

BIG|BRAVE

Making heavy music feel deeply human. BIG|BRAVE, formed in 2012, crafts drone music that's emotionally raw and intensely personal. Their minimalist compositions stretch simple riffs into emotionally loaded meditations. Robin Wattie's vocals—often trembling, sometimes screaming—imbue the music with a rare vulnerability.

Their albums, like *A Gaze Among Them* and *Nature Morte*, explore themes of trauma, resistance, and identity. The band strips drone metal down to its essence: repetition, contrast, and resonance. Yet, they bring an intimacy rarely found in the genre.

A standout moment: their collaborative album with *The Body* blurred lines between noise, sludge, and ambient drone. Their live shows, with long builds and feedback-drenched climaxes, create a shared sense of catharsis rather than confrontation.



Vulnerability

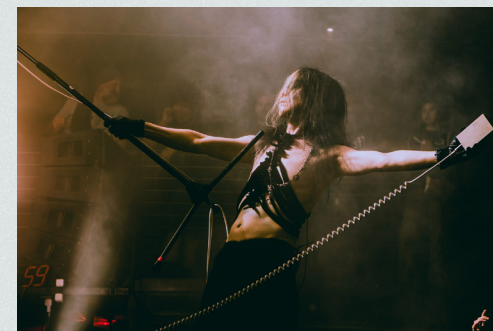
Post-Trash sat down with Wattie and Ball on the eve of their upcoming tour to discuss the making of their most accomplished album to date, the concepts behind their “sibling records,” and why their quiet(er) album still sounds loud. Here is a snippet of their interaction:

Interviewer: I read that the inspiration for the album was a continuation of the themes of your previous album and yet the previous album, at least to my knowledge, didn't have this recontextualization inherent to its structure. What was the inspiration to use others' words instead of your own?

Robin: That's a good question. It came from a happy coincidence with the concept of doing a quiet album that ended up working out even before we started writing the music (for *A Chaos of Flowers*). At first, I was thinking I could further my research and exploration into what I did with *The Body* by taking another deep dive into folk music, Appalachia ballads, hymns and blue-collar working songs. (Editor's note: In 2021, BIG|BRAVE collaborated with the experimental metal band *The Body* on an album of folk-inspired songs called *Leaving None but Small Birds*.) But when I was doing that, I quickly realized I just wanted to leave that approach for now.

I turned to poetry because I've loved poetry and it's something that I think about often even if I don't consider myself an avid poetry reader. In the research, I realized that I could relate to a lot of what these women and mixed-race women had to say. Their work from the late 1800s and early 1900s had transcended time. It's this realization that led me to recognize that these albums were siblings not just musically but conceptually, too.

Nature morte explored the cause. It was like a little window into what the fuck was going on today and the experiences that I've witnessed people like me go through. Not just through the lens of people who are queer, people of color or non-binary, but more specifically through the feminine lens and how that linked so heavily to nature. If nature morte was a window into present time, then *A Chaos of Flowers* is the internalized effects of what's happening in our own huge universes that exist between our own ears, in our own little, tiny heads. There's a whole world of deep emotions, whether good or bad or whatever, to explore.



Loudness as a Medium

Sound is the Experience

This genre isn't just loud—it's tectonic. The volume at live shows isn't just for shock value; it transforms sound into something tactile. Amps are maxed out, frequencies dip into the infrasonic, and audiences can literally feel their bones vibrating.

This isn't arbitrary. Volume in drone metal amplifies subtle tonal shifts and makes distortion shimmer like a living organism. The physicality of sound becomes part of the experience, blurring the line between music and environment.

Some venues require earplugs just to enter the space, and some bands (like *Sun O)))*) even hand them out. This intensity isn't meant to push people away—it's an invitation into a ritual of immersion, where the sound overwhelms thought and induces a meditative trance.

Rituals and Identity

The theatrical elements that shape drone metal's mystique

Drone metal isn't just about sound—it's about presence. Many drone performances include visual rituals: fog machines, candles, robes, and deliberate movement. These elements amplify the sacred, spiritual tone of the music.

Sun O)))'s robes and stillness evoke a monastic ceremony, while other bands use visuals that reference paganism, Eastern mysticism, or avant-garde art. The stage becomes a temple, and performance becomes invocation.

This theatricality doesn't dilute the music—it enhances it. It underscores that drone is an immersive art form, not background music. The aesthetic choices align with the genre's themes of transcendence, decay, and existential confrontation.