

# Grace

Jeff Buckley

# Jeff Buckley

- Born in 1966 in Anaheim, California
- Born Jeffrey Scott Guibert, changed his name to 'Buckley' in honour of his father Tim Buckley when he died.
- First started playing in cover bands in 1982, and had an openness to all styles of music.
- Attended the Musicians Institute (the Guitar Institute of Technology) aged 19, and pursued a musical career after he graduated.
- Recruited by Gary Lucas (a guitarist) to sing in his band, and they co-wrote 'Grace' and 'Mojo Pin'
- Only released one studio album (Grace)
- Died in 1997 in a swimming accident



# Rock

- Originated in the 1950s, as a combination of R'n'B and Country & Western
- Typically performed by quartets of a vocalist, electric guitar, bass guitar and drums
- 1980s- Metal becomes popular, a genre recognisable by the distorted guitars and dense bass/drum sounds.
- This moved on to Alternative Rock, characterised by clear lyrics on topics of social concern.
- In America, Alternative Rock developed into the grunge/punk sound of Nirvana, with its distorted electric guitars and 'indifferent' lyrics, while the UK music scene developed into Britpop.
- After this, grunge changed into the more commercial pop-punk of Green Day, where energetic music similar to punk was 'sanitised' for radio.
- Fusion genres such as Rap with Rock (Rage Against the Machine) and Rock with Funk (Red Hot Chili Peppers) also became popular.

# Rock

## Artists

Nirvana

Pearl Jam

Radiohead

# Grace (Album)

- Released in August 1994
- Recorded in New York, with effects added at various studios in Manhattan and New Jersey
- Produced by Andy Wallace
- Took up to 19 takes to get a basic track recorded, due to Buckley and his band frequently developing the arrangements while in the studio
- Line up:
  - Vocals: Jeff Buckley
  - Guitar: Jeff Buckley, Gary Lucas
  - Bass: Mick Grondahl
  - Drums: Matt Johnson

# Grace

- The lyrics are inspired by a dream Buckley had about a girl crying on her boyfriend's arm at an airport, not wanting him to leave, although they are also about death.
- The second track on the original album
- A rock ballad- a slow love song



# Key Musical Elements

- Verse-chorus form
- 4 beats in a bar
- Typical line up of electric guitars, drums, bass etc.

# Instrumentation

- Written for a drum kit, bass, 3 electric guitars, an acoustic guitar and lead/backing vocals
- A synthesiser and strings are also featured, although the strings are only present some of the time
- Guitar effects:
  - Clean sounds
  - Tremolo scoops
  - Whispers
  - Reverb
  - Delay
  - Flanger
  - Palm muting and pick scraping
- The acoustic guitar also switches to a mandolin effect at Verse 2



# Structure and Melody

- Uses a verse-chorus structure-  
Intro > Verse 1 > Pre-chorus > Chorus > Link > Verse 2 > Pre-chorus > Chorus > Middle 8 > Link > Verse 3 > Outro
- The link is the same as the intro
- Uses a wide vocal range, starting low, with some very high places (top D!)
- Uses 2 and 4 bar phrases
- Combination of both syllabic and melismatic vocals, using word setting
- Glissandos used (e.g. *die*)
- Vocalisation is used in the bridge section (*oh, ee*)
- Improvised vocalisation at the end is influenced by qawwali music
- Melody is diatonic, but chromatic notes are added
- The melody is doubled by backing vocals
- Verse 3 is sung an octave higher than the previous verses

# Texture

- Mainly homophonic (melody + accompaniment)
- Middle 8 is polyphonic
- The guitar and drums feature virtually throughout, unlike the strings, which only feature from time to time, and the guitar whispers, which are only used when they can be heard
- Parts drop out for contrast (e.g. the bass/drums and acoustic guitar in the introduction and links)

# Harmony and Tonality

- Mostly minor or modal, centred on E
- Section A of the intro is tonally ambiguous, Section B of the intro is in D major
- Uses unusual chord sequences (non-functional harmony)
- Uses complex/altered/extended chords
- The main chord sequence is a power chord played different ways
- Chords are sometimes finger-picked as an arpeggio
- Pizzicato strings fill out the harmony
- Dissonance is used
- Guitars use drop-D tuning



# Chord Sequences

INTRO/LINK

Section A			Section B			
1	2	3	4	5	6	7
Fm	Gm	Em	D A/D	D A/D	D A/D	D G <sup>5</sup> /D

VERSE

1	2	3	4	5	6
Em	Em/F <sup>5</sup> Em	Em/E <sup>b5</sup>	Em/F <sup>5</sup> Em	Em/E <sup>b5</sup>	Em

PRE-CHORUS

1	2	3	4	5	6
Em F#dim G <sup>6</sup> A <sup>6</sup>	Bm A <sup>6/9</sup>	Em	Em F#dim G <sup>6</sup> A <sup>6</sup>	Bm A <sup>6/9</sup>	Em

CHORUS/OUTRO

1	2	3	4	5
Em/Fm Em	Em/E <sup>b5</sup>	Em/Fm Em	Em/E <sup>b5</sup>	Em

# Rhythm, Metre and Tempo

- In 12/8 time, which is unusual for a rock song, as they are usually in 4/4
- J. = 64, fairly fast tempo
- Initially, it feels faster because of the urgent semiquavers played by the guitars
- The drums maintain the pulse, playing mostly on the tom-toms
- The vocal and bass lines are very syncopated