



T E L E P A T H Y

Suffolk's (UK) Telepathy are the avant-garde quartet driving cinematic sludge-metal to uncharted stratospheres in the 21st century. Their ability to synthesise progressive and breakneck riffs transcend audiences through astral planes of instrumental narrative.

Propelled by a creative carte blanche philosophy, Telepathy eclipse convention and limitation, making for unique compositions that ricochet and bend through genres with experimental gorgeousness. Whether it's implementing atypical tunings, audio samples, or joyride-like timing signatures that leave listeners dizzy with exhilaration - anything goes. Predominantly communicated without vocals, Telepathy portrays diverse sonic landscapes and personal introspections by allowing their instruments alone to convey their concepts.

"I think writing instrumental music came quite naturally. I was always attracted to big, epic tunes and found that instrumental music is a good medium to really include a story within the music. It leaves a lot of freedom for interpretation, and that's one of the factors that always drew me towards instrumental music."

-Piotr Turek

Merging a myriad arsenal of musical influences (Tool, Melvins, synth wave, 80s post-punk and classic rock, et al.), it is the band's pervading love for film and movie scores that dovetail its members beneath the Telepathy banner. Inspired by orchestral giants such as: Vangelis (Blade Runner), Hans Zimmer (Dune, Interstellar), Ennio Morricone (The Good, The Bad & The Ugly, Kill Bill), Howard Shore (Silence of the Lambs, Lord of the Rings) and Danny Elfman (Batman, Beetlejuice) etc. Telepathy are the musical mad scientists channelling their art to epic dimensions to create their own worlds, striving emphatically to avoid the concept of having a frontman, encouraging a direct channel where their information and interpretation are transmitted through a singular point.

"I love it when the music haunts me,
Same as with movies."

-Krystian Turek

First conceptualised in 2011 by three brothers (Piotr, Albert and Krystian Turek), the all-sibling line-up was soon joined by guitarist and fellow music college student, Richard Pawley. Quickly realising that there was not only a creative spark, but also as people and musicians, the newfound Telepathy tenaciously battled early adversities in order to pursue their dream of pushing boundaries and sharing music with people.

“I kept hearing this crazy music coming from the practice studio, amazing drummer, and really interesting rhythmic and a sound that fell right in the middle of my tastes...I could understand their music in my heart and hear counter melodies and climaxes that I would love to contribute to.”

-Richard Pawley

Whilst the band's name resonates with the emotive storytelling emitted through an almost lyricless medium, Telepathy found its name following conversations concerning Dr. Rupert Sheldrake's Telephone Telepathy experiments, “We were still looking for a name at the time and I'd been talking to the guys and our friend Sam about Dr. Sheldrake's research,” mentioned bassist Krystian, “the results implied that participants could often guess correctly who was calling them at random, more than what would be thought statistically possible. I thought it was interesting and suggested *The Telepaths* as a band name - but Sam suggested *Telepathy* was the way to go”

2014 saw the band's premier release, *12 Areas*, a mini album that jettisoned Telepathy on the scene with the subtleties of an atom bomb. Creeping through a two-minute intro (*Hypnos*) with eerie dystopian-like foreboding, listeners are suddenly hijacked and subjected to the ordered chaos of tracks like *Saccade*, *Cystine Knot* and *Deluge*.

However, only two years later in 2016 bassist Krystian decided to leave the band to pursue personal commitments, his replacement came in the form of Teddy James Driscoll who joined in 2017. Around this time Telepathy released *Tempest* to rave reviews via Golden Antenna. The Quietus sanctioned the album as, “...such a dynamic, expressive and engaging piece of music that it stretches far beyond the instrumental metal tag.” Drawing on global issues, such as climate change, *Tempest* demonstrates a more melodic and dramatic lilt in Telepathy's range. Simultaneously, tracks such as *Smoke from Distant Fires* and *Celebration of Decay* open with slow, sinister almost Black Sabbath like doom riffs, punctuated by insane double kick drums and choral guitar melodies - a contrast that leaves listeners wondering where their mind will be taken next.

“Riffs glorious riffs. On my first listen to *Tempest* that was the thing that kept coming back to me: ‘These guys are certified riff worshippers’ (one of my highest compliments).”

Wrote Shawn Dudley of The Progressive Aspect in his interview with the band. Following the album's critically acclaimed success, Telepathy subsequently toured 125 shows in support of *Tempest* over eight tours, performing at revered festivals, such as: Roadburn, ArcTanGent, Desertfest London and more.

March 2020, Telepathy once more pushed audiences tumbling down the sludge rabbit hole with the release of their third album, *Burn Embrace*, via Svart Records. Amidst a global pandemic that wrought havoc and apprehension on society at large, *Burn Embrace* was befitting with emotive sentiments of confusion and consternation. Tracks such as *Pariah*, *Black Earth* and *Void in Aimless Flight* reach transcendental heights full of harrowing imagery of a world gone wrong. The album's coda and title track presents a rare and chilling employment of vocal ranges and string elements (courtesy of cellist Jo Quail) that grabs listeners by the collar, hauling them back from distant instrumental realms into harrowing requiem.

Following the release of *Burn Embrace*, it was bassist Ted's turn to leave the band in order to focus on other music projects, leaving Telepathy in an old and familiar predicament. Soaring high on a wave of success following *Tempest* and *Burn Embrace*, the band reached out once again to their brother Krystian, telling him that it was time to dust off his bass and amass the original brotherhood. Sensing the elements align, Krystian, whose other project The Night Sun had recently dissipated, had already felt his allegiance to Telepathy rekindling whilst assisting them as a stage technician at a festival in Netherlands. With lockdown restrictions mollified, Telepathy unleashed *Burn Embrace* live to sold out audiences, touring with the likes of Oranssi Pazuzu.

“I had been in a minimalistic faze of my life, I had a lot of other things going on and I wanted to make my life more manageable. But by the time I returned I had space and time again. We were all a little tentative about it to start with, but it felt natural again and here we all are.”

-Krystian Turek

With a new cover of Hans Zimmer's *Time* alongside their fourth studio album, *Transmissions*, on the brink of being officially blasted into the airwaves - the future promises to see the creative quartet reach uncharted heights in their unyielding exploration of the cinematic sludge multiverse, “The new record sounds fresh in comparison to our past releases,” the band have tantalised thus far, “with more emphasis on soundtrack work, sound design, synthesisers etc.”

With a conceptual frame that explores the multifaceted nature of communication, the album echoes the interpersonal transmissions within the band during their writing process: radio signals (featuring voice samplings of former Polish Prime Minister Jozef Pilsudski), the ancestral photographs selected for *Transmission's* album cover opening receptors to transmissions of the past and also within the context of Eastern mysticism

Now, complete with their self-constructed recording studio in full operation, Telepathy continue to conjure innovative new material guaranteed to twist imaginations and leave audiences awestruck.