

## **MORS VERUM interview – TNT Radio Rock (J.A. Marroqui “Brujo”)**

**> Mors Verum emerged within the death metal spectrum, a genre historically associated with compact structures, direct aggression, and sonic brutality. However, you opt for a much more reflective, dissonant, and ever-changing interpretation. When was the band formed, and what led you as musicians to break away from that more traditional approach?**

*The band was formed in 2014 with myself (Kamble) and vocalist (Lyndon). We got the full line up going in 2021 with Greg (drums) and Spencer (bass). As teenagers, we perceived metal as a form of creativity, with riffs and grooves, as we grew up, we came across creativity with ambience as well. In the end, we realised, good music is just good music. So it doesnt really matter if we take a traditional approach or not. If it doesnt feel right, its useless.*

**> Although your current sound aligns more with dissonant and atmospheric proposals, there is a technical, progressive, and even introspective interest in your approach that recalls bands like Cynic or Death themselves, pioneers in expanding the boundaries of the genre. Have these types of bands influenced your musical vision? What other bands or movements have left a significant mark on your understanding of death metal?**

*Yes, ofcourse, those bands are bread and butter when it comes to metal 101. However we are mainly influenced by their earlier works. Same thing goes with bands like Gojira, we are heavily influenced by them but only the older albums like Terra Incognita . we find that the creativity is at its peak with older albums and that helps us be inspired. Other bands/artists include: Krallice, Gorguts, Imperial Triumphant, Kawthra, Artificial Brain, Agalloch, Porcupine Tree, Spotlights NYC, Conjurer, Megadeth, Abyssal(UK), Carcinoma, Dragged into Sunlight, Spectral Voice, Blockhead.*

**> If we take your first EP, Indoctrination Forest, as a reference and compare it to Canvas, it's clear that you've maintained certain essential values, but a clear evolution in your sound is also perceptible. That first work sounded more direct and raw. and perhaps more geared towards immediate impact. In Canvas, there's a greater overall heaviness, a denser guitar presence, and a more atmospheric and complex construction. How would you describe this evolution as a band?**

*Yeah, true. We are just getting older, so dont have that need to make direct impact. We like more of a slow build with being true to what the song is asking for instead of just displaying fast impactful riffs.*

**> “Mors Verum” was the opening track of your first EP and also gives the band its name, suggesting it has significant symbolic or conceptual weight within your project. What does this name mean to you? Why did you decide it would be both your musical introduction and the group's identity?**

*We were in our 20s, and the world seemed very overwhelming, and we thought to ourselves, if nothing existed, that would be ideal. As far as we know, death is certain*

*and ultimate. There could be an "Afterlife" but we don't know. So as of this reality we know death is the truth. Hence the name Mors Verum.*

**> In Canvas, we find the longest compositions of your career to date, with structures that easily exceed the typical length of your previous works. Did you feel that the new ideas needed more space to fully develop, or was it something that emerged organically during the songwriting process?**

*Anytime we write songs, we really don't worry about the length. We just want the song to feel fully satisfied within its own realm. So yes, in the case of Canvas, you can say they needed more room to fully satisfy the idea of the songs.*

**> How does this affect your approach to building tension, atmosphere, and dynamics within each track?**

*I (Kamble) am the primary songwriter in the band, I come with structure, vision, feel etc. And I have realised that when I compose, My brain is completely shutoff. I just let it do its thing and things happen. As soon as I try to control it, I am not happy with the results. So, if I am being honest, I won't be able to pin point how I built tension and release. I just go with what feels right and commit to its ultimate truth.*

**> You've chosen "Bloodied Teeth" as the opening track and introduction to the album. It's an intense, complex, and nuanced piece, and it seems to condense many of the sonic keys that develop throughout Canvas: dissonance, atmosphere, controlled tension, aggression... Do you also see it as a representative theme of the album? What led you to open the album with this particular song?**

*Yeah that is a good way to put it I guess. It does give a good snapshot of the entire album. But honestly, that was the first song we wrote for the album. So ended up being the first track on the album.*

**> "Serenade" marks one of the most evocative and unique moments on the album. The aggression gives way to a slower, more enveloping, almost ritualistic construction. The bass takes center stage, establishing a hypnotic cadence that guides the entire composition. What role does this piece play within the album as a whole?**

*If I am being brutally honest, I have no idea what role it plays in the album. It just felt right being the third track of the album, to take the listener to a whole new world before dropping them back to chaos.*

**> Another song that has particularly caught my attention is precisely "Canvas," a piece that progresses with an almost oppressive weight, supported by a crushing sonic density. The progressions move towards an increasingly dense atmosphere, where bass and drums eventually take control, almost like in a dark jazz piece, before exploding again in its final section. Does it have a special symbolic weight in giving the album its name? Tell me about it.**

*That song is special to us, because, it originated from a freestyle warm up jam. Luckily we recorded the video and when we watched it back, we got a lot of cool ideas to make*

*it into a full song. So the symbolic weight it would say it has is prompting the listener to just chill and go with the flow.*

**> What does Canvas represent within your artistic evolution as a band? What did you want to capture or convey with this particular album?**

*We wanted to capture the fun of writing experimental riffs and Grooves and organizing them in a way that it comes to life. The concept and deeper meaning comes later. The album's concept is essentially a painting devouring its creator.*

**> What role do lyrics play in Mors Verum? Do they stem from conceptual ideas, emotions, or more abstract experiences?**

*A healthy mix of abstraction and emotions.*

**> The cover of Canvas is dense, organic, and enigmatic, with an atmosphere that seems to perfectly reflect the album's sound: multiple layers, trapped faces, mutating forms... What attracted you to Arifullah Ali's work, and what was the process of giving visual form to this sonic universe like?**

*He is obviously a very talented and a unique artist. When we saw the art, we could totally feel the vibe, so we decided to go with it. The label mostly handled the artwork so we just saw the final product and were blown away.*

**> Your music is characterized by its complexity, density, and very defined nuances. How do you approach the challenge of translating that approach to live performances?**

*Practice. Practice. Practice like your life depends on it. Keep it simple, feel the room/venue. We don't use in ear monitoring or anything like that. Our drummer, Greg, plays the click tracks on his phone and we follow him. And He is freaking tight! So we can fully trust him in live performances.*

**> Transcending Obscurity Records will release Canvas on February 6th. What does 2026 hold for Mors Verum, and what are your immediate plans?**

*We have a mini tour booked in April 2026, covering, Ottawa, Montreal and North Bay. And also, London, ON. and Waterloo.*

**> This year, 2025, marks a decade since the birth of Mors Verum. In this time, you have released three EPs and an album that shows a clear evolution and an increasingly defined identity. Looking back, how do you see your journey so far today? What moments have been key to your consolidation as a band, and what lessons has this journey taught you?**

*Journey has been great because we met some awesome people and fans on the way. Played some cool shows and got to experience some really cool underground bands that directly influenced our songwriting. As far as lessons, we realised, there is no point in making music to make a living, the music industry caters to only Spotify streams and promoters love bands that have "DRAW" regardless of what the band sounds like. So this realization has liberated us from catering to traditional approach like losing sleep*

*and eating shitty meals and going on a month long tour to "MAKE IT". We all have day jobs so we can afford to experiment with our creativity and have fun.*

**> In ten years, your music has gone through different stages, from a more direct approach in the early EPs to the conceptual and sonic density of Canvas. How has your way of composing and understanding death metal changed over time? What has remained unchanged since the beginning, despite the changes?**

*At first death metal was all about being edgy and an outcast within the metal genre itself. Now, we just appreciate it for all the creativity and experimentation it has blessed us with. What remains unchanged is that we will always enjoy a well written classic death metal bands like bolt thrower, morbid angel, my dying bride etc*

**> Finally, ten years after the start of Mors Verum, and with Canvas as a key work in your evolution, what would you like the listener to take away after delving into your music? What message lies behind what you...**

*We would just like the listener to enjoy the journey that Mors Verum has to offer with each song. And not to get to caught up with norms, just feel the music for themselves and be honest about it. If they do that, they will open themselves up to a whole new world of underground music that is way less gimmicky and more creative.*

---