

# PSYCHEDELIC TRANCE

“PSYCHEDELIC TRANCE” (FORMERLY CALLED “GOA TRANCE”) IS A STYLE OF ELECTRONIC MUSIC BELONGING TO THE [TRANCE MUSIC](#) MOVEMENT. IT APPEARED IN THE EARLY 1990S IN GOA, INDIA, HENCE THE NAME “GOA” OR “GOA TRANCE” ORIGINALLY GIVEN TO THIS MUSICAL TREND.

NOWADAYS, THE TERM IS ONLY USED TO DESIGNATE A [PARTICULAR TREND OF PSYCHEDELIC TRANCE](#).

IT IS MUSIC THAT APPEAL TO THE EMOTIONS, IMAGINATION AND DREAMS, THAT DOES NOT HESITATE TO CREATE UNEXPECTED, AND EVEN STARTLING, IMPOSSIBLE AND IMMATERIAL SOUNDS, SEEKING TO PLUNGE INTO A TRANCE AND TO ALTER THE EMOTIONAL STATE OF THE LISTENER.

THIS TYPE OF [TRANCE MUSIC](#) IS A GLOBAL PHENOMENON ALTHOUGH IT IS ESPECIALLY POPULAR IN EUROPE, ISRAEL, JAPAN AND, OF COURSE, IN GOA.

IT IS TYPICALLY CHARACTERIZED BY A TEMPO IN THE RANGE OF 125-160 BEATS PER MINUTE (BPM), ALTHOUGH SOME PIECES CAN HAVE AS LITTLE AS 110, OR AMOUNT TO 190, AND EVEN MORE THAN 200 ; MAKING IT FASTER THAN [“CLASSIC” TRANCE](#).

ITS BASSLINES ARE STRONG, UNINTERRUPTED EXCEPT FOR BREAKS, AND COVERED BY MANY OTHER RHYTHMS, OFTEN PRODUCED USING THE FAMOUS [ROLAND TB-303](#) SYNTHESIZER KNOWN FOR ITS PECULIAR “ACID” SOUNDS.

THE ARTIST CAN USE SOUNDS RECORDED WITH A MICROPHONE, WHICH HE THEN REWORKS TO CREATE “KICKS” (RHYTHMIC BEATS), OFTEN MISTAKENLY CALLED “BASS”. THESE SOUNDS ARE OFTEN PASSED BY AN ECHO CHAMBER TO GIVE RISE TO LINGERING SYNTHETIC SHADE AND HIGHLIGHT THE RHYTHM. THUS, THE PSYCHEDELIC TRANCE WILL HIGHLIGHT NOT THE MELODY BUT THE SYNTHETIC RHYTHM PUSHED TO THE EXTREME OF SYSTEMIC REPETITION.

THE PSYCHEDELIC MUSIC IS ESSENTIALLY A TYPE OF DANCE MUSIC (IT WAS DESIGNATED AS “TRANCE DANCE” IN ITS FORMATIVE YEARS). IT HAS AN ENERGETIC RHYTHM, ALMOST ALWAYS IN THE 4/4 METER AND OFTEN GOING INTO THE 16TH OR 32ND NOTES, ESPECIALLY FOR PUMPING BASSLINES. ONE CAN ALSO NOTE A CHANGE IN THE BEAT TO 12/8 WITH THE SAME TEMPO DURING SOME PARTS OF CERTAIN COMPOSITIONS. MOST OF THE TIME, A TYPICAL PIECE WILL OFTEN BUILD UP TO A STRONGER MOVEMENT IN THE SECOND HALF, AND THEN DECREASE QUITE RAPIDLY IN THE END. GENERALLY HAVING A LENGTH OF 8 TO 12 MINUTES, THE PSYCHEDELIC TRANCE TRACKS USUALLY HAVE SIGNIFICANTLY MORE PROMINENT BASSLINES AND KICK COMPARED TO OTHER TYPES OF [TRANCE](#) (EXCEPT FOR [HARD TRANCE](#)).

HOWEVER, AS YOU COULD HAVE GUESSED, IT IS COMPOSED OF SEVERAL STYLES.

# PSYCHEDELIC TRANCE

## SUB-STYLES FORMING “PSYCHEDELIC TRANCE”:

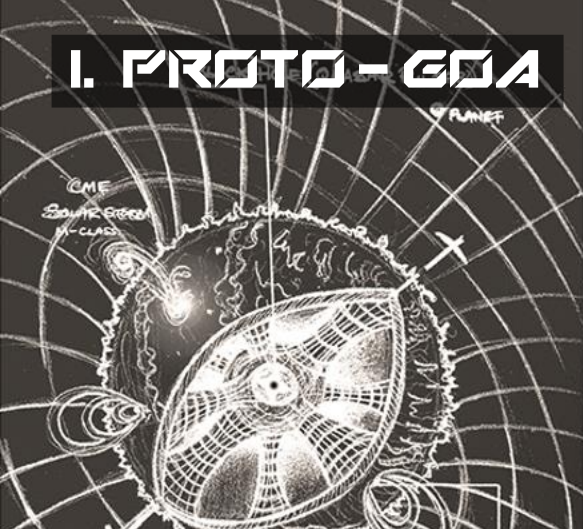
- [PROTO-GOA](#)
- [GOA TRANCE](#)
- [NITZHONOT](#)
- [PSYTRANCE](#)
- [FULL-ON](#)
- [DARKPSY](#)
- [FOREST](#)
- [TWILIGHT](#)
- [HI-TECH](#)
- [PSYPROG](#)
- [PSY TECH](#)
- [ZENONESQUE](#)
- [NATURAL TRANCE](#)
- [SUOMISAUNDI](#)
- [PSYBREAKS](#)
- [PSYBIENT](#)
- [EXPERIMENTAL](#)

[BONUS](#)

[F.A.Q.](#)



# I. PROTO-GOA



GALAXY DYNAMICS METATRON CUBE

INNER SPACE - TYPE 4  
MID SPACE - TYPE 3  
OUTER SPACE - TYPE 0-2

VORTEX VELOCITY 19.5°  
SPEED OF LIGHT  
299,792,458 MS

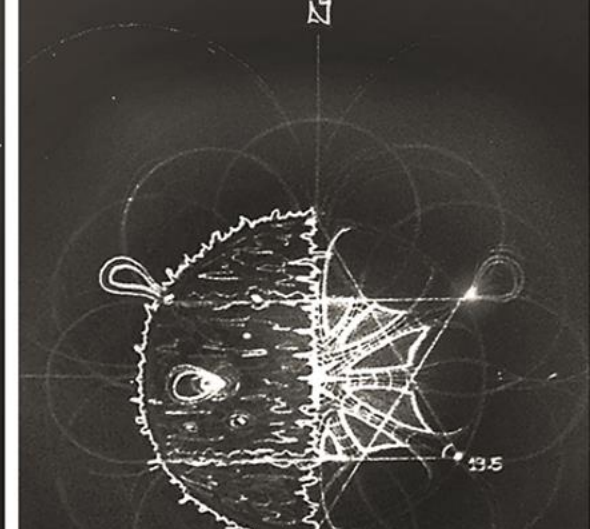
256,000,000  
128,000,000  
64,000,000  
YEARS 1/2  
2012

$\pi \Phi$



3.14159  
1.6180339887

WE ARE HERE



"PROTO-GOA", BORN IN THE LATE 80S/EARLY 90S, IS THE STYLE THAT WAS AT THE ORIGIN OF [PSYCHEDELIC TRANCE](#).

THE FACT THAT RULES AND STANDARDS WERE NOT YET ESTABLISHED, IT IS CHARACTERIZED BY A CERTAIN EXPERIMENTAL ATTITUDE, NOT HESITATING TO BORROW FROM VARIOUS GENRES AND STYLES OF ELECTRONIC MUSIC, SUCH AS [ACID TRANCE](#), [TECHNO](#), [HOUSE](#), [NEW BEAT](#), [EBM](#) AND MANY OTHERS.

IT IS RECOGNIZABLE BY ITS SONORITIES TRYING TO GET CLOSER TO THE "ORGANIC" ASPECT THAT WE KNOW [GOA TRANCE](#) FOR AND ITS PSYCHEDELIC RESEARCH ACROSS GENRES OTHER THAN [TRANCE](#).





# I. PROTO-GOA

© RUMET

GALAXY DYNAMICS METATRON CUBE

INNER SPACE - TYPE 4  
MID SPACE - TYPE 3  
OUTER SPACE - TYPE 0-2

256,000,000  
128,000,000  
64,000,000

1  
2  
Years 1/4  
2012

$\pi \Phi$



3.14159  
1.6180339887

VORTEX VELOCITY 19.5°

SPEED OF LIGHT

299,792,458 MS

EXAMPLES:

JUNO REACTOR

SFX  
RAINBIRDS

incl. ANOTHER WORLD  
COMMUNICATION  
FINE U.V.a.m.

HYPNOPEDIA

ALONE (IT'S ME)

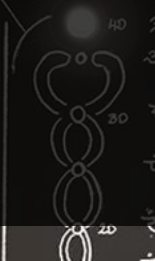


ABFAHRT

CYMATIC FREQUENCY-DNA "DEOXYRIBONUCLEIC ACID"



KUNDALINI RISING





## II. GOA TRANCE

“GOA TRANCE” IS THE ORIGINAL STYLE OF PSYCHEDELIC TRANCE. THIS ONE WAS SOON FOLLOWED BY THE APPEARANCE OF [PSYTRANCE](#), PROPER IN THE SECOND HALF OF THE 1990s, BUT THE DIFFERENCE BETWEEN THE TWO STYLES IS LARGELY [A MATTER OF SONORITIES](#). GOA TRANCE IS CONSIDERED AS “ORGANIC”, THAT IS TO SAY, IT DOES NOT HAVE THE TYPICAL “METALLIC” SOUNDS OF ELECTRONIC MUSIC AND OFTEN PRESENTS AN ORIENTAL AESTHETICS IN ITS MELODIES, MOSTLY WITH INDIAN CONSONANCE, AS WELL AS VARIOUS TRIBAL ELEMENTS FROM THE INDIAN CULTURE SUCH AS REFERENCES TO THE BUDDHIST OR HINDUIST MYTHOLOGY AND MYSTICISM.

IT IS ALSO CHARACTERIZED BY A MELODY OFTEN MUCH MORE PRESENT, BY A KICK LESS MARKED THAN IN [PSYTRANCE](#), AND BY THE USE OF FILTERS RATHER THAN EFFECTS. OCCASIONALLY, IT ALSO HAPPENS THAT SOME ARTISTS BLEND IT WITH “[CLASSIC](#)” TRANCE OR [INDUSTRIAL MUSIC](#). GENERALLY, THE GOA CONSEQUENTLY HAS A VERY MELODIC AND COMPLEX NATURE, MAKING IT ONE OF THE MOST MELODIC [PSYCHEDELIC TRANCE](#) SUB-STYLES TOGETHER WITH [NITZHONOT](#), [SUOMI](#) AND [PSYBIENT](#).

MOST OF THE TIME, GOA AND [ITS DERIVATIVES](#) ARE CHARACTERIZED BY THE USE OF THEMATIC ELEMENTS RELATED TO [FANTASTIC](#), [FANTASY](#), [OCCULTISM](#) AND SOME [SCIENCE FICTION](#) STYLES ([MYSTICISM](#), [DIVINE TRANSCENDENCE](#), [SHAMANISM](#), [EXTRATERRESTRIAL LIFE](#), [SUPERNATURAL](#),...ETC), WHEREAS [PSYTRANCE](#) AND [ITS DERIVATIVES](#) WILL INSTEAD INCLUDE OTHER [SCIENCE FICTION](#) AND ALTERNATIVE SCIENCE STYLES (SUCH AS [CYBERPUNK](#), [TRANSHUMANISM](#), [SPACE OPERA](#), [HARD SCIENCE FICTION](#) OR [POST-APOCALYPTIC FICTION](#)).

THE PRESENCE OF TWO GOA TRENDS CAN ALSO BE NOTED :

- I. “OLD SCHOOL”, NAMELY THE ORIGINAL GOA, BORN IN THE MID 90’S.
- II. “NEW SCHOOL”, EMERGING STYLE SINCE 2003 AND GREATLY INSPIRED BY THE ORIGINAL GOA WHILE MODERNIZING IT.

“NEW SCHOOL” (ALSO CALLED “NEO GOA”) IS RECOGNIZABLE BY A HIGHER COMPLEXITY THAN THE “OLD SCHOOL”, AND BY ITS MORE DETAILED KICKS AND SYNTHESIZER LAYERS. SOMETIMES, “NEW SCHOOL” TRACKS INCORPORATES SOME [FULL-ON](#) ELEMENTS SUCH AS THE ROLLING BASSLINE.

MOREOVER, UNLIKE [PSYTRANCE](#) AND [ITS DERIVATIVES](#), GOA TRANCE IS A SUB-STYLE THAT IS NOT ENCUMBERED BY THE THROES OF CREATING MORE DERIVATIVES TO PRESENT DIFFERENT AMBIENCES. THUS, WE CAN FIND WITHIN IT SEVERAL ATMOSPHERES AND STRUCTURES: JOYFUL, DARK, EXALTING, PROGRESSIVE,...ETC.

REPRESENTATIVE LABELS:

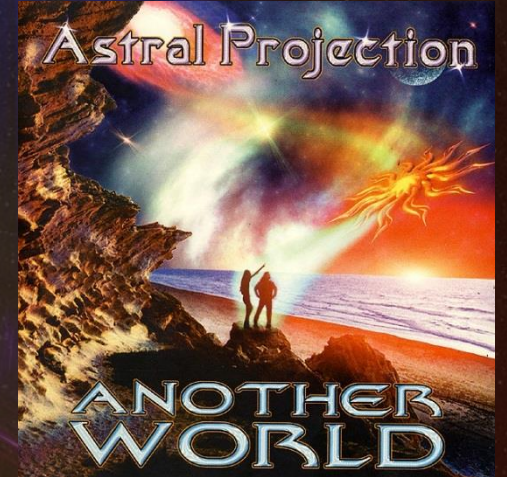
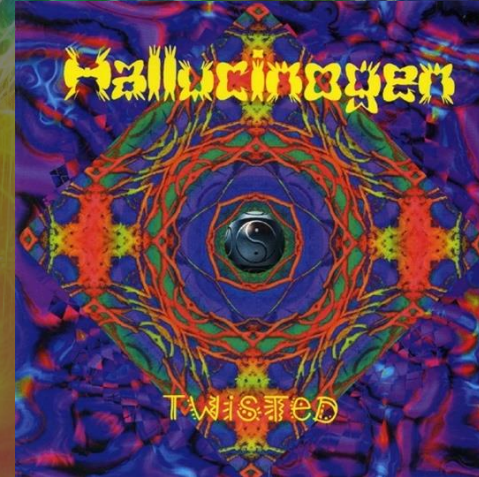
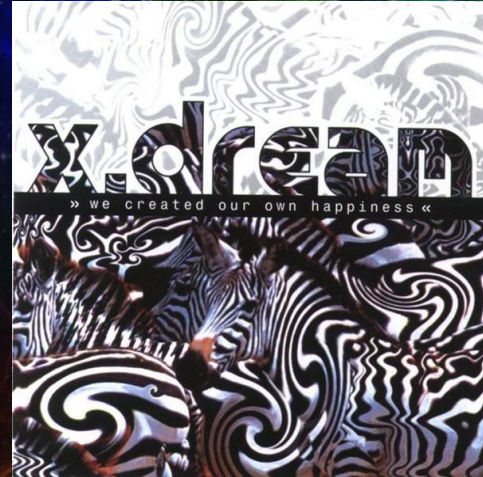
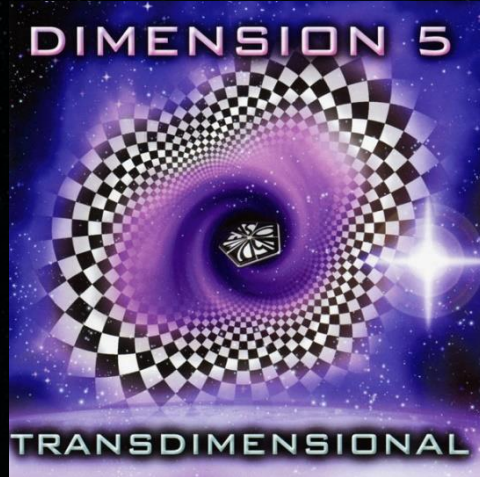
- OLD SCHOOL: [DRAGONFLY](#) / [DAT](#)
- NEW SCHOOL: [SUNTRIP](#) / [NEOGO](#) / [TIMEWARP](#)



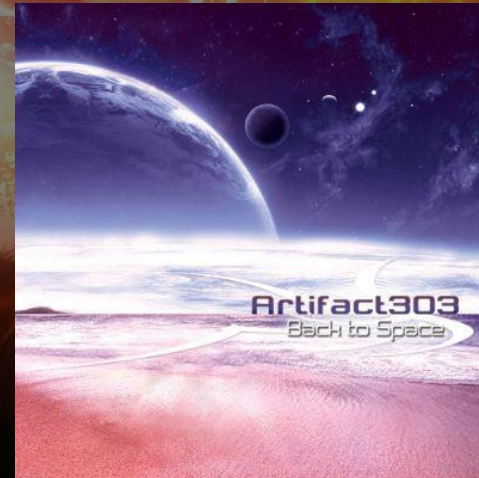
## II. GOA TRANCE

EXAMPLES:

“OLD SCHOOL GOA”:



“NEW SCHOOL GOA”:





### III. NITZHONOT

“NITZHONOT” (MEANING “VICTORIES” IN HEBREW) IS A STYLE DERIVED FROM [GOA TRANCE](#) BORN IN THE LATE 90s IN ISRAEL AND GREECE.

THIS ONE IS CHARACTERIZED BY A MIXTURE OF HARD AND PULSATING KICKS (SOMETIMES CALLED “LASERKICKS”) AND TYPICAL MID-ORIENTAL MELODIES OF [GOA](#) OF THE YEARS 96/97. ITS RHYTHM IS USUALLY BETWEEN 145 AND 155 BPM.

IT IS RECOGNIZABLE BY ITS LONG MELODIC BREAKS PUSHING EVER FURTHER IN THE MIDDLE-EASTERN SIDE AND A MORE UPLIFTING NATURE THAN [GOA](#), THUS SEEKING TO PUSH UP AT THE HIGHEST THE EMOTIONAL AND SENTIMENTAL STATE OF THE LISTENER, LEAVING A PART OF ITS PSYCHEDELISM BY THIS WAY.

“UPLIFTING TRANCE” IS A TERM USED TO DESCRIBE A FORM OF NITZHONOT FROM GREECE WHICH CONTINUES TO PURSUE THE MIDDLE-EASTERN SIDE OF THE MELODIES AND THE USE OF “LASERKICKS”. SHOULD NOT BE CONFUSED WITH [MAINSTREAM UPLIFTING TRANCE](#), WHICH IS VERY DIFFERENT FROM THIS LATTER.

THERE IS ALSO ANOTHER FORM OF NITZHONOT CALLED “NITZHOGOA”. WHILE NITZHONOT TENDS TO MOVE AWAY FROM [GOA](#), NITZHOGOA IS CHARACTERIZED BY ITS RETURN TO ITS [GOA](#) INFLUENCES. THUS, ONE MAY NOTE ITS MORE PSYCHEDELIC SIDE AND LEGACY [GOA](#) SOUNDS WHILE KEEPING THE HIGH BPM AND THE “LASERKICKS”, PECULIAR TO NITZHONOT.

REPRESENTATIVE LABELS:

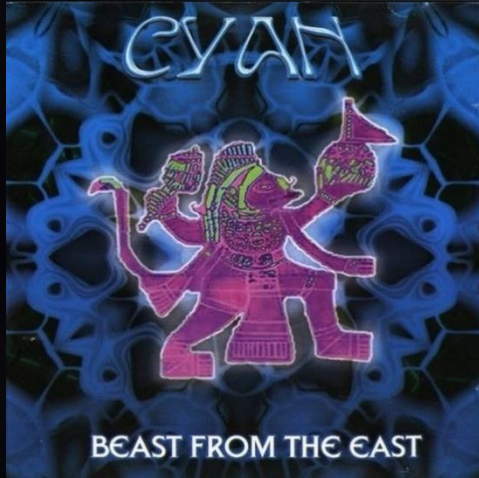
- NITZHONOT/UPLIFTING TRANCE: [DISCOBOLE](#) / [TYPHOON](#)
  - NITZHOGOA: [SITA](#)



### III. NITZHONOT

EXAMPLES:

“NITZHONOT” / “UPLIFTING TRANCE”:



“NITZHOGOA”:





## IV. PSYTRANCE

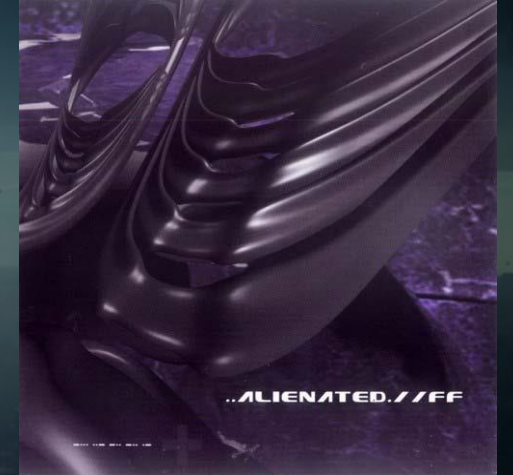
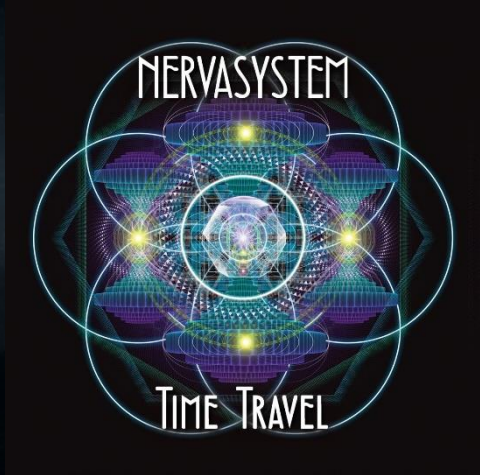
ORIGINATING IN THE LATE 90s, “PSYTRANCE” HAS A DARKER , MINIMALIST SOUND, WITH “METALLIC” SONORITIES AND LESS MELODIC THAT WORKS MORE BY LAYERS OF EFFECTS THAN BY FILTERS AND MAINLY FOCUSING ON RHYTHM OR GROOVE.

IN ADDITION, IT HAS OFTEN FASTER AND MORE PRONOUNCED RHYTHMS THAN GOA TRANCE WHOSE KICKS ARE MORE POWERFUL BUT MORE WITHDRAWN BASS.



## IV. PSYTRANCE

EXAMPLES:





## V. FULL-ON

“FULL-ON” IS A MORE DYNAMIC AND ENGAGING [PSYTRANCE](#) STYLE APPEARED IN EARLY 2000. THIS ONE IS SOMETIMES INFLUENCED BY [UPLIFTING TRANCE \(AS TRANCE STYLE\)](#) AND [ELECTRO-HOUSE](#) AND GREATER EMPHASIS ON THE MELODY AS IT WAS THE CASE WITH THE [GOA TRANCE](#) ADVENT BEFORE.

TECHNICAL SPEAKING, FULL-ON IS CHARACTERIZED BY A BASSLINE SO-CALLED “ROLLING” (THAT IS TO SAY WHICH GRAMS TWO OR THREE SHORT BASSES NOTES IN BETWEEN EACH HIT OF THE 4/4), BY FAST CHANGES IN MUSIC SEQUENCES (MAX 32 BEATS PER SEQUENCE), AND A MORE ENERGETIC MELODIC/UPLIFTING NATURE.

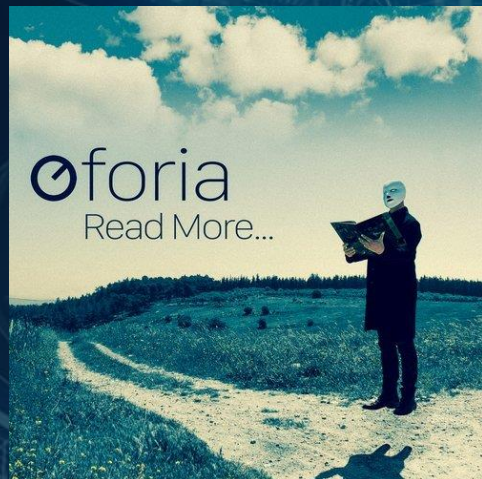
IT IS UNDOUBTEDLY ONE OF THE MOST POPULAR STYLES OF [PSYCHEDELIC TRANCE](#) ALONGSIDE [PROGRESSIVE PSYTRANCE](#).

REPRESENTATIVE LABELS: [KINEMATIC](#) / [VERTIGO](#) / [3D VISION](#) / [HOM-MEGA](#) / [TIP.WORLD](#)



# V. FULL-ON

EXAMPLES:



TO SOLVE THE PROBLEM WE NEED TO RECOMBINE OURSELVES FROM WITHIN  
AND THE CHANGE IS INITIATED BY A SIMPLE THOUGHT A SIMPLE ELECTRIC IMPULSE  
A STRING OF INSTRUCTIONS



## VI. DARK PSYTRANCE

“DARK PSYTRANCE” IS A STYLE OF [PSYTRANCE](#) BORN SHORTLY THEREAFTER, BUT BRINGING A DARKER SIDE, HEAVIER AND FASTER. THIS STYLE WAS DEVELOPED IN THE 2000s, MAINLY IN DENMARK, RUSSIA AND GERMANY. THE SPEED MAY VARY FROM 145 TO 180 BPM.

CHANTS ARE VERY RARE. THEY ARE USUALLY REPLACED BY HORROR MOVIES OR SCIENCE FICTION SAMPLES. SOMETIMES WE FIND REFERENCES TO SONGS OF DIFFERENT GENRES, BUT MOST OFTEN IN ORDER TO DISCREDIT THEM.

THIS ONE IS STRONGLY INFLUENCED BY GENRES AND STYLES SUCH AS [DARK AMBIENT](#), [DARKCORE](#), [INDUSTRIAL MUSIC](#), [AGGROTECH](#) AND [BLACK METAL](#). WE FIND A WILLINGNESS TO CREATE AN HEAVY AND DISTURBING/UNHEALTHY ATMOSPHERE, BASED ON THE USE OF HEAVY RHYTHMS, JERKY AND SATURATED MELODIES COMPOSED OF FUTURISTIC SOUNDS AND THESE FAMOUS SAMPLES.

BEYOND 180 BPM, IT IS MORE APPROPRIATE TO SPEAK OF “PSYCORE” BY ITS INFLUENCES CLOSER TO [SPEEDCORE](#), EVEN IF IT CAN BE RECOVERED IN A SLOWER TEMPO. LIKE [HI-TECH](#), IT IS RECOGNIZABLE BY A CERTAIN SATURATION OF THE NUMBER OF EFFECTS, BUT DIFFERS FROM THIS LATTER BY ITS RAW AND/OR SOMBER AESTHETIC PECULIAR TO DARK. NOTE ALSO THAT THE HORRIFIC AND UNHEALTHY THEMES ARE OFTEN MORE COMMON IN PSYCORE THAN IN DARK.

SOMETIMES IT ALSO HAPPENS THAT DARK AND PSYCORE FREE THEMSELVES OF ANY DARK AMBIENCE OR PRESENT AN AESTHETIC LEAVING A FORM OF BLACK HUMOR RATHER THAN REALLY DARK AMBIENCES, BUT THIS REMAINS RELATIVELY RARE.

### REPRESENTATIVE LABELS:

- DARK PSYTRANCE: [INSOMNIA](#) / [TANTRUMM](#) / [MANIC DRAGON](#)
- PSYCORE: [HORRORDELIC](#) / [9TH CIRCLE](#) / [TRIPLAG](#) / [D-A-R-K](#)



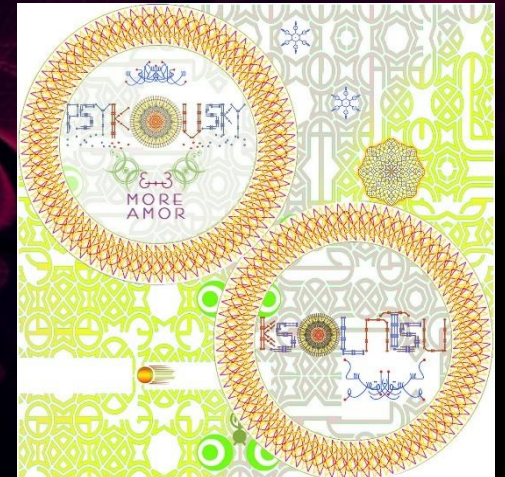
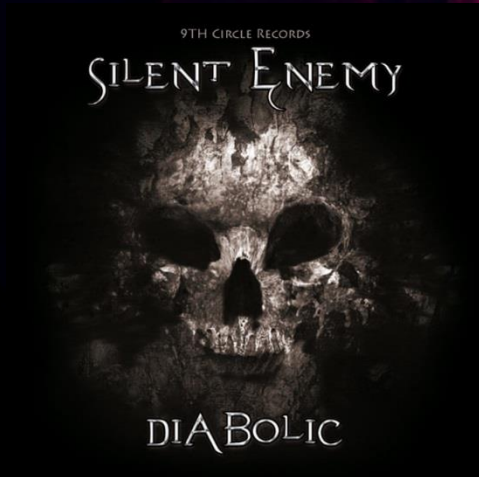
## VI. DARK PSYTRANCE

EXAMPLES:

« DARK PSYTRANCE » :



« PSYCORE » :





## VII. FOREST

“FOREST” IS A PSYCHEDELIC TRANCE STYLE BORN FROM [DARK PSYTRANCE](#), HOWEVER THIS ONE CAN SOMETIMES GET RID OF HIGH BPMs AND BLACK AMBIANCES FROM [DARK](#). THE [SCHLABBADUERST REKKORDS](#) LABEL IS CONSIDERED AS THE PIONEER OF THIS STYLE.

TECHNICALLY, THE FOREST IS CHARACTERIZED BY A MORE PRONOUNCED RESONANCE AS WELL AS MORE ORGANIC SONORITIES THAN IN [DARK](#) (IN ORDER TO ACCENTUATE THE “DEEP FOREST” EFFECT) AND “SWARMING/TEEMING” EFFECTS REMINDING AMBIENT NOISES OF FAUNA AND FLORA. JUST AS [DARK](#), CHANTS ARE VERY RARE, THEY ARE MORE WILLINGLY REPLACED BY AMBIENT NOISES.

THIS STYLE HAS MAINLY EMERGED IN DENMARK AND IN A MINORITY IN OTHER NORDIC COUNTRIES SUCH AS FINLAND, NORWAY OR SWEDEN.

ITS AMBIANCE CAN GREATLY VARY FROM ARTIST TO ANOTHER ONE, SOME TURNING TOWARD A DARK AMBIENCE (MAJORITY), OTHERS WILL PREFER THE EXALTING AND JOYFUL AMBIENCES OF [GOA](#) (MINORITY).

ANOTHER FORM OF FOREST NAMED “SWAMP” ALSO EXISTS, BORN FROM THE MERGER OF THIS LATTER AND [DOWNTempo](#). IT IS CHARACTERIZED BY A MORE EXPERIMENTAL SIDE THAN “TRADITIONAL” FOREST AND A SLOWER TEMPO, SIMILAR TO [DOWNTempo](#). LIKE [NATURAL TRANCE](#), THIS FORM OF FOREST REMAINS RARELY PRODUCED.

REPRESENTATIVE LABELS: [PARVATI](#) / [FORESTDELIC](#) / [SANATON](#)



# VII. FOREST

EXAMPLES:

“FOREST”:



“SWAMP”:





## VIII. TWILIGHT

“TWILIGHT” (ALSO CALLED “NIGHT FULL-ON”) IS A [PSYTRANCE](#) STYLE BORN IN SOUTH AFRICA IN THE MID 2000s FROM THE FUSION OF [DARK PSYTRANCE](#) AND [FULL-ON](#). LIKE [FOREST](#), IT DEPLOYS A CERTAIN COMPLEXITY IN THE PRODUCED SONORITIES AND HAS OFTEN A SYNTHETIC/METALLIC AESTHETIC PUSHED MUCH FURTHER IN THE AIM OF CREATING AN ATMOSPHERE AT THE CROSS OF BLACK SCIENCE FICTION (OR EVEN [CYBERPUNK](#)) AND COSMIC EXTENDED.

TECHNICALLY, TWILIGHT IS A GENRE OF “DARK FULL-ON”: IT IS CHARACTERIZED BY A MORE AGGRESSIVE BASSLINE, A CERTAIN ABUNDANCE OF SOUND EFFECTS INSPIRED BY [DARK](#), AS WELL AS A MELODIOUS NATURE INHERITED FROM [FULL-ON](#) WITH A DARK ATMOSPHERE.

THERE IS ALSO ANOTHER FORM OF TWILIGHT CALLED “SOUTH AF” (MEANING “SOUTH AFRICA”, IN REFERENCE TO ITS ORIGINS) MORE APPROACHING TO [FULL-ON](#). THIS VARIANT, WHICH IS ACTUALLY THE FOUNDER STYLE OF TWILIGHT, STANDS OUT BY AN AESTHETIC USUALLY MORE HARMONIOUS BUT MORE BELLCOSE, AND A CLOSER KICK TO [TECHNO](#) ONE, HARDER THAN “CLASSIC” TWILIGHT ONE, AND OFTEN BY A LESS DARK AND ATMOSPHERIC AMBIENCE, BUT MORE FRENETIC.

REPRESENTATIVE LABELS: [NEXUS MEDIA](#) / [TIMECODE](#) / [MMD](#)



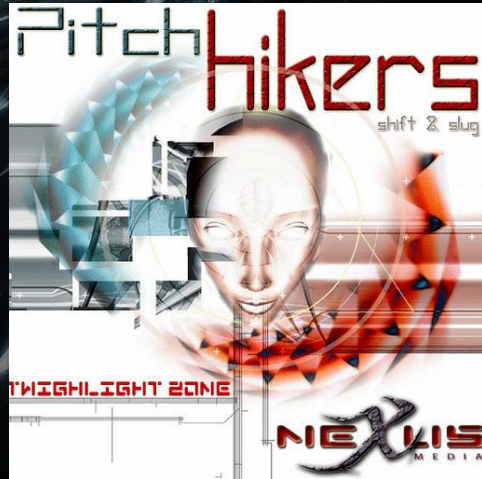
# VIII. TWILIGHT

EXAMPLES:

“TWILIGHT”:



“SOUTH AF TWILIGHT”:





“HI-TECH” (ALSO WRITTEN “HIGH-TECH” OR “HITEK”) IS A [PSYTRANCE](#) STYLE STRONGLY INFLUENCED BY [DARK PSYTRANCE](#), [PSYCORE](#), [HARDTEK](#) AND [FULL-ON](#). IT IS CHARACTERIZED BY A SYNTHETIC AESTHETIC PUSHED TO THE EXTREME, A CLEAR/UNCLUTTERED BASSLINE AND A FAST RHYTHM ([DARK](#) INFLUENCES), OR EVEN VERY FAST ([PSYCORE](#) AND [HARDTEK](#) INFLUENCES), AND OFTEN, BY A VERY JERKY/CHOPPED MELODY ([FULL-ON](#), [DARK](#) AND [HARDTEK](#) INFLUENCES).

IN TERMS OF TEMPO, HI-TECH VARY FROM 150 BPM TO OVER 200 BPM, MAKING IT AND [PSYCORE](#) THE FASTEST [PSYCHEDELIC TRANCE](#) STYLES.

UNLIKE [PSYCORE](#), HI-TECH CAN PRESENT AN ABSENCE OF ATMOSPHERE IN FAVOR OF A NON-REGULAR MELODIC STRUCTURE AND [BROSTEP](#) INSPIRED TRANSITIONS. IT CAN THEREFORE GREATLY VARY FROM AN ARTIST TO AN ANOTHER ONE. IN ADDITION, HI-TECH IS GENERALLY THE LEAST PREDICTABLE AND CONSTANT OF ALL [PSYCHEDELIC TRANCE](#) STYLES.

REPRESENTATIVE LABELS: [NOISE POISON](#) / [OSOM MUSIC](#) / [KAMINO](#) / [DARK PRISMA](#)



EXAMPLES:





## X. PROGRESSIVE PSYTRANCE

“PROGRESSIVE PSYTRANCE” (ALSO CALLED “MINIMAL PSYTRANCE” OR “PSYPROG”) IS A STYLE OF [PSYTRANCE](#) BORN FROM THE FUSION OF THIS LATTER WITH [PROGRESSIVE TRANCE](#) IN THE EARLY 2000S.

THIS FORM OF MINIMALIST [TRANCE](#), CAN BE CONSIDERED AS PROGRESSIVE BUT IS USUALLY MORE INVOLVED AND CONTAINS MORE COMPLEX SOUNDS (FROM [PSYCHEDELIC TRANCE](#)) THAN [PROGRESSIVE TRANCE](#).

IT IS CHARACTERIZED BY A [HOUSE](#) INFLUENCE, USUALLY AN HEAVIER AND SLOWER RYTHM, BETWEEN 130 AND 140 BPM, AND A MORE PROGRESSIVE AND ATMOSPHERIC AESTHETIC THAN IN NEW GENERATION OF 2000S [PSYCHEDELIC TRANCE](#) WHOSE BPM STARTS FROM 140. DUE TO ITS LIGHTNESS, PSYPROG IS OFTEN DESCRIBED AS CHEERFUL AND APPROPRIATE TO THE BEGINNINGS OR ENDS OF EVENINGS.

IN MANY WAYS, PSYPROG IS AN ACCUMULATION OF VARIOUS MUSICAL STYLES, HOWEVER THERE ARE TWO MAJOR TRENDS: ONE APPROACHING [FULL-ON](#) (MAJORITY), THE OTHER ADOPTING A MORE MINIMAL STYLE (HENCE THE NAME “MINIMAL PSYTRANCE”). FOR SOME, THIS STYLE WOULD BE A [TECHNO](#) LEGACY. AS SAID EARLIER, THERE ALSO FOUND A SIGNIFICANT PART FROM [HOUSE](#).

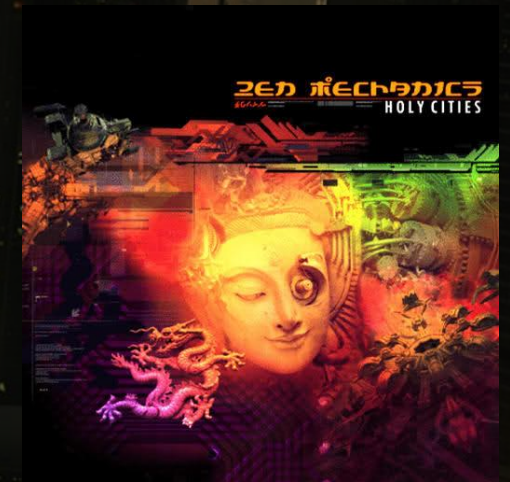
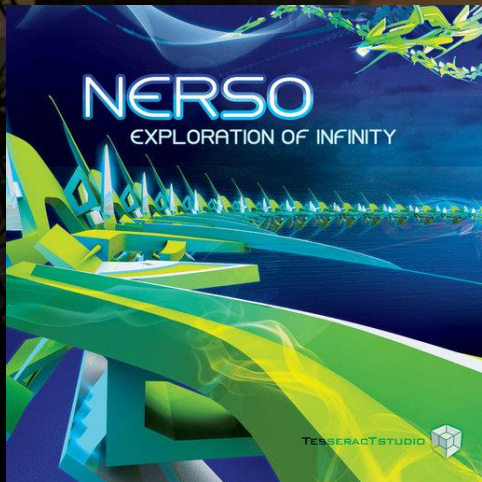
IT IS UNDOUBTEDLY ONE OF THE MOST POPULAR STYLES OF [PSYCHEDELIC TRANCE](#) ALONGSIDE [FULL-ON](#).

REPRESENTATIVE LABELS: [IONO MUSIC](#) / [OVNIMOON](#) / [IBOGA](#)



## X. PROGRESSIVE PSYTRANCE

EXAMPLES:





## XII. PSY TECH

“PSY TECH” (ALSO WRITTEN “PSYTECH” OR “PSYTEK”), BORN IN GERMANY IN THE EARLY 2000s, IS A FORM OF [TECH TRANCE](#) BELONGING TO [PSYCHEDELIC TRANCE](#) FOR WHICH WOULD HAVE REPLACED THE “CLASSIC” [TRANCE](#) ELEMENTS BY MORE COMPLEX ELEMENTS STEMMING FROM [PSYCHEDELIC TRANCE](#).

THE PROGRESSIVE NATURE AS WELL AS THE KICK AND THE BASSLINE USUALLY ENCOUNTERED IN [PSYCHEDELIC TRANCE](#) HAVE BEEN REPLACED BY A MORE REPETITIVE NATURE ACCOMPANIED BY HEAVIER KICKS FROM [TECHNO](#) AT A RHYTHM GENERALLY BETWEEN 135 AND 150 BPM.

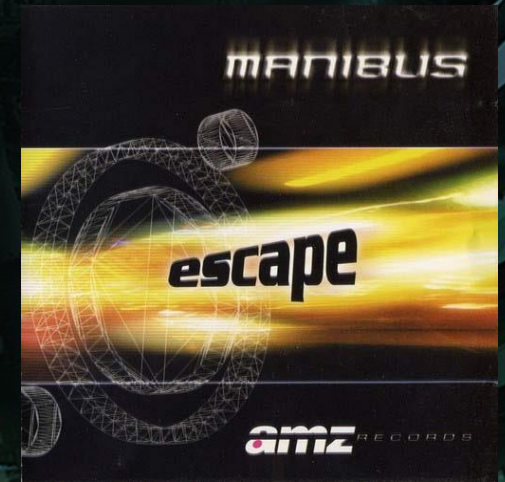
THIS ONE IS ESPECIALLY OFTEN CHARACTERIZED BY A SOMBER AND VERY MECHANICAL AESTHETIC AS WELL AS BY INHERITED PERCUSSIONS FROM [HARD HOUSE](#), CLAPS AND DISTORTED AND FILTERED HI-HATS. SYNTHESIZERS ARE SHORT AND REPETITIVE AND BLENDED WITH THOSE FROM [PSYCHEDELIC TRANCE](#).

THE REST OF THE BODY OF MUSIC, THAT IS TO SAY THE EFFECTS, MELODY AND ATMOSPHERE, COME FROM THE [PSYCHEDELIC TRANCE](#) STYLE USED BY THE ARTIST.



## XII. PSY TECH

EXAMPLES :





## XI. Zenonesque

“ZENONESQUE” (ALSO CALLED “PSYGRESSIVE”), ORIGINATING IN AUSTRALIA, IS A MINIMAL STYLE OF [PSYPROG](#) PRESENTING AN EXPERIMENTAL TENDENCY AESTHETICS, OCCASIONALLY “FUNKY” OR “JAZZY”, AND RELATED TO [ZENON RECORDS](#). IT IS CHARACTERIZED BY BOTH DARK AND LIGHT ELEMENTS, A PLAYFUL AMBIENCE AS WELL AS A HYBRID SOUND DESIGN BETWEEN ORGANIC AND SYNTHETIC AND A WILLINGNESS TO CREATE DEEP PSYCHEDELIC ATMOSPHERES.

HOWEVER, UNLIKE [PSYPROG](#) WHICH PRESENTS A CLEARER/CLEANER AESTHETIC, ZENONESQUE HAS HARDER AND MORE MECHANICAL SONORITIES, MAKING IT CLOSER TO [PSY TECH](#). THAT CAN GO SO FAR AS TO INTEGRATE A [PSY TECH](#) KICK AND BASSLINE FOR THE PRODUCTIONS MOST INFUSED BY THIS LATTER.

THERE IS ALSO AN ALTERNATING CURRENT, PRECEDING ZENONESQUE, NAMED “DARK PROGRESSIVE PSYTRANCE” (ABBREVIATED “DARK PSYPROG”). UNLIKE ZENONESQUE, IT OVERCOMES MOST OF THE CHARACTERISTICS OF THIS LATTER (CONTRASTING ELEMENTS, PLAYFUL AMBIENCE AND TENDENCY TO ORGANIC DESIGN) IN FAVOR OF A MORE REGULAR STRUCTURE, AN AESTHETIC RATHER DARK OR SUBDUED AND SCIENCE FICTION ATMOSPHERES HOVERING BETWEEN DARKNESS, MELANCHOLY AND FASCINATION.

REPRESENTATIVE LABELS: [ZENON](#) / [COSMIC CONSPIRACY](#)



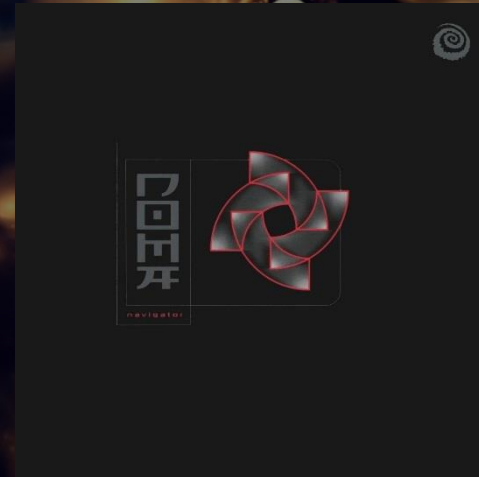
# XI. Zenonesque

EXAMPLES:

“ZENONESQUE”:



“DARK PSYPROG”:





### XIII. Natural (Psy)Trance

“NATURAL TRANCE” (ALSO CALLED “TRIBAL TRANCE” OR “ETHNO TRANCE”) IS A [PSYCHEDELIC TRANCE](#) STYLE WHOSE SOUNDS ARE ENTIRELY OR PARTLY DERIVED FROM CONVENTIONAL INSTRUMENTS AND NOT OF ELECTRONIC SOUNDS. THIS VARIANT PUTS FORWARD THE MUSICAL CAPACITIES OF THE INTERPRETERS, AND GIVES RISE TO MOST IMPRESSIVE SCENIC PERFORMANCES BY THE PRESENCE OF MUSICIANS IN ADDITION OF DJs. THE INSTRUMENTS GENERALLY USED ARE [DJEMBE](#), [DIDGERIDOO](#) OR [ELECTRIC GUITAR](#).

IT HAS NO PARTICULAR CHARACTERISTICS EXCEPT THE PRESENCE OF NON-ELECTRONIC INSTRUMENTS. THIS FORM OF [PSYCHEDELIC TRANCE](#) IS RARELY PRODUCED COMPARED TO OTHER STYLES.



XIII. Natural (Psy)Trance

EXAMPLES:





# XIV. SUOMI

“SUOMISAUNDI” (ABBREVIATED “SUOMI”, ALSO KNOWN AS “SUOMISOUNDI”, “SUOMISTYGE” OR “SPUGEDELIC TRANCE”) IS A FREESTYLE [PSYCHEDELIC TRANCE](#) STYLE THAT ORIGINATED IN FINLAND AROUND THE MID-1990S. “SUOMISAUNDI” LITERALLY MEANS “FINNISH SOUND” IN FINNISH.

IT IS CHARACTERIZED BY AN ABSENCE OF RULES ESTABLISHED OUTSIDE THE BASIC ELEMENTS OF [TRANCE](#) SUCH AS KICKS 4/4 THAT DEFINED MOST GENRES AND STYLES OF [ELECTRONIC DANCE MUSIC](#) TO DATE. SUOMISAUNDI TRACKS ARE USUALLY VERY MELODIC, INCLUDING HEAVY INFLUENCES FROM EARLY [GOA](#), TRIBAL BEATS AND [ACID TRANCE](#) TRACKS, AS WELL AS FUNKY GUITAR/KEYBOARD LOOPS AND SOUNDS FROM OR REMINISCENT OF 80's.

SUOMI SONGS FREQUENTLY INCLUDE DISTORTED SAMPLING, LAYERS AND COMBINATIONS OF EFFECTS, TRICKY DRUM FILLS AND BREAKS, AS WELL AS SPEECH SAMPLES IN FINNISH OR IN ENGLISH.

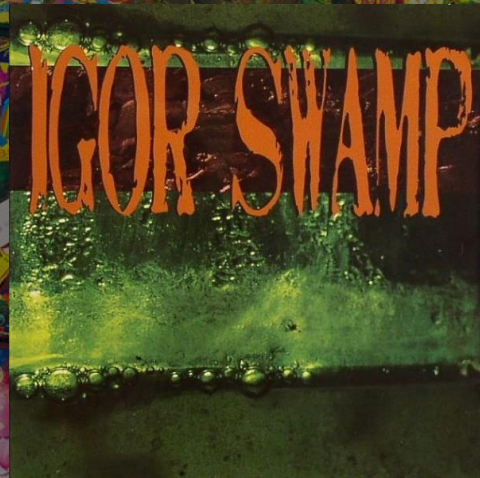
MOREOVER, ON MANY OCCASIONS, THERE ARE FORMS OF STRANGE AND WHACKY HUMOR AND/OR SELF-IRONY IN THE MUSIC OR IN THE TRACK TITLES. SOME EVEN DESCRIBE THE SUOMI STYLE AS ANARCHISTIC AND ALMOST PUNK, BECAUSE THE SONGS ARE USUALLY VERY DIFFERENT AND PROGRESSIVE COMPARED TO MAINSTREAM EUROPEAN [PSYCHEDELIC TRANCE](#) TRACKS.

REPRESENTATIVE LABELS: [6-DIMENSION SOUND](#) / [ANTISCARP](#) / [FAERIE DRAGON](#) / [EXOGENIC](#)



# XIV. SUOMI

EXAMPLES:





## XV. PSYBREAKS

“PSYBREAKS” IS A [PSYCHEDELIC TRANCE](#) STYLE BORN DURING THE SECOND HALF OF 1990 FROM THE FUSION OF DIFFERENT PSYCHEDELIC TRANCE STYLES (AS [PSYTRANCE](#), [FULL-ON](#), [DARK](#), [TWILIGHT](#),...ETC) OR [DOWNTempo](#) WITH PSYCHEDELIC ORIENTATION, AND ONE OF THE FOUR STYLES/GENRES FROM THE FAMILY OF BREAKS AND DRUMS, NAMELY [BREAKBEAT](#), [DRUM & BASS](#), [NEUROFUNK](#) AND [BREAKCORE](#).

IT IS CHARACTERIZED BY AN ABSENCE OF KICKS AND SIMPLE 4/4 RHYTHMS IN FAVOR OF POLYRHYTHMS AND IRREGULAR BREAKS WITH A 4/4 STRUCTURE OF DRUMS “PATTERNS” ([BREAKBEAT](#) CHARACTERISTICS) WHICH MAY ADD MORE INDUSTRIAL SONORITIES ([BREAKCORE](#) CHARACTERISTICS) OR REGULAR POLYRHYTHMS WITH A STRUCTURE IN 2-STEP OF DRUMS “PATTERNS” ACCOMPANIED BY HEAVY BASS LINES ([DRUM & BASS](#) CHARACTERISTICS) OR EVEN MULTI-LAYERED DRUMS AND AUDIO RE-SAMPLING ([NEUROFUNK](#) CHARACTERISTICS). THE REST OF THE BODY OF MUSIC, THAT IS TO SAY THE EFFECTS, MELODY AND ATMOSPHERE ARE FROM THE [PSYCHEDELIC TRANCE](#) STYLE USED BY THE ARTIST.

SOMETIMES, IT ALSO HAPPENS THAT SOME ARTISTS ADD [GLITCH](#) ELEMENTS IN THEIR MUSIC.

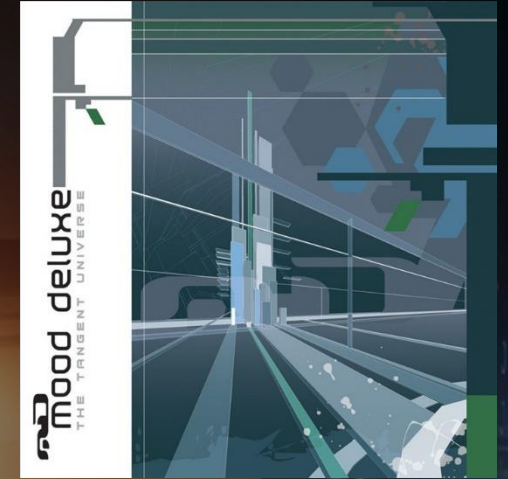
ONE CAN ALSO FIND UNDER THE NAME OF “PSYSTEP” ANY BLEND COMPRISING [DUBSTEP](#) INSTEAD.

REPRESENTATIVE LABEL: [BROKEN ROBOT](#)



# XV. PSYBREAKS

EXAMPLES:





## XVI. ΨSYBIENT

“PSYBIENT” IS AN [AMBIENT](#) STYLE THAT CAN BE ATTACHED TO [PSYCHEDELIC TRANCE](#) AND WHICH CONTAINS VARIOUS ELEMENTS FROM [AMBIENT](#), [DOWNTempo](#), [DUB](#), [ETHNIC MUSIC](#), [NEW AGE](#) AND [PSYCHEDELIC TRANCE](#) SUB-STYLES.

WHERE OTHER [PSYCHEDELIC TRANCE SUB-STYLES](#) ARE RATHER BOOSTING (WITH THE EXCEPTION OF SOME [PROTO-GOA](#), [PSYPROG](#), [ZENONESQUE](#) AND [EXPERIMENTAL](#) PRODUCTIONS), IT OFTEN SEEKS TO REACH A STATE OF DEEP RELAXATION, CLOSE TO MEDITATION AND [LUCID DREAMING](#).

PSYBIENT IS 2-3 TIMES SLOWER THAN GLOBAL [PSYCHEDELIC TRANCE](#) STYLES, IT RARELY EXCEEDS 110 BPM (OR BE TOTALLY BEATLESS) AND GENERALLY HAS A LESS DEFINED RHYTHM. OFTEN, WE FIND IT AS A RHYTHMIC BASE THAT CAN BE COVERED BY [AMBIENT](#) ELEMENTS, FILTERED AND REWORKED WITH MANY EFFECTS, WITH THE AIM TO OBTAIN A PARTICULAR PSYCHEDELIC SOUND.

IT CAN ALSO INCLUDE ELECTRONIC TRACKS ([GLITCH](#), [ACID](#),...ETC), TRADITIONAL INSTRUMENTS, ARCHAIC VOCAL TECHNIQUES AND MEDITATIVE CHANTS ELEMENTS. THE ELECTRONIC ELEMENTS ARE OFTEN COMBINED WITH ETHNIC AND MODERN INSTRUMENTS, COSMIC SOUNDS OF KEYBOARDS AND HARMONIC MUSIC.

ONE CAN ALSO FIND OTHER TERMS:

- “DEEP TRANCE”, MORE [DOWNTempo](#) ORIENTED, USUALLY BETWEEN 90 AND 120 BPM, WITH A MORE STEADY BEAT AND STRONG PSYCHEDELIC TRANCE OR EVEN [“CLASSIC” TRANCE](#) INFLUENCES.
  - “GOA AMBIENT”, FOR PRODUCTIONS INVOLVING BLENDS BETWEEN [AMBIENT](#) AND [GOA TRANCE](#).
  - “PSY DUB”, FOR PSYCHEDELIC CROSSES WITH [DUB](#) AND NOT INCLUDING [AMBIENT](#).
- “PSYCHILL”, A GENERAL TERM USED TO DESIGNATE ALL PSYCHEDELIC [CHILL-OUT](#) STYLES (PSYBIENT, PSYCHEDELIC [DOWNTempo](#), GOA AMBIENT, PSY DUB, DEEP TRANCE...).

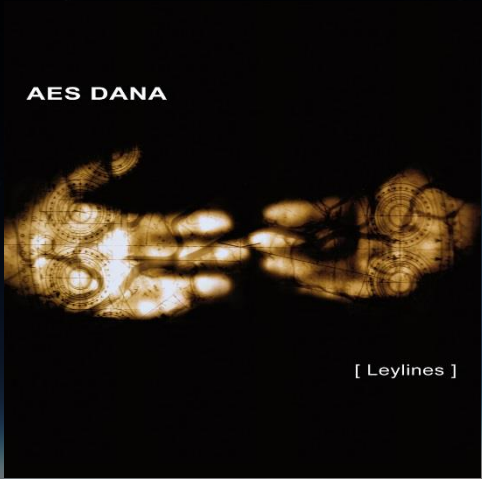
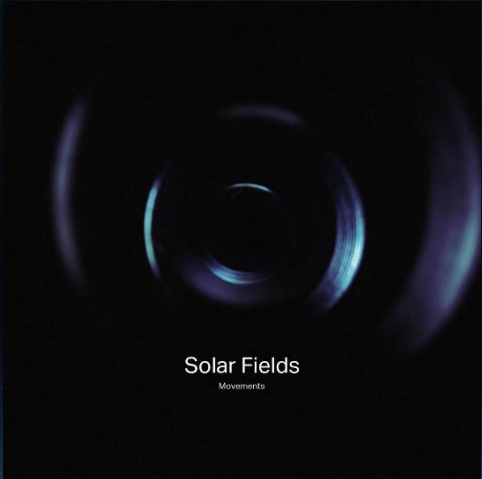
REPRESENTATIVE LABELS: [ULTIMAE](#) / [ALTAR](#) / [ALEPH ZERO](#) / [CELESTIAL DRAGON](#) / [INTERCHILL](#) / [LIQUID SOUND DESIGN](#)



# XVI. ΨSYBIENT

## EXAMPLES:

### “PSYBIENT”:



### “DEEP TRANCE”:

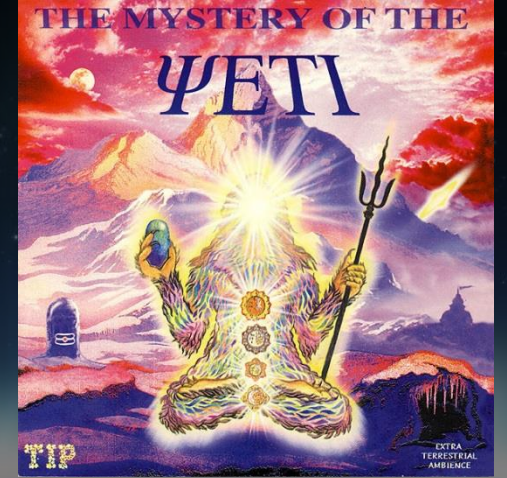
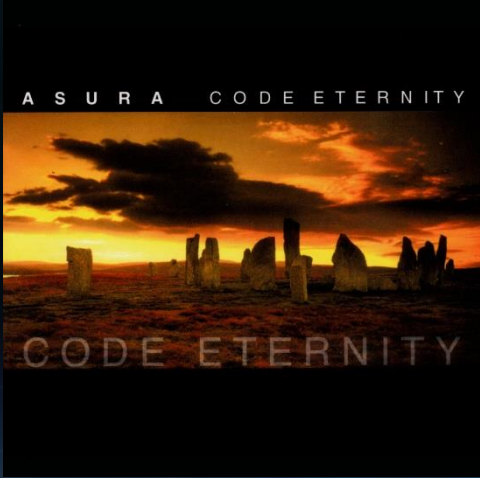




## XVI. ΨYBIENT

## EXAMPLES:

## “GOA AMBIENT”:



## “PSY DUB”:





## XVII. Experimental

“EXPERIMENTAL” IS A FREESTYLE [PSYCHEDELIC TRANCE](#) STYLE WHOSE ORIGINS AND BIRTH REMAIN UNDETERMINED.

LIKE [SUOMI](#), IT IS CHARACTERIZED BY AN ABSENCE OF ESTABLISHED RULES EXCEPT THE PRESENCE OF A CERTAIN RESEARCH OF PSYCHEDELISM IN THE MUSIC TO BE CONSIDERED AS PART OF THIS STYLE. HOWEVER, UNLIKE THIS LATTER, THE EXPERIMENTAL MAY BE ENTIRELY FREE OF [TRANCE](#) ELEMENTS OR, ON THE CONTRARY, SIMPLY CONSIST IN A MIXTURE OF VARIOUS [PSYCHEDELIC TRANCE](#) STYLES.

ITS INFLUENCES, MUSICAL BLENDS AND AMBIENCES ARE HIGHLY VARIABLE AND OFTEN UNIQUE TO EACH ARTIST, OR EVEN EACH MUSIC ON EACH ALBUM OF ONE AND SINGLE ARTIST.

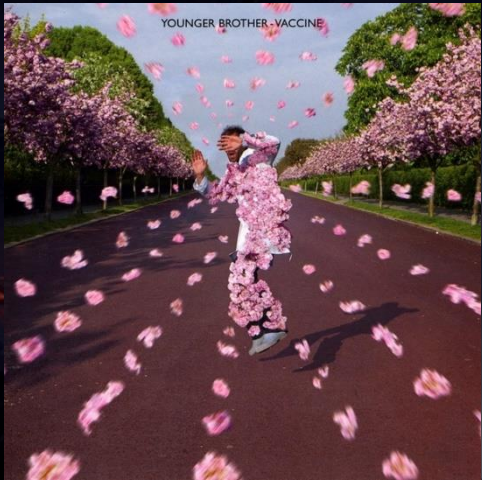
ALTHOUGH [IDM](#), [ABSTRACT MUSIC](#), [DOWNTempo](#) AND [GLITCH](#) ARE OFTEN USED WITH THIS ONE, BECAUSE VERY APPRECIATED FOR THEIR EXPERIMENTAL AND SOUGHT SIDE, EXPERIMENTAL CAN BE MERGED WITH GENRES FAIRLY, OR TOTALLY, OPPOSED TO THIS LATTER BY THEIR MUSICAL STRUCTURE AND/OR AMBIENCE, SUCH AS [JAZZ](#), [INDUSTRIAL MUSIC](#), [TRIP-HOP](#), [FOLK MUSIC](#) OR [CLASSICAL MUSIC](#).

REPRESENTATIVE LABELS: [PSY-HARMONICS](#) / [DEMON TEA](#) / [GI'WA](#) / [DEVIC CRAFT](#)



# XVII. Experimental

EXAMPLES:





A surreal, multi-armed figure in a meditative pose against a cosmic background. The figure has a human torso with a glowing heart, a tree growing from its head, and multiple arms holding various objects like a clock, a flower, and a globe. The background features a large planet, a galaxy, and floating musical notes. The word "BONUS" is in a black box at the top.

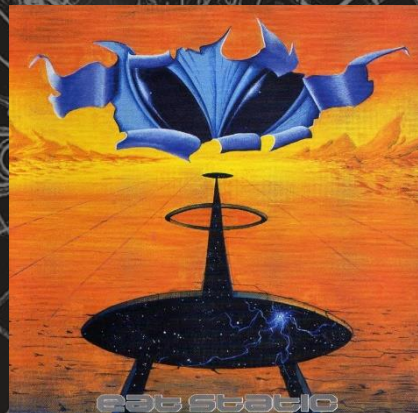
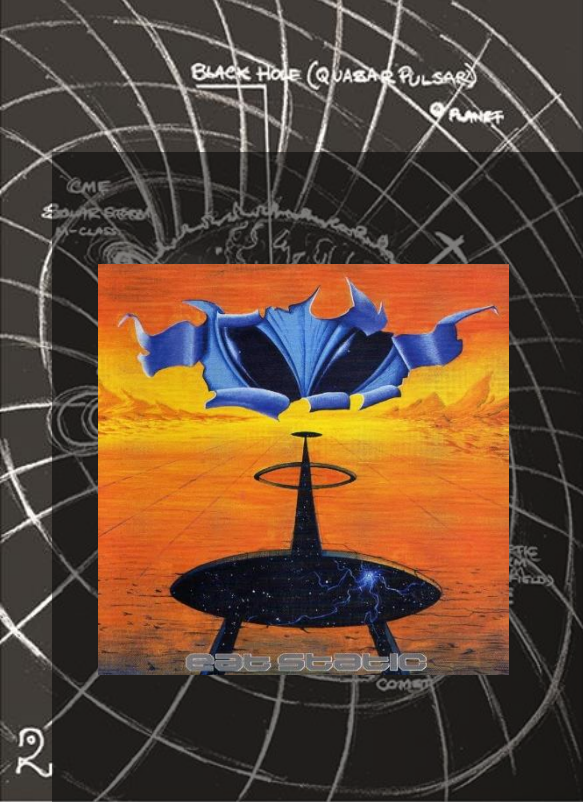
BONUS

ALBUMS PUT IN EXAMPLES SEEM YOU TOO FEW?  
AN ABSOLUTELY CRUCIAL ALBUM IS NOT THERE?

“THE WORLD MUST KNOW!”

HERE IS A MORE EXTENSIVE LIST OF HIGHLY RECOMMENDED ALBUMS AND ARTISTS FOR  
EACH STYLE.





GALAXY DYNAMICS METATRON CUBE

INNER SPACE - TYPE 4  
MID SPACE - TYPE 3  
OUTER SPACE - TYPE 0-2

VORTEX VELOCITY 19.5°  
SPEED OF LIGHT  
299,792,458 MS

PROTO-GDA

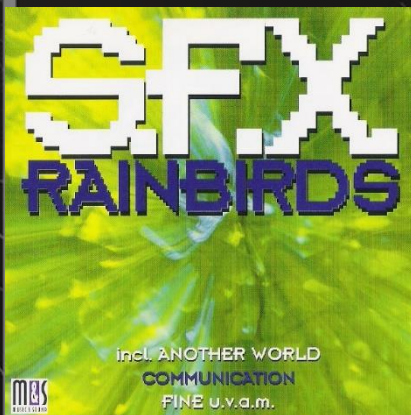
256,000,000  
128,000,000  
64,000,000

1  
2  
4  
YEARS  
2012

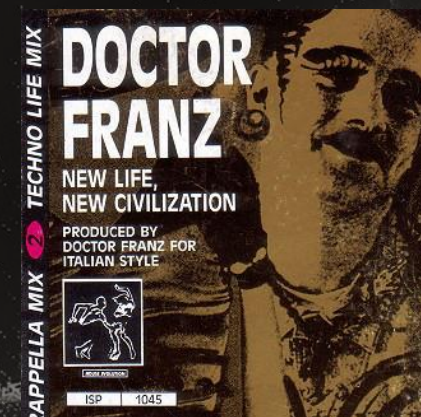
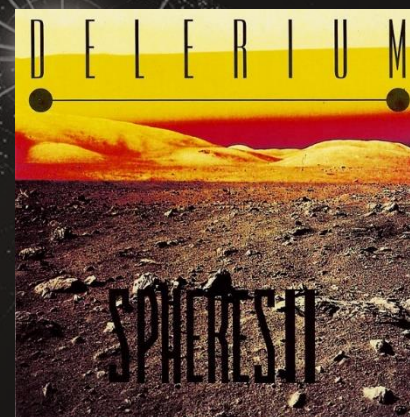
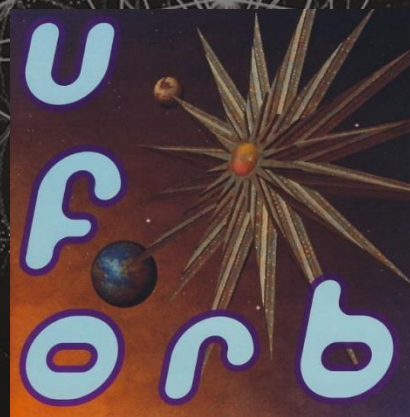
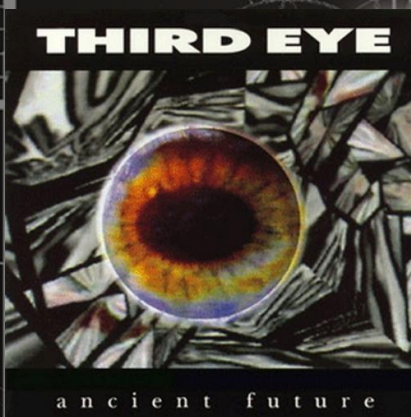
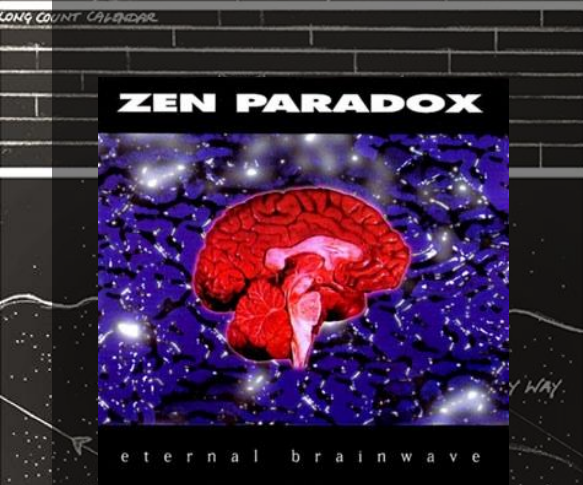
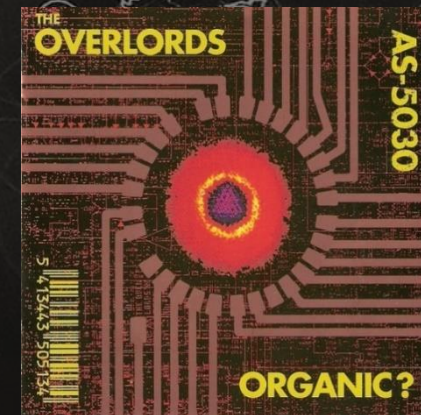
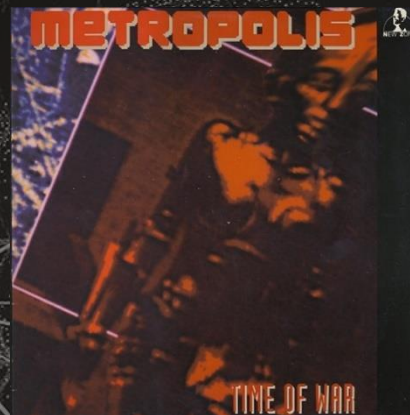
$\pi \Phi$



3.14159  
1.6180339887



incl. ANOTHER WORLD  
COMMUNICATION  
FINE U.V.A.M.

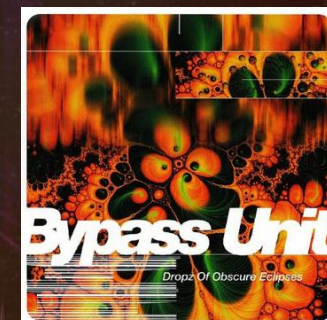
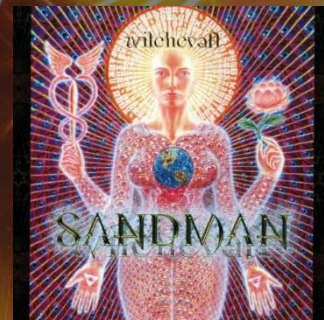
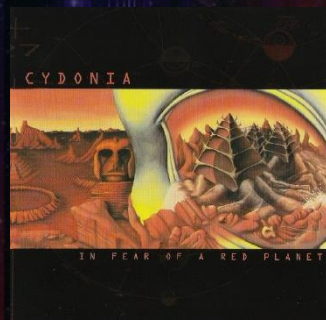
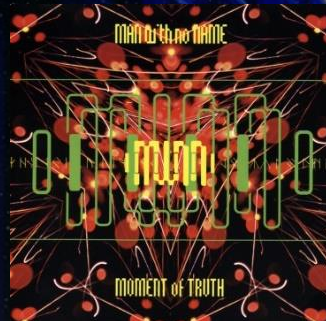


CYMATIC-FREQUENCY-DNA "DEOXYRIBONUCLEIC ACID"



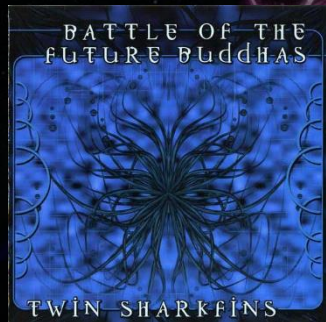
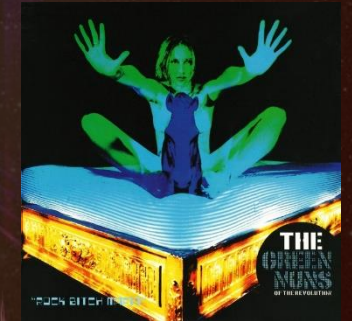
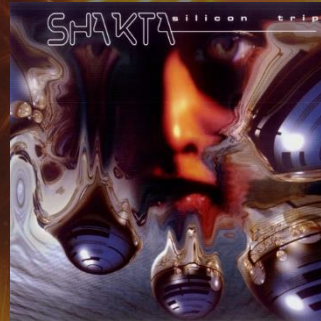
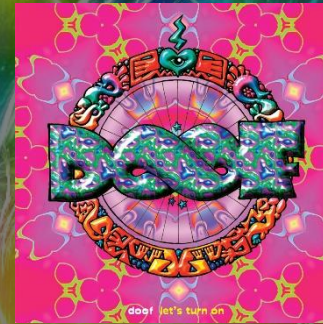


# GOA TRANCE (OLD SCHOOL)



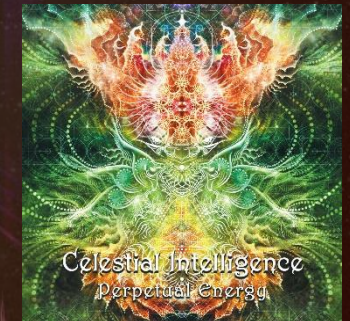


# GOA TRANCE (OLD SCHOOL)



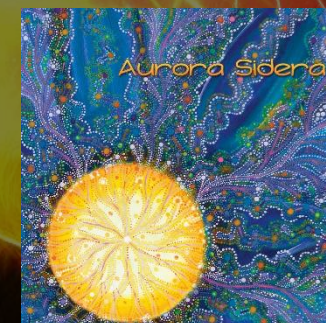
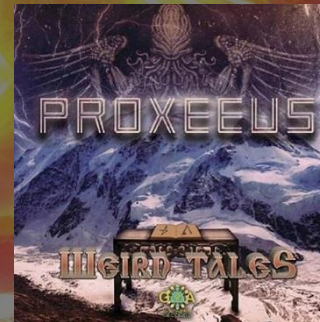
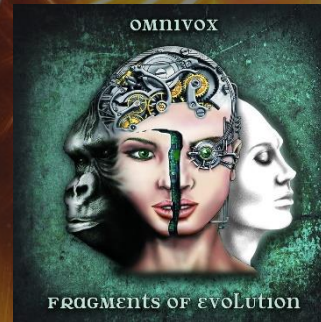
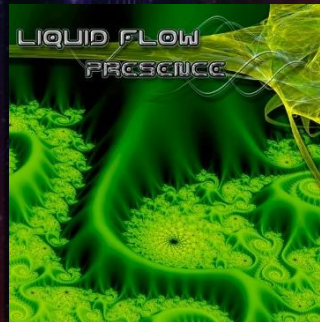
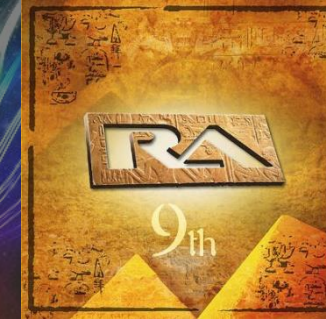


# GOA TRANCE (NEW SCHOOL)



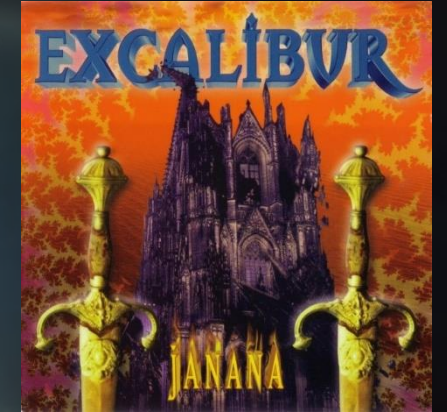
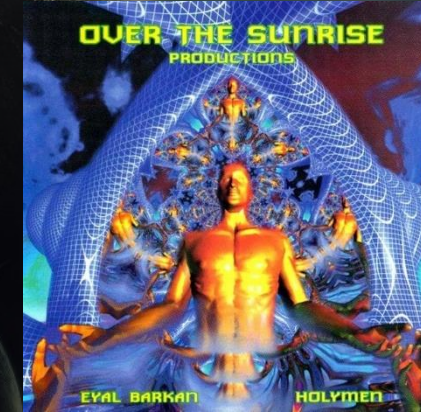
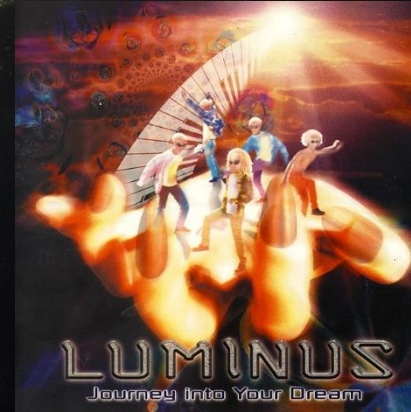
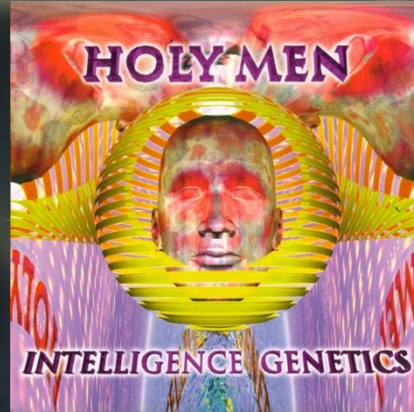
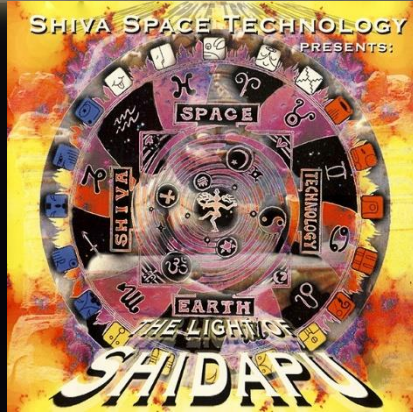


# GOA TRANCE (NEW SCHOOL)



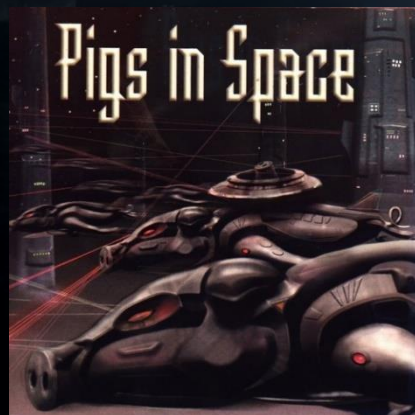
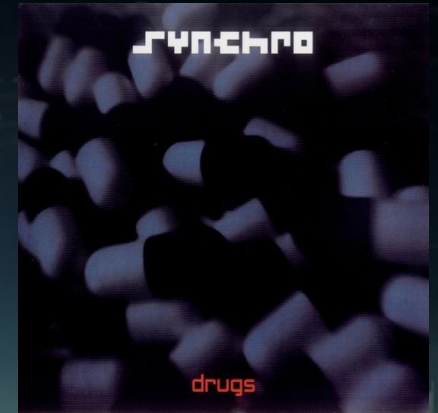
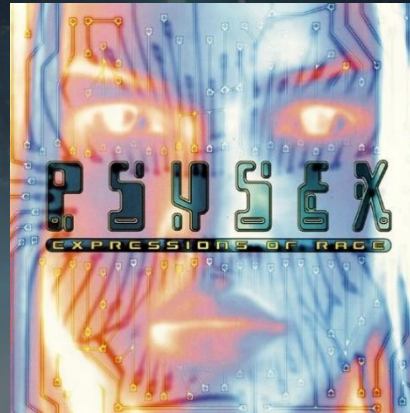
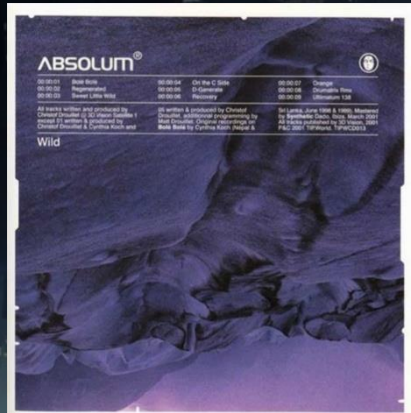


# NITZHONOT



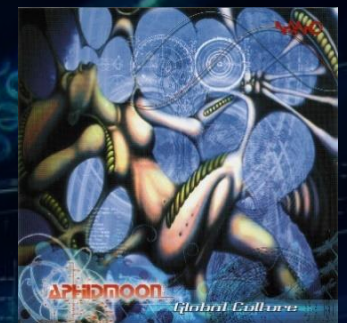
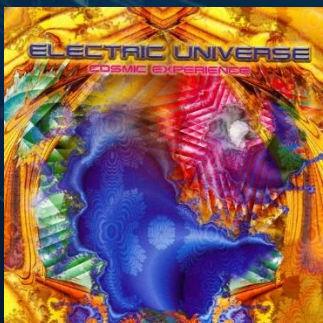
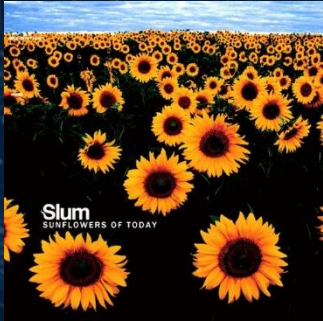


# PSYTRANCE



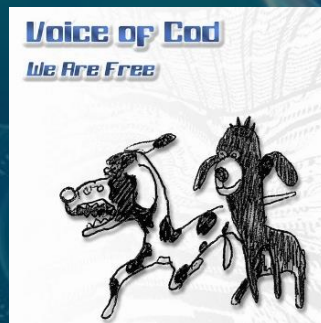
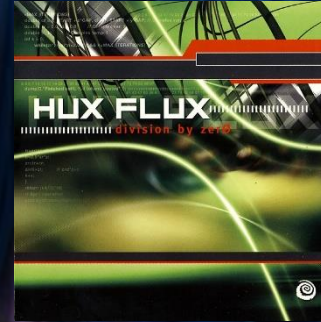
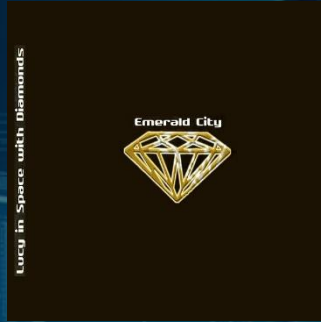


# FULL-ON



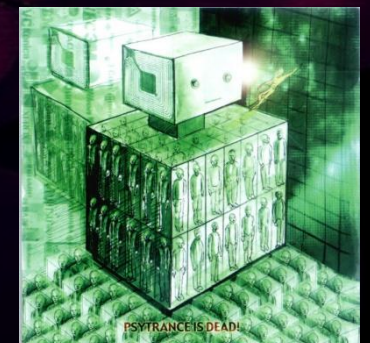
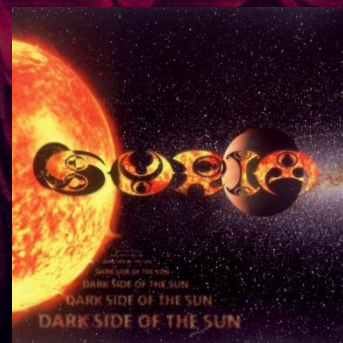
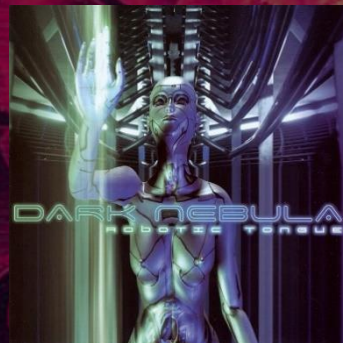
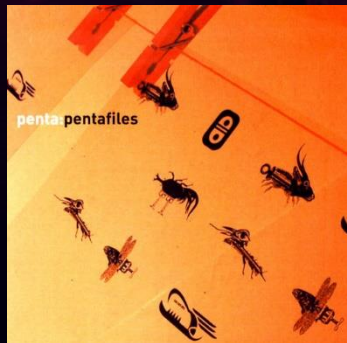
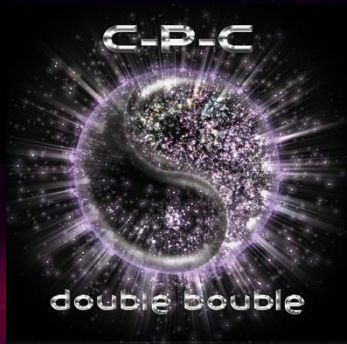


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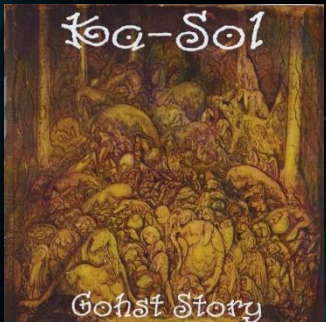


# DARK PSYTRANCE





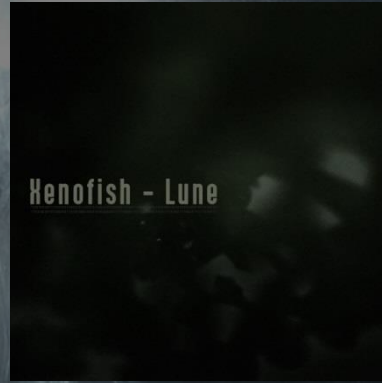
# FOREST



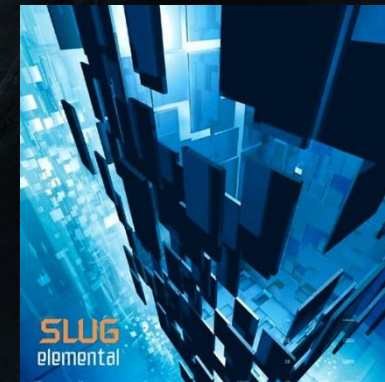


# TWILIGHT

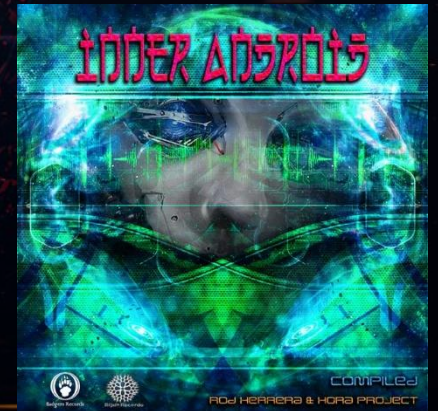
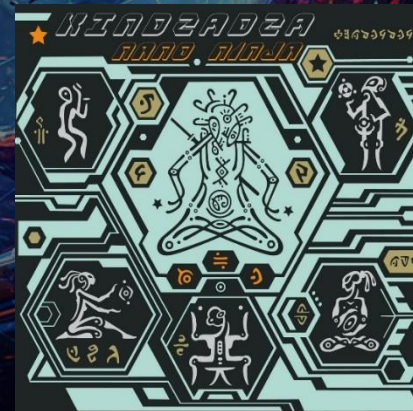
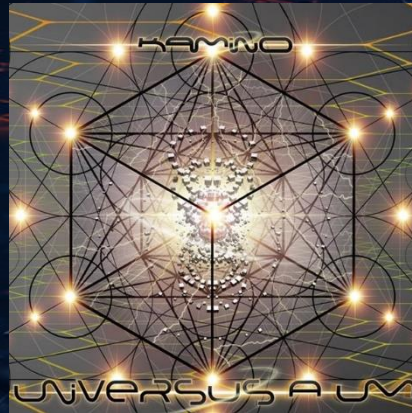
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“SOUTH AF TWILIGHT”:

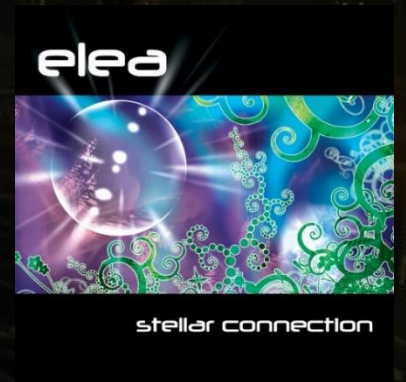
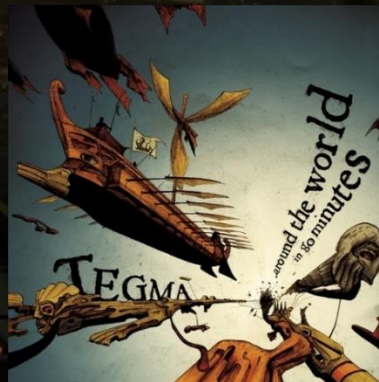
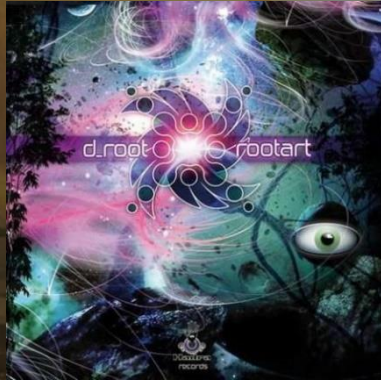
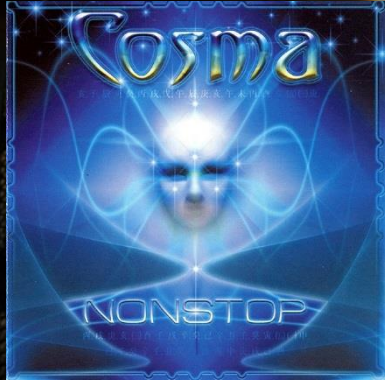






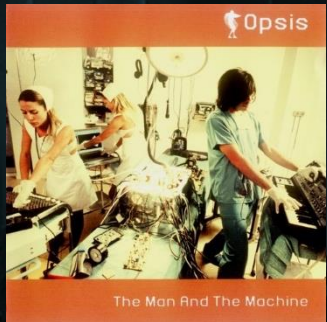
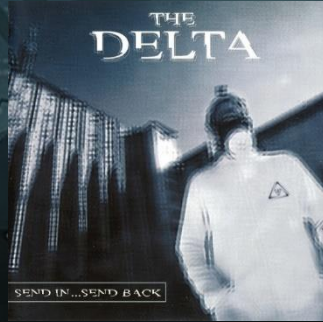


# PROGRESSIVE PSYTRANCE





# NEW TECH



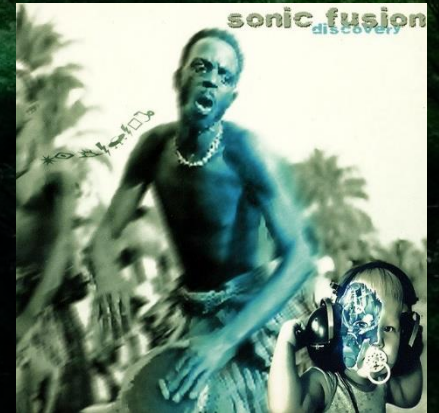
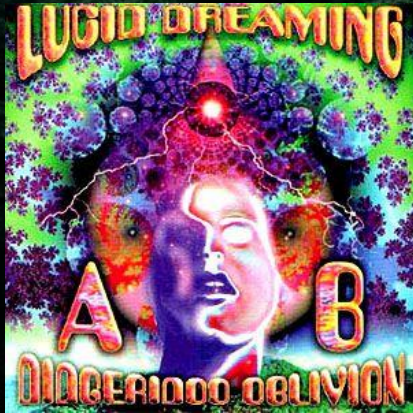
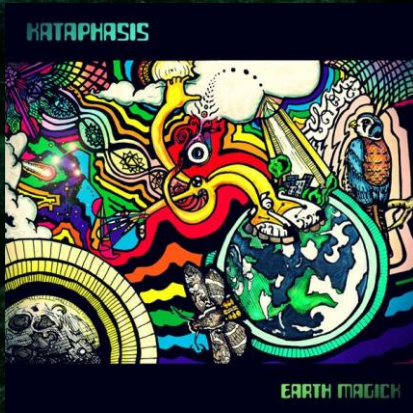
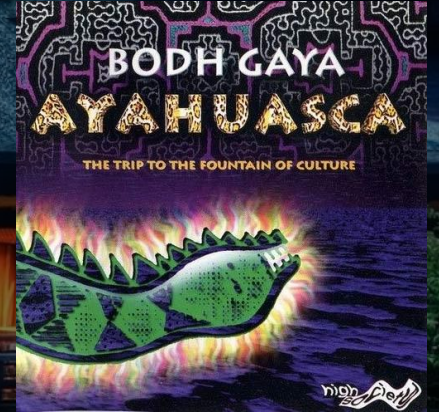
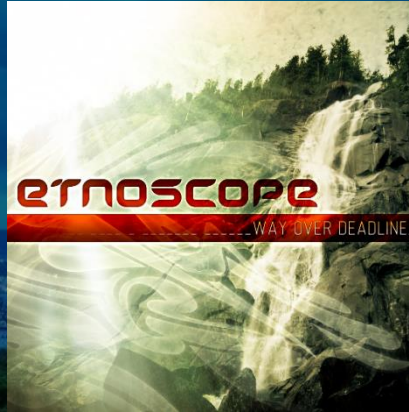
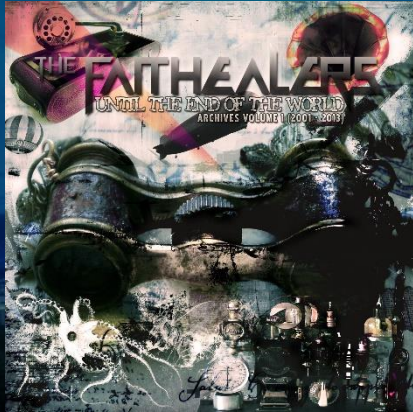
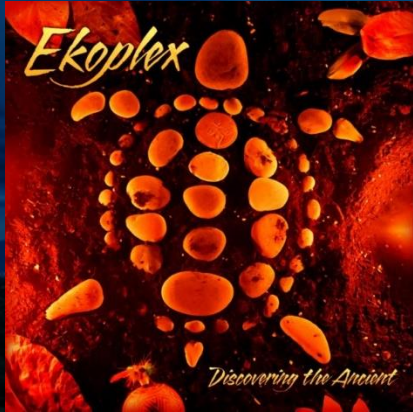


# Zenonesque



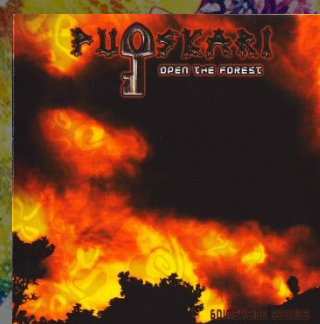
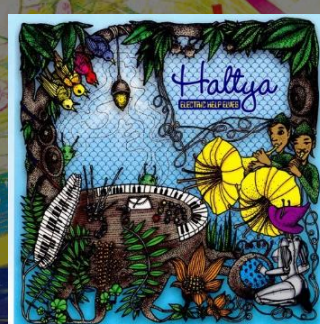
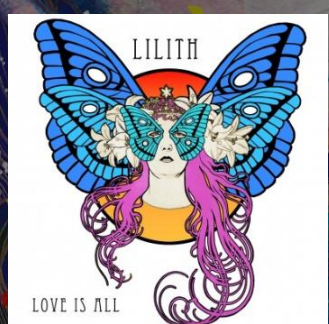
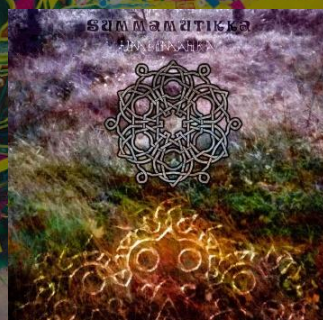
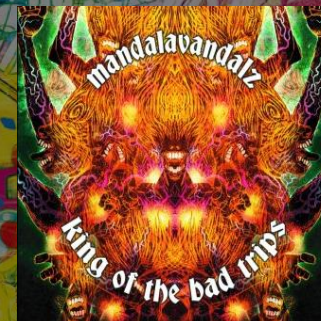
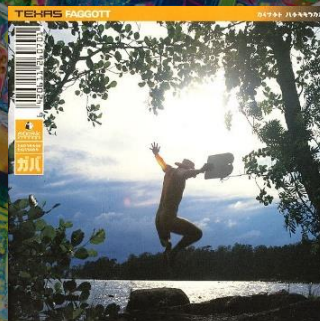
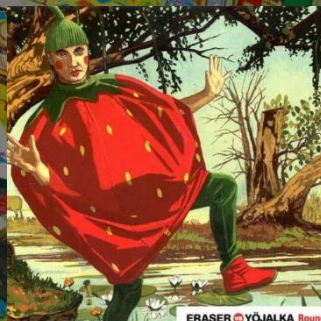
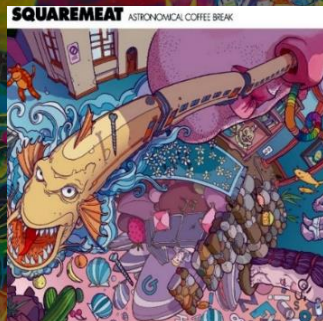


# Natural (Psy)Trance



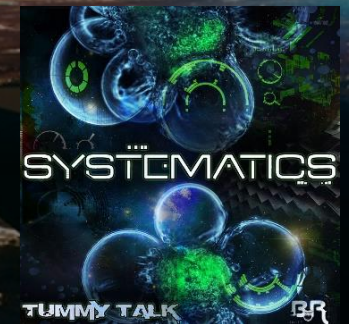
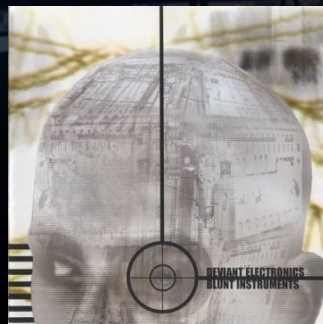


SUOMI



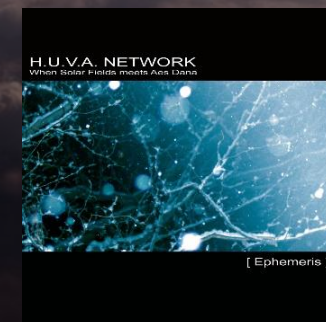
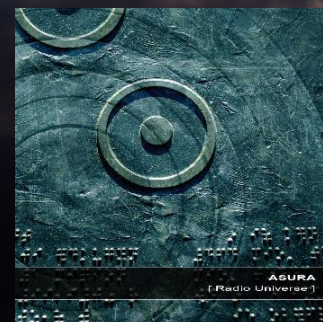
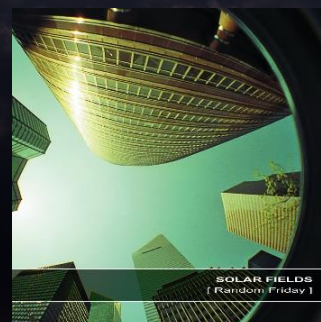
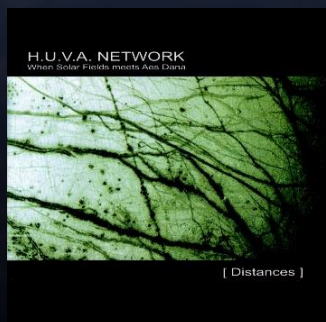
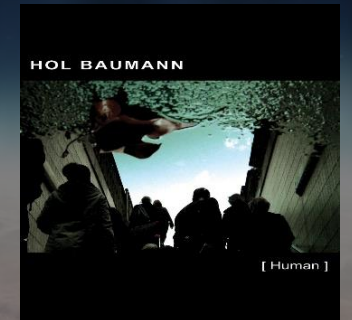
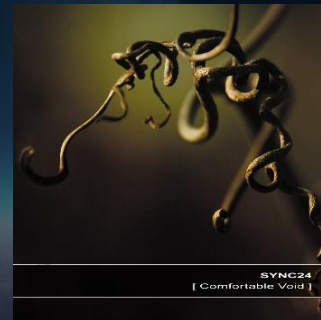
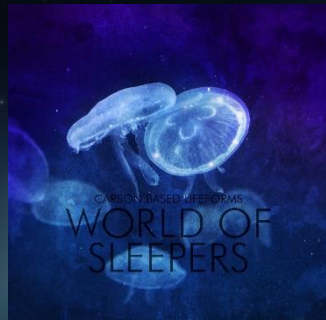
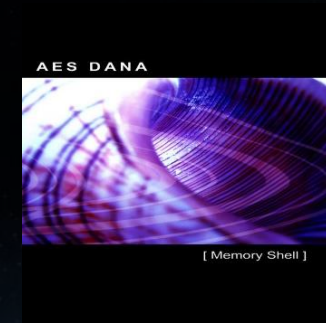


# PSYBREAKS



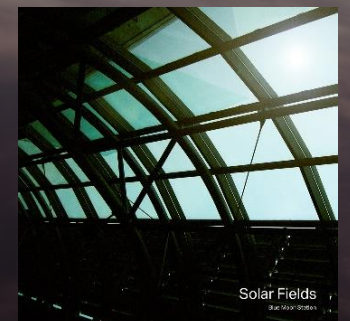
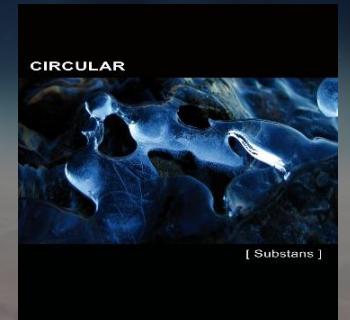
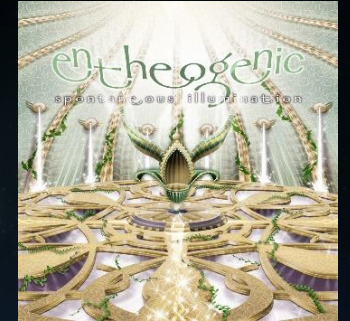
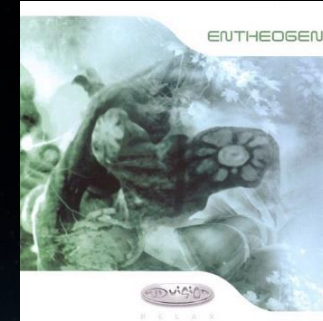
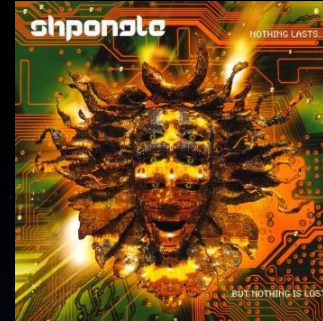
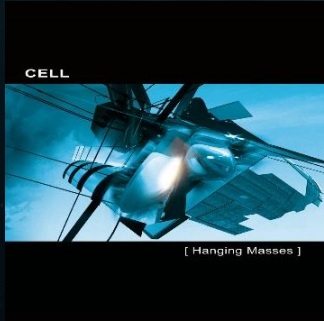


# PSYBIENT



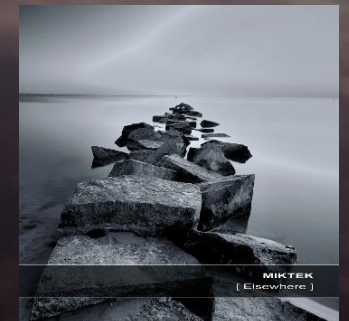
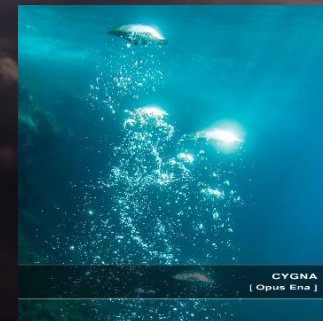
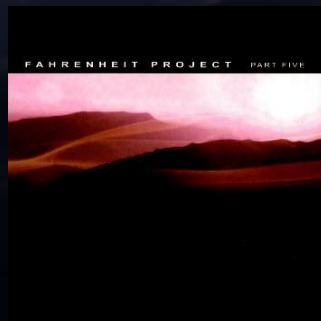


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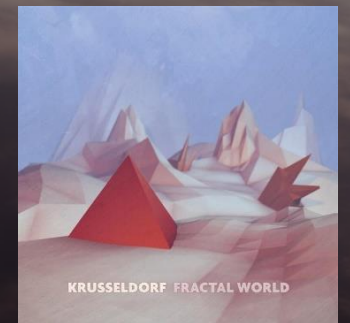
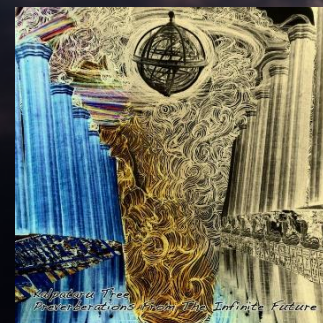
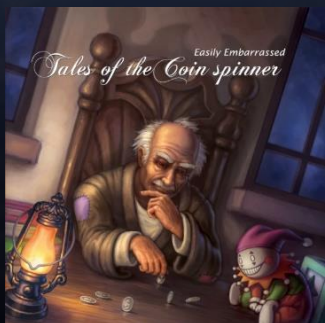
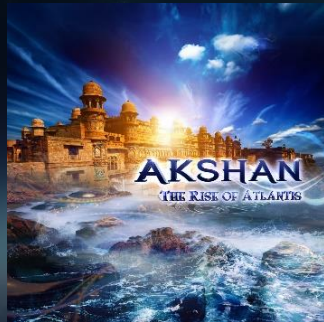
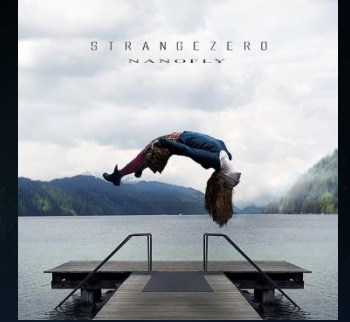
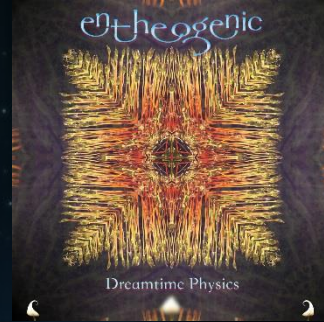


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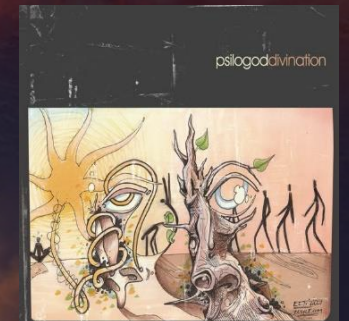
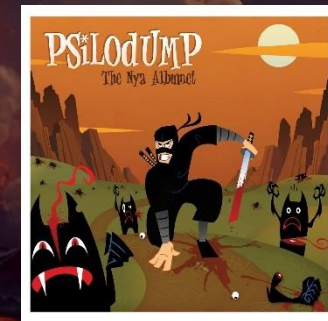


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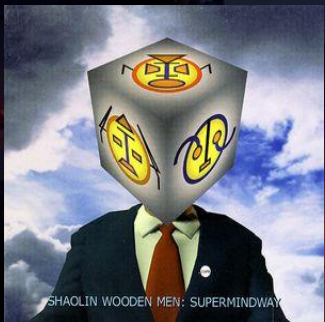
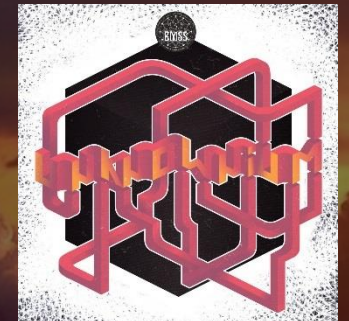
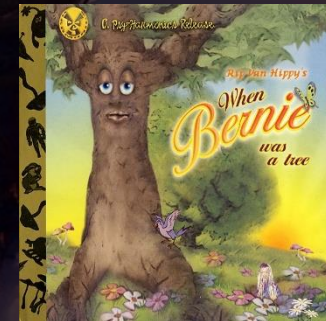


# Experimental





# Experimental





- WHAT ARE THE DIFFERENT FORMS OF PSYCHEDELIC TRANCE?

THE DIFFERENT “FORMS”? NO NO, WE DO NOT SPEAK OF “STYLE” OR “SUB-STYLE” BUT “FORM”.  
THE FORMS RATHER MEAN WHAT COULD BE CALLED “SONORITIES” AND “PECULIARITIES”. SO WE CAN COUNT ON THREE DIFFERENT:

- THE ORGANIC FORM, BASED ON THE USE OF FILTERS AND ORGANIC SONORITIES. THE SUB-STYLES FROM THIS FORM ARE:

- [PROTO-GOA](#)
- “OLD SCHOOL” [GOA TRANCE](#)
- [NITZHONOT](#)
- [NATURAL](#) OF 90'S
- [SUOMISAUNDI](#) OF 90'S
- [PSYBREAKS](#) OF 90'S
- [PSYBIENT](#) OF 90'S
- [EXPERIMENTAL](#) OF 90'S

- THE SYNTHETIC FORM, BASED ON THE USE OF EFFECTS AND METALLIC SONORITIES. THE SUB-STYLES FROM THIS FORM ARE:

- [PSYTRANCE](#)
- [FULL-ON](#)
- [DARK](#)
- [TWILIGHT](#)
- [HI-TECH](#)
- [PSYPROG](#)
- [PSY TECH](#)



- THE HYBRID FORM, SIMPLY BLENDING THE TWO PREVIOUS FORMS OR CAN BE TURNED TO ONE FORM OR THE OTHER DEPENDING ON THE TRACKS.  
THE SUB-STYLES FROM THIS FORM ARE:
- “NEW SCHOOL” [GOA TRANCE](#)
- [FOREST](#) (ALTHOUGH 90% OF PRODUCTIONS ARE ORIENTED TOWARDS THE SYNTHETIC FORM)
- [ZENONESQUE](#)
- [NATURAL](#)
- [SUOMISAUNDI](#)
- [PSYBREAKS](#)
- [PSYBIENT](#)
- [EXPERIMENTAL](#)



• WHAT REALLY DESIGNATE THE WORDS “PSYTRANCE” AND “GOA TRANCE”?

SINCE THE EXPANSION AND COMPLEXIFICATION OF PSYCHEDELIC TRANCE, THESE TWO TERMS WERE, AND STILL ARE, SUBJECT TO MANY CONFUSIONS AND CONTRADICTIONS. PSYTRANCE TERM BEING USED INDISCRIMINATELY TO DESIGNATE:

- SOMETIMES PSYCHEDELIC TRANCE AS A WHOLE (THAT IS TO SAY, AS ENCOMPASSING AS GOA TRANCE SUB-STYLE OF THIS LATTER),
- SOMETIMES PSYTRANCE AS PSYCHEDELIC TRANCE SUB-STYLE AND ALL THE SUB-STYLES DERIVED FROM IT (FULL-ON, DARK, TWILIGHT,...ETC),
- SOMETIMES PSYTRANCE AS SUB-STYLE OF PSYCHEDELIC TRANCE BUT ALONE (THAT IS TO SAY WITHOUT ITS DERIVATIVES).

THE FIRST USE OF THE WORD PROPOSED IS FUNDAMENTALLY WRONG, IT IS A MISUSE OF LANGUAGE. PSYTRANCE TERM BEING QUICKER TO PRONOUNCE BECAUSE SHORTER. THE CORRECT TERM ASSOCIATED WITH THIS MEANING BEING AND REMAINING “PSYCHEDELIC TRANCE”.

THE SECOND USE, IS ALREADY MUCH MORE LOGICAL BECAUSE IT COMES FROM THE BEGINNING OF PSYTRANCE (THE LATE 90s) WHO THEN HAD NO SUB-STYLE OF IT AT THAT TIME AND IS BASED ON A DIVISION INTO TWO OF PSYCHEDELIC TRANCE ACCORDING TO A GENEALOGICAL TREE. ON THE ONE HAND, GOA TRANCE AND ITS DERIVATIVES DESCENDING THEREOF, AND ON THE OTHER HAND PSYTRANCE AND ITS DERIVATIVES DESCENDANT OF THIS LATTER THEM TOO. HOWEVER THIS IS A SOMEWHAT INCORRECT LANGUAGE SHORTCUT. IF YOU WOULD LIKE TO USE ABBREVIATIONS AND TO AVOID CONFUSION, IT WOULD BE BETTER TO USE TERMS LIKE “FULL-ON”, “DARK”, “PSYPROG”,...ETC.

THE THIRD USE IS THE ONLY VERSION THAT IS CORRECT AND TO AVOID ANY CONFUSION.



AS REGARDS THE TERM “GOA TRANCE”, IT SUFFERS ALMOST THE SAME PROBLEMS AS THAT OF “PSYTRANCE”.

THIS TERM USED IN TURN TO NOMINATE:

- SOMETIMES PSYCHEDELIC TRANCE AS A WHOLE (THAT IS TO SAY, AS ENCOMPASSING AS PSYTRANCE SUB-STYLE OF THIS LATTER),
- SOMETIMES GOA TRANCE AS PSYCHEDELIC TRANCE SUB-STYLE AND ALL THE SUB-STYLES DERIVED FROM IT (PROTO-GOA, NITZHONOT, A CERTAIN SEGMENT OF THE OLD SCHOOL SUOMISAUNDI,...ETC),
- SOMETIMES GOA TRANCE AS PSYCHEDELIC TRANCE SUB-STYLE BUT ALONE (THAT IS TO SAY WITHOUT ITS DERIVATIVES).

LIKE PSYTRANCE, THE FIRST USE OF THE PROPOSED WORD IS FUNDAMENTALLY INCORRECT. HOWEVER THIS USE IS EXPLAINED AS GOA TRANCE WAS THE NAME ORIGINALLY GIVEN TO THE PSYCHEDELIC TRANCE BEFORE THE COMING OF PSYTRANCE THEREAFTER. THIS DID MAKE SENSE BECAUSE IT WAS THE ONLY STYLE. IT WAS ONLY WITH THE ARRIVAL OF PSYTRANCE AND ITS DERIVATIVES THAT HAD TO CLASSIFY THE DIFFERENT SUB-STYLES AND WHILE PREFERRING TO USE THE TERM “PSYCHEDELIC TRANCE” TO AVOID ANY CONFUSION.

AGAIN, THE SECOND USE OF THE WORD IS NOT CORRECT FOR LACK OF PRECISION, INCLUDING, FOR EXAMPLE, BY THE FACT THAT IT ALSO INCLUDES NITZHONOT (SUB-STYLE WHICH SOUGHT THEREAFTER TO STAND OUT FROM GOA TRANCE).

AGAIN, THE THIRD USE IS THE ONLY VERSION THAT IS CORRECT AND TO AVOID ANY CONFUSION.

TO SUM UP:

“GOA TRANCE” OR “PSYTRANCE” ≠ PSYCHEDELIC TRANCE

“PSYCHEDELIC TRANCE” = GOA TRANCE + PSYTRANCE + PROTO-GOA + FULL-ON + ...ETC

“GOA TRANCE” ≠ GOA TRANCE + NITZHONOT + PROTO-GOA + ...ETC

“GOA TRANCE” = GOA TRANCE

“PSYTRANCE” ≠ PSYTRANCE + FULL-ON + DARK + ...ETC

“PSYTRANCE” = PSYTRANCE



- WHAT IS A “GENRE”, A “STYLE”, THEN A “SUB-STYLE” AND WHAT ARE THEIR HIERARCHY?

CONTRARY TO WHAT “CATCH-ALL” MAINSTREAM MEDIA DISPLAYED, TRANCE, ELECTRO, INDUSTRIAL, AMBIENT, HARDCORE TECHNO, IDM...ETC ARE NOT PART OF A SAME GENRE CALLED “ELECTRONIC MUSIC”. NOWADAYS, THIS TERM IS ALMOST NO MEANING AS IT BRINGS TOGETHER NUMEROUS, DIVERSE AND VARIED GENRES. IT ONLY SERVES TO FACILITATE THE WORK OF A COMMERCIAL PURPOSES COMMUNICATION.

A GENRE IS NOT DEFINED BY THESE INSTRUMENTS OR EVEN BY ITS SONORITIES (RELATED TO IT) BUT BY ITS STRUCTURE, ITS WAY TO USE INSTRUMENTS AND OTHER PARTICULARITIES TO THE CONCERNED GENRE. FOR EXAMPLE, IN THE CASE OF AN ABUSIVE SIMILAR AMALGAM, WE COULD CONSIDER STYLES AND GENRES VOICE-BASED SUCH AS RAP, POP, REGGAE, SOUL...ETC AS BEING SET TO A SINGLE GENRE THAT COULD WE CALL “VOCAL MUSIC”.

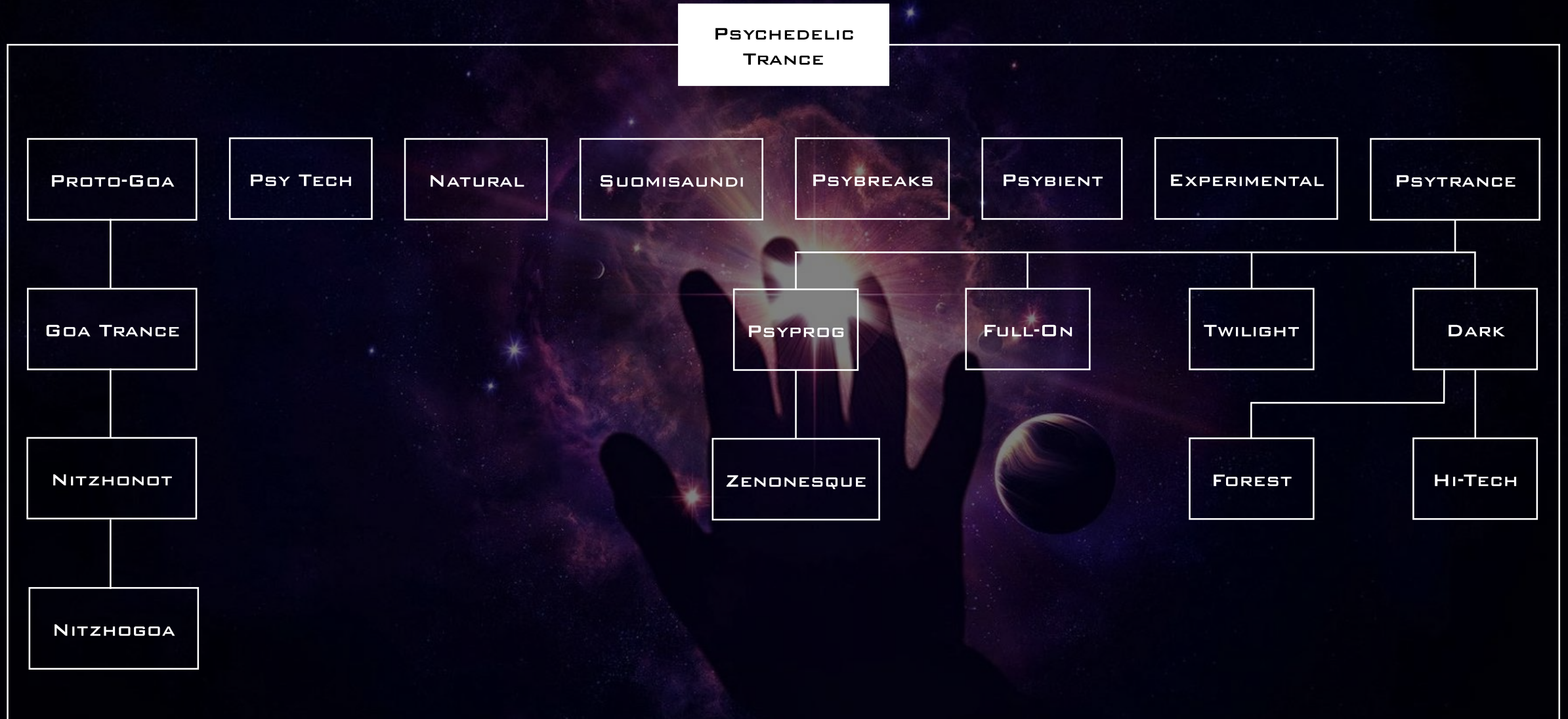
A STYLE, FOR EXAMPLE, PSYCHEDELIC TRANCE AMONG OTHERS SUCH AS HARD TRANCE, ACID TRANCE, NU-TRANCE,...ETC IS SET IN A GENRE CALLED “TRANCE”, WHICH ENCOMPASSES ALL THESE STYLES.

A SUB-STYLE, ACCORDING TO THE SYSTEM OF RUSSIAN DOLLS, IS A STYLE OF AN ADJACENT MAIN STYLE. FOR EXAMPLE, GOA TRANCE, PSYTRANCE, FOREST, SUOMI,...ETC ARE NOT STYLES BUT SUB-STYLES FORMING PART OF A STYLE CALLED “PSYCHEDELIC TRANCE”.

SO THE HIERARCHY IS ORGANIZED FOLLOWING THIS WAY:

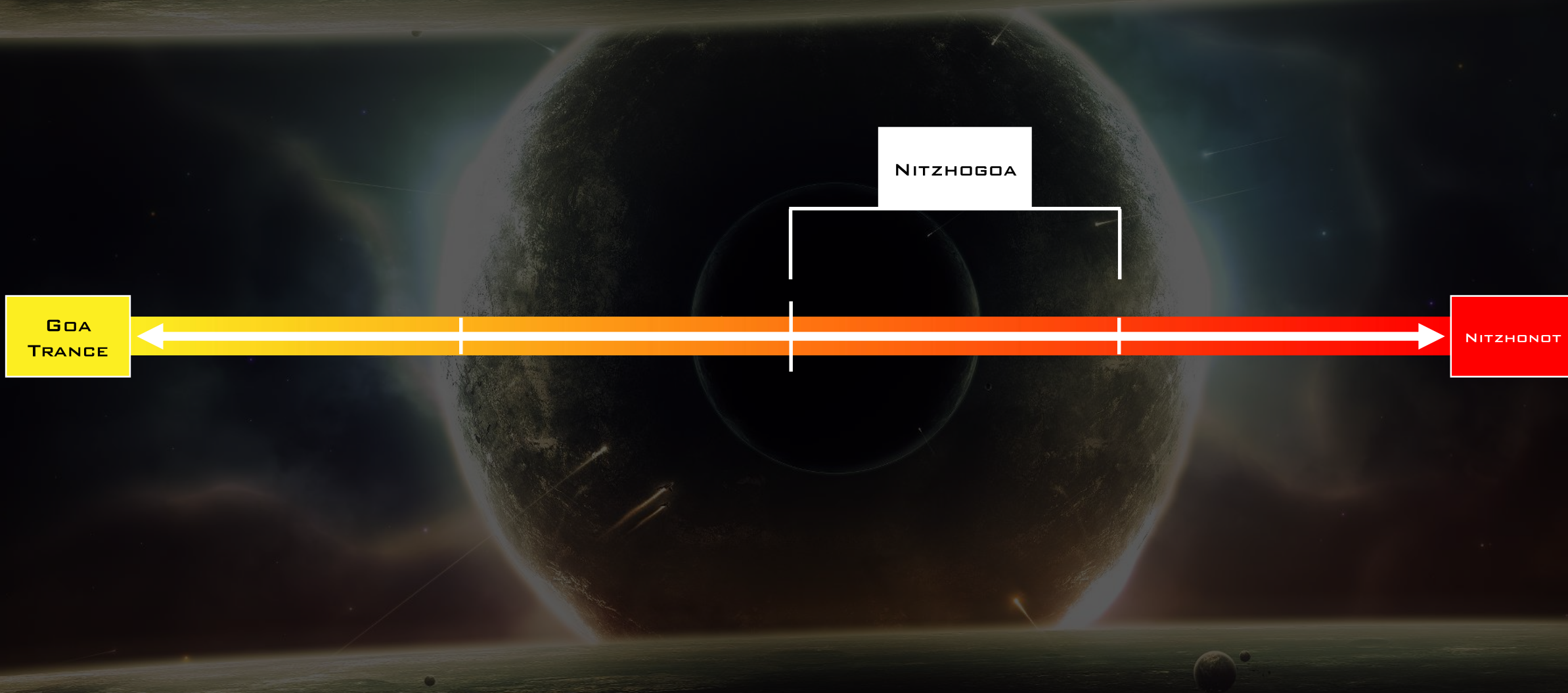
- GENRE N°1
  - STYLE N°1
    - SUB-STYLE N°1
    - SUB-STYLE N°X
  - STYLE N°X
    - SUB-STYLE N°1
    - SUB-STYLE N°X
- GENRE N°X
  - ...ETC







F.A.Q. :





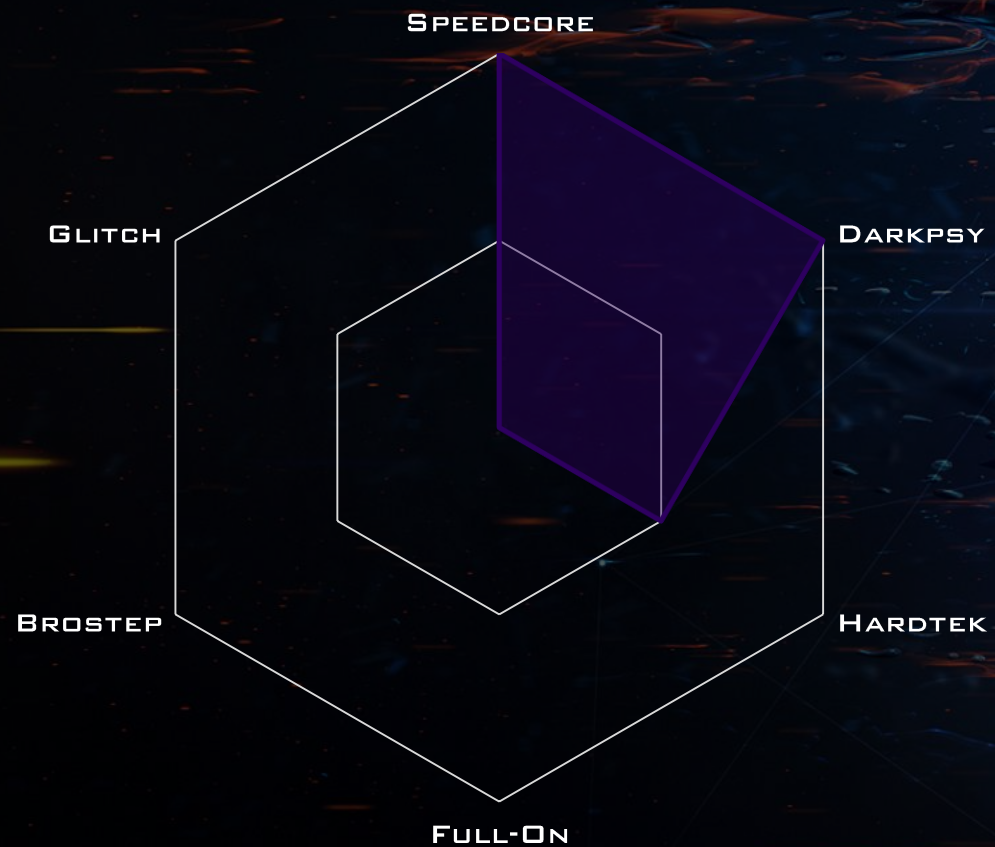
F.A.Q. :





# F.A.Q. :

## ■ PSYCORE

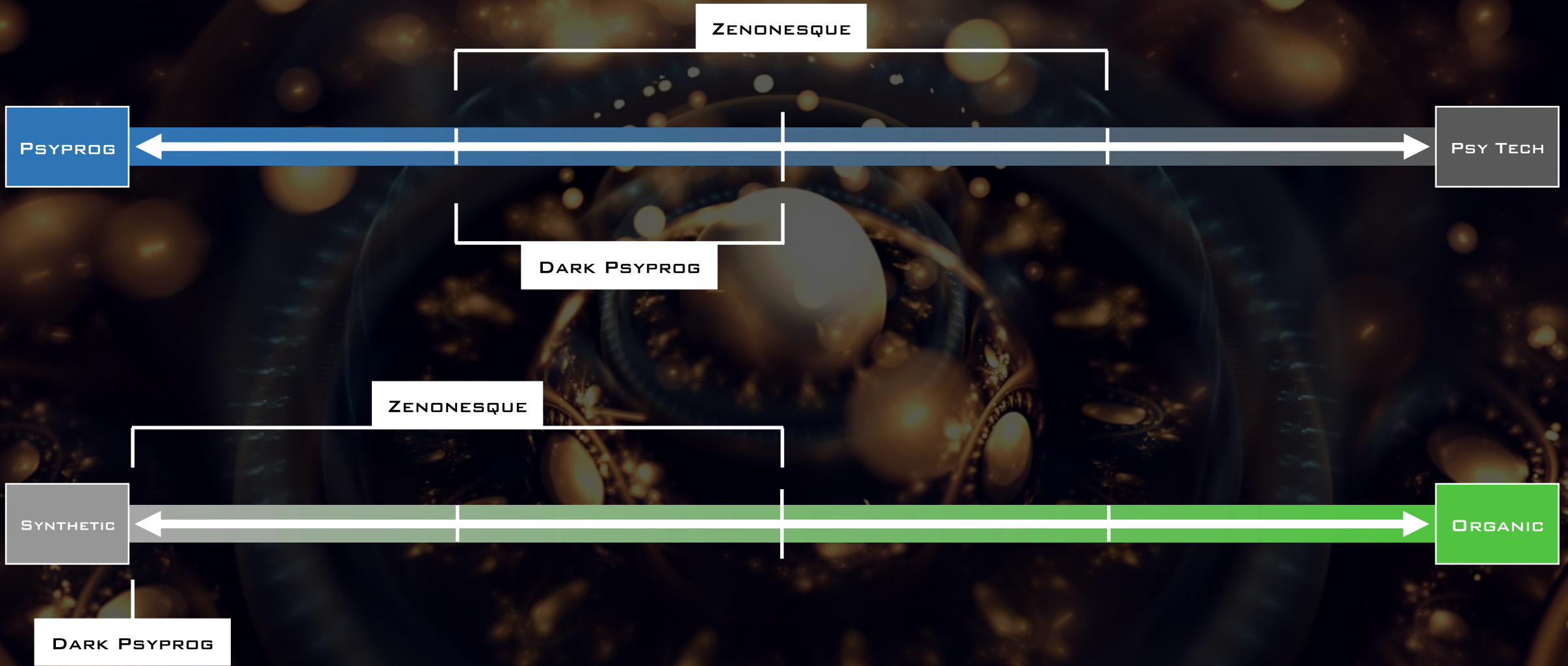


## ■ HI-TECH





F.A.Q. :





F.A.Q. :

ZENONESQUE

DARK

LUMINOUS

DARK PSYPROG

ZENONESQUE

REGULAR

EXPERIMENTAL

DARK PSYPROG



F.A.Q. :

FOREST

DARK

LUMINOUS

FOREST

REGULAR

EXPERIMENTAL



F.A.Q. :

FOREST

SYNTHETIC

ORGANIC

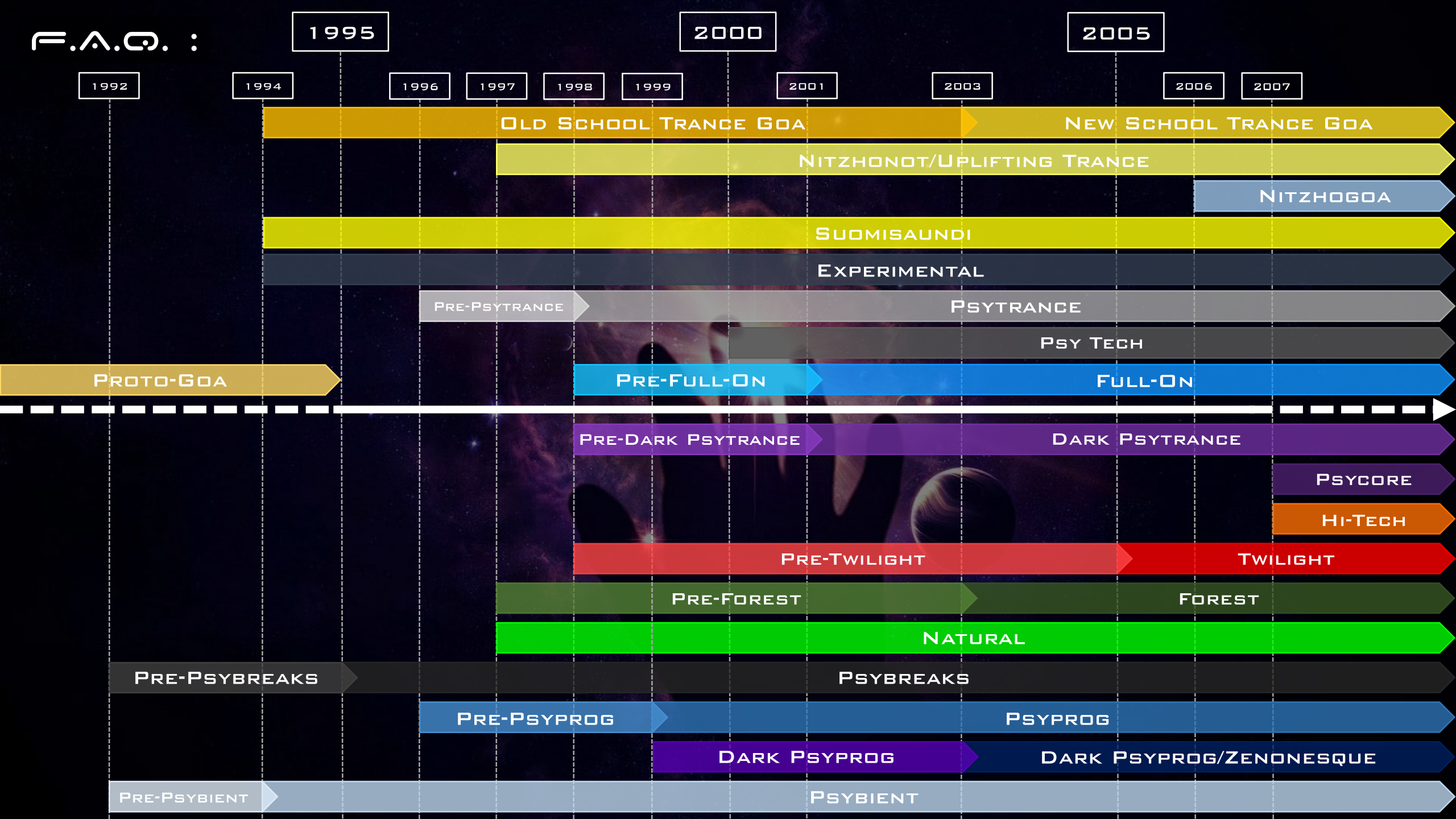
FOREST

DARKPSY

GOA  
TRANCE



F.A.Q. :





F.A.Q. :

## ORIGINS AND PIONEERS:

### NITZHONOT

NITZHONOT WOULD BE BORN IN ISRAEL WITH THE [OVER THE SUNRISE](#) COMPILATION RELEASED IN 1998, QUICKLY FOLLOWED BY [GOOD MORNING ISRAEL](#) BY [EYAL BARKAN](#). ARTISTS SUCH AS [HOLY MEN](#), [EYAL BARKAN](#), [SHIVA SHIDAPU](#), [SONICHAOS](#), [HYPERION](#) OR [LUMINUS](#) ARE REGARDED AS THE FOUNDERS OF THIS STREAM.

UPLIFTING TRANCE WAS BORN IN GREECE SAME YEAR WITH COMPILATIONS LIKE [SHIVA SPACE TECHNOLOGY](#) OR THE [TRANSISTANCE SERIES](#). WITHOUT BEING ACTUALLY PIONEER, [CYAN](#) IS HOWEVER CONSIDERED A CORNERSTONE OF THE UPLIFTING TRANCE.

NITZHOGOA, AS FOR IT, WOULD BE BORN IN 2006 WITH THE [ATARAXIA EP](#) EP BY [LOST BUDDHA](#). HOWEVER, [AGNETON](#) AND [GOALIEN](#) REMAIN THE REFERENCES OF THIS STYLE.

#### INFLUENTIAL PRODUCTIONS:

[VARIOUS ARTISTS - OVER THE SUNRISE](#)  
[EYAL BARKAN - GOOD MORNING ISRAEL](#)  
[VARIOUS ARTISTS - SHIVA SPACE TECHNOLOGY](#)  
[VARIOUS ARTISTS - TRANSISTANCE SERIES](#)  
[CYAN - BEAST FROM THE EAST](#)  
[LOST BUDDHA - ATARAXIA EP](#)  
[AGNETON - HORIZON IN YOUR HEAD](#)  
[GOALIEN - PSYCHEDELIC DILEMMA](#)

#### ORIGINS OF THE NAMES:

ALTHOUGH WE KNOW THAT IT WAS DERIVED FROM ISRAEL AND GREECE, THE USE OF “NITZHONOT” AND “UPLIFTING TRANCE” TERMS ARE UNKNOWN. AS REGARDS “[NITZHOGOA](#)” TERM, IT’S SIMPLY A CONTRACTION OF THE “[NITZHONOT](#)” AND “[GOA](#) TRANCE” WORDS.



## PSYTRANCE

MANY PSYCHEDELIC TRANCE “VETERANS” AGREE THAT THE “THE SECOND ROOM (A-TRIP)” TRACK FROM [WE CREATED OUR OWN HAPPINESS](#) ALBUM BY [X-DREAM](#), IN 1996, WAS THE BREAKING POINT BETWEEN [GOA TRANCE](#) AND WHAT WAS CALLED, THEREAFTER, THE “PSYTRANCE”. OTHER ARTISTS ALSO HAD A GREAT INFLUENCE WITHOUT BEING AS PSYTRANCE SUCH AS [SANDMAN](#) OR [HALLUCINOGEN](#). IT WAS NOT UNTIL 1998 WITH THE [RADIO](#) ALBUM BY THE SAME ARTIST, THAT PSYTRANCE REALLY TAKES SHAPE. HOWEVER, IT ONLY REACHED MATURITY BETWEEN 1998 AND 2001 WITH ARTISTS LIKE [KDXBOX](#), [ABSOLUM](#), [PSYSEX](#), [LOGIC BOMB](#), [INFECTED MUSHROOM](#), [MFG](#), [ALIENATED](#), [SYNCHRO](#), [PIGS IN SPACE](#), [GMS](#), [HUX FLUX](#) OR [TRISTAN](#).

SUBSEQUENTLY, IT WAS THE HIGHEST POINT FROM WHICH NUMBER OF PSYTRANCE ARTISTS PERSEVERED IN THEIR DIFFERENT DIRECTIONS, GIVING RISE IN TURN TO VARIOUS SUB-STYLES SUCH AS [FULL-ON](#), [DARKPSY](#) OR [PSYPROG](#).

### INFLUENTIAL PRODUCTIONS:

[X-DREAM - WE CREATED OUR OWN HAPPINESS](#)

[SANDMAN - WITCHCRAFT](#)

[HALLUCINOGEN - THE LONE DERANGER](#)

[X-DREAM - RADIO](#)

[KDXBOX - THE GREAT UNKNOWN](#)

[INFECTED MUSHROOM - THE GATHERING](#)

[LOGIC BOMB - HEADWARE](#)

[ABSOLUM - WILD](#)

[PIGS IN SPACE - PIGS IN SPACE](#)

[HUX FLUX - CRYPTIC CRUNCH](#)

### ORIGINS OF THE NAME:

ORIGINALLY, “**PSYTRANCE**” TERM WAS JUST A CONTRACTION OF “**PSYCHEDELIC TRANCE**” WHICH IT ITSELF SEEMED MORE APPROPRIATE TO DESIGNATE ALL SUB-STYLE THAT COMPOSES IT, THAN “GOA TRANCE” TERM. TODAY, THIS TERM IS USED ONLY TO DESCRIBE EARLY [PSYTRANCE](#) PRODUCTIONS (AS A PSYCHEDELIC TRANCE SUB-STYLE) AND THOSE BEING SOLELY MADE UP OF PSYTRANCE AND NOT CLASSIFIABLE IN [EXPERIMENTAL](#) OR EVEN ANY OTHER CATEGORY.



## FULL-ON

SOME PEOPLE THINK THAT [GMS](#) WOULD BE AT THE ORIGIN OF THIS STYLE AS THEY WERE THE FIRST TO PUT FORWARD THE FAMOUS “ROLLING” BASSLINE AND EFFECTS INSTEAD OF THE MELODY. MEANWHILE, [XEROX & FREEMAN](#) WAS ONE OF THE FIRST (IF NOT THE FIRST) GROUP OF ISRAELI FULL-ON. THERE WERE ALSO OTHER NOTABLE ARTISTS SUCH AS [CHILDREN OF THE DOG](#) (ALSO KNOWN AS [PSYSEX](#)) OR [COSMIC NAVIGATORS](#). IN FRANCE, IT’S THE BEGINNING OF [ABSOLUM](#) THAT LARGELY HELPED TO DEFINE THE FULL-ON. HIS ALBUM [WILD](#) WAS INFLUENTIAL BOTH IN THE FULL-ON SCENE AS IN THE [TWILIGHT](#) ONE. THE “CLUBBY” ACCENTS OF FULL-ON CAME ONLY AFTER, WITH ARTISTS SUCH AS [1200 MICS](#), [ALIEN PROJECT](#) AND THE FAMOUS [ASTRIX](#).

## INFLUENTIAL PRODUCTIONS:

[GMS - CHAOS LABORATORY](#)  
[GMS - THE GROWLY FAMILY](#)  
[XEROX & FREEMAN - HUMAN RACE](#)  
[ALIEN PROJECT - MIDNIGHT SUN](#)  
[1200 Mic's - 1200 Mic's](#)

## ORIGINS OF THE NAME:

ITS ORIGINS ARE CONFUSED BECAUSE SEVERAL THEORIES ABOUT IT HAVE EMERGED. THE MOST PLAUSIBLE IS THAT IT WOULD COME FROM THE NAME OF A SERIES OF COMPILATIONS FROM THE [HQM-MEGA PRODUCTIONS](#) LABEL CALLED “FULL ON”. OTHERS CLAIM THAT IT WOULD COME FROM THE NAME OF A FESTIVAL KNOWN AS “**FULL MOON**” WHICH WE WOULD HAVE TAKEN THE FIRST TWO LETTERS OF THE SECOND WORD; OTHERS, THE NAME OF AN [ETNICA](#) TRACK ON HIS EP CALLED [STARSHIP 101 / FULL ON](#), OR FROM A PHRASE WIDELY USED TO DESCRIBE PARTICULARLY “HIGH-ENERGY” OR “INTENSE” MUSIC (“THAT TUNE IS REALLY FULL-ON !”).



## DARK PSYTRANCE

THE ORIGINS OF DARK PSYTRANCE ARE MORE DIFFICULT TO DISCERN AS IT DATE BACK TO THE DARK SIDE OF ~~THE FORCE~~ [GOA TRANCE](#) WHICH SOME ARTISTS WERE PIONEERS SUCH AS [CYDONIA](#), [PHREAKY](#), [PSYCHAOS](#), [TORTURED BRAIN](#), [TIM SHULDT](#), [UX](#), [SLIDE](#), [XENOMORPH](#),...ETC. LEAVING ASIDE THE [GOA](#), [RADIO](#) BY [X-DREAM](#) WAS VERY INFLUENTIAL, OBVIOUSLY ACCOMPANIED BY [CASSANDRA'S NIGHTMARE](#) BY [XENOMORPH](#). SUBSEQUENTLY, [SUNSPOT](#) BY [DARK SOHO](#) AND [SCIZOEFFECTIVE](#) BY [THE DELTA](#), HEAVILY INFLUENCED BY [BLACK METAL](#) AND [INDUSTRIAL MUSIC](#), ENDED UP TO ASSOCIATE PSYTRANCE WITH THE DARKEST DARKNESSES.

IT IS ONLY WITH THE [ACIDANCE RECORDS](#) LABEL AND PRODUCTIONS LIKE THOSE OF [PARASENSE](#) AND THE [NEUROMOTOR](#) BEGINNINGS THAT IT CHANGED TOWARDS MORE MODERN FORM, OFTEN FAVORING DARK SONORITIES RATHER THAN IN AMBIANCE AND THEMATIC. OTHER NOTABLE INFLUENTIAL ARTISTS WERE [DARK NEBULA](#), [DROIDSECT](#), [LEMURIANS](#) AND [SKAZI](#). ON ITS SIDE, IT'S [PARVATI RECORDS](#) LABEL THAT BROUGHT ITS MORE CONFUSED AND HARD SONORITIES TO DARKPSY. HOWEVER, [CASSANDRA'S NIGHTMARE](#) ALBUM BY [XENOMORPH](#) WAS AT THE ORIGIN OF EVERYTHING.

### INFLUENTIAL PRODUCTIONS:

[XENOMORPH - CASSANDRA'S NIGHTMARE](#)

[VARIOUS ARTISTS - KISS THE FUTURE](#)

[X-DREAM - RADIO](#)

[DARK SOHO - SUNSPOT](#)

[THE DELTA - SCIZOEFFECTIVE](#)

[PARASENSE - APPLE](#)

[NEUROMOTOR - NEURO DAMAGE](#)

[VARIOUS ARTISTS - DRUG THERAPY](#)

[VARIOUS ARTISTS - FIRST STEP](#)

### ORIGINS OF THE NAME:

NO PARTICULAR ORIGIN, THE NAME CAME NATURALLY TO TALK ABOUT A PSYTRANCE WITH DARK ACCENTS.



F.A.Q.:

## ORIGINS AND PIONEERS:

### PSYCORE

PSYCORE SHARES THE SAME ORIGINS AS [DARK PSYTRANCE](#). HOWEVER, IF WE TAKE THE HARD SIDE OF PSYCORE, AS OPPOSED TO A VERY RAPID DARKPSY, THE 3 FIRST COMPILATIONS OF THE [PARVATI RECORDS](#) LABEL SEEM TO BE THE ORIGIN OF THE LATTER. HOWEVER, IF WE TAKE THE FAST AND HORRIFIC SIDE OF PSYCORE, 2007 SEEMS TO BE THE YEAR OF PRODUCTION EXCEEDING 170 BPM AND HAVING AN HORRIFIC ATMOSPHERE BEGAN TO APPEAR.

### INFLUENTIAL PRODUCTIONS:

???

### ORIGINS OF THE NAME:

THE “[PSYCORE](#)” TERM HAS APPEARED FOR THE FIRST TIME IN 2007, IT’S ACTUALLY A “PORTMANTEAU WORD” OF “[PSYTRANCE](#)” AND “[HARDCORE](#)” (OR “[SPEEDCORE](#)”, GIVEN ITS SPEED).



## FOREST

THE ORIGINS OF FOREST BACK TO [GOA TRANCE](#) AND THERE IS ALMOST NO DOUBT THAT [BATTLE OF THE FUTURE BUDDHAS](#) AND [KA-SOL](#) WERE PRECURSORS. SOME PEOPLE THINK THAT ARTISTS LIKE [HUX FLUX](#) AND [LOGIC BOMB](#) WERE ALSO PIONEERS WITHOUT BEING ACTUALLY “FOREST”. IT IS ONLY WITH [DERANGO](#), WHICH FOCUSED LARGELY ON THE EFFECTS, THAT FOREST ENDS UP TO DEVELOP A MORE COMPLEX [DARKPSY](#) SOUND.

HOWEVER, THE [SCHLABBADUERST REKKORDS](#) LABEL REMAINS THE MOST FAMOUS LINKED TO FOREST. ONE CAN ALSO MENTION THE [BOOM! RECORDS](#) (UNRELATED TO FOREST BUT IT HELPED SIGNIFICANTLY) AND [STONEAGE RECORDS](#) LABELS AS HAVING CONTRIBUTED TO ITS CREATION.

## INFLUENTIAL PRODUCTIONS:

[BATTLE OF THE FUTURE BUDDHAS - TWIN SHARKFINS](#)

[VARIOUS ARTISTS - TALES FROM THE FOREST](#)

[VARIOUS ARTISTS - PSYCHOACTIVE SCANDOSOUNDS](#)

[VARIOUS ARTISTS - SCHLABBADUERST 001](#)

[DERANGO - TUMULT](#)

## ORIGINS OF THE NAME:

THE ORIGIN OF ITS NAME REMAINS TO BE CONFIRMED BUT IT SEEMS TO COME FROM THE COMPILATION [TALES FROM THE FOREST](#).



F.A.Q.:

## ORIGINS AND PIONEERS:

### TWILIGHT

EVEN IF TWILIGHT SHARING THE SAME ORIGINS AS [FULL-ON](#), THE “3D VISION” LABEL SEEMS TO BE THE SOURCE OF IT, BRINGING A DARKER AND MORE AGGRESSIVE FORM OF FULL-ON. THE [WILD](#) ALBUM BY [ABSOLUM](#) (PRESENTING A DARKER SOUND AND MORE AGGRESSIVE BASS) FOLLOWED BY [TALAMASCA](#)’S PRODUCTIONS AFTER 1999 AND [NOMAD](#) (KNOWN AS [DJ MAËL](#) IN ITS INFANCY) HELPED TO DEFINE THIS STYLE. AS REGARDS OF SOUTH AFRICAN, IT HAD ALREADY ESTABLISHED ITS SCENE WITH MANY ARTISTS PAST FEW YEARS BUT IT IS IN 2002 THAT IT BECAME INTERNATIONALLY KNOWN.

#### INFLUENTIAL PRODUCTIONS:

[ABSOLUM - WILD](#)

[VARIOUS ARTISTS - PSYCHO TROPIC](#)

[VARIOUS ARTISTS - ULTRA HIGH FREQUENCY](#)

[NOMAD - HYPERACTIVE](#)

[VARIOUS ARTISTS - AFRICA IN TRANCE](#)

[VARIOUS ARTISTS - ENCRYPTION](#)

[VARIOUS ARTISTS - ALIEN SAFARI](#)

#### ORIGINS OF THE NAME:

ITS ORIGIN SEEMS TO COME FROM SOUTH AFRICA. THIS TERM WOULD HAVE BEEN MET FOR THE FIRST TIME WHEN [PITCH HIKERS](#) RELEASED THEIR ALBUM: [TWILIGHT ZONE](#).



F.A.Q.:

## ORIGINS AND PIONEERS:



TECHNICALLY, [PSYCORE](#) AND HI-TECH SHARE THE SAME ORIGINS. HOWEVER, THE “HI-TECH” TERM WAS INTRODUCED BETWEEN 2012 AND 2013. PREVIOUSLY, EVERYTHING SOUNDED [DARKPSY](#) WITH A VERY HIGH BPM WAS CALLED “PSYCORE”. IT IS ONLY SINCE THE INTRODUCTION OF “HI-TECH” TERM AND THE SEPARATION BETWEEN IT AND PSYCORE THAT IT’S NOW EASIER TO DISCERN ITS ORIGINS. TECHNICALLY, [COSMO](#), [HIGHKO](#) AND THEIR COMMON PROJECT [HIGHCOSMOS](#) REPRESENT AN “ALPHA” VERSION OF THE HI-TECH BUT WITHOUT THE HIGH BPM CHARACTERISTIC THEREOF. THAT’S WHY THE [UNCANNY BEATS](#) ALBUM BY [FURIOUS](#) WAS THE REAL FIRST HI-TECH PRODUCTION.

### INFLUENTIAL PRODUCTIONS:

[VARIOUS ARTISTS - PEACE FOR THE WICKED](#)

[COSMO - AKUSTICAL POLLUTION](#)

[FURIOUS - UNCANNY BEATS](#)

### ORIGINS OF THE NAME:

THE “HI-TECH” TERM SEEMS TO COME FROM THE NAME OF A TRACK ON THE [POISON BROTHERS MAKING NOISE](#) ALBUM BY [HIGHCOSMOS](#) NAMED “HIGH TECH”.



F.A.Q. :

## ORIGINS AND PIONEERS:

### PROGRESSIVE PSYTRANCE

STARTING AT 1996, SOME ARTISTS WERE CONSIDERED PIONEERS WITHOUT BEING PSYPROG SUCH AS [PLANET B.E.N.](#), [DER DRITTE RAUM](#), [DER STERN VON AFRIKA](#), [QUIRK](#), [CHILDREN OF PARADISE](#), [M.O.S.](#) OR [FOOLS AND TOOLS](#). HOWEVER, THESE ARE [HUMAN BLUE](#) AND [SON KITE](#) WHICH WERE AT THE ORIGIN OF THE FIRST PRODUCTIONS OF THIS SUB-STYLE, ONE BLENDING [GOA TRANCE](#) AND [PROGRESSIVE TRANCE](#), THE OTHER [PSYTRANCE](#) AND [PROGRESSIVE TRANCE](#) FOR THE FIRST TIME IN 1999. IT WAS ONLY IN 2000 WITH THE [HEADCLEANER](#) ALBUM BY [ATMOS](#) THAT PSYPROG ENDED TO DEFINE ITS AESTHETIC.

### INFLUENTIAL PRODUCTIONS:

[PLANET B.E.N. - TRIPPY FUTURE GARDEN](#)

[HUMAN BLUE - ICE](#)

[SON KITE - MINILOGUE](#)

[ATMOS - HEADCLEANER](#)

### ORIGINS OF THE NAME:

NO SPECIFIC ORIGIN, IT'S SIMPLY A CONTRACTION OF THE “[PROGRESSIVE TRANCE](#)” AND “[PSYTRANCE](#)” WORDS, RESULTING IN “[PROGRESSIVE PSYTRANCE](#)”.



F.A.Q. :

# ORIGINS AND PIONEERS:

## PSY TECH

PSY TECH SHARES THE SAME ORIGINS AS [PSYPROG](#). STARTING AT 1999/2000, IT WAS UNDER THE IMPETUS OF ARTISTS SUCH AS [THE DELTA](#), [MIDI MILIZ](#), [INTACT INSTINCT](#), [PLANET B.E.N.](#) OR [EAT STATIC](#), MIXING [TECH TRANCE](#) AND [PSYTRANCE STYLES](#), THAT IT WAS BORN IN ITS MOST RAW FORM. THEN, THEREAFTER, THE NUMBER OF PRODUCTIONS HAS LARGELY FADED FROM 2002 TO MAKE WAY FOR A NEW FORM OF PSY TECH CONSISTING, ON THE TECHNICAL LEVEL, IN A [PSYPROG](#) WITH HEAVY [TECH TRANCE](#) INFLUENCES RATHER THAN REAL [TECH TRANCE](#) CROSSINGS.

### INFLUENTIAL PRODUCTIONS:

[THE DELTA - SCIZOEFFECTIVE](#)  
[MIDIMILIZ - ANTISTAT](#)  
[INTACT INSTINCT - SUPPLY FROM BELOW](#)  
[PLANET BEN - SILVER](#)  
[EAT STATIC - CRASH AND BURN!](#)

### ORIGINS OF THE NAME:

IT IS SIMPLY A USE OF THE “[TECH TRANCE](#)” TERM WHICH WOULD HAVE REPLACED THE “[TRANCE](#)” WORD BY “[PSY](#)” AND REVERSED THE ORDER OF WORDS IN AN AESTHETIC CONCERN, RESULTING IN “[PSY TECH](#)”.



F.A.Q. :

## ORIGINS AND PIONEERS:

### Zenonesque

AGAIN, DARK PSYPROG SHARES THE SAME ORIGINS AS [PSYPROG](#) AND [PSY TECH](#), HOWEVER IT'S ONLY IN 1999 WITH ARTISTS LIKE [M.O.S.](#), [INTACT INSTINCT](#) AND [XV KILIST](#) THAT IT WAS BORN. THE [ZENON RECORDS](#) TERM ONLY APPEARED IN 2003 TO DESIGNATE THE “ZENON RECORDS” LABEL PRODUCTIONS, PRESENTING A MORE EXPERIMENTAL AESTHETIC, CONTRASTED AND PLAYFUL, QUITE DIFFERENT FROM “CLASSIC” DARK PSYPROG, AND WHOSE [SENSIENT](#) WAS THE FOUNDER AND PIONEER. SUBSEQUENTLY IT WAS ALSO THANKS TO ARTISTS SUCH AS [MERKABA](#), [PSPIRALIFE](#) AND [HELLQUIST](#) THAT ZENONESQUE ENDED TO DEVELOP ITS SO SPECIAL IDENTITY.

#### INFLUENTIAL PRODUCTIONS:

[MITTELSTANDSKINDER OHNE STROM - BUG](#)

[INTACT INSTINCT - SUPPLY FROM BELOW](#)

[X.V. KILIST - KANTE / GUMMI](#)

[SENSIENT - BLUE NEEVUS](#)

[MERKABA - THE THIRTEENTH STEP](#)

[PSPIRALIFE - SELFSIMILAR](#)

[HELLQUIST - SECRET LEVEL](#)

#### ORIGINS OF THE NAME:

NO SPECIFIC ORIGIN, IT'S SIMPLY A CONTRACTION OF THE “**DARK PSYTRANCE**” AND “**PSYPROG**” WORDS, RESULTING IN “**DARK PSYPROG**”. THE “**ZENONESQUE**” TERM IS A FRANCOPHONE TERM USED TO DESIGNATE PRODUCTIONS FROM “**ZENON RECORDS**” LABEL OR THOSE WITH SAME AESTHETIC.



*Natural (Psy)Trance*

NATURAL TRANCE WAS BORN IN 1997 WITH [BIBLE OF DREAMS](#) BY [JUNO REACTOR](#) AND [SUPERNATURE](#) BY [MEDICINE DRUM](#). ORIGINALLY, IT WAS ONLY MIXED UP WITH [GOA TRANCE](#). THEREAFTER, IT WAS IN 1999 WITH [AYAHUASCA](#) ALBUM BY [BODH GAYA](#), THAT NATURAL INTEGRATED [PSYTRANCE](#) FOR THE FIRST TIME. OTHER ARTISTS HAVE ALSO GREATLY CONTRIBUTED TO ITS DEVELOPMENT SUCH AS [HILIGHT TRIBE](#), [SECRET VIBES](#), [DJEMDI](#), [ETNOSCOPE](#) OR [SONIC FUSION](#).

BY 1999, ONE CAN ALSO FIND NATURAL TRANCE AS BLENDS WITH ["CLASSIC" TRANCE](#) OR [TECHNO](#) BUT WITH A PSYCHEDELISM RESEARCH AMONG ARTISTS LIKE [HILIGHT TRIBE](#), [SONIC FUSION](#) OR [JUNO REACTOR](#). HOWEVER, SINCE THE AFOREMENTIONED CHARACTERISTICS, THESE BLENDS ARE ALSO ABLE TO GO INTO THE [EXPERIMENTAL](#) CATEGORY.

## INFLUENTIAL PRODUCTIONS:

[JUNO REACTOR - BIBLE OF DREAMS](#)  
[MEDICINE DRUM - SUPERNATURE](#)  
[BODH GAYA - AYAHUASCA](#)  
[ETNOSCOPE - DRUMS FROM THE DAWN OF TIME](#)  
[JUNO REACTOR - LABYRINTH](#)  
[HILIGHT TRIBE - MAHÂ-WAVE](#)  
[SONIC FUSION - DISCOVERY](#)

## ORIGINS OF THE NAMES:

NO PARTICULAR ORIGIN, THE "NATURAL [TRANCE](#)", "[TRIBAL TRANCE](#)" OR "[ETHNO TRANCE](#)" DESIGNATIONS ARE CONTRACTIONS OF WORDS SUCH AS "[TRIBAL](#) MUSIC" OR "[ETHNIC](#) MUSIC" AND "[TRANCE](#)".



F.A.Q. :

# ORIGINS AND PIONEERS: SUOMISAUNDI

ITS VERY UNDERGROUND DEBUT AND THE COMPLEXITY OF ITS ORIGINS MAKE IT VERY DIFFICULT TO TRACE. FIRST OF ALL, YOU MUST KNOW THAT ORIGINALLY, SUOMI WAS A [GOA TRANCE](#) STREAM FROM FINNS AND AUSTRALIANS ARTISTS WITH A STRONG TASTE FOR EXPERIMENTATION AND A FAIRLY ECCENTRIC HUMOR. IN ADDITION, THE “SUOMI” DESIGNATION APPEARED ONLY IN LATE 90s, BEFORE IT WAS SIMPLY CALLED “GOA TRANCE”, WHICH IS WHY IT WAS BORN SIMULTANEOUSLY WITH THIS ONE. HOWEVER IT WAS IN 1996 THAT THE FIRST SUOMI ALBUM CAME OUT, [SÖRKKÄ SONIC](#) BY [FLIPPIN' BIXIES](#), A FINNISH ARTIST.

HAD TO WAIT 1999 AND [TEXAS FAGGOT](#) ALBUM BY [TEXAS FAGGOT](#), INTEGRATING [PSYTRANCE](#) IN SUOMI FOR THE FIRST TIME, TO DEFINITELY GIVE IT ITS ECCENTRIC AND FREESTYLE DIRECTION. AMONG THE LEADING ARCHITECTS OF SUOMI, WE CAN ALSO MENTION [ANTISCARP RECORDS](#) AND [6-DIMENSION SOUND](#) LABELS WITH [PEPE KOSMINEN](#) AND ITS MULTIPLE PROJECTS AS [SQUAREMEAT](#) OR [LIGHTAMAN JR](#) WHO BROUGHT A VERY “POWER DISCO” AESTHETIC OR [HALTYA](#) FOR THE “FUNKY FOREST” SIDE.

## INFLUENTIAL PRODUCTIONS:

[SÖRKKÄ SONIC - FLIPPIN' BIXIES](#)  
[TEXAS FAGGOT - TEXAS FAGGOT](#)  
[SQUAREMEAT - WAVE SOUP](#)  
[FLYING SCORPIONS - LIPOPTENA CERVI](#)  
[LIGHTAMAN JR - ROLLATOR RACE](#)  
[HALTYA - FOREST FLAVOUR](#)

## ORIGINS OF THE NAME:

“SUOMISAUNDI” LITERALLY MEANS “FINNISH SOUND” IN FINNISH. HOWEVER THE ESTABLISHING YEAR OF THIS DESIGNATION IS UNKNOWN.



F.A.Q. :

## ORIGINS AND PIONEERS:

# PSYBREAKS

ALTHOUGH ONE CAN FIND ITS BEGINNINGS AS 1992 WITH [PROTO-GOA/BREAKBEAT](#) BLENDS, PSYBREAKS IS REALLY BORN ONLY IN 1995 THANKS TO ONE OF THE EARLIEST ARTISTS AND REGARDED AS A PIONEER AND PILLAR OF PSYCHEDELIC TRANCE SCENE: [EAT STATIC](#). ORIGINALLY IT SIMPLY CONSISTED OF A BLENDS BETWEEN [GOA TRANCE](#) OR [PSYTRANCE](#) AND [BREAKBEAT](#) OR BREAKS. IT WAS NOT UNTIL 2000 WITH ARTISTS LIKE [DEVIAN'T ELECTRONICS](#), [SPECTRAL](#) OR [GALAXY](#) TO SEE THE FIRST [DRUM&BASS](#) BLENDS, THEN 2009 WITH [CYBERNETIKA](#) FOR THE FIRST [NEUROFUNK](#) BLENDS. WE MAY ALSO MENTION [PSYCHAOS](#), [HEDFLUX](#) OR [MOOD DELUXE](#) AND [21-3 RECORDS](#) (WHO WAS THE FIRST TO PUT FORWARD PSYBREAKS) AND [BROKEN ROBOT RECORDINGS](#) LABELS AS HAVING GREATLY INFLUENCED.

THERE IS ALSO A SEGMENT OF THE PSYBREAKS SCENE OFTEN CONNECTED TO THE [EXPERIMENTAL](#) ONE BY THE PRESENCE OF UNCONVENTIONAL BLENDS AND TRENDS TO SOUND EXPERIMENTATION. ALTHOUGH MOST OF THESE PRODUCTIONS FIT, CONSEQUENTLY, RATHER IN [EXPERIMENTAL](#) CATEGORY, MANY ARTISTS HAVE ALSO INFLUENCED THIS SCENE SUCH AS [RIP VAN HIPPY](#), [PSILOGOD](#) OR [CYPHER](#).

FURTHERMORE, ALTHOUGH VERY RECENT, THE [SOLAR NEXUS](#) ALBUM BY [CYBERNETIKA](#) STANDS AS ONE OF THE MOST TECHNICALLY ADVANCED PRODUCTIONS IN PSYBREAKS SCENE ALONGSIDE THOSE OF [EAT STATIC](#).

### INFLUENTIAL PRODUCTIONS:

[EAT STATIC - PREPARE YOUR SPIRIT](#)  
[EAT STATIC - EPSYLON EP](#)  
[PSYCHAOS - CAUSE AND EFFECT](#)  
[HEDFLUX - NONSTOP \(DANCING THROUGH THE NIGHT\)](#)  
[SPECTRAL - DIFFUSE](#)  
[DEVIAN'T ELECTRONICS - BLUNT INSTRUMENTS](#)  
[CYBERNETIKA - ATROPOS](#)  
[RIP VAN HIPPY - WAKING UP IS HARD TO DO!](#)  
[PSILOGOD - DIVINATION](#)

### ORIGINS OF THE NAME:

THE “**PSYBREAKS**” TERM COMES FROM A CONTRACTION OF “**PSYCHEDELIC TRANCE**” AND “**BREAKS**” WORDS.



## PSYBIENT

THE ORIGINS OF PSYBIENT BACK TO 1992 DURING THE [PROTO-GOA](#) PERIOD WITH ARTISTS SUCH AS [THE ORB](#), HOWEVER, WE REALLY STARTED TALKING ABOUT PSYBIENT IN 1994 THANKS TO ARTISTS WHO WERE CRUCIAL PRECURSORS SUCH AS [EAT STATIC](#), [OZRIC TENTACLES](#) OR [THE INFINITY PROJECT](#).

THEREAFTER, WE WILL HAVE TO WAIT TILL 1998 AND ARTISTS SUCH AS [CARBON BASED LIFEFORMS](#) (INITIALLY KNOWN AS [NOTCH](#)) AND [SHPONGLE](#) TO SEE APPEAR A NEW PSYBIENT FORM, FAR MORE COMPLEX, SOMETIMES INCLUDING [DOWNTempo](#), [IDM](#), [DUB](#), [ETHNIC MUSIC](#) OR [EXPERIMENTAL MUSIC](#) AND OFTEN OVERCOMING PSYCHEDELIC TRANCE INFLUENCES.

THE [ULTIMAE RECORDS](#) LABEL PRESENTS ITSELF AS THE AVANT-GARDE AND BACKBONE OF THIS NEW PSYBIENT GENERATION, BRINGING IN ITS WAKE ARTISTS AND PROJECTS SUCH AS [SOLAR FIELDS](#), [AES DANA](#), [ASURA](#) OR [HOL BAUMANN](#). OTHER ARTISTS AND PROJECTS WERE ALSO CORNERSTONES OF THIS NEW GENERATION OF PSYBIENT SUCH AS [ISHQ](#), [OTT](#), [BLUETECH](#), [SHULMAN](#), [ENTHEOGENIC](#), [KOAN](#), [ANDROCELL](#) OR [VIBRASPHERE](#).

MUCH LATER, BETWEEN 2002 AND 2009, ARTISTS AND PROJECTS LIKE [DJ ZEN](#) (WHICH GREATLY CONTRIBUTED TO THIS STYLE WITH HIS ALBUMS AND MANY OF ITS COMPILATIONS), [YOUNGER BROTHER](#)'S FIRST ALBUM, [ASTROPILOT](#) AND [CHRONOS](#) WELL AS [ALTAR RECORDS](#) LABEL BROUGHT, UNDER THE INFLUENCE OF [ASURA](#)'S FIRST PRODUCTION NAMED [CODE ETERNITY](#) RELEASED IN 2000, A VARIETY OF PSYBIENT SOMETIMES KNOWN AS "DEEP TRANCE". AMONG THE INFLUENTIAL DEEP TRANCE ARTISTS, WE CAN ALSO DISTINGUISH [ASTRONAUT APE](#) AND [COSMIC REPLICANT](#).

IN ADDITION, OTHER ARTISTS, EVEN IF LESS OR LITTLE KNOWN, BROUGHT ANOTHER DIMENSION TO PSYBIENT SUCH AS [STRANGEZERO](#) BY BLENDING IT WITH [ILLBIENT](#), [TRIP HOP](#) OR [ELECTRO](#), [ARGAMAN](#) WITH [DARK AMBIENT](#) AND [CLASSICAL MUSIC](#), [SENSIENT](#) WITH [ZENONESQUE](#), [INFINITE SCALE](#) WITH [DUBSTEP](#) AND [ABSTRACT HIP-HOP](#) OR [PROGENIE TERRESTRE PURA](#) WITH [BLACK METAL](#).



## PSYBIENT

### INFLUENTIAL PRODUCTIONS:

[THE ORB - U.F.O.R.B](#)  
[EAT STATIC - IMPLANT](#)  
[OZRIC TENTACLES - ARBORESCENCE](#)  
[THE INFINITY PROJECT - MYSTICAL EXPERIENCES](#)  
[MYSTERY OF THE YETI - THE MYSTERY OF THE YETI](#)  
[NOTCH - THE PATH](#)  
[SHPONGLE - ARE YOU SHPONGLED?](#)  
[CARBON BASED LIFEFORMS - HYDROPONIC GARDEN](#)  
[ASURA - CODE ETERNITY](#)  
[SOLAR FIELDS - BLUE MOON STATION](#)  
[SOLAR FIELDS - EARTHSHINE](#)  
[AES DANA - MEMORY SHELL](#)  
[HOL BAUMANN - \[HUMAN\]](#)  
[ISHQ - ORCHID](#)  
[OTT - BLUMENKRAFT](#)  
[BLUETECH - PRIMA MATERIA](#)  
[ENTHEOGENIC - ENTHEOGENIC](#)  
[VIBRASPHERE - ECHO](#)  
[DJ ZEN - CRYSTALLYX](#)  
[YOUNGER BROTHER - A FLOCK OF BLEEPs](#)  
[STRANGEZERO - NANOFly](#)  
[ARGAMAN - MY LITTLE FOREST](#)  
[SENSIENT - PROJEKT GRUNBERG](#)  
[INFINITE SCALE - AD INFINITUM](#)  
[PROGENIE TERRESTRE PURA - U.M.A.](#)

### ORIGINS OF THE NAME:

THE “**PSYBIENT**” TERM COMES FROM A CONTRACTION OF “**PSY**CHEDELIC TRANCE” AND “**AMBIENT**”.





## *Personal note:*

Young traveler or seasoned adventurer,

You are now arrived at the end of this mystical grimoire of energies forming part of Psychedelic Trance. They made you browse thousand and one places. Thousand and one atmospheres and philosophies. From the darkest forests and oceans to the most distant and luminous space confines, from the most profound and intimate psyche to the coldest and chaotic world, from the most ancient times to the most futuristic dimensions, from the most harmonious paradise to the most tortured underworlds.

Know that Psychedelic Trance is a gathering of a huge amount of influences of genres and styles, mentalities, universes and all different people that are water and fire. And it is from this diversity that draws its wealth because it is his philosophy.

Whatever the style or genre that suits you best, close yourself to a musical environment (or other medium) will only bring you the narrowness of mind and snap judgment. An artist can be bad but never a genre. So do not hesitate to open yourself up to other musical genres. Forge your own musical identity and do not let others dictate it to you, because that's what makes the diversity of a culture.

I have given you enough momentum and enough have guided you so that you can now fly on your own. Now it's up to you to explore the world through music.

So remember one thing: keep an open mind, and good trip in Wonderland ;)

*Lightforce*