

Kellerkind Berlin (album Das Graublaue)
This album was created during a depressing period of time for me. Deaths, serious illnesses and, after a short upward trend, immediately downwards again.
But that's how it is, and music helps me through it...
An album based on the "Berlin School" but not so pure.
I hope you enjoy it!

Electronic Music is my passion. Influenced by all kinds of music ... from classic over heavy metal to dark ambient. I try to do my own thing: music with electronic support. And here you can find out what happens

- 1 Facebook
- 2 christian-gorsky.de

*Das graublaue
Album*

Kellerkind
Berlin

Kellerkind
Berlin

Way out ...

Kellerkind Berlin (album Way Out)
is available as a CDr (limited) and online album.
The music ranges from Berlin School to Prog Rock ... something different ... but listen for yourself.

This time, I've brought in a real drummer, who I think is a real asset. He gives the pieces a different twist. By the way, he also plays the bass in the harbour moments. It's José Roman Duque from Florida.
jorodu.bandcamp.com

Neuronium was a Spanish group founded in 1976 as a psychedelic rock quintet with a percussionist, bassist, guitarist and two synthetists. Later, synthesist/guitarists Michel Huygen and Carlos Guirao, and guitarist Albert Giménez changed style to so-called "cosmic music", recording the album Quasar 2C361, released in Spain in 1977 by the label EMI-Harvest. Neuronium's second album Vuelo Químico was inspired by the lyrics of Edgar Allan Poe. Singer Nico recorded vocal parts of the title track. The album was released in 1978. Albert Giménez subsequently left the band.

In 1980, Neuronium released the album Digital Dream, with the participation of guitarist Santi Picó on their own label Neuronium Records. Musician and producer Klaus Schulze made a remix of the album free of charge, but Neuronium chose to release their own mix of the album because of the legal restraints. Neuronium collaborated with Vangelis in 1981. An edited recording of their performance on the Spanish television programme Musical Express was released under the titles In London in 1992, Separate Affair in 1996, and In London (Platinum Edition) in 2002.

The Visitor (1981) and Chromium Echoes (1982) were the last albums recorded with Carlos Guirao. At the same time as those two albums were released, Michel Huygen and Carlos Guirao released the solo albums Absence of Reality and Revelation, respectively. Thereafter, Huygen has become the only constant member of Neuronium, using the term "psychotronic music" and "cosmic electronic music"



Michel Huygen / Korg PS-3200 polyphonic, Korg PE-1000 polyphonic, Korg KP-30 Sigma, Moog Prodigy, Elka String, Roland VP-300 Vocoder, sequencers, arranger, producer, composer, text (2)

Carlos Guirao / Roland Jupiter-4 Polyphonic, Godwind String, Yamaha CS-30, Roland SH-2, Korg MS-20, sequencers, acoustic guitar, percussion, arranger, composer, producer, programming, lyrics (3)

José Mena, Miquel Guillamat / vocals (3)



Blade Runner - 2024 - Erkrath close to Duesseldorf

The trigger was this video in March '24:

"Why Modern Digital Synthesis Is More Analog Than Analog".

www.youtube.com/watch?v=kk-3vXOAtVo

I bought the Cherry Audio Suite and found the hybrid GX-80, a combination of GX-1 and CS-80.
was obviously programmed by a Vangelis fan...

Why Blade Runner?

After BR 2049, the movie industry decided to continue this topic with BR 2099.

Why not be ahead?

It was a lot of fun to create a strange sound world. I was oriented by Vangelis and Hans Zimmer.

Hope you like it too...

Buenos Aires, Argentina
Label focused on Berlin School,
Ambient, Soundscape, Space
Music, Drone, and electronic
music. Musical, artistic and cultural
projects. Online store and digital
music distributor.-



BLADE RUNNER 2099 VOLKER RAPP

BLADE RUNNER 2099 VOLKER RAPP



deepspace

VERTICAL LANDSCAPES
RETROSPECTIVE

Vertical Landscapes – Retrospective is a 91-minute collection of ambient electronic tracks from starfaring Australian artist deepspace. Including pieces from each of his 15 albums, both independent and released by Projekt Records, it's hypnagogic space music carefully crafted to evoke a sense of wonder and exploration, perfect for relaxation, getting inspired, or just zoning out. With dream-like soundscapes and ethereal melodies, tracks are collected from the first album, *The Barometric Sea*, in 2007 to his most recent Projekt offering, *The Black Orchid Galaxies*, in 2024.

This phenomenal anthology displays the distinct harmonic language and unique explorations of the deepspace sound. The diverse offerings travel from the quantum atomic level through microscopic botany, surreal landscapes and varied habitats and biomes, all the way to space exploration and vast interstellar structures. Nothing is too small or too large to ponder, whether lucid or exploring the dimensions of dreams.

All the markers of deepspace are here: breath-like washes of sound disappear, merge into the next, and then unnoticeably transform into unexpected interludes. Impressionistic slow-motion dervishes, languid melodies obscured by sounds like mist, and details hidden in layers that beg further exploration are some of the deepspace trademarks in this 15-track retrospective.



We delved deep into our mutual love of Fungi, Psychedelics, Kraut-, Prog- & Space Rock, Dark Folk, Ambient, Drone and ritualistic music.

Review: De Subjectivisten:

‘The often shamanic pieces, together with the dark folk and ritual elements, noise, field recordings and drones of Ashtoreth, are beautifully framed and intersected by the electronics of Onsturicheit. This results in two contemplative, evocative and often downright mesmerising compositions, which they present in an unpolished and, therefore, extra impressive way. It has become a compelling and idiosyncratic album. ASHTORETH is a project seeking a shamanistic perspective. It channels minimal, meditative drones at times and, at others, a catharsis of doom, noise, and experimentation touching upon folk, post-rock, psychedelia, and more. Always in free form.

Fungal Connectivity

Review by Serge Timmers /
Luminous Dash:

‘The two tracks are so narrative and adventurous, so varied and compelling that they can better be compared to classical compositions than to, for example, dark ambient.

Ashtoreth & Onsturicheit



This deep ambient album dives into "Dark Matter". The composition is a sonic exploration of unexpected cosmic phenomena. This first volume of the Cosmology series invites the listener on a unique and mysterious journey to the very heart of the fabric that connects the visible and the invisible.

Mutagenesis is a Canadian artist based in Montreal. Creator of electronic music, his compositions oscillate between the rhythms of the arpeggiators, ambient, atmospheric and drone music. His sound will take you on a journey to the galaxy's far reaches of the dark abyss. A great lover of science fiction, his sound stories will provide you with unique hearing experiences. Make yourself comfortable, close your eyes and escape to the world of Mutagenese!

SynGate Records presents Berlin School & more of Electronic Music available on genuine CD/CD-R or for download

syngate luna presents synthesizer based ambient, experimental and avantgarde music

SynGate - Wave is the world of epic, cinematic, orchestral or harmonic electronic music like the waves in the sea, sometimes calm and gentle, sometimes wild and stormy

SynG@te

DEMETRIO CECCHITELLI



JUMP

Demetrio Cecchitelli

The album begins with a reminiscence of the sea, reverberating waves and suspended echoes of distant, almost forgotten territories. Curved vibrations and nocturnal environments mixed with contemporary research attitudes within liminal/drone music. Oblique surfaces bending in the transposition of azimuth, memory and flow result from a hypothetical jump. A plastic and interpretative configuration of a body movement, the desire to grow consciously via unresolved mimesis, compendiums of intuitive constellations, deep white light meditation.



Chihei Hatakeyama

My initial idea for this album was to create a sequel to "Above The Desert" and explore guitar drones again. I used to record guitar drones daily, but having a clear concept influenced the outcome. Listening to the recorded songs, I noticed an unexpected number of Fender-type guitars and fewer Les Pauls, my usual main instrument. I combined new guitar effects and processed the improvised material in various ways. The difference between Gibson and Fender types in guitar drones lies in the 100HZ to 200HZ range. Fender guitars managed the mid-low range for this album and highlighted higher frequencies. I mixed and edited the album in the fall of 2024, a hectic time with an upcoming European tour and frequent gigs. Weekdays were spent in the studio, and weekends were spent performing around Japan.

A significant influence on the album's image was Shirahama in Izu, where childhood visits with my family left lasting memories. The area's Showa-era ambience and beautiful sea helped shape the album's final image. The title "Thousand Oceans" reflects the countless oceans in the universe. The slight pitch shifts in the guitar drones resemble waves, which inspired the title.

DRONARIVM

Dutch indie label focused on contemporary ambient / modern classical / electronic music.

Black Decelerant



Black Decelerant's eponymous debut album and the second volume of Reflections are part of our contemporary collaborations. Black Decelerant is the duo of Khari Lucas, aka Contour, and Omari Jazz. Over the past several years, both artists have maintained prolific, mostly autonomous profiles as writers, performers, and producers, which makes Black Decelerant's effortless alchemy all the more magical.

The Black Decelerant album arrived with RVNG (near) fully formed at the tail end of 2021. Unlike the many music made remotely during 2020 that has surfaced over the past few years, Khari and Omari have talked about collaboration for several years. This translates in a fluid, conversational way across the self-titled album, bearing no blemish of boundary. rather, a boundless recording as full of musical ambition as it is content in its creators' intention of presence and just... listening to one another

While listening to this, you might also hear the musical ancestry of spiritual jazz that Khari and Omari hoped to conjure, as processed through formless composition and texture. But listen closer for a friendship forming, a mutual appreciation of craft, and comfort in this creative and spiritual exchange. It's inspiring and heartwarming.

Khari and Omari have played several inaugural Black Decelerant shows over the past few months, including a lovely record release show in Ridgewood, Queens, at Stone Circle Theater this past Friday with African-American Sound Recordings and Alex Rita.

SALOLI

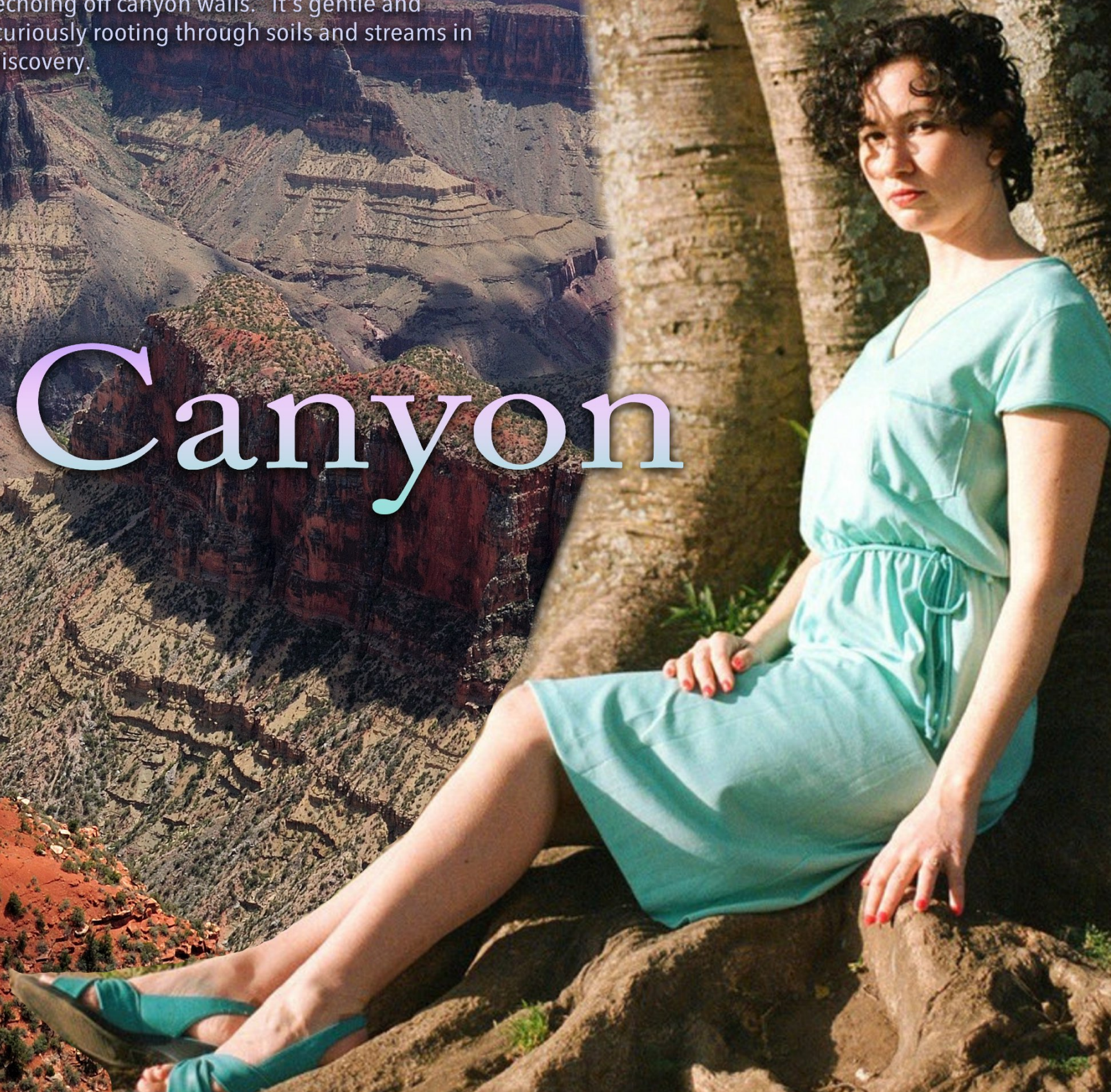


Portland pianist Mary Sutton's second full-length for Kranky delves deeper into her roots as a Cherokee Nation citizen (Saloli, pronounced like "slowly," is the Cherokee word for 'squirrel'). The album is intended to evoke "a day in the life of a bear in a canyon in the Smoky Mountains," with each track channelling a different emotion or experience in its daily explorations. As with her 2018 debut, *The Deep End*, the entirety of *Canyon* was composed and performed live on a Sequential Circuits MultiTrak synthesizer – but this time routed through a delay pedal. This refraction adds a lyrical spatial quality, like "echoing off canyon walls." It's gentle and adventurous music, curiously rooting through soils and streams in a sustained state of discovery.

Saloli Canyon

In Cherokee teachings, humans and animals are considered to have no essential difference – originally, all the earth's creatures lived together in harmony. *Canyon* captures shades of this Edenic notion across eight elegant pieces, alternately meandering, pensive, playful, and pure. Sutton's playing, as always, is dexterous and dimensional, mirroring the dazzled senses of its muse.

Her father, the Cherokee painter and flute-maker Jerry Sutton, created the artwork. Its yellow lettering is from the Cherokee Syllabary and spells "Yona", meaning 'bear.'



CHURCH OF HED

Church Of Hed

Church of Hed's new album, The Fifth Hour, returns to the improvisational and immediate styles of their earlier release, The Fourth Hour, or Quarkspace's Spacefolds series. The music resides squarely in space, with deep Kosmische and Berlin School explorations informing the album's psychedelic electronica and prog.

The band's Paul Williams is joined on The Fifth Hour by Jonathan Segel, from indie-rock legends Camper Van Beethoven, on violin, guitar, and bass, as well as Quarkspace's Stan Lyon, on bass and synth. Williams plays his usual array of synthesizers, keyboards, beatmakers, sequencers, and electrified drums.

*Paul Williams: synths, keyboards,
sequences, beats, drumming
Jonathan Segel: violin (3,5,8,9),
guitar (3,8), bass (5)
Stan Lyon: bass (3,9), synth (1)*

Church of Hed's unique mix of space rock, psychedelia, prog rock, krautrock, and electronic music channels has diverse influences, including CAN, Cluster, Brian Eno, Hawkwind, YES, Glass, Reich, Riley, and so much more. In the end, it always manages to sound predominately like the Church of Hed.

As a digital release, The Fifth Hour is available for download from Bandcamp, iTunes, and Amazon, as well as the usual low-paying streaming services, such as Apple Music, Spotify, etc. Remember to support independent music by purchasing downloads and physical copies of albums!

THE FIFTH HOUR

METAMORPHIC PHASES

Colin Rayment from Great Britain produced his 10th (!) SynGate album together with his son Joe Rayment, a university student of Jazz piano. The album is called "Metamorphic Phases":

Creative inspiration is all around us. Sometimes, you don't have to look far to find these visual prompts. How many photographs, videos, or even illustrations could originate from the observations viewed through a studio window? Music can be created simply by observing the seasons and associated visual changes around you, but by weaving in aspects from life's events and creating a seamless patchwork for a musical narrative. In this case, Metamorphic Phases is just that.



SynG@te

COLIN RAYMENT
with JOE RAYMENT

StillTime, the new Spotted Peccary release from Norwegian ambient electronic artist Sverre Knut Johansen, offers a departure from the cosmic themes of his prior work to an earthbound one: animal extinctions affected by climate change. With this latest work, the veteran composer blends traditional instrumentation and ambient vocalizations with the spacious textures that defined his previous work to capture both the beauty of the natural world and the urgency of its threat. Johansen uses human voices throughout the album to represent a warning of extinction. This stunning effect on the opener "Massive Extinction" begins with a rich and rumbling texture, the sound of wind through a wasteland.

Sverre Knut Johansen

"The Desert Elephants of Namibia" features sounds depicting elephants created with the Sequential Prophet X hybrid synthesizer, used like brass over a marching drumline and orchestral trills before the piece climaxes in an accelerando of dissonant strings. Johansen again returns to this synth to realize the sounds of flamingos on the ethereal "The Golden Flamingo Lake." The album's finale, "Cheetah's Realm (At the Masai Mara National Reserve)", captures all the Still Time sounds in one epic seven-minute journey, building from a yearning piano intro into a stunning climax of polyrhythmic drums and desert-wide textures.

Then, a lamenting vocal melody floats over a building dirge of noise—the unstoppable tide of turmoil rising below its heralding hymn until even that last voice falls silent. Yet the title track, "Still Time (Saving Our Planet)", paints a picture of beauty rather than devastation. Here, glittering glockenspiels dance over rattles and trills, a quiet scene of insects flitting through a forest clearing, before a cinematic drumbeat erupts with heroic grandeur. "Rhinos on Large Salt Pan" is complex yet serene, its warm chords shimmering like sunlight on sand dunes. Throughout, this is a soundtrack of immense consideration.

STILL TIME



Then, the piano refrain returns to beckon one final climax—a subtle IDM beat anchoring clattering tribal drums and yearning textures in a gripping harmony.

'Still Time' is both urgent and hopeful, blending a myriad of organic and inorganic sounds to capture the beauty of the natural world and the dire imminence of its destruction. But with this sense of urgency, Johansen's stunning cinematic crescendos come both plea and warning—a call to save our fellow creatures and earth while we still can. Yet even in moments of darkness, Johansen leaves the listener with a sense of hope, imploring us that "there is still time to turn this around."



STILL ALIVE

BI-ZA Records is Hagen von Bergen's own independent label. The projects Hagen von Bergen and HAGEN von BERGEN's HARGEST DARKEN are currently being released here.

BI-ZA Records focuses on the production of industrially pressed CDs, which are produced and recorded at the Klanganstalt Bergen, Germany. The spectrum ranges from ambient, dark ambient, electronica, techno, industrial, and alternative to the Berlin School, but it doesn't really fit into one category.

BI-ZA Records now also has a Bandcamp page on which 3 EPs by Hagen von Bergen have been released for download so far, which will not be available as CD.

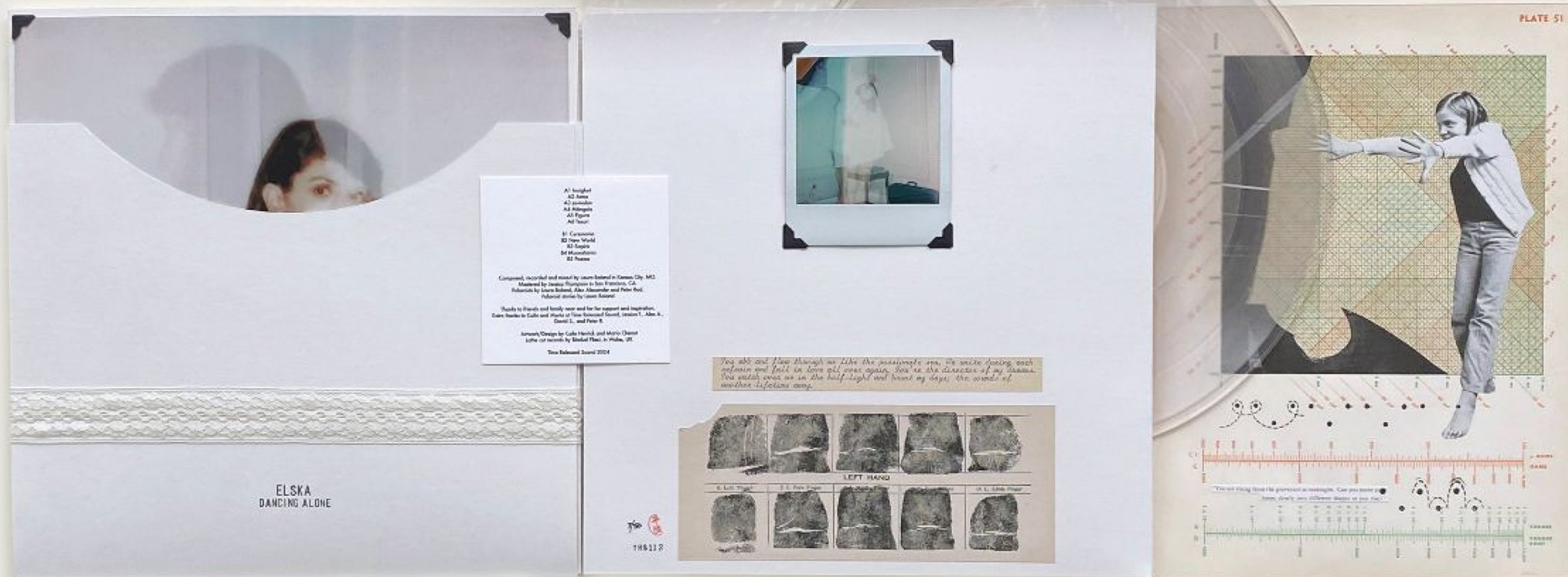
HAGEN VON BERGEN

Elska □ With its modern classical influences and extremely sensitively performed and delicately nuanced tones, this beautiful new album from composer/vocalist Elska (Laura Boland) is a distinctly pleasant departure from some of our more recent, darker releases. Her softly subdued and breathy vocalisations lend themselves perfectly to the mysterious and elegiac eleven melodies that comprise the album.

Throughout this record, she takes us on a nostalgic and, at times, ethereal voyage through a world where beauty walks hand in hand with an, at times, somewhat disjointed and yet seemingly completely natural strangeness. With occasional pseudo-liturgical impressions and wonderful use of field recordings, strings, chimes and other instrumentation, she achieves a real and grandiose grasp on what it means to live, love and breathe through one's music.

ELSKA

DANCING ALONE



Time Released Sound, founded in 2011, is a lovingly hand-made, limited edition release music label that is as much an art project as it is a musical outlet. Focusing on modern classical, ambient electronic and electroacoustic sounds, we produce visuals and packaging that is as uniquely beautiful as the music itself.

Quiet Time

"Bernd Scholl - that means - 40 years of "music between heaven and earth" (1982 his first album "Tales of Fantasy" was released) and 25th anniversary of the album "Light of the Moon" this year. As a surprise for the end of the year Bernd Scholl presents a very special 5-track album under the title "Quiet Time".

With its sensitive and melodic tracks between Ambient - Chillout and Electronica, the album "Quiet Time" by Bernd Scholl fits into the winter season.

Because now you will find the time of peace, to withdraw a little bit and also to think about.

Relax during the wind whistles around the house and enjoy the inspiring and power-giving sounds of Bernd Scholl - the master of romantic-melodic cosmopolitan music - in the "Quiet Time" of the "Time of Silence".

BERND SCHOLL

Holland Phillips

One of today's leading contemporary New Age musicians, Holland Phillips' 12th release on the 12th of July, brings his experience and skills to craft a powerfully addictive New Age album. His lush orchestration and expertly crafted melodies combine to create a deeply personal musical journey for the listener. Holland uses elements of Contemporary New Age, pop, neo-classical and ambient to create his immersive style of music. Produced by Holland and Ronnie Campbell and mastered by the talented 3x Grammy® Award winner Ricky Kej, this album is big in terms of its orchestration, pristine production and sound.

Holland has thousands of listeners on social media platforms, and his music plays on radio stations in over 124 countries. His albums have garnered many awards and nominations, including Contemporary Instrumental Album of the Year (3x), Album of the Year (2x), Piano with Instrumentation Album of the Year and many more.

A Sense of Distance



MONSTER TAXI

FIELD OF DREAMS

Anyone hailing from the heartland of the Midwest knows full well the wondrous, magical feeling of wandering through corn fields. There is a certain excitement and enchantment about those neat, orderly rows that is quite unlike any other feeling. These fields of life feed not only the body but the mind and soul as well; these are the fields that feed us all.

From the very first notes, “Field of Dreams” by Monster Taxi – the brainchild of Miami composer, producer, and musician Jason Klein – elicits exactly this primal, deep-seated emotion that lives within the heart of humanity. This mesmerizing piece pays homage to Klein’s travels with his daughter to this special part of America and the memories they created exploring their own field of dreams. These memories will last a lifetime and stay in their hearts every time this song and video.

bluetech

Evan Bartholomew has been performing electronic music for nearly 20 years as Bluetech, Evan Marc and Invisible Allies (with KiloWatts).

As an internationally recognized touring music producer with over 30 album / EP releases and a seasoned portfolio of video game and film scoring credits, Bluetech is a master of analog and modular sound synthesis and DSP audio manipulation. He brings a passion for sound design and cutting edge audio exploration into all the work he touches. His music transcends the constructs normally associated with a calculated "electronic artist," pursuing music with meaning and purpose through downtempo, future bass and progressive electronic music, rife with emotional intent and poly-rhythmic percussion.



bluetech

spacehop chronicles 2: the black sky

Acclaimed electronic music producer Bluetech is back with a new single, "The Black Sky," from his forthcoming album "Spacehop Chronicles 2." This transcendent cosmic voyage is a continuation of Bluetech's "Spacehop Chronicles" series, which follows the imagined interstellar escapades of Laika, the Soviet space dog who captured the world's heart. The single features remixes by EMOG, Datashell, and Polygon Rainbow, each a visionary artist in their own right, infusing Bluetech's celestial soundscape with their unique musical perspectives.

Bluetech's original "The Black Sky" is a hypnotic spacehop journey, weaving together ethereal melodies, deep bass pulses, and shimmering textures into a captivating aural dreamscape. EMOG's remix injects an irresistible energy into the track, maintaining a downtempo/cosmic dub pulse while adding head-nodding grooves and uplifting melodies. Datashell's version offers a blissed-out journey through classic chill soundscapes, while Polygon Rainbow's remix takes a left turn into the experimental with an IDM-infused soundscape that pushes boundaries and defies genres.

The single's artwork, crafted by Bluetech himself and depicting Laika in a spaceship, beautifully captures the spirit of the music and the story behind it. The image evokes a sense of wonder and adventure, inviting listeners to join Laika on her journey through the stars.

40 PROJEKT

AS ONE AFLAME LAID BARE BY DESIRE is Black Tape For A Blue Girl's 7th album. Released in 1999, it features the sultry vocals of Julianna Towns, the passionate voice of Oscar Herrera, dramatic violins from Vicki Richards, cover star Lisa Feuer's heartfelt flute, and the drifting electronics, neoclassical compositions and soul-searching lyrics of founder Sam Rosenthal. Following three years after their highly acclaimed *REMNANTS OF A DEEPER PURITY*, *AFLAME* weaves ethereal, gothic and ambience into powerful music with poignancy and striking lyrical insight.

Black Tape For A Blue Girl creates darkwave, ethereal, neoclassical, ambient, goth albums. This page also includes my ambient/electronic music, as well as side-projects. Thanks for listening. Sam



black tape for a blue girl
As one aflame laid bare by desire

Jonathan Gregg — pedal steel
Bob Holmes — Acoustic Guitar, Mandolin, Violin, Keyboards, Harmonica & Loops
Pat Irwin — Guitars, Ebow, Bass, Keyboards, Piano, Loops & Additional Pedal Steel on "Beasts"
Gary Leib — Synths, Loops & Good Vibes on "Migration"



SUSS - BIRDS & BEASTS

SUSS

SUSS's fifth release, *Birds & Beasts*, on Northern Spy Records, finds the New York-based ambient trio digging deeper. It populates its stark, ethereal soundscapes with primal currents of sound inspired by the cycles and rhythms of the world around us. But while conveying the power of natural forces, it also embraces occasional warm rays of hope and humanity.

“For once, it looked like the stark, vast landscapes that we had been painting before were starting to be populated with a bit of creature warmth,” says Bob Holmes (mandolin, guitar, harmonica, violin). But, he adds, “This is not Garden of Eden kind of stuff.” Pat Irwin (electric guitar, resonator guitar, keyboards) adds, “I think of the fragility of the world around us. I think of the humanity and the lack of it. The world seems out of balance. There are birds, and there are beasts.”

Birds & Beasts follows on the heels of SUSS' acclaimed 2022 self-titled double album, cited by Pitchfork as “music that dilates the world to a high-lonesome point, a pastoral quintessence that doesn't change so much as it gradually opens and closes, telescopes and recedes.” As in the past, the band combines ambient synths, loops and found sounds with more traditional Americana instrumentation to create what Aquarium Drunkard describes as “country music, mutated and stretched along a vast horizon — open music for open souls.”

LUNIQ

“Meditation Moments” by LUNIQ, a featured artist on Echoes in the Valley, is a 4-track, relaxing and inspiring EP. It beautifully reflects the natural world and the inherent beauty within it, showcasing LUNIQ’s signature style that has captivated listeners in the past.

Valley View Records Perth, Australia, is a label that provides the highest quality ambient music. Noting a strong connection between wellness and the use of music to shape our moods each day, we are on a mission to become the world’s leading brand in "Mood Music." Our music selection is precise and carefully considered, primarily focusing on the mood the music invoke

Valley View Records

Acoustic Levitation

“In the Sea” by Acoustic Levitation is not just an ambient EP. It’s a journey into an ethereal underwater realm of tranquillity. The gentle melodies and fluid sounds of the EP evoke the serene beauty and mystery of the ocean depths. It’s a peaceful sanctuary where you can immerse yourself in the soothing embrace of aquatic melodies and tranquil soundscapes, perfect for relaxation and meditation.

