

Mp3 Robert Ziino - Twilight Clones



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Intense, insighting a visceral reaction, having a physical effect on the listener so that they feel that they are part of this sonic experiment. 6 MP3 Songs ELECTRONIC: Experimental, ELECTRONIC: Industrial
Details: Reviews: Carolee Gothic Beauty Magazine USA Ziino's Twilight Clones is something like the aural equivalent of a high-resolution, three-dimensional, high-tech video game. It's revving with cybernetic beats, bleeps and blonks (thanks Butterfly Messiah for that descriptive word), while rhythms from more organic drumming hold it all together and keep you focused as you follow the machines' dialogue. "Pod Door" picks up a tribal groove alongside curious electronica and a thick, chewy buzz; "Revolution" is more chaotic and computerized, building up its speed before meteoring straight down and disappearing. A jet crossed the sky while listening - or was that in the song? The final track rumbles to life and lays out an expanse of harsher noises, like a UFO impacting and unleashing a geologic disturbance. The drumming made this disc for me, but even without it these are tricky, playful, listenable experiments with electronic sounds. Alexander Pohle Back Again Germany (English Translation) I have never heard of the musician ROBERT ZIINO before, but he's been active in the field of electronic based experimental music since the 80s. Through this experience he has reached a very unique style that is somewhere between ambient noise and rhythmic tribal sounds, often with a certain soundtrack-feeling. The music would fit perfectly into films of director's like Derek Jarman, David Cronenberg or David Lynch (Eraserhead). Or imagine this music in films like the Japanese "Tetsuo" movies. All tracks on this self produced CD are instrumental and you'll get all details only after listening to them a couple of times. For sure, most of the titles have developed from improvisations and they spread an atmosphere of archaic horror, difficult to describe, but for people who like experimental, sometimes ritual-monotonous music with avant-garde feeling, this is a definite recommendation. ROBERT ZIINO works close together with (his wife?) MANDI ZIINO, who works

as a painter (really interesting works on the above mentioned website), photographer and poet. I would describe this CD as exciting, but everyone should formulate their own opinion. (Source Language)

ROBERT ZIINO war mir bisher als Musiker kein Begriff, aber er macht schon seit den 80er Jahren experimentelle Musik, die überwiegend elektronisch ist. Dabei hat er einen sehr eigenwilligen Stil erreicht, der zwischen Irmigen Ambient und rhythmischen Tribal-Sounds liegt und auch häufig Soundtrack-Charakter hat. Die Musik würde hervorragend zu manchem Derek Jarman-, David Cronenberg- oder auch David Lynch-Film ("Eraserhead") passen. Oder man stelle sich diese Sounds zu Filmen wie den japanischen Tetsuo"-Teilen vor. Alle Tracks auf dieser selbst produzierten CD sind instrumental und erschließen sich in allen Feinheiten meist erst nach mehrmaligem Hören. Mit Sicherheit sind die einzelnen Titel aus Improvisationen entstanden und verbreiten irgendwie eine Atmosphäre von archaischem Horror, schwer beschreibbar, aber für Leute, die experimentelle, manchmal auch rituell-monotone Musik mit Avantgarde-Flair mögen, sicher ein echter Tipp. ROBERT ZIINO arbeitet eng mit (seiner Frau?) MANDI ZIINO zusammen, die als Malerin (sehr interessante Arbeiten, die auf der oben genannten Website betrachtet werden können), Fotografin und Dichterin tätig ist. Ich würde diese CD am ehesten als "spannend" beschreiben, aber alles weitere sollte sich jeder eine eigene Meinung bilden.

Levin Industrial Onego Russia (English Translation) One more creation of free artistic nature, imprinted on round piece of plastic. His name is Robert Ziino; he started experimenting with synthesizers since the 80s, last century. The musician has released this material on his own and as nobody pressed him with demands, rules, instructions, directions, notations, objections, and sabotage; it is of quite a free character. As many releases of this type the "Twilight Clones" has a metaphysical and physical sides. The aim of Robert was to create a unique sound canvas weaved of sounds and emotions - It is difficult, even for the author himself, to give a more certain description. As for the essence of the tracks, we have to deal with rather chaotic and brave set of sound segments - sometimes taking the shape of pure noise, though controllable, but not submissive. Among all the most outstanding is the last track, where the structural skeleton is almost washed away by different noisy squeals and booms. The other tracks are of a more certain structure: A certain percussion constituent, with raving Analogue-Synthesizer solo above; leaving you with mixed feelings. An un-expected conclusion: The record can be recommended to listen (or even to buy) to the people interested in unusual or extravagant forms of electronic self-expression, as Robert Ziino is far from beaten mainstream's tracks. (Source Language)

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() , , Robert Ziino . Jeremy Ampers Etcetera Australia Finally, one that has been waiting too long: Robert Ziino's Twilight Clones (experimentalartists.com). This is definitely a two side cd - modeled on the old vinyl experience. The first 5 tracks are around 3 minutes long (one is 5) and combine a rhythm loop with angular synth work. Plan B has buzz sawing demented woozing that drops and rises together with a dense rhythm loop; Revolution is scribbling electro with an almost calypso; The Pod Door combines computer boobles that stretch into hollow tones with a more open loop. Knob twiddling synths over a 4-beat in the title track and warm sliding metal layers with a marching beat that is more varying (and interestingly Dan Hall plays drums) in Birth. It is an interesting concept as your mind tries to decide which element to focus on, and Ziino stretches it. The second side, Desert Noise eschews the rhythm component for a computer improv - drones and scatter guns, noise bursts, sirens, whoosh scrabbly noise, dropping tones, pulsating playful, scrapping and big vents, over a relatively stable drone in the later sections, to a big ending. This plays around with noise and electronica conventions, and the contrasts and development create a dynamic sound. Andrew Fenner Morbid Outlook USA Instrumental electronica (including severely distorted voice) that sounds as though it might qualify as dance music from another solar system. Darkness, while not overtly menacing, seems to fairly ooze from the seams between the musical ideas, as though the music is there to keep something out of the listener's headspace. How does he do that?!

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