

LEARN ENGLISH WITH MUSIC

Chandelier

Sia

COMPLETE LEARNING WORKBOOK

Go beyond the song

Informal future forms, metaphors of excess and controlled practice with emotionally intense English.

20 verified learning cards / Level B1-B2 / guided practice

SECTION 00

Your learning journey

Watch first, explore second, practise from memory and finish with the complete card library.

1 WATCH	Follow the official lyric video and synced cards.
2 EXPLORE	Study language, extended vocabulary, culture and sound.
3 PRACTISE	Complete the guided challenges without looking back.
4 REVIEW	Use the final 20-card library by category.

Three sources of value

Song language gives you patterns to reuse. **Extended vocabulary** helps you discuss the themes and music. **Context** helps you understand cultural references and form your own interpretation.

Official lyrics

[Open the official lyric video](#)

Listen, read and return to the workbook whenever you want to explore a language point in greater depth.

SECTION 01

Map the song

Track the contrast between outward celebration and private distress. The language moves from suppression to fantasy and finally to survival.

STAGE	LEARNING LENS
Public persona	The party-girl mask hides emotional pain
Countdown	Short commands accelerate the escape
Chorus	Future intentions become spectacular fantasy
Morning after	Light, shame and survival replace glamour

Listening challenge

For each stage, write one word for the sound and one for the speaker's emotional position. Then explain which language choice helped create that impression.

SECTION 02

Language Lab

Move beyond the quick cards: compare structures, notice register and learn how to avoid common mistakes.

LANGUAGE POINT	GO DEEPER	USE IT WELL
push something down	This separable phrasal verb can describe physical movement or emotional suppression. A pronoun must go in the middle.	Push the button down / push it down. Never push down it.
gonna and going to	Gonna is a pronunciation spelling used before a base verb. Going to also works before a place or noun phrase, where gonna does not.	I'm gonna leave, but I'm going to the station.
imperatives and implied subjects	A bare verb gives an instruction, invitation or command. The understood subject is you, even when a countdown comes first.	Add please or could you when social distance requires a softer request.
like vs as if	Like is common in conversational comparisons. As if introduces a fuller hypothetical comparison and can take a more distant past form.	He spends like money is endless; more formally, he spends as if money were endless.
keep + object + complement	Keep can maintain a person or thing in a state. The complement may be an adjective, participle or prepositional phrase.	Keep the glass full, keep me informed, keep your hands on the wheel.
shame, guilt and embarrassment	Shame can attack identity; guilt focuses on wrongdoing; embarrassment concerns awkward social exposure.	Choose the word according to the source of the discomfort, not simply its intensity.
hold on	Hold on can mean grip, wait, survive or maintain a telephone connection. For dear life intensifies the survival meaning.	Hold on a second is neutral; hold on for dear life suggests danger or desperation.
won't and refusal	Will not can predict a negative future, but with a willing agent it often expresses refusal.	The door won't open describes failure; I won't open it expresses refusal.
sung vowels vs spoken vowels	Belting stretches vowels and may weaken final consonants. This is useful listening practice but not a model for ordinary volume or breath pressure.	First say the phrase naturally, then compare it with the performance.

SECTION 03

Extended vocabulary: go beyond the lyrics

This bonus language expands what you can say about the narrative, emotion, performance and production.

chandelier	noun	A large decorative light hanging from the ceiling - in the song, the image of glamorous excess. <i>A crystal chandelier dominated the hotel lobby.</i>
party girl	noun	A woman known for constant partying - in the song, a mask that hides pain. <i>The tabloids painted her as a party girl, but she was working two jobs.</i>
to exist	verb	To be real; to live. <i>That word doesn't exist in formal English.</i>
shame	noun	The painful feeling of having done something wrong or embarrassing. <i>He felt a wave of shame when he remembered the argument.</i>
to count	verb	To say numbers in order; also 'to lose count' = to no longer know how many. <i>I've lost count of how many times she's helped me.</i>
glass	noun	A drinking container - 'keep someone's glass full' means keep serving them. <i>The waiter kept everyone's glass full all evening.</i>
doorbell	noun	The bell visitors ring at a door. <i>The doorbell rang three times before he woke up.</i>
to hold on	phrasal verb	To grip firmly; figuratively, to survive a hard moment. <i>Hold on - the storm will pass.</i>
dawn	noun	First light of the morning. <i>They talked until dawn without noticing the time.</i>
tears	noun	The drops that fall when you cry. <i>There were tears of joy at the reunion.</i>
numb	adjective	Unable to feel - physically or emotionally. <i>After the news, she felt completely numb.</i>
excess	noun	Too much of something; a lifestyle without limits. <i>The documentary shows the excess of the 80s music scene.</i>

SECTION 04

Idioms and expressive English

Use these additional expressions to discuss the song's situations and themes in natural English.

to swing from the chandelier	extension	To party in the wildest possible way - the image of total abandon. <i>It was that kind of wedding: by midnight people were practically swinging from the chandeliers.</i>
to live like tomorrow doesn't exist	extension	To act with zero thought for consequences. <i>That summer we lived like tomorrow didn't exist.</i>
to hold on for dear life	extension	To grip desperately - literally or emotionally. <i>The market crashed and investors held on for dear life.</i>
to push something down	extension	To suppress a feeling instead of dealing with it. <i>He pushed the grief down for years, and it cost him.</i>
to lose count	extension	To stop being able to count how many - usually because there are too many. <i>I've lost count of the excuses he's given.</i>
one for the road	extension	A last drink before leaving - part of the drinking-culture vocabulary the song critiques. <i>'One for the road?' he offered, but she was already at the door.</i>

Make the language yours

Complete the exercises later in the workbook to check meaning, structure and register.

SECTION 05

Pronunciation as performance

A sung voice is not a neutral accent sample. Listen for concrete features, then compare theatrical delivery with everyday speech.

Australian vowels on display	Sia is from Adelaide. Listen to the long A in 'chandelier's' verses and the shifting vowels - Australian English sits between British (non-rhotic, like Adele) and its own system of stretched vowels. A third accent for your collection.
The cry-crack technique	Sia's signature is letting the voice crack under emotion. Vowels distort and syllables smear - decoding imperfect, emotional vocals is elite listening practice.
1-2-3 as rhythm	The counting sections show how English numbers compress in rhythm: 'one-two-three' becomes a single beat unit 'wuh-tuh-three'. Numbers are reduced in real speech too - phone numbers, prices, addresses.
Gonna at full volume	'Going to' is 'gonna' even at the top of Sia's range. Reductions are not laziness - they survive at any volume and any emotion.

Three-pass shadowing

1. Tap only the stressed beats.
2. Reproduce the phrase slowly and clearly.
3. Contrast a natural spoken version with the musical performance.

SECTION 06

Context and creative choices

Discover the cultural and creative decisions that shaped the song, then listen again with this context in mind.

Sia Furler had already written hits for Rihanna, Beyoncé and Katy Perry when she wrote Chandelier in 2014 - and the industry assumed this one would also be given away. It was reportedly considered for other stars; instead, the Australian songwriter kept it, released it as the lead single of 1000 Forms of Fear (with co-writer/producer Jesse Shatkin and Greg Kurstin), and stepped - reluctantly - back into the spotlight herself.

The song reads like a party anthem and is the opposite: a first-person portrait of alcoholism from a songwriter open about her own recovery. That double reading - euphoric chorus, devastating meaning - is why the song's vocabulary ranges from 'party girl' to 'shame' and 'holding on for dear life'.

The video made it iconic: eleven-year-old dancer Maddie Ziegler, discovered on Dance Moms and invited via Twitter, performing Ryan Heffington's choreography alone in a dirty apartment, wearing the blonde bob wig that became Sia's public face. It has been viewed billions of times and effectively founded Sia's faceless visual identity.

Chandelier earned four Grammy nominations - including Song of the Year and Record of the Year - and its live performances (Sia facing away, Ziegler dancing) became cultural events in themselves.

For learners it delivers a third accent for the catalogue - Australian - plus the English of emotion at maximum intensity: reductions that survive high notes, idioms with double meanings, and a masterclass in saying one thing while meaning another.

SECTION 07

Practice zone

Complete every activity without looking back, then use the answer key to correct your work independently.

A. Complete the sentences

1. She pushed the feeling _____. (down / away it)
2. I'm _____ leave now. (gonna / gonna to)
3. Keep the windows _____. (open / openly)
4. Hold _____ a moment, please. (on / up for)

B. Choose the best distinction

5. Wrongdoing: **guilt / dawn.**
6. Social awkwardness: **embarrassment / excess.**
7. A strong refusal: **I won't do it / I don't have do it.**
8. A destination: **I'm gonna the station / I'm going to the station.**

C. Correct the error

9. Push down it carefully.
10. I'm gonna to fly tomorrow.
11. Keep my glass fully.
12. She spends like money will be endless.

SECTION 08

Answer key

Check each answer and return to the Language Lab when a form or distinction is still unclear.

1. 1. down
2. 2. gonna
3. 3. open
4. 4. on
5. 5. guilt
6. 6. embarrassment
7. 7. I won't do it
8. 8. I'm going to the station
9. 9. Push it down carefully
10. 10. I'm gonna fly tomorrow
11. 11. Keep my glass full
12. 12. She spends as if money were endless / She spends like money is endless

Review again

Cover the answers and repeat the activities after a few days. A delayed second attempt is a better test of learning than immediate rereading.

SECTION 09

Complete 20-card library

Use this compact summary for quick revision or return to the video cue when you want to hear a point again.

Vocabulary / 5 cards

VOCABULARY / VIDEO 0:16

Push it down: suppress a feeling

Push something down can mean physically lower it or emotionally suppress it. With a pronoun, the separable phrasal verb requires push it down, not push down it.

VOCABULARY / VIDEO 1:04

Tears dry

When tears dry, the liquid disappears; when a person dries their tears, they stop or wipe away the crying. The intransitive and transitive patterns use the same verb.

VOCABULARY / VIDEO 1:24

Morning light and dawn

Morning light is the natural light after sunrise; dawn is the time when daylight first appears. Both can suggest the end of a night, but dawn is the more precise time word.

VOCABULARY / VIDEO 1:42

Gotta run: urgent informal necessity

Gotta run is a very informal way to say I have got to leave. Use I have to go or I must leave when the context is more formal.

VOCABULARY / VIDEO 1:46

Shame, guilt and embarrassment

Shame often targets the self, guilt focuses on something you did, and embarrassment is social discomfort. They overlap, but they are not interchangeable in every situation.

Grammar / 9 cards

GRAMMAR / VIDEO 0:20

A compressed lyric invitation

The lyric compresses an invitation into a rhythmic phrase. In ordinary speech, say call me if you want a good time or call me when you want to go out.

GRAMMAR / VIDEO 0:24

One, two, three, drink: an imperative

After the countdown, drink is a bare imperative. English imperatives normally omit the subject you; tone and context determine whether they sound playful, urgent or forceful.

GRAMMAR / VIDEO 0:34

Gonna + base verb

Gonna represents going to before a verb in informal speech: gonna swing, gonna fly. Do not use it before a noun; say going to the party, not gonna the party.

GRAMMAR / VIDEO 0:50

Like tomorrow doesn't exist

Like introduces an imagined comparison. In more formal style, as if tomorrow didn't exist is possible; the song's present form makes the fantasy feel immediate.

GRAMMAR / VIDEO 0:58

Parallel intentions with gonna

Repeating I'm gonna + base verb creates parallel future intentions. The grammar is simple, while repetition and vocal force make the promise feel extreme.

GRAMMAR / VIDEO 1:00

Like a bird: building a simile

Like + noun phrase creates a simile: fly like a bird. Compare it with as + adjective/adverb + as: as free as a bird.

GRAMMAR / VIDEO 1:20

Keep + object + adjective

Keep my glass full follows keep + object + adjective, meaning maintain a state. Compare keep the door open and keep the children safe.

GRAMMAR / VIDEO 2:20

Parallel future forms return

The later chorus repeats the same gonna + base-verb pattern. Use the recurrence to confirm that gonna already contains the meaning of going to and never takes an extra to.

GRAMMAR / VIDEO 2:48

Won't + base verb

Won't is the contraction of will not and takes the base verb: won't look, won't open. Here the parallel negatives express deliberate refusal.

Idioms / 2 cards

IDIOM / VIDEO 1:54

Throw 'em back

Throw them back is informal drinking language meaning consume drinks quickly. 'Em represents them; the expression is unsuitable for neutral or formal contexts.

IDIOM / VIDEO 2:46

Hold on for dear life

Hold on for dear life means grip something desperately because losing it feels dangerous. It also works figuratively for surviving a crisis or trying not to lose control.

Culture / 2 cards

CULTURE / VIDEO 0:12

Party girl: a loaded social label

Party girl describes a woman associated with frequent nightlife. It can be playful, but it can also stereotype or dismiss a person; the song uses the label as a public mask.

CULTURE / VIDEO 0:40

The chandelier as a metaphor of excess

A chandelier traditionally suggests glamour and wealth. Swinging from one turns that elegant object into an image of reckless excess and loss of control; it is creative imagery, not a fixed everyday idiom.

Pronunciation / 2 cards

PHONETICS / VIDEO 0:22

Blowin' and ringin': the informal -in' spelling

The apostrophe in blowin' and ringin' represents the everyday /n/ ending used instead of /n/. It signals informal pronunciation, not a different tense.

PHONETICS / VIDEO 2:50

Belting changes what learners hear

The climactic vocal stretches vowels, increases volume and softens some consonants. Treat it as performance listening practice, then repeat the phrase in a comfortable everyday speaking voice.

Keep learning

Return to the synced learning experience.