

= Echoes , Silence , Patience & Grace =

Echoes , Silence , Patience & Grace is the sixth studio album by rock band Foo Fighters , released on September 25 , 2007 by RCA Records . The album is noted for a blend of regular rock and acoustic rock tracks with shifting dynamics , which emerged from the variety of styles employed on the demos the band produced . It also marks the second time the band worked with producer Gil Norton , whom frontman Dave Grohl brought to fully explore the potential of his compositions and have a record that sounded different from their previous work . Grohl tried to focus on songs with messages that resonated on the audience , writing reflective lyrics which drew inspiration from the birth of his daughter .

Critical reception to Echoes , Silence , Patience & Grace was mostly positive , with praise to the sonic variety and songwriting , though some reviewers found the record inconsistent and uninspired . The album topped the charts in the United Kingdom , Australia , New Zealand and Austria , and had three successful singles , " The Pretender " , " Long Road to Ruin " and " Let It Die " . Echoes , Silence , Patience & Grace was nominated for five Grammy Awards , winning Best Rock Album , and was also awarded the Brit Award of Best International Album .

= = Background and recording = =

The tour for the Foo Fighters ' fifth album , In Your Honor , had both acoustic and electric shows to fit the song variety in that record . Frontman Dave Grohl discussed this with RCA Music Group president Clive Davis , on how " it 'd be so cool " if the Foo Fighters were the band that did those different shows that appealed to specific audiences " and they wouldn 't necessarily have to go to both " , to which Davis replied that " you can do both together " . Grohl took this advice when composing his following album . Grohl added that " we didn 't plan the new album to be half rock and half acoustic " , picking the songs the band considered the best , with " demos which ranged from psycho fucking Nomeansno to sloppy , Tom Petty country to fucking piano @-@ driven songs " .

Since Grohl felt the songs were different from the band 's previous input and " had the potential to be something great " , he considered that instead of doing something like the last three albums , the band had to go out of " our own comfort zone " and " needed someone to push us out of there " . So Grohl decided to work again with Gil Norton , who produced the band 's second album The Colour and the Shape , citing how Norton taught the band of the importance of pre @-@ production and refining the composition , and claiming Norton 's " unconventional " approach " seems to capture the best of this band " , considering that with him " we 're not going to do a straightforward AC / DC record , he 's gonna make it different " .

Preparation was extensive : first Grohl had his usual start @-@ off by developing demos with drummer Taylor Hawkins , but for the first time Grohl tried to input vocals and lyrics in this early composition stage . After rounding up composition with guitarist Chris Shiflett and bassist Nate Mendel , Grohl spent two weeks with Norton discussing " arrangements , harmony and melody " and reducing the song ideas , and then the band spent four weeks rehearsing , playing " a song a day , from noon to midnight " . Hawkins stated that " we basically played each of these songs 100 different times , trying every little thing every different way " and that it was the first time since The Colour and the Shape " that Dave had to deal with someone in the room questioning all his ideas " , given how condescending previous producer Nick Raskulinecz was . Grohl claimed the choices were for the " most powerful , dramatic songs " , and that there was an effort to " make everything sound as natural as possible - just like on the albums we grew up listening to " , citing 1970s artists such as Neil Young and Wings as a major influence . Shiflett added that for the first time he played lead guitar in some tracks while Grohl " usually works out all the bits " of composition .

Recording began on March 2007 at Studio 606 in Dave Grohl 's Virginia home 's basement ( the studio has since been moved to Northridge , California ) . As the band took a ten @-@ day break in April , Grohl thought that the record needed another uptempo song , so he spent his time developing an unfinished song that became " The Pretender " . The sessions wrapped in mid @-@ June , and for the first time the band did not feel the need to rerecord any song . Grohl stated that while In Your

Honor was a double album because he felt " schizophrenic " to alternate between loud and acoustic songs , Norton helped on sequencing the tracks into " an album that makes sense " .

The album features the Foo Fighters ' first instrumental , " Ballad of the Beaconsfield Miners " . It was written by Grohl after meeting with one of the miners involved in the Beaconsfield mine collapse who requested an iPod with In Your Honor in it during the incident . As Grohl was moved by this action , he decided to " write something just to dedicate to him that night because he definitely seemed like a hero " , and later promised to include the instrumental on the album . The album version features Kaki King , whom Grohl invited to record the song as she was visiting Studio 606 . Grohl later said that " I showed it to her once , and she shredded 10 times better than I ever played it " . Another guest was guitarist Pat Smear , who had been a bandmember from 1995 to 1998 , and a guest musician on the tour for In Your Honor . Smear , who has since been reinstated as a full @-@ on member , described his participation as " the oddest recording experience I had with Foo Fighters " given he had no input in composition and was " going in and playing on a song that was already written " .

= = Composition = =

Echoes , Silence , Patience & Grace offers a mix of both electric and acoustic songs , which Grohl likened to the band growing older and " comfortable with all kinds of music " instead of just focusing on straight rock songs , saying that listening to the album he felt like " we 've gotten over our insecurities , because it presents us in a way that we probably hid in the past . " Grohl also stated that " the idea now is to step up and make [ The Zombies ' ] Odessey and Oracle " - the album he claimed to have listened the most during production - and that " it has always been my dream to mix Steely Dan with Nomeansno . " Amidst the amount of heavier tracks and themes Grohl decided to include the song " Cheer Up , Boys ( Your Make Up Is Running ) " , described as " the most light @-@ hearted , melodic song of all " which " seemed like a little ray of hope in the middle of all this despair . " Grohl added that there was a bigger focus on melodies even in heavier tracks such as " The Pretender " , " Let It Die " and " Erase / Replace " , and that album closer " Home " , a ballad featuring Grohl on the piano , was " the best song I 've ever written " .

The songs of the album are noted for their changing dynamics - with " middle sections [ that ] turn into this mass orchestrated swarm and ridiculous time signatures " which include musical references to 1970s soft rock bands such as Wings , Eagles and Bread - summed by Hawkins by saying the band " wanted to make sure that everything ' built ' on this record , that each instrument started somewhere and went somewhere else in the course of a song " . The drummer attributed this to the acoustic tour leading the band to " shed some of the fear of incorporating mellower stuff with the heavy stuff " , and Grohl added that " we wanted the stops to be pin @-@ drop silent before exploding . If we had a beautiful melody , we 'd throw a fucking string quartet in there . So we did everything we could to really magnify all those elements and that was fun . Usually you have a few parameters you 're afraid to pass but , this time , there was no fear of going too far . " Mix engineer Rich Costey added that his work of " preserve what [ the band ] had done to a fairly large degree " with " balancing and rides to get the dynamics to happen " was difficult given the sonic variety of Echoes , which went from " [ the Foo Fighters ' ] endless walls of guitar overdubs , almost like a swarm of bees " to string quartets : " The challenge of this type of mix is to retain the power of the track , yet define a space for everything . "

As the acoustic tour made Grohl realize " we were making music worth listening to , rather than music made for pummelling the person next to you " he decided to give more importance to the lyrics and " have a connection with the crowd in front of us " , considering that among the many compositions the band made on pre @-@ production " the ones that stand out are the ones that say something " . So for the first time the lyrics started being written before recording begun , with Grohl stating that he " sat in the back of the studio and just wrote every day for about 14 hours a day . " Most of the lyrics of the album deal with themes of birth , death and life , which Grohl attributed to the birth of his daughter Violet , considering that having a child " changes your entire outlook on the world " , and that he was suddenly more emotional - " So when you 're writing music with that in

mind or that in your heart , everything just blooms into this fucking incredibly colourful , colourful feeling . " Helped by the extensive lyrical preparation , the lyrics also tried to show more of Grohl 's feelings , " those things that you 've always wanted to do or always wanted to say " , with Hawkins adding that he could not listen to " Stranger Things Have Happened " as " I 'm one of his best friends , and the last thing I want to do is read a love letter to his wife or whoever it is . "

= = Packaging = =

The cover art was made by Invisible Creature , and features a combination between a torpedo and a guitar amplifier tube to juxtapose the weapon " with another object that traditionally wasn't associated with war or violence " . The remainder of the album sleeve has similar juxtapositions of objects " that reflected the album 's tone of life and mortality " .

The album 's title comes from a lyric on the album 's final song , " Home " . Grohl stated that as he struggled to think of a title given the musical variety of the album , even considering the title " The One With That Song On It " , he looked at the song lyrics and after reading the ones from " Home " Grohl " thought it was nice because it 's open to interpretation and it 's a beautiful title and I think the album is beautiful in its diversity and its melody and its musicality ? it goes from delicate acoustic moments to the heaviest shit we 've ever done . "

= = Release and promotion = =

The album 's first single , " The Pretender " , had a forty @-@ second preview released on a cross @-@ promotional campaign with rock radio stations in July 2007 , and eventually saw its debut on August 3 , 2007 at ESPN 's broadcast of the X Games XIII . It was released for music download and for radio play in August 2007 , with a CD single coming out on September 17 , 2007 . " Long Road to Ruin " was released as the second single in December 2007 . In 2008 , " Cheer Up , Boys ( Your Make Up Is Running ) " was issued as a download single in the UK , with " Let It Die " being picked instead for the United States . All three North American singles topped Billboard 's Modern Rock Tracks charts , making it only the ninth album in history to spawn three number one hits on this chart , and " The Pretender " set a record by spending eighteen weeks at the summit .

Echoes , Silence , Patience & Grace was released on September 24 , 2007 . Pre @-@ orders through iTunes were awarded with a free download of " The Pretender " , advance tickets through Ticketmaster , and the bonus tracks " Seda " and " Once and For All " . The album was also issued as a double vinyl record .

The promotional tour begun in September 2007 , after some concerts in the United Kingdom during the summer , and lasted until Fall 2008 . While the back @-@ up band compiled for the In Your Honor tour - guitarist Pat Smear , keyboardist Rami Jaffe , violinist Jessy Greene , and percussionist Drew Hester - remained to perform complex songs such as " Come Alive " , a few tracks had more stripped @-@ down arrangements .

= = Reception = =

= = = Commercial performance = = =

In the United States , Echoes , Silence , Patience & Grace entered the Billboard 200 album chart at number three , selling 168 @,@ 000 copies in its first week , and has since been certified Gold by the RIAA . As of April 14 , 2011 , it has sold 897 @,@ 000 copies in US . The album debuted at the top of the UK album chart , selling 135 @,@ 685 albums in its first week ; Australia and New Zealand , being certified platinum in its first week in both countries ; and Canada , where the album went Platinum .

= = = Critical reaction = = =

Initial critical response to Echoes , Silence , Patience & Grace was positive . At Metacritic , which assigns a normalized rating out of 100 to reviews from mainstream critics , the album has received an average score of 71 , based on 30 reviews .

Writing for Entertainment Weekly , Tom Sinclair considered that while the record was not ground @-@ breaking , " the Foos have found a way to create their own archetype , with an instinctive feel for what constitutes a killer song " , and praised " how damn near flawless the tone of the whole set feels " . Rolling Stone 's David Fricke praised the sonic variety , described by him as " an anthology of strong new songs by a great bunch of bands , all calling themselves Foo Fighters " . Jessica Letkemann of Billboard was acceptive of the " delicious sundown grooves " of the quieter piece and " the Foos ' usual soft @-@ louder @-@ loudest ' radio friendly unit shifters ' " - referencing a track of Nirvana 's In Utero - while considering " Home " the only disappointing track . Robert Christgau rated the album a B , describing it as a " candid attempt to recapitulate Nirvana Mark II 's 10 @-@ year @-@ old triumph , The Colour and the Shape " . Henrik Holmgren of Melodic praised the production of the album and felt that Grohl singing " gets better and better with every record . " Dave Simpson of The Guardian called Echoes , Silence , Patience & Grace the band 's " most accomplished album " , praising the composition and saying that " Gil Norton 's stunning production can 't disguise the raw humanity beneath the sheen " .

A few critics considered the album not as inspired as the band 's previous work . Kyle Anderson of Spin wrote that " two @-@ thirds of these tracks sound a lot like songs Grohl has done before " , considering that album 's strengths came from " the handful of songs that deviate from the wallop 'n'wail template " . Allmusic reviewer Stephen Thomas Erlewine also felt the rock songs were not as remarkable " compared to the almost effortlessly engaging melodies of the softer songs " , ultimately describing Echoes , Silence , Patience & Grace as " just another Foo Fighters album instead of the consolidation of strengths that it was intended to be " . Pitchfork Media 's Adam Moerder considered that the album " feels like a retread " and that the band was " sounding less and less relatable " , with ineffective acoustic tracks and rock songs that " sound cold and detached compared to heart @-@ wrenching Foo pop gems like ' Big Me ' or ' Everlong ' " . While Sputnikmusic reviewer John Hanson was acceptive of the rock songs , where he felt " the boys are most comfortable " , he considered that the songwriting " has just become stale " and ultimately described Echoes , Silence , Patience & Grace as " extremely boring and uninspired " . PopMatters ' Josh Timmermann was very critical of the overtly serious tone of the record compared to the lighthearted work the band had done before , joking that the title of " Cheer Up , Boys " " sounds like the suggestion of a concerned fan for a band he or she used to actually care about . "

= = = Accolades = = =

At the 50th Grammy Awards , Echoes , Silence , Patience & Grace won the Grammy Award for Best Rock Album , and " The Pretender " was chosen for Best Hard Rock Performance . The album was also nominated for Album of the Year , while " The Pretender " was also nominated for Record of the Year and Best Rock Song . The album also won Best International Album at the 2008 Brit Awards . Q ranked it the 12th best album of 2007 , while Rolling Stone put the album at the 45th spot in a similar list .

= = Track listing = =

All songs written and composed by Dave Grohl , Taylor Hawkins , Nate Mendel and Chris Shiflett except where noted .

= = Personnel = =

Dave Grohl ? lead vocals , rhythm guitar , piano on " Summer 's End " , " Statues " and " Home "  
Nate Mendel ? bass

Taylor Hawkins ? drums , backing vocals on " Erase / Replace " , " Cheer Up , Boys ( Your Make Up Is Running ) " , " The Pretender " and " But , Honestly " , piano on " Summer 's End "

Chris Shiflett ? lead guitar , backing vocals on " Cheer Up , Boys ( Your Make Up Is Running ) "

= = = Additional musicians = = =

Drew Hester ? percussion on " Come Alive " , " Let It Die " , " Cheer Up , Boys ( Your Make Up Is Running ) " , " Long Road to Ruin " and " Summer 's End "

Rami Jaffee ? keyboards on " Let It Die " , " Erase / Replace " , " Long Road to Ruin " , " Come Alive " and " But , Honestly " , accordion on " Statues "

Brantley Kearns Jr . ? fiddle on " Statues "

Kaki King ? rhythm guitar on " Ballad of the Beaconsfield Miners "

Pat Smear ? rhythm guitar on " Let It Die "

Strings on " The Pretender " , " Statues " , " Home " and " Come Alive " by The Section Quartet ( arranged and conducted by Audrey Riley )

Oliver Allgood - Lute on " Long Road To Ruin "

= = = Production = = =

Gil Norton ? producer

Adrian Bushby ? engineer

Jake Davies - protocols engineer

John Lousteau ? assistant engineer

Rich Costey ? mixer

Claudius Mittendorfer ? assistant mixer

Brian Gardner ? mastering

= = Chart positions = =

= = = Year @-@ end charts = = =

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= = = Singles charts = = =

I ^ " Let It Die " was released as a downloadable single only .

II ^ " Cheer Up , Boys ( Your Make Up Is Running ) " was released as a downloadable single in the UK only .

A ^ " Long Road to Ruin " Charted only on the Belgian combined sales and airplay chart ( Ultratip ) .

B ^ " Let It Die " did not enter the Billboard Hot 100 but peaked on the Billboard Hot 100 Singles Sales chart at number 3 , and on the Bubbling Under Hot 100 Singles chart at number 6 .