The second in the Vanguard trilogy, Vanguard 2 continues Andy Pickford's vision of pulsating and melodic electronica. The music effortlessly crosses the boundaries between traditional electronic music and contemporary electronica and downtempo chill out music.

Vanguard 2 is chockablock full of compelling creativity, presenting a selection of 10 superbly constructed, interlinked tracks all characterised by strong rhythmic sequences and terrific melodies.

As you would expect, the music is very melodic, and Andy Pickford again shows a maturity that builds on his considerable musical expertise, expanding his musical style rather than simply emulating past glories without ever losing sight of his EMI roots.

If you enjoyed Vanguard 1, then this superbly presented slice of contemporary electronic music is essential listening.
Reflective, nostalgic, illustration of music inspired by the works of Klaus Schulze.
I have been amazed by the faithful support from the 'Cyclone' followers. First recorded nearly 30 years ago and the frenzy still lives growing. Back in 1973 Edgar felt that TD needed to reach a larger audience and asked me to think of something that would pull in more followers. My new direction was a little shocking for some and inspiring for others. Most of all it took me on a journey that deserved a devoted progression. So here I am bringing back those magic days to feed those hungry souls that demand more.
MORPHIEUSMUSIC

No More Tomorrows Midnight

My name is Robbie, I live in the Midlands in the UK. I have been writing music since around the age of 8. I was inspired by the music of Tangerine Dream, Jean Michel Jarre especially the albums Oxygene and Equinox, but my main inspiration came from the haunting writing and rich sound of Vangelis. Then listening to artists such as Mike Oldfield who use a lot more rhythmic based music I wanted to make sure that even in my solo music I used musical drum patterns to give it an extra dimension. The one musical trait to my playing style is that I like to use as much in my music as I can. Lead guitar would be in a band. There have been times where I had no lead guitar, it was either a rhythm guitar or one drum based musical line. I was mostly inspired by the Miami Vice theme and 80's style of music.

I have been putting all these separate ideas together so I have created the individual sound of Morphieu. What I am trying to create is a traditional synth sound using many different types of settings and sounds but also using different textures to create a rich sound but rhythmic music that isn’t harsh to the ears whether on headphones or on a good quality sound system. I want the listener of my music to sit back and relax, and they might even drift off to the place my music takes you.

I don’t use any gimmicks, no conversions or quantise sequencing no samples, I write all of my music myself. I perform all of my music on my own and self-produce the end product totally in house on my own in my living room.
At night when I look out my Studio window (Gold Coast Hinterland Australia) I can often get a glimpse of the constellation of Crux which features the beautiful Southern Cross.

Crux lies along the southern Milky Way. It is rich in star clusters, and includes the Coalsack dust cloud. NGC 4755 is called the Jewel Box cluster (Cygnus pent) ... one of the brightest and youngest clusters known. The stars are mostly supergiants and probably only a few million years old. In a telescope, the Jewel Box is the finest open cluster in the southern sky.

The Southern Cross consists of five stars, all of which are represented in the tracks on this album. These five stars are believed to be 10 to 20 million years old. I've tried to capture the beauty and mystique of the Southern Cross in this album. Close your eyes, relax and enjoy the journey.

I am an Australian composer, producer and studio performer of original instrumental music covering many genres including space ambient, electroacous, dance, new age, relaxation and music for film and television. From a young age, I have always loved listening to music. Music is a major part of my life. Life is music!

My major musical influences include Tangerine Dream, Edgar Froese, Vangelis, Pink Floyd, Enigma, Johannes Schmoelling, Christopher Buchman, Tony O'Connor, Christopher Praake, Lisa Gerrard, Code Indigo, Gary Wright, Steve Winwood and Radio Massacre International.

I have been fortunate to work with a few internationally successful musicians including Rick Fenn (10CC), who provided guitar solos on two of my tracks, 'Takin' the Time' and 'Luminous', and Ted Ottley, international composer and author, whom I have just completed a challenging recording and production project. Ted along with Scottish pianist Alan Park (Beggar's Opera/Cliff Richard) and Australian synthesist Christopher Buchman have provided me with invaluable advice and support, and much encouragement, over the last 10 years.

Since 2004 I have released 28 independent albums in Australia... commencing with my first release 'First Light', a light relaxing ambient album (my most popular release in Australia to date), culminating in my current releases 'Invisible Vortex', a powerful electronic album, released in early 2015 and more recently 'Southern Cross' a mystical space ambient album, released in April 2016. 'Southern Cross' is my ninth international release.

Since 2010 twelve of my tracks have been chosen as finalists in various Australian music/songwriting awards.
Eagle (a.k.a. Arend Westra) is a musician from Walterswald, Netherlands. He's been a tireless explorer of making music with synthesizers. An important element in the sound of Eagle's music is adding emotion to his compositions by finding gripping melodies. His sphere of interest/influences are very wide from classic electronic music, ambient to the more modern styles.

Starry Starry Night is a very diverse Classic Synthesizer / Electronic Music Album.

In my work you can find influences of Synthesizer heroes such as Vangelis, Jean Michel Jarre, Tangerine Dream, Klaus Schulze, Brian Eno and so on. Hope you enjoy my creations.

Starry Starry Night
My stage name is Eric Vanson, I'm 56 years old. My music can be found on Soundcloud. At 14 I heard Richochet by Tangerine Dream and instantly became a fan of electronic music, others followed including Kraftwerk, Tim Blake, Jean Michel Jarre, Richard Pinhas, Klaus Schulze, Zanov etc.

My first synthesizer in 1978 was the Korg MS20, then came the Roland D50, Korg M1, Korg and Radian and Minilab Arturia and groove box RMX1 Yamaha and Arturia Spark home, and lots of plugins.

Themes titles Alien Dream and The tribute to Edgar Froese cosmic address to me are the sounds that pay a tribute to TD, their music inspires me a lot in my compositions.
The musical world of SpiralDreams is mainly influenced by Klaus Schulze, Redshift, but other musical influences can be found in their works. They're planning to widen the edges of the genre a little bit in the future.

SpiralDreams is an electronic music project from Hungary. SpiralDreams is formed by Red Dreaming.
Ketil Lien (aka Wim) returns with another involving journey style album, this time focusing on Norwegian mythology and the fantasy world of 'Eriosh'.

'Exosphere' continues Ketil's melodic adventures, the music being dense and thematic with a whole lot of atmosphere as well.

There's a very definite 80's synth feel to some tracks, with simple but effective rhythms flitting with some pleasing sequencing and arp patterns. Everything is held together by thoughtful and restrained melodic themes that draw the listener in, casting a magical spell as the music drifts effortlessly across the cosmos.

Captivating electronic space music!
ORGHANON is the solo venture of Sergio Calzoni, producer and musician active since the nineties in various musical outfits (Alma Mater, Act Noir, Colloquio). ORGHANON manifesto is to produce instrumental music, with a strong cinematographic appeal, making use mainly of electronic apparatus and sparse notes of guitar and acoustic instruments. ORGHANON aims for blending melancholy with silence, depicting stark yet deeply emotional soundtracks for imaginary places.
Passages is the sixth album by composer Jeffrey Erikson Allen as Chronotope Project, and the second to be released through Spotted Pecary Music. Its five tracks represent various aspects of passage or transformation through the agency of a solitary questing soul, seeking unity in the midst of chaos and impenetrable mystery.

Informed by the language of archetypes and potent literary symbols, it is an extension of the composer’s evolving style of musical storytelling. Allen shares, “Passages emerged during a period of very intense personal introspection, helping me to unearth and illuminate a certain unspoken longing that lives deep inside me. When inner necessity demands expression, but words fail, only music suffices to bridge this gap.”

Within Passages, rich sonorities combine atmospheres, drones, pads and solo synths, tabla and frame drum, bells and throat singing, and rhythmic sequences, synthesizing the composer’s vision of sound into reality – all emotively manifested through the use of the expressive, protagonististic voice of the Haken Continuum Fingerboard, a core element of Chronotope Project’s signature sound.

From expansive and effervescent ever-shifting liquid metamorphoses of sound, to brooding Middle Eastern modal counterpoints, Passages is a potent sonic visage of emotional tonalities that range from a calmly meditative state to a truly hypnotic-ecstatic immersion.

Jeffrey Erikson Allen is an Oregonian composer, cellist and electronic music recording artist with an extensive and eclectic background in classical, new acoustic and theatrical music production. Chronotope Project represents his most recent expression as a creator of contemporary progressive ambient music.

“Chronotope” refers to the essential unity of space and time, a concept with numerous expressions in literature, physics and the arts. The music of Chronotope Project explores this time-space confluence and invites the listener on ambient journeys of deep texture infused with gentle pulsing rhythms and soulful melodies. PASSAGES is Chronotope Project’s second album on the Spotted Pecary label, and it arrives just nine months after 2018’s DAWN TREADER (SPIR-803).
Ivan Black
The Blackened Corridor & The Wandering

A Blackened Corridor
A series of works based on dreams or probable dreams, miniature movies, surreal imaginings, pictures or feelings. A soundtrack to day dreams perhaps. As you watch the world of madness go past.

The music I create is mainly electronic, covering many styles. Ambient, electronic, dance and experimental styles. My influences? There are so many, to be honest. Everything from classical, electronic and dance to more experimental. The more obvious are German experimental electronic artists and a lot of well known ambient musicians.
ZANOV is one of the earliest musicians to start innovating in the world of electronic music. As early as 1976, he was composing in his home studio equipped with the most legendary synthesizers: the ARP 2600, the VCS 3, the RMI or the PS 3500. His installations are complex, and often he had to use ingenuity to overcome the technical limitations of the time. He has made three albums (in 1977, 1979 and 1983) with Polydor & Solaris. The three albums met with unanimous critical acclaim for the sound quality as well as for the originality of this very personal universe. ZANOV's concert venues have included the Golf Option, the Laser Olympia and the Manétrarium in Paris. In 1980 he began working on a fourth album, but lacking time needed for such a creation, he decided in 1983 to take a break hoping to resume one day...

In 2014 Zanov got an Arturia Origin synthesizer and digitalized all of his recordings from 1983. He modified and completed these recordings to recreate the sound environment. After 34 years, VIRTUAL FUTURE was finally born.

After re-establishing the link between past and future, Zanov had many musical and sound ideas for 2015. He got an Access Virus TI synthesizer, in addition to the Arturia Origin and began composing a new album. This album features shorter independent pieces, which are based on different and original ideas, and reflect the color of his music. He creates his sounds from his emotions and pays particular attention to each combination and evolution. Zanov ended 2015 by mixing his fifth album, OPEN WORLDS.
"ROLF TROSTEL brought, relatively, fresh wind with his albums, "Inselmusik", "Two Faces", as well as "The Prophet", at the beginning of the 80s, into the electronic scene run, when it was coming into a Funk, new Wave and/or new German wave. With the brand of new digital PPG Wavecomputer 360, he produced sounds, at the time hinted by the near-handed (already) atmospheres of today's Techno-tunes, for the prototype of the Drumcomputers. The first two albums, published in a self direction, as well as the "Prophet" work, for which the Norwegian Union Label won the copyright, came restored, about twenty years later, not only in a compilation, but in an accessible format. Berlin label Mankin took care of ROLF TROSTEL's cultural inheritance and published his three early eighties albums into a double CD, since the Virgin are hardly a future generation's remain. Rolf TROSTEL also released "The Narrow Gate To Life", in 1985, this fourth expression being the most obscure of all. The rough entire of the works ROLF TROSTEL achieved reminders of ASHRA ("Correlations"-like); even with the guitars missing, the rhythms and the aesthetics are a plus (since the Electronic Wave was, back then, arising."
'E-Scape 2016' is a collection of exclusive studio tracks from artists performing at the 2016 UK E-Scape Festival. The music is a varied and traditional electronic music of the spacey, sequencer style and all hangs together nicely as a cohesive album. Newcomer Barry Neilsen opens proceedings in spectacular fashion with the first of 2 Model Electronic 002 Synth demos - a very Vangelis sounding piece aptly titled 'First Things First' that leads perfectly into the rhythmic and catchy 'Constellations' by Translunar.

The album goes into reflective space mode with the drifting 'What Oak Trees Remember' by The Glimmer Room and then moves into the longest track on the album, the grandiose 'Deaf Four Longer' by Stephan Whitlan. Barry Neilsen's second Modal 002 demo, the short, drifting 'Breath' is next, followed by the darkly rhythmic and evocative 'Incognito' by Ian Boddy. Andy Pickford then presents an instrumental version of the thematic 'Flying Over' and the album concludes with the spacey opus 'On the Edge of Existence' by Bernd Kistenmacher.

An album that is sure to appeal to fans of traditional sequencer styled, spacey electronic music.