

## Foresight

When I came up with the idea for the album title (Foresight representing Kotori and Retrospect representing Nino) I figured that doing bookend tracks could be fun, especially as different explorations on the same motif, so I tried to make the song writing reflect that same sort of duality. When writing this track I really wanted to make it ambiguous as to whether the song is in major or minor.

## LOOMING

This track is a dark synth remix of Metal and Meat off of Oceanfalls Volume Five. Since the original song was very light on actual melodic content, it gave me a lot of flexibility in how I built out the rest of the song; so much so that the similarities could easily be overlooked. Stylistically, I was really inspired by Carpenter Brut, and the retro, cyberpunk aesthetic that goes hand in hand with that sort of music style prompted me to reflect that in the album art as well.

## An Unforetold Return

This track I wrote way back in 2019 and never got around to publishing. The song is pretty shamelessly inspired by some of Joren "Tensei" De Bruin's work (but with the twist of being synth centric) which is why I've been so hesitant to release it, but at the end of the day, it wasn't doing any good burning a hole in my harddrive. I now associate this song with the Unforeseen, but coincidentally the title kind of reflects the track itself in a way.

## Fealty

This song was born from me smashing the motifs from Right Hand and Rainfalls together like barbie dolls and saying "now kiss." Much to my surprise it worked way better than I expected, so I expanded it into a whole song.

## Black Cat

Selene already has a bunch of music, so I was thinking of ways to put a unique spin on the idea. The answer was jazz. The answer is ALWAYS jazz. Anyway, everything in the song was built off of the main bass riff that manages to hit every single note on its way down. Trying to build chords around that was a challenge, and melodies around those chords even more so. I eventually landed on something I liked, but it took a lot of trial and error.

## Pushing Papers

Inspired by the mental image of Solis doing his taxes, I really wanted to capture the droll vibe of his former position as a paralegal as well as the less exciting moments of his current vocation. This was one of the easiest times I've had writing a song in an odd time signature with the track being in 7/4 (which conveniently lent itself to the inclusion of a topical reference to Money by Pink Floyd.)

## Intermission

Written after the following track on the album, I thought it would be fun to adapt a part of it into a somber, solo piano piece.

## Aeris Manus

I wrote the main bass riff of this song to play on my actual bass guitar with the intention of playing all the parts of the song on real instruments. After fighting with it for a bit, I opted to swap all the instruments to Megaman X samples which gave me a lot more flexibility with the writing process and also it felt thematically relevant for a Reed track.

## Face the Fictitious

I love my slow-buildup song intros, but I figured it's good to change things up once in a while so I opted to start off this track as punchy as I could manage. The synth solo in the back half was heavily inspired by the solos in songs like Tornado of Souls,

Cowboys From Hell and Aqualung as they all have great dynamic shifts. In terms of subject matter, this piece was designed to score a fight against spirits.

## Rondo of the Crimson Prince

Why does most symphonic metal sound so happy? I want my orchestra to sound evil! This track was originally titled "In the Court of the Crimson Prince" as a reference to King Crimson, but after building the song around a rondo structure, I felt like missing out on such a Castlevania-esque name would be a missed opportunity. I didn't mean for the song to get so long, It just sort of happened.

## Retrospect

The bookend was originally meant to be an expansion on the original piano piece with a bunch of additional acoustic instruments, but due to the major/minor ambiguity I was going for, I found it really difficult to effectively build on the track. Instead I opted for a simpler approach that reflects the visual presentation of the album and brings us back to where we started.