

Teardrop

SONG TITLE: 'TEARDROP'
ALBUM: MEZZANINE
RELEASED: 1998
LABEL: VIRGIN
GENRE: TRIP HOP/ELECTRONICA
WRITTEN BY: ROBERT DEL NAJA/
ELIZABETH FRASER/
GRANTLEY MARSHALL/
ANDREW VOWLES
PRODUCED BY: NEIL DAVIDGE/
MASSIVE ATTACK
UK CHART PEAK: 10

♩ = 75 *Trip Hop*

N.C.

The image shows the first few notes of the piano introduction for 'Teardrop'. It is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The bass line consists of a quarter note G#2, a quarter note A2, and a quarter note B2. The dynamic marking is *p* (piano).

'Teardrop' was a top ten hit for British trip hop (a fusion of hip hop and electronica) group, Massive Attack. The song features on their third studio album, *Mezzanine* (1998), and was the second song to be released from said album. *Mezzanine* topped the album charts in the UK, Australia, Ireland and New Zealand, making it the groups most commercially successful release to date. Their fourth studio album, *100th Window*, also topped the UK album chart in 2003.

'Teardrop' was written by the three founding members of Massive Attack (Robert Del Naja, Grantley Marshall and Andrew Vowles), as well as guest vocalist Elizabeth Fraser (Cocteau Twins). The idea for the song originally stemmed from a simple harpsichord riff and grew to become something quite unique in sound. Looking for a guest vocalist, Andrew Vowles sent the demo to Madonna, hoping she would perform the vocal as she had done for their earlier collaboration on 'I Want You'. Unfortunately, Vowles was outvoted by fellow bandmates Marshall and Del Naja and to Madonna's dismay the band didn't choose her for guest vocals. Instead, Elizabeth Fraser of Cocteau Twins was brought in and the result did not disappoint. Fraser delivers a haunting and emotional lyrical performance, one which she claims was inspired by the untimely passing of her dear friend Jeff Buckley.

'Teardrop' peaked at number 10 in the UK singles chart and remains their only top ten hit to date. The song has featured heavily in television and film broadcasts, including US hit series' *Prison Break* and *House*.

The song has proved a popular cover choice amongst musicians, with many having released their reworkings over the years. Newton Faulkner's 2007 version features a complex acoustic guitar accompaniment, which features in our 2016 Acoustic Guitar syllabus, and made it to number 60 in the UK singles chart. British band Elbow performed 'Teardrop' for a BBC Radio 1 Live Lounge session in 2003 and their version proved so popular that they decided to include a studio version on their 'Not a Job' single the following year. Last but by no means least, O'Hooley & Tidow were praised for their intricate adaptation of the track with Guardian music critic Jude Rogers voting it one of the best tracks of 2012.

Massive attack have been praised for their original and exclusive sound and were awarded the 'Innovation in Sound Award' by Q magazine in 2008. The group have proved particularly successful in Europe and have won several awards reflecting this, including the MTV Europe Music Award for Best Video with 'Teardrop' and the award for Best Foreign Album for *Mezzanine* at the 1998 Fryderyk awards (Poland).

Teardrop

Massive Attack

♩ = 75 Trip Hop

N.C.

p

Asus⁴ Asus⁴/G Dsus²

mp

[3]

Asus⁴ Asus⁴/G Dsus²

[6]

Asus⁴ Asus⁴/G

[9]

Dsus² Asus⁴

[11]

Technical Exercises

In this section you will be required to play a selection of exercises drawn from each of the groups below. The examiner will be looking for the speed of your response and will also give credit for the level of your musicality. Please see the syllabus guide for details on the marking criteria.

- Candidates can choose to play *either* natural minor *or* harmonic minor scales
- Major scales, minor scales, chromatic scales and arpeggios need to be played hands together, in straight or swung feel, ascending and descending, across **three** octaves (except contrary motion scales, pentatonics, lydian and phrygian modes, which must be played over **two** octaves and extended arpeggios which are one octave only)
- Pentatonic scales are right hand only
- Lydian and Phrygian modes need to be played hands separately
- Groups A, B and C (scales, arpeggios and chords) need to be played from memory. You may use your book for Group D (technical studies)

Note that Groups A and B need to be played to a click and any fingerings shown are suggestions only.

Group A: Scales

The tempo for this group is ♩=126 bpm.

1. B major (three octaves, two octave example shown)

2. B major | contrary motion

3. D^b major (three octaves, two octave example shown)

4. D^b major | contrary motion

Sight Reading

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the sight reading test, the examiner will give you an 8–16 bar example in the key of either B major or D^b major. You will first be given 90 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one bar count-in. The tempo is ♩ = 60–130.

During the practice time, you will be given the choice of a metronome click throughout or a one bar count in at the beginning.

The backing track is continuous, so once the first playthrough has finished, the count in of the second playing will start immediately.

Please note:

- You will be required to play all notation and create appropriate parts to chord symbols.
- Time signatures will be either 4/4 or 3/4.

Sight Reading | Example 1

♩ = 80 *Film Score*

The musical score is for a piano accompaniment in B major (three sharps) and 3/4 time. The tempo is marked as ♩ = 80 *Film Score*. The score consists of three systems of music, each with a treble and bass clef staff. The first system has four measures. The first measure is marked *p* and the second measure is marked *f*. The second system has four measures, all marked *p*. The third system has four measures, with the first marked *p*, the second marked *f*, and the third marked *p*. The score ends with a double bar line. There are small numbers [5] and [9] below the first and third systems respectively.

Please note: The test shown is an example. The examiner will give you a different version in the exam.