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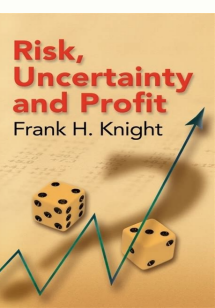
LOW RIDER

Words and Music by SYLVESTER ALLEN, HAROLD R. BROWN,
MORRIS DICKEKROHN, JERRY GOLDSTEIN, LEROY JORDAN,
LEE OSKAR, CHARLES W. MILLER and HOWARD SCOTT

Moderately

All my friends know the low rid - er
The low rid - er is a be - lie - ver
high - er

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Introduction

This teacher's resource provides a range of teaching and reference materials which have been developed to aid the teaching of the Cambridge International Examinations IGCSE® Computer Science syllabus (0478).

These resources support the Cambridge IGCSE Computer Science textbook (by Watson and Williams), which has been endorsed by Cambridge International Examinations.

Scheme of work

The scheme of work has been devised to follow a logical route through the new IGCSE® Computer Science textbook. Its aim is to complete the course by the end of the second term in the second year of study; this will then allow adequate time for revision and exam practice. It is assumed that students will have 3½ hours per week study time in this topic (total study time over 5 terms: 245 hours, comprising 145 hours for section 1 and 100 hours for section 2). To ensure a good balance, it is also assumed that sections 1 and 2 of the Cambridge syllabus will be taught side by side; the scheme of work will therefore assume 2 hours per week on section 1 of the syllabus (theory) and 1½ hours per week on section 2 of the syllabus (practical). Naturally this can be modified depending on resource allocation and other factors.

The relevant chapter and pages in the textbook and the syllabus references are detailed, as well as activities from the textbook; additional lesson notes are also included.

Answers

Answers to the end-of-chapter questions and (where relevant) the activities in the textbook are provided.

Examination-style questions

The Paper 1 examination-style questions with answers will be especially useful for teachers. They are based on the chapters in section 1 of the textbook. Teachers can select questions or question parts to make their own tests, or use the questions as provided. In general the level of difficulty of a question increases as the students work their way through the question. For example, all students should be able to tackle part a (shown with a green dot ●); most students should be able to tackle part b (shown with an orange dot ●); and those students aiming for the top grades should be able to tackle part c (shown with a purple dot ●). Answers for all questions have been provided, using this same colour coding. Sometimes there is additional commentary on the answers.

Program files

The Python and Java program files are for use with the activities and end-of-chapter questions.

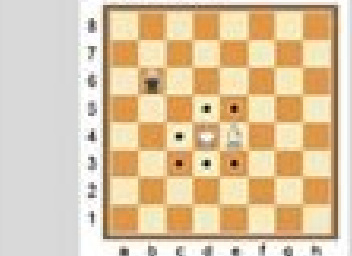
Additional content in the textbook

Whilst asymmetric encryption is not in the present syllabus it was included in the textbook for two reasons:

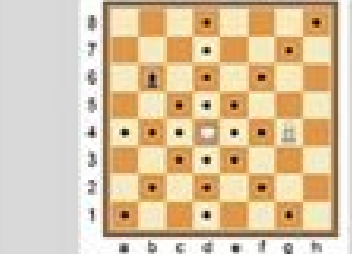
- 1 to give a more complete picture on how encryption works (since student discussions may involve ways of improving the security of data by this method)
- 2 it is helpful to include asymmetric encryption when studying security systems on the internet such as SSL and TLS.

Chess Pieces: King, Queen, Bishop

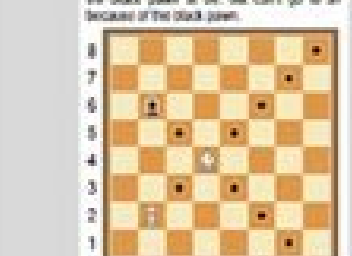
King pieces capture along the path in front, and are unable to jump over other pieces along the path. The magnitude of its is the knight and bishop, captured further below.



King may move to any adjacent square that will not place it in check, and it may also capture any pieces in its way or in check to capture them and the king's safety.



Bishop pieces capture along the path in front, and are unable to jump over other pieces along the path. The magnitude of its is the knight and bishop, captured further below.



Bishop pieces capture along the path in front, and are unable to jump over other pieces along the path. The magnitude of its is the knight and bishop, captured further below.

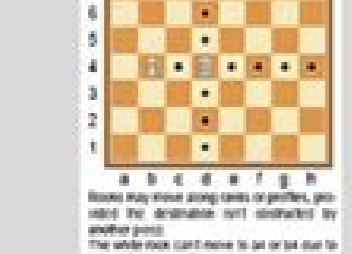
Pieces and board design courtesy of www.virtualpieces.net

Chess Pieces: Knight, Rook, Pawn

Knight pieces capture along the path in front, and are unable to jump over other pieces along the path. The magnitude of its is the knight and bishop, captured further below.



Rook pieces capture along the path in front, and are unable to jump over other pieces along the path. The magnitude of its is the knight and bishop, captured further below.



Pawn pieces capture along the path in front, and are unable to jump over other pieces along the path. The magnitude of its is the knight and bishop, captured further below.



Pieces and board design courtesy of www.virtualpieces.net

Chess Definitions

Castle - For an unmoved King to move two squares towards an unmoved Rook, and the Rook to move to the King's other side. The King may not be moved in, though, or out of check. No other pieces may be between the King and the Rook.

Check - The player's King is in danger of being captured.

Checkmate - The player's King is unable to get out of danger. Game ends in a loss.

En Passant (in Passing) - Pawn moving two squares may be captured by adjacent Pawns as though it only moved only one square, but only on the immediately following turn.

Files - Columns on a board, denoted by letters a to h, from White's left to right.

Promotion - A Pawn advancing to their farthest rank is replaced by the owning player's choice of Bishop, Knight, Rook, or Queen.

Ranks - Rows on a board denoted by numbers from 1 to 8, from White's side row to Black's side row.

Stalemate - Occurs when the active player has no legal moves, but isn't in check. Game ends in a draw.

Wikipedia played a large role in the gathering of this information.

Published 4th November, 2011. Last updated 18th September, 2016. Page 1 of 1.

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Knight rider theme sheet music free.

Welcome to the COMPLETE Sound Design Fundamentals Guide! This is a class designed for the average person who is ready to dive in to making music with synthesis! Whether you are a beginning musician, an active musician, or an aspiring musician - this class is perfect for you!

Sound Design Fundamentals: Sampling, we will examine the essentials of Sound Design using Ableton Live and Propellerheads Reason software and focusing on principals of Sampling. We will explore three fundamental topics:

- Using samples for generating sounds, and the legal implications of sampling (And two pro tips for avoiding all the legal issues)
- Using samples to generate new sounds through manipulation and synthesis
- Using samplers to control drum sounds and sequence dynamic drum patterns

This system keeps the technical jargon to a minimum and gets you making your own sounds quick.

Dr. Allen is a professional musician, top-rated Udemy instructor, and university professor. In 2017 the Star Tribune featured him as a "Mover and a Shaker," and he is recognized by the Grammy Foundation for his music education classes.

Throughout this class, if you get stuck, you can review the videos or post a question, and I'll be back to it as fast as possible.

Anthony Allen is an Ableton Certified Trainer, and a PhD in Music Composition and master of Electronic Sounds. His music has been heard internationally in film, radio, video games, and industrial sound, as well as the concert hall and theater.

And of course, once you sign up any part, you automatically get huge discounts to all the upcoming parts (the next 5) of this class. You will not have another opportunity to learn Ableton Live in a more comprehensive way that this. Start here.

The course is a roadmap to Mastering Sound Design with any software tool. All the tools you need to produce great tracks are included in this course and the entire course is based on real-life experiences - not just academic theory.

Please click the "Take This Course" button so you can start making better tracks today.

Tracking ID: 29, is_favorite: false, id: 4Woza, requirements: "", lesson_count: 52, duration: 15295, level: 2, instrument_id: 100000, topics: [{"id": 4, "name": "Music Production", "url": "music-production"}, {"id": 5, "name": "Music Theory", "url": "music-theory"}, {"id": 6, "name": "Music Theory for Electronic Musicians, Part 3: Extended Harmony", "description": "Welcome to the MUSIC THEORY FOR ELECTRONIC MUSIC GUIDE - Part 3", "url": "music-theory-for-electronic-musicians-part-3-extended-harmony"}]

Who should take this course? Anyone interested in producing their own music. This will get you up and running and give your tracks a unique sound in no time.

This course consists of video lectures, which all contain a session in Ableton Live 9. If you are using a different program (or none at all), no worries! This isn't a class on how to use Ableton Live, and the concepts can be applied to any DAW.

In this course, we will cover:

- Baselines/Modes/Producing with Modes
- Pentatonic Scales
- Chromatic Mediants
- Producing with Chromatic Mediants
- Exotic Scales

And much more!

The course is a roadmap to finding the missing piece in your tracks, or just getting started making great tracks.

And of course, once you sign up any part, you automatically get huge discounts to all the upcoming parts of this class.

You will not have another opportunity to learn Music Theory in a more comprehensive way that this. Start here.

Please click the "Take This Course" button so you can start making great tracks today.

All the tools you need to produce great tracks are included in this course and the entire course is based on real-life experiences - not just academic theory.

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Who should take this course? Amateur or professional - who has little or no knowledge on the topic, but wants to master it.

This class is all about Band Partnerships & Legal Issues. In other words: How bands (and any musical collaboration) work together. In this class, I'll give you a template for a typical agreement between band members, and walk you through what everything means.

It is ideal for anyone who is in a band or wants to start a band.

Especially Musicians: If you are making music with other people, you need to understand your rights and come to some understandings.

Producers: If you are producing for other musicians, you should have them under contract. In this class, I'll walk you through the entire contract, and give you a template to use.

Curious Minds: Anyone interested in how bands operate is invited to be a part of this class.

We will start with talking through what bands have.

That is more than just the PA that they bought together - it is also all their intellectual property - like songs, albums, any recordings, the band name, logos, flyers, and more.

Then we will look at a typical band agreement (I'll give you a copy to use with your own band), and I'll walk you through every step of the agreement so you fully understand what is being asked.

The goal of this class is for you to understand how bands work together, and how to keep from suing each other once you start making money.

Software: This course is NOT specific to any DAW program.

Genre: The recording studio has no genre - so all are welcome here.

Topics Covered:

- Band Agreements (Contracts)
- Real Property
- Bands Own Intellectual Property
- Bands Own Copyrights and Trademarks
- Operating Agreements
- Right to Use the Band Identity
- Publishing/Email Lists, Social Media Accounts, and Contacts
- Firing a Band Member
- Adding a Band Member
- Valuation of a Band
- Financing a Band
- Taking Out Loans
- Investors and Bands
- Splitting Profits
- Splitting Losses
- Breaking Up The Band

And much, much more.

If you are ready to start making money from your music, and making sure you are all protected, this class will start you on that journey. Get started today!

Dr. Allen is a university music professor and is a top-rated Udemy instructor - with nearly 100 courses and over 200,000 students.

In 2017 Star Tribune Business featured him as a "Mover and a Shaker," and he is recognized by the Grammy Foundation for his music education classes.

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