

Mp3 Robert Ziino - Plastic Loves Global Warming



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A pure adrenaline rush from start to finish. 8 MP3 Songs ELECTRONIC: Dance, ELECTRONIC: Experimental Details: Reviews: Matt Howarth Sonic Curiosity USA This release from 2006 features 40 minutes of grinding tuneage. Employing harsh tonalities and growling synthetics, Ziino conjures an angry soundscape that communicates a strong environmental message through the electronics unbridled wrath. Savagely squealing diodes conspire with guttural e-perc, peppered with teeth-gritting harmonics generated in some dark industrial basement. Searing sounds assault the audience, lashing the ear canals into wide-eyed attention with their relentless fervor. Periodically, nimble-fingered riffs launch forth to surface with a vengeance amid the furious tumult, although generally the embellishments constitute an increase of the dense noise. Hissing rhythms pound away throughout, providing tempos for the agitated commotion. The compositions display subtle structure buried in the turbulence. Sublimated pop overdosed on angst and drenched in industrial furor until the result rings with penultimate intensity designed to alienate the man-on-the-street. Definitely the type of music that would win a street war with your neighbor's obnoxious boombox. Christian Nitschke Pandaimonix Germany Experimental electrical music for humans, who drive themselves out the everyday. Thereby, chalk over slates to scratch or meters over plates and the developing tones are a pleasant feeling. Robert Ziino combined Goa or jungle moderate Grundbeats with dissonance rattling, which might not be beneficial to the human hearing necessarily. i.e., this basis will not spectacular out quite, formed in-usual rhythms, in order by a merciless industrial broadsite to be crushed. I do not have a notion, which type of humans (perhaps animals?????) with these cacophonies by tones to be achieved are. Max. listen toable on an Underground Hardcore Rave, of people, which a way to drug the brain or themselves already for a long time. And even of those or other one will capitulate. We leave it thereby: experimental music for extreme humans, the whole has

nothing to do with commerce or harmonious sounds. I have by all means, no fears of contact, if around noise of any type go, see also my review of HIV+, but "Plastic Loves Global Warming" pull to me the last tooth! To evaluate not, instead a general warning of the tone carrier! Although, if one at all not may pain-do someone so correctly and wants, then eat it already not badly... Darkbeat Germany American Robert Ziino processes creative outputs with experimental sound worlds of the rather electronic type, which is comparable to the bizarre world David Lynch or David Cronenberg. Thus mix Ziino on "plastic Loves global warning" the impossible sounds or better-said noises, which one must ask oneself whether there above in the pear still everything is correct. To answer one must itself this question at the latest, if one created it the new song of the week to through-listen. People who like experimental noise and perhaps its future mother-in-law from the domestic walls would like outside complementing, should try the rotation in the Player of Ziino's newest work. Matthew Johnson Grave Concerns USA Experimental composer Robert Ziino has gotten a bit less tripped out in his approach to music since his last album. While psychedelic influences are still evident in song titles like "Breast Eggplant" and "Buddha The Blueberry Wizard," the music itself is more industrial, full of oscillating motor effects that range from broken chainsaw to broken dentist drill. He's also gotten a lot less soothing and a lot more grating. "Mummy Crazy" is chaotic and tense, and title track "Plastic Loves Global Warming" is a nervewracking expedition into random analog effects. Even more interestingly, several of Ziino's latest compositions utilize drum machines, with the distorted beats of "Camera Up Uranus" and "GMOs Meet PMS" in particular being almost reminiscent of power noise. "I'm Not Perfect" is also rhythmic, if no less weird, with laid-back breakbeats under a panoply of alternating whirrs. More challenging than previous releases, the tracks on this CD have one quality that's annoying even to seasoned veterans of extreme noise: each track is limited to exactly five minutes, and each tends to cut off without warning. Even if you're sinking into the trance-like effect of screeching tones, just when you start to enjoy the interplay of buzzes, the song ends without the decency of a slow fade-out. It's likely that Ziino's doing this for a reason, but it's hard to figure out exactly what that reason must be. Still, it's an interesting approach to composition, and this album certainly lives up to Ziino's title as an "Experimental Artist." Jannuzzi Dominique Axess Code France I believe that I discovered a relative distant from our good and honest GISCARD the SURVIVOR. A kind of aesthete furious and eccentric, alive in a parallel logic and yet if sympathetic nerve and attaching, that one would call of it almost our future pet of the same name, in memory of all its accessory

grins shared on the fabric. Finally good.... I digress, I heard only the music of this ROBERT ZIINO, google did not even help me to find with which nationality I dealt at present. Is this a papou? Aztec? the Amazon? a texan? God alone knows it!!!! I will have to satisfy me to speak to you about "musical" work with Robert, and there it is not really the panacea. It offers to us in grazing ground true to fuck-up electronic without tail nor head, an uninterrupted cluster of beep sound beep and fractals which is not without me to point out the great time acid core. If it is not that Mr ROBERT ZIINO plays at the borders of industrial with these environments acid, and one is extremely deprived when its double-talk reaches our honey cages. Honestly in 2/3 months of listening, I still do not know what I must think of his PLASTIC LOVES GLOBAL WARMING. On the other hand I am certain of a thing, this type has a public on the mind....

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