

## **Intro**

In 1987, a band called Nirvana formed in Aberdeen, Washington. It consisted of guitarist and vocalist Kurt Cobain, bassist Krist Noveselic, and a rotating lineup of drummers, the most notable being Dave Grohl. They were part of the grunge movement forming in the Pacific Northwest. While there were many artists that could have broken into the mainstream from grunge, in 1991, Nirvana did it. And they did it so spectacularly that they ended the backwash of hair metal from the 80s, and put grunge into the spotlight for the next 3 years. Nirvana's *Nevermind* is insanely strong, with 13 tracks in total. A rare gem, there are no one or two songs on the album that are weak, all of them hold their ground. That being said, some of this album's songs are better than others. So today I will be giving my thoughts on the alt rock classic, *Nevermind*.

## **The Bad**

Like I said before, *Nevermind* has no weak songs. All of them are grunge classics, and add something unique. However, there are a few songs that are subpar to the rest. "Endless, Nameless" is the last track on the album, and can only be heard after waiting 10 minutes from the end of the 12th song. And while I do like the softer melody in the song, the other half of the song sounds like pure noise. And not in a good, experimental way. The distortion has heavy usage throughout the track, and is more reminiscent of Nirvana's other albums. The songs "Polly" and "Something In The Way" are next. Both are slower, and feature acoustic guitar. Nirvana is many things, but they are not an acoustic band. Their MTV *Unplugged* show, while legendary, features many cover songs, and the songs that are from their catalog are usually slowed down for acoustic. That is the exception, not the rule. Because both these songs are dull. While the lyrics in both are deep, Cobain's voice and Nirvana's sound as a whole are not built for a slowed down, monotonous song.

## **The Good**

The next songs are the backbone of this record. The ones you won't hear on the radio, but give this album its sustainability. A prime example of this is "Breed" which features a truly impressive drum intro and performance by Grohl. A high paced track, its catchy riff and unusual guitar solo make it memorable. But what keeps it from being truly great is the fact that Nirvana has so many catchy, fast paced riffs on the album. Tracks like "Territorial Pissings," "Stay Away," and "On A Plain" exhibit this. And when all of these fast, catchy riffs are on an album, a song must distinguish itself to not get lumped in with the rest. And these songs do, but not enough for the casual listener to hear. "Territorial Pissings" uses great guitar distortion. "Stay Away" holds another great drum intro by Grohl, with noteworthy bass by Krist. "On A Plain" has a likeable chorus, and a mini bass solo at the end of the bridge. But they all lack that extra something to pull away from the others.

## **The Great**

That extra something is Kurt Cobain's vocals. Not to say other tracks didn't have impressive vocals, but the tracks that are the best are the ones that showcase them. Suspiciously, "Lounge Act" and "Drain You" may have gotten bunched in with other songs like it, but avoid so

with the vocal talent of Cobain. "Lounge Act" has another quality bass riff from Noveslic, but builds up to Kurt doing his trademark style of mixing screaming and singing. It puts a lot more feeling behind it. "Drain You" has a smaller guitar hook at the beginning, and features another great riff. But the bridge, longer than most on the album, builds up to a great scream by Cobain that leaves its mark. "Lithium," while not showing any exclusive vocal performances, has an excellent hook to start. It builds on that with a quiet verse, and then switches on and off between that, and another catchy, fast paced chorus. The difference here is that the contrast between loud and quiet is so stark, you can't forget it.

### **The Excellent**

In Bloom

Come As You Are

Smells Like Teen Spirit ofc