

'Grace'

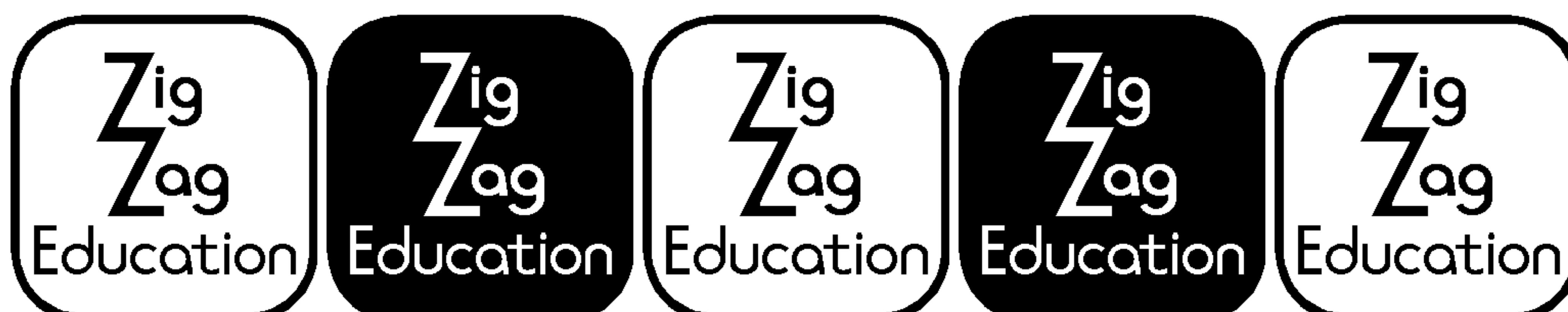
by Jeff Buckley

GCSE Set Work Analysis and Activities



music@zigzageducation.co.uk
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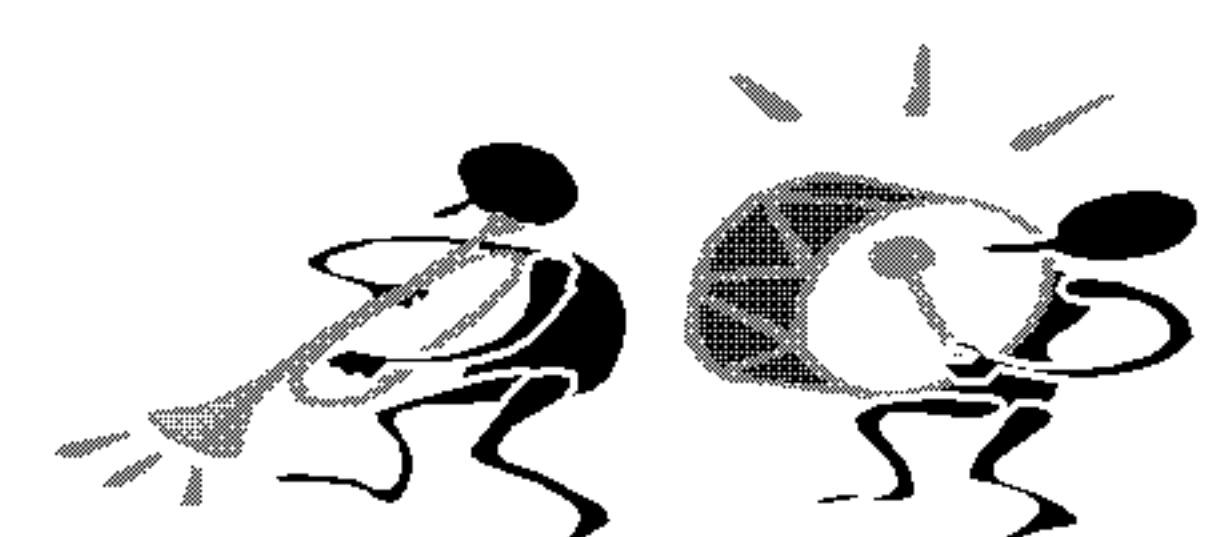
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Contents

Thank You for Choosing ZigZag Education.....

Teacher Feedback Opportunity

Terms and Conditions of Use.....

Teacher’s Introduction.....

Introduction to ‘Grace’ by Jeff Buckley

The Overview.....

Contextual Information.....

Biography of Jeff Buckley.....

Historical Context.....

Alternative Rock.....

Chords.....

Unit 1: Performing Music

 ‘Grace’ – Overview.....

 ‘Grace’ – Detailed Analysis

Using the Class Activity Worksheet

Class Activity Worksheet.....

 ‘Grace’ by Jeff Buckley.....

Unit 2: Composing Music.....

Creating a Folk/Rock Fusion Inspired Music Piece.....

Unit 3: Listening and Appraising.....

Sharing Opinions – Cross-Curricular Links with Personal, Social and Health Education (PSHE)

Traditional Musical Instruments Used in Rock.....

Practice Questions: Area of Study 3, ‘Grace’ by Jeff Buckley

 Section A.....

 Section B.....

Mark Scheme for Practice Questions.....

Keywords.....

Match-Up Exercise.....

Fill In the Definitions

Fill In the Key Words.....

Dominoes Exercise.....

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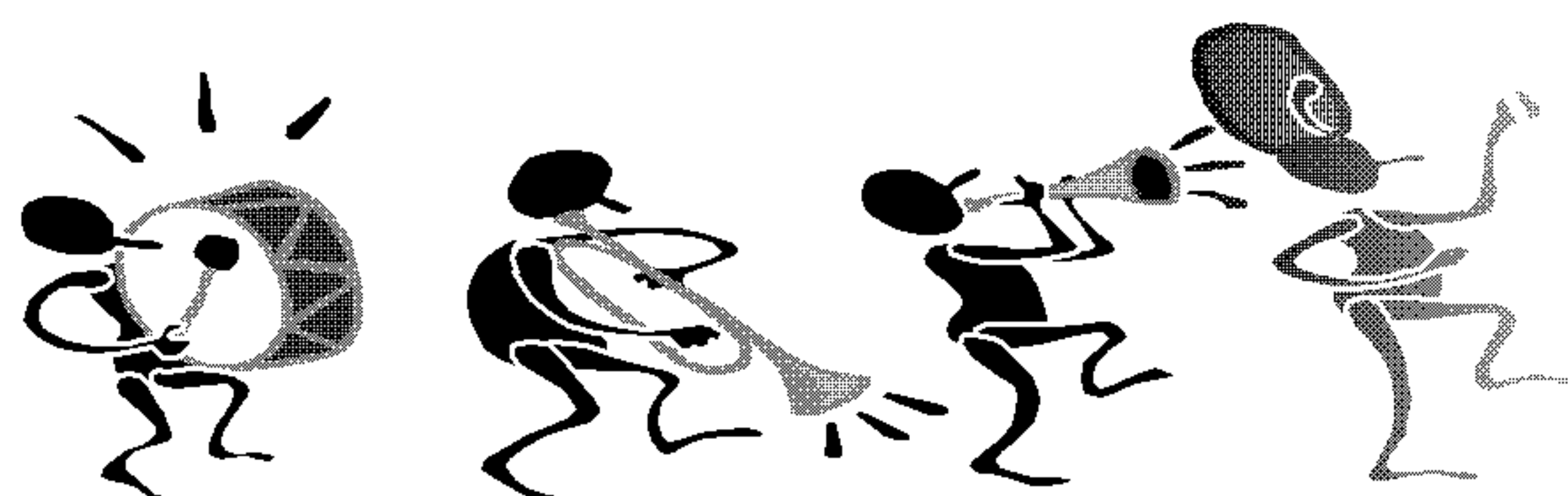
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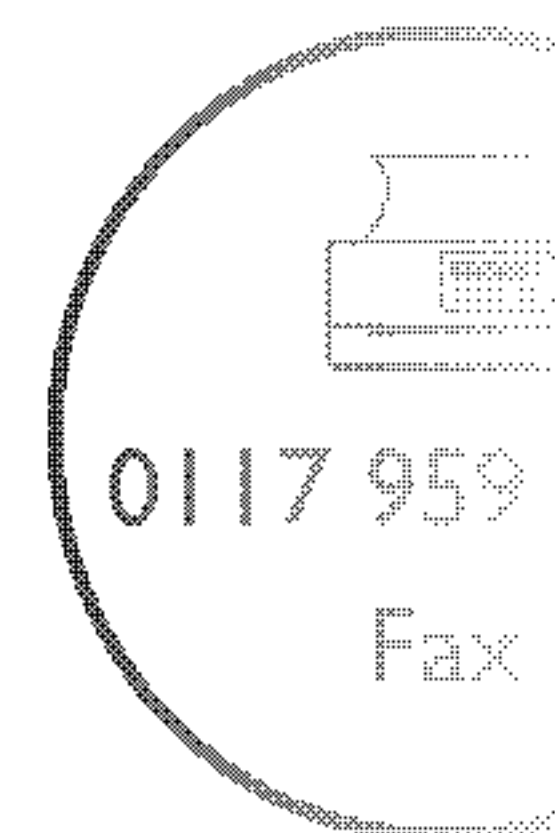
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Teacher's Introduction

This is an extremely valuable resource for candidates of all abilities. However, B- to particular will find it very useful for raising their standards, as they often struggle to find it difficult to understand and use music vocabulary well. This resource tackles layout and approach.

The composition task and the practice questions are aimed at all grades. The class be taught jointly as a performance piece and as a learning exercise for the musical overall structure and internal structure can be used as templates for a composition encouraged by the teacher to analyse the music and to learn the devices used and the task.

The separate composition task will take the candidates through the steps of composition inspired composition. 'Grace' is analysed in detail in chronological order of musical again using the composition content guide and then for a third time using the detailed listening paper. This is to make the resource more accessible for different types of adaptable to different teaching styles.

There are mark schemes for the practice questions and a keywords table with definitions is aimed at teachers that have little or no knowledge of the music of Jeff Buckley. It is and accessible information to the busy teacher who does not need to be bombarded. It is to be used in conjunction with the Edexcel Schemes of Work.

Ms Sheila Fay James, MA (Institute of Education)
B.Mus Hon

About the author

Sheila James is an experienced Head of Music in challenging London schools, an examiner for two major exam boards, freelance music education consultant and for Key Stage 4 music education.

Note:

If you have purchased the editable Word version of this resource, you will need the **Opus Text** font. The musical notation (flat, sharp and natural symbols) in the text of this resource. If you already have it installed on your computer, you will already have the font. It can also be obtained for free by installing 'Scorch' from the Sibelius website (www.sibelius.com/scorch). Alternatively, you can find the font on our website, zigzageducation.co.uk: click on 'Music' and then click on 'Download Files' at the top. Once onto a Windows computer, double click on the CD icon to open the CD window, click the font file, then **File > Install New Font...** and follow the prompts.

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Introduction to 'Grace' by Jeff Buckley

The Overview

'Grace' is in an alternative rock and folk fusion style song and uses a song structure (used as link material between other sections of the song), verse 1, pre-chorus, chorus, bridge, link, verse 3, chorus/coda.

Factual Information

Title of set work: Grace

Edexcel GCSE Music area of study: Number 3

Composers: Jeff Buckley and Gary Lucas

Musicians:

Jeff Buckley (17th November 1966 – 29th May 1997)
on guitar and voice

Gary Lucas also on guitar

Michael Grondahl on bass guitar

Matt Johnson on drum kit

Album title: *Grace*

Album date: 1994

Stockist: <http://www.amazon.co.uk>

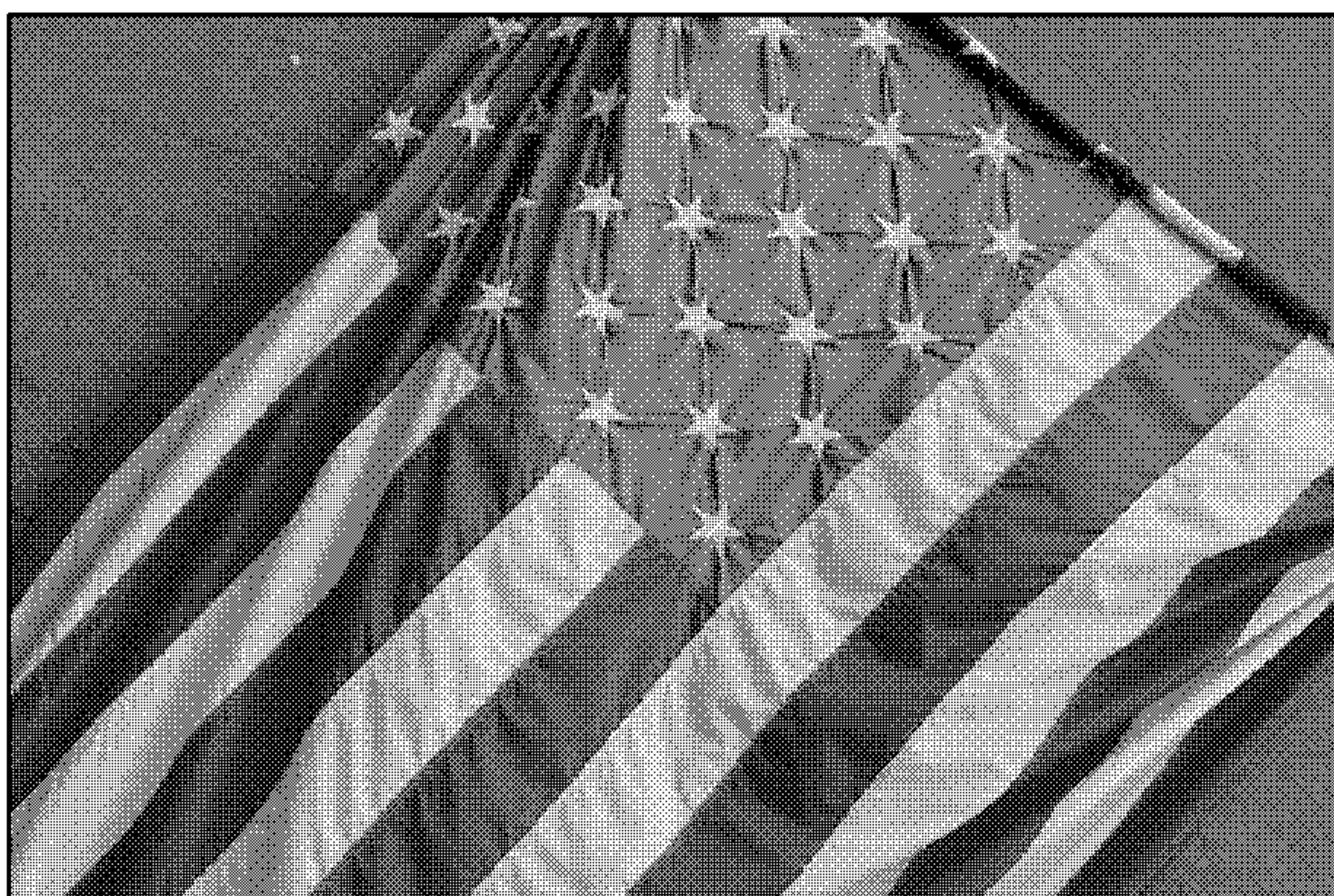
Duration: 5m22s

Country of origin: United States

Geographical information:

The United States is the southern half of the North American continent in the Western hemisphere.

Official language: US English



The US flag

Meaning – cultural context

'Grace' is the title of the only studio album by the song 'Grace' sums up a perspective on defining true love. It was written 'Grace' after his girlfriend at an air

The occurrence of an accidental drowning led fans to see an allusion to the lyrics of the song. Some even wondered if he was going to die in the song. The minority even committed suicide, even though all people died of accidental death.

Jeff Buckley's father was a well-known folk singer who died of a heart attack. Jeff became a musician and enjoyed some success in bands. He signed with Columbia Records after his father's memorial. He gained instant fame with his solo album. The song 'Grace' was released as a single and then as an album. It had some small success only after Jeff's death. It gained fame to sell well around the world.

The most successful album is 'Hallelujah' song written by Sheryl Cohen. It was used in an animation movie. It was the debut song for Adele. It was the UK's 2008 TV

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Contextual Information

Biography of Jeff Buckley

Jeffrey Scott Buckley was born in Anaheim, Orange County, California in the United States in 1966. His father was Tim Buckley III, who was also a famous folk musician and songwriter. Tim died of a heroin overdose aged 28, and Jeff's mother is Mary Guibert. Jeff had his surname changed from his father's surname, Moorhead, to Buckley shortly after his father's death.

Jeff relocated to Los Angeles after high school to study at the music institute. While in LA, he was a guitarist in several bands including a reggae band called Shinehead. However, he later relocated two years later to New York where he established himself as a solo artist. He performed at his father's tribute concert at St Ann's Church. His impressive performance on this occasion led to him inheriting his father's talent and also established him under his own name rather than his father's. He was signed by Columbia Records soon after and went on to make two albums: *Live Through This* (recorded in the small village coffee shop where it was recorded) which was a mini album of only guitar and voice; and *Grace* in 1994, which was Jeff's only solo studio album.

In May 1997 Jeff remained behind in Memphis to work on some material for his next album, *Drunk* after recording some of it with his band. Shortly before meeting up with the band, he decided to take a swim in the Mississippi River but was caught by a passing boat and drowned. His body was retrieved from the river almost a week later.

Bits of *My Sweetheart the Drunk* album were released after Jeff Buckley's death but the album never became a huge international success and sold over two million copies.

Information source: <http://www.nndb.com/people/229/000098932/>

Historical Context

A brief historical view of the world events around the time that *Grace* was written can be found on <http://www.spiritus-temporis.com/1993/> and <http://www.spiritus-temporis.com/1994/> which happened in 1993 and 1994.

People history for 1994 can be seen on <http://www.thepeoplehistory.com/1994/>

Alternative Rock

Alternative rock evolved in the 1980s out of punk rock and glam rock, which were popular in the 1970s. However, it did not become popular until the success of Grunge, Britpop and Indie in the mid-1990s. The album *Grace* was released in 1994 when alternative rock was beginning to gain success. As alternative rock rose to become a commercially successful style, *Grace* sold over two million copies since 1994. It is unfortunate that Jeff Buckley is not as well known as he should be.

Chords

A chord is three or more notes played together. The main types of chords are triads and dyads. Triads usually refer to the first note as the root, the middle note as the third because it is the third interval from the root, and the last note as the fifth because this is its interval from the root. There are two types of triads – major and minor. In these triads, the fifth is always a perfect fifth from the root. The third of the chord could be a major third or a minor third from the root of the chord. The chords used in 'Grace', in the order used, are Fm, Gm, Em for the introduction and D and A chords for the main body. Triads are used in other sections of the piece.

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Chord symbol	Notes in the chord
Fm	F Ab C
Gm	G Bb D
Em	E G B
D	D F# A
A	A C# E
G (G5)	G B D

Other types of triad chords are diminished or augmented chords. In the case of a diminished chord, the root to middle note relationship is a minor third and the fifth to the root relationship is a diminished fifth, e.g. F# dim which consists of the notes F# A C.

Chords can be extended to four or more notes which are seventh, ninth or thirteenth chords. The fifth of the chord is usually a perfect fifth from the root but occasionally diminished fifths. The rest of the notes in the chord can be various combinations of diminished, or augmented intervals with added notes to make chords more complex.

Chord symbol	Notes in the chord
G6	G B D E
A6	A C# E F#

In the case of Jeff Buckley's 'Grace' the guitar makes it easy to create chords which are difficult to play on the piano. Examples are in the chorus where chords Em/F5 and Em/Eb5 are used.

Chord symbol	Notes in the chord
Em/F5	E G B/ F A C
Em/Eb5	E G B/ Eb G Bb

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Unit 1: Performing Music

'Grace' – Overview

'Grace' is an alternative rock and folk fusion piece of music which follows a song structure of four large sections. Each section except the third begins with the same seven bars of introduction first and then as what later forms the link.

- **Section One:** introduction (which later on becomes the link passage material), verse 1, pre-chorus, chorus
- **Section Two:** link, verse 2, pre-chorus, chorus
- **Section Three:** bridge
- **Section Four:** link, verse 3, coda

Much of the musical material is repeated but with some development or variation. The song is in quadruple time 12/8, is of a moderate tempo and is generally in the key of E minor throughout the song.

The instrumentation consists of bass guitar, drum kit, synthesizer, two electric guitars and engineered sound effects to add atmosphere and mood. The guitars are often played in a folk music style. The use of the Dorian mode also contributes to a folk music style. The rock style is created by effects used on the guitar, the synthesizer and production. Jeff often sings the higher notes using his falsetto voice but when he sings in the baritone and tenor registers.

'Grace' is deceptively difficult to perform. A singer requires a large pitch range, a strong voice and excellent voice control. A guitarist requires a command of different sound effects. A band requires the ability to blend and balance with each other to perform in a unified way.

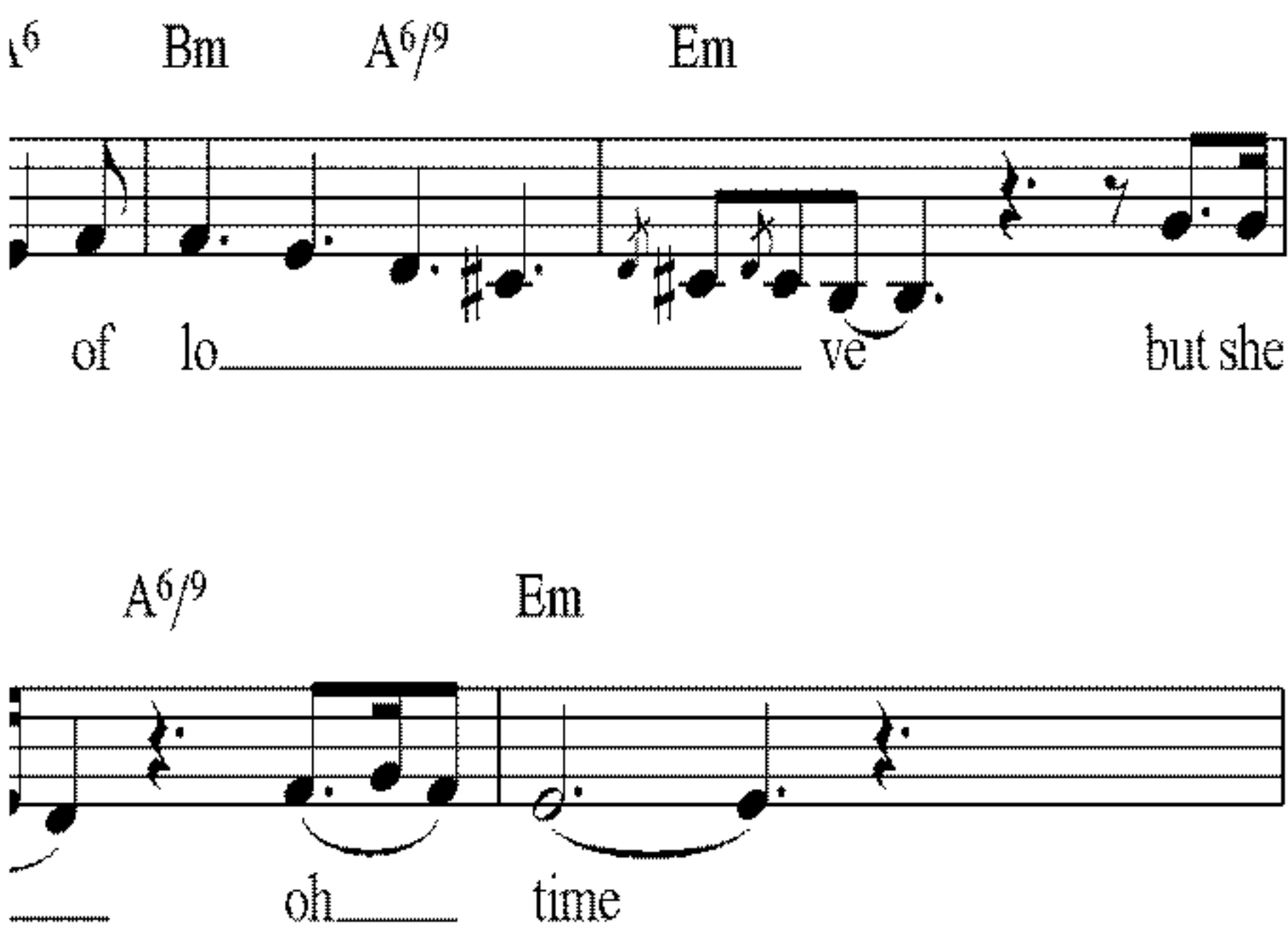
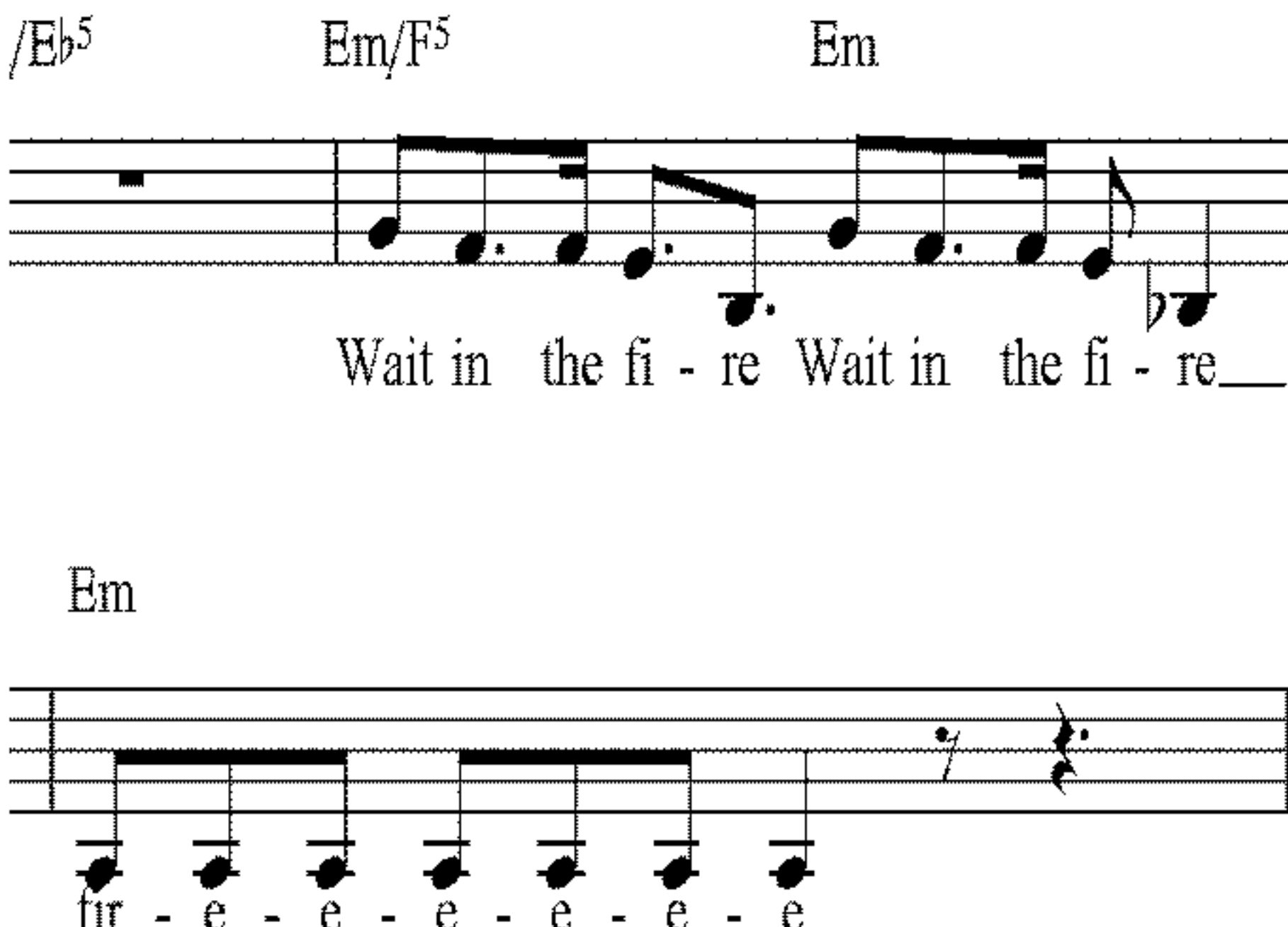
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‘Grace’ – Detailed Analysis

Event	Timings	Detailed Anal
<div>Section One</div> <div>Introduction (later used as the link between sections of the song)</div> <div>(three + four bars = seven bars long)</div>	<div>0m00s – 0m25s</div> <div>(Bars 1–7)</div>	<div>Part A: A broken chord motif is played on the as a playing technique and the effects pedal. bar 2 is a broken Gm chord as the pattern re is a block Em chord. The tonality is ambiguous accompanied by eerie dotted crotchets on the quietly and discreetly in the background of the bass guitar join in on the bar 3 E minor chord</div> <div><div>Intro</div><div>Fm</div><div>Electric Guitar (Drop D)</div><div>Clean guitar with pull-offs</div><div>2 Gm</div><div>E. Gtr.</div></div> <div>Part B: This part is in D major. Bars 4–7 are crotchet beat as a different chord over a D b high on the fret on one guitar using a clean s while another guitar is voice-leading with a v 4–6 are chords D to A/D. Bar 7 is chords D to drum kit are accompanying.</div>
<div>Verse 1 (six bars long)</div>	<div>0m26s – 0m47s</div> <div>(Bars 8–13)</div>	<div>This section is in E minor with added chrome an anacrusis, which is the last beat of bar 7 c are strummed with a clean guitar sound whi melody in the background in a baritone regi the bass part. The drum kit relaxes into a ge solo voice is syncopated and low in pitch at t register.</div> <div><div>Verse 1</div><div>Em</div><div>Voice</div><div>There's the moon ask - ing to</div><div>Em/F⁵</div><div>Em</div><div>Voice</div><div>long e-nough for the clouds to fly me a</div><div>Em/F⁵</div><div>Em</div><div>Em/Eb⁵</div><div>Voice</div><div>my time com- ing I'm not a- fraid</div></div>

Pre-chorus 1 (six bars long)	0m48s – 1m10s (Bars 14–19)	<p>node on E as C sharps rather than C . The chords are strummed on a ich play the same chords ing rhythms and pitch.</p>  <p>hythm with fills at the end of phrases. ted with faster movements as the a chord per bar to a chord per dotted</p>
Chorus (five bars long)	1m11s – 1m29s (Bars 20–24)	<p>plus light strings in the background. from bars 2–5 of the verse. In this lea which is repeated, and then a bar :hord to round off the section. orus is very different in nature from</p>  <p>to accompany the voice, and strings .</p>
Section Two Link (seven bars long)	1m30s – 1m54s (Bars 25–31)	<p>iven in the introduction with some</p> <p>g pull-offs of Fm and Gm chords e. The instrumentation is much the rapid strumming on the higher frets n chord, the drum kit adds the oice sings ‘oh’ also in the third bar on</p> <p>the last beat as a A chord with a D t is a G chord with a D bass note e as in the introduction with no</p>

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Verse 2	1m55s – 2m17s (Bars 32–37)	Verse 2 is similar to verse 1 in melody but more instrumentation to paint the different words. The word 'sorrow' is the synthesizer, which adds des like 'sorrow' very quietly in the background. The unhappiness and discontentment using quiet sweeping sounds throughout the verse base.
Pre-chorus 2	2m18s – 2m40s (Bars 38–43)	Although the musical ideas are the same as pre-chorus 1, the instrumentation has been bowed and pizzicato strings.
Chorus	2m41s – 2m59s (Bars 44–48)	The chorus is as before, except that the strings are in preparation for the bridge.
Section Three Bridge (four + four bars = eight bars long)	3m00s – 3m40s (Bars 49–59)	<p>The bridge section is in two halves due to two strings and synthesizer are in use, and a little words 'leave behind' in part B of the bridge. The main voice improvises with the phrase 'Oh' and their part to vowels rather than phrases of lyrics.</p> <p>Part A is a descending chromatic sequence of notes and vocals to the word 'Oh'.</p> <p>Part B is based on the same chord progression as the pre-chorus. These chords are repeated.</p> <p>Em F#dim G⁶ A⁶ </p> <p>The main voice improvises with the phrase 'Oh' and the vocals sing the word 'Oh'.</p>
Section Four Link	3m41s – 4m06s (Bars 60–66)	<p>The link section has its musical ideas present in the pre-chorus but this time the second guitar strums with a different technique in part A.</p> <p>Part B is the same as at other times in the song.</p>
Verse 3 (five bars)	4m07s – 4m25s (Bars 67–71)	The tune is very agitated and tense in mood. The tune sung an octave higher, varied and louder. It uses the same chord progressions as in previous verses but no coda, completely omitting a pre-chorus idea heard in all the previous verses. Guitar effects are used in verse to lead into the coda.
Coda (14 bars)	4m26s – 5m22s (Bars 72–fade out)	<p>The chord progression of the first four bars of the coda is:</p> <p>Em/F⁵ Em Em/Eb⁵ Em/F⁵ Em</p> <p>Jeff improvises expressively in the higher register around the words 'oh' and 'wait in the fire'. The chorus are sung from the third cycle to the end of the song. The Chorus is used quite heavily on the electric guitar. The guitar continues to strum chords using a clean sound with a steady rhythm and pulse, using fills where the guitar soloist to play the same progression of notes with a different style.</p>

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Using the Class Activity Worksheet

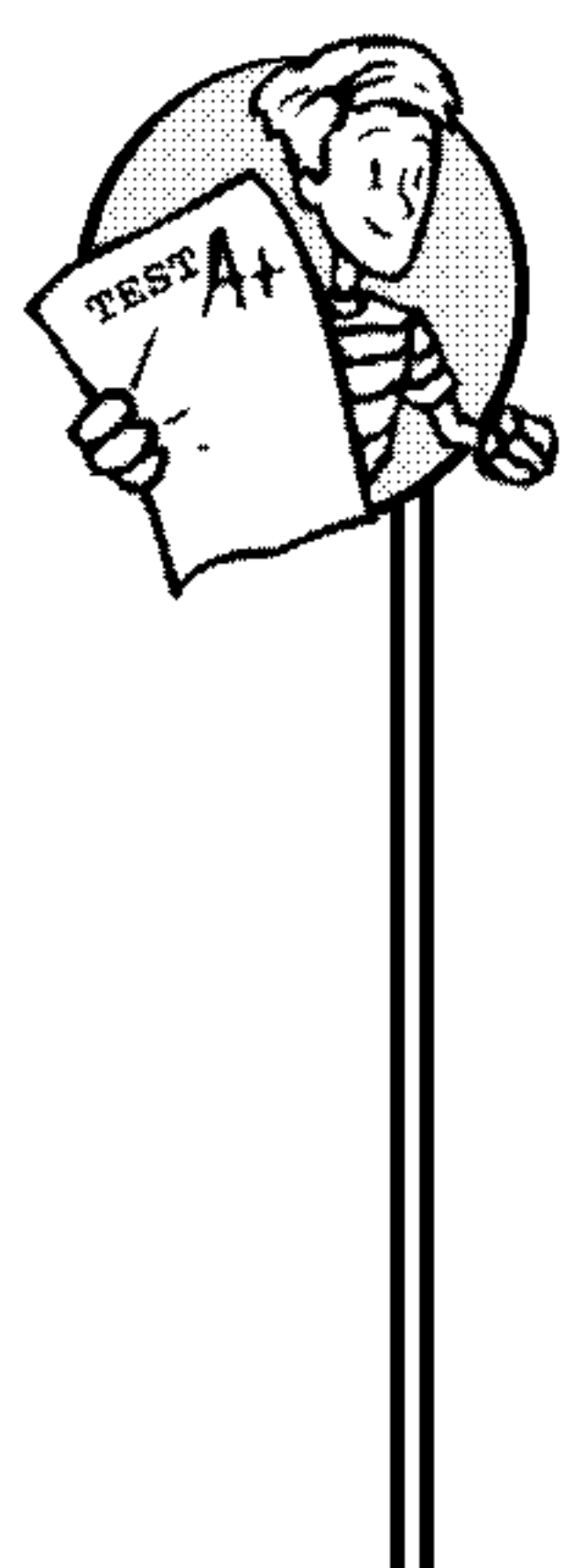
The class activity worksheet on page 10 can be used in various ways. Below are some suggestions.

Knowledge

The following 'Class Activity Worksheet' sheet is primarily a learning resource. It is designed to help candidates learn about the musical structure, basic musical arrangement of instrumental parts, chords and melodic lines. Candidates learn about these aspects of the set work by **doing** them, so that they can write them down, and learn related technical terms.

Performing

Candidates may choose to use a variety of instrumental combinations for this activity. Candidates who are part of a rock band could consider using this activity to learn to perform it to the class to aid the learning of others. If these bands are capable of performing 'Grace', they could submit it as their ensemble piece.

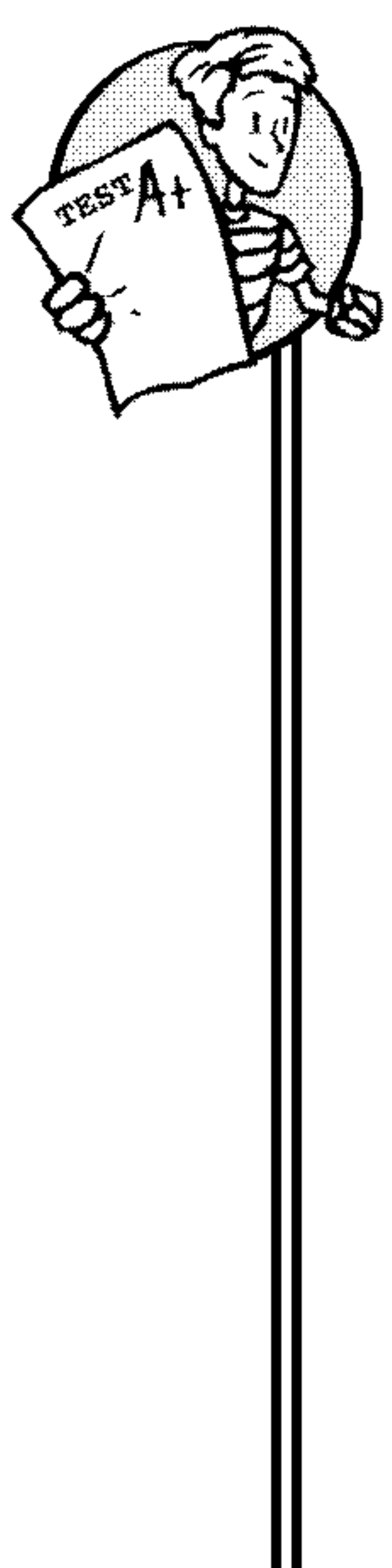


Going for an A

Candidates who are going for an A grade would need to perform 'Grace' piece fluently and accurately. If the candidate's part was learnt from a recording, this must be submitted instead of a score. If a score is being submitted, the part must be on the score and the candidate must have learnt their part. Precautions are to ensure that candidates get all their marks for accuracy and stylistically convincing. Performances must be expressive, sensitive and achieve the intended effects and techniques. Play with good technical control and accuracy. 'Grace', good rock pieces to use are those from Rock School, or by Metallica.

Composing

Candidates may also choose to use the device headings and structure as a template for their own composition. They should use their own choice of key, chords, metre and musical notation.



Going for an A

Candidates going for an A grade would need to add extended chords (ninth, eleventh, thirteenth and slash chords (inversions)). Complex chords (augmented, diminished, half-diminished) should also be used. There should be a clear song structure. The score must be explicitly labelled on the score so that the examiner appreciates the structure. The score must be suitably written for, and the capacity of each instrument must be suitably written for, and the capacity of each instrument must be suitably written for, and the capacity of each instrument must be suitably written for. Make good use of dynamics. Ensure that there are no misjudgements (clashes) between the chords which accompany them. The composition ideas must be imaginative and show flair. There needs to be a clear sense of style throughout. Candidates would have prepared well before composing by listening analytically to Metallica, Evanescence, Bon Jovi, Linkin Park, Paramore, Green Day, Coldplay, Skillet, Kings of Leon and others.

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Suggested Pedagogical Approach to the Class Activity

This task is based on the main sections of ‘Grace’. Instruments required are guitar, voices. The class could split into groups consisting of a bass instrument, a guitar and percussion, and some singers. In their groups the students could rehearse and perform the music below to the class. Students could demonstrate their learning of the music below to the class.

Task

- Get into groups consisting of a guitarist and/or keyboardist, percussionist(s), and singer(s).
- Using the score on page 11, learn to play ‘Grace’ using the given structure.

1	Introduction	Verse 1	Pre-chorus	Chorus
2	Link	Verse 2	Pre-chorus	Chorus
3	Bridge/ middle 8			
4	Link	Verse 3	Coda/outro	

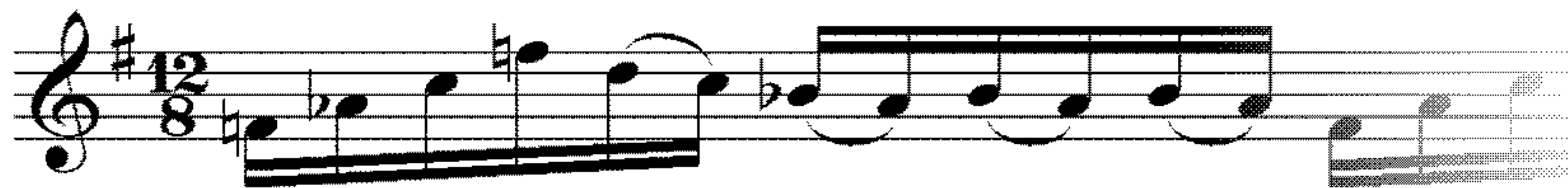
- The bass plays the first note of each chord unless given another note in a slash. The bass plays a rock style rhythm in 12/8 time. A rhythm can even be used or borrowed from pre-sets. The voices sing the tune and the keyboard/guitar plays the chords.

Lyrics to ‘Grace’	
VERSE 1 There's the moon asking to stay Long enough for the clouds to fly me away Oh it's my time coming, I'm not afraid to die PRE-CHORUS My fading voice sings of love, But she cries to the clicking of time Oh, time CHORUS Wait in the fire... x4, fire VERSE 2 And she weeps on my arm Walking to the bright lights in sorrow Oh drink a bit of wine we both might go tomorrow Oh my love	PRE-CHORUS And the rain is falling and My time has come It reminds me of the pain I might leave Leave behind CHORUS Wait in the fire... x4, fire BRIDGE Oh, Oh, oh, oh, oh Leave, leave behind VERSE 3 And I feel them drown in So easy to know and forget I'm not afraid to go but I CODA Wait in the fire (repeating)

GRACE

Intro/ Link
Fm

Electric Guitar
(Drop D)



Clean guitar with pull-offs

2 Gm

E. Gtr.



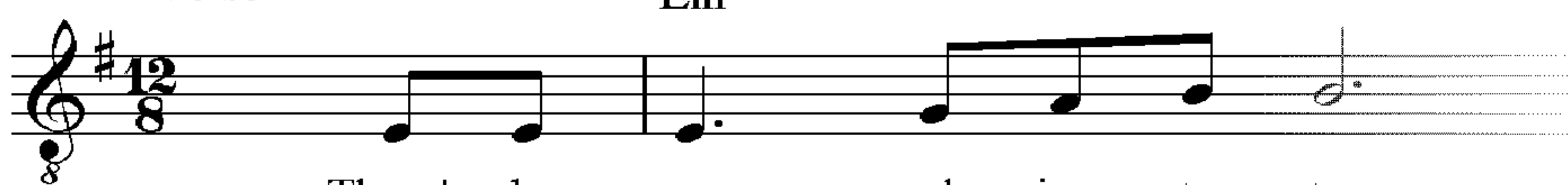
PART B

D D/A | X 3 | D G/D

Verse 1

Em

Voice



There's the moon ask - ing to stay

Em/F⁵

Em

Em/E^{b5}

Voice



long e-nough for the clouds to fly me a - way

Em/F⁵

Em

Em/E^{b5}

Voice



my time com- ing I'm not a- fraid a-fraid

Pre-chorus

Em

F[#]dim

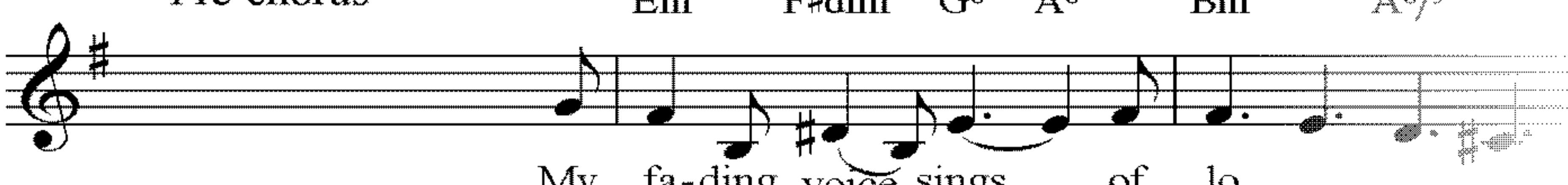
G⁶

A⁶

Bm

A⁶/₉

Voice



My fa-ding voice sings of lo

Em

F[#]dim

G⁶

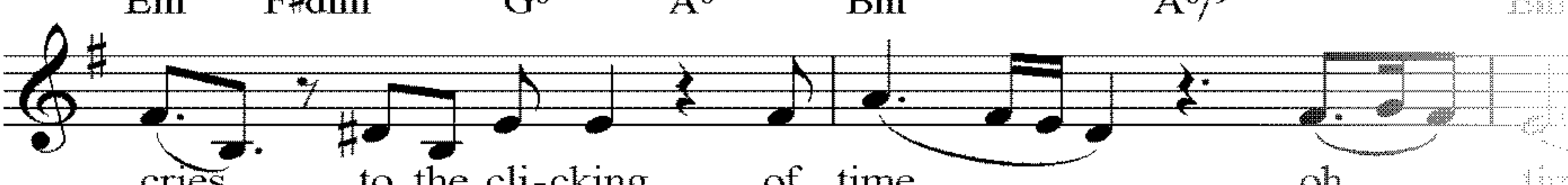
A⁶

Bm

A⁶/₉

Em

Voice



cries to the cli-cking of time oh thr

Chorus

Em/F⁵

Em

Em/E^{b5}

Em/F⁵

Voice

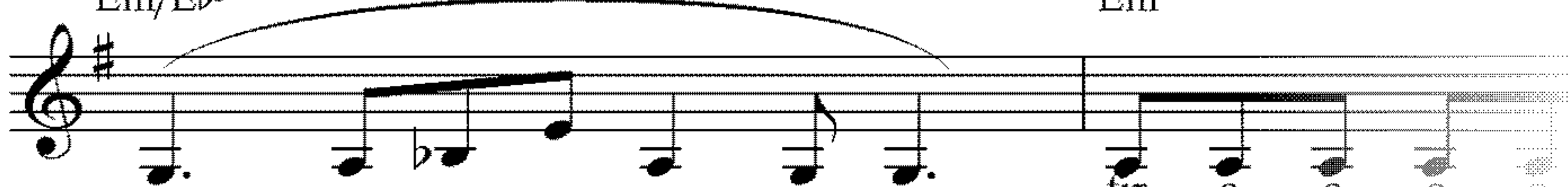


Wait in the fi - re Wait in the fi - re Wait in the

Em/E^{b5}

Em

Voice



fir - e - e - e - e

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Unit 2: Composing Music

Use and Development of Ideas

There are just a few ideas in 'Grace'. The link passage material begins three of the have the same tune although the third verse is sung an octave higher. The chorus song and gets its chord progression from bars 2–6 of the verse. The first two bars part B of the bridge. Only the first four bars of the bridge are not used anywhere or basically an improvised version of the chorus which is repeated three and a half times.

Exploitation of the Medium

The things exploited in 'Grace' are: guitars, voice, synthesizer and sound engineers. guitars in use and both often stick to playing using a clean sound which makes them. They often strum together, or one plays a melodic part which integrates with the song such as chorus via use of the chorus pedal, and other playing techniques such as pull-out link as well as the introduction. The voice does not always use lyrics but the backing main voice vocalises (sings vowels instead of real words). Jeff is the main singer and expressive timbres, as well as his wide pitch range from baritone to falsetto. The synthesizer atmosphere and help portray the meanings of words by the incidental sounds used sometimes added to the voice at effective times in the music by the sound engineers. the background of the mix so that the main band is featured. The blend is so subtle instruments are not immediately noticed until after you have listened to the song and using good pitch range and rhythms, is not exploited in any noteworthy way and not

Structure and Form

The song structure is unusual in that it uses link sections and pre-choruses as well as bridge, introduction and coda sections. The overall structure can be laid out in four with the link material:

1. Introduction, which consists of two basic ideas. This material becomes the link sections of the piece. Then verse 1, pre-chorus and chorus
2. Link section, verse 2, pre-chorus and chorus
3. Bridge/ middle 8
4. Link, verse 3 and coda/outro

Accompaniment

The drum kit, bass guitar and clean guitar are the main accompaniment. However, electric guitar with various effects, and other keyboard sounds supplying special effects.

Texture

The texture is quite light overall but is sometimes thickened up by the addition of another guitar. Effects are also used to thicken the sound along with backing harmony grows thicker as the song progresses. The texture is often thickened by the addition of various synthesizer effects or the strings. It is at its thinnest point in the link, when synthesizer are used, and sometimes the second guitar strumming along.

Tempo and Rhythms

The tempo is moderate and the metre is compound quadruple – 12/8 time.

Dynamic Contrast

The dynamics are moderately loud throughout until verse 3 and the coda, which are

Instrumentation and Technique

The piece uses a basic simple band set-up for the foreground of bass guitar, clean electric guitar. However, in the background are plucked and bowed strings, and synthesizer. There is a lead voice and backing vocals.

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Melodies and Tonality

The introduction/ link passage is of ambiguous tonality as it uses the Fm, Gm then the second part is in D major. The verses are in E minor with additional E flat chord. The pre-chorus is in the transposed Dorian mode on E. The chorus uses the same chord one bar, so is in E minor overall. The bridge is in two halves: the first half has an arpeggiated chromatic descending sequence. The second half is in the transposed Dorian mode. The first two bars of the pre-chorus repeated. The coda is the chorus material with impact. It is in E minor overall despite much use of chromatic harmony based around F and

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Creating a Folk/Rock Fusion Inspired Music Piece

Compose your piece by following the instructions from one to seven below.

This is a music technology and acoustic ensemble assignment ideal for a candidate mix down his/her own composition. The music department technician will only be available if the equipment is working properly and help the candidate by demonstrating where to go for help.

Important: Only plan for resources that are available to you.

(Allow at least four lessons to complete this task. It could take half a term to perfect a 10-hour project.)

- 1) Preparation** (This is not classed as part of the 10 guided hours because it is preparation for the task.)
- Choose a minor scale to create your tune which has a sharp or flat in its key.
 - Write out the minor scale in the harmonic, melodic and natural minor formats, then use each scale and build up a chord chart. Decide on a structure for your song and whether to repeat such as verses, chorus or whether the introduction might also be used for the same structure as Jeff Buckley's 'Grace'. Write the structure down in your plan.

- 2) Creating Ideas** (2 hours)
- Create a different chord progression for each section of your song. Arrange your chords so that some would have more chords than others. You could use a backing rock rhythm to arrange your chords into bars. Write the chord pattern down in bars. Each bar should end with a perfect or plagal cadence. Next, write a song melody and lyrics to fit with your chords. Your melody would usually be based around notes of the chords in each bar.

- 3) Developing Ideas** (2 hours)
- Get a guitarist to perform your chord progression, a drummer to play a rock rhythm, a keyboardist to play chords on the keyboard, and sing along with them. This should take up to half an hour. Then, rehearse your composition and begin to add to your working score, which may be handwritten. Add development and variations to repeated sections so that the texture becomes more complex. Progresses. Ensure that most verses have new ideas or variations in the accompaniment.

- 4) Consolidating Ideas** (1.5 hours)
- Try your song out again with the band. Decide after half an hour what else you can do to make the song sound more convincing as a rock song. Experiment with your band to see what new effects are added in the song at different times. Add in the bass line, drums, keyboard play from the chord chart; a keyboardist could add enhancements such as arpeggios.

- 5) Finalising the Composition** (1.5 hours)
- Now that you have rehearsed your composition to a good standard of performance, you can now extend the range and where each instrument could vary timbre by using different effects. Use this session to add imagination and flair (grade A criteria).

- 6) Rehearsing your Piece** (1 hour)
- Rehearse your composition thoroughly to cut down on studio time. In the real world, studio time is expensive so should be used just for recording.

- 7) Recording and Submitting your Coursework** (2 hours)
- Record your composition into Cubase or multi-track recorder a track or two at a time in the following order: guitar chords to use as a guide track; drum kit; bass, re-record guitar solo; record the other instruments; and then finally record the main voice. The candidate should mix the music down in the order of: panning for a stereo effect; balance which instruments are in the foreground; balance which instruments are in the background; blend by using treble and bass equalizer; finish up with reverb to create an environment and build atmosphere. Submit your recording and neat score.

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Unit 3: Listening and Appraising

Musical Elements

- **Pitch:** 'Grace' is in E minor overall despite the chromatic harmony. The tonic chord is an E minor chord. There are many mid-range instruments used. However, they are varied in pitch, ranging from baritone to high falsetto. The synthesizer uses high notes that start high and descend to mid-range.
- **Duration:** Compound quadruple time – 12/8 time.
- **Dynamics:** The dynamics are moderately loud until the third verse and the coda.
- **Tempo:** The speed is moderate.
- **Timbre:** Timbre is used quite subtly in this piece. There are delicate blends between two guitars sound like one in part B of the link, the verses and the pre-chorus. The guitar sound is contrasted with the other guitar using an effects pedal, as heard in the coda. The use of both pizzicato and bowed strings together is a delicate contrast that complements the band and the sweeping synthesizer special effects. The drums provide a steady rhythm section in the arrangement. The voice rests expressively within the blend, which is mixed carefully to create timbres which meld with the delicate blend of smooth guitars.
- **Texture:** The texture is quite light overall but is sometimes thickened up by the overdubbing of another guitar. Effects are also used to thicken the sound along with the strings. The texture generally grows thicker as the song progresses. The texture is often clean guitar part or the various synthesizer effects or the strings. It is at its thickest in the chorus where just guitar arpeggios and synthesizer are used and sometimes the second guitar is used.
- **Structure:** The structure has four main sections within the song structure. Each section contains the following material as follows:
 - 1) Introduction which consists of two basic ideas. This material becomes the main sections of the piece; then verse 1, pre-chorus and chorus
 - 2) Link section, verse 2, pre-chorus and chorus
 - 3) Bridge/ middle 8
 - 4) Link, verse 3, coda/outro

Instrumentation

- Bass guitar, drum kit, clean guitar, electric guitar with effects, strings (bowed and plucked), and sounds from the synthesizer.

Key Musical Feature

- The key musical feature is the almost unplugged and acoustic feel to the music, with the effects in the background of the mix.

Musical and Melodic Devices

- An ascending sequence is used for the opening two bars of the introduction. This is repeated at the end of the link. Repetition is used frequently, as well as variation of the idea to keep the listener interested. The melody is syncopated and uses vocalised melismas rather than lyrics at times.

Rhythmic Devices

- The rhythms are often syncopated in the melody but regular in the accompaniment.

Tonality

- 'Grace' is generally in E minor as the E minor chord is the tonic chord and E is the key note. There is use of chromatic harmony and other keys such as D major as the second half of the chorus moves on to E as the pre-chorus modality. There are also sections of ambiguous harmony.

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Use of Technology

- *Grace* was a studio album. This means that the tracks were compiled by each recording individually. Effects were added later and the close blend and balance done as a post-production activity by the sound engineer. Some sounds were added in the recording such as the synthesizer and guitar. Jeff and the band would waste studio time turning up unrehearsed and unprepared, so much of the perfecting was done by the sound engineer in post production.

Context of the Music

- ‘Grace’ was co-written by Jeff Buckley and Gary Lucas. Jeff wrote the words as a tribute to Gary’s previous tunes to create ‘Grace’. Jeff had been influenced by an eclectic range of genres because he performed in a variety of popular and world music styles. The song was written as part of Jeff’s first and only solo studio album, which is also called *Grace*. The song was released as a single also. The song peaked at number 1 in the US charts after its release in 1994.

Conventions of Alternative Rock and Folk Fusions

- Alternative rock is often a fusion of post 1970s punk and glam rock with other genres. The instrumentation must include bass guitar, electric guitar, and drums fused with alternative rock. The instrumentation must include bass guitar, electric guitar, and drums.

Song Lyrics

Jeff Buckley explains that he was inspired to write the song after saying goodbye to his girlfriend who she was about to get on a plane. The song is a poetic way of describing the experience of waiting for his lover to go on her journey with the awareness of the darkness and the torment of waiting for his lover to go on her journey with the awareness of the darkness. The song also mentions her weeping on his arm in sorrow as they wait for her time to depart. These references are described in a very abstract way. Therefore, when Jeff died, it was believed he had written the song in advance for a planned suicide.

Lyrics to ‘Grace’	
VERSE 1 There's the moon asking to stay Long enough for the clouds to fly me away Oh it's my time coming, I'm not afraid to die	PRE-CHORUS And the rain is falling and My time has come It reminds me of the pain I might leave Leave behind
PRE-CHORUS My fading voice sings of love, But she cries to the clicking of time Oh, time	CHORUS Wait in the fire... x4, fire
CHORUS Wait in the fire... x4, fire	BRIDGE Oh, Oh, oh, oh, oh Leave, leave behind
VERSE 2 And she weeps on my arm Walking to the bright lights in sorrow Oh drink a bit of wine we both might go tomorrow Oh my love	VERSE 3 And I feel them drown in So easy to know and forgive I'm not afraid to go but I
	CODA Wait in the fire (repeating)

Sharing Opinions – Cross-Curricular Links with Personal, Social and

Jeff Buckley decided to go for a swim while waiting for his band members. He chose what was relatively safe to the eye, and went for a casual swim while fully clothed. The result was a similar fatal mistake and drown every year. The table below shows facts about drowning from the RoSPA (Royal Society for the Prevention of Accidents). Almost a third of victims are under 16 years old. Half of these victims could already swim. Therefore it is wise to take care not to underestimate the power of undercurrents which run beneath seemingly quiet bodies of water.

Source of data – <http://www.rospa.com/leisuresafety/statistics/accidental-drownings>

Activity	Fatalities
Non-intentional immersion (Fell in)	121 (63)
Under further investigation	121
Swimming	52
Other intentional immersion	35
Driving	28
Sailing	19
Sub Aqua	17
Angling	8

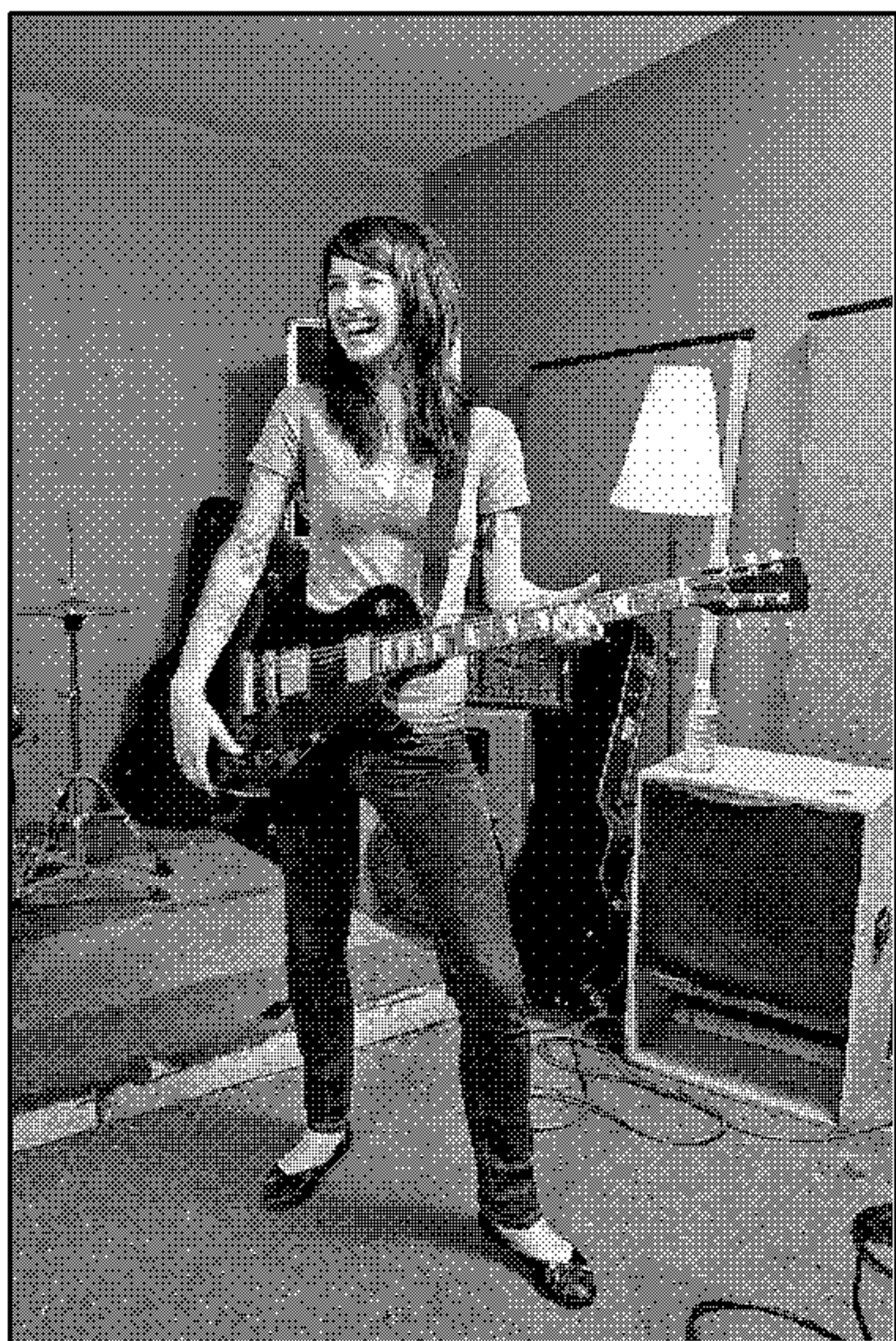
Activity
Other Occupation
Power boat
Xtreme sport & other water sports
Transport
Canoeing
Deliberate Fatalities
Fishing
Rowing
Grand Total

It is important that a person does not enter water other than a swimming pool, sea or lake without further reading on water safety visit the following website:
<http://www.rospa.com/leisuresafety/Info/WaterSafety/statistics/child-drownings>

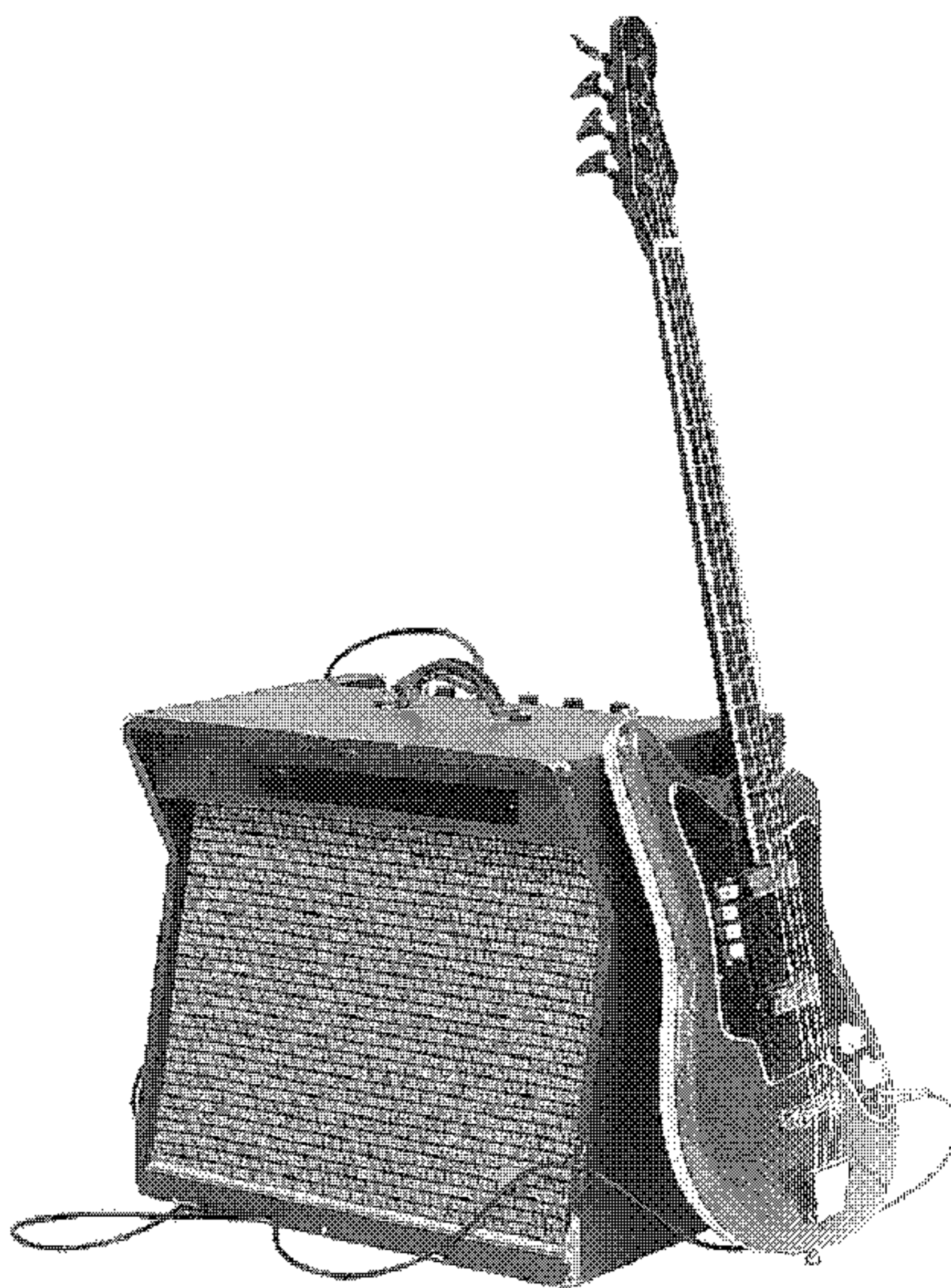
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Traditional Musical Instruments Used



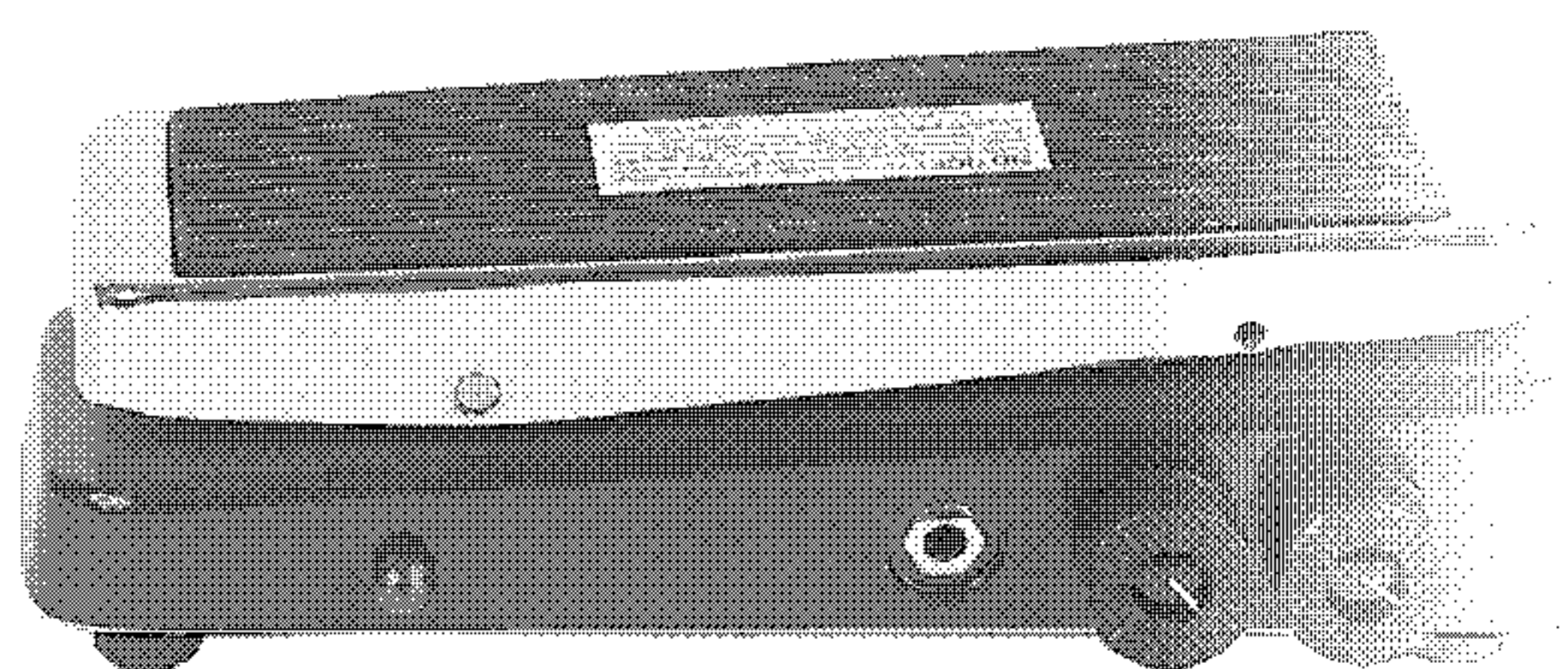
Electric Guitar



Electric bass



Drum Kit



Guitar effects pedal

Typical studio equipment of the 1990s

Studio equipment:

- Mixing desk (usually 24-track desk or more with effects switches on the desk) recorded tracks together
- Microphones and pre-amps with compressors so that only the main sounds are recorded
- Headphones – so that the other tracks can be heard by the performer as they pick up these tracks in the microphone and accidentally re-recording the performance
- Amplifiers – boxes which make the instruments sound louder
- Musical instruments – such as guitars, drum kit, keyboard, etc.
- Cables – used to connect up the equipment
- DAT (Digital to audio tape) – final recording put on to this tape
- Computer – often used with sequencing software as the sequencer
- Sequencer – a multi-track recording device

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Practice Questions: Area of Study 3, 'Grace' by Jeff Buckley

Section A

1) Listen to the two extracts from 'Grace', which will be played **two** times. Write down the instrumentation.

a) Listen to the introduction from 'Grace' (0m00s – 0m25s) and compare the instrumentation.

(i) _____ (ii) _____ (iii) _____

b) Listen to the final link from 'Grace' (3m41s – 4m06s) and state three types of instrumentation.

(i) _____ (ii) _____ (iii) _____

c) Briefly describe the tonality of part A and part B of the second extract.

i) _____ (ii) _____

d) When was the album that the set work is taken from written, and when was it released?

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2) Listen to the extracts from 'Grace' (1m55s – 5m22s) which will be played

a) State the country that this piece is from. _____

b) State the overall key and time signature of this piece.

(i) _____

(ii) _____

c) What are the two main functions of the synthesizer in this piece?

(i) _____

(ii) _____

d) Briefly describe the meaning of the following music technology vocabulary

(i) Sound engineer

(ii) Multi-tracking/overdubbing

(iii) Reverb

(i) _____

(ii) _____

(iii) _____

e) Which previous section of the song is the coda/outro based on and what is it doing in the coda?

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Section B

Answer either Question 3 or Question 4

3) The following questions are about ‘Grace’ by Jeff Buckley:

a) ‘Grace’ is a fusion of two main styles of music. State these below.

b) Complete the table below to show the song structure used in ‘Grace’.

Use correct musical vocabulary throughout your answers.

1	Introduction		
2			
3	Bridge		
4			

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4) The following questions are about 'Grace':

a) What are the lyrics in 'Grace' about?

b) Explain the following tonality and chords in 'Grace':

(i) Explain what is meant by 'Dorian mode transposed to E' and w

(ii) Give the notes involved in the chords below:

F#dim G⁶ A⁶ Bm A^{6/9} Em/F⁵ Em

Use correct musical vocabulary throughout your answers.

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Mark Scheme for Practice Questions

Question		Answer
1	a	There is a guitar and a synthesizer to begin with. The band join with a bass and a second guitar later on. (Give a mark for any three of the above).
	b	The synthesizer plays some different notes, another guitar starts during part A and the voice makes a brief entrance.
	c	The tonality of part A is ambiguous and part B is in D major.
	d	The album is called <i>Grace</i> and it was released in 1994.
2	a	United States
	b	E minor; 12/8 time
	c	Building an atmosphere and word-painting
	d	A sound engineer is the technician who records the musicians down. Multi-tracking is when each instrument is recorded separately at different stages to create the whole piece. Reverb is a special effect which makes the music sound as if it is in a large space.
3	e	The coda/outro is based on the chorus. The lead singer is improvising in the coda. (Accept vocalising)
	a	The song 'Grace' is a fusion of rock and folk music.
b	1	Introduction
	2	Link
	3	Bridge
	4	Link
4	a	Jeff's departure from his girlfriend and his view of death.
	b	Dorian mode transposed to E simply means that the Dorian mode is created by all the white notes from D – D on a keyboard, is played instead. It is used in the pre-chorus. <div><div>F#dim F# A C</div><div>G6 G B D E</div><div>A6 A C# E F#</div><div>Bm B D F#</div></div> <div><div>Em/F5 E G B. with F & C in the bass</div><div>Em E G B</div><div>Em/Eb5 E G B with E flat and B flat in the bass</div></div>

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🎵 Keywords 🎵

Keyword	Definition
Accidental	Sharps, flats and naturals added into the music of signature
Arco	Using the bow to play a stringed instrument
Alternative Rock	This is a style of music which is a fusion of post-punk and rock
Anacrusis	A piece or section of the music which does not begin on a bar
Arpeggio	A broken chord where the notes of a chord are played one at a time rather than together
Balance	Where the instrumental parts in an ensemble have been mixed so that the parts in the foreground are played louder in comparison to parts in the background which are played quieter
Ballad	Slow love song
Baritone	A medium pitch male voice
Blend	Instrumental parts in an ensemble sound unified
Block chord	The notes of a chord are played simultaneously
Bridge	A section in the middle of a song which is not a verse or chorus, it contains contrasting ideas and usually comes after the verse
Broken chord	An arpeggio where the notes of a chord are played one at a time
Chorus (structure)	This is the section of a song which recurs after each verse
Chorus (music technology effect)	This is a special effect which makes an instrument sound like multiple instruments of the same instrument playing in unison
Chord	Three or more notes played together
Chord progression	At least three chords played in a row
Chromatic	Music which uses a lot of semitones and added accidentals
Clean sound	The electric guitar setting where there are no effects, it sounds like an acoustic guitar
Coda	The ending section of the music
Compound quadruple time	12/8 time or any time signature which has 12 at the bottom, there are 4 dotted beats in each bar
Delay effect	A special effect which delays the sounding of notes, creating an echo
Discordant	The music has clashes of pitch in it
Dorian mode	The scale that is formed by playing all the white notes from D to the next D an octave higher
Drone	Two sustained notes played throughout a piece of music

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Keyword		
Equalisation (EQ)	An effect that changes the volume of different frequencies	Music by turning up or down the bass
Falsetto	A false high note	He has a much deeper voice)
Fill (drums)	Playing a short rhythm	At the end of a phrase
Filter	Using the frequency response to make the sound shallower or deeper	to cut out some of the frequencies to make the music sound clearer the music sound muddy
Flange	A special effect that creates a whooshing sound, often used in rock and funk music. However, it is also used in many other styles of music, including recorded music.	because it is revolving. It is like using an effects pedal. It is created by adding flange to a sound.
Folk music	The traditional music of a particular country or region (parents told me about it)	It has been learnt by oral tradition
Fusion	When two or more different styles of music are combined	to create a new music
Harmony	When two or more different notes are played at the same time	
Heterophonic	When two or more different versions of the same melody are played at the same time	but have some slight differences
Improvise	Make music without a written score	
Incidental sound	Random sounds that are not part of the main melody or harmony	and meaning to a song
Introduction	The opening part of a piece of music	
Lilting rhythm	Two beats of music	around time
Link	A section of music that connects two different parts of a piece	the music together
Lyrics	The words of a song	
Melisma	Singing a note for a long time	
Melody	The tune of a piece of music	
Middle 8	A bridge section of music	the song
Minor	The aolian scale, which is one of the 12 chromatic scales	the notes of the scale are
Moderato	The tempo of a piece of music	
Motif	A short musical phrase	
Multi-track recording	Recording different parts of a piece of music separately	mixing all the parts
Natural	A sign which means that a note should be played as it is	the same bar
Octave	Two notes that are an octave apart	the same name
Outro	The ending part of a piece of music	

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Keyword	Definition
Overdubbing	Recording additional parts by multi-track recording
Pizzicato	Plucking the strings on a stringed instrument or the
Portamento	Sliding pitch between two notes
Pre-chorus	A section of music which occurs just before a chorus
Pull-offs	A guitar technique where the strings are pulled as
Reverb	A delay sound effect which makes the music sound in a much larger space
Rhythm	A pattern of beats
Sequence (pitch)	A musical idea which is repeated a stage higher or
Sequence (music technology)	Multi-track recording where each track is recorded
Slide	Using a metal or glass object to play a string instru notes
Solo	One performer performs alone or with accompan
Song	A tune with words which are sung
Soundscapes	Building atmosphere and a sound picture by the use of incidental sounds and special effects
Strum	A guitar or string instrument playing technique wh strings in one stroke
Syncopated	Where notes are made to stress on the off-beat
Tonality	The overall tonal centre of a music such as major, or atonal
Transpose	Playing an equivalent music in another key
Variation	Making changes to music when it is repeated
Verse	A section in a song which moves the story on. The for each verse but the words are different
Vocalise	Singing vowels rather than proper words
Vocal register	The localised pitch ranges of a voice such as low, m ranges
Voice-leading	Bringing out melodies which are hidden amongst
Whole tone	A scale which uses only tones and no semitones

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🎵 Match-Up Exercise 🎵

Match up the key words with the correct definitions:

Keyword	Definition
Multi-track recording	The ending section of a song
Arpeggio	A section in the middle of a song which is not a verse and contrasting ideas and usually comes after the second chorus
Outro	An arpeggio where the notes of a chord are played one at a time together
Middle 8	Recording instrumental parts individually and then overdubbing to create the ensemble
Coda	The ending section of the music
Overdubbing	Recording additional parts by multi-track recording
Bridge	A broken chord where the notes of a chord are played one at a time
Broken chord	A section in the middle of a song which is not a verse and contrasting ideas and usually comes after the second chorus

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Fill In the Definitions

Read the key word and write its definition in the box to it

Keyword	Definition
Voice-leading	
Whole tone	
Syncopated	
Sequence (pitch)	
Melisma	
Slide	
Chromatic	
Blend	
Portamento	
Heterophonic	
Fill (drums)	
Improvise	
Alternative Rock	
Incidental sound	
Natural	
Lilting rhythm	
Pull-offs	

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Keyword	Definition
Ballad	
Dorian mode	
Discordant	
Balance	
Tonality	
Minor	
Drone	
Clean sound	
Strum	
Compound quadruple time	

🎵 Fill In the Key Words 🎵

Read the definition and write the key word that it defines in the

Keyword	Definition
	The notes of a chord are played simultaneously
	The localised pitch ranges of a voice such as low, medium
	Singing vowels rather than proper words
	A section in a song which moves the story on. The music
	verse but the words are different
	Building atmosphere and a sound picture by the use of su
	sounds and special effects
	A tune with words which are sung
	Multi-track recording where each track is recorded or cre
	A section of music which occurs just before a chorus and
	A delay sound effect which makes the music sound like it
	larger space
	The words of a song
	Three or more notes played together
	At least three chords played in a row
	This is a special effect which makes an instrument sound
	same instrument playing in unison
	A special effect which delays the sounding of notes and c
	A special effect where sound is made to oscillate like it is
	Using the settings on music technology equipment to cut
	of a sound.
	A section of music which joins main sections of music tog
	The opening section of a music
	This is the section of a song which recurs after each verse
	When chords are used

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Dominoes Exercise

Cut out the dominoes and match up the key words to the correct definition

Variation	Transpose	Solo	Rhythm	Four
Playing an equivalent music in another key	One performer performs alone or with accompaniment	A pattern of beats	Plucking the strings on a stringed instrument or this sound on a keyboard	Two are played while the other is silent
Motif	Moderato	Fusion	Folk music	Traditional
The tempo is played at a moderate pace	When two or more music styles are fused together to create a new music style	The traditional music of native people which has been learnt by oral tradition (parents teaching their children)	The tune	A false pronunciation hidden in the lyrics
Baritone	Anacrusis	Arco	Accidental	Violin
A piece of music which does not begin on the first beat of the bar	Using the bow to play a stringed instrument	Sharps, flats and naturals added into the music other than what is in the time signature	Making changes to music when it is repeated	Equivalent in sound

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Solo	Rhythm	Pizzicato	Octave
A pattern of beats	Plucking the strings on a stringed instrument or this sound on a keyboard	Two notes which are 8 notes apart with the same letter name	A short musical idea
Fusion	Folk music	Melody	Falsetto
The traditional music of native people which has been learnt by oral tradition (parents teaching their children)	The tune	A false high voice produced by a man (who usually has a much deeper voice)	A medium pitch male voice
Arco	Accidental		
Sharps, flats and naturals added into the music other than what is in the time signature	Making changes to music when it is repeated		

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