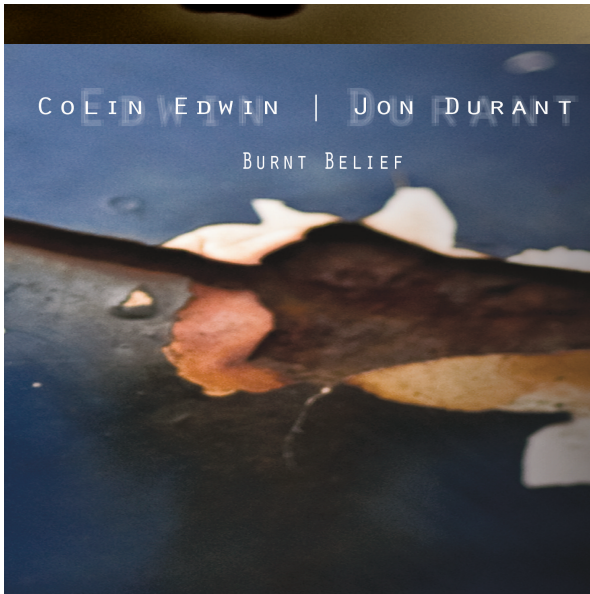


Burnt Belief Press: *Reviews/Interviews*



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HYPNAGOGUE

Colin Edwin & Jon Durant: *Burnt Belief*

MARCH 10, 2013

edwin_burnt*Burnt Belief* is an energetic and varied prog-based excursion from Porcupine Tree bassist Colin Edwin and guitarist Jon Durant. The eight pieces here mix the complex with the cool, churning them into a thought-provoking, must-listen mass. The hook comes straight away, as "Altitude" describes the sighing, ambient sound of Durant's signature "cloud guitar," the thick, round tones of Edwin's bass, and the way in which they're going to get along just fine. Durant begins, assisted by small tangles of electronic burble that will manifest itself into a light sequencer beat. Edwin's bass steps in one patient note at a time before getting comfy and deciding it's okay to ramp things up. Durant's guitar takes the cue later in the track with the first of many blistering solos. Here is also where you'll catch wind of the

Middle Eastern tinge that glides through much of the music. It's a musical masala made up of Durant's elegantly carved guitar lines, touches of snappy tabla, dumbek and more on some tracks from Jerry Leake, and the serpentine potency of Edwin's bass. I'm a huge bass fan, so this disc offers me a lot of love. "Impossible Senses," for example, where Edwin's rich lines slick their way over sharp raps on the tabla from Leake, laying down a bed for Durant to shred across. Just to note: While Durant's delay-based cloud guitar style is his signature, let's just lay it out here that the boy can absolutely rip it up in a blaze of pure rock attitude, and does so often, much to the listener's delight. In fact, you get the best of both of Durant's worlds in the dark, slow-at-first track "The Weight of Gravity." In the early parts of the piece, the cloud guitar trades phrases with the bass. Midway, Durant flicks the switch and unleashes a snarling, rapid-fire array. I like the mix here, keeping the sharper edged guitar tucked just under the gurgling bass. It's a great, well-thought-out balance. But getting back to that Middle Eastern taste: the flavor is also strong in "Uncoiled," with a cool pace and stretched notes that remind me of Shadowfax's "New Electric India," and the sultry "Semazen." Geoff Leigh, formerly of avant-rock legends Henry Cow and Edwin's bandmate in the Ex-Wise Heads, sits in on "Balthasar's Key." It opens on growling, king-sized chords roughened up with distortion, and then in comes Leigh to counterpoint it with the high, fluttering flute. Leake again lays down the cadence. Durant not only flails away on the axe here, but also anchors the rhythm section with smooth electric piano tones. This is just a big, meaty jam that requires you to turn it up. Edwin and Durant bring the ride to a close with the quiet song, "Arcing Towards Morning." Durant takes up his acoustic guitar here, along with piano, and the duo lay out a sort of late-Windham Hill feel. It's small and intimate by comparison to the rest of the disc, a perfect choice on which to end.

I have quite gladly spent a lot of time listening to *Burnt Belief*. It's packed with musical adrenaline and wears its rock 'n' roll heritage proudly, yet it certainly doesn't shy from its own intelligence. Crank it up and let it roar, or settle in to listen closely to the collective years of art-rock understanding at work. Either way, it's a pure pleasure.

HYPNAGOGUE

ONE LISTENER'S OPINION ON AMBIENT & ELECTRONIC MUSIC

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Print Review
January 2013

MUSICAL BOX

COLIN EDWIN & JON DURANT
Burnt Belief ALBUM
 A beautifully realised collaboration.



Continuing the collaboration begun on experimental guitarist Jon Durant's 2011 album *Dance Of The Shadow Planets*, *Burnt Belief* once again pairs Durant with Porcupine Tree bassist Colin Edwin to mesmerising effect. The signature sound of *Dance Of The Shadow Planets* – Durant's distinctive 'cloud guitar' soundscapes and Edwin's pulsing, fluid bass – is more fully realised here, and it's probably no coincidence that Edwin has received equal billing.

From opener *Altitude* to the closing seconds of *Arcing Towards Morning*, *Burnt Belief* offers a striking yet sublime fusion of progressive and ambient styles. Haunting, atmospheric and with a strong Eastern influence, it's an assertive but never overstated presence which should appeal to fans of David Sylvian, Ryuchi Sakamoto, Robert Fripp and latter-day Pink Floyd. Equally, most of the album's eight pieces would grace any thriller by Steven Soderbergh or Michael Mann.

Striking, sublime fusion of progressive and ambient styles.

Although cohesive and rendered in precisely defined hues, the sheer variety of expression on display once again reveals Durant to be an extremely versatile guitarist. His interplay with Edwin and percussionist Jerry Leake (who also contributed to *Dance Of The Shadow Planets*) is spellbinding at times; during the evocative and mysterious *Prison*, the up-tempo, almost jazzy *Bathasar's Key*, and *Uncoiled* and *Arcing Towards Morning*, both delicate and fragile. There are quirky moments too, when trickles of tribal percussion or keys suddenly seep through the cracks in one of Durant's shimmering sonic washes or crystalline leads.

Although entirely instrumental, *Burnt Belief* is backed by a concept of sorts. Its title inspired by the 1956 UFO-cult exposé *When Prophecy Fails*, it 'considers the polarisation between religion and science, while highlighting the dissonance between belief and reality'. Scratch beneath the surface of received mainstream wisdom and it becomes clear that the barrier between science and spirituality is now crumbling and that our beliefs often actually create our reality. Such profound philosophical and metaphysical matters, should you care to accept Durant and Edwin's invitation to mull them over, couldn't have a more fitting soundtrack.

Collaborations produced some of the most gripping and original rock music of the late 20th century, and the trend has, if anything, accelerated in the 21st. Although perhaps no substitute for the best line-ups of the greatest bands, the roll of the dice that collaborations take can be truly compelling, even when they crash and burn. On *Burnt Belief* however, Durant and Edwin's combined talents soar. An inventive, meditative, and beautifully melodic effort.

Colin Edwin And Jon Durant Trail Burnt Belief

Colin Edwin and Jon Durant Collaboration: Colin Edwin and Jon Durant Porcupine Tree bassist Colin Edwin and guitarist/composer Jon Durant release their album *Burnt Belief* on December 21. Check out some samples below.

It's the second time the pair have worked together after Edwin contributed tracks to Durant's 2011 album *Dance Of The Shadow Planets*. It also features Jerry Leake on percussion and Geoff Leigh on flute.

Burnt Belief, say its creators, considers the polarization between religion and science, while highlighting the dissonance between belief and reality. *Burnt Belief* deals with issues of intellect, fundamentalism and fanaticism, set to an ambient and progressive aural landscape.

The title was inspired by a social psychology book, *When Prophecy Fails* by Leon Festinger, which offers an account of a UFO cult in the 1950s. The bassist explains: "It got me thinking, what are beliefs really about and where do they come from?"

Despite its philosophical leanings Durant insists the music "kicks enough booty to make anyone sit up and take notice."

BASS PLAYERS UNITED

Released on the much prophesied doomsday date of December 21, 2012, *Burnt Belief* is a collaborative effort between Porcupine Tree bassist Colin Edwin and guitarist Jon Durant. Intentionally designed to coincide with the much-hyped (and ultimately failed) prophecies of the Mayan apocalypse. The title refers to “what happens to people who try to reconcile delusional beliefs with reality.”

The entirely instrumental album, which also features Jerry Leake on percussion and Geoff Leigh on flute, is a post rock concept album of ambient, electronic and ethnic delights. It's lengthy songs deal with issues of intellect, fundamentalism and fanaticism, set to an ambient and progressive aural landscape. The title, *Burnt Belief*, was inspired by a social psychology book, *When Prophecy Fails* by Leon Festinger, which offers an account of a UFO cult in the 1950s. Edwin explains: “It got me thinking, what are beliefs really about and where do they come from?”

Filled with Luscious arrangements, melodic fretless bass lines, Durant's signature “Cloud Guitar” textures, synth, and Middle Eastern hand percussion, *Burnt Belief* creates an atmospheric, dreamy, ambient backdrop which moves and drifts with a certain mysteriousness. Edwin's sinuous bass lines are heavily featured throughout the album, providing a strong foundation for Durant's guitar to float upon. While the album is intended to be listened to as a whole, the high point comes with the dual attack of “Balthasar's Key” and “Uncoiled”, featuring over 20 minutes of compelling sounds that, as Durant says, “Kick enough booty to make anyone sit up and take notice”.



Burnt Belief is an engaging soundscape that captivates it's listener, yielding a greater sense of serenity and reflection.


9/10

<http://www.alchemyrecords.com/BurntBelief.html>

Stanton Lawrence

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ALBUM REVIEW: COLIN EDWIN AND JON DURANT – BURNT BELIEF

POSTED ON 15 JANUARY 2013



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Stanton Lawrence

LEAVE A REPLY

HIPPO PRESS

2/14/2013 - One of my favorite albums from the aughts is Euphoria's Precious Time from 2006, which introduced my ears to the concept of well-done guitar-tronica (Tina Dico guested on it, point of order). Almost nothing of that genre has surfaced on my radar in quite a while, so it was a not-unwelcome happenstance when this darkened my door, an album headed up by Cohasset, Mass., label owner Durant, who's collaborated with Peter Gabriel bassist Tony Levin and other prog fixtures, a list that now includes Porcupine Tree bassplayer Colin Edwin. This is Middle Eastern-tinged fever-dream stuff cooked up in Durant's bedroom lab, spotlighting lushly bright 12-string statements, poignant soundtrack-ready plinkings, and Edwin's bubbling Stanley Clarke-style interjections. Durant's love may have been prog, and although there's some serious technicality to it, this is more like prog's quiet misfit cousin, music for sorting out your head. **A**

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Colin Edwin & Jon Durant, Burnt Belief
(Alchemy Records)
By Eric Saeger news@hippopress.com

2/14/2013 - One of my favorite albums from the aughts is Euphoria's Precious Time from 2006, which introduced my ears to the concept of well-done guitar-tronica (Tina Dico guested on it, point of order). Almost nothing of that genre has surfaced on my radar in quite a while, so it was a not-unwelcome happenstance when this darkened my door, an album headed up by Cohasset, Mass., label owner Durant, who's collaborated with Peter Gabriel bassist Tony Levin and other prog fixtures, a list that now includes Porcupine Tree bassplayer Colin Edwin. This is Middle Eastern-tinged fever-dream stuff cooked up in Durant's bedroom lab, spotlighting lushly bright 12-string statements, poignant soundtrack-ready plinkings, and Edwin's bubbling Stanley Clarke-style interjections. Durant's love may have been prog, and although there's some serious technicality to it, this is more like prog's quiet misfit cousin, music for sorting out your head. **A**



STARS DIE

It is of little surprise to anyone that when you put two musical virtuosos in a studio they cannot escape from that they will, inevitably, conjure up a masterpiece. But what does that mean for two strikingly different musicians? Jon Durant is well-known for his intricate 'cloud guitar' approach to playing, which has become something of a personality in itself – prompting musicians the world over to mimic this style.

None, of course, achieve the same level of balance and harmony as Durant. Coupling the dreamy guitar melodies on the strongly-titled 'Burnt Belief' is the rich, groovy and enchanting bass playing of Colin Edwin. Edwin, who has become famous for his key role in the progressive rock giant that is Porcupine Tree, has always allowed his style (which is as unique and sought after as Durant's 'cloud guitar' voice) to permeate the heart of all the tracks of musicians who are, dare I say, crazy enough to allow their music to be subdued and pushed aside to make way for Edwin's signature style.

So as I was saying, if you put any two musical icons into a room with recording equipment, they will create a masterpiece. But if you put Colin Edwin and Jon Durant in the room – you can expect something incredible. On the one hand, it could be jazzy, employing Edwin's grooves, or it may be overly ambient, giving the guitar the centre stage. After all, guitar and bass as the primary instruments in any album is a hard task to mix well. Somehow though, Edwin and Durant allow their instruments to coexist perfectly, as well as layering each track within an inch of their lives with textures both organic and synthetic. The effect of this makes each track sit perfectly on your ears, and from the moment the aptly-titled *Altitude* fades in with a mix of euphoric synth melodies, intriguing percussion and bass playing that is immediately reminiscent of Porcupine Tree's *The Sky Moves Sideways* (1995), it is clear that you're in for a treat. Textural indulgence, being key to any great album, is already a ticked box from 30 seconds in.

Altitude flies by, and once the Djembes of *Impossible Senses* fade in, you realise that not only is the record going to be indulging, but it is also going to be diverse. The one flaw with many 'prog' records these days is that the 2-dimensional approach to genres and styles thievs the 'prog' crown from many bands that stay too close to home in their experimentation and, ultimately, appreciation of all musical genres. Progressive music, being a celebration of all music at its very core, is a concept sprinkled all over *Burnt Belief*. As the album unfolds, the pair explore aspects of their musical personalities that we just haven't heard until now – and cover more musical ground than a lot of new records under the 'prog' guise. Now, that doesn't mean this album feels fragmented or trial-and-error in any way – in fact, the album (left to its own devices) will become a part of you for the 60 minutes the disc occupies and feels as smooth and indulging at the end, as it does when you first hear the synths of *Altitude* creep in.

But don't let the 'prog' association put ideas in your head on what it might sound like – this isn't a Pink Floyd record, and it certainly doesn't sound like Porcupine Tree and neither does it sound like 'just another' Durant CD with some new bass lines. Together they've managed to shed pre-existing ideas that would stereotype the sort of record the pair would make and instead focus on creating something really unique. Immediately any die-hard proggie would think of Mikael Akerfeldt and Steven Wilson's recent venture into the weird and wonderful mind of Storm Corrosion. A similar approach – but by no means similar records. *Burnt Belief* is instrumental, but that does not in the slightest take anything away from the experience. Instead, each instrument and even the textures penetrate each track to give each passing moment its own voice and style.

All in all, *Burnt Belief* is an incredibly strong body of work, and could potentially make way for a very strong collaborative project in the future. I, for one, am certainly hoping for a follow up. I've lived with this record for a few months now, and each time I listen, more and more textural delights throw themselves at you. This isn't the sort of record you would necessarily want to have on in the background – do not let the instrumental nature of the record deceive you – instead, the music begs to be played on your best headphones or speakers. It craves your full attention and, if you give it exactly that, it will absolutely be a rewarding experience.



The screenshot shows the homepage of StarsDie.com, a community for Porcupine Tree and Steven Wilson. The main navigation bar includes links for Home, About, Band Members, Albums, Community, Podcast, Tour News, Contact Us, and Support Us. A featured article titled "StarsDie.com Review – Burnt Belief" is displayed, featuring a photo of Jon Durant and Colin Edwin. The article text is partially visible, discussing the album's balance and harmony. To the right of the article is a sidebar with a search bar and a "Log in" section. Below the login section, there is a "Welcome to StarsDie.com, Porcupine Tree fans!" message and a user input field.

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StarsDie.com Review – Burnt Belief

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Welcome to StarsDie.com, Porcupine Tree fans!

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METAL UNDERGROUND

Guitarist/composer Jon Durant has teamed up with Porcupine Tree bassist Colin Edwin for the new ambient project Burnt Belief. Now that the project's self-titled album is unleashed, I got in touch with Durant to dive into the history between the two musicians and how this release came together.

Drawing inspiration from the book "When Prophecy Fails" and the idea of exploring how people react when their deeply held beliefs don't pan out, Burnt Belief is an introspective journey relying solely on instrumentation and photography to get its ideas across.

Check out the full interview with Durant below, in which he discusses the recently released "Semazen" music video, Harold Camping's failed apocalyptic rapture prophecies, and more.

xFiruath: Can you tell me about how this project came together?

Jon: Sure, Colin had worked on my previous album "Dance of the Shadow Planets." What I had done for that was brought everybody together in the studio to play live. The music had this sense of it requiring everyone playing together and making something happen in a live, improvisational sense. We felt a strong connection, the two of us. We were exchanging New Year's greetings and we thought we should come work together. So Colin suggested we try writing and he had some ideas on how he might like to start and transform some of my ideas. They very quickly developed into a great working situation. We totally got each other and figured out what things pushed him in the right direction and he'd play something that was going to set me up perfectly.

xFiruath: What's the story behind the band name and how does it connect to the music?

Jon: Burnt Belief comes from Colin reading a book called "When Prophecy Fails," and that's a 1950's era book by a social psychologist who was really interested in the cult mentality and what happens when you get involved in a cult.

They make a prophecy of a cataclysmic event happening and then it doesn't happen. So what happens to the people afterwards? Some of them are going to get more entrenched, the more that you've committed to it, an emotional commitment or financial or whatever, you'll dig your heels in and say "well, it wasn't the prophecy that was wrong..." I've also been really interested in how we get into these strange belief systems that people often have. It provided us a sort of back drop. With instrumental music it's difficult though, it's not like you have lyrics to work with, so for us it was a question of how do we channel this notion of introspection and thinking about how do we come up with our belief systems and what happens when we shake them up a little bit?

xFiruath: Probably the most visible instance of that recently was with Harold Camping's rapture predictions that were plastered across the country on billboards and that traveling caravan of cars with the message written on the side. Did that inspire the music at all?

Jon: Yeah absolutely, that was definitely part of our discussions. That was huge, because it was exactly that sort of thing. There were people who literally gave up everything to follow that guy. It would be fascinating to see what they're response is now. There were people who told their kids "sorry, we're going with him, you're on your own." So now what? It's an amazing thing. How does one get to that point?

xFiruath: How does the art connect with the themes of Burnt Belief?

Jon: That was me, it's all photography I did. It does sort of relate in that it's all macro-photography that's looking at very close details of mundane objects and looking at them in a way you wouldn't normally do so. For instance, there's photographs of fire hydrants. You wouldn't necessarily think about it, a fire hydrant is something you just pass every day, but the fact is that when you look up really close there's all these interesting elements. There's decay and rust components and flaking paint and all these things. Angles and lines that when viewed up close you wouldn't have otherwise seen. It's about looking at things at a deeper level and pulling something else out of it besides the obvious "this is how we put a fire out."

The screenshot shows the Metal Underground website. At the top, the logo "metal underground .COM" is displayed in a stylized font, with the tagline "some music was meant to stay underground..." below it. A navigation menu includes "News", "Bands", "Reviews", "Interviews", "Photo Gallery", "Forum", and "About Us". A prominent orange banner advertises services like "LEARN WHAT THE INDUSTRY NEEDS", "MEDIA LIGHTING", "SONGWRITING", "TV BUSINESS", "MARKETING", "RECORD", "MUSIC DISTRIBUTION", "MIXING", "PRODUCING", "EDITING", "ENTREPRENEURSHIP", and "NEGOTIATION". It also promotes "FULL SAIL UNIVERSITY" with a "LEARN MORE" button and the text "Degrees for MUSIC & ENTERTAINMENT". The main content area features an "Interview" section titled "Jon Durant Talks New Project Burnt Belief And Failed Prophecies", posted at 12:04 AM by xFiruath. The text of the interview is visible, matching the main text of the page. On the right side, there is a "Sponsors" section with a "BUZZ BUST BRO" logo and the text "BUZZED DRIVING IS". A "Subscribe" button and a "via feed" icon are also present.

PROG ROCK MUSIC TALK

SUNDAY, JANUARY 20, 2013

Review: Colin Edwin and Jon Durant-Burnt Belief

Colin Edwin, bassist of progressive rock band Porcupine Tree has teamed up with guitarist Jon Durant to produce *Burnt Belief*; a progressive rock instrumental album with influences from a vast array of genres such as classical, ambient, electronic, and jazz. This marks the pair's second collaboration; the first being Durant's *Dance of the Shadow Planets* (2011).

Colin Edwin who is best known as a member of Porcupine Tree where he plays fretted and fretless bass is also a member of Ex-Wise Heads; a collaboration with Geoff Leigh. Edwin is also a member of Metallic Taste of Blood which has influences from metal and jazz music. His style of playing usually involves jazz influences which he brings to *Burnt Belief*. Jon Durant is a guitarist who has played on numerous recordings as well as film soundtracks. He started Alchemy Records in 1996, and serves as the executive producer at the label. Durant's guitar style is a great mix of influences from free-form jazz and ambient music.

Burnt Belief is a great album. Jon Durant's lead guitar playing throughout the album is a delight, and Colin Edwin's bass work gives the album a uniqueness you won't find anywhere else. The genre defying album features Middle Eastern hand percussion, flute, twelve string guitar, and more to give you an idea of the vastness of the music. The album lasting just short of an hour has some notable tracks that any progressive rock fan would love.

"Altitude" starts the album off with an ambient feeling. This song highlights Edwin's amazing bass playing. The next song "Impossible Senses" is one of the album's best tracks, featuring Jerry Leake on world percussions, whose sounds blend well with Edwin's bass and Durant's guitar solos. Another great song from *Burnt Belief* is "Balthasar's Key." The song which features Geoff Leigh on flute is a great rock number with a jazzy feel. Although the track is nearly eight minutes long, it still deserves a listen. "Uncoiled" the longest track on the album at twelve and a half minutes, is a surreal journey of great music. When "Balthasar's Key" and "Uncoiled" are played together they make a sort of mini album of compelling music which is the climax of *Burnt Belief*.

This album would make a perfect fit to any progressive rock fan's collection. Any fans of electronic, ambient, or jazz would also want to check out this record. What makes this a great release is its ability to appeal to fans of multiple genres. If you are a fan of any of the genres found on this album you will want to check out *Burnt Belief* as well as Colin Edwin and Jon Durant.

4/5 Stars

Key Tracks: Impossible Senses, Balthasar's Key, Arcing Towards Morning



The screenshot shows the website layout for the review. At the top is the site title "PROG ROCK MUSIC TALK" with the tagline "EXPLORING THE FERTILE LAND OF PROGRESSIVE ROCK WITH REVIEWS, NEWS & FEATURES". Navigation links include "Home", "The Ancient One Radio Show", and "Submit Music For Review". The main content area features the date "SUNDAY, JANUARY 20, 2013" and the review title "Review: Colin Edwin and Jon Durant-Burnt Belief". A large image of the album cover is on the left, showing a silhouette of a person against a fiery, sunset-like sky. To the right of the image is the review text, which is partially obscured by a sidebar. The sidebar contains an "Air France Promotion" banner with the website "www.airfrance.us" and a "BECOME A CONTRIBUTOR" section with contact information for khannaleck@yahoo.com. At the bottom of the sidebar is a search bar and a "Search" button.

PROGNAUT

It's easy for consumers to be misled by stickers and labels attached to a CD when making an impulse purchase. The name of participating artists from well-know bands attached to the project may lead one to believe a similarity exists between the music on the CD and the band the member is associated with. This isn't always the case. In many instances this new project provides the artist the freedom to branch out and explore alternative material he or she might never experience within the confines of their band.

In the case of "Burnt Belief", the second collaboration between Porcupine Tree bassist Colin Edwin and guitarist Jon Durant, (the first being "Dance Of The Shadow Planet" - 2011) the music has little in common with the popular prog/rock group Porcupine Tree and could disappoint the listener. Yet anyone familiar with Colin Edwin's complete body of work is aware of the musical diversity in his discography and would find "Burnt Belief" a welcome addition to their collection. The dominance of Porcupine Tree may overshadow the career of this Australian born musician, but his work with bands like Ex-Wise Heads ("No Grey Matter", "Time And Emotion Study", "Holding Up The Sky", "Liquid Assets", "Celestial Disclosure", and "Schemata"), Steve Wilson's side project No-Man ("Schoolyard Ghosts" and "Returning Jesus"), as well as his pair of solo albums ("Third Vessel" and "PVZ") might be a better representation of the electronic ambient music found on "Burnt Belief". Further proof of his musical diversity can be heard on his other side projects Metallic Taste Of Blood and Random Noise Generator.

More-so than Colin Edwin, the musical direction on "Burnt Belief" can be ascribed to guitarist Jon Durant, a US composer who has been exploring the ambient new age textures found on the album since the release of his debut solo album "Three If By Air" in 1994.

Jon Durant is the executive producer of the Massachusetts based Alchemy Records from where he has produced eight CDs showcasing his pastoral 'cloud guitar' soundscapes – five of which include collaborations with X-Crimson bassist Tony Levin ("Silent Extinction" - 1996, "Anatomy Of A Wish" - 1999, "Brief Light" - 2001, "Things Behind The Sun" - 2004, and "Flood" - 2007).

The album was released on December 12, 2012 to coincide with the end of the Mayan calendar – and what many believed to be the end of the civilized world. The title was inspired by Edwin's reading of social psychologist Leon Festinger's book "When Prophecy Falls" - an account of the doomsday UFO cult who believed the world was coming to an end. "Burnt Belief" is an instrumental exploration into the origin of all these strange deluded beliefs.

The instrumentation is a blend electronic and acoustic rhythms, combining sampling synthesizers, 12 string and 'cloud guitar' textures, melodic fretless bass, and prepared piano from Durant and Edwin, as well as Middle Eastern hand percussion – courtesy of Jerry Leake of Ex-Wise Heads, Henry Cow, Hatfield And The North (Tablas, Dumbek, Frame Drum, Rig, Assorted Metals), and flute (track 4 - "Balthasar's Key") from Geoff Leigh, creating a surreal instrumental tapestry of aural delights. The music fits into the genre of ambient, electronic, jazz fusion, and progressive instrumental rock.

The hauntingly atmospheric music is reminiscent of the albums by 80s' new age artist like John Serrie, David Arkenstone, Tim Blake, Checkfield, Patrick O'Hearn, Shadowfax, Michael Stearns; the post-Happy The Man solo albums of Kit Watkin's ("Azure", "SunStruck", "Beauty Drifting", "Kinetic Vapors" and "The Unseen"); the Tony Levin's solo album "Pieces Of The Sun"; as well as bands such as Gordian Knot, Jade Warrior, Liquid Tension Experiment, and even a dash of Robert Fripp and Crimson to name a few.



Artist/ Band: Colin Edwin & Jon Durant
Title: Burnt Belief
Label: Alchemy Records
Year of Release: 2012
[Official Artist/ Band Link](#)



The Review:

It's easy for consumers to be misled by stickers and labels attached to a CD when making an impulse purchase. The name of participating artists from well-know bands attached to the project may lead one to believe a similarity exists between the music on the CD and the band the member is associated with. This isn't always the case. In many instances this new project provides the artist the freedom to branch out and explore alternative material he or she might never experience within the confines of their band.

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SPECTRUM CULTURE

Colin Edwin is most well-known for his moody bass work with the progressive Porcupine Tree, but his side projects have tackled everything from ambient to metal. On *Burnt Belief*, he partners with guitarist Jon Durant to explore a mix of ethereal space rock and multicultural new age instrumentals. Edwin's expressive playing forms the foundation, but Durant's sense of texture colors each song, creating unique settings.

The early tracks on the album call to mind Ozric Tentacles, with sinuous bass, keyboard fills and engaging syncopation. "Altitude" fades in with a pulsating, liquid ripple. Once underway, fluting synths and a steady beat create a sense of movement. The song hints at the quiet opening of Porcupine Tree's "Arriving Somewhere but Not Here," but with a more fluid bass line. The guitar soars over the top periodically before dropping back to let the song catch its breath. As the title suggests, the piece clambers ever higher, but with the untethered finish the song overshoots the top and drifts free to unknown destinations.

From here, *Burnt Belief* slides into the percussion-driven "Impossible Senses." Hints of tabla and polyrhythm give the song a worldbeat flair. Once again, the smooth guitar meshes with Edwin's slinky bass, but this time it takes on a greater sense of purpose. The repetition of the melodic theme becomes a mantra. Each return reworks the idea a little further, like an expanding mosaic that eventually reveals a larger pattern.

From these spacey beginnings, the album moves into new age realms, with ambient shimmers and fog. The epic showpiece track "Uncoiled" starts with muted swells. Low bells and taps flicker, like a dark house settling around you at midnight. Lightly jarring drips of piano ripple in the hazy darkness, creating a mix of expectancy and disquiet. Wandering the halls, a previously unnoticed doorway comes into focus. Slowly opening, a glowing desert is revealed, complete with Native American flute and soft percussion. Wandering into this new world, sparse elements add to the unreal sensation: metallic harping, echoing piano and retrained bass. The song eventually coalesces into a hypnotic procession of guitar and bass that continues to support the out-of-body vibe.

Most of the music on *Burnt Belief* is stellar. Durant and Edwin are natural collaborators. Each voice stands strong without eclipsing the other. There are, however, two weaknesses with the project — one conceptual and the other musical. The duo presents the album as a contrast between faith and reason, inspired in part by Leon Festinger's *When Prophecy Fails*, an account of a doomsday UFO cult in the 1950s. But the songs don't reflect that theme and it proves distracting. Ironically, the one track that might draw on that idea suffers from its sense of discontinuity. "The Weight of Gravity" lacks the coherence of the other songs as it mashes up too many unrelated moods. Its slow, meditative start creates a sweat lodge atmosphere. This arbitrarily transforms into a futuristic, electro-psych groove with a sense of purpose, which clashes with the opening relaxation. The further drift into an organic fusion jam is less jarring, but lacks any clear sense of flow. While the intention might have been to show the conflict between religion and science, the pair miss their mark.

Still, *Burnt Belief* delivers enough beauty that its flaws can be overlooked. The thoughtful bass line and delicately interleaved guitar and piano on the closing track, "Arcing Towards Morning," cleanses the palate and lets the album end in moment of clarity.



The screenshot shows a web page with a dark header containing the "SPECTRUM CULTURE" logo and navigation links: HOME, MUSIC REVIEWS, MUSIC FEATURES, FILM REVIEWS, FILM FEATURES, FOOD, BOOKS, and LISTS. The main article title is "COLIN EDWIN & JON DURANT: BURNT BELIEF" by Jester Jay Goldman, dated February 18, 2013. The article features a rating of 3/5 and a large image of the album cover. The text of the article is partially visible, matching the text in the other blocks. To the right, there is a search bar and a "RECOMMENDED" section with three items: "AZIZA BRAHIM: SOUTAK" (March 2, 2014), "Showing Up" (March 2, 2014), and "St. Paul and the Broken Bones: Half the City" (February 27, 2014).

EXTREME GUITARS

Ax Facts & Stats with Burnt Belief Guitarist Jon Durant.

By Dave B. Roberts (Photo © copyright Burnt Belief) - Be sure to check out this interview in its entirety featured in the forthcoming Ax Facts & Stats Volume 2 book, featuring Q&As not featured in the online interviews!

Name:
Jon Durant.

Current job:
Guitarist/Photographer.

Hometown:
Cohasset, MA; Portland, OR.

Current album or project:
Burnt Belief (with Colin Edwin.)

Former bands:
Mannakin Hand.

My guitar influences growing up:
Terje Rypdal, Jeff Beck, Robert Fripp, Steve Hillage.

The guitars I use are:
Paul Reed Smith.

The strings and tunings I use are:
Dean Markley Blue Steel.

My current rig setup consists of:
Guitar, many pedals (including Dwarfcraft Bit Mangler), processors (lexicon MPX-1, JamMan), amp (Mesa Boogie Mark V.)

The greatest invention for guitars:
Electricity. For the guitar, specifically: the E-bow.

My normal songwriting process consists of:
Exploring textures and melodies.

My favorite guitar solo from our band:
The solo on "The Weight of Gravity" was great fun.

My favorite all-time guitar solo (from another guitarist):
"Three Minutes of Pure Entertainment" by David Torn.

Favorite all-time song (any artist) is:
King Crimson, Starless

Favorite song by our band:
"Altitude."

Favorite song to perform in front of a live audience:
"Chateaufneuf du Pape."

EXTREME GUITARS

Be sure to "Like" us and Follow us!! :)

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COLIN EDWIN | JON DURANT
BURNT BELIEF

[click the link at the top of the page for full article](#)

TY'S BASS LINE

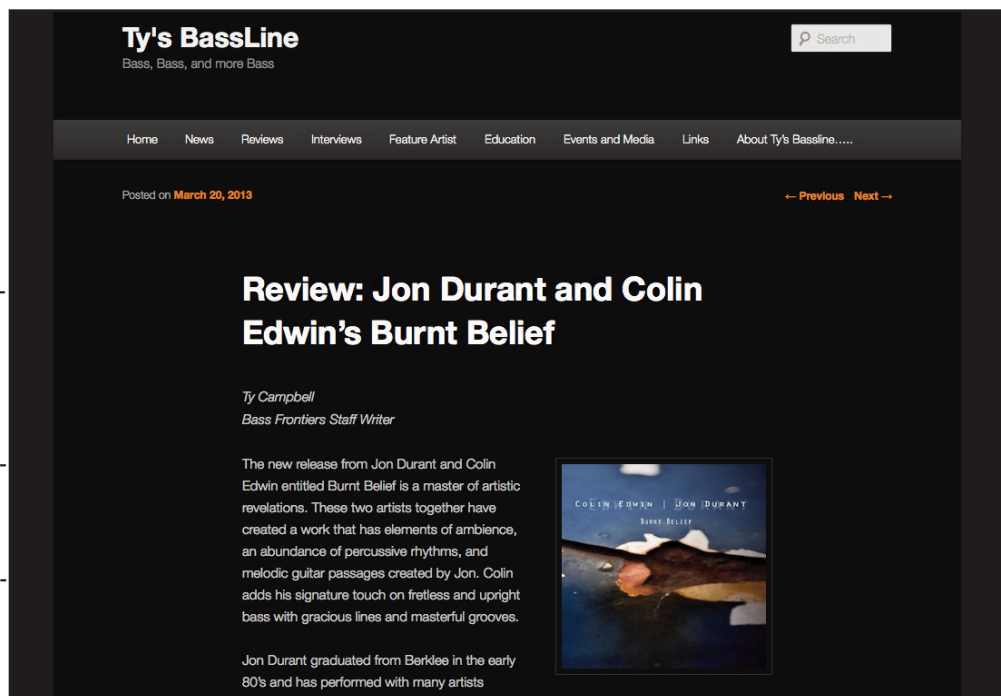
Review: Jon Durant and Colin Edwin's *Burnt Belief*
Posted on March 20, 2013
Ty Campbell
Bass Frontiers Staff Writer

The new release from Jon Durant and Colin Edwin entitled *Burnt Belief* is a master of artistic revelations. These two artists together have created a work that has elements of ambience, an abundance of percussive rhythms, and melodic guitar passages created by Jon. Colin adds his signature touch on fretless and upright bass with gracious lines and masterful grooves.

Jon Durant graduated from Berklee in the early 80's and has performed with many artists including Vinny Sabatino, Michael Whalen, Randy Roos, and Colin Edwin. He is currently the executive producer of Alchemy Records.

Colin Edwin is best known for his work with Porcupine Tree recording a multitude of albums and a couple of DVD's, as well as touring. Colin also has side projects working with Geoff Leigh, Metallic Taste of Blood, and Jon Durant.

"*Burnt Belief*" is the second release from Jon and Edwin, the first being "Dance of the Shadow Planets". "*Burnt Belief*" was released on December 21st, 2012 and meant to align with the end of the Mayan Calendar. The emotions in "*Burnt Belief*" are well played out and you can experience them through the phrasing and compositions. Jon Durant and Colin Edwin's "*Burnt Belief*" will not disappoint and should be a welcome addition to any music library. "*Burnt Belief*" is available from Amazon and iTunes.



The screenshot shows the website 'Ty's BassLine' with the tagline 'Bass, Bass, and more Bass'. The navigation menu includes Home, News, Reviews, Interviews, Feature Artist, Education, Events and Media, Links, and About Ty's BassLine.... The article is dated 'Posted on March 20, 2013' and has navigation links for 'Previous' and 'Next'. The main heading is 'Review: Jon Durant and Colin Edwin's Burnt Belief'. The author is 'Ty Campbell, Bass Frontiers Staff Writer'. The article text describes the album as a master of artistic revelations with elements of ambience, percussive rhythms, and melodic guitar passages. It also mentions Jon Durant's background at Berklee and his collaborations. A small image of the album cover for 'Burnt Belief' by Colin Edwin and Jon Durant is visible on the right side of the article.

GEORGE GRAHAM REVIEWS

(Alchemy Records 1027 As broadcast on WVIA-FM 1/16/2013)

The 1980s saw the rise of two almost dietetically opposite styles that were spawned in large part by synthesizers -- New Age music and electronic dance. One was atmospheric and contemplative and the other frequently frenetic. But over the years they have sometimes come close to converging. There are the trance dance music and the more upbeat instrumental styles that grew out of a kind of intermingling of New Age and instrumental fusion styles.

This week, we have an interesting 21st Century example of music that spans ambient electronica with atmospheric fusion. It's by the intercontinental duo of Colin Edwin and Jon Durant, and bears the title *Burnt Belief*.

Both of the duo have had fairly long careers making this kind of music. Colin Edwin is a British bass player who was in a number of bands, perhaps most notably Porcupine Tree, a group that formed in the 1980s and was influenced by Tangerine Dream with their ambient music ilk. Guitarist Jon Durant, a New England resident, graduated from the Berklee College of Music in the early 1980s and collaborated with fusion guitarist Randy Roos, before taking a turn into the corporate world, working for a series of audio equipment

manufacturers, and eventually serving as the principal demonstrator and in-house artist for the Lexicon company with their line of guitar looping devices. But music continued to have a pull for Durant so he resumed his performing career and launched a record label in 1996 called Alchemy Records devoted to progressive rock and such ambient music. His work with Porcupine Tree led to the collaboration with Colin Edwin, and Durant with his own record label, was able to find an outlet for the music.

The recording is an example of contemporary technology. While it does feature some more traditional instruments like acoustic piano and acoustic guitar, Edwin and Durant remained in their respective countries and exchanged files via the Internet, making their collaboration a virtual one. While it's mostly the duo playing multiple instruments, including what sound like some vintage synthesizers, there are a couple of guests: Jerry Leake, who added percussion, a lot of it with Middle Eastern origins, and British flute player Geoff Leigh, another artist with a long history in progressive rock, going back to the 1970s prog cult bands Henry Cow and Hatfield & the North.

The result is a generous hour-long recording that more or less splits the difference between New Age and fusion. Much of the music has an ambient, atmospheric texture, but there are also some cranked up guitar solos. Some of the tracks have more clear melodic and harmonic lines that are typical of jazz-rock fusion, while others are more drone-like with the instrumental textures being the primary focus.

There is a nice collection of sonic qualities on the record. It can sometimes sound retro, to the New Age of the 1980s, while at others being more groove-oriented implying ambient dance. It's nice hearing acoustic instruments being part of the sonic treatments, and the duo manage to avoid most of the cliches of synthesizer-based music. Jerry Leake's Middle Eastern percussion can give a vaguely exotic flavor to the music. Because Colin Edwin is primarily a bass player, the bass plays a prominent role, often serving as the focal point. Edwin most often plays a fretless electric bass. But he is also heard on acoustic bass, and is credited with creating most of the electronic rhythm sequences. Like much of this kind of music, the compositions on *Burnt Belief* are sometimes thin on melodic lines, but there's enough there to keep things interesting beyond just the nice sounds.

The opening piece, *Altitude*, sums up the hybrid between the contemplative impulses of New Age with the ambient fusion aspect. Durant solos on cranked-up guitar on the electronic grooves that Edwin sets up. <<>>

The Graham Weekly Album Review #1711

Colin Edwin & Jon Durant: *Burnt Belief* by George Graham

(Alchemy Records 1027 As broadcast on WVIA-FM 1/16/2013)



Click on CD Cover for Audio Review in streaming mp3 format

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Probably closest to the world of jazz-rock fusion on the album is a piece called *Impossible Senses*. Jerry Leake's Middle-Eastern influenced percussion adds a lot of texture to the music. Edwin's fretless electric bass provides a recognizable melodic line in the composition. <<>>

On the other hand, *Prism* is a much more atmospheric piece, constructed around some small musical fragments. <<>>

click the link at the top of the page for full article

PIGTRONIX EFFECTS

JON DURANT USES:

Pigtronix-SPL-Infinity

INFINITY LOOPER

Pigtronix-CSD-PhilosophersTone

PHILOSOPHER'S TONE

Alchemy Records will mark the end of days, December 21, 2012, with the release of *Burnt Belief*, a progressive instrumental collaboration between bass player Colin Edwin (Porcupine Tree, *Metallic Taste of Blood*, *Ex-Wise Heads*) and guitarist/composer Jon Durant. The album will be released through Alchemy Records and will be available on iTunes, CDBaby, Burning Shed and Amazon.

Burnt Belief marks the second time that the two musicians have worked together since Edwin contributed bass to Durant's 2011 release, *Dance of the Shadow Planets*. It was recorded at three studios, two in the U.S. and one in the U.K., with Edwin and Durant exchanging digital files over the Internet. Additional musicians were later brought in, with Jerry Leake ("Cubist," *Natraj*, *Club d'Elf*) on percussion and Geoff Leigh (*Ex-Wise Heads*, *Henry Cow*, *Hatfield and the North*) on flute. Perhaps best described as a post-rock concept album, *Burnt Belief* draws from ethnic, ambient and electronic elements to create a cohesive and emotional album, inspired by a fundamental, universal question. Timed to coincide with the end of the Mayan calendar (and the end of the world, as many have since prophesied), the album considers the polarization between religion and science, while highlighting the dissonance between belief and reality. *Burnt Belief* deals with issues of intellect, fundamentalism and fanaticism, set to an ambient and progressive aural landscape.

About Jon Durant

Jon Durant's distinctive "cloud guitar" soundscapes and engaging lead work have graced numerous CD recordings and film soundtracks. As executive producer of Alchemy Records, he produces recordings for internationally acclaimed artists in his small Massachusetts studio. Along with longtime collaborators Tony Levin (bassist with King Crimson and Peter Gabriel), percussionist Vinny Sabatino, pianist Michael Whalen, and guitar/synth master Randy Roos, Jon has recorded with electric violinist Caryn Lyn, percussionist Jerry Leake, singer/songwriter Porter Smith and soul singer Ray Greene.

About Colin Edwin

Colin Edwin is best known as the bass player of Porcupine Tree, a Grammy Award-nominated progressive rock band with extensive international headline tours, ten studio albums and two live DVDs. A founding member, he plays both fretted and fretless bass with the group. In addition, he has a long running collaboration (and six albums) under the name *Ex-Wise Heads* with Geoff Leigh (*Henry Cow*/*Hatfield and the North*). Colin is also a member of *Metallic Taste of Blood*, a genre-defying group whose intense and cinematic music draws from dub, metal, progressive, free jazz and ambient music.

The screenshot shows the Pigtronix website interface. At the top is the Pigtronix logo with the tagline "FUTURISTIC AUDIO TECHNOLOGY". Below the logo is a navigation menu with links for VIDEOS, BLOGS, PRODUCTS, ARTISTS, ABOUT US, DEALERS, SUPPORT, and CART. The main content area features a large advertisement for the "QUANTUM TIME MODULATOR" pedal. The word "CHORUS" is written in large, bold, black letters on the left. The pedal itself is a blue and black unit with various knobs and switches. To the right of the pedal, the text "A NEW DIMENSION" is displayed above a "LEARN MORE" button. Below the main advertisement, there are three smaller sections: "PRODUCT GALLERY" showing a red and black "ECHOLUTION" pedal, "ARTIST FEATURE" showing a man playing an acoustic guitar, and "PIGTRONIX TV" showing a woman playing a blue electric guitar.

ROCK AXIS

Valiéndose del receso en el que se encuentra Porcupine Tree, el bajista Colin Edwin decidió volver a la actividad musical, esta vez aunando fuerzas con el guitarrista, compositor y también fotógrafo, Jon Durant. Ambos artistas ya habían trabajado juntos en el pasado, cuando Edwin colaboró el 2011 en "Dance of the Shadow Planets", último álbum de estudio de Durant. Sin embargo, la química entre ambos no se quedó ahí, y el dúo decidió dar vida a un álbum de estudio, el que finalmente vio la luz el pasado 21 de diciembre, titulándose "Burnt Belief".

El disco, compuesto por ocho canciones de estudio, fue lanzado por el sello Kscope (discográfica que alberga gran parte de los lanzamientos de Steven Wilson y compañía). Como dato, cabe señalar que el dúo decidió lanzar el álbum el mismo día en que terminó el calendario Maya. Y esto no es una mera trivialidad, ya que "Burnt Belief" es poseedor de un aura mística y étnica, que muestra un lado mucho más experimental del bajista de Porcupine Tree.

Colin Edwin es el encargado de las cuatro cuerdas, con un gran protagonismo del fretless. Por su parte, Jon Durant hace lo suyo con las guitarras, las teclas y los efectos. Dos son los músicos de sesión: Jearry Lake es el responsable de las percusiones, y Geoff Leigh aporta con los instrumentos de viento. Éste último ha trabajado previamente con Colin Edwin, en el proyecto de world music del bajista llamado Ex – Wise Heads.

El registro está compuesto exclusivamente por canciones instrumentales, con una gran gama de influencias y matices. En el disco se mezclan post rock, ambient, electrónica y sonidos tribales, entre otros. Esto queda en claro con "Altitude" e "Impossible Senses", primeros tracks de "Burnt Belief". Hay una gran predominancia del bajo de Edwin -cuyo sonido será inmediatamente reconocido por los fans de Porcupine Tree-, el cual se complementa de buena manera con las cuerdas de Jon Durant, quien alterna entre las guitarras distorsionadas y las acústicas. A estos, se suma un cóctel de efectos y atmósferas, aderezados con percusiones étnicas y electrónicas.

Se trata de la fórmula que se repite en gran parte del disco. "Balthazar's Key", cuarto track, es sin duda uno de los más destacables. Por medio de una rítmica que alterna lo electrónico con lo tribal, la guitarra de Jon Durant dialoga con una flauta traversa, mientras que el fretless de Edwin brinda una soberbia base. La melodía de la canción es a la vez étnica y contemporánea, dando un resultado más que interesante. Similares sonidos se pueden apreciar en "Semazen" y "The Weight of Gravity".

"Uncoiled" es otro de los puntos altos: Bordeando los 12 minutos de duración, es el tema más ambiental y delicado del disco, con una notable presencia del piano y los vientos, dando paso a sonidos electrónicos en sus últimos minutos. Finalmente, "Burnt Belief" concluye con "Arcing Toward Morning", una canción más minimalista y acústica, la que cierra el álbum de forma algo más calma.

Mediante este álbum, Colin Edwin presenta su lado más étnico y experimental, dejando en claro que, pese a no tener gran protagonismo compositivo en Porcupine Tree (donde Steven Wilson es el amo y señor de las creaciones), sí es capaz de esbozar notables melodías. Esto se complementa a la perfección con lo hecho por el guitarrista Jon Durant, quien pese a su relativo anonimato, demuestra que sabe sacarle partido a la guitarra, haciendo de las seis cuerdas una vasta fuente de sonidos, que van desde lo distorsionado a lo ambiental (con una clara influencia de Robert Fripp).

Con todo esto, "Burnt Belief" es una más que interesante propuesta, que mejora con cada escucha. Destaca principalmente por su

The screenshot shows the RockAxis website interface. At the top, there's a banner for "Ven a conocer la nueva ROCKAXIS". Below that is the RockAxis logo and a search bar. A navigation menu includes "HOME", "NOTICIAS", "REVIEWS", "ENTREVISTAS", "ARTICULOS", "BIOX", "ROCKAXIS.TV", "PODCAST", "CLASIFICADOS", and "COMUNIAIX". A "NOTICIAS" sidebar lists several news items. The main content area shows the album page for "COLIN EDWIN & JON DURANT Burnt Belief" by "2012. Alchemy/ Kscope". The text on the page repeats the information from the article, mentioning the release date (December 21st) and the Kscope label. Social media sharing options for Twitter and Facebook are visible. On the right, there are advertisements for "ROCKAXIS STORE" and "REVISTA".

MWE3

The 12/21/12 CD release of *Burnt Belief* is a fantastic studio collaboration between Porcupine Tree bass player Colin Edwin and Cloud Guitar extrapolator Jon Durant. The results combine for an instrumental rock album that takes the listener on a deep and meditative sonic journey. One of the cutting edge electric guitar technicians at the dawn of 21st century rock, Durant does sound influenced by late period Robert Fripp style guitarscapes yet, over the course of nearly ten albums, Jon has developed a unique sound and musical vision in his own right. While Steven Wilson is busy remixing Jethro Tull and King Crimson albums with excellent results, Colin Edwin takes a break from Porcupine Tree for the 2012 Edwin / Durant album and the results will surely open progressive ears to the influence each of these artists has made on a cross-section of progressive music listeners. On *Burnt Belief* Durant sounds like Fripp and Eno rolled into one and the added magic of Edwin's dreamy, pulsating bass layers makes *Burnt Belief* one of the most intriguing guitar-based ambient electronica CD titles of 2013. www.facebook.com/BurntBelief

mwe3.com presents an interview with
JON DURANT

mwe3: Back in 2011 you released *Dance Of The Shadow Planets* which featured contributions from Colin Edwin. How did that lead to you and Colin working together on the 2013 CD release of *Burnt Belief*, which is a joint release between you and Colin. What were the events that led to *Burnt Belief* and describe the chemistry between you and Colin and who else played with you on this new CD? I heard Geoff Leigh of Henry Cow was on the new album. Can you compare this new album with *Dance Of The Shadow Planets* in structure and sound approach?

JON DURANT: The sessions for *Dance Of The Shadow Planets* were a really amazing time for all of us. Given that we'd never worked together before that, and indeed none of the four players knew each other at all apart from me, it was incredible that the first track on the CD ("Forbidden Ardor") was supposed to just be a warm up when we first set up our gear. There was an immediate chemistry, partially because everyone had responded to the music in a positive way, and partially because I really had the players in mind

when I constructed the demos so they really felt comfortable. On top of that, everyone came in totally prepared with the music. But a large part was that as people we all really got on well together and that really, I think, came through in the music.

Because the response to *Shadow Planets* was so positive, there was a fair bit of discussion about wanting to do more work together. At the start of 2012, Colin suggested that I start writing. The first couple things I came up with felt to me to be too close to *Shadow Planets*, and when I said I didn't want to do "Shadow Planets, Part 2" he suggested that we try writing together. We each had a few ideas that were incomplete, or in need of a finishing touch, plus Colin had the idea of taking my "cloud guitar" soundscapes, which have no rhythmic foundation, and running them through a slicer. This provided a rhythm concept from which he would then build tracks with his bass and drum programming then send off to me to write melodic content. From there, a little back and forth ensued and we came up with some very compelling material.

Once the structures were finished, we then added percussionist Jerry Leake, who'd been such a huge part of *Shadow Planets*, and Geoff Leigh, who besides being a founding part of Henry Cow, has worked extensively with Colin in their *Ex-Wise Heads* project. We wanted to add more human elements to offset the electronic nature of the drum programming and synth melodies. They both played some very exciting and expressive parts!

mwe3: What was your guitar setup like on *Burnt Belief*, which guitars were most featured and what other instruments were used? Also can you add in something about Colin's instrument setup?

COLIN EDWIN | JON DURANT
BURNT BELIEF

CD/DVD Reviews
Pop & Rock | Instrumental | Reissues

COLIN EDWIN / JON DURANT
Burnt Belief
(Alchemy Records)

The 12/21/12 CD release of *Burnt Belief* is a fantastic studio collaboration between bass player **Colin Edwin** and Cloud Guitar extrapolator **Jon Durant**. The result is an instrumental rock album that takes the listener on a deep and meditative sonic journey. One of the cutting edge electric guitar technicians at the dawn of 21st century rock, Durant does sound influenced by late period Robert Fripp style guitarscapes yet, over the course of nearly ten albums, Jon has developed a unique sound and musical vision in his own right. While Steven Wilson is busy remixing Jethro Tull and King Crimson albums with excellent results, Colin Edwin takes a break from Porcupine Tree for the 2012 Edwin / Durant album and the results will surely open progressive ears to the influence each of these artists has made on a cross-section of progressive music listeners. On *Burnt Belief* Durant sounds like Fripp and Eno rolled into one and the added magic of Edwin's dreamy, pulsating bass layers makes *Burnt Belief* one of the most intriguing guitar-based ambient electronica CD titles of 2013. www.facebook.com/BurntBelief

mwe3.com presents an interview with
JON DURANT

mwe3: Back in 2011 you released *Dance Of The Shadow Planets* which featured contributions from Colin Edwin. How did that lead to you and Colin working together on the 2013 CD release of *Burnt Belief*, which is a joint release between you and Colin. What were the events that led to *Burnt Belief* and describe the chemistry between you and Colin and who else played with you on this new CD? I heard Geoff Leigh of Henry Cow was on the new album. Can you compare this new album with *Dance Of The Shadow Planets* in structure and sound approach?

GUITAR PLAYER MAGAZINE

Jon Durant has enjoyed a multifaceted career that has included a stint at Berklee, a gig as marketing manager for Lexicon in the early '90s (where he also served as “demo guy” for the Vortex morphing processor and the JamMan looping delay), founder of Alchemy Records in 1996, session guitarist on various projects, and recording artist with seven notable solo albums under his belt.

Durant's playing is rooted in the more textural and exotic end of progressive rock—David Torn and Robert Fripp spring to mind—and his deft use of effects is a hallmark of his sound, particularly when creating what he calls “cloud guitars.” “When I talk about cloud guitars, I mean that all of the sounds hang in the air like clouds, with no discernable beginning or ending,” he says. “I use a volume pedal and different combinations of reverb, delay, and sometimes harmonizer to create atmospheric sounds that evolve over time.”

The guitarist's latest release, *Burnt Belief* [Alchemy], is an instrumental collaboration with bassist Colin Edwin of Porcupine Tree fame. The ambient-tinged prog-rock outing is infused with rhythmic and melodic colorings from around the globe—particularly the Middle East—and features a panoply of intriguing guitar tones and textures, in addition to Edwin's creative bass and electronic programming, and contributions from hand percussionist Jerry Leake and flautist Geoff Leigh.

Was collaborating with Colin Edwin on this album an outgrowth of working with him on the last one?

Yes. We had such a great experience recording my album *Dance of the Shadow Planets* that when I asked him if he'd like to collaborate on a project he said, “Start writing.” My original ideas were too close to the previous record, but he began playing around with them to see if he could take them into a different zone.

How did he do that?

It varied, from adding rhythm programming and bass lines to pieces that began with only ethnic percussion, to using a Boss SL-20 Slicer pedal to generate rhythmic bits by chopping up my cloud guitar parts, which he'd then use to construct rhythm tracks. Conversely, he would send ideas to me to develop. We were both working in Apple Logic, so we sent parts back and forth between here and the U.K., developing and finessing them until we had enough pieces that we were both happy with. The other musicians recorded their parts at the end of the process.

What guitars did you play on the record and why?

I've got four PRS electrics that are quite similar on the surface, but sound remarkably different. The one I used the most is a 20th Anniversary Custom 22 that is set up for dropped-D tuning, and has a Roland GK1 Hexaphonic pickup affixed to it. It has a really big sound and lots of sustain. I've always been a 24-fret guy, but a few years ago I wanted something a little chunkier, and I found that one. The other guitar I used was a Limited Edition Custom 22 Semi-Hollow. You can hear it on “Arching Toward Morning,” where I get a jazzy sound that bounces off my Takamine acoustic 12-string really nicely. The other two are a 2010 Experience 24, which has a solid rosewood neck, and a standard Custom 24, which I didn't use on the record.

Why did you put the hex pickup on the guitar you keep in dropped-D tuning?

I experimented with several guitars and it worked the best with that one. When I had the pickup installed, however, the tech didn't want

click the link at the top of the page for full article

The screenshot shows the GuitarPlayer.com website interface. At the top, there's a search bar and navigation tabs for GEAR, ARTISTS, LESSONS, BLOG, VIDEO, STORE, and SUBSCRIBE. Below the navigation is a banner for 'artist E C A R D' with the text 'A comprehensive marketing platform providing tools for Artists, Bands and DJs' and a 'Get Started' button. The main content area features the article title 'Shapes in the Clouds: Jon Durant Teams with Porcupine Tree's Colin Edwin' by Barry Cleveland, dated July 23, 2013. To the right of the article is a 'Featured' section with three items: 'Jim Hall Remembered', 'Al Di Meola Lives His Beatles Dream', and 'Steve Morse & Gretchen Men Talk Guitar!'. There are also social media share buttons (Email, Like, Tweet, +1) and a BOSS logo at the bottom right.

THE 'UN' PAGE

Jon Durant interview

Posted on March 27, 2013

A MUSICAL ODYSSEY

The Alluring Adventure of Jon Durant & Colin Edwin

by Mark Newman

For guitarist Jon Durant, it's all about the journey.

His recent work with Porcupine Tree bassist Colin Edwin underscores his belief that an album not only offers an opportunity to explore new musical territory, but also provides a platform for undaunted listeners to be bolder and braver in their musical travels.

"We're trying to tell stories," Durant said, explaining the creative considerations behind *Burnt Belief*, his recent collaboration with Edwin. "We're trying to give you a soundtrack that gets you thinking. We're giving you a backdrop for contemplation."

Indeed, *Burnt Belief* embodies the very definition of progressive, advocating the kind of musical explorations that are neither predictable nor avant-garde. Indeed, it's an adventurous album that is evocative and engrossing without being too experimental.

For Durant, *Burnt Belief* is an exercise in creative fertility, an opportunity to collaborate with a fellow musician who shares his faith in the fundamental nature of music to be inspired, imaginative and inventive.

It's a progressive pilgrimage that began many years ago.

His grandfather, Edward B. "Ned" Gammons, designed church organs and was instrumental in rewriting the Episcopal hymnal in the mid-1900s. His uncle, Peter Gammons, earned his fame as a baseball beat writer and ESPN commentator, while serving as a musical mentor of sorts.

"He had a huge impact on my development because he introduced my brothers and me to rock 'n' roll," Durant said. "He was into the British invasion stuff, so we heard a lot of The Who, The Yardbirds."

But it was an other English band that really opened his ears.

"When I was about eight years old, I heard *Roundabout* by Yes and that was the beginning of me becoming a total proghead," he recalled. "A lot of people talk about seeing the Beatles on Ed Sullivan, but I was a little young for that, so the big moment for me was *Roundabout*."

Eventually, Durant decided to delve into dozens of similar bands, devouring anything related to English progressive rock, from Yes to Genesis to King Crimson. "I had a voracious appetite for it," he said. "I was the kind of kid who would read the credits (on the album jackets) religiously, so when Bill Bruford left Yes to go to Crimson, I was bolting out the door with him to find out what he was doing next."

By his early teens, he was playing guitar – and in the process, his interests expanded.

The screenshot shows the homepage of 'the un' page, a website dedicated to 'unknown, unsung & underappreciated music'. The header features the site's name in a bold, lowercase font, with a search bar to the right. Below the header is a large, vibrant, abstract image with green, yellow, and red tones. A navigation menu at the bottom of the header includes links for 'new music', 'interviews', 'photos', 'credentials', 'facebook', 'twitter', 'contents', and 'about'. The main content area displays a post titled 'Jon Durant interview' with a red '+1' button and a '0' count. The post is dated 'March 27, 2013' and is categorized as 'A MUSICAL ODYSSEY' with the subtitle 'The Alluring Adventure of Jon Durant & Colin Edwin'. The author is listed as 'by Mark Newman'. To the right of the post, there are sections for 'ARCHIVES' with a 'Select Month' dropdown, and 'RECENT POSTS' listing 'Dum Dum Girls - Lost Boys And Girls Club' (February 28, 2014) and 'Avec Sans - Hold On' (February 27, 2014). The browser's address bar at the bottom shows 'Safari'.

click the link at the top of the page for full article

PURE GRAIN AUDIO

Interview with Jon Durant; the guitarist talks about collaboration with Porcupine Tree bassist Colin Edwin

Burnt Belief is the brainchild of two exceptional musicians: guitarist/composer Jon Durant and Porcupine Tree's bassist Colin Edwin. This post rock-meets-fusion instrumental album marks the second time the two have joined forces to create new musical landscapes. Previously they had worked together on Durant's 2011 release Dance of the Shadow Planets. For this new collaboration the duo decided to share writing duties and record at three studios, two in the U.S. and one in the U.K. So far, the album has been praised by fans and musicians alike and has opened new stylistic paths for both musicians. In this interview, Durant tell us in detail about this new venture, its impact on their professional relationship, and why they decided to release the album using independent channels.

This album, Burnt Belief, marks the second time that the two of you have worked together. From where did the idea come of putting this album together?

Jon: We'd had a really great response to my album Dance of the Shadow Planets, and the whole ensemble really enjoyed making it. At the start of 2012, Colin and I had been discussing how much we'd like to do more work together, and he suggested I start writing. When I told him I felt like what I was writing sounded too much like "Shadow Planets Part 2" he suggested that we try writing together. So he came up with the idea of taking my "cloud guitar" textures, and running them through a slicer to create rhythmic bits out of the non-rhythmic textures. From there, he'd create the drum programs and bass parts and send them to me to generate melodic ideas.

To what does the name "Burnt Belief" refer?

Jon: Colin came up with the name, and it came from his reading of the book "When Prophecy Fails" by Leon Festinger. We'd both been very interested in belief systems, and how they can take over people's lives and cause cognitive dissonance between what their beliefs state, and what the scientific facts are.

The album's music is a sort of Rock/Jazz/Fusion/Electronica. Was that a conscious approach during the writing process?

Jon: Yes, we had discussed that we wanted to include a variety of musical elements. Colin had been very interested in getting more involved in rhythm programming, hence the electronica part of it. Plus we both wanted to humanize that aspect of the music, which is why the electronics are often accompanied by acoustic elements, like piano, 12-string guitar, and ethnic percussion.

Were you open to any specific musical influences while writing and recording this album?

Jon: Yes, that's something Colin and I very much share. We're both very interested in bringing lots of different influences together to create something new and different.

You recorded in three studios between the U.S. and the U.K. and exchanged digital files over the Internet. Was that kind of approach an easy process?

Jon: It turned out to be very easy. There are file sharing programs that make it easy to transfer large files, which was a big help. But the biggest thing was that we'd all had enough studio experience to know how to properly format files to make it easy for everyone involved. I sometimes missed the immediacy that we had making Dance of the Shadow Planets, where a quick discussion could yield instant results. Nevertheless, we both found that we'd found a common language and there were very few parts that had to be re-done.

The album cover is very intriguing could you tell more about it and its meaning within the album context?

Jon: Sure. The artwork is my photography, and it's an extreme close-up images of fire hydrants. I wanted to show mundane items in ways you wouldn't normally view them. There are lines and curves and decay and all kinds of interesting textures that you wouldn't nor-

The screenshot shows the Pure Grain Audio website interface. At the top is the site logo and a search bar. Below is a navigation menu with links for HOME, AUDIO, VIDEO, PHOTOS, NEWS, INTERVIEWS (highlighted), REVIEWS, and CONTESTS. A secondary menu includes Artist Chats, Gear Reviews, Special Reports, and Tattoo Talk. The main content area features a featured article titled "Interview with Jon Durant; the guitarist talks about collaboration with Porcupine Tree bassist Colin Edwin" by Ramon Martos Garcia, dated Feb 24, 2013. The article includes a "Dude, share this:" section with a large image of Jon Durant and Colin Edwin. To the right of the article is a "FOLLOW US" section with social media icons for Facebook, Twitter, YouTube, and RSS, and a "Subscribe" button. Below that is a "DOWNLOADS" section with a link to "R.I.P. Bill Hicks" by The Residents.

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PROG ARCHIVES

BURNT BELIEF

Colin Edwin and Jon Durant Crossover Prog

4.01 | 46 ratings

From Progarchives.com, the ultimate progressive rock music website
tszirmay

Special Collaborator

Crossover Team

5 stars

I am proud to be among the first reviewers to do this masterpiece justice as PA took its sweet time getting these 2 lads included and I have been salivating at the prospect of discussing this album's merit with the prog community. So let me get to the straight and narrow, *Burnt Belief* is a complete stunner that will blow your feeble mind to smithereens. Colin Edwin needs no introduction, having knowledgeable manned the bass spotlight with powerhouse Porcupine Tree, a true disciple of recently departed fretless bass genius Mick Karn. He brings his famous beret and his legendary smirk with him on this glorious sonic voyage where his bass is up front and center, driving the mood and the pace. Jon Durant was unknown to me previously but not after a dozen or so spins of this colossus. He seems to be closer in style to Dave Torn or Michael Brook in proposing a multitude of tonal techniques with massive abilities in setting emotional ornaments to the arrangements. This is not an aggressive album at all, quite soporific in fact, preferring to address the subtlety of assorted sounds and their judicious placement among the pleasure nodes of the modern ear. Lush yet minimalist, a strange harmonious contradiction that works wonders on the mind. This is experimental prog at its apex, a surreal recording that has a different appeal according to the time of day or the mood the listener might be temporarily in. The tracks are complex yet simple, challenging albeit accessible and that, proggers and progettes, is a rare achievement!

PROG SUB-GENRES: [Canterbury Scene](#) [Crossover Prog](#) [Eclectic Prog](#) [Experimental/Post Metal](#) [Heavy Prog](#) [Indo-Prog/Raga Rock](#) [Jazz Rock/Fusion](#) [Krautrock](#) [Neo-Prog](#) [Post Rock/Math Rock](#) [Prog Folk](#) [Progressive Electronic](#) [Progressive Metal](#) [Psychedelic/Space Rock](#) [RIO/Avant-Prog](#) [Rock Progressivo Italiano](#) [Symphonic Prog](#) [Tech/Extreme Prog Metal](#) [Zeuhl](#) [Various Genres/Artists](#) [Prog Related](#) [Proto-Prog](#)

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From the opening thrill of "Altitude", especially if you let yourself be guided by that maddening bass rumble, the luxuriant atmospheres are intoxicating to the utmost. Highly cinematographic, the tortuous bass carves masterfully deep and majestic furrows, flute ornamentation providing sensuality along with a tragic violin. There are times when they veer into transcendental space rock, suddenly becoming ambient but in a most melodious fashion like on the stellar "Impossible Senses", which perhaps suggests a clever appreciation for Phil Manzanera's critical track "Impossible Guitar" off the "Primitive Guitars" album. What a whopping melody though! Edwin does a lovely job on the 4 string monster, very close in style to both Karn and fretless guru Percy Jones but its Durant that steals the show with a memorable series of guitar melodies. The percussion work is intricate and stimulating. This is a classic track that will stand the test of time and has become an immediate addition to my main playlist. Sexy ladies beware, this is very sensually inspiring. "Prism" has a different feel altogether, a shorter piece that exudes more ambient formulas that quantify the experimental tag of the disc, an ominous mixture of sonic mechanics and lavish jungle soundscapes that are spellbinding. "Balthasar's Key" is another 7minute+ bass-led killer track, frosted with urban cool and slithering aural sculptures of steel and glass, a platform for Geoff Leigh to unleash some savage flute runs that serve as a foil to Durant's darker side, sounding more like Fripp or Manzanera. There is a slight Middle Eastern vibe mostly due to the caravanserai of percussives and the cobra-like flute, evoking images of shifting dunes and palm trees caught in a "haboob" (sandstorm). "Coiled" is the epic centerpiece, a 12 minute rant that kicks off sweet and gentle, slowly transforming into a swirl of sonic meditation, where a surprisingly forlorn piano takes the lead. The mood progresses inexorably like a reptile in defiance mode, interspersed with pagoda tones and a intoxicating Great Wall of China sound. Edwin's "slowhand" style pushes hard on the strings, adding dramatic effect and purpose to the flow. Towards the end, Durant finally "uncoils" his solo, fitting nicely into the groove. "Semazen" has, as the title may imply, a Zen feel, being another meditative selection that winks curtly at Oriental traditions, experimental once again in a more hypnotic sense perhaps. Edwin does a playful tweak on the senses, slick little bass licks combining with Jon' searing touch guitar phrasings. "The Weight of Gravity" creeps along insidiously, slow and gentle, sentimental until Durant explodes with astringent notes closer to maestro Robert Fripp's severe noodling, pitter-patter percussion and the burden of Newton on the spirit, emanating from the 4

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