**Liner notes for “The tao of Grace” by Brian Grace**

1. No Big Whoop – B. Grace (ASCAP) 4:57
2. Hernia Blues – B. Grace (ASCAP) 3:09
3. The Dark Horse – B. Grace (ASCAP) 4:04
4. Alex – B. Grace (ASCAP) 4:27
5. Now, Really – B. Grace/J. Vazquez (ASCAP) 3:04
6. Major History – B. Grace (ASCAP) 4:12
7. Word to your Mothership – B. Grace (ASCAP) 3:35
8. Intergalactic Sanctuary – B. Grace (ASCAP) 7:48

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Well, what can I say about “The tao of Grace?” Plenty, I suppose. Should I? Sure, why not - I studied History ***and*** Music in college(s) (not at the same college, mind you) – and history and music are both **damn** fascinating to me. This (potentially) auspicious project started officially way back in July of 2011; my longsuffering engineer from my last CD, “Product”- Jim Moreland, a true professional – both as a musician *and* an engineer sheepishly agreed to my newest, bloodthirsty demands for Brian Grace music. So, after my computer program musical notation buddy – Sibelius and I, got together and we decided on the absolute cheesiest sounding arrangements to give to musicians that played on this album – we all tried to sort my newest creation out in earnest…

Of course, the actual musical interpretations of my new music in the Sibelius software format were extremely open (to say the least) so, rehearsals were rather compulsory. I think everyone pulled it off. The music in my head was a significant dissertation in the study of time signatures, dynamics and general insanity – so the canvas was prepped for all to flourish or fail. By hook or by crook – things, (as circumstances evolved) eventually turned North. Nonetheless, personnel challenges evoked me to enlist an L.A. studio musician – Bob Luna, an extraordinarily talented keyboard player, to play on this record. And, I’m glad I signed him up. You will appreciate his musical expertise in “Hernia Blues,” “The Dark Horse,” and “Alex.” He has played and toured with a number of great musicians, and his influence can be felt in an enormous way on this record.

Suffice it to say, I drove Sir J. Moreland *crazy* after basic tracks were finally cut. I am not Donald Fagan (Steely Dan), but the tendencies for creating musical perfection lie deep within me – and certain comparisons were made. At some point, I had to let go of the “perfection reins” and let the music breathe and simply “be.” So, things aren’t exactly “perfect,” despite my best intentions. But they are pretty darn close. And, in jazz – that can sometimes be enough.

Special thanks to Chris De Jesus (my awesome bass player, and formulator of the album title), Jeff Winckler, Josh Peeks, Makoto Miyashita, Joe Vazquez, Jim Moreland, Elizabeth Grace, my mother, and the inimitable Bob Luna. The first 4 songs were done (pretty much) live in the Trabuco Canyon recording studio; the last 4 songs were variations of me playing all instruments (except for “Now, Really” – bass, guitar and drums by Joe Vazquez). The final song, “Intergalactic Sanctuary” is new territory for me (“Trance Jazz” – is that a musical category??).

In an ideal world, “Alex” might be a smooth jazz hit – who knows what constitutes a “hit” nowadays? I’m not going to discuss individual songs here; I’m just making an observation. What does *ideal* mean, exactly?

Cheers – and Enjoy!

Brian Grace

Long Beach, CA

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