite* (Third theme), Henry Purcell
- Listening 53** *Abdelazer Suite* (Complete work), Henry Purcell
- Listening 54** *The Swan* (First theme), Camile Saint-Saëns
- Listening 55** *The Swan* (Complete work), Camile Saint-Saëns
- Listening 56** *Danse macabre* (First theme), Camile Saint-Saëns
- Listening 57** *Danse macabre* (First theme), Camile Saint-Saëns
- Listening 58** *Les Toreadors* (First theme), George Bizet
- Listening 59** *Les Toreadors* (Second theme), George Bizet
- Listening 60** *Les Toreadors* (Third theme), George Bizet
- Listening 61** *Les Toreadors* (Complete work), George Bizet
- Listening 62** *Life is Beautiful*, Nicola Piovani

