

## *Contents Under Pressure* by Melancholic Prosperity

A word from the producer:

I designed this album to listen to from beginning to end. It tells the story of an individual who has some mental difficulties in life whose perspective of things is a little skewed and this person's thoughts and actions are questionable to most people. This theme is also the vessel for my musical creativity, which primarily focuses on my piano/keyboard, bass guitar and trumpet playing. I was pleasantly surprised by DAW (Logic Pro X) software's ability to allow programming realistic drumming/percussion sounds. To top it all off, I recruited Landon Hankins and Ron Rutherford to add some guitar parts and give the album a true "rock" sound. Landon's parts introduced a metal edge with some mighty power chords and Ron played a beautiful 2-minute long solo at the climax of the album over a complicated chord progression with constantly changing time signatures. I am so pleased with how the album as a whole turned out. I love listening to music, playing music, and as of now, writing music. That said, I don't think I will try and attempt a project this majestic ever again, or at least while there are kids living under my house's roof.

With the above-mentioned theme of this album, I would like to also provide a disclaimer. This album dials in on the thoughts of someone suffering from a mental illness, which includes some harsh and blunt phrases and extremely unsafe actions. Mental illness is a real thing. It affects more people than you can possibly imagine. Most people hold it in and won't tell even their closest friends or family. Please reach out to all your friends occasionally. Check in on them. Or if you aren't quite feeling "right in the head," reach out to your friends and family. Talk to them. It's nothing to be ashamed of. Help is there if you need it just like I know you would support your friends if they reached out to you for help.

Some various notes about some of the individual tracks on this album:

1. Overture – This opening track is closely related to my family. It features the voices of my daughters Aria and Sydney. I utilized my Fender Precision bass, a gift from my wife, Nichole. I also wrote the lyrics for this song prior to the birth of Sydney, which I found to be interesting when comparing with real life once Sydney was born.

2. Oh No, PT. I – There are three “parts” to this saga. Part one emphasizes self-identification confusion. Though there is a lengthy solo section, the trade off of instruments brakes away from cliché when the bass solo starts wandering.
3. Keys Are My Brush – The heaviest rocking and light-hearted song on the album features a memorable trumpet duet and Landon Hankins playing guitar throughout. Reading too many Dr. Seuss books heavily inspired the lyrics.
4. Oh No, PT. II – Part two of the saga is an instrumental but does have a common theme with part one. A fact many people wouldn’t know: this track ONLY has bass guitar and percussion/drum sounds. There are around ten layers of my Rickenbacker 4003 bass guitar making up the melody and harmony parts.
5. Contents Under Pressure – I consider the title track of the album to be the most progressive song I have ever written with the many sections and epic transitions. When playing trumpet, I was successful in achieving high D and E notes after a few tries.
6. Oh No, PT. III – The last of the saga marks the end of reasonability and introduction of a poor attitude. Though there aren’t any trumpet parts on this track but the synthesizer part has some trumpet qualities. Landon’s guitar part was critical to give the song the proper edge it needed.
7. Calamity – What I consider the climax of the album, is really three separate songs that I concatenated together. Landon’s guitar parts play a significant role throughout all three sections of the song. The first section opens with a bass guitar riff I wrote around 2011 and was always part of my bass jam repertoire when noodling on bass. The second section is based on a chord progression I came up with in 2018 and loved how fragile it sounded, especially when played on electric piano. I feel one of the most shocking items on the album is a drum solo leading into the last section. A drum solo in itself is not shocking. What is shocking is I programmed it using a virtual drummer by slicing up a bunch of different drum fills and sequencing them as heard on the album. Ron Rutherford’s solo rings in the closing of the song by wailing away for two minutes on top of a lengthy 26 chord progression alternating every few bars from 6/4 to 7/4 time signatures and transitioning into a 4/4 jam.
8. Epilogue – Though this has similarities to a song I previously released as a single, it is the album version of the single and is also completely re-mixed and re-mastered for additional clarity. Don’t forget to listen all the way to the end.