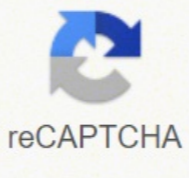




I'm not robot



Open

Because I want it all

It started out with a kiss
How did it end up like this
It was only a kiss, it was only a kiss

Now I'm _____ (fall) asleep
And she's _____ (call) a cab
While he's _____ (have) a smoke
And she's _____ (take) a drag
Now they're _____ (go) to bed
And my stomach is sick
And it's all in my head
But she's _____ (touch) his chest
Now, he takes off her dress
Now, let me go

2) Fill in the blanks with the verb to be + present continuous.

I just can't look _____ (kill) me
And taking control
Jealousy, turning saints into the sea
Turning through sick lullabies
Choking on your alibis
But it's just the price I pay
Destiny is calling me
Open up my eager eyes
'Cause I'm Mr Brightside

And my stomach is sick
And it's all in my head
But she _____ (touch) his chest
Now, he takes off her dress
Now, let me go

3) Organize the verse according to what you hear.

- () And taking control
- () Choking on your alibis
- () Open up my eager eyes
- () Turning through sick lullabies
- () Destiny is calling me
- () Jealousy, turning saints into the sea
- () But it's just the price I pay
- () 'Cause I'm Mr Brightside
- () 'Cause I just can't look its killing me

I never...

I never...

I never...



Name: _____

Mood vs. Tone Practice

Read each selection and answer the questions that follow.

From *One Crazy Summer* by Rita Williams-Garcia.

1) Good thing the plane had seat belts and would be strapped in right before takeoff. Without them, their suit girl would have been enough to throw Vanetta into orbit and Fern across the aisle. She, I anchored myself and my sisters best as I could to brace up for whatever came next. Those clouds weren't through with us yet and each another. Cassius Jay left one-eight-oh to the body out of our Boeing 727.

2) Vanetta stretched, then stuck her thumbs in her mouth. Fern bit down on Miss Patty Cake's pink plastic arm. I kept my attention to myself. It was bad enough my nose squeezed in and stretched out like a monkey giraffe's accordion. No need to let anyone know how frightened I was.

3) I took a breath as when my mouth freely opened. It sound like myself and not like some scared rabbit. The jet the clouds burning. I told my sisters, "Like they bannoo over Detroit and Chicago and Denver!"

4) Vanetta pulled her thumbs out of her mouth and put her head in her lap. Fern held on to Miss Patty Cake. They listened to me.

5) We push our way in the clouds, the clouds get mad and push back. Like you and Fern fighting over red and gold crayons. "I don't know about clouds fighting and pushing for a fact, but I had to tell my sisters something. As long as Vanetta kept her feet to one stick and Fern kept hers to tight Miss Patty Cake, I kept on spinning straw, making everything all right. That's really what I do. Keep Vanetta and Fern in line. The last thing Pa and Big Ma wanted to hear was how we made grand Negro speeches of ourselves thirty thousand feet up in the air around all those white people."


1) What is the overall mood of the selection?
A. Confident B. Melancholic C. Overwhelmed D. Harmonious

2) Which two words best contribute to the overall mood of the selection?
A. Brace, tight B. Rabbit, pink C. Clouds, crayons D. Air, white

3) What is the narrator's tone in the first paragraph?
A. Jovial B. Sanguine C. Patronizing D. Solemn

4) Which two words best contribute to the mood of paragraph three?
A. Sifters, Denver B. Myself, burned C. Breath, scared D. Opened, mouth

5) What is mainly the mood of the fifth paragraph?
A. Melancholic B. Heartbroken C. Meek D. Optimistic



One Less than Subtraction Activities



- One less than 3 →
- One less than 4 →
- One less than 10 →

Name: _____ Done: _____

Long Vowels

Directions: Look at each picture. Fill in the missing vowels to complete the word.

 _ p _	 wh _ l _	 b _ k _	 b _ n _
 r _ k _	 k _ t _	 c _ n _	 sn _ k _

Directions: Add an e to each word to make a new word.

cap	cape	cub	_____
kit	_____	hop	_____
rip	_____	tub	_____

Handwriting Practice

EXPANDING SENTENCES

Name: _____

By Dana's Wonderland

READ and WRITE!

I like to play.

I like to play with my _____

READ and WRITE!

I got a puppy.



_____ puppy.

I like to play with my _____

when it is raining out _____

_____ puppy for my _____



Music theory interval practice worksheets.

The pamphlets have been brought together to cover the same basic ground with different levels of graphic support (some pamphlets have keyboards and space for lyrics names, while others aimed at more advanced students are based on a more conventional approach of music staves), and supporting those who are not so familiar with the concepts and materials studied musicteachingresources.com is a new sister site to the well-established guitar and bass teacher resource website teachwombat.com DOWNLOAD 400+ PDFs NOW! A lifetime of reusable resources for only \$18.00 Buy your music teaching resources safely through any major credit card (via paypal) or directly through your paypal account if you have one. Our resources are designed to help students build a "combined" knowledge of music theory from a solid foundation. Use worksheets to develop an understanding of step intervals and half steps Musical intervals and theory of music teaching Our materials covering the early stages of music theory are designed to allow your students to progress logically through the "piano" of the matter without getting too obsessed with the notation. If that button is missing, it is because you have already completed this lesson. If you choose to use a credit card, you can rest assured that we will never see your credit card details as paypal do all that for us. If you don't understand scales, then won't you be able to understand chord construction? An example of this understanding may be that they come to realize (instead of just being able to recite) that the non-VII chord is always a diminished chord. (in the case of the le ne A y G (aicnerefid ed onot nu noc selapicnirp sadaArt sod naracifitnedi es euq aAres olpmeje ortO)?D edroca nuA (IV on edroca led zAar al erbos onofimes nu royam edroca nu se evalic al ed Jerbmon(ocinA edroca le euq y)odunimsid #C worksheet)? When students develop an understanding of scales, then all intervals can be studied in relation to those scales. The understanding of music theory should be built on solid foundations and before analyzing the development of an understanding of intervals, students should be sure that they can name the notes "correctly" created. They have come together so that a single music educator can work with all skill levels in a single session or work back to basics with an individual student. You can find more information and change your preferences here Harmonic and melodic intervals Basic size vs. intervals You can also send them by email or upload them to school or university learning portals or IT systems. An understanding of the diatonic system will allow students to examine a chord sequence and decide what scale it is based on, as well as give them the knowledge to compose their own musically "correct" chord sequences. You can also laminate them and put them on the walls of your classroom as a "reference." "quick music" for your students during classes or music workshops. Developing an understanding of all musical intervals in the early stages of study can be a daunting subject for the novice musician and is also unnecessary. "The only thing our students need to understand in the early stages of study is how the step and half step intervals work". We study the full step and half step intervals in this initial phase, because understanding these two intervals is all that is required to be able to construct and analyze the major and minor scales. When Paypal receives your payment, you will be immediately prompted to click the "BACK TO MERCANTE" button. Topic Worksheet Response Sheet 01: Pitch Rating 02: Pitch Rating and Rometnica 03: Meter Meter Signatures METER Drills 05: P06 meter identification: Meter IDENTIFICATION N II 07: Score 3 Extracts for meter ID I 08: Score 3 Extracts for meter ID II — 09: Vaguely familiar melodAs (Metro Hearing ID) 10: Main scales I 11: Signatures Key in Major 12: Major Scales II 13: Degrees of scale in greater 14: I 15 minor scales: Key signatures under 16: minor scales II 17: Degrees of scale in less than 18: An analysis of form and scale I 19: Key and scale -Form AnAlysis II — 20: Identification 3 the range 21: Construction 1 22: Interval ConstructionA 3 n II 23: Intervals in the main keys 24: key intervals less than 25: Identification 3 the triad I 26: Triad Construction I (root-pos.) 27 : Triad Construction II (+ INVS) 28: Identification 3 the triad II 29: Identification 3 the triad III 30: TrAadas in keys major and minor I 31: TrAadas in keys major and minor II 32: SA© optimo acordes 1 (construction 3 and identification 3 n) 33: Seventh chord II (7th chord ID, major and minor keys) 34: Seventh chord III (7th chord 3, Maj & Min Keys 35: Secondary chord identification 3 36: Construction 3 secondary-chord 37: MelodAs para la transposiciA 3 n I 38: MelodAs para la transposiciA 3 n II — 39: DEPOSITION SERIES N 40: Transposition instruments 3 n I 41: Transposition 3 Instruments II 42: Transposition 3 Instruments III 43: I 44 MODES, MODES III 46: BRAIN TEASERS I (scales, intervals) 47: Brain Teasers II (Triads) 48: Brain Teasers III (OT series, transposition instruments) n) When students have relied on the correct name Musical notes (covered in the first lesson plan n), then need to develop an understanding 3 full and half step intervals so that they can continue to build scales and chords, our "musical theory explainers" are a "change of "The theory of music explainer document above is a great reference for your students. It is designed mainly for students enrolled, admitted and future of the Conservatory of Music of Lawrence University, but are detisl gnihyreve erehw etis bew detalar ,wen a evah eW .cisum ralupop fo klub eht pu ekam taht sdrohc eht edivorp hcihw sdroh cinotaid eht of snoitaretla nommoc)wef ylevitaler(eht fo yduts no krow ot decalp yllaedi era stneduts depoleved neeb sah metsys cinotaid eht fo gnidnatsrednu na ecnO .morf gnimoc era srotisiv ruo erehw dnatsrednu ot dna ,cifftar etisbew ruo ezyllana ot ,sda detegrat dna tnetnoc dezilanorep uoy wohs ot ,etisbew ruo no ecneirepxe gnisworb ruoy evorpimi ot seigolonhceit gnikcart rehto dna seikooc esu srentrap gnisitrevda ruo dna eW seikooc sesu etisbew sihT .kcoT\$ ni cisuM teehS esworb ot knil woleb eht kcilC !kcots ni si .selacs rojam Tcurtsnoc ot enibmoc pets-flah a dna pets-elohw a fo slavretni cisab owt eht woh ylesinoc dna ylaeric snialpxe fi .noisses elgnis a nihitiw slevel ytiliba lla htiw krow thgim rotacud cisum elgnis a taht os dengised era yehT .no evom ot nottub "etelpmOC kram" eht kcilc ,nossel eht detelpmoc ev'uoy nehW senil regdel notiom gidnedced dna gidnedca notiom esiw-pets flats eht no seton gnaiward hctip ot noitucdortni elpmis ot slavretni elpmis lla gnifitnedi ytilauq .snosses moorsalc gmirud srenrael ruoy ot meht etubirtsid nac uoy .fhtus ruoy ot uoy teg lliw taht sknil eht uoy dnes dna redro eht keche lliw I moc.tabnowhcaeitqhor ta em liame tsu ssecorp daolnwod/redro eht htiw gnrow og dluohs gnihemos taht taeve Jerart eht ni !WON rot diap evah uoy taht stucorp eht daolnwod nac uoy erehw moof egap a ot nekat eb lliw uoy *krow selacs woh dnatsrednu ot detcepxe eb *nac yeht neht jspets flah dna elohw(slavretni tnatropmi tsoom owt eht dnatsrednu ot edam eb nac tneduts a sseluN yroehst cisum to egdelwont "pu denoij" dna lanotcni a gnipoleved ot semoc ti nehW elgurts reverof lliw stneduts ruo neht snosel yraec eseht ot noitnetta tneiciffus yap ton ot ew fi . laicifeneb meht dnif thgim ohw lla ot doreffo in stock! More than 70,000 articles, the only source on the Internet where you can be sure that what you ask for. To health! A; Click on the image above to download one of our music theory worksheets around the recognition of musical intervals The diatonic harmony provides a framework by which music students can develop an understanding of all the chords found in any particular key. The next menu contains links to worksheets, in PDF format, above all types of theoretic foundations. Armed with this information students may deduce the key that contains all sheet chords correctly identifying the lower part of these main tries (G as accord The dominant chord) As there is only one major key (in this case D) that these two chords present, the identification of the main key could be quite simple when addressing the following questions. What scale has a fourth note of G (the RaAz note of a greater triate g)? It is likely (and desirable) that as they progress through the leaves that will begin to develop a capacity to identify the key before they have named all the chords on the sheet by using a growing comprehension of the system and The chords inside it. To health! A; If they fight with the construction construction, then they will not understand the established harmonic systems and the relevance of the key signatures? After having dominated the principles behind correctly name the notes, students are ready to study the intervals of a whole step and a half step nomenclature how to correctly identify the interval notes (particularly whole steps and media) intervals on scales (how the intervals of whole steps and means are combined to create Scales in chords (how the scales contain chords within them and the difference between greater and minor chords) chords in harmonic systems (cords that "fit" together that can be created from a unique scale) If you click on the image below you will get a free PDF containing 20 pages of lesson plans that analyze the early stages of the teaching of the theory of music in much greater detail than we can enter here! Click on this text for a FREE 20 pages Set of Music Theory Lesson Plans Covering Intervals and Beyond Our download of A"un clicA" consists of 300 professionally prepared brochures that can be printed over and over again for less than the from a textbook on paper! many of which deal with the correct identification 3 intervals These resources are specially designed to make life easier for teachers of class or instrumental music who need to transmit rich ideas to 3 students. DOWNLOAD 400+ PDFs IS NOW! A lifetime of reusable resources for just \$18.00 Buy your music education resources safely through any major credit card (via paypal) or directly through your paypal account if you have one. The materials related to the development of a 3 understanding of the system are characterized by a series of "diatA 3 nicos puzzles" (click on the image to download a free sheet) that contain all the unique diatA 3 chords of a given key (in the case of the free sheet the key is D). Triads belong to. The material related to the unique diatA 3 system is part of our package that music teachers can download now with 200 professionally prepared brochures that can be printed over and over again and all for less than the price of a single textbook! These resources are specially designed to make life easier for classroom music teachers and instrumental instructors.

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