

A portrait of Steve Roach, a man with long, wavy, light-colored hair, looking directly at the camera with a serious expression. He is wearing a dark, patterned shirt. The background is a dense, complex arrangement of thin, vertical and horizontal wires or rods, some of which are illuminated with a warm, golden light. Overlaid on this background are numerous translucent, glowing blue spheres of various sizes, some of which appear to be in motion, creating a sense of depth and movement. The overall aesthetic is futuristic and artistic, suggesting a theme of sound and technology.

PROJEKT

Molecules of Motion is a sonic marvel: shimmering, pulsing, moving, emotional and engaging. A tapestry of sequencer-spun patterns floats upon an atmosphere of lush emotive textures alive with a vibrant, life-affirming glow. These four pieces can best be described as meditations upon elegant motion and electro-sensual space.

On his first studio album since his recent Grammy nomination, Roach calls upon an expansive 35-year legacy at the forefront of electronic music creation. Molecules of Motion is a masterful album with roots in the Berlin School and a foot in the transcendent unknown of the future flowing into now. Roach's sonic universe merges into a realm that induces a weightless, three-dimensional sensation: a feeling of floating while simultaneously energized and informed from a serene calm center.

His music itself has long transcended the tools with which it is made, while his choice of hardware-only, and mostly analog, instruments is fundamental to the signature sound of Molecules of Motion. It is proof positive of the artist bringing the high and deep together in this touchstone release.

As his creative approach evolves, the categories of classification dissolve. The rich palette of synth textures and intricate layers of lattice-work embraces the senses activating a heightened awareness while evoking an emotional resonance and reverie, a quality unique within all of Roach's soundworlds.

MOLECULES OF MOTION

STEVE ROACH



Adrian is enjoying modular synthesisers and EDM.

After being invited to play the Snow Bawl concert in February 2019, I decided to release the concert track (Machine Code) along with some sketches made in the week leading up to the concert.

The concert was a gathering of musicians using Modular Synthesisers. I took my "Strawberry Box", a reclaimed wooden container used to sell punnets of Strawberry's, re-purposed as a Eurorack system. I also used some semi-modular gear with Lexicon and Eventide outboard effects. The resulting system was very playable. While the tracks presented here share a definite root, you can hear just how much the live atmosphere drove the concert version in a very different direction.

Adrian Beasley

Machine Code

Adrian got into electronic music in the 70's when he built his first synthesiser at school. He quickly discovered Tangerine Dream and Klaus Schulze and fell in love with improvised electronic music. At University he met John and Pete, later to become AirSculpture.

LISA BELLA DONNA

EXPLORATIONS WITH THE MOOG SYNTHESIZER SYSTEM

NIGHT FLIGHT



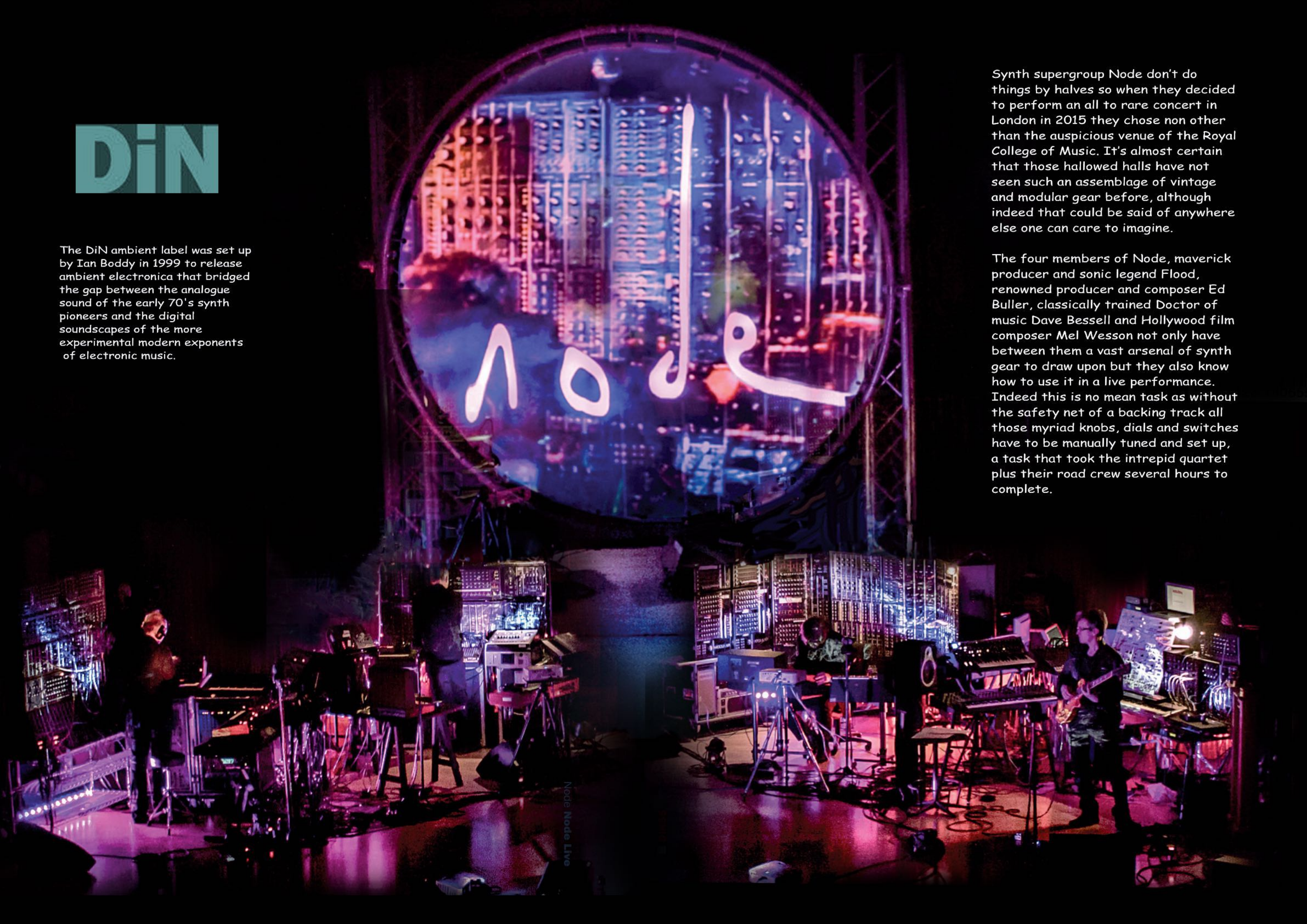
Lisa Bella Donna is a multi-instrumentalist, composer, modular synthesist, and clinician. She has many years as a session musician as well as developing extensive techniques with musique concrète, modular synthesis, analog & digital recording techniques, drumming & percussion, micro-tonal music, orchestration & film composition. She has also toured all throughout the USA, Japan & Europe as a clinician, drummer and keyboardist. She's been commissioned for many multichannel audio art installations in the USA and Europe.

DiN

The DiN ambient label was set up by Ian Boddy in 1999 to release ambient electronica that bridged the gap between the analogue sound of the early 70's synth pioneers and the digital soundscapes of the more experimental modern exponents of electronic music.

Synth supergroup Node don't do things by halves so when they decided to perform an all to rare concert in London in 2015 they chose non other than the auspicious venue of the Royal College of Music. It's almost certain that those hallowed halls have not seen such an assemblage of vintage and modular gear before, although indeed that could be said of anywhere else one can care to imagine.

The four members of Node, maverick producer and sonic legend Flood, renowned producer and composer Ed Buller, classically trained Doctor of music Dave Bessell and Hollywood film composer Mel Wesson not only have between them a vast arsenal of synth gear to draw upon but they also know how to use it in a live performance. Indeed this is no mean task as without the safety net of a backing track all those myriad knobs, dials and switches have to be manually tuned and set up, a task that took the intrepid quartet plus their road crew several hours to complete.





HÉLÈNE VOGELSINGER



Helene Vogelsinger is a french singer, composer and sound designer. In her modular synth project, she explores different places and connects with their energies to create unique and suspended moments. Her pieces are a combination of evolutive patterns, ambient textures, voices, orchestral instruments and recording fields. Her creative universe is poetic, spiritual and soul searching

Contemplation, a spiritual and inner journey by sonic explorer, composer and sound designer Helene Vogelsinger. Audio fabric woven to echo the feeling of coming home. A personal soundwave diary describing her inner worlds. An invitation to contemplate the meaning of existence. Collectively carried by circuit generated patterns colored with the amorphous vibe of a floating otherworldliness. Mirroring the constellation of experiences transformed into moving air.

HÉLÈNE VOGELSINGER CONTEMPLATION



COGNIC GROUND

RECORDED OCTOBER 2016 AT E-LIVE
FESTIVAL IN DIRSCHOT/NL, DE ENCK
AND NOVEMBER 2016 AT THE 9TH
PSYCHEDELIC NETWORK FESTIVAL IN
WÜRZBURG/DE, CARO PERFORMED LIVE
AND IMPROVISED BY
DIRK JAN MÜLLER: MODULAR SYSTEMS,
MELLOTRON, ROLAND RS-202, ROLAND
SYSTEM 1, NORD WAVE/ELECTRO
HORST "SUNHAIR" PORKERT: ROLAND
SH-101, MOOG SUB-37, MINIKORG,
EFFECTS

LIVE



Caterina Barbieri

Immersive Modular Live Set | Boiler Room x Genelec

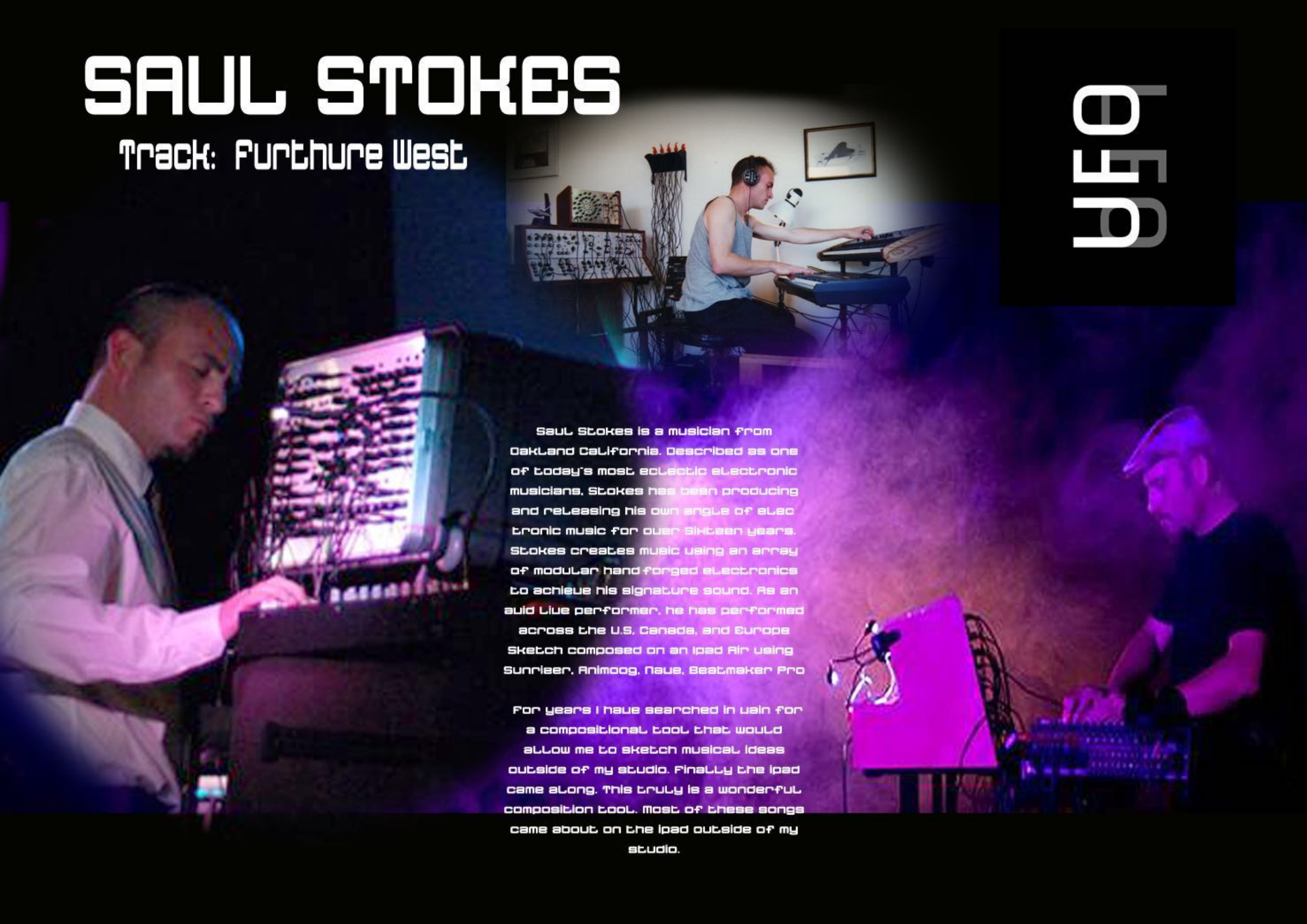
The wonderful Caterina Barbieri crafting hypnotic modular patterns at our Genelec showcase in Helsinki.

Caterina Barbieri is an Italian composer now based in Berlin. By means of synthesis, pattern based operations and subtractive counterpoint, her music draws severe geometries in time and space. A focus on minimalism in composition arises from a meditation on primary waveforms and exploration of the polyphonic and polyrhythmic potential of sequencers.

SAUL STOKES

Track: Furthure West

OFF



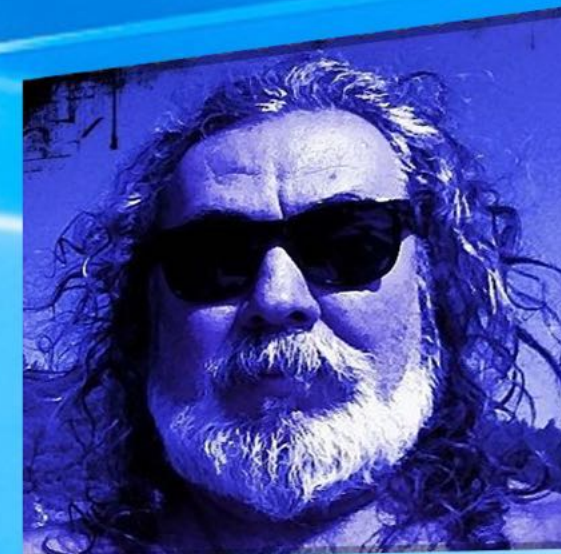
Saul Stokes is a musician from Oakland California. Described as one of today's most eclectic electronic musicians, Stokes has been producing and releasing his own angle of electronic music for over sixteen years. Stokes creates music using an array of modular hand forged electronics to achieve his signature sound. As an avid live performer, he has performed across the U.S, Canada, and Europe. Sketch composed on an iPad Air using Sunrizer, Animoog, Naue, Beatmaker Pro

For years I have searched in vain for a compositional tool that would allow me to sketch musical ideas outside of my studio. Finally the iPad came along. This truly is a wonderful composition tool. Most of these songs came about on the iPad outside of my studio.

OKTAV



From: Gökova, Muğla,
Turkey



Tracks:
Taxim:
Last Concert at the
Titanic:

Sailor, Fisherman,
Painter, Synthesis,
Electronic Music
Composer & Performer

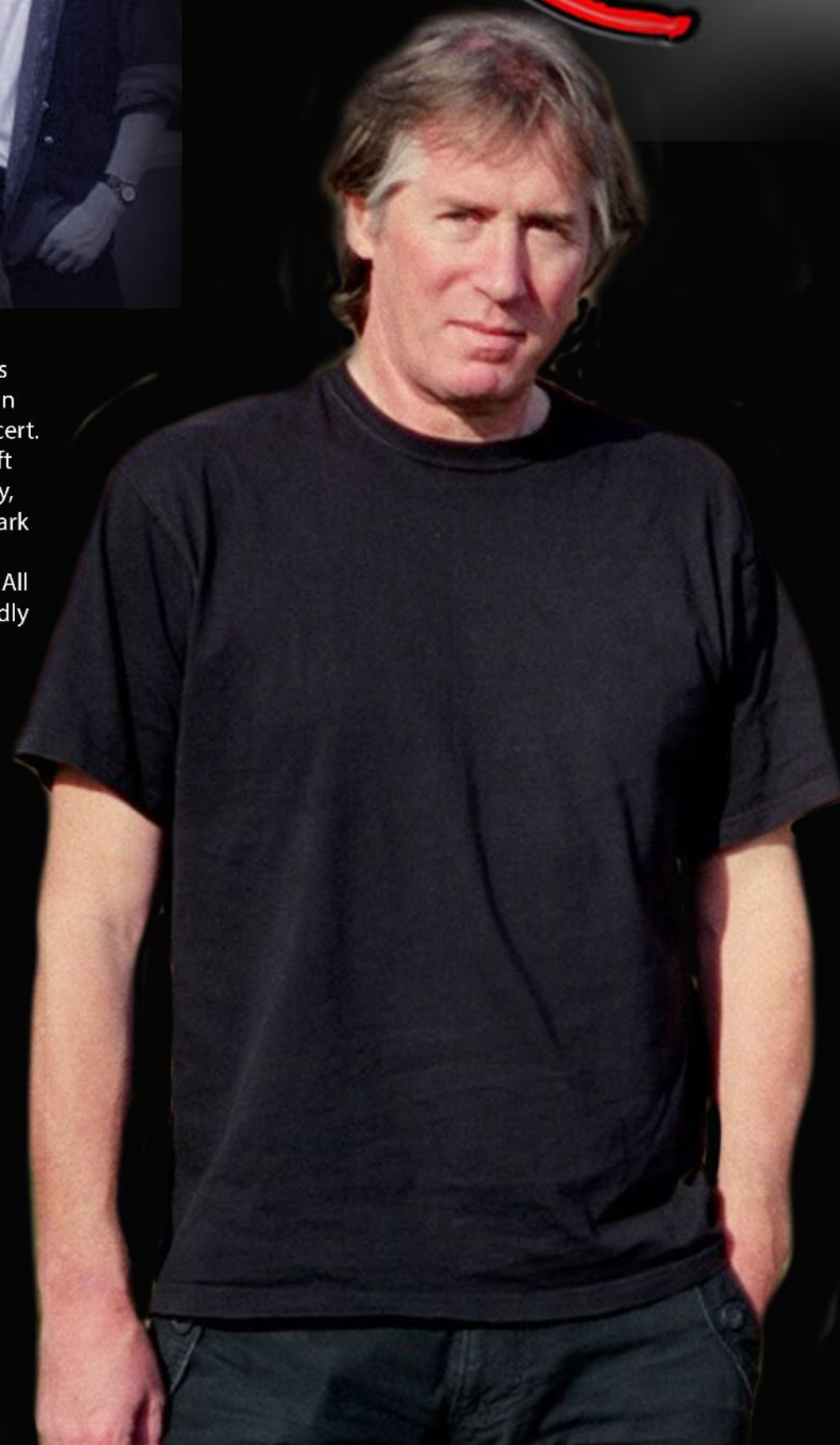
Founder
of SYNTHOMANIA



Redshift

Redshift is a British electronic music group, founded in 1996 by Mark Shreeve. Their musical style is rooted in the early to mid 1970s German electronic music era, often described as Berlin School, and transcends the genre using musical originality, multi-instrumentation, and complex harmonic arrangements using analogue sequencing. Their pieces are described as both exciting and haunting in equal measure, expressing strong central themes, and include contrasting atmospheres of rich sonic textures. Redshift music has been played on BBC TV and some listeners have likened certain pieces to film score, neo-industrial, as well as dark ambient. Listeners have commented on the hypnotic quality of the musical compositions.

Their sound was largely dependent upon older synthesiser technology, notably instruments such as the Moog 3C which they combine with more recent digital technology. The basic technological philosophy of Redshift is to use analogue synthesis where possible, augmented where necessary by digitally sampled versions of hard-to-maintain analogue instruments such as the Mellotron. Redshift use analogue instruments manufactured by Moog, Yamaha, Oberheim, Korg, Roland, PPG, Analogue Systems, Doepfer, Modcan, Solina, and Fender Rhodes.

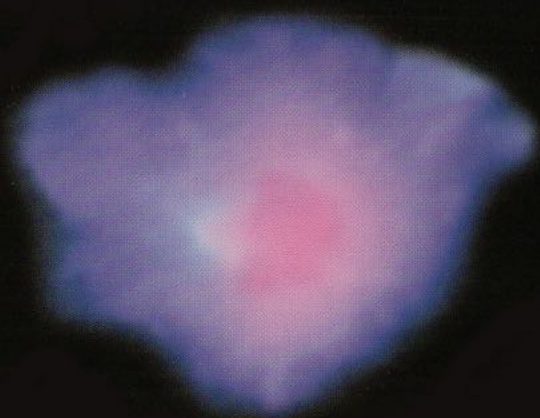


Line up

The band consisted of Mark Shreeve, Julian Shreeve and James Goddard. Rob Jenkins was a band member from its inception in 1996 but left the band in 2002 after the Hampshire Jam 2 concert. James Goddard had been unable to perform as part of Redshift due to other commitments overseas since 2006, and Ian Boddy, long time peer of Mark Shreeve, has temporarily supported Mark and Julian Shreeve in live performances.

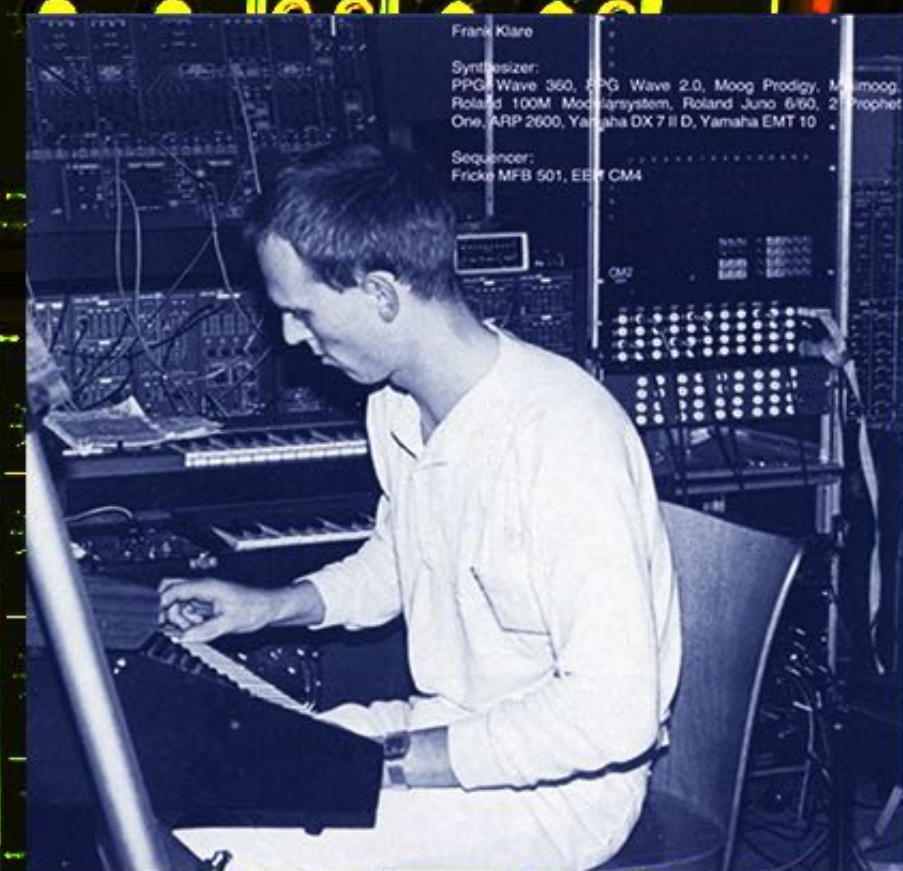
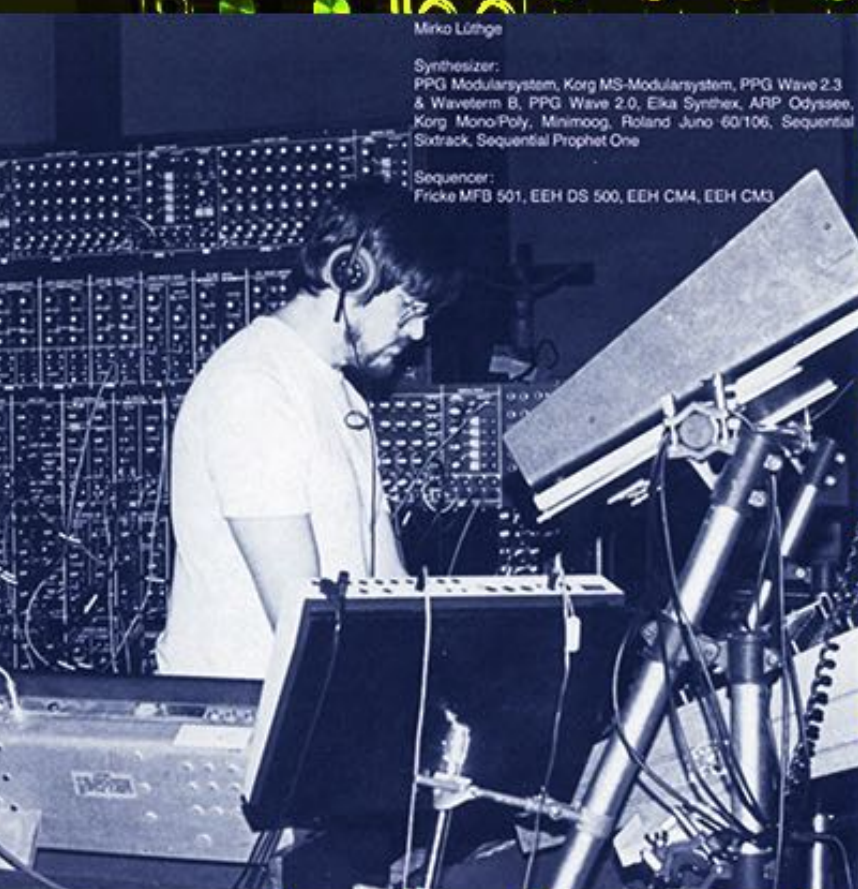
Life to Come was the last studio recording by Redshift in 2015 All seven tracks were written and performed by Mark Shreeve. Sadly Mark passed away on 31 August 2022, at the age of 65.

 Redshift II



ether

Track: Mysterious Invention I



This was the first CD release of Synco in 1990, consisting of original music, remastered and remixed, previously released on the cassette album Synthesia, from 1986.

Mirko Lütke used:

Synthesizers: PPG Modularesystem, Korg MS-Modularesystem, PPG Wave 2.3 & Waveterm B, PPG Wave 2.0, Elka Synthex, ARP Odyssey, Korg Mono/Poly, Minimoog, Roland Juno 60/106, Sequential Sixtrack, Sequential Prophet One
Sequencers: Fricke MFB 501, EEH DS 500, EEH CM4, EEH CM3

Frank Klare used:

Synthesizers: PPG Wave 360, PPG Wave 2.0, Moog Prodigy, Minimoog, Roland 100M Modularesystem, Roland Juno 6/60, Prophet One, ARP 2600, Yamaha DX 7 II D, Yamaha EMT 10
Sequencers: Fricke MFB 501, EEH CM4



I hope everyone is staying safe and well in these continuing strange times we find ourselves in.

On Friday, November 6th, just as England moves into another lockdown period, I will be releasing "Isolated Passages Two". It will be available as a download and there's a CD-R for those who prefer a physical product.

There are five tracks in total. Track One "Plinth" was originally recorded back in April and was intended as a possible guitar track. However I revisited the piece in October and adjusted my plans. Track Two "Decaying Balance of Standards" is a piece I'm really happy with, it's slightly different to my normal output and I'm sure this one will take you on a journey. Track Three "Frequency of Emphasis" is a slightly edited version of a Facebook Live performance on August 29th, it's not perfect, it's completely live and improvised but has a nice feel to it. Sadly, I lost internet connection so the performance wasn't broadcast. Track Four is "Sequencerzeit" which was my track on the recent compilation release "Head in the Clouds". This is the original mix version. The start and finish are more gentle, warm and there's more panning of sounds. The final track is "Flex-A Little Encore Two" which is based on the improvised Facebook Live "A Little Encore" from September 1st which sadly did not survive in the recording process at the time of broadcast. As per usual there's a few clicks from the old analogue echoes and mellotron but they shouldn't interfere with your hopefully listening pleasure.

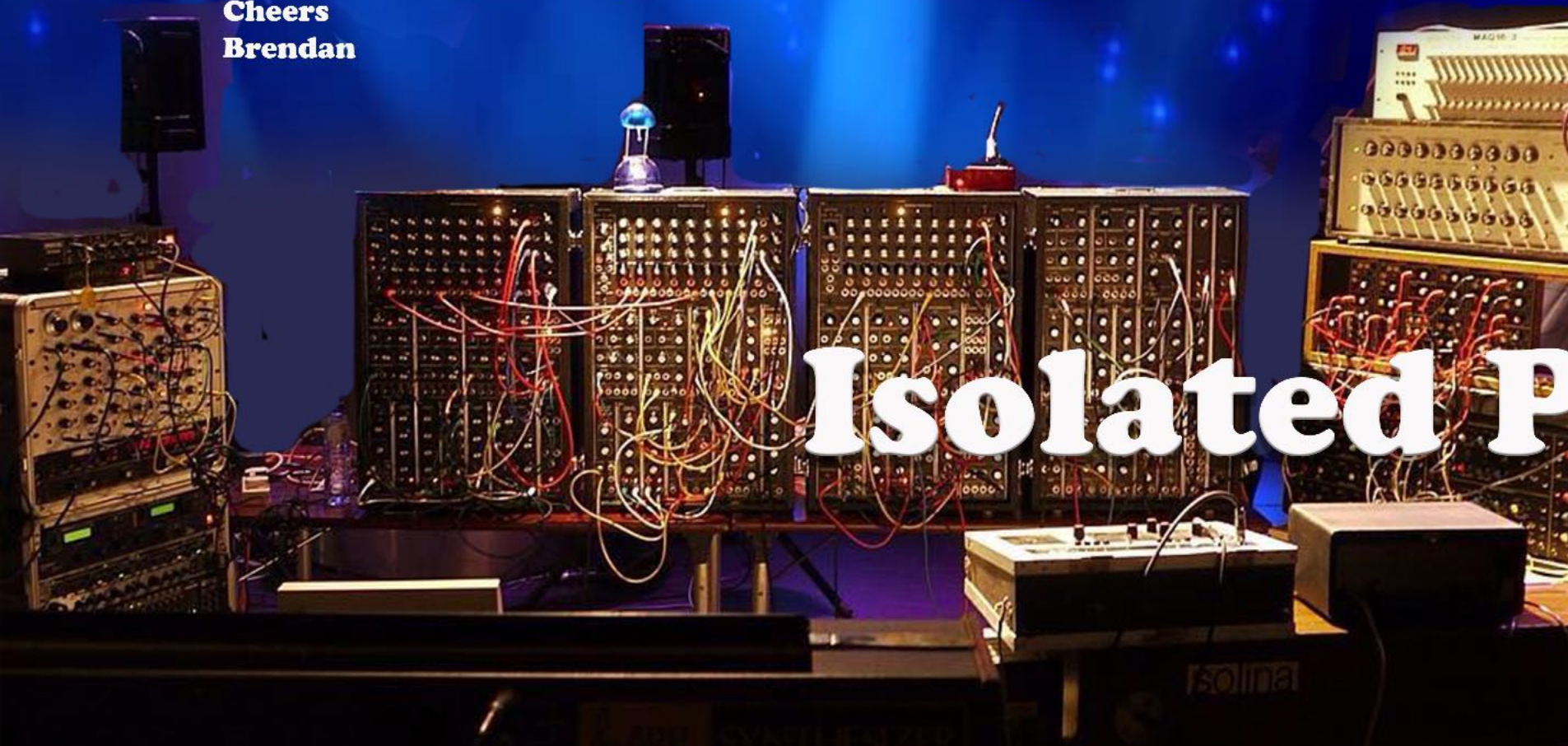
My sincere thanks to everyone for the continued support.

Cheers

Brendan

Brendan Pollard -

Isolated Passages Two





DiN

Scanner (British musician Robin Rimbaud) has been inventively active in Electronic Music since 1991 and been involved in a bewildering range of musical activities covering sonic art, concerts, installations, recordings and dance scores. His impeccable sonic credentials have seen him work with such luminaries as Bryan Ferry, Michael Nyman & Laurie Anderson. His debut DiN solo album comes at a rather strange time for many people. The onset of a global virus has shut down much of the world around us and for many creatives, such as Rimbaud, the immediate cancellation of all live performances. Rather than sit back and worry he felt it was important to immediately embrace the tools at hand and use the power of technology to respond positively. Thus followed a very successful live show broadcast on YouTube which garnered an audience from across the globe with Rimbaud playing an improvised live modular synth set which can still be enjoyed here: www.youtube.com/watch

SCANNER

The nine tracks form a musical journey ranging from gentle ambient interludes through to pulsing machine like rhythms. There's always a sense of detail in the sonic backdrop which is just out of reach. A sense of yearning that opens the album with the track "The Ascent" and flows through to the beautiful calm ending of the final track "Counterpoint". This is an inspiring album from this totally unique British artist and one that may have never come in to existence if it wasn't for the strange times we live in.

He has set up a subscription Bandcamp Fan Club (www.scanner.bandcamp.com) to share exclusive items with you, with over 200 live recordings from 1984 onwards, and over 850 videos of live shows and films. That's not to mention the 2000+ CDRs and boxes of cassette tapes! The majority of this material is only available to those who subscribe. They will not be made for general sale.

SCANNER

AN Ascent

Ian Boddy Modulations

TRACK: Prague #1

I was invited to do a synth seminar & performance at the Synth Library in Prague on 6th April 2019 whilst I was over in my favourite city on a family holiday. Although this set wasn't recorded I did manage to capture two improvised sets using my Make Noise 7U Eurorack case on the front & rear balconies of the apartment where I was staying.

There is a video of Prague #1 performed looking out over this beautiful city at sunset.

<https://youtu.be/AxoKs-sDMcc>

<http://www.zvukpraha.cz/synthlibraryprague/>

DiN label boss Ian Boddy has always enjoyed playing live starting with his first humble steps in front of an audience over 40 years ago at Spectro Arts Workshop armed with a VCS3 and various tape loops. Since then he has performed hundreds of concerts in concert halls, churches, planetariums and various other unusual venues both in his native UK as well as in Germany, The Netherlands & USA. His concerts have invariably been unique events never to be repeated and several shows have been released as DiN albums.

The upsurge in interest in modular synth systems in the last few years has now opened up a whole new world of live performance opportunities for Boddy and 2019 saw him play several modular synth only shows. The venues included a record store and art gallery as well as online sets for blogs and podcasts. Using a much more tightly focused set of equipment than his regular keyboard based concerts these gave Boddy the chance to experiment and play organic, evolving tracks using a small modular set up alongside his French Connection keyboard.

The six tracks included in this release add up to over two hours of modular synth music spanning the entire range from calm ambient soundscapes through to pulsing Berlin School inspired sequencer work outs. Abstract textures and field recordings drift in and out of focus whilst retro electronica effects create other worldly atmospheres. Modulations is being released as a digital download album as well as a 12" vinyl limited edition (100 copies) with edits of four of the tracks.

For some electronic musicians, the sound is primarily a formal or aesthetic concern; for Kaitlyn Aurelia Smith, it's spiritual. The music she makes with her Buchla modular synthesizer extends her yoga practice: a means of self-knowledge, a way of finding a balance between mind, body, and the world around her. The Bolinas, California, musician calls the album "my expression of love and appreciation for electricity" that is, an attempt to channel vibrations into a shape both resonant and meaningful. She composed the album as part of a daily practice of physical movement, and it shows: Unlike drone-based ambient, which puts its focus on static tones,



Kaitlyn Aurelia Smith

The Mosaic of Transformation is awash in waves of motion, as layer upon layer of arpeggios and pads roll and crest and shift. <https://kittlynaureliasmith.com> It amounts to the most expressive and lyrical work of Smith's career so far and the most surprising, too. A short, burbling introduction gives way to gentle chants and string-quartet echoes in "Remembering"; the pointillist "Understanding Body Messages" leads to buoyant, mantra-like vocals and even solid drum beats in "The Steady Heart." It all builds to an ecstatic finish in the form of "Expanding Electricity," which weaves together ideas from across the spectrum: minimalism, contemporary classical, new age, even folk. "How can I help to serve you so you can do what you do?" she asks, sounding benevolent and beatific. It might be the voice of electricity itself, a current ready to carry us to another world.



SUZANNE CIANI & KAITLYN AURELIA SMITH

Sunergy



FRKWYS RVNG

13

Suzanne Ciani & Kaitlyn Aurelia Smith

Sunergy brings together Suzanne & Kaitlyn synthesists for the thirteenth install of FRKWYS, RVNG Intl.'s intergenerational collaboration series.

For this edition, a panorama of the Pacific Coast provides the place and headspace for exploratory Buchla synthesizer passages that meditate on a life-giving form vast and volatile with change. The LP version includes a printed inner sleeve and a high-quality digital album download. LP and CD versions include the bonus track "Retrograde."

For some electronic musicians, the sound is primarily a formal or aesthetic concern; for Kaitlyn Aurelia Smith, it's spiritual. The music she makes with her Buchla modular synthesizer extends her yoga practice: a means of self-knowledge, a way of finding a balance between mind, body, and the world around her. The Bolinas, California, musician calls the album "my expression of love and appreciation for electricity" that is, an attempt to channel vibrations into a shape both resonant and meaningful. She composed the album as part of a daily practice of physical movement, and it shows: Unlike drone-based ambient, which puts its focus on static tones,

Suzanne is a five-time Grammy award-nominated composer, electronic music pioneer, and neo-classical recording artist who has released over 20 solo albums including "Seven Waves," and "The Velocity of Love," along with a landmark quad LP "LIVE Quadraphonic," which restarted her Buchla modular performances. Her work has been featured in films, games, and countless commercials as well.

She was inducted into the first class of Keyboard Magazine's Hall of Fame alongside other synth luminaries, including Bob Moog, Don Buchla and Dave Smith and received the Moog Innovation Award. Most recently, she is the recipient of the Independent Icon Award from A2IM.





AUTOMATON

ARCANE

The music on this album is built from layers of self generative modular synth atmospheres, sequences, vintage FX, and Drums, to musically mimic the self propelled nature of the Automaton.

Manchester born Paul Lawler started his musical life playing euphonium in brass bands, rising quickly through the band ranks to becoming the youngest euphonium player ever to join the world famous Leyland DAF Band, at just 16 years old. After studying Tuba at 'Chetham's School of Music', Paul became the youngest winner of the prestigious 'Skene International Concerto Competition', and started playing professionally as a session brass player with 'The Halle Orchestra', and for BBC Radio.

In 1997 Paul began writing scores for the BBC, composing music for the 'Ancient Voices' TV series. The success of this collaboration led to a further 40 documentary score commissions for most of the major TV stations around the world. Paul has also composed music for feature films, commercials, news programmes, radio idents, and several major computer game titles such as 'Spyro: A Hero's Tail', taking up the baton from the previous 'Spyro the Dragon' series composer Stewart Copeland.

Paul has also released over 40 instrumental albums using various pseudonyms and has collaborated with well known artists from around the globe.

Writing for de Wolfe since 1998, his work has featured on countless albums that highlight his versatile talent, and cover styles right across the board: from orchestral drama to country to electronic ambience.

Paul now works from an Analogue and Modular synthesiser laden studio in an old Victorian Vicarage out on the Lancashire hills, where he also records album projects such as Arcane, and the critically acclaimed prog-synth band Contact, released on the Temporary Residence record label.

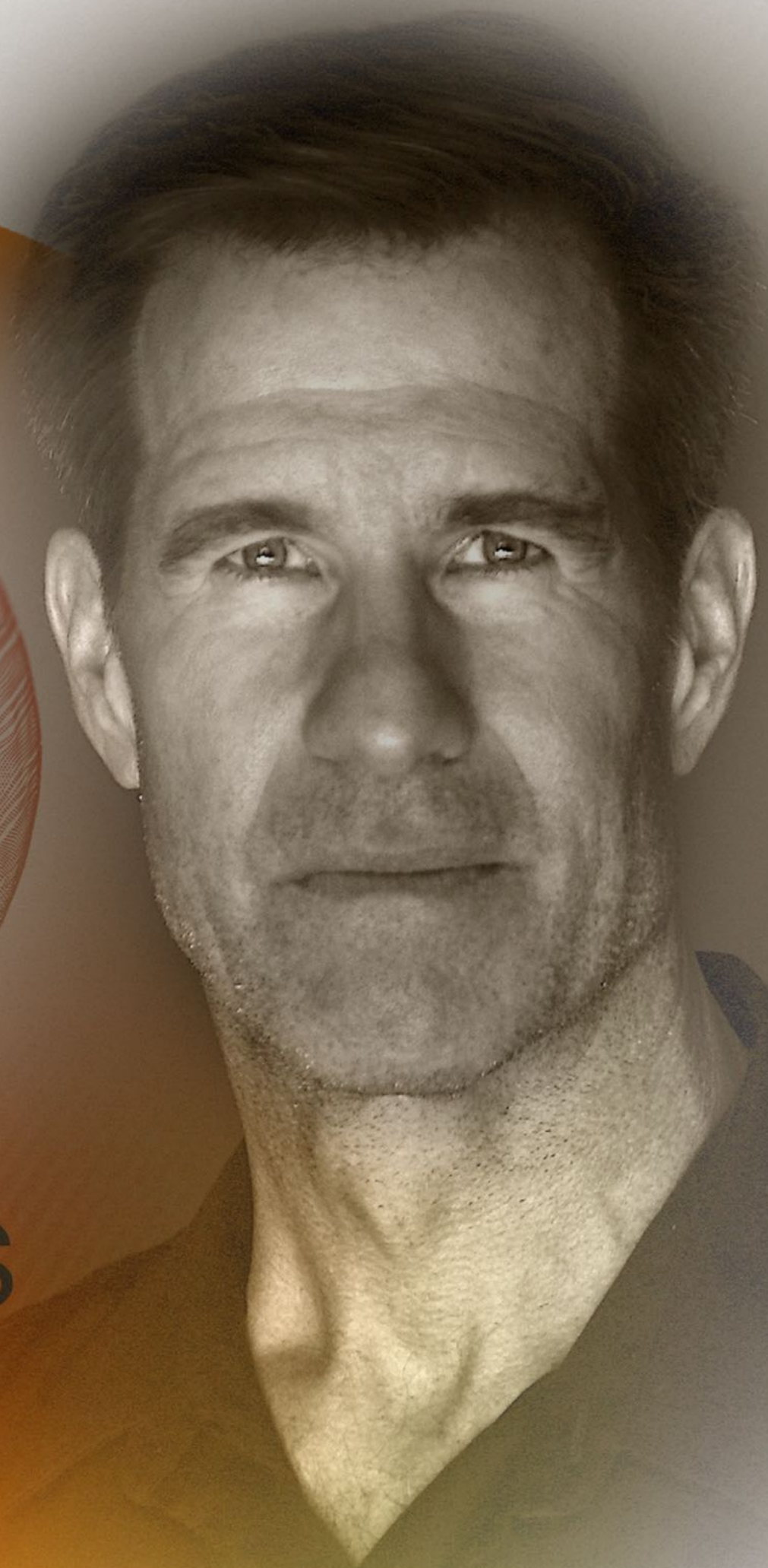
Celebrating the fundamental energy currents that are the building blocks of all electronic music, Bart Hawkins' debut release 21 Pulse Eclipse is a bold and provocative album that takes a deep dive into the distinctive world of modular synthesis and pure electronic sound-shaping.

Infinite, timeless, unrestrained, visionary; any number of words could be used to describe the enigmatic soundscapes of 21 Pulse Eclipse, as Bart Hawkins uses the power of sound to break the barriers of the finite experience, simultaneously reaching inward and outward to explore the currents of an ever-expanding electronic dream.

Electronic music composer and modular synthesist Bart Hawkins' dedication to inner sonic exploration began in the early 80's when his practice of Zen Meditation and love of the Berlin School style of electronic music launched him into a world of musical landscapes, sonic textures, and silence, sparking a spiritual awakening into the power of sound. His time as a professional film & video producer and cinematographer soon led to experiments with tape loops, delays, re-recording techniques, and the mixing of ambient sounds to create visual listening experiences. Now, diving headlong into the world of modular synthesis, Bart's sonic creations guide listeners through an electric universe of sound, vision, and consciousness. 21 Pulse Eclipse is Bart Hawkins' first release for Spotted Peccary.

21 PULSE ECLIPSE

BART HAWKINS



Lyonel Bauchet is a well established and prolific composer, mainly working in the field of library music, with over 100 album releases in a career spanning over 40 years.

"The Diver" is a concept album in that it alludes to an undersea world many of us will never visit. The five tracks segue into a seamless piece of audio that explore the hidden vistas and dark spaces of the deep sea. Utilising his vast musical experience Bauchet has created an astonishing sound world that ebbs and flows like the ocean currents. The attention to detail and immersive sonic textures sparkle on top of vast oceanic swells that travel from the peaceful and quiet through to darkly dangerous. Once again his use of the Buchla modular is evident with beautiful soaring and trilling Vangelis like lead tones. Underneath the sequencer patterns and restrained percussion bubble & roil building to subtle climaxes before descending back in to the dark depths.

Lyonel Bauchet

The Diver

The life of a library music composer is very often rather anonymous so it is a great privilege for the DiN label to be able to present this album release from such a talented composer. Dive in to the sonic undersea world of Lyonel Bauchet and lose yourself in this stunning album. Working from his studio just north of Paris he is best known in the Electronic Music world for his mastery of the Buchla modular synthesiser. Indeed his huge Buchla 200e system formed the basis for the sonic world he previously created for the DiN label with his digital only release "The Secret Society" (DiNDDL11). Ten years later DiN label boss Ian Boddy coaxed Bauchet in to creating a new album which is this time destined for a full CD edition.

DiN



Nadia Struiwigh raised in Eindhoven and now based in Rotterdam.
'I feel that I'm living like a nomad, travelling and driven by the atmosphere (wherever it is) to be able to transform my feelings into understandable communication'

In 2009 the Dutch Nadia started to focus more on the dance scene, folksy electronic bands and artists like Enya, The Verve, some early stuff of Coldplay, Boards of Canada, Kraftwerk, Monolake, and Extrawelt inspired her to start DJing and producing at the same time. 'The output of my emotions, and telling stories with my sets filled with tracks of others works as an inspiration for my own productions'.

Nadia Struiwigh

For someone who is just in her early 20's she has a very mature and original style of both deejaying and producing. The sets are variable between energetic melodic techno, with different kind of energy levels.

Her appearances on radio stations like XT3 techno radio, Radio 538, Deep FM, and KLIKKmusic, her sets on a variety of parties in and outside Holland (Italy, Berlin, Brussel) and remixes she did for Sneijl, Wide Angle Recordings, Rezongar, Inlab Recordings and Manual Music recently are proof examples of the recognition of her unique style.



'Telling personal stories with my music works as an exhaust valve for me'





Combining hardware such as modular synthesizers, the ARP 2600 and a Juno 60 along with field recordings and gentle voicescapes, Panic Girl manages to create an album that blurs the line between electronic composition and naturally organic ambience.

Each title captures the listener through hypnotic and mesmerising means, luring you further down a welcoming abyss where you find yourself situated within the playful terrain littered with scrap book like audio elements.

A personal and intimate tour through the mindset of an ambitious daydreamer that dares you to dream with her.



CHRONOS

Original Soundtrack Recording



A RON FRICKE Film | Music Composed and Performed by
MICHAEL STEARNS



A soundtrack tuned to the timescales and rhythms of human life on earth

In Greek mythology, “Chronos” is the personification of time. On composer and electronic musical visionary Michael Stearns’ 1985 album, Chronos serves as the tempo of a cascade of celestial movements, terrestrial sonic luminance, and morphic electronic harmonies.

Composed as the soundtrack for the IMAX film by cinematographer Ron Fricke (previously of Koyaanisqatsi), these 8 tracks combine to form a continuous 43-minute pandimensional experience, a sensual sound voyage with stops throughout the ancient and modern worlds.

Scored as the film was shot, Stearns’ Chronos leads us through earth-bound and aerial spaces, the long plains, the cosmos, the big cities and the tracing of the spiritual and corporeal lights which inform each movement. The symphonic and majestic main theme in “Corridors of Time” hints at vast spaces and soulful longing flowing with cosmic poetry. The track reaches a powerful crescendo resolving in ghostly atmospheres, driving escalator steps and whispered voices. It returns half an hour later, weaving into the themes of the swelling incandescent tapestry of the final two movements.

Chronos opened in 1985 at the Rueben Fleet Space Theater in San Diego, and La Geode in Paris.

Before the opening, I mixed a stereo recording of the soundtrack using Ambisonic surround encoding onto a Mitsubishi X-86 digital recorder. The “Original X-86 Ambisonics Mix” was the source for the 1985 CD and LP release and was remastered for Projekt’s CD & digital release.

A second “fold-down mix” was created in 2012 from the 35mm 6 track surround film master. As such, it is not a discrete stereo mix but a rebalancing of the 6 channel print master folded-down into stereo.

In the spring of 2022, Bob Ohlsson remastered both versions of Chronos. The fidelity and dynamic range revealed during this process is fantastic! With digital technology not available back in the day (level, EQ adjustments and further processing), Chronos takes on a vibrant new life; I’m so impressed with the sound of these releases on Projekt. They bring excitement and magic back into the unfolding of this seminal piece of my work.

PROJEKT™
projekt.com



Kevin Braheny Fortune



From the Archives - 1978

Perelandra Dawn

The recording that launched Hearts of Space Records.

In early 1978, I had just finished building the "Mighty Serge" Modular Analog Synthesizer. (Well, one is never finished building a modular synth...) It was done enough to compose this piece and record it to 4-track tape. I met Stephen Hill and gave him a copy of it. He and Anna Turner played it on their radio program, "Music from the Hearts of Space" for six years. I was resistant to putting out my music back then with the exception of "Lullaby for the Hearts of Space" in 1980 which I released on my own start up label. They approached me and said if I wasn't going to release it, they would like to. That was the beginning of Hearts of Space Records - 1984.

The first release of Hearts of Space Records was the second version of "Perelandra" later renamed for the new piece paired with it, "The Way Home." It was Stephen who coined the name, "Mighty Serge" - a reference to the giant and densely populated Mighty Wurlitzer theater organ.

"Perelandra Dawn" is the original music that Stephen and Anna played on Music from the Hearts of Space Radio, then just named "Perelandra." I gave it this name to distinguish it from the later release. I could not find an original mix that had survived the disintegrating tape fiasco of the '70's but managed to salvage the original 4-track recording and remixed it.

This music was inspired by the second book of a trilogy written by C.S. Lewis, "Perelandra," the name given to the planet Venus.



Perelandra Dawn

Kevin Braheny Fortune

Sergemusik

Behind The Sky is a record label created by established electronic producer Bluetech which is committed to releasing high quality limited edition vinyl presses of analog and modular synth music. Paying homage to the history of modular synth music and inspired by sci-fi, retro utopian art and futuristic illustration, Behind The Sky aims to showcase artists looking forward to the future of analog synth music.

POLYPORES

Shpongos



With Shpongos, Stephen James Buckley (aka Polypores) pays tribute to this, using an interconnected ecosystem of his own - namely the modular synthesizer. An ecosystem in which voltage sources and events influence each other, transforming the compositions. The organic interconnectedness of the mycelial wires creates natural, woody tones, freed from the rigidity of structure and rhythm. Melodies evolve upward from the verdant undergrowth evoking the deep, ancient wonder of the fungal kingdom. Textures ferment like beds of soil, teeming with invisible life, things unknown and uncomprehended. These are lullabies from a mycorrhizal network of patch cables and voltages. Music for electric fungus

Polypores (aka Stephen James Buckley) paints music with a modular synthesizer, drawing influence from ambient, new age, and experimental electronics. It soars, bubbles, crackles, and soothes, in ever-shifting, immersive cosmic landscapes. Dream environments and sonic sculptures. He has had sold-out releases on Front & Follow, Castles In Space, Polytechnic Youth, Miracle Pond Records, Woodford Halse, Golden Ratio Frequencies, Frequency Domain, and Concrète Tapes, as well as under various pseudonyms via Spun Out Of Control and Reverb Worship. In a review of his 2019 album 'Flora', Electronic Sound magazine wrote "his music seems to seep up from the soil, from in amongst the nooks and crannies, before grasping towards wide and starry skies. From this claustrophobic murk, Buckley is always able to summon sections of soaring sonic flabbergast".

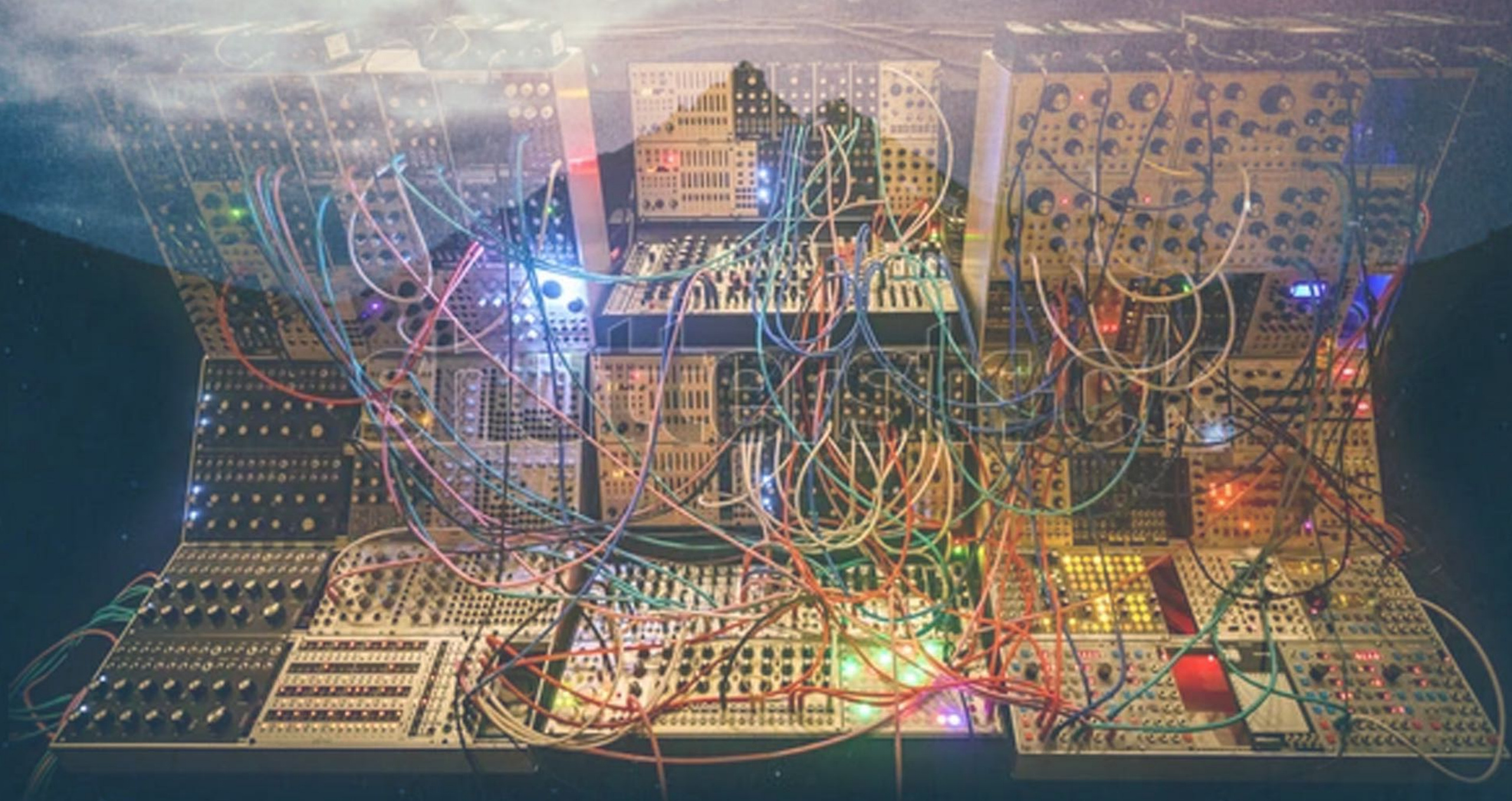
ambient modular | five



Ambient Modular is a community in the truest sense. Bringing together members from around the globe, who share a common passion for ambient music created using modular synthesizers. AM Five was compiled to celebrate the very best music made by the members of the Ambient Modular community.

This is the fifth release which further explores the growing pool of ambient musicians. The selection represents both the current state of ambient music, and the broad spectrum of sound encapsulated under the Ambient Modular banner.

Snoopy Over The Hills '4180' Omri Cohen 'Time And Time Again'





BELGIAN NeuMusik

Onsturicheit

Wanneer De Herder Dooit, Zo Dolen De Schapen [Modular Synth]

In search for a moveable setup of instruments especially for live gigs the music changed along. This live project was called Onsturicheit. It is dutch from the dark ages and it means turbulence, noise, wildness, unbridled, etc. It's mostly electronic and is unpredictable and so never the same. The keyword is soundscapes and samples, sequencers and textures.

All sounds played live during spring 2017

Recorded At Little Church Studio

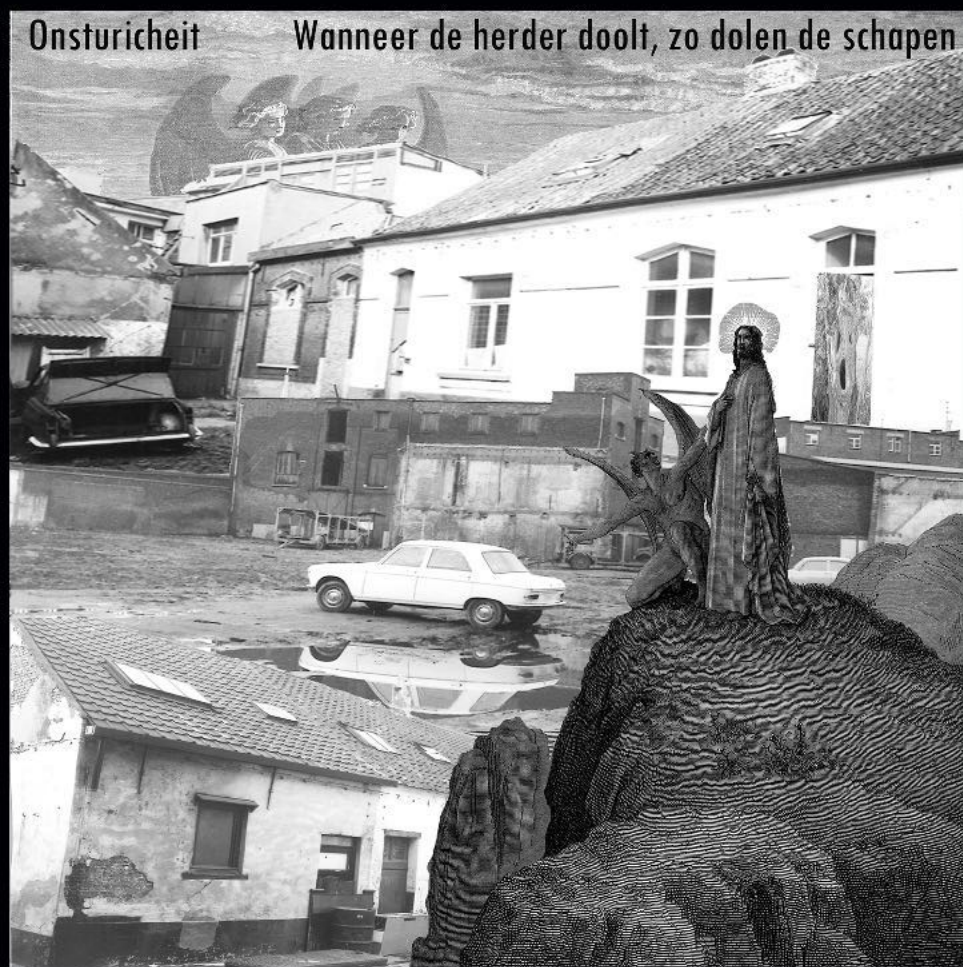
Gear used:

Eastwood Bariton Guitar

Modular Synthesizer

Volca Kick And Sample

Loopers And Effects



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MODULAR WORKS IV

MODULAR WORKS IV

Fourth collection of Modular Works, featuring tracks created between September 2019 and June 2020. This release also includes a recent 43-minute live-stream performance and a few non-modular tracks.