

HARD HIT

VOLUME 1



In this issue:

**My top 20
records 2022**

**The Cavalera
brothers**

Outlook

MY TOP 20 RECORDS

2022 was an amazing year for music. It's crazy any genre I enjoy had some new great records!



MODERN PRIMITIVE

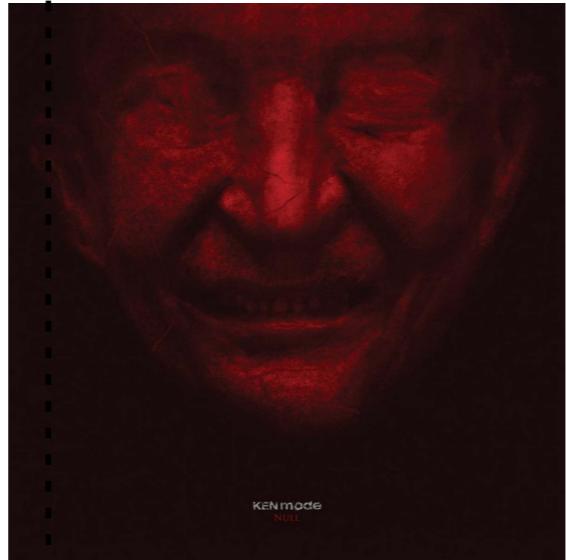
Septicflesh

Symphonic Death Metal

My favourite record of the year. This record is just amazing! The mix of Death Metal and orchestral music just works so well. On this record the two vocalists complement each other. They change between high singing and deep gutturals. The song **Neuromancer** has a beautiful acoustic guitar intro. It gets played again for the remarkable midpart of the song.

I admire the talent of guitarist Christos Antoniou, who studied composition. He arranged all these beautiful orchestral parts.

Standout tracks:
Neuromancer, A Desert Throne



N U L L

Ken Mode

Mathcore

I never thought there could be anything slightly as good as **The Dillinger Escape Plan** and then i discovered these guys! This record is just so good! It has some true mathcore-madness parts (**But they respect my tactics**) that seamlessly alter into some well composed melodic parts as on **Not my fault**. Opening track **A love letter** is an aggressive and fun song with the addition of a crazy saxophone part. The chorus got me immediately hooked.

To me, they are a friendlier version of **Today is the day**. Maybe because they are Canadian.

Standout track:
But They Respect My Tactics



NETHER HEAVEN

Revocation DEATH Metal

This band just always delivers! To me, they sound like a Thrash Metal band that is playing Death Metal. Again you find some earworms bangers. The record is so much fun. Usually I am not that crazy about fancy long guitar-wahwah-solos. But the way David Davidson plays them, makes it impossible not to air guitar along.

Between all these fast-paced tracks they have some almost Tech Death sounding songs like **Nihilistic Violence** and **Godforsaken**.

Can't wait for when they finally return to Europe.

Standout tracks:
Diabolical Majesty, Re-Crucified



ACTS OF GOD

IMMOLATION

Technical Brutal Death Metal

This band is a steamroller. No room to breath. The instrumentals are amazing and tight. A very dark sound with low tuned bass and guitars. Every second of this record feels dense and claustrophobic. The guitar solos stick out like a dagger and the gutturals are killer. **Shed the light** is a march into the abyss. This record is the soundtrack of the apocalypse.

Standout track: Shed The Light



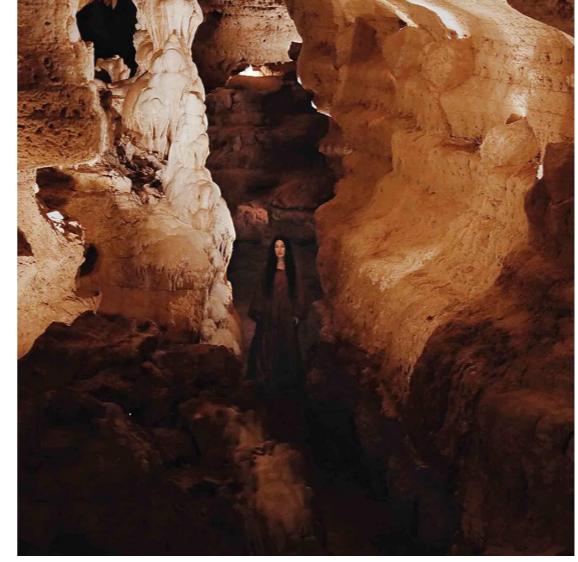
THE AGONY & ECSTASY OF WATAIN

WATAIN Black Metal

Rarely there is a black Metal band that I really like. But Watain is extremely appealing to my ears. The record is very gripping, fast and evil. And very Rock'n'Roll at some parts. Between these Black Metal parts there is a lot of melody like an underpainting.

My favourite song is Serimosa. The echoing riff of the beginning is so gripping. The lead guitar sounds so on spot. I love the melody of this song. The Black Metal middle part fits perfectly to the guitar solo.

Standout track: Serimosa



ARKHON

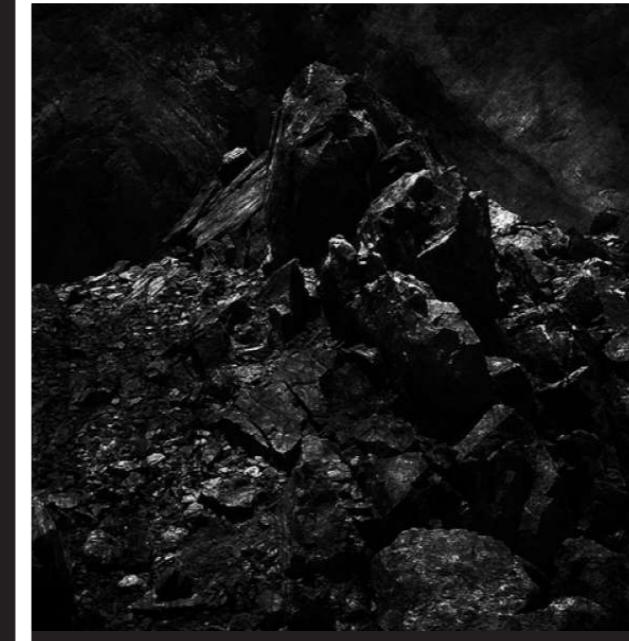
Zola Jesus

Lo Fi, experimental

The solo project of American singer-songwriter Nika Danilova. Being an opera singer the vocals stand out. You just have to admire her talent. The antidote against dull radio pop music. She uses all these cliché sound effects in a new clever way. As if she wants to show us how to properly use them. Like the rassling-high-head-drum-sample on *Undertow*.

All of these songs are just so beautiful. Songs like *The Fall* and *Fault* give me goosebumps. The song Fall also has a clever transition into asian folk music.

Standout tracks:
Undertow, The Fall



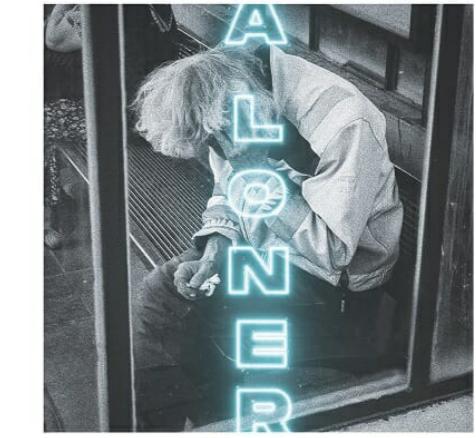
THE LONG DEFEAT

Deathspell Omega

Progressive Black Metal

A band I just discovered this year. Their take on Black Metal is exactly what I was always looking for. Very technical, obnoxious and haunting. The vocals are nightmarish. The deep bass adds to this experience. They have some muted noise parts in the background that add to the atmosphere. A mystical sound landscape that starts slowly, builds up until hell is unleashed and some fast-paced Black Metal riffs and hammering drums attack your ears. In contrast to most Black Metal I listened before, the guitar here has a lot of room and technical riffs. The end of *Eadem, sed aliter* is a good example.

Standout tracks:
Eadem, Sed Aliter



A LONER

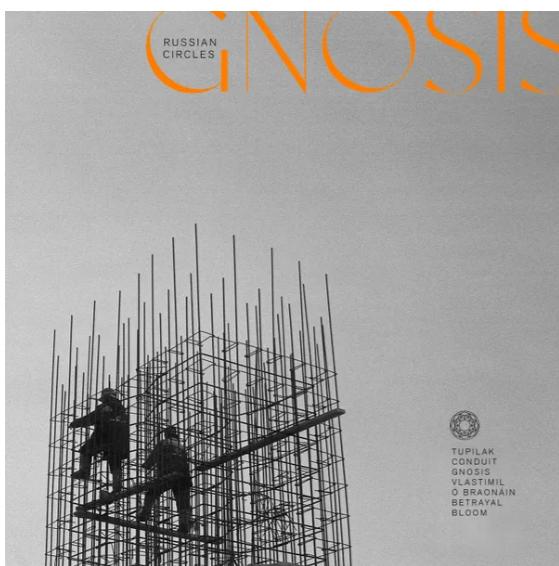
Hangman's Chair

Melancholic Rock

SADNESS can be so beautiful. This is an emotional heavy-weight. And no matter how many times I listen to it, it still brings me close to tears. Mid-tempo and melancholic, This is the musical representation of the desire to just give up. But still there are these beautiful melodies that give you some form of hope.

I saw them this year at Roadburn Festival and was deeply impressed by their performance and the quality of the vocals and the emotional heavy weight attached to it.

Standout tracks:
Cold& Distant,
Who Wants To Die Old



GNOSIS

Russian Circles

Post Metal

The album starts with the heavy song **Tupilak**. Halfway you have the beautiful interlude **Ó Braonáin**. **Betrayel** has an almost black metal sounding intro. The record finishes slowly and catchy with **Bloom**. This record felt like a mix of all their previous records merged to one opulent Post Metal piece.

What always stands out to me when I listen to this band is bassist Brian Cook's playing. It sounds massive and heavy. As if he is still playing in the Mathcore band Botch. The band with which he started creating music. This band also only has one guitarist: Mike Sullivan. A wizard on his instrument. If you catch them live, you can admire his talent with all these effects to create the sound of two guitarists.

Standout track: Bloom



DISCO 4 :: PART II

Health

Industrial

They are hugely influenced by Nine Inch Nails — yet they have their own sound. Which is an achievement. And gave them the opportunity to work with Trent Reznor for one collaboration song: **Isn't Everyone**. As usually for their Disco-series they have a lot of other collaborations again. They create a mix of sad Pop, Industrial Metal and Electro.

The atmosphere of this record spans over an emotional spectrum between anger and sheer melancholy. You hear the pain in every note Jake Duzsik sings. The song **No Escape** felt heartbreakingly sad. Because this record has so many different facets it's a record that had to grow on me first.

Standout tracks:
Isn't Everyone, No Escape



FENICE

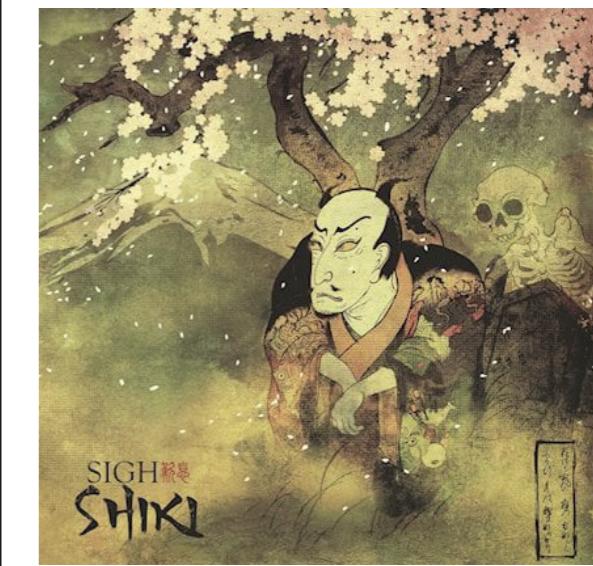
Ufomammut

Doom Post Metal

The Italian trio is back. Fenice is heavy, mesmerizing and trippy. These riffs hit slowly like a mammoth walks. These Si-Fi-Sounds really make it sound as if it was recorded in outer space. And it makes the listen much more interesting. The beginning of **Pyramind** has the typical post metal pacing and guitar tuning enhanced by these freaking noise samples. The middle part is much opener and less bass-emphasised. Towards the end the guitar gets heavier to destroy this mystical sound landscape.

This is not your typical doom record. There is even some singing. Pay attention to the details and this record is a meditative journey. Reminds me of **Isis** sometimes.

Standout track: Pyramind



SHIKI

Sigh

Avantgarde Metal

Awesome experimental stuff! Japanese vocals, Asian horns, percussion, a keyboard mixed with metal. It's hard for me to even specify their subgenre. Avantgarde seems to be most fitting.

Starting track **Kuroi Kage** is a mix of thrash, black metal and folk music. The song **Shoujahitsumetsu** has a Black Metal start that later turns into some power metal rhythms with this typical high tuned keyboard and fast paced high-pitched guitar riffs. On contrast the short tracks like **Shouku** and **Shikabane** lean a bit more to the Death Metal side of the music spectrum. This band sounds a lot like the Asian version of Thy Catafalque. Every minute of this record sounds different from the previous one.

Standout tracks:
Satsui - Geshi No Ato

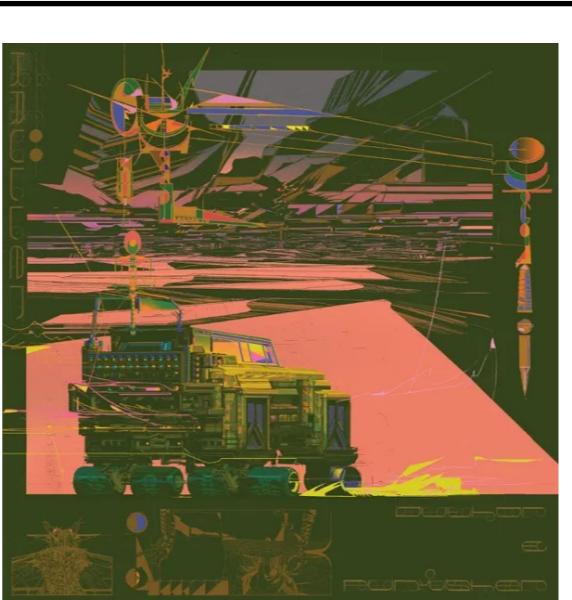


TO THE DEAD

EXHUMED
Old school **DEATHGRIND**

Get your chainsaws out! Grindcore mastermind Matt Harvey bring us a new banger. Fast and punchy as always. Often compared to Carcass this record has a much more old school sounding production. Very refreshing compared to most modern, at times almost overproduced death metal and grindcore releases.

Standout tracks:
No Headstone Unturned

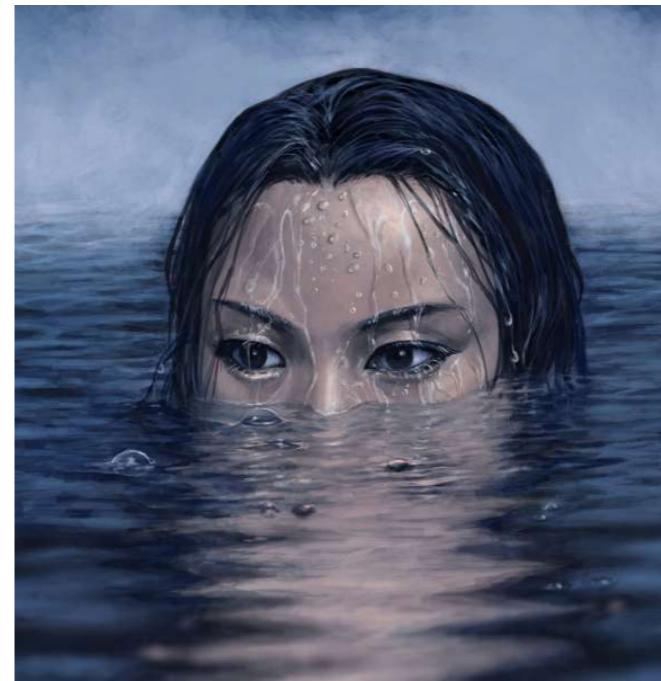


KRÜLLER

Author & Punisher
Industrial

This record has a lot more melody than previous albums by Tristan Shone. The guy behind this one man project. Because of this softer approach I like it so much. But make no mistake this is still an industrial machinery. One that looks like that vehicle you see on the cover. Sharp cold and just marching on. Opening track **Drone Carrying Dread** sets the mood for the rest of the record. It's slow like doom metal. Doom metal played by an industrial band. Here and there you can even hear a guitar. The song **Centurion** fuses perfectly with the instrument

Standout tracks:
Drone Carrying Dread, Centurion



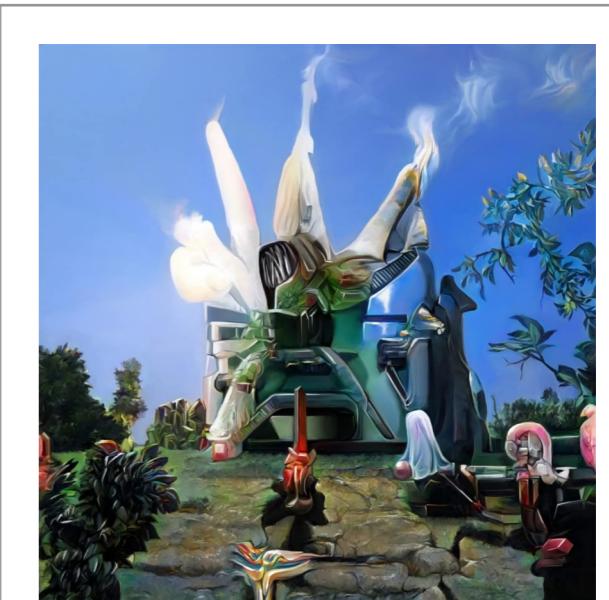
HISS

Wormrot
Grindcore

What a Helter Skelter. This album is pure raw technical refined anger. Fast, ugly straight in your face. You listen to divers, fun song structures that at times almost blend into hardcore punk.

*What I really enjoyed are the unusual drum rhythms as in **Pale Moonlight**. Wish this one was a bit longer not just an intro to the next song. If Converge isn't exhausting enough for you, I highly recommend this record*

Standout track: Broken Maze



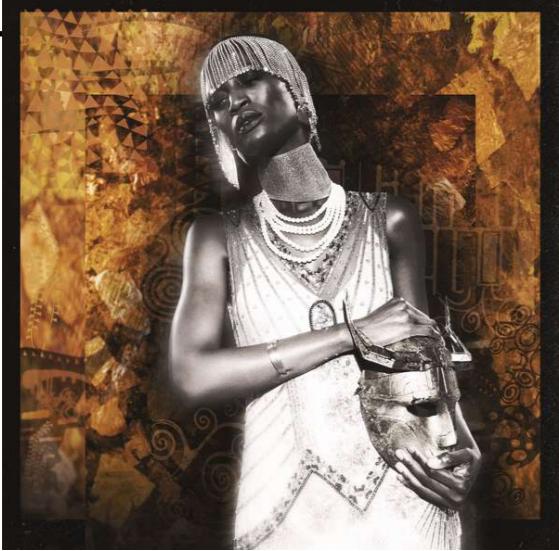
PROFOUND MYSTERIES

Röyksopp
Electronic

*Most of the time I listen to blast beats. So this is a welcomed change. An album so soft, mellow and relaxing. They had some records that went more into the fast, Dance music direction. But the songs of this record are more eased. They remind me of their 2001 classic **Melody a.M.** As usually they found some extremely talented female singers. The performance of Susanne Sundfør on **If You Want Me** stands out to me.*

The Norwegian duo brings us another great Chill out electronic record. These guys had a busy year. This album is only party one of a trilogy. Which I yet have to listen.

Standout track:
How The Flowers Grow



SPIRIT OF ECSTASY

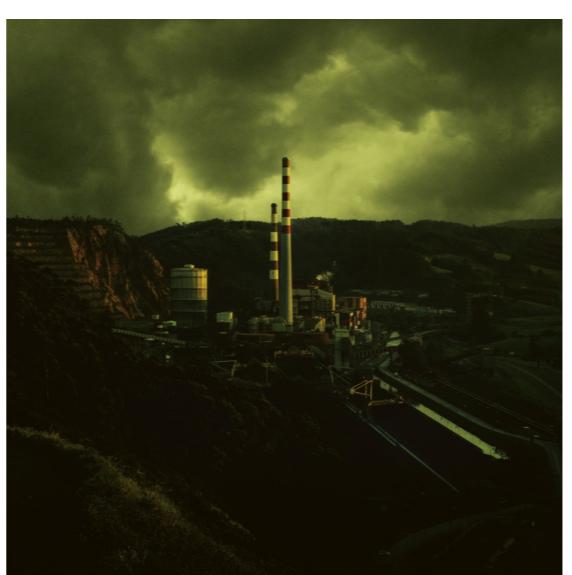
Imperial Triumphant

A v a n t g a r d e M e t a l

This record is insane! It sounds like a 20s jazz bar nightmare. It's so dense, dark and claustrophobic. Imperial's music is one of a kind. Their music is often categorized as black metal. But to me, they are much closer to technical death Metal or Mathcore with these odd time signatures and sharp weird riffs. As you can hear on ***Metrovertigo***. On top of this insane instrumentals you have all these weird voice recordings, pianos and other classical instruments.

Bezumnaya is a collage of noise that slowly transitions into a post metal song ending with lurking fear. This band truly developed their own style. Musically but also with their appearance. Truly a standout artist with a unique appeal.

Standout track: *Metrovertigo*

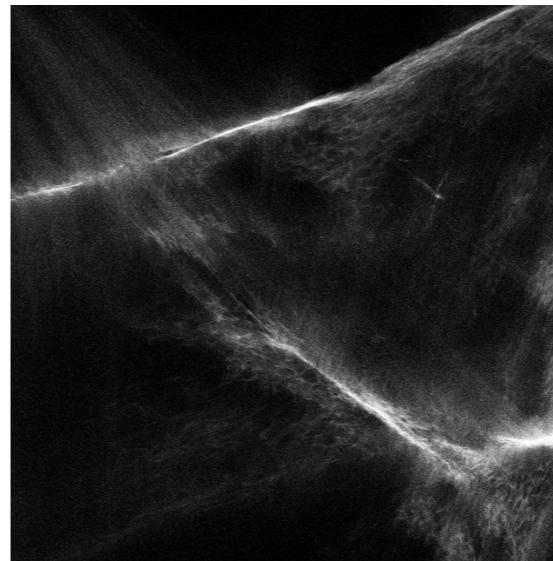


HEX

Toundra
Post Rock

An awesome Album. It's this perfect middle ground between post rock melodies and catching post metal chunks. You listen to *Beautiful melodies*. I absolutely love the guitar sound. The varied, creative drum patterns make this a very interesting listen. At the intro and outro of the songs you have these mesmerizing atmospheric sound landscapes. The song ***Watt*** features a beautiful fusion with a saxophone.

Standout track: *Watt*



FINAL LIGHT

FINAL LIGHT
Post Metal Electronic

When i heard this live at their exclusive live debut at Roadburn this year it 'just' sounded like Cult of Luna. But the record gives much more room to the electronic parts. Perturbator's work is audible and adds a lot of depth to the record. The title track ***Final light*** is the perfect balance between the electronic and post metal parts of this record. The riff in the beginning is gripping and remarkable. This song perfectly transitions into a faster more electronic part before coming back to its metal base.

Standout track: *Final Light*



LIMINAL

Petbrick
Industrial

What an extreme industrial record. It's a wild ride. The two musicians Iggor Cavalera and Wayne Adams mixed a fast-paced techno drumcomputer with a Latin sounding acoustic drumset. They explore their sound and create a multifaceted soundscape. At times very soft, almost ambient as on ***Raijin***. Other times brickhard as on ***Ayan***. ***Arboria*** is Petbrick's take on drum and bass. This project has some nice guest vocals: ***Grind you dull*** is sung by Jacob Bannon and ***Reckoning*** is sung by Steve von Till. **Standout tracks:** *Arboria*, **GRIND YOU DULL**

HONORABLE MENTIONS:

Elder – Innate Passage

Cloud Rat – Threshold

The Algorithm – Data Renaissance

Conan – Evidence Of Immortality

Meshuggah – Immutable

Ro^lo Tomassi – Where Myth Becomes Memory

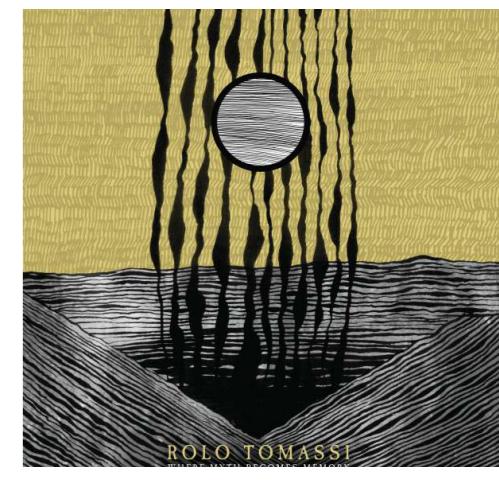
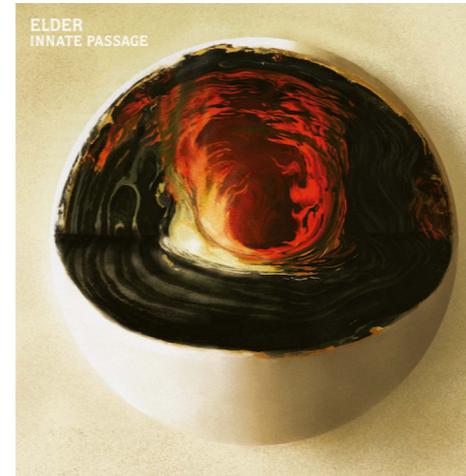
Temple Of Void – Summoning The Slayer

Voivod – Synchro Anarchy

MISERY Index – Complete Control

... and so many more! 2022 has been an amazing year for heavy music!

If you want to have a listen, I made a playlist on Spotify with my favourite songs of this list and some more tracks i enjoyed this year. [click](#)



THE CAVALERA BROTHERS

Brazilian brothers Max and Iggor Cavalera are most known for their early Sepultura-Material. But the two brothers have an even larger musical catalog. In 2022, they already released three records. This article is a chronological and musically overview.

While guitarist Max always stuck to his thrash metal roots' drummer Iggor went outside any genre boundaries and experimented a lot. He played Post Metal, Industrial and even Hip Hop. My Personal favourites are the band Killer Be Killed with Max, Petbrick and Absent in Body with Iggor.



Iggor Cavalera (left) and Max Cavalera (right)



Morbid Visions
(1986)



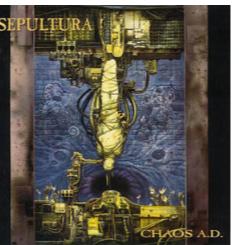
Schizophrenia
(1987)



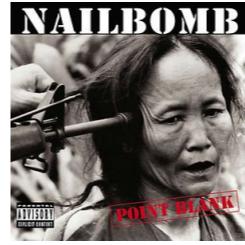
*Beneath the
Remains* (1989)



Arise
(1991)



Chaos A.D.
(1993)



Point Blank
(1994)



Roots
(1996)



Soulfly
(1998)



Primitive
(2000)

1969 Max was born on the fourth August.

1970 His brother Iggor was born one year and month later. The two Brazilians grew up in Belo Horizonte.

1984 At very young age the boys started **Sepultura**. With their band they would produce some legendary **Thrash Metal** records such as **Beneath the Remains** and **Chaos a.D.**

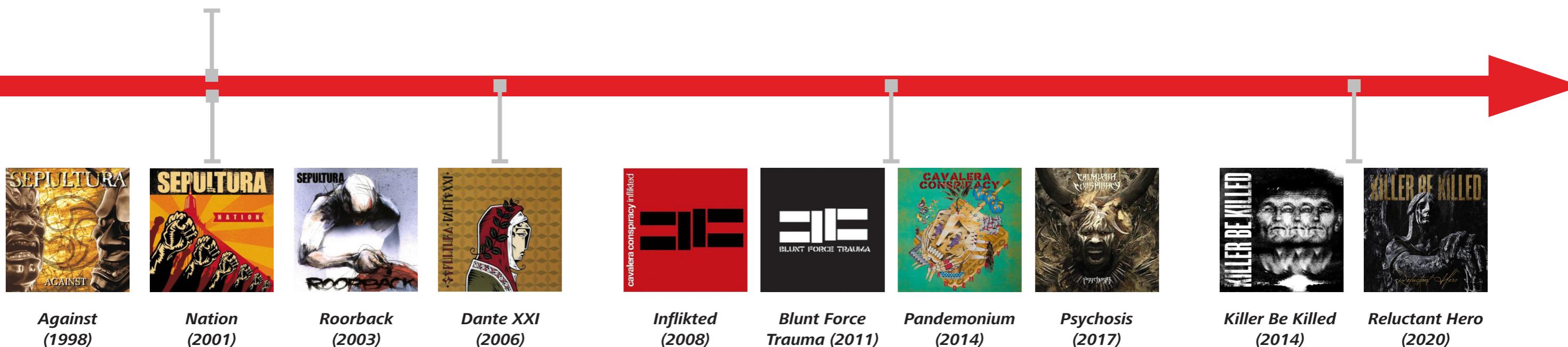
1994 While playing in Sepultura Max had a short **Industrial Metal** project: **Nailbomb**. Though not being an official member Iggor played drums on half of the tracks of the record **Point Blank**.

1996 They released **Roots** a record with strong **Groove** and **Alternative Metal** influences. Afterwards Max left Sepultura. The reason was an argument with his bandmates about their tour manager and his Girlfriend Gloria. After his departure Max had a 10 year-long legal feud with his brother about the copyright of Sepultura's music.

1998 After Sepultura Max initiated **Thrash/Nu Metal** Band **Soulfly**. A band that followed the musical direction of **Roots**. The self-titled debut was released that year. They made 12 records so far.



1998 – 2022 For the next twenty four years and onward **Soulfly** remains Max Cavalera's main musical output.



1998 The first Sepultura record without Max **Against** is released. Derrick Green replaced Max.

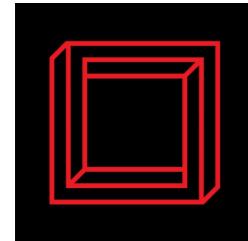
Igor stayed with Sepultura for 4 more releases.

2006 After **Dante XXI** Igor left Sepultura.

2007 The Cavalera-brothers finally settled their copyright-conflict and joined forces for **Cavalera Conspiracy**. Another **Thrash Metal** project that initially featured

Joe Duplantier from Gojira on bass. Right now John Chow is playing bass for the band. Marc Rizzo from Soulfly plays the second guitar.

2013 Max initiated the supergroup **Killer Be Killed**. The band has Greg Puciato (ex. The Dillinger Escape Plan) as singer, Troy Sanders (Mastodon) on Bass and Ben Koller (Converge) as Drummer. They play very fast modern **Thrash Metal**.



Spaces
(2013)



I
(2019)



Deafbrick
(2020)



Liminal
(2022)



Plague God
(2022)



2013 Iggor has a Hip Hop project **Mixhell** with his wife Laima Leyton. Mixhell released their first album ***Spaces***. Many Eps and singles followed.

2018. Iggor started the ***Industrial/Techno*** project **Petbrick**. Together with Wayne Adams he released two albums so far and a collaborative record with Brazilian Post Metal band **Deafkids**. Their most recent record is ***Liminal*** from 2022.

2022 The drummer joined ***Post Metal super*** group **Absent in Body**. This project features Mathieu Vandekerckhove, Colin H Van Eeckhout from Amenra and initially Scott Kelly. Their debut ***Plague God*** was released this year.



To celebrate the 20th Anniversary of Roots the Brazilians played the record live in its entirety



Very pissed looking Iggor behind his drumkit



Me brutally feeding a fawn

THANKS FOR READING!

Thank you for reading or scrolling through the first issue of my self made Metal music online magazine. It took way longer than expected and made me almost lose my mind.

I am a Designer, and it was a joy to write and create for the one thing I love the most: Music. I hope you enjoyed reading this magazine. I want to release a second issue sometime next year. Until then

STAY BRUTOOL!

Follow me on [Instagram](#) if you like.