

Remora Ensoulment

Remora's Brian John Mitchell has been experimenting with guitar atmospherics since 1995. *Ensoulment* marks a return to long form ambient guitar drones that have been absent from Remora's recorded output since 1999's *Ambient Drones for One Guitar*. It was recorded with one guitar (no overdubbing) split into three effect channels (loop & envelope filter; distortion, loop, & reverb; distortion, sub-octave, & reverb) & an acoustic guitar in front of an amplifier used as an ambient room mic.

On *Ensoulment* Remora throws out the idea of using the guitar as a melody instrument, approaching it instead as a sound source, as six tuned wires mounted on wood. The idea of song & melody is replaced by an increased importance on the tone & feeling of the sound. A conveying of emotion without implementing any of the common tricks of the guitarist's trade. *Ensoulment* is one piece clocking in at over seventy minutes filled with dynamics one might feel in a restless sleep, a surrealistic soundscape full of monstrous walls & serene calm moments. It is both claustrophobic & calm. You can hear the influences to Mitchell's ideas of tone & beauty from Justin Broadrick to Gyorgy Ligeti to Mike VanPortfleet as he occasionally coaxes sound out of the guitar, but more often forcefully beats it out. This is ambient music for the tarmac rather than inside the airport lobby.

Visit Remora on the web:

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