

**Strings
Speak
Mountains**

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**Broken Can Be
Beautiful**

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Album Companion

An Explanation

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This album had a very short conception, and an even shorter creation process. It was intentionally recorded with the worst equipment possible, on an old, waterlogged, public piano. This was done to create some art that was both experimental, as well as showing that something that's seen as inadequate or inferior to most people (particularly sound engineers and professional musicians) can still be worthwhile.

It was as much an experiment in seeing how much I can do with as little equipment as possible, just as much as it was a statement to disagree with the perspectives of people who argue over small details in the sound quality and technical process behind creation, rather than what's being created.

The recording was split over two days, recording the first four songs in one sitting, then returning the next day for the album cover (as I'd forgotten the first day) and deciding to do some more songs, which ended up making it a full album, instead of an EP.

When I initially sat down at the piano, I didn't think I'd get anything musical, as I'd seen it so often- and heard some of the truly unmusical sounds it could've made, though you can hear once I start playing in "n is for gentrify" that the piano ended up working, and thus the idea of a full song (or a few) was birthed, instead of a single experimental piece.

Some of the song names are humorously ambiguous, which was intentional. Songs like "n is for gentrify" and "i'm not overreacting, i'm lucky" actually have meaning behind them, though the way they're worded is just fucking funny. I wanted to keep everything as raw as possible, only mastering each track to take out problem frequencies and bring out the 'flavour' of this album (that Guy Fieri would surely approve of).

Notes

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The album was released on August 2nd, 2020.

A Quiet revolt

Everything Is Subjective