Cultural and Musical Dimensions of Goa Trance and Early Psychedelic Trance in Finland

The history, translation and localization of an internationally mobile electronic dance-music scene

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1 INTRODUCTION

Technology is the mastery not of nature, but the relation between nature and man.
-Walter Benjamin

Few contemporary styles of music can claim such a strong connection to technology, nature and even spirituality as Goa trance can. There are vast accounts of hippie and new age lore filling the vacant position of explaining this, but it is mostly done in a context of humanity's inevitable ascension to the next level of consciousness, making the whole issue somewhat slippery to grasp by those of academic mindset. Putting it to perspective, one firstly must decipher that something grand has obviously happened at some point of time, because there would not be stories of spiritual revelation of the future of mankind in the context of dancing to this music otherwise. Secondly, one should see that there is possibly a connection between this musical culture and changes in the western societies at large.

Studying Goa trance from the viewpoint of any local culture would be interesting, as it is fundamentally transnational in nature. The case of Goa trance music and Finland is on one hand hand just one point of study where transmission and synthesis of cultural and musical ideas can be analyzed. On the other hand, Finland has its peculiarities and the transmission is not unidirectional at all, but transnational cultures themselves depend on the input coming from their agents dispersed to the different local cultures. transnational cultures are an especially important topic in our contemporary world, where other cultures are still alien to traditionally sedentary peoples and conflicts between cultures sometimes arise. However, transnational cultures effectively exist side-by-side with local cultures and exchange ideas via complex people-driven feedback networks on a grass-roots level instead. Goa trance culture was transnational already twenty years ago, and this study aims to offer unique viewpoint into what has become an important contemporary issue if one just adjusts the context appropriately.
The special case of Goa trance and Finland is also an interesting topic on its own because so many repercussions of the cultural exchange can still be seen and heard today. The connection between Goa and Finland was rather short in years, but it must have been of great importance because Goa trance picked up a life of its own here in many ways (Ehrnrooth 31:45). The values of the culture and dedication to the music spawned a local community that first worked in context of the global culture, but later grew up into a genuine global participant with its own take on the cultural value system and the music as well. The community, or 'scene', also worked on a grassroots-level avoiding much of the splendor of popular music, remaining authentic to its participants. This is also testimony to the amazing ability of Goa trance music and culture to encode and transmit a wide range of societal values.

The recent changes in social organization in western countries affected greatly the way youth would be required to be participating in the continuity of society would take a great effect and in fact change the cultural status quo. The generations born in the 1970's and 1980's especially are very different from the previous generations in that they: “... seem not to have the need or the interest in building a nest for a family, like the postwar generation did.” (Kröger 2005: 415) Born of this detachment from sedentary cultural values, a youth-travelling phenomenon in the west developed. Simultaneously: "the financial means of young people have increased” (Kröger 2005: 411-412) Most importantly for Goa trance, these generations were looking for different things for their holidays than their parents did, no more beach-resorts by the pool with a cigar and a glass of martini, but actual adventures to far reaches on their own terms and own time (Leppilampi: 42:50). It would make possible to experience humanity in its actual state: “stepping down for a while from plenty”, and also: “a way of learning to live” (Kröger 2005: 424). The travelling phenomenon has given rise to a wide range of new cross-cultural interactions and social segmentation, of which Goa trance is simply one case.

This study will offer the deconstruction and approach such interactions in the context of Goa trance and seeks to be the first to combine the popular-culture and ethnographic studies on Goa trance culture with a music theory-based approach, backed by music-
analysis as well as traditional ethnomusicological methodology. The information derived from the combination should not only be able explain relationships between pieces of music, but also function to explain the behavior and motivations of people in the cultural context of interest. A cognitive approach including cognitive models and psychoacoustics, backed by cultural semiotics from the Levi-Straussian school can in this same context be effectively utilized as tools for extracting even more information. In combining the information, the cognitive approach to ethnomusicology taken by John Blacking is especially useful in providing such an interface to link all the separate fields together. As there have already been good studies into how electronic dance-music cultures work, it is now time to show how the music they organize themselves around works with and against the cultural frameworks that have been observed. The hypothesis is that Goa trance music and its further development can be strongly linked to elements in socio-cultural and semiotic networks, and vice-versa: a suitable musical theory or system in this music appreciating those conditions can also be found.

For the most part, the material for this study has been obtained via ethnomusicological field-work, from interviews and recordings of musical material. A large part of the musical material was already in digital form on DAT-tapes that were the primary medium of how Goa trance music was copied from person to person and performed from on-location, but also two e-cassette-tape recordings were used as part of the musical material. Documentary films, books, theses, articles and popular culture criticisms about electronic dance-music and Goa trance cultures were used to primarily to correlate and expand the data acquired directly from the sources with often extensive ethnographic and anthropological viewpoints. To separate the interviews from literary sources, these references are marked with the interviewees name only without mentioning the year. This is motivated by improving the flow of the text, as one can now clearly identify the difference between the two.

In addition to methods from Blacking, ethnomusicological methodologies and approaches from Nettl, Blum, Seeger and Slobin are utilized in a western context according to the field of 'new musicology' that appropriates studying the local as
foreign. To a certain point this contemporary cultural phenomenon can actually be as foreign to scholars now as the traditional cultures of old were to academics before. Modern developments in meter- and rhythm theory like the generative approach of Lerdahl and Jackendoff and the projective approach to meter brought fourth by Christopher Hasty have made it possible to approach unique phenomena in electronic dance-music with the attention to proper analytic framework. This application was pioneered by Mark J. Butler, and without his work the music analysis in this study would not have been possible. The basis of the anthropological framework on Goa trance culture has been laid by the publications of Anthony D'Andrea and Arun Saldanha. The socio-cultural studies of Graham St. John especially have been instrumental in putting electronic dance-music cultures into a larger, global context.

Certain pieces of information, however are missing. Due to this the missing pieces like the role of music in Goa trance culture, the linking networks of music- and dance cultures around the world and finally an empirical analysis and theory of musical style in Goa trance have not been previously studied. Therefore they will be presented here as prelude to the actual topic of interest, which is the development and global interconnectedness of Finnish Goa trance culture and its music. For this reason the study is relatively large and beyond the usual length and detail expected from a graduation thesis alone. This study has however been made for the sake of scientific interest first, thus motivating the proper attention needed to address the topic at hand.

The study consists of two main parts surrounded by two common chapters, the second and the seventh, laid out as follows:

Chapter 2 presents the theoretic and methodological basis.
Chapter 3 deals with the trance party culture in Goa and internationally.
Chapter 4 explores the musical style that developed.
Chapter 5 deals with Finnish Goa trance culture and its development.
Chapter 6 analyses the Finnish Goa trance music's development and style.
Chapter 7 presents the final conclusions from all of the chapters above.
To finish the introduction, it needs to be addressed that dance-music actually presents a handful of problems whenever it is considered from the traditional head-space of academic methodologies. It is actually very hard to write intellectually about dance music, since so much of it happens on the level of the body. Body-level experience cannot directly be described in words, but elaborate hypotheses and cognitive analyses need to be used as a crude approximation instead. Although cognitive modelling and neuroscience can offer some help, most often something will still be lacking. This problem can perhaps be resolved when a proper terminology and theory of EDM-dance has been developed, and that is not yet the case at the time of writing this study. To further the development of such a terminology, this study does not shy away from using newspeak. Newspeak-terms used by the community are here used as-is to refer to the abstractions, events or semiotic webs they have been originally developed to mean.
2 APPROACHING AN INTERNATIONAL GOA TRANCE CULTURE IN FINLAND MUSICologically

An ethnographically-supported approach suits the study of Goa trance especially well, since this is a music with an immediate binding to many social and cultural interactions. Not disregarding other styles of EDM either, the psychological and cognitive has to be taken into consideration as well, not the least by acknowledging that this music has proclaimed itself to be 'psychedelic'. Psychedelic comes from two words in greek: psyche and delos, meaning mind or soul and to reveal or to manifest, translating to 'mind-revealing' or 'soul-manifesting'. A wider, multi-disciplinary approach makes it possible to perform a full analysis of the music its proper context of both social and personal inter-relationships of significance-building networks, or the semiosphere. Without knowing the connections between a musical event or rule to the systems that manifested this particular moment of hearing it in context, a scientific analysis performed out-of-context in the privacy of one's study would most likely fail to extract information that is actually relevant to the purpose and function of the music.

Proceeding to build a synthesis out of many fields in research is not a trivial task at all, but requires constant attention to multiple variables and their relative weight in deciding the proper balance of methodologies to apply to each subtopic within the research. An ideal balance is subject to change depending on the angle of research taken, and here is presented one possible set of methodologies in approaching the details of Goa trance music arriving at a remote country on the northern edge of Europe.

2.1 Field work

Ethnomusicological field-work in the form of interviews of people that participated in the events of interest forms the backbone of this study. The first interviews were conducted with sources that were somehow personally connected to the researcher, primarily via connections acquired from participating in early 2000's 'Suomisound'
scene. From these interviews suggestions of follow-up interviews, phone numbers and e-mail addresses were acquired and the process was taken further at each interview. Between interviews, some of the interviews were completely transcribed, while others were one partly transcribed, writing down only the relevant topics to the study. Simply listening to the interviews repeatedly was a crucial method of acquiring knowledge and understanding of the topic as a whole. The initial field work for this study started in 2009, going on until 2010. Work on the text was started, but as additional interviews were required, a second, smaller round of interviews was conducted in 2011 and then a fact-checking round of final interviews in 2012. A total of 28 interviews were conducted, of which 24 appear as reference to this study. The spoken interviews would on average last about 50 minutes, but many are several hours long. The longest interview took three and a half hours with 5 interviewees present, all of them telling the story together more or less. A final round checks was made via e-mail in 2012 after circulating a draft of the finished study between a close circle of experts and the sources who participated in the original rounds of interviews.

The interviews were structured by thematic semi-structured method modified from Hirsjärvi (1980). The interviews would be pre-planned only to a limited degree, with set themes that would be needed to be discussed. This allowed the interviewees to roam freely on the topic when the opportunity presented itself, but allowed steering of the interview as well if the discussion veered too far from the topics of interest. A pen and paper were most often present to make notes while the more articulate sources presented their stories and views on the topic. A particular care was taken to assure chronologies of events and people would be correctly recorded. Most were glad to get a chance to discuss the story of a part of their lives to someone who could understand what they were saying and long monologs were not uncommon. However, some of the interviewees on the other hand were quite surprised at the wide range of topics the researcher-as-interviewer brought into the discussion in addition to music. Furthermore, it was taken care at the beginning of each interview, that all the participants knew that the purpose of the interview was academic research and their permission for using the recordings for such were acquired. The sources who were behind 'Lost Tribe' of Porvoo
have requested to appear under aliases, 'Dj Lokal' and 'Ronsu'. A person from Helsinki closely associated with Timothy Bentley and Smooth Underground and also travelling frequently to Goa will be referred to as 'Ruppa Hodari'.

More primary material apart from the interviews was be formed by copying recordings of original music. The most sought-after items were DAT digital-audio-tapes and c-cassettes, originally copied from Goa or recorded in a studio in Finland. From Petri Koskinen, a selection of DAT-tapes with recordings from Goa, Sweden, UK and Finland was acquired for research-purposes. From 50 tapes, 16 were selected for studying the music and identifying a small segment of the material that would have been the subject of copying and trading in the DAT-scene. A preference on the oldest tapes per se was the main basis of selection, but a secondary basis was also for the earliest Finnish material. From Timothy Bentley, two digitizations of c-cassettes of early unreleased material from 93 and 94 were acquired as well.

The research material in the musical domain was then expanded with compact-disc and vinyl releases of Goa trance, both classic and Finnish. Some of the recordings were available as mp3's from internet record-shops, but the search had to be expanded to the second-hand-market, from which some back-catalogue releases no longer available otherwise were secured, then digitized for analysis. What couldn't be acquired via the aforementioned means, was then sought after via underground sources and personal connections, remaining anonymous. A total of over 40 complete recordings in album and single -formats containing hundreds of tracks would form the basis of music that was considered in developing a musical theory presented in this study, but only a fraction would end up as being referenced to as representatives of the whole genre.

2.2 The work of art in Goa- & Psychedelic trance

Jennings (2008: 10) states that, works of art – or rather details within the work of art – are the clearest source of a very particular kind of historical information. He goes on to
explain that they encode not just the character of the artistic production of the age, but the character of parallel features of the society: its religion, philosophy, ethical structure, and institutions (ibid). As the work of art by this definition therefore is the piece where a society will try encode their value-systems, Goa trance music would then be considered a part of that vessel, and through it can also be found how the encoding is actually structured.

To set the music as the primary art-form of Goa trance culture would be shortsighted, and other aspects of an event where the music is being played should be placed potentially equal value on. Even a musicologist doing the analysis and ethnography should still not place any prejudice on where the culturally important factors reside. Cultural analysis is needed in concert with musical analysis to parse together where the encoding of culture into works of art is primary taking place. Just considering the music will lead one astray. As an example, it needs to be acknowledged that: ”An audience also “performs” in so far as it becomes involved in the recreation of a work.” (Blacking 1995: 177). And likewise, any performance can be analyzed by systematically examining the participants, their interactions and the resulting sound, and by asking questions about the event (Seeger 1992: 104).

The level of reproducibility critically defines the values which art reflects. Without reproducibility, art is made to “last forever”, thus such art will also tend reflect such values. A reproducible work of art can be improved, with each new iteration producing a new version. This work of art exists in a completely different value system. The object, a work of art, can even be disposable in this case without subtracting anything from its value. (Benjamin 2008: 28.)

One of the key concepts permitting the wide range of this study is that by tracking down how the work of art functions within Goa trance culture, the primary values of the culture can be tracked as the works of art change hands, are made and performed. The search can then be reversed and the ability of the art-form to transmit the encoded cultural values can be analyzed, thus revealing the strength of the encoding.
2.3 Analysis, genre and musical style in EDM

Staying with the themes of work-of-art and reproduction, these also can be observed to have an impact in the interpretation of genre and musical style. A positive dualism of work-of-art as reproduction of the one original Goa trance piece or a separate piece of art in a stylistic relationship can be found. Both of these are equally true.

A similar setting can be observed with global and local styles, with alternating reproductions of the same thing sharing many features at first. As Nettl has stated the obvious: “When a composition passes from one culture to another, it must retain some characteristic, some spark of idea or motif which enables us to identify it and which testifies to its identity.” (Nettl 1992: 172). With regards to EDM this is particularly important, since during the 80's and the first half of the 90's EDM globally would be close to being one single style, but local styles of it could be profoundly different yet part of the same thing. This provided fertile ground for cross-pollination which is a large part of the underlying mechanism that gave birth to Goa trance. As it had practically finished with it's development even before it became an established genre, it was free to set or disband any boundaries it wished to do. Any loans could be made back and forth from the global soup of EDM that was busy brewing acid house, techno, rave, trance and finally jungle, all at the same time. A musical dialect forms first, and then a style can differentiate from it once the conditions are right (Blum 1992). This raises the important question of how to trace what moved and where. The changes are easier to classify when transfer is considered individually for content and style (Nettl 1992: 169). Identifying the musical sources early in analysis can render important clues of how finalized sound-forms in established Goa trance could have developed, since both stylistic loans and content-loans coexist.

On the level of details in music, the attention of the analysis is primarily on rhythm and meter. These are generally more important in dance music than tonality. Even without any tonality present, dance music can still be composed with sticks and stones.
Tonalities naturally are a basis in dance music as well, as is apparent from any European traditional dance music style: There are apparently no rhythmic instruments like drums and bells at all. But this is misleading, as in the context of dance the interpretation of tonality changes to primarily serve the formation of rhythm, and that of tonal progression secondarily only. Both can be used, but when dancing to the rhythm of tones those will do best that come in sets of groups that build a functioning meter. With our modern musical notation it is easy to forget that bar lines and metric signatures don't actually exist anywhere else than the paper they are written on. The actual meter that we hear instead, is built out of a cognitive process that handles and organizes the inputs of tones that we receive in the ear. This process is aided primarily by memory and logic facilities of the brain providing instant classification, grouping and hierarchical analysis to enable us make sense out of the repeatingly pulsing bursts of tones that we typically call dance-music (see Kalakoski 2010: 137-139).

The basis of techniques of analysis used in this study derive from Lerdahl & Jackendoff's generative theory of tonal music. To enable Lerdahl & Jackendoff to break down sequences to tones into the smallest possible unit of meaningful relationship, and on the other hand organize larger structures into mutual relationships with the same model, grouping rules and metrical analysis were developed that were both in-line with the human cognitive apparatus, and universally applicable. In their introduction to the topic, they present a method of deriving groups and meter from notated scores of musical fragments and form the rule of preference according to which possible groups will be selected from the material on several hierarchical levels (Lerdahl & Jackendoff: 10-52). Extraction of meter from the same groups is performed independently from grouping analysis. An important topic they arrive upon is the possibility of multiple interpretations when regarding the hierarchy of metrical structure, and a thorough rule-set is established to determine the final representation of meter in a sequence (ibid: 70-104). The analysis method developed in the book is a very accurate way of describing a formal organization within a piece of music, but it is by nature a top-down approach and this is also its greatest weakness. A top-down approach will downplay in importance some of the important subtleties in meter and rhythm that many genres of
EDM use as an output of musical creativity and affect.

A somewhat related, but fundamentally different approach of approaching meter was presented by Christopher Hasty (1997) in his treatise of rhythm and meter as a projective function, formed from the process of current past and present elements only. His approach although seemingly developed for modern art-music pieces, when taken on it's bare-bones level has proved more suitable for analysis of EDM's subtleties than Lerdahl & Jackendoff’s grid. It has been the theory of choice for the rare contemporary studies of electronic dance-music per se, in Butler (2001, 2006) and Garcia (2005). Butler, in particular, took the idea of the importance of primary grouping from Lerdahl & Jackendoff, based the theory on Hasty's meter-as-primary approach, using analysis marking methods of Krebs (1999) to develop a combination that can address several different levels of metric expressions of dissonant lengths projecting from a repeating pattern appearing mostly regular on the surface, and how these develop in time to create musical expression (Butler 2006: 76-116, 138-175). Garcia expanded slightly on Butler's earlier work to indicate that there is actual pleasure derived from witnessing the unravelling of such a process in the metric and rhythmic domains, and that this is an important factor in the design of EDM-pieces (2005). When it is assumed that several different levels of meter of even conflicting lengths can coexist and even be embedded within each other, and dissonance of the metric level can be given it's proper analytic value within real musical context. This method of analysis is very effective at catching the "in-the-moment" in pieces of EDM void of much other than percussive elements, and also lends a most effective toolset in extracting the complete picture from pieces where each layer only presents a small fragment of the whole. By studying metrical relationships between the different layers, a grasp of the how the rhythm works can be better attained. This can be done without the need for absolute abstraction or any particular set of constraints, and the method is very simple, leaving ample space for the heart and soul of musical analysis which is interpretation.

A projection as defined by Hasty can be understood as the expectation of a similar length of a musical event persisting in the future, as seen here by the dotted line
projecting forward from A' and C', which is the *expected length of C'*:

When a projection is satisfied by the next musical event, the experience of a meter potentially arises. This is called a deferral. However, when this does not happen there is a *denial*:

In the example above, there is first a deferral on Q', but then a denial (*). Now, the denial itself is an actual musical event that creates the projection R', and now there is a group of two notes that have projected a length to this point. Two levels of projected lengths of time can function as the building blocks of metric experience, Q and R. If a group of the same length than R was to follow and that group also contained units of length Q, there would be a metric interpretation of a 3/4 meter. However, any denial or a new event not part of the previous chains of projections would again be heard as a new musical event, changing the expression of the projected meter (Hasty 1997: 114-120). It should be noted that Hasty's conception of meter ranges beyond that of simple metric notation in traditional western music-notation, and levels of meter can be equally well at ranges that would traditionally span multiples of bars. The meter of Hasty is instead based on continuous interpretation of the musical process, in which the accents find their places in the texture, based analysis of the rhythm being processed (Hasty 1997: 103-147). A large part of this analysis is performed by the human brain subconsciously, and that tendency is often utilized as an assumed musical competence on the part of the
receiver in compositions of modern electronic dance-music.

The statement that meter is a process-driven concept and is variable is taken as the basic principle underlying musical analysis in this study. It is also taken to be the most effective tool to-date to understand the mechanics behind how electronic dance-music works in the listening-and-dancing-process, but also how it explains the concept of groove and the attractiveness of different types of syncopation in dance-music in general. To introduce easier methods of representation that can be used within text instead of graphical representations in a score, this study shall utilize the approach developed by Butler (2006: chapters 2 and 4), where a simple marking schema developed by Krebs (1999) is utilized to refer to layers that are metrically dissonant in the framework of another, more dominant meter, or simply when comparing two layers of piece to each other.

In analyzing metrically conflicting layers, two types of metric dissonance are the most useful in the context of EDM: displacement dissonance and grouping dissonance. The case of displacement dissonance is used to describe a layer that agrees to the dominant metric layer (often the effective time signature) in length, but not in position of the strongest beat:

![Image of musical notation](image)

Acid-synthesizer, 'Feeling Weird' by The Infinity Project (1993)

In the simple motive above, the strongest beat is on the last 16th-note of the bar, being offset from the underlying meter by 1 note backward, hence in the negative direction. This can be marked simply by stating a displacement dissonance of D16-1 for the layer when in context of a meter in a complete track. Should the motive be heard alone without a backing rhythm, one's intuition wouldn't likely place the bar-line like on the score, but precisely one 16th-note earlier where the emphasis of the motive lies, on the highest note of the sequence.
Grouping dissonance is a similar concept, but instead of offset the metric length of the motive is marked instead when this happens embedded in the context of another meter:

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Lead, 'L.S.D.' by Hallucinogen (1994)

On the arpeggio-like texture, there are sixteen units of groups of descending passages of three notes. These occur within 12 beats of the dominant meter. This would be be marked by Krebs as G16/12. However, it can be seen that this is a multiplication of a simpler ratio, G4/3 expressed on the duration of the first three quarter-notes of the first bar. Grouping dissonances are generally written with the lowest common denominator in the context of this study.

Additive rhythms often work in conjunction with grouping dissonance and projection, when noted that projections of dissonant metric levels can be embedded within a consonant one when one uses additive rhythm. These rhythms are often uneven, and are written by combining the shortest repeating pattern in the sequence of similar groups in the texture (see Butler 2006: chapter 3). Simple additive rhythms like 3+2+3 are of very common occurrence in Goa trance:

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In a 3+2+3, is symmetric additive rhythm that is in the traditional definition 'syncopated'. Here the projection of a 3-long metric layer is more present than a two-layer, but the two-layer can still compete, especially since the pattern is symmetric around an underlying duple meter. However, when the rhythm is not symmetric, a much stronger expression of a 3-projection can be made, as is the case with a 3+3+3+3+4
Sub-bass, 'Wicked Warp' by Mandra Gora (1993)

The metric length of a unit is the same as in the previous example, but the length of three now clearly dominates over four. Like expressed by Butler (2006: 88-89), this is not syncopated in the same sense that 3+2+3 is. The length of three becomes a layer of its own even when the dominating metric length is clearly 16. The concept of metric projection can again be taken into use and said that the line is instead projecting an embedded G4/3 grouping dissonance. In some cases of this study, this concept is taken into use when handling strongly-grouped additive rhythms. It is rather surprising that Butler doesn't actually address this kind of approach in his study, as it is simply an other extrapolation from what is being suggested by his attention on the importance of projection in a metric experience (2006: 129-137, 164-166).

A majority of the elements in an EDM track are based on looped structures (Butler 2006, see also Koskinen 2a: 40:00-55:00), and repetition follows certain formulas very closely. Although Lerdahl & Jackendoff's generative grammar-based method would certainly render an overall form of Goa trance tracks perfectly visible, it is also very tedious to implement and to look at any relatively large sample of music would certainly need a computerized implementation. This would be a topic of its own which I'll reserve to future musicologist researchers exploring the structures of Goa trance. Considering the formality of Goa trance pieces by situational necessity of the dance itself and the DJ-driven method of delivery, a hypothetical generalization shall serve as a point of reference instead.

The basis for developing this generalization comes from the realm of Pop-Rock music, where the concept accumulative form was developed by Mark Spicer (2004) as an extension of J. Peter Burkholder's cumulative form, modified as more applicable to the
object of study. The basic concept of the form can be summed up in a single quote, which is: “building up a groove gradually from its constituent parts” (ibid: 32-33). Spicer observes that this form typically occurs in the beginnings of Pop-Rock songs, and the verse-chorus parts themselves might contain elements of it. However, when studying pieces of music where the accumulative form is used as the method of composition of a whole piece, important observations are made that are closely related to EDM. He notices that in these larger pieces pedal points become more common, and 'dub style' -sections of stripping down the piece to the bare rhythmic bones become musically effective (ibid: 42-44). Another important classification he makes is the appearance of truncated parts in the climax-sections of accumulative pieces, which only refer to the parts hear earlier (ibid: 57). These features are very common, and one could even say dominant, in EDM and Garcia (2005: 4.2) believes that: “Spicer's version of accumulative form [...] is one of the most widely used prototypical forms in EDM”.

To complement Garcia, it needs to be established that although Spicer (2004: 44, 58) mentions subtraction of parts in his study, but he does not actually give a proper analytic meaning to subtraction. What was referred to as 'dub style' (see previous paragraph), is so common in Goa trance and some other forms of EDM that it requires an analytic concept of its own to give it proper weight. In this study the stripping of a piece down to it's essential rhythmic parts without losing forward-motion shall be called a 'simplification'. Through adding simplifications to accumulation, a new compositional approach is proposed as basic compositional structure, the accumulative / subtractive form, where moments of major subtraction contribute to the overall accumulation of forward-moving drive or energy. For Goa trance in particular, a typical overall form of a track would be in the shape of rising sawtooth-wave curve instead of a steady accumulation:
Typical form in a Goa trance track

In addition to just periods of rising intensity, plateaus and different steepnesses of accumulation are observed. The phenomenon of rising and and subsequent subtraction also have a name in the lingo of EDM: the “buildup” and the “breakdown” (Butler 2006: 222-226). Often the initial buildup is called an intro, a familiar term from popular-music analysis (ibid). Any number of the basic shapes of a rising-edge sawtooth-wave can be theorized to fit inside another, larger, sawtooth-wave, thus embedded build-ups and break-downs form a total shape defined by the basic concepts of accumulation and subtraction. Putting this back to context, if one assumes that continuous total accumulation means that at least some parts of the beginning will also play some part the last climax-peak in the end, a process can be identified at work behind the typical form of a Goa trance track. As defined by Garcia (2005: 4.1-6.2) it is an unfolding process, where the pleasure is found from the process where a track unravels its rhythm and groove.

Actualizing the theory of variations in intensity on the dance-floor is a concept referred to as 'Drive' by Petri Koskinen. Drive is what makes people keep dancing. The possibilities of introducing drive are endless, but the drive is in general connected to the whole piece: “Drive is the sum of everything, based on nothing. A hi-hat might be the one that makes it, a lead might the one that makes it happen. A bass line change into
something more pumping might the something that makes it happen.” (Koskinen 2a: 49:00-49:40), so in general the drive is connected to change. It could be a a musical event, or a change between sections in a track (ibid 49:40). Koskinen continues: “Drive will materialize if the next musical section [in sequence] contains more energy than the previous one” (ibid 49:45). A rise in intensity will generally correlate with the keeping-up of drive. Most tracks tend to be constructed around creating a drive trough the whole track.

The progression of musical sections within a track are arranged according to drive & energy, as are the tracks within the musical context of a complete dj-set. Drive increases as a set progresses, and the sections that are intended to decrease drive are the break-down sections in a track, and rhythmless tracks in dj-sets. When considered this approach and the fact that tracks are blended together into a performance that seems like a single piece spanning a whole night trough to the morning, an interesting dichotomy can be made to the 'momentform' of Stockhausen who strived for musical moments without any precedence or history. When - seemingly - exactly the opposite approach is taken in EDM, the end results of the listening process in the domains of time and the social surprisingly become similar rather than different. Each buildup/breakdown element in EDM can be considered self-sufficient as information about about the past and future is often built into the musical information being presented, but in EDM ultimately the relationship between the moments is what makes the difference (Koskinen 2: 51:00). In this environment however, the profile of attendance can again be similar. People can come and go as they wish, catching what they will of the rising edges, peaks and resets to baseline of the process unfolding in the continuous stream of music being played.

Although always primarily rhythmic, the tonal dimension is almost always utilized in Goa trance music. The tonal spaces that tracks operate in, however, are typically limited to only a few set scales in the classic repertoire. The importance of tonality also prompts the attention to the inverse, non-tonality. The relationship between tonality and non-tonality, and even microtonal dissonance, can render important clues to which sub-style
of Goa trance a piece will be most applicable in. As stated earlier in this chapter, even when appearing tonal on the surface, in dance-music everything is subject to rhythm. The rules regarding tonal motion in melodies are primary shaped by how the different notes group together on different metrical levels of the large-scale perception of meter in a track. The rhythmical properties of melodic passages henceforth take central stage in all analysis performed within the context of this study. Any rule-sets established as stylistic markers are can also be tested for their relationship to earlier styles, and if a relationship is found their fusion can be suggested to form a picture of an arrangement of styles in a new context that gave birth to the Goa trance style that was then globalized into Psychedelic trance via a similar reformation process.

2.4 Tools and technologies of musical production and reproduction

Technologies do not exist in a cultural void, but rather our cultures are starting to exhibit numerous dimensions entirely dependent on technologies. Referring to music and art in general, let us start from the very early critique of technology in the context of art by Walter Benjamin: “Just as the entire mode of existence of human collectives change over long historical periods so too does their mode of perception. The way in which human perception is organized – the medium in which it occurs – is conditioned not only by nature but by history.” (Benjamin 2008: 23). This leads us into recognizing that technology can be the medium and when is is so, it is a part of the organization of human perception. The internet, DAT-tapes, a beach party and amplified music themselves all become parts of our perception. The way in which we make sense of the world therefore includes the technologies that we use and the cultural contexts we use them in.

The properties of recording-media can been seen affect the cultural and musical development of a scene. The key concepts are reproducibility and portability. Reproducibility is related to the price of an object of recorded music firstly by manufacturing costs, which set the price for the physical media. Secondly,
reproducibility from the the recording itself to another recording sets the culturally
placed value on the music recorded on that particular object. A rare recording that
cannot be reproduced can reach both high economic and also cultural value. On the
other hand, a reproducible recording itself is of little value. Rather, the style and the
piece of music on the recording is the thing of value. Cultural conditions will inevitably
form around the social management of things of value.

The affordability and increasing sophistication of computer-systems and audio
synthesizers is the underlying driver that enables the 1990's development of abstract
EDM genres. Sophisticated consumer-level computer systems make possible for
everyone to produce music with similar options than what would have been possible
earlier for only the owners of a complete recording studio (see Koskinen 2 c: 20:50).
The rapid expansion of the socio-economic strata that will be able to utilize
technological means to approaching music can change the music-production of
subcultures entirely, with software piracy working as a great equalizer after a certain
level of hardware-affordability has been established (Koskinen 2 c: 21:00)

2.5 Philosophy, Cognitive Science, Sociological research and Anthropology
combined with Ethnomusicology on an international field

Goa trance has for the most part been researched as an culture-anthropological or
sociological topic. The culturally-related new ethnomusicological approach has
relatively ample source material in the literature and popular-culture press to work on in
the culture-end of the spectrum. The ethnography written by Kai Fikentscher (2000) on
the New York house scene is a particularly good example of cultural musicology, and
it's method of expanding the events observed at parties in response to music into
cultural traits on the general level has been an example-setting piece of research for this
study. The underlying principles of course are nothing new, but are familiar from the
work of the likes of Blacking and Nettl.
The notion of subculture, especially as presented by Thornton (1996) with her close attention to status and hierarchy has been found partly problematic as it does not address the case of self-sufficiency and wholeness within a music-derived culture. Fikentscher, Slobin (1993), Taylor (2001), St. John (2009, 2010) and D'Andrea (2007) instead go further in their research and present the possibility of a “small culture” or “little culture” to be independently potent. However, a very fruitful interrelationship can also be established between the oscillation of a culture between the states of subculture and little culture. This is especially apparent in the “eternal cycle” of mainstream versus underground, and curiously this alternating state of a culture can be seen as the motor of development in both ends of the spectrum, as was observed by Axel Sutinen, a techno-culture and art veteran when interviewed for this study (Sutinen: 16.40).

The study of globalization and related sociological issues is very much relevant to the study of Goa trance as well. The study of Finnish youth travelling by Kröger can be fit to the context of larger studies in the EDM field by D'Andrea, St. John and Saldanha but also works by Hakim Bey (Salmi 2010) and even Deleuze & Guattari (1980, 1982). The social mechanics proposed by Deleuze & Guattari in 'Anti-Oedipus' are especially fitting in the context of a globalized, disconnected culture. They propose that disconnections & breaks in a machine make it alive. Accordingly, they maintain that the fixing of itself is the true state of operation of the social machine (ibid). The disconnects in the network of any culture actually enable a continuous renaissance via the individual's effort, as she proceeds to build again that from which she has been disconnected (as observed by Sutinen 18:00).

Cognitive Science and it's parent field of Cognitive Psychology serve a dual role. Psychoacoustics offer great insights to the formation of a musical hearing and the organizational work-flow of the brain deciphering Goa trance music, enabling the setting of analytical parameters according to the theorized importance of them in the sociological context that has been set by the ethnographic part of the study. On the other hand, effects on cognition by the music and the cultural set and setting can again be analyzed more specifically in the context of the individual experience when taking into
account basic rules of cognitive processes. The works of Järveläinen, Kuusi, Toiviainen and Huovinen have been used as basic reference to psychoacoustic concepts. However, the field is much broader in range with these studies only representing a collection of the latest results in the field. The study of human cognitive processes per se is an age-old field going as far back as Kant, Descartes, Plato and even Pythagoras.

Very recent research into brain function in the field of neuroscience have shed some light on power of music on the body and consciousness by proving that listening to a favorite piece of music will indeed trigger similar releases dopamine, the chemical most responsible for the brain's self-rewarding mechanism, than natural peak-experiences like survival, food or sex will, up to the point of causing craving (Salimpoor, Benovoy, Larcher, Dagher & Zatorre 2011). The popular press picking up on the story immediately compared the effects of music on the brain to what happens on drugs (Kaaro 2011). This comparison can certainly be made, but the whole picture of what is happening is far more complex.

2.6 Contemporary religion and Spirituality: Psychedelic trance-dance as a tool of examining the self and the human condition

The basis of arguing that music can be a tool of spiritual or psychological growth is obvious. “Song and dance preceded speech in the evolution of Homo Sapiens by tens of thousands of years, so that musical processes provided some of the earliest and most basic elements of human systems of thought and action. [...] Music is not, therefore, an optional relish that can be afforded only when there is an economic surplus: it is one of the essential foundations of human society.” Henceforth, it is not merely a capability but a cognitive, affective activity of the body. It can be make it possible to: “bridge the gulf between the true state of human being and the predicament of particular human beings in a given society, and especially the alienation that springs from the class struggle and human exploitation.” (Blacking 1995:171).
The observed bridging in Goa trance culture is both cross-cultural and cross-socio-economic-class, making the connection to some musical action of paramount importance. Finding one's true state of being within the context of a trance dance -party is a very common theme in the discourse concerning Goa trance and Psychedelic trance, of old-timers and newcomers alike (Rom & Querner 2012, St. John (ed) 2010).

Cognitive activities of the body lead a proposition of some form of body consciousness, which often is expressed in the realm of the new age. Some of the anthropological phenomenon that can result from it have been studied in the excellent research on Goa trance & the new age by Anthony D'Andrea (2007), but the musical triggers of it as such remain uncharted, though well hinted to in popular literature like Reynolds (1999), or in the recent documentary film 'Electronic Awakening' of Andrew Johner (2012). While researching the Finnish Goa trance domain ot it's full extent, this study will also try to establish some clarity on the topic by offering actual relationships to quantifiable musical structures and forms. This will to some extent also offer an approximation of what kinds of music-writing could be the triggering factors behind the psychedelia, altered states and spirituality often attached to Goa trance music.
Arriving at the definition of the noun 'Goa trance' in the culture that uses it, one immediately runs into the fact it is used in a multitude of contexts and meanings. The root of the problem itself has been contemplated in semiotics. This has been as expressed by Broms simply that each word is a mutual product of two or more speakers. (1985: 61). Chronologically, it was first used to describe a musical genre by the recording industry of the nineties, and only afterwards was it adapted to describe the whole music of one culture that had already gone through an evolution of at least five years by the time its music got codified as a style by the western economic semiosphere. However, the word was soon adapted by both agents and non-agents of that culture to describe different things depending on context. Old Goa-hippies might even use Goa trance to refer to all electronic dance-music and the attached culture, since they see the EDM dance-party from a perspective of it being "born in Goa". That certainly is not the whole truth, and the following generations will likely identify Goa trance music as being the music a certain subculture that originated in Goa within global EDM-culture, which is also partly false. Between these two stereotypes, definitions of Goa trance may vary considerably according to if the definer participated in it's evolutionary phase or not. An even younger generation will even define it as a sub-genre of Psychedelic trance, since to them 'Psytrance' would be the primary defining experience of the kind of EDM Goa trance music represents. This problematic situation will in-part be tried to be clarified in this study, and within the course of it Goa trance is henceforth found to be a broad-ranging phenomenon that is simultaneously both a product and a generating entity for a wide range of cultural, musical and ideological semiotic webs that occur globally and locally. And most importantly, it is also an organic node in a global network of everything human, with ever-changing weights and balances, flows and disconnects of mutual connections.

When Goa trance was introduced as a musical specifier describing genre, the music and its culture had already gone far beyond Goa. The parties in the style and ideology to which Goa trance as genre was referring to would already be global at the time, and
also largely taken the steps towards its next point of evolution, which was to be called
Psychedelic trance. As in any style of music, marketing always follows the actual trends
with a bit of lag in between. At the time when marketing effort of Goa trance music
reached its peak, a lot of the liveliness that had fed the EDM culture at Goa was already
fast fading away, if not gone to other destinations already.

If what was being sold as Goa trance was the real Goa trance, then what is it? Goa
trance is not just music, but a complete small culture (St. John 2010) of its' own like
many other small cultures with a favored musical style and a lifestyle surrounding it.
Goa Trance culture was born slowly when all-night dancing parties between westerners
and some locals in Goa switched from 'normal' music to EDM between 1984 to 1987,
and the new generation of DJ's started constructing long story-arcs that lasted into the
morning with the the help of new electronic vocal-less music (Rom & Querner 2011:
25, 38). The story-line started to follow a format where 'dark' and scary music was
played at night and it would then be led into fun, happy and uplifting music in the
mornings (ibid). The darkness-part of the story would later be coupled with changing of
the lighting from incandescent colored party-lights to black-lights coupled with
fluorescent paint as illumination to bring about a ghostly, abstract atmosphere (Bock a,
b, Valkonen et al., Rom & Querner 2011: 27). This party-format that was originally
crafted in Goa, was then taken into use at other locations around the world as well. It is
only called Goa trance now, after a considerable amount time has already passed.

With the short commercial success phase in the mid-nineties, Goa trance presented an
opportunity for some to acquire quick fame, wealth & glory. In the world of
commercial dance-music, fast lifestyles, fast success and speedy drugs certainly provide
ample opportunity for delusions of grandeur to surface. Regardless of how altruistic a
lifestyle anyone claims to be following otherwise, the taste for success is quite a natural
trait in the human species, leaving the door open for stories of epic proportion about
Goa trance and its relationship to the universe and it's creation involving the story-teller,
naturally. Disregarding the hype, there is a point to every one of these stories, and also
the more modest ones that tell of community, togetherness and love. Goa trance proper

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relates to the world "universally", meaning globally, since the universe of men is really
the only existence we experience here at our lifetimes on the globe. At the time of
development of Goa trance, EDM culture had evolved into a global phenomenon via
acid-house and techno, and Goa was an important meeting point of that culture
there were others, Goa was special in its makeup of people and ideology due to the
hippie and counterculture roots (Castle, Bock). Most importantly, Goa was very
international (Ehrnrooth 2:41). The grandeur-aspect of the stories can be read as how
profound an effect the phenomenon had to the resulting psychological makeup of the
people involved with creating it. It would be foolish to disregard them, because these
parts of the stories describe how important it was to their own lives, even if one has to
read between the lines see it at times. Because Goa trance was so important to so many
people, a whole lifestyle formed around its subsequent evolution to Psychedelic trance
internationally. The resulting culture has evolved to become a bona-fide little culture
(Slobin 1993) or small culture (St. John 2010) with a vastly greater following in the
range of hundreds of thousands. It might be called Psychedelic trance travellerism, or
something else, but because it is so new that it has yet to receive a codified name in
either street culture or the academia.

Roots for Goa trance proper come from both the west and the east, and from the hippies
and the yuppies alike. There is also a requirement of a warm climate and a remote
location with natural abundance, otherwise the kind of communities that can sustain the
development leading to the communally held Trance-dance party might not be able to
form so easily (Leppilampi 35:14). It is the researcher's personal opinion, that it is to
this particular state of affairs that the popular saying: “Goa is not a place, Goa is a state
of mind”, refers to.

3.1 70's & 80's Goa: a hippie paradise of travellers and contemporary neo-nomads

“Goa is not real India”, say many people who have been travelling there and back for a
long time already. Indeed, Goa was not a part of India until 1961, when Portugal relinquished control of it and turned it over to India, itself independent from British colonial rule since 1947. A long-time Portuguese colony, 'Golden Goa' had been a gate to the orient for Europeans since the 16th century, and the environment there has been accordingly Latinilized during its long time of Portuguese/Catholic cultural occupation. Portuguese rulers conducted a somewhat different kind of relationship with the subjugated people there than the neighboring British did in India, mingling and cross-marrying with the locals a lot more, perhaps succeeding a propelling local cultures to adopt more values from their colonial masters. Even now, the folk-traditions of original Goan people incorporate many Portuguese elements, most particularly apparent in music, dance and traditional dress. Goa has a strong Catholic Christian church and more "European" values than the surrounding Indian continent does. Indians to the other side of the old border often consider Goan locals as tolerant and easy-going, when comparing them to mainland-India residents. (Jeff604 2003b, Saldanha 2007.)

Beatniks and hippies from America and elsewhere from the world started gathering to Goa only a few years after the transfer of power. It became part of the 'Hippie Trail' of Asia, a place where one could rest from the hardships of travelling in real India and hang out with fellow westerners, swapping travel stories (Luther 2010: 26, Davis 1996, Larkin 2003, 25). Many thousands of American youth left their home country after the backlash on the hippie and psychedelic movement there that started in the mid-1960's, culminating in the outlawing of LSD in 1966 (Larkin 2003: 24). The persecution on their psychedelic lifestyles that followed led many to the conclusion that the only way to go forward was to leave one's home country, which led many to start travelling instead, looking for new places to continue their search for better living (Larkin 2003: 24-25, Rom & Querner 2011: 20). Goa became a favorite place for meeting-up and hanging out during Christmas/new years time (ibid). Some bohemians of Europe also heard the word, and followed also to Goa as the already-popular Ibiza was fast being modernized to meet the convergence of like-minded western travellers forming there. These travels at were often conducted on a shoestring budget and sometimes even begging western youth could be found in Indian cities, much to the amusement of locals who still held
westerners in general in somewhat high regard (Saldanha 2007, Luther 2010: 28).

The contrast between old colonial masters and grassroots poor western travellers is quite large. The difference in attitude that comes from associating oneself with the regular folk rather than the ruling elite is the key factor (Woods). The people that came to be known as hippies by Goan standard were generally interested in local culture and ways to live, with some of them also taking the time to learn the local language. They were often the only westerners that would be seen outside the large cities of colonial origin or places of international business. In the remote villages of India, many people would never see any other kind of white people than Hippies come there for a long, long time. Kevin Woods puts it this way: “In the early days when we were in Goa, even the local people thought that all Europeans were called Hippies. Because the only Europeans that came to Goa in those times were Hippies.” ... “as you drove around on your bike from village to village, the kids used to come out and go: “Hello hippie! Hello hippie!””.

The most important ‘hippie’ villages in the Goa area are Anjuna, Chapora and Vagator, of with Anjuna being the most remote one of them. There, people could enjoy nude sunbathing and simple, natural ways to live, being ignored by the local civic Catholics due to their relative remoteness for a long time (Saldanha 2007, Cole, Fred & Hannan 1996, Rom & Querner 2011: 25-26). Indeed, in the 1970's, the area was known as 'Nude Paradise' for people in the know (Bock a). Those who came, increasingly stayed for a long time: they would rent rooms for staying up to six months (Bock b: 15:21). The area took on a new life of its own, becoming almost a new kind of colony for Westerners, and gradually they also started to influence the local life there and the surrounding areas as well.

A pattern of a yearly life-cycle for the new wave of half-year immigrants started to form. During the wintertime, one would come to India to live an easy life, and during the summertime, one would return west and make money with the assets acquired during winter or otherwise. The assets would often be in the form of handicrafts or other
exotic wares, or drugs which were exceptionally cheap and easy to acquire in India or a combination of both. Some would also learn Eastern medicine, yoga, meditation or alternative treatments and then practice and teach them in the West for monetary profit. Anthony D'Andrea addresses this style of living in his book Global Nomads: Techno and New Age as transnational counterculture in Ibiza and Goa (2007), calling it neonomadic, in the spirit of the treatise of Nomadology by Deleuze & Guattari some twenty years earlier (1980). Supporting oneself at least partially trough trade, the arts & crafts is a common denominator to most of the many people living the winters at Goa.

Coming to Goa in the 70's and 80's was different than now, as one went by land or sea rather than air. The experience itself is different as one gets gradually to know the surrounding cultures and their ways, travelling trough Asia first. This important difference is emphasized by Kevin Woods, who thinks that the actual fruitful interaction between different cultures can be found in mutual appreciation of the local culture. Today the people coming directly to Goa via charter flight entirely miss this, effectively never leaving the western semiosphere on their way to Goa. It had too have been a completely different experience seeing the western ways of Goa in the light of knowing the culture surrounding it. Anjuna at time was still a remote location “a deserted beach at the end of a dirt road in India”, as Goa Gil poetically has stated (Goa Gil 2011).

Many people would also come from Ibiza, which in many ways is a precursor to what Goa became. The scene there started relocating to more remote areas of the world already in 70's, when the "Club Med"-generation's model of a good vacation retreat, complete with a pool, good cigars and martini's was being built up to serve paying customers there, with massive infrastructural renovations all over the island (Leppilampi 42:27, D'Andrea 2007). For example, a large 'New Wave' group of Spaniards and Frenchmen relocated from Ibiza to Calangute Beach, Goa in 1974 (Bock b: 18:50).

With the 'hippies', artists and alternative people, the ideas of freedom of the mind, body & expression follow as well. One aspect of these is the freedom to use drugs. Indeed,
with the cheap price of everything including drugs in India and the entrepreneurship of neo-nomadic drug-dealers, Goa led to drug problems for many. Drug trafficking was a good source of income and freedom to consume them at the perfect natural surrounding led to careers in drug use as well as trafficking. Heroin took many casualties in the late 70's to 80's phase. Cleo Odzer has written well-known a book about this aspect of Goa called *Goa Freaks: My Hippy Years in India* (1995). Some people like Ior Bock have however suggested that this was required learning experience for Goan westerners to find out what the limits drug use were. (Bock b, Saldanha 2007.)

The other side of freedom of the mind includes the more common but usually less-noticed alternative spirituality, often referred to as New Age. Many of the westerners who came to Goa in the 60's, 70's and 80's were more interested in eastern mysticism, yoga and tantra than they were in drugs. Many went to temples and ashrams to study meditation and Indian spirituality some even becoming Saddhus - Hindu ascetics and holy men - themselves. According to many stories, there are people who never came back to Goa from their quests to find spiritual enlightenment that started there. Aside from the individuals on the most extreme spiritual quests, the following of the Buddhist guru Osho was quite popular. (Larkin 2003: 25, Robbin 2002, D'Andrea 2007).

The idea of free love is perhaps the best known of the Hippie philosophies, although one does not generally hear from it outside the context of having sex with multiple partners. If one bears in mind that the love doesn't necessarily have to be restricted to the act of physical lovemaking, it is easy to extrapolate why giving it free and unrestrictedly to everyone applies so well to the prime topic of interest in this study. Giving love for free does actually result in mutual enjoyment in other ways as well, one of them being the context electronic dance music parties where the organizers are giving love to set up the party and then receiving the love back from the people attending those parties. This act of giving was in fact emphasized strongly and elaborately explained by many sources, including Bock, Woods and Sutinen. It is probable, that the idea of free love and other Hippie philosophies of commonality and sharing made Goa such a fertile ground for the development of a unique EDM culture there, with the characteristic free
parties that had ever so slightly different ideologies behind them than their western counterparts that also experimented with free love in late 80's and early 90's Rave.

3.2 Progression from Rock 'n Roll into EDM parties at Goa

Rock 'n Roll's victory over Disco in USA at the end of the 70's turned the tables on electronic dance-music in the mainstream, but the underground currents in club-cultures and alternative arts scenes kept developing EDM forward. The dj's in gay, black and latin record-based alternative night-club cultures first perfected the *dance-floor remix*, first by working live with two or three turntables, then with tape-slicing edits and finally on the 12-inch maxi-single aimed for the dance-floor only. They extended the instrumental and rhythmic parts, cut away most of the vocals and introduced long build-ups into songs that would last for 8 to 9 minutes instead of the standard four-and-a-half minute radio format. The 80's alternative arts scenes would intermingle with the progressive dj's-turned-producers and club promoters, creating elaborate spectacles for those in the know. Word of good parties travels fast, and soon white and straight people would increasingly rid themselves of the mainstream taboos and started to get interested in the culture and music of the alternate scenes. The early mainstream-adopters of electronic dance music would be the ones already interested in alternate lifestyles. Hip-hop music that developed parallel to house was originally dance-floor music also, and it is the better-known of the two musics that is based on manipulation of existing records and added drum machines, although it veered quickly away from the dance-part and concentrated more on the vocal. House-music took a different direction, carrying the torch of disco rather than going mainstream, but like hip-hop it also would inevitably bear fruit by the latter half of 80's and especially the yearly 90's (Brewster & Broughton 2006, Fikentscher 2000, Sutinen 8:00 - 14:47)

The original scene at Goa was resistant to the idea of electronic music altogether, even of the Rock 'n Roll -kind (Bock a). The resistance was so strong, that the first set of amplified speakers actually had to be secretly smuggled into Anjuna (Goa Hippy
Tribe 2012). After the taboo was broken though, amplified live music took off and even a local rock band was started (Robbin 2002). Soon there would be regular parties with music played both live and from tapes. When tapes entered the picture, copying of them would start also (Jeff604 2003b). Many of the psychedelic bands of the 60's and 70's in America were interested in electroacoustic music, experimenting with effects and analog synthesizer set-ups, and it would be logical to conclude that these pieces of music would have been something special that indeed the people living a psychedelic lifestyle would have been interested in as something special worth bringing in on tape into Goa from the west also. An anonymous internet writer 'Jeff604' (2003b) writes in his extensive Goa documentation that private tape-jams in rented houses would go on with people listening to and copying bizarre and interesting music from each other. This material would by the 80's also start to include electronic dance-music.

With these members of the 80's generation of youth starting to arrive in Goa, their musical tastes would follow them, starting to compete with the 60's and 70's generations who were the elders there (Valkonen et al., Bock, Cole & Hannan 1996). Like earlier resistance towards electronically amplified music in general, there was again a considerable resistance towards EDM in turn from the older hippies who: “couldn't let go of their Santana and Bob Marley” (Saldanha 2007). At private copying sessions people would gradually start putting the speakers on their veranda and having small private parties, but in the many larger parties EDM would still remain as a sideshow for long (Davis 1996, Jeff604 2003a, b). There would practically always be a band playing and tapes were played before and in-between (Bock b). However, people gradually started to notice that when some EDM tapes were put on: “Immediately tens of people started running to the dance-floor”, and soon enough people paid attention to everybody dancing as opposed to just watching the band (Bock b: 9:10). This sudden energy was seen as a refreshingly positive development even by some old-timers of Goa, like Ior Bock who took it to himself to promote EDM further by having the soundtrack of his own birthday-party be all-electronic dance-music from tapes only through the night.

Not all the first tapes of EDM were successful however, they were cited as too bizarre
or incoherent (Jeff 604 2003b). The ones who made the first successful EDM tapes for Goa were 'Laurent', 'French Fabian', 'Dr. Bobby', 'Swiss Rudy' and 'Fred Disko'. (Davis 1996, Merle in Valkonen et al., Rom & Querner 2011: 25). Laurent, who was a Frenchman, is often sighted as the most skilful of them all. The first 10 tapes by him became popular in Goa and were copied to many people (Bock b, Valkonen et al.). He apparently cut his tapes in France before coming to Goa, but has been very secretive about the true source of his tapes. They are only known as coming from “a secret French laboratory” by Ior Bock for instance (b: 1.08).

By likelihood, it should also be suggested that some of the EDM came Goa via Ibiza as well, which precedes Goa as a destination for alternative arts people as a retreat from Europe. No documentation for such a transfer actually exists, but there is good reason to suspect so. With more and more tourism in Ibiza, it increasingly became a destination to fashion oneself an income rather than a place to stay for personal satisfaction. D'Andrea (2007) has shown that migration routes of alternative people did exist between Ibiza and Goa in the 80's and 90's, and with the relatively early introduction of Acid House in Ibiza, this route of musical exchange should at least be considered in addition to the European connection.

3.3 The psychedelic party format

The idea behind a psychedelic all-senses-applied-for electronically-amplified party on the other hand has it's home in the United States, particularly San Francisco, California, where the hippie-movement originates from. Both cultural and psychedelic experiments with the communal dance-festival were undertaken there during the 1960's. The Family Dog Rock-Dances, The Trips Festival, SF Human Be-In and Woodstock are all precursors of what became to be applied at Goa and elsewhere as an important character of the party. (Larkin 2003: 23-24.)

Local folk-festivals in Goa, India are a likely source of inspiration also. At least
philosophically for people looking for a better communal life-style, folk festivals would definitely be a part of it. Especially the 'Festival of Colors' is listed as an inspiration for painting trees and the jungle with brilliant colors by Kevin Woods, especially after the first black-light lamps were brought into Goa in 1984, and it would be noticed that some of the traditional pigments would present a strong fluorescent glow in response to the near-ultra-violet of the black-lights (Valkonen et al.). Parts of the local tradition would be applied for setting up the party decoration in concert with the psychedelic styles emerging from the west.

The free parties of UK and Ireland could also to be a source of inspiration for the parties at Goa. Their source is in the traditional travelling arts -carnival and folk-circus tradition of Europe. By the time Kevin Woods arrived to Goa in 1985, he found there an already established free party style very similar to the one he had been travelling with in the UK earlier that he could instantly relate with.

From the ingredients above - and likely much more - a communal electronically amplified psychedelic party scene in Goa developed. The style of party became a co-operative effort of both the westerners and the locals, with artists from different spectrums taking part in the organizing and locals providing the upkeep and later often the sound-system also, many locals would also help with the decoration (Bock b, Woods). The sound-track of the dance would increasingly include electronic dance music as the 80's progressed, and with Goa Gil and Ior Bock being some of the older hippies who adapted EDM as music at their parties, eventually would be the only music of choice (Bock b, Valkonen et al., Rom & Querner 2011: 20). The parties would start to be more elaborate, increasingly about the the total experience like the psychedelic festivals in San Francisco earlier, not about getting boy & girl together while listening to music. This would work together with developments in dance, most importantly the single dance, where the dancer is no longer required to pay attention to his/her partner (Bock b: 7:26). The Goa scene was in many ways riding the cutting edge in the global developments that fermented the gradual transmutation the hippie psychedelic Rock 'n Roll experience into what became essentially the soul of electronic dance-music Rave-
explosion to the sound of acid-house some time later. The scene was small but active, only about 300 people or so, experimental and: “internationally mixed-up with no one country or block dominating” (Castle, Woods). The relocation and internationalization had the effect of removing: “whole LSD/hippie/rock&roll stigma that emerged from the America media”, allowing the scene to concentrate on getting together on philosophical grounds to build something new for themselves (Larkin 2003: 26).

3.4 Goa-mix on c-cassettes

Mixtape culture is a phenomenon that develops with the mass production of cheap double-deck portable cassette player / recorder systems. This development seems to happen by itself practically everywhere in the world when the technology available for the everyman reaches a certain level. In the western world, the 80's and early 90's were the golden age of the mixtape: “Everybody was doing tapes [...] but some put more effort into it than others”, says Koskinen (b, 16:10, 16:20). Arriving at Goa, exchanging and copying interesting music on tape would already be routine for westerners, although not everyone probably expected to run into interesting electronic music there in the first place.

By the time electronic dance-music was reaching Goa, most visitors could easily afford the necessary equipment to copy music on C-Cassette, which was the obvious media of choice in the hot, humid and dusty conditions of Goa. One would imagine that it would have been possible to purchase a deck locally as well with Indian prices. The cassette player / recorder of choice for serious music-head would however be the Sony 'Pro Walkman' reporter-model with variable-speed that made a pair of them suitable also for deejaying. (Valkonen et al.)
Every kind of music could be exchanged at copying sessions in Goa, with music-heads from different nationalities from around the world mingling, sharing their exotic finds in new music both from their home cultures and from their travels in other parts of the world (Jeff604 2003b, Luther 2010: 33). People would copy the music they were interested in for their own collections, and the good tapes would be copied in their entirety, and eventually would start to trickle back to the west as well.

The Goa-mixes successful on the dance-floor were however made often with more elaborate techniques involving tape splicing, cutting and looping. Some of Laurent's tapes might even have been made in an electroacoustic music studio, but that is unknown. The more complicated disco-edits required some form of studio that was not portable yet at that time or for tens of years to come, so they had to made outside Goa, in the West where the technological equipment was available.

The early successful dance-floor mixes were mainly constructed from the electronic dance-music available during the mid- or late-eighties: synth-pop, euro- and electrodisco, krautrock, electronic body music and industrial dance like Skinny Puppy or Frontline Assembly (Leppilampi, Valkonen et al.), Front 242, Nitzer, Yello, Eb (Rom & Querner 2011: 26), Cabaret Voltaire, Can, Faust, Neu!, Cluster, Harmonia and
Tangerine Dream (Luther 2010:32). It is unknown whether local Indian tapes of bhangra-music were used originally, but pieces of Indian music would start appearing on the tapes as well eventually. The styles of editing the dance mix were ones learned from house-, disco and hip-hop deejays: Extending the instrumental and rhythmic parts, cutting away most of the vocals (Gentile, Luther 2010: 32). Laurent's mix in particular for the the morning is known to have contained music from at least the following artists: Syntech, Nux Memo, Neon, Public Relations, Poesie Noire, Koto, Laser Dance, D'Bop, Zwischenfall, Mark Shreeve, Bappi Lahiri, Alien Sex Fiend, Laser Cowboys, Boytronic, Psyche, Chris & Cosey, DAF, New Order, 4You, Cabaret Voltaire, New Design, Sandy Marton and Jean-Michel Jarre (Mothersole 2012).

A benefactor in developing both the party-scene and music especially, is the local Goan 'Alan'. He is an interesting character, because supposedly: “everybody copied with him and he copied from everybody” (Valkonen et al.). He was beyond the gift-network hierarchy that made the rules of who copies what and to whom, making him the librarian and eventually even the critic of the scene. He was genuinely interested in electronic music from the beginning and was involved in supporting and progressing the scene from his local Goan viewpoints. He is rumored to have a huge collection of tapes somewhere in Goa, like the mythical archive of the whole development of one scene (Valkonen et al.). His saying in quality of a piece of music would also be held in high regard by frequent and infrequent Goans.

3.5 Banishment of EDM-parties from Goa and the emerging global party scene

In a way, the originality and realness of what the Hippies were looking for in a place, became the norm for the next generation who took travelling more seriously and was disinterested in packaged vacations. This results in more and more westerners finding their way to Goa also. Many backpackers came and went, but some of the more interested travellers came back again and again. Also the word about Goa being a "good party spot" unfortunately reaches not only the alternative-living and arts people, but the
people looking only for a good party, drugs and nothing else (Larkin 2003, 28).

It should be fairly safe to speculate that on a whole, the same formula that took place in Finland happened elsewhere also; music heads, travellers and party-freaks hear about Goa and the amazing scene there, perhaps hear a Goa-mix too and decide to go there next year (Rinkinen, Koskinen, Valkonen et al., Leppilampi), and not to mention all the impressive street-savvy of a well traveled man or woman making an impression on the more sedentary individual in the west. The loop would start feeding back on itself, and as more and more people got interested, the more people would want to organize their own parties. The parties would simultaneously keep growing larger and larger. Soon enough the parties get large enough to be noticed by the local law enforcement, many of the local people being worried about the uncivil ways the people conduct themselves there, and the government of Goa decided to do try and do something about it.

The first major crackdown on parties in Goa comes already in the 87 to 88 season (Gentile in Valkonen et al.). The reason for it starting is speculated by Gentile to be about someone shooting a gun in the air when the police were trying to arrest him (ibid). For a few years after that, all the attempts for having an all-night party in Goa were interrupted by the law enforcement. They would go as far as smashing the equipment and decoration altogether (Woods). Consequently, the same solution to the problem that was taken during the backlash of San Francisco was utilized: relocate globally and find new ground to set-up a new scene. After the big Goa police busts, the jungle-party scene was quickly finding new destinations elsewhere in the world, with Koh Phangan in Thailand presenting one of the spots where the EDM parties in Goa style were established next according to Marcello Gentile, with Full Moon -parties there starting around 1988. The location on Koh Phangan was even more remote than Anjuna beach ever was. The Island had no electricity and just one road when the parties started (Gentile). Other Thai islands and Bali were among the other early satellites of the Goa trance party scene (Luther 2011: 35). The scene also spread to Bahia, Brazil soon afterwards (Gerkman, St. John 2010: 3). Simultaneously at Ibiza, the conditions were ripe to seed the birth of the European Rave-movement. Through Ibiza Acid-house came
to Europe via the well-known route to London, Britain, then France, Germany and the rest of Europe (Brewster & Broughton 2006, Basso.fi 2011: 0.35 - 0:55). Concurrently, there is also a lesser-known route of Acid House coming via Goa and the now global party scene to Finland, the Netherlands, Sweden, and other European countries (Woods, Bock, Valkonen et al.).

The former statements bring up the question on origins. EDM literature and popular music press alike do not generally agree on the topic of what actually set the Rave-movement into action. Looking just at the source of music played at the EDM events, American Acid-house and Detroit-techno stands out as the most musically advanced and original, which naturally points scholars of music towards black America as the one true origin of Techno and EDM-culture, even if it is well known that the mixes included electronic music from other sources as well. Just following the music however doesn't do justice to the main art-form of the Rave and Techno-party, which is the party itself. Acid-house music had been tried at straight clubs in Britain by many dj's, and Hi-NRG music with similar form was playing at gay discotheques all the time. There was euro-disco and futuristic Italo-disco with drum-machines and synthesizers, but it didn't really all come together until the combination with psychedelic drugs and a freeform party was established (see Reynolds 1999).

As it has been shown by Anthony D'Andrea that many neo-nomadic travellers involved in the EDM-scene were actually continuously moving back and forth between Ibiza, Goa, and several western countries, the position can be taken that this pre-87 scene is actually the one unifying root of contemporary western Rave-culture. This study suggests that it was not just the music, but the ideology manifested by the party what was actually spreading around the world, and to make sense of the global picture where parties are suddenly appearing all over the world should instead be abstracted as the action of a single piece of art being reproduced over and over again in new contexts. A part of the heritage of it comes from the visual arts scenes, another part from the electronic music club cultures, and yet another part comes from the psychedelic culture and alternate-living scenes, all of which come together globally with the aid of a
growing traveller culture-supported: “shifting community” in the end of the 80's, that then develops into a psychedelic traveller party scene globally (Castle). As a precursor to all this global activity the scene at Goa played an important part. Something had to make possible the transformation of house-music from 'gay music' to popular music, and the idea of a psychedelic community dance also for straight people that was preserved in Goa from it's hippie origins was actually effectively globally disseminated by the high transnational mobility of agents promoting the Goa style of party, arguably affecting the development that could lead to such change globally. It is not to say that the scene in Goa was solely responsible for this, but as emphasized earlier the predecessors of Rave-music were global in nature already before the European movement was born.

In the period of the ending 80's and beginning nineties, there is a significant increase in numbers of Western youth leaving for longer travels of the world (Kröger 2005). This coincides with the crucial historical moment. More and more people young people from the richer parts of the world start travelling. Kröger states: “A significant number of young backpackers head to the developing nations. Low prices, relaxed life and the possibility of adventure and challenging the self, attract many.” (2005: 412). In this focal point we can identify the criterion of critical cognitive change that needs to be paired with the historical process in order for a musical change to happen, according to Blacking (1995: 168). Combining the pictures of increasing travellerism of a new generation of western youth, the somewhat longer history of increasing of neo-nomadic lifestyles with their psychedelic and alternative living culture-extensions and alternative living, the banishment of the EDM party scene out from Goa and the simultaneous picking-up of EDM party scene in Europe, there can actually be seen a critical moment of favorable conditions for the perpetuation of both a globally mobile electronic dance music scene and the picking up of the art of the party globally to be disseminated as local scenes everywhere. So, suddenly in the next years after the big Goa police-busts: “Now it's happening everywhere else, but not in Goa” (Valkonen in Valkonen et al.).

Acid-house became Acid-techno, and the name Acid was soon used for all electronic
dance music by some (Gentile). And at that time, people tended to take the meaning of acid in Acid-house literally, and at Acid-house parties it was considered that: “you have to take acid” (Bock b: 9:56, Gentile). Soon the parties were called Acid Parties all over the world, although in Europe, the word Rave was used, while the music was referred to as acid or techno (Dj Lokal: 10:36). This thing called 'Acid' of course is Lysergic Acid Diethyl-amide, a powerful psychedelic drug. The co-history of hippies, LSD and Goa meant that LSD was in ample supply, and henceforth plenty of “crazy stuff happened” (Saldanha 2007, Bock b: 10:00). Soon, as the music is referred to as 'Techno' by the popular press in the west, the word 'Trance' would start to get attached to the Goa-music (Dj Lokal: a, 10:55). The amount of skilled DJs involved was already much larger, with some of them like Marcello Gentile even slicing tapes on location in the jungle and eventually artists like Juno Reactor would even bring computers into Goa (Rom & Querner 2011: 39). However, the early stage of the music mix – deejayed from multiple C-cassette-players – just before the all-digital phase to come is favored by many Goa-music fans like Keimo Valkonen, who states that it was constructed from “real music” and had a “long loop”, with some loops restarting over twenty minutes or even an hour-long. This would testify to elaborate set-building skills of the deejays at that time, thus the attention to a longer-lasting experience as well. The deejays would utilize many tape players like House-deejays in the U.S. clubs would have multiple turntables and open-reel tape-machines, all with variable speed (Gentile).

It has been discussed by the sources of this study that when Space Tribe led by Ollie Wisdom from Australia entered the scene, the visual atmosphere was taken to a whole new level (Valkonen et al., Gentile, Leppilampi 18:35). The decoration put up by Space Tribe on Koh Phangan in Thailand were described by both Valkonen and Gentile as amazing and included items like human-size smoke crystals, multiple large totem-poles and even an elaborately built tree-house for V.I.P. guests of Space Tribe surrounded by a fly-net (Valkonen et al.). A connection to the strong underground visual arts scene of Australia as described by Sutinen is the likely motor behind the shift in intensity of decoration. The San Francisco tradition of psychedelic decoration was based more on light-shows, projections, strobe-lights and special effects, but what makes the Acid
party scene come Goa trance come Psychedelic trance scene stand out is the attention to intricate object- and canvas-based decoration, all painted with brilliant fluorescent colors. At parties on Koh Phangan, the punch would always be spiked and the combination of the environment, the music and the right people with hallucinogens was a potent mix (Gentile). It became the communal force of ecstasy that propelled forward the concept, giving high momentum to the scene to create more and better parties with wilder music (Leppilampi 58:45).

Trough the Acid-party scene and the birth of Rave, in a way the communal ecstatic ritual makes a really loud and spectacular comeback, even if not too many people even want to make any conclusions about it this stage yet. The sheer force of the experience itself is enough to propel the movement forward for a few years to come. Walter Benjamin, a futurist visionary, wrote in 1936: “Man can be in ecstatic contact with the cosmos only communally. It is the dangerous error of modern men to regard this experience as unimportant and avoidable, and to consign it to the individual as the poetic rapture of starry nights.” (Benjamin 2008: 58). The remote and alternate locations of Acid-Parties served as altars for elaborately staged communal 'Trance-dance' rituals, where the international travelling crowd would gather at full moons and trance-out the night, attempting ecstatic communion with the cosmos. The sixties psychedelic happening was re-birthed into a new framework that was now more practical and longer-lasting. The philosophic learnings from the east via Goa combined with global mobility made possible by technology, economic well-being, futurism of computer rhythms, tribal drumbeats and magic of light, fluorescent decoration and open fire. The admirable dedication of the organizing parties was based on them “doing it for themselves” (Leppilampi), and took care of giving the parties a true purpose. Outside hostility to the ritual was handled in the remote and alternate places by location, and in the west where locations would be surrounded by cities, by fear-reducing drugs such as Ecstasy.
3.6 Synthesized on digital audio tape (DAT): The birth of Goa trance music

The situation in Goa developed curiously during the years the ex-Goan EDM scene was busy setting root elsewhere in the world. Many local small businesses and individual enterprises quickly noticed that now that the parties were gone, their incomes were suddenly reduced as well (Valkonen et al.). The paradoxical part of the reality at Goa was that the hippies themselves and their parties were an important tourist attraction, and with the hippie parties gone and less hippies there to stare at, many tourists would be disappointed. The main audience the Goan authorities were interested in attracting were the local Indian tourists, which in turn were the most interested ones in curious westerners known as hippies. On the other hand, the authorities didn't want any more hippies there because the hippies preferred to deal with the local people directly and didn't put their western money in businesses taxed by the local government (Saldanha 2007). There started to be conflicting local demands to allow and then again disallow parties, and the situation was “on-and-off” for some years (Valkonen et al.) . Some parties would be allowed the next year, and the year after that then maybe not again, unclear situation persisting up to the year 1991 at least, when parties on Goa began again on a large scale (ibid).

Even if the original party scene of Goa had spawned many satellites internationally, Goa was still a special place for many of the people involved. The hippie history of Anjuna, Vagator and Chapora villages kept people coming there even without the parties. The electronic dance music -audience for parties was already established world-wide, and the original scene was still in love with Goa. The word of parties again at Goa travels internationally, and even in Finland, Goa is told to be the place to go to, starting early from 90 and increasing in frequency up to 96 (Dj Lokal a: 1.50).

When the 'good party spot' -reputation of Goa is established, the world of electronic dance-music culture has already changed a lot. In the short four years from 87 to 91, young people in the west have been introduced to the concept of the party via Rave in their home countries, and the lowering costs of international travel has made it possible
for even young adults to travel anywhere in the world with relative ease. People following EDM culture start coming to Goa not only for the hippies, but because other EDM-enthusiasts would be coming there as well. For a person looking for contacts, networking or promotional opportunities, the people one wanted to meet simply were there: “All the people who you'd want to phone you and book your gig were there” (Koskinen 2: 36.43). “Starting my career [in EDM], I simply had to get to Goa [to make contacts]. After you'd played at Goa, the phone would really start ringing”, he says (Koskinen 2: 36.25). Goa became be the “Ultimate meeting place”, where the dj's assembled to trade and test their music (Meissonier & Flori 1996: 26.25-26.52).

Technology had also changed during the time the parties were mostly away from Goa. Synthesizers had become more advanced and digital audio recording was starting to be affordable outside the studio as well. DAT digital audio tape provided crystal-clear 48kHz 16-bit sound with the possibility for perfect copies without the hiss of analog tape machines. The first portable DAT machines were brought to Goa in 1991, and increasingly many brought some the next year and the year after that (Valkonen et al., Koskinen). Combining together the increasing amount of big names in the newly-borned western popular EDM-scene being at Goa also with the old music-swapping culture and spirit of communality and sharing, the EDM-party-culture at Goa shifted into a new gear altogether. So popular would the DAT-machines and trading music on the tapes eventually become that by the mid-nineties the many handicrafts artisans also in Goa would start producing and selling storage- and carrying bags for the machines and tapes, either psychedelic-decorated or in Indian style with authentic materials and decor (Koskinen).

With the introduction of DATs, the music of the dance changes (Koskinen 2b: 21.16). It didn't make sense to copy old hissy material from cassettes, but rather suitable picks of tracks that were being produced for techno & rave were copied to the tapes, mostly from vinyl. The individuals with access to music production equipment would also get inspired by the older Goa mix -sounds from cassettes, then returned to their home countries and created entirely new EDM tracks aimed for play back in Goa particularly
in their studios. Next year, they would bring the music on DAT with them for play in parties there and on other destinations on the global party circuit like Koh Phangan (Koskinen 2b: 16.00 onward). DAT machines don't generally have variable-speed, so it was impossible to do the beat-matching techniques between songs that was indispensable in most other styles of EDM deejaying (see Brewster & Broughton 2006). However, vinyl records that allow both good quality and variable-speed are unsuitable to be used on Goa because vinyl doesn't keep under the hot, humid & dusty conditions. Being unable to blend the beat-laden sections of two different tracks, the form and function of a single track started getting into the focus, whereas earlier the same forms and functions had been created by the skilful mixing of the Dj (Koskinen 2a: 18:30). The new music starts to be called 'Goa trance' somewhere around 1992 (Dj Lokal a: 10.55). It would take a few years still before the recording industry would popularize the term (Luther 2010: 34-35).

Starting 1993, small labels are started in the west for releasing the music made for Goa parties on vinyl, cd and on some occasions cassette as well. Great Britain, Germany, Australia, New Zealand, Belgium, France, Israel, Japan & San Francisco in the USA all became bases for various labels putting out Goa trance music, and the artists releasing their music often would move freely between labels (Ehrnrooth: 23.40, 24.20, 25.06, Luther 2010: 34). The few labels that start up at first are held in high regard by the Goa scene and international travelling party scene alike, The labels would put out: “guaranteed quality material” according to Gerkman (15:15). Record labels provided the important conduit of Goa trance music reaching the world globally in ways impossible to achieve by grassroots-copying only. Global vinyl and compact disc releases would be purchased by record stores and their distributors and sold onto a wider audience, sparking interest in the scene now based on the music it was producing alone. The first wave of labels releasing Goa trance include: Dragonfly Records, Blue Room Released, Trust In Trance, Phonokol, Flying Rhino, TIP, Spirit Zone, Matsuri Productions, Symbiosis, Transient, and Psy Harmonics (Gerkman 15:40, DAT, Luther 2010: 34).
As Goa becomes the place to be for one arm of the now global EDM scene, Goa and Koh Phangan literally become: “The estradium where you'd show your stuff, and the whole world would be there to watch.” (Koskinen 2:, 36:40). With: 'Every second person [being] a DJ' (Koskinen), there would be countless opportunities to network with like-minded people from across the world and copy music with them. Even with that many DJ's around, the earlier part of the 90's the Goa spirit held a balance between it all. They were there really to be inspired, enjoy the surrounding and the experience, it was not just about the music (Koskinen). According to Koskinen, there were to be no rock-stars, everybody was part of the same tribe (Koskinen 2b: 36:01). An important part of the DJ's function was to play everybody's music equally (Koskinen 2b: 19:00-20:30). When the members of the band 'Etnica' played DJ-sets of only their own music instead in 1996, it was considered to be a rude and selfish act by the scene (ibid).

Only a few artists were adventurous enough to bring music-production equipment to Goa and make music there, the exceptions being Juno Reactor and Mandra Gora (Rom & Querner 2011: 39, Luther 2010: 34). Simultaneously though, independent electronic dance music production in the west gathered momentum quickly, right from the beginning of Rave. Small would labels come and go with new styles of electronic dance music coming and going with them. A select part of these would then get filtered to Goa every year. As verified by Valkonen et al., Koskinen describes how the music at Goa changes in steps: “Every year, some country's music is more 'in' at Goa than others. It starts with a German / French (maybe Belgian new beat also) focus which was Laurent's original focus, then moves on to be British-centered, with 'Man With No Name' tracks being released. The Israelis like that sound so much, than in turn then their 'Isratrance' music takes the center stage next. Finally, after the Israeli material is extinguished, the whole scene goes full circle and reverts back to German-styled Techno & Trance. After all these options and different flavours have been explored, a fragmentation of the scene occurs with different people following different ideals of what a good [EDM] piece should be like.” (Koskinen 2:, 21:00 - 22:30.) By this time party scene is so big that the first Goa trance superstars are born. 'Juno Reactor' is the first one, and in the following years the bands 'Hallucinogen' and 'Total Eclipse' are ultimately lifted up to a God-like
status among many Goa trance-fanatics (Leppilampi 9:25).

3.7 Establishment of a global travelling Psychedelic trance scene

The rave & techno scene quickly explodes in western industrial countries, building its way into the mainstream by the mid-90's. At this stage the movement would also still be 'on the edge', attracting a large following of the young and enthusiastic looking for alternatives to the status quo. Until the late 90's, Goa trance would essentially be included in the large-scale movement's musical spectrum. Even Heavy Metal fans at the time could often relate to Goa trance because of: “the same regular beat” (Ehrnrooth, Gerkman). Some people active in the Goa trance scene - and certainly not all of them - were also active in the rave scene also at their time of stay in the west. Local EDM scenes with Goa trance as their choice of dance music and philosophical basis sprung up globally. Ehrnrooth lists (25:14) Europe, Japan, Brazil, San Francisco USA and Woods lists France, Russia, Ukraine, Turkey and Hungary as the places where parts of the EDM culture were seeded also from a Goa trance platform.

The first-ever Goa party outside Goa on record was held in Finland by Ior Bock in the summer of 1987 (Bock a). The next year from that, there were already two organizers starting their parties starting close to Amsterdam, the Netherlands. Ray Castle organized Trance Dance parties in Amsterdam 1988, which he refers to as the first Goa Parties outside Goa (Ray Castle Facebook 2012). Kevin Woods starts 'Pagan Productions' parties together the same year, Kevin being inspired by Ior's parties. These parties are organized until 1991, after which Woods keeps the name for selling his own psychedelically decorated merchandise, of which fluorescent-printed clothing are the best known. His partner eventually goes on to organize the 'Boom Festival' in Portugal.

In the west though, Goa trance necessarily becomes somewhat a different ordeal that it is in Goa. Since EDM itself had such a strong 'western' identity to it, and it seemed only to have been given a new kind of twist on Goa, it was just considered one more flavour
of EDM and its cultural peculiarities would rather be sought to blend it into the western Techno and Trance cultures still in a melting-pot-stage at the time. Goan fashions migrated to the west via the travellers and some of them were incorporated into the western EDM culture (Bock b: 18:07). The late 80's fluorescent party-clothes are one example of how the Goa trance culture seeded items usually thought to be the sole property of Rave in the west (see Rom & Querner 2011: 27, Ehrnrooth).

As Goa trance music and parties inspire electronic dance musicians in the west both musically and philosophically, they start to make their own versions of the music, but the style is often only partly inspired by Goa. Most importantly, the western producer's ideas come often from a different cultural background and Valkonen concludes that this is not Goa trance music at all, but “locally influenced music”, by which he means a Western 'clubland' influence. Indeed, what would become to be called Psychedelic trance music later is much closer to Techno proper, although it retains a certain “Goa-feeling” to it, making good use of its signature patterns, manoeuvres, formulas and in many ways the overall shape of the tracks. Spiritual references in chants and speech-sound sample-bites are still common in the style.

Alternative scenes for the developing Psychedelic trance style would soon develop a pull of their own. In the nineties, Byron Bay in Australia was already a destination favorable over Goa to some trance-heads, like Tuomas Leppilampi from Finland (18:22). “The Ibiza of Australia” was a hub of alternative living, a surfer mecca, a place of festivals and live events (Witenberg a: 3.10-4.00) In the later nineties, deejays and musicians from all over the world would eventually to Byron Bay to also participate in the creative music scene there (Leppilampi 21.58-22.30). One would in general run into the same people at different locations in different seasons (Gerkman 35.57). Actually not all world travellers in search of good psychedelic parties would even call the music 'Goa trance', since not all of them ever even visited Goa.

The internationality of the movement is what characterizes Psychedelic trance the best. Goa trance was spiritually bound to a place, even if just in legend, but Psychedelic
trance was born as a genuine non-local culture with no home country or location, right from the same "soup" that spawned Goa trance. In the beginning, the two were difficult to differentiate, and right up to year 95, the labels could be used interchangeably for the same piece of music with no error in definition. “travelling and Goa trance [would] go very much hand-in-hand”, says Peter Gerkman (36:23). The spirit in the traveller Trance-scene was very positive during the mid-nineties. Peter goes on to describe it as: “just one tribe, which was not too large. The sense of community at the events was very powerful” (4:02). The community Gerkman is describing, has actually been academically addressed by Frazer (Salmi 2010) in the mid-nineties as 'Zippies', by which he refers to a community of 'technologically-minded hippies'. Even if this new term doesn't really do justice to the actual momentum behind the scene, in that one can see also the momentum that the movement carries: The roots aren't needed to explain what is happening, the happening explains itself relatively easily. The best party-season for these events internationally probably peaks at the later nineties, after which the scene starts to change due to popularity, and generally law enforcement starts to get involved in free outdoor events in the back-countries and forests. “Best party”-time in Sweden was referred to as being 96 and 97 by Koskinen (c, 15:20), the best time in Finland would end by 95 or 96, the peak of the Byron Bay scene in Australia would occur at 1997 according to Witenberg (a: 5.30). Keimo Valkonen's says: “I think the climax is like at ninety-five, then the technology is at its' best and still people who know how to make music were putting the music together. After that it went different.” (Valkonen et al.). The free parties become increasingly harder to organize, and a lot of parties never get started or are quickly stopped starting from 1996 onward. (Gerkman 8:50).

Starting from the mid-nineties, large commercial outdoor parties are started to cater to the international Psychedelic trance traveller -crowd facing a shortage of places for their growing numbers and parties. The first commercial outdoor Psychedelic trance festival in Europe starts in Germany in 1996, called the VooV Experience (Rom & Querner 2011). It is soon followed by the Boom Festival in Portugal (Rom & Querner 2011). These parties owe a lot of their spirit, musical selection and visual outlook to the Goa /
Psychedelic trance travelling party circuit, but are more like contemporary western Rock-festivals otherwise. A new addition is the long duration of festivals. Many-day parties are a new thing, as a new kind of musical progression is made possible by the second night, and at Goa these never took place. (Koskinen 2:; 28:40). The festival circuit expands and contracts during the years, but remains strong enough to support plenty of events globally. “Today, people arrange their vacations according to where good parties are at”, says Gerkman. (36:50).

3.8 Decline of Goa trance

In the mid-nineties, Goa trance: “was hot” according to Gerkman (46:38). This was the case in the west, and led an increasing amount of party-seeking people to gather at Goa. Even very early in the history of EDM Parties at Goa, the police would sometimes have to be bribed in order to make a party possible. But with the parties becoming popular quickly, the bribes become routine and soon the rule rather than the exception. By the mid-nineties already the police would come and stop the party, demanding a hundred rupees each. Then the music would be started again and in an hour police from another police station would arrive and the same would be repeated again and again. (Bock b: 17.11) The routine makes the police become more aggressive in demanding bakshees (Gerkman: 7.45). In some cases, drugs are planted in traveller's gear, their passports confiscated and high prices demanded for return of their documents and avoiding incarceration (Saldanha 2007. On the other hand, Goa invests heavily in regular westernized tourism, and lot more alcohol is introduced, which gradually makes Goa as a place uninteresting for the alternative people (Woods, Valkonen et al., Saldanha, Bock b: 14.40). However, for a long time Goa is still the best place to get the best music (Gerkman: 14.20), so many people keep coming back.

In a few years, the atmosphere changes from friendly into a more competitive one. Good tracks would become a de facto currency on Goa, and henceforth these would be jealously guarded. The music copying changes dramatically due to changes in attitude.
There were cases of violent behavior already in 1997 related to people copying the wrong tracks to the wrong people, and even the legendary Tsuyoshi Suzuki reportedly had his house broken-in and his tapes stolen (Bentley 2: 8, Wahlsten & Bentley: 4). The hippie passion for sharing was soon taking second place among the DJs competing for exclusive tracks. In order for one to copy music, one had to go 'face-to-face' with someone in some obscure location and get to the proper state of mind in order to start trading, says Kalle Pakkala (3-4). “That kind of thing has a peculiar charm of its own”, he states (Pakkala: 4), but goes on to describe how the trading of tracks was quite exclusive, more like playing a trading-card game with the tracks being held-on-to as prized items. The origins of the tracks would be hidden in order to make it harder for others to discover the same pieces of music, and DJs would start to use fake names that they wrote on the labels of their DATs (Koskinen). Some less-talented people would even claim to have written some of their supposed exclusives themselves (Bentley 2: 7). With exclusive tracks a DJ would guarantee that they could play, and “cliques” would start to form in Goa with strict rules about who would be copied what and who wouldn't (Valkonen et al., Castle, Koskinen). This kind of gift-economy made certain that people could be playing some exclusives, yet still copying the rest with other DJs. Finally, the development leads to effectively a single clique controlling the music at Goa. This is initially called the “Israeli DAT-mafia”, because it developed after many Israeli youth start to flock at Goa as a favored destination to wind down after their three-year-long military service and by sheer numbers and attitude are able to control much of the music scene (Leppilampi 1:20:10, Koskinen). The state of Israel had lifted the ban on young people travelling to the foreign countries in the early nineties, and by the year 1996, ten thousand Israelis would be visiting Goa in a single year (Meissonier & Flori 1996: 28.00).

By the late nineties, the legend of Goa would hence reach epic proportions. Leppilampi describes a “Goa religion” (1:00:53), where a glorification of the drugs & dance-ritual is taken to spiritual levels, with attached dogmas of conduct, ways of thinking and proper apparel. He further describes the cult of the chillum (a traditional Indian hashish-smoking pipe) as a humorous by-product of it all: There would only be the few
culturally accepted makers of chillums, and all else would be of no value (ibid). Meticulous care would be taken to preserve and clean the chillums, which would in essence be religious sacred objects to some. The slide from freedom to religious dogma dominated by powerful individuals would quickly take down the lively spirit of the culture. Holding on to mysticism and refusal to take the music at face-value was a turn-off for others.

Simultaneously, the quality of Goa trance music in general decreases quickly. Jacob Ehrnrooth describes that “shit-collections” in the west made just for money soon start to become more and more common with larger music labels also jumping on the Goa trance bandwagon (30:06). The music on them would often be a very small subset of what was applicable as Goa trance, following simple rules and formulas instead of expanding on the ideas (see also Luther 2010: 34-35). Some of the artists making these less-interesting pieces of music would often be involved in the DAT-trading circuit as well, and by the power allowed by the hierarchical structure they could get their music played, even if it would be at times musically inferior (Woods, Valkonen et al., Bentley).

Revisiting the psychological makeup of the events leading to lesser-quality music being produced, let us consult Blacking paraphrasing Constant Lambert in Music Ho! (1948: 241): ”The artist who is one of a group writes for that group alone, whereas the artist who expresses personal experience may in the end reach universal experience.” What can be learned from this is an even more general reason behind the obvious less-talent case put forward by Valkonen, Bentley, Woods and many others. Talent can actually be a less important reason, since the motive behind writing for a group inevitably leads to less engaging music for others. According to Ehrnrooth, the the life of a scene depends on new people and new ideas flowing into it (29:10 - 29:50), thus lacking new personal experiences being expressed in music, with more of the same rather taking the leading role in new music. A synthesis from these ideas follows then, that because of dedication to the group, the more musically talented people simply have a harder time expressing their ideas in such a context. Should writing for a group dominate the rules of musical
expression in a scene, it can follow that expressing musically what is a personal experience different from that norm becomes hostile and is rejected, which has certainly been documented: Combining with the dogma of “Goa Religion”, the hierarchy of the “DAT-Mafia” and a musical Goa trance purism (Leppilampi 24:00 - 25:15), it was accepted and even celebrated.

The process leading to dogmatic codification of subcultural values associated with it's decline is unfortunately well-documented and according to Sutinen (25:44). He states that is common to all alternative cultures that have a high tolerance, and eventually leads to 'scavengers' coming and taking advantage of the culture and its people, both monetarily and psychologically (ibid).

The infrastructural restructuring of Goa for mass tourism was another reason for the decline of the scene there. The resulting increase of law-enforcement efforts to stop parties and also the flow of non-traveller people interested in parties led to a change in the makeup of the environment in which parties would take place. On the other hand, mass-tourism would also try to take advantage of the Trance-phenomenon, marketing it in their own travel brochures, particularly in the ones aimed for local Indian tourists (Saldanha 2007). With rapid modernization, the massive the infrastructural project-deals would often land in the hands of Russian entrepreneurs. This would eventually lead to Russian nationals enjoying favorable positions to control the land usage there, and the EDM-scene would naturally be to some extent controlled by them also (Leppilampi 44:00). With global mass-tourism combined to rumored Russian mafia involvement and with widespread drug problems start to surface again, including heroin and other abuse, many 'freaks' coming to Goa only to enjoy drug-fuelled dancing the situation no longer reflected the original set-up of the Goa trance scene (Leppilampi 1.03.02, Woods). The music however would go on, and would change to reflect a crazy situation: Valkonen describes “six-seven hour bizarre nights from 98-99” in Goa, which were not unilaterally considered too enjoyable by the original scene any more. However, the 'legend of Goa' still lives and nowadays some DJs even pay to play in Goa (Saldanha 2007).
4 MUSICAL STYLE IN GOA TRANCE

4.1 Classic Goa trance style

It is not only historically difficult to establish who is making Goa trance where and when but also when they are not. The global nature of the EDM movement and the complex interconnectedness leaves this study with no other option but to go on and define Classic Goa trance, here and now. Classic Goa trance is here defined as style of electronic dance music from the years 1992 to 1996, and is reasoned to be most potentially aimed at the EDM-scene emanating from Goa, or at least following the Goan style of EDM. The style being internationally based, some variance is allowed depending on what geographical region the track is originating from. Historically, at different parts of the world the local scenes would favor the classic style for a varying amount of years. One can find post-classic Psychedelic trance from Australia and elsewhere as early as 1994, but in tracks from Israeli and European composers, tracks in the classic style were still authored as late as 1997.

To parse together a description of what the musical style that makes up Goa trance music is made of, this study will start with the description given of the style by a self-described Goa trance artist, Petri Koskinen. He begins with the consideration to space, the “music should suit the space it's being played at” and to make something music in that space: “There needs to be frequencies that make up wholes which are able to fill a space” (Koskinen 2a: 58:45, 57:48). In one piece of this music, there is an interplay of the frequencies in pairs and groups, partly divided by the effective frequencies of the sounds. The building-blocks, or the basic musical understanding that allowed for the conceptualization of how music was built, came from what music was listened to in his youth (Koskinen 2c, 2:30).

Another Goa trance artist, Heikki Rinkinen lists the most important characters of Goa trance to be: Not too fast, Psychedelic melodies, some darkness, some morning-feelings, with a bit of cheerfulness. Not the same as Trance proper. No cliche’ melodies, and none
of the too long repetitive sections. The kick-drum is “wump-wump”, not “dak-dak”.
(Rinkinen: 5.) The descriptions given by Rinkinen do list the most important characteristics but it is left to the musicologist to analyze the actual material available and bring concrete evidence of these properties.

4.2 History of precedents: Content & stylistic loans

As described by Nettl, most musical change is preceded by interaction between musical styles (1992: 166-173). The beginning part of this study until now actually presents a picture of one such a process, with the environment at Goa first allowing the contact of musical cultures, then the mixing, and finally the interaction of them all. These changes were continuously mediated by the geographic, philosophic and anthropologic dimensions of the Goan cultural atmosphere. In the process the musical styles similarly first alternate, then mix and finally fusion on the new common basis laid down by the new electronic dance music styles emanating from the West.

It makes thus chronological sense to start the detailed analysis of Goa trance based on what is has gained from the styles that were its predecessors. As mentioned earlier, the first Goa mixes produced for the dance-floor were constructed of material mainly from New-wave, Synth-pop, Eurodisco, New-beat, EBM and Industrial-music with the vocal parts cut off and rhythmic sections extended (Gentile). Simply from technique used, a house-music stylistic loan can be extracted. As the style progressed to the first written pieces, many aspect of the Goa-mix were transplanted into the compositions, in forms closely resembling the originals. The earliest compositions would have roughly a house-form with techno and synth-pop elements, with either disco or EBM/industrial rhythm. Samples and speech-sound were used together with passages loaned from Indian bhangra music, and although electronic, it was all strung together in a form that was easily recognizable for people accustomed to rock-music (Ehrnrooth 41:56-44:12).

When discussing the loans of content, it is assumed that the reader is knowledgeable
about the referenced traits of the content or style being loaned. The purpose is to show
how the content traits were adapted in Goa trance, and how they were modified to fit the
emerging framework of it. Due to limited space available and large amount of ground to
cover, a comparative analysis of the originals and Goa trance adaptations will not
unfortunately fit within the context of this study.

4.2.1 Industrial dance-music relationship

Industrial dance-music is an electronic regular-beat music which has slightly more in
common with heavy rock than house, but what separates it from rock is a metronome
beat and the general lack of groove. The style had a strong following in San Francisco
and Vancouver in the USA, but also in Europe. Skinny Puppy, Frontline Assembly and
Front 242 are often cited as sources inspiration by Goa trance artists and aficionados
(Leppilampi). Belgian 'New Beat' music is a Europe-originated style with many
similarities. In industrial music, the rhythm section is largely synthesized and extremely
regular, the sounds are distorted and machinic, but the style retains the chord
progressions and chorus-sections of rock and roll. In many ways, industrial music
presents the least-challenging route from rock into the domain of electronic dance
music. Often in early Goa trance, the synthesizer riffs of Industrial would be used as

\begin{verbatim}
    1\quad C\quad E\quad A\quad E\quad C\quad E\quad A\quad E\quad C\quad E\quad A\quad E

Bass
\end{verbatim}

The line has a characteristic octave-bassline with additive triple-grouping, but also has a
wide-frequency sound which allows the line to serve a function of the riff as well as the
bassline, leaving the extreme low-end for the bassline only. Additionally, the snare drum
of the track is not a really drum at all, but a general reverberated noise resembling metal
hit by a plank, also typical of industrial dance-music.

Another early Goa-artist 'Mandra Gora', seems to be coming from an industrial music background. Here is the first bassline + sub-bass from 'Wicked Warp' (1993):

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High bass, Sub-bass

The upper bassline retains a harmonical function while the sub-bass is playing drone in a dissonant location. This is later resolved to not be the tonic via a progression of chords:

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High bass, Sub-bass

The two examples from 'Wicked Warp' are good examples of the common ground between techno and and industrial and the progression that follows is logical from the viewpoint of a contemporary scholar of EDM. It can be observed that there is a phrygian higher bass and a drone sub-bass. It is only required to leave out the chord progression in the rest of the track to get to the next point that leads to a unique property of classic Goa trance.

Early Goa trance tracks would in general adapt a rhythm section that combines a straight kick-drum + snare with an octave-bassline where the upper note would vary around the phrygian major scale's seventh, first, second, thirds and fourth degrees. Were
one to leave out the low notes of this sequence, as they often are masked by the strong bass-drum and their extreme low-endedness, one would observe a lead line frequented by short sixteenth-note pauses and arranged in groups describable best by additive rhythms:

![EBM bass / riff from '1000 Planets' by Arcturis (94):](image)

The basslines could be replaced by acid, trance and techno-variants, but the tonal idea would still persist via a transformation into characteristics of the lead lines instead. Observe the lead riff in 'Feeling Weird' by The Infinity Project (93):

![Lead](image)

Finally, leaving out the low notes of the sequence again, a close resemblance to the voice-leading and rhythmic grouping of the Goa trance lead-style would be found (see section 4.3). The industrial dance-music-connection should be thus looked on as an inspiration not only to the bassline and its instrumentation, but as an important source of the unique lead and riff style in Goa trance as well. The immediate connection is rather quickly lost in translation, but the characteristics of the result of this process do persist and become an important part of the style.

### 4.2.2 Rhythmic gating of pads from techno, rave and trance-proper

A signature sound of many early EDM-sounds from Europe is the rhythmic gating of
pads, i.e. chords, on the sixteenth-note and eight-note -levels. The effect is a programmed tremolo, where the length of a step can be varied. It was preceded by various electronic disco artists and synth-pop pieces before becoming a signature of any particular style. The gating produces attacks on a chord note that would otherwise be sustaining. Gating is most commonly set either on straight 16th-notes, or in a short-short-long rhythmic, as here used as-is by Lumukanda in 'EMC Squared' (1993):

![Gated chord](image)

The passage, an F-Augmented chord, is repeated rhythmically gated for long duration producing a somewhat hypnotic effect. In Goa trance, the pad-gating is sometimes used like in Trance proper, but it's basic pattern: the short-short-long rhythm has been taken under a variation process. See for example Cosmiosis - Morphic Resonance (1996) at 0:57:

![Bass](image)

And the acid/bassline of the track 'Interspatial Meltdown' also from Cosmiosis (1996):

![Acid-bass](image)

Combining together the additive rhythmics of industrial-influenced lines (see previous sections) and permutations of the short-short-long rhythmic, even more variations can be reached. Finally, adding the sixteenth-note pause approximating the non-heard low octave bass note of an Industrial octave-bassline, we arrive at one of the signature traits of Goa trance style. For example the the first lead of 'L.S.D.' by Hallucinogen (1994):
The play on short-short-long rhythmic combined with single sixteenth-gaps dominates the texture. The passage has been further expanded by using dotted eights. The combinations generally form various syncopated passages, and the timing variations possible are very large. This combination is an underlying principle that can be found in most classic Goa trance tracks. Only a few simple processes can be applied to effectively deconstruct the lead and bass-sequences of a majority of classic Goa trance-tracks and observe their inherent similarities.

4.2.3 Acid-synthesizer lines from Techno and Acid-house

A sound called Acid was originally produced by the oscillators and a voltage-controlled resonant low-pass-filter of the 'TB-303 Bassline' -device produced by Roland Corporation. The filter would be tuned to high resonance and high envelope modulation, then the cutoff frequency and envelope timing would be modulated manually while the machine's internal sequencer played a looping passage. Constant changes in the octave-range with glides and varying the the attack allowed by the programming interface of the device perpetuated a style in lead programming which combined effectively diatonic composition with beeps and blips in the microtonal/atonal domain. Another typical trait in programming the device was the inclusion of additive grouping and metric dissonance in the short and repetitive patterns of maximum 16 notes. This sound and style was one of the core characteristics of acid house. Goa trance took the sound like most other styles of EDM, and developed it's own version of playing Acid.
Juno Reactor - Luna-tic (1993) at 2:53:

Acid-bass

The first and third high notes are missing their attack, which was accomplished by not placing an accent on the note and having the glide on for both of the two notes on the downward glide. This transforms the simple 2+3+3 rhythmic of the section into something more ambiguous, as the non-attacked notes have a sound, but its exact position in the texture is uncertain. A D8+1 metric displacement of the line to the rhythm section can be observed from the notation, but in the auditive representation the feeling is much closer to polymeter, even if it technically is not there.

Juno Reactor - Laughing Gas (1993) resembles acid-house in general, not just by it's first Acid-line 1:25:

Acid-synthesizer

The line presents a funky Acid-line. The rhythmics of the 16-note pattern are complex with the first half presenting an 3+3+2 rhythmic with a hint of syncopation, and the second half presenting a D16+1 displaced rhythm instead with glides in both directions on multiple tonal centers. The second line that follows it a little more than a minute afterwards at 2:23, and this time gives off a much more typical Acid-House signature, one octave up:
Interplay and counterpoint between the two unified by a common bassline is used to present both familiarity and new sounds in the same domain, which makes this particular track a good source of example for anyone wishing to further observe the process of adaptation of acid-house into Goa trance.

The next year, Juno Reactor was still applying a standard acid-house line on Samurai (1994) in a classic way: The line lasts over the duration of the whole track, starts off quietly, climaxes around the middle-section, then gradually retreats back to the background. It provides the feel of an eternally-continuing pattern that the track merely expresses a part of.

![Acid-synthesizer](image)

Acid-synthesizer

The line's 3*5+1 triple-grouped additive rhythm presents a very strong projection of G4/3 grouping dissonance, and even if the line does reset on the bar-line, the accentuation and panning is used in great effect to hide the fact that the line still does agree with the underlying 4/4 metric. Together, the embedded grouping dissonance results in apparent polymeter, and gives the Acid-line a somewhat self-sufficient role in the track, much in the way Acid-house tends to represent it's Acid-synthesizer lines also.

Man With No Name - Teleport (1994), at 2:15:

![Synthesizer](image)

Synthesizer

On the Man With No Name -track which is dominated by wide synthesizer patches, the Acid-line doesn't play a central role. Here the Acid-line is more of a sidetrack being
used as a thematic variation on the main leads and as counterpoint (see following sections for more discussion on the track), but it might be there also due to the prevalence of Acid-lines in all most 'underground' EDM of the early nineties.

Total Eclipse - Waiting For A New Life (1994), beginning of track:

\[ \text{Acid-synthesizer} \]

In the Total Eclipse track, the Acid-line is extremely simplified and does not present the usual octave variation, but the characteristic high note at the closing section of the one-bar pattern can still be observed. The synthesizer sound that is used gives it the identification of Acid, while the pattern is barely recognizable as such. The line is used much like a rhythmic accompaniment to create a groove together with the bassline, and with the feedback delays that are fed from it, the effect is almost percussive, placing it functionally in the realm of Acid-lines again. Like on the track 'Teleport' in the previous example, the Acid-line is present and an important building-block of the song, but it takes a small supporting role to the synthesizer melody-lines and homophonic chord progressions. Likewise, there will be more discussion of this track in the later sections.

Acid-synthesizer lines also started to effect the two underlying building-blocks of the passage style in Goa trance described earlier. The amalgamation prompted the inclusion of longer sequences of sixteenths and occasional large-interval jumps, giving the style even more material to work with.

### 4.2.4 Eastern scales and influences

The most apparent surface-trait of Goa trance music is the use of eastern scales. By far the most important ones are the phrygian major-scale and the minor scale with a flat
second. The phrygian scales were not uncommon in psychedelic rock, and are also prevalent in industrial and EBM. The bridge leading to eastern scales taking a prominent role in Goa trance was effectively wide, left open by the tastes in music of the hippie legacy at Goa.

An example from the main lead of 'Teleport' by Man With No Name (1994):

```
Lead
```

This lead-line is in C-Phrygian major, but runs downwards from the tonic and therefore approximates a C-Minor with a major third instead. It some of the rhythmic properties of 'leaving out' the low notes from an EBM-bassline, but has been taken out of the context and expanded to a melancholic lead with melisma-like manoeuvre at the end of bar 2.

A more authentic-sounding violin-like lead line can be found from 'Fat Buddha' by Black Sun (1994):

```
Lead
```

The line is in F-Phrygian major with a melisma at bar 4. Again a descending sequence, but this time to the tonic that gives it a sense of finality unlike the lead of 'Teleport', which instead carries a momentum of repetition by it's departure from the tonic instead of arrival.
4.3 Core properties of musical arrangement

4.3.1 Form

To explain the form of Goa trance, this study will now refer to the expert opinion of Petri Koskinen, who characterizes himself as primarily a Goa trance artist. From a compositional standpoint Koskinen describes Goa trance to be like big-band music, as the form and function of a track bear much resemblance (Koskinen 2a: 5.49, 7.12). There is an accumulative structure in both with the climax of a piece being in often at the very end, past the point of 90 percent of a piece's total running-length.

One sample piece of Koskinen's work contained 24 different elements, out of which about half repeat in varying lengths of pure-duple loops, while the others play once or only seldom. The kick-drum plays always except in the break-down sections and the bassline plays nearly always, but might changing during the course of the track. The sound of the bassline might even completely change. The hi-hat's or other fast non-timbral rhythmic instruments follow next in the order of commonality, with them being present: “nearly always” according to Koskinen. The rest of the instrumentation presents more variation within the individual tracks and wouldn't be generalized by Koskinen. These elements have a less strict stylistic ruleset applied to them and present the artists with the most musically expressive power within the genre. (Koskinen 2a: 43.08-43.54)

The sound effect -elements in a track are a special case, since they most often have structural relationship to the form Koskinen describes the count of effects sounds being related to how many “fills there are in a track” (ibid 44.04). What he describes as fills are generally both the structurally important beats of the underlying metrics and the time-domain moments on phrase boundaries and section boundaries. The sound effects surround and accent these events and their intensity is usually related to the metric or structural importance of the event, and should be paid close attention to in analysis. Snare-drum fills and other rhythm-section effects are generally reserved for the closing
of sections of subsequently rising intensity (ibid 51:20).

Goa trance tracks will often exhibit a form which is a variation of a [rising] sawtooth wave, with the slope of the wave varying. The rates of change in elements of a track are largest at the beginning, with a slowing down as the track approaches its peak. The general form is based around accumulation with intermittent subtraction of some elements at the points of starting a new rising wave, with the average texture still thickening with each subsequent peak, which then gradually leads to a point of saturation. Koskinen states: “As one approaches climax, there is so much material playing already, that large changes at that point have become impossible. Doing so, would only subtract power from the drive of the whole composition”. The only option to maintain the possibility of introducing any more drive is then either to end the track or start a break-down. (Koskinen 2: 46:40 - 48:15.)

Tracks generally have two major sections, of which the first one is slightly longer, containing also more empty space than the second one, which in turn is more intense (Koskinen 51:05). The texture thickens progressively in each one, with a drop in intensity in the middle, the break-down section (ibid 51:20). This form of a track is the prototype form of most EDM past and present, as documented by Butler and many others. Unlike techno however, in Goa trance the start of the second section often also presents a musical change and not just a simple repetition of the first one with more intensity. This is very likely due to the music being played original from DAT-machines not allowing beat-mixing. The internal change and continuos presentation of new musical ideas in the second section differentiates Goa trance tracks from the tracks of most vinyl-based EDM-genres.

4.3.2 Additive rhythm

The uneven additive rhythms that create projections of non-aligning metrical levels within the context of another meter are very often the building-blocks of rhythm and
metric experience in Goa trance. Complex additive rhythm is common in Indian
traditional- and art-musics, but the many signature rhythms of Latin-American dances
that are simpler are often a much closer comparison to the actual rhythms presented.
However, the lead-style of Goa trance does sometimes encode very complex additive
rhythmics into the flow of groups within passages, which gives it an eastern feel. These
musical groupings formed in the psychoacoustic hearing are always defined more by the
close intervallic ranges and their repetition, than they are of the tone's relationship to
the tonic (Kuusi 2010: 91).

The musical phenomenon of 'ethno-techno' that was popular in Europe in the early
nineties utilized loans of traditional materials from the ethnic aboriginal peoples of the
world in a context of an electronic rhythmic background. The alienness of rhythm in
that context would often include "non-european" additional rhythms and fourth-
harmonies. This phenomenon happened chronologically in concert with the
development of Goa- and Psychedelic trance and there are similarities in the material. A
simple 3+3+2 rhythm in fourth-harmony from 'Ohar' by Shaolin Wooden Men (1994):

As Goa trance developed, the additive rhythmics gained much in complexity, as shown
here in an example from the main lead riff of 'Enlightened Evolution' by Astral
Projection (1996):

The grouping of notes rapidly changes with the sequence, but the rhythm repeats while
the melody alternates for the remainder of the track. The rhythm of a single-bar pattern
is: 3+3+2 - 2+2 - 1+1+2, relatively complex.
As demonstrated earlier, another skilled example can be found from beginning of the first lead-line from 'L.S.D.' by Hallucinogen (1994):

\[
\begin{array}{cccccc}
\text{Bar 1: } & 3 & + & 3 & + & 2 - 3 + (D16+1) \\
\text{Bar 2: } & 6 & + & 6 & + & 2 & + & 1 & + & 1 \\
\text{Bar 3: } & 3 & + & 3 & + & 2 & - & (D16+1) & + & 2 \\
\text{Bar 4: } & 5 & + & 4 & + & 3 & + & 2 & + & 1 & + & 1 \\
\end{array}
\]

Displaying additive rhythm via melodic arrangement is again a key stylistic identifier of classic Goa trance. The embedded grouping dissonance that has been presented via the melodic line often leaves these to work within their own metric framework to some extent, giving them a somewhat etheric quality, while obeying the pulse of a solid duple-background enough to not sound out-of-context. This can also be seen as the result of development through loans of both content and style into the eventual fusion into a new style. The result can be observed in one way or another in all of classic Goa trance, except of course for the tracks that lack melody altogether Discussion on the topic will be continued in the section on lead style.

Looking again at the high Acid-bassline of 'Feeling Weird' by The Infinity Project
(1993) at 0:59, it can be observed that a similar process is also taking place in the space of the bassline:

![Acid-bass](image)

Acid-bass

There is a D16-1 displacement dissonance against the underlying rhythm and a syncopated dotted-eights rhythm. This creates a parallel rhythmic form carrying momentum across the bar boundary. This gives strong sense of continuity that is able to hold the rhythm strong across almost the whole remaining running length of the track. The syncopated form actually consists from groups of 3 and 4 notes. If one leaves out the last note of the sequence (penultimate note of a bar), since it can be considered the trail of the second group and simultaneously a lead-in to the first one, it can be seen that the groups are just three dotted eights plus 3 eights plus the bridge-note. Therefore, this sequence actually has three parallel pulses in total: A 16th-note pulse on sub-bass (not shown here, see section 4.3.7), a D16+7 shifted 8th-note pulse, and a dotted-8th pulse on a D16-1 offset. The ambiguity of the underlying 16th-note pulse bass makes it possible for the listener to drift between different possible hearings of this pattern, where a measure would start alternatively in different locations that would instead fit the grouping offsets of the 8th & dotted-8th pulses. Therefore, the pattern's rhythm is multi-valent and its' perceived function can actually be altered by any related grouping of the overlaid soundscape in the rest of the texture.

### 4.3.3 Polyrhythm, polymeter and multi-layered accenting

As has been shown, the experience of polymeter is an integral part of classic Goa trance style. Additive rhythm is an embedded way of introducing projections of polymeter, and although rarer, occurrences of true polymeter are also relatively common. Triple-grouped sequences running in grouping dissonance with triads or fifthless sevenths are
the most common way of introducing true polymeter within Goa trance tracks. For example:

Arpeggio in 'Feeling Weird' by The Infinity Project (1993)

Polymeter by G16/12 grouping dissonance is the most abundant. It is relatively often paired with the presentation of chord-progressions, as in the progression of D9 -> Dm/B -> Eb maj 7 as an arpeggio with triple grouping in 'L.S.D' by Hallucinogen (1994). Here traditional western voice-leading is used to chromatically proceed from one across to the next chord.

1:48 D9, 8 bars:

Synthesizer

2:03 D minor / B major alternation, 4 bars:

Synthesizer

2:09 A chord barely recognizable as Eb maj 7 for 4 bars:

Synthesizer

Polymeter and polyrhythm (in additive rhythmics) are perhaps the most obvious case of the multi-layered accenting that is common to most styles of EDM in general, because
of it's intimate relationship with the way the music is danced to. Every piece will have a steady pulse on more metric layers than one. Most will have multiple layers on different time values. In the case of polymeter, these layers will align weakly, and in the case of embedded grouping dissonance or displacement dissonances discussed in the previous chapter, the layers will either align but accent a different time-value, or not align at all but still display a full-duple relationship to the main meter. Most EDM in fact uses some form of triple-meter projection, and Goa trance can be differentiated in its generating of metric experience by the method this takes place. In dance, the left/right movement of most dance rhythms, the swaying of rock & roll for example, has been interchanged for repetition hypnosis. This hypnosis is made possible by constantly repeating multiple layers different time values, which work against the rhythms of each other in a polyphonic fashion while together still producing a final composition rhythm together. This kind of resulting rhythm can not only be interpreted in different ways, but can also be danced to with the whole body effectively.

4.3.4 Tonal arrangement

Concluding the previous chapters and putting the information into context of actual voices laid down into texture or lead-passages, there are some general rules that are usually applied. In general, tone-spacing is tight rather than wide.

Most leads are extremely tightly spaced, not leaving the register of a few notes close to the tonic. It is rare for the lead to leave the range from the seventh degree to the fourth. Tone repetition (primes) and single steps on the mode (seconds) are the most common intervals in leads and riffs. Thirds and sometimes fourths are usually always used in concert with the the progressions on the smallest intervals only. Melisma and trill is sometimes incorporated as eastern reference.

When fourths or larger intervals do occur, they almost always are single events of leap in register, then followed by tighter spacing. Very often the leap is followed by a leap
back to the starting point or it's immediate neighboring degree. If large leaps switch the octave range, they'll tend to land on the 7th-to-4th range in an other octave, avoiding the fifth and sixth degrees. In some cases, the larger intervals will substitute for EBM/industrial-style octave switching in-between a lead or riff-line.

Closer-spaced sections will be used to aid grouping the melodic lines into typically three-grouped or syncopated blocks with the larger intervals providing the group boundaries. As discussed previously in the section regarding grouping dissonance and additive rhythmics, this is on the primary principles which Classic Goa trance produces a triple-feel meter via projected grouping dissonance in an additive context.

### 4.3.5 Harmony

There is not a requirement for harmony, but a preference for it exists in classic Goa trance. Some tracks like 'L.S.D.' by Hallucinogen and 'Waiting For A New Life' have a cadence or chorus-like structure much like western art and popular music tend to have. On L.S.D, there is the previously analyzed triple-grouped slightly polymetric sequence starting at 1:48. Writing it as sustained chords produces a cadence on D:

![Simplified arpeggio-line](image)

The chords are as previously mentioned: D9, Dm/B and Eb maj 7. Eb maj 7 has been used as a tritone substitution dominant for D and a sixth has been added to the Dm as a subdominant function, which makes for a sequence of I9 - I+VI - IIb in which IIb is the dominant. The cadence is then resolved back to I immediately in the following section. Albeit not a very typical sequence, it still has the required functions of tonic, subdominant and dominant to operate as a tonally functional cadence. This particular example also bears a marker of western-classical composition skills, as is often the case.
on tracks produced by Simon Postford aka Hallucinogen.

The preference for chord progressions can be traced to the early roots of Goa trance in older techno and EDM. Chord progressions are also the rule rather than the exception in EBM and industrial dance-music. Therefore, Goa trance actually has a stronger base of staying the harmonic progression even when more recently developed genres of EDM would be rapidly giving them up. Likewise, the continuous strong presence of psychedelic- and progressive rock music on location at Goa is a good suspect to look for reasons why Goa trance usually a bit more harmonic and melodic than the rest of the electronic dance-music of the mid-nineties.

Total Eclipse - Waiting For A New Life (1994) has the following pad-chords on the background of the opening build-up:

```
Pad
```

The chords are C-minor, F sus 4 (or F11), Ab and D maj 7, giving a functional harmonic progression of I - IV - VI - II7. The sequence is typical of rock and pop-music. Hallucinogen - L.S.D. can also be used again for good example, as it has a later section with less compositional gimmickry at it's climax. At 4:44 the track presents another familiar chord progression of I - I - VI - VII in D-Phrygian:
The pentatonic arpeggio on the top line is first presented with the monotonic bassline starting from 3:48, then doubled and counterpointed twice in the tonic-only tonal space. As the track breaks down the transfer to diatonic space is initiated and an epic climax to the track starts. As the bassline modulates, the chord represented by the pentatonic line effective changes from D-minor to B-major and finally C-major.

The use of seventh and second as bass note common, like on the track 'Trancemission' by Genetic (1993) which uses a homophonic I - I - VII - II chord progression twice, but stays on a tonic-only bassline most of the time even when the rest of the instrumentation seems to suggest a different degree. Any homophonic functional chord progression sequences however become increasingly rarer as Goa trance evolves towards an all-encompassing drone bassline. The next winter at Goa or the winter after that, the party people could be enjoying functional harmonics within the context of monotonic bassline like on the 'State Of Mind' by Aban Don (1995) 1:46:

On the example above, voice leading is used to transform the notes of the A-phrygian
major scale into chords on the diatonic tonal space, A7 and G sus 2. The chords transfer into the functional harmonic dualism of I7-VII9. This is a mixture of tonic, dominant and subdominant functions in a single line of just two chords. As an interesting development, the track doesn't dispose with homophonic chord progression altogether. After presenting the drone-bound sequence above, it in the end still briefly reverts to a traditional approach with a somewhat 'Knight Rider' -style I - I - VII - VII progression through a modulation to G-phrygian major at 4:48 to 5:41:

Another aspect to note about 'State Of Mind' is that the track follows a modification of the western popular music ABA' form, in which Knight Rider -section would be part B and the drone-bass parts would instead be A and A'. It is important to note that the drone-bassline section is the primary part, while the homophonic part is the secondary alternation to it, taking a side-role. It is form of the past to be remembered rather than progressed into, making it a good peak into the phase of development that Goa trance was taking by the mid-nineties.

4.3.6 Phrasing

Like it is in most EDM, classic Goa trance phrases generally come in lengths that are multiples of the underlying 4/4 meter. According to Petri Koskinen, the phrases can be divided in three major groups depending on how long they are repeated for: the small phrase which is repeated for 8 bars, the strong phrase which is repeated for 16 bars, and the very strong phrase which is repeated for 32 bars (Koskinen 2b 44:00 - 47:00).
figure's length that is being repeated can be anything from half a bar to the half the length of phrase repetition. The phrase repetition boundary is structurally more important than the boundaries of the repeated figure. Koskinen's grouping is a good descriptor of what is musically happening in the tracks when melodic phrases are considered. If disregarding phrases in the texture-domain, his classification system is accurate enough to encompass most examples of Classic Goa trance if the definition of the: “very strong phrase” is simply expanded to cover any phrases which are repeated for 32 bars or more.

The markers that define phrase repetition boundaries are to be most often found in the rhythmic backing track. Most commonly there will be a fill-in with the main percussive instruments - the snare and/or the kick drum - with some kind of variation of the bassline. The stronger the phrase, the more pronounced the variation in the rhythmic track will be, with small phrases only receiving minor accentuation and the very strong phrases receiving pronounced events of rhythmic change. As discussed earlier the effect layers will almost always be associated with significant metric events in a track. The larger phrases will generally start or end at such boundaries.

Furthermore, Koskinen also states that when: “Adding material or subtracting material, there needs to be a fill in-between” (2b: 44:51). This action always resides on a phrase-repetition boundary (2b: 44:58). The larger phrases are often constructed of building-up a smaller phrases in successive intensification, or are counterpointed by a smaller phrase. This leads to the total texture effectively having multiple phrase lengths active at the same time and the rhythmic accentuation following a pattern of a small fill-in every 8 bars, larger one at 16 bars and the largest ones every 32 bars. Within a track, these usually appear in sequential fashion with small preceding large, and large proceeding the largest (Koskinen 2b: 46:28).
4.3.7 Accenting a constant 16th-note pulse

Almost every single classic Goa trance track has at least one layer beating a constant 16th-note pulse, or a combination of different layers that end up accenting each 16th-note beat at least once in total texture. This can also be considered a key stylistic characteristic. The most common appearance is non-tonal percussion line, like a tambourine in the rhythm section or a filtered atonal sound. The second most common and perhaps the most obvious 16th-note pulse layer is a filtered synthesizer riff like on 'Teleport' by Man With No Name (1994):

[Synthesizer notation]

At its most effective manifestation however, the pulse is found in the sub-bass like in 'Feeling Weird' by The Infinity Project (1993):

[Acid-bass, Sub-bass pulse]

The sub-bass pulse was to become the staple of Psychedelic trance later, but earlier in Goa trance the full 16th-note pulse on the bassline was generally not allowed without some non-duple rhythm or a chord progression associated with it (see also following section on Bassline). Here the Acid-bassline is on D16-1 displacement dissonance and accenting dotted-eighth rhythms. Since the Acid-bass is also a low instrument, but sports a much wider high-frequency spectrum on its attacks, it goes on to effectively hide the sub-bass's straight pulse to the background and the bass still appears syncopated.
On other tracks, the straight 16th-note pulse is used on the bassline as much as possible, while still retaining some resemblance to a groove. An example from 'Total Eclipse' by Total Eclipse (1993):

Bass

The pause and longer 8th note at the third beat of bar one hint at a syncopation. This small feature is actually all that is required to retain the groove in memory, although the 16th-note pulse texture follows it for an almost whole two bars. As long as the confirmation of the projected syncopation does arrive, the impression is that of a groove hidden under a layer of pulses. This gives the track's bassline a kind of double rhythm with a simultaneous feeling of a groove and a relentlessness of the 16th-note pulse, almost drowning the groove underneath itself.

There are often not one, but many layers accenting the pulse. When successful it creates a feeling of a single pulsating 'wall-of-sound'. Here is an example from 'Teleport' by Man With No Name (94):

Notice how the earlier synthesizer riff on a straight 16th-note pulse has been dropped but the track has built up to nevertheless accent each and every 16th-note pulse by the
combined effect of all layers. The fast and slow accents on each beat have been divided across the layers so that some layers typically accent the first 16th's close to the beat, while the other layers tend to accent the endings leading up to the next beat. The lead-line retains it's speciality in the rhythmic domain as well by alternating between accenting the beginnings and endings of a beat.

4.3.8 Tonality, atonality and dissonance

Alternating between atonal and tonal sounds as the main instrumentation of successive sections in a build-up is a common in later Goa trance and Psychedelic trance. In the early Goa trance, more dissonant sections would be followed by more harmonic sections instead. In the late nineties, Goa- and Psychedelic trance experienced a phase of “SFX Tracks”, which lacked melody and harmony altogether (Rom & Querner 2011: 25).

Applying the raising-sawtooth cumulative / subtractive form, the dissonant or atonal sounds will generally occur at the bases of each raising edge, while tonality will be at its highest near the peaks. This is sometimes reversed the other way around for tracks with dissonant peaks instead. Sometimes consequent peaks will have an alternation between dissonance / atonality and tonality, but generally tonality tends to increase towards the end of the track nevertheless.

4.4 Instrumentation

In the frequency domain, a Goa trance track is generally made up from the following elements: The bottom-end of the spectrum is made up by the Bass line and the Kick drum (Koskinen 2c: 0.32). Strings, leads, arpeggios and rhythmic tonal accompaniment operate in the middle frequencies (ibid 0.42). Sound effects and non-timbral rhythmic instruments like hi-hats and tambourine make up the high end (ibid 0.45). Many sounds
“make natural pairs”, the types of which has generally been learned through experience (ibid 1.00, 2.05).

A fruitful comparison to Rock 'n Roll music has been suggested by both Koskinen and 'Bo' in Valkonen et al. The drums in Goa trance are used much like in rock, the accompaniment guitar can be translated almost directly to rhythmic tonal accompaniment in Goa trance and the lead line is functionally the same. Sound effects are not common in rock, and neither are the strings and pads common in Goa trance. Sonically, both the sound effects and the pads in Goa trance bear much resemblance to synth-pop and electro-acoustic music. (Koskinen 4.00 - 5:05, Valkonen et al.)

4.4.1 Kick drum

The kick drum should be considered the most important instrument in Goa trance and psychedelic trance. Its importance has been stressed by many prominent artists like Stéphane Solveig of Total Eclipse and Simon Postford of Hallucinogen and Shpongle (Meissonier & Flori 1996: 21.00, 48.13). In the earliest Goa trance, the importance wasn't yet realized as deeply as it was in the golden age of the late mid-nineties. Even so, the tracks were generally commandeered by a deep kick drum quarter-note pulse almost from beginning to end.

Kick drums would start to become more pronounced as time went on, starting with smooth and low kick drums of 'old school' Goa trance towards the more snappy and gradually full-spectrum kick drums that in the end dominated as Goa trance gave way to Psychedelic trance.

This section presents a few examples of how the kick drum changed by demonstrating the frequency-spectrum plots of kick drums typical for each age of progression. To identify the kick drum from each spectrum, a strong and rapidly descending dark shape should be observed to represent the frequency components of a kick drum hit. The
horizontal lines in the plots are generally sustaining notes in the total texture, not associated with the kick drum.

A spectrum of 'Old School' deep and smooth kick drum in Gumbo - The Quickening (1993) can be seen to plot a relatively small trace:

![FFT plot, frequency range 10 - 2048Hz](image)

In the kick one can see almost no high frequency component. The bass end however goes very low and blends with the sub-bass-components of the bassline's drone which plots a horizontal line at the bottom of the spectrum. The sound of the kick is “wump-wump”, like Rinkinen describes as the signature sound of a classic Goa trance kick-drum.

Kick drums would on occasion also be like on techno-music of the time, as can be seen on Juno Reactor - Laughing Gas (On The Other Side Mix) (1993):

![FFT plot, frequency range 10 - 2048Hz](image)

The kick features a higher range and reaches very low in the spectrum. The context of the track - 'the other side' mix - does point to the direction that this kind of sound is not
necessary true to the main style, or at least yet it wasn't. Even though the range is larger and kick is very massive, practically dwarfing the rest of the track, it still isn't as wide as kick drums were about get.

In Astral Projection - Mahadeva (1995), the kick is strong with high frequency components much more prominent, but the bottom end is shallow as can be seen from the spectrum not reaching as low as the in previous examples:

![FFT plot, frequency range 10 - 2048Hz](image)

This kick has a much stronger snappiness than the kick on 'Laughing Gas' shown previously and it is also much shorter. Working together with the bass seen above and right of the kick drum, the track barely has any sub bass altogether. This can be considered a 'new school' Goa trance kick drum, or the “dak-dak” kick of Rinkinen that ruled a track out from the classification of Goa trance. Also note the visibility of each 16th-note duration clearly on the time domain-axis of the spectrum plot. With practically no sustaining parts at this stage, the track has an remarkably strong accentuation on the 16th-note pulse.

The logical conclusion that became norm in Psychedelic trance was a hybrid kick with both a strong high frequency snap plus a deep bottom-end. An early example can be found from Reflecta - Itchy Witches Of Androgenetica (1996):
The Australian scene from with Reflecta originates from quickly progressed toward Psychedelic trance, and is shown here as one of the earliest examples of hybrid full-spectrum kick drums in either Goa- or Psychedelic trance. These snappy and deep kick drums quickly replaced the smooth and deep kick drum.

4.4.2 Bassline

The kick drum and the bassline together make up the bottom end of a track (Koskinen 2c). This is true not only for classic Goa trance, but for all styles derived from it and generally for all EDM styles utilizing a '4-on-the-floor' kick drum. In classic Goa trance, the kick drum would be straight and the bassline syncopated or on some variation of additive rhythmic figures. Non-syncopated basslines would become more common in time, not just by the pulse bass, but first via a sparser 'switch bass' in which the bass is on a D8+1 displacement dissonance from the kick. The switch-bass has a history of being applied in industrial, and would become hugely popular in the later nineties. An example of the switch-bass from the beginning 'Sanyacid' by Cosmosis (1996):

Sub-bass, Kick Drum
The spectral characteristics of classic Goa trance bassline instruments vary extremely widely, being representative of the various styles of EDM that were the inspiration to Goa trance. The instrumentation can be anything from deep sub-bass into completely sub-less high bass, but there are two unifying parameters: The bass is always less pronounced than the kick, and it is always electronic. An overwhelming majority of the basslines have a pronounced wide-frequency attack, even if the sustaining part would be very low. This guarantees that the bassline is kept audible in the total texture, being able to fill a percussive rhythmic role as well as the bass function. In general, Goa trance tracks always maintain close control over the bass frequencies, and this will tend to push the balance slightly in favor of the kick-drum.

Juno Reactor, one of the oldest Goa trance acts has authored tracks with the full range of different kinds of bassline instruments. In this example from 'The Heavens' (1993) one can see the rare kind of very low sub-bass, used in concert with a strong kick-drum:

FFT plot, frequency range 10Hz - 4096Hz, 2 bars

The bass instrument is completely void of any high-frequency components. It runs a single-bar loop on the tonic, the third and the seventh, with constant 16th-note attacks. The total pulse of the track is formed in concert with a filtered noise-texture visible in the mid-frequencies of the spectrum, which can be seen to create a slight groove by
projecting a dotted-fourths additive rhythm.

The rest of the examples all have a wide-frequency attack. In the next example from 'Slinky Wizard' by Slinky Wizard (1994) a wide sawtooth-bass can be seen to be extending very low in the spectrum, and having a very pronounced wide-frequency attack reaching far above the four-kilohertz range visible on the plot, well into the mid-frequencies:

FFT plot, frequency range 10Hz - 4096Hz, 2 bars

The basslines in classic Goa trance often go even higher, as in the next example from the high-bass 'The Rezistor' by Dynamix (1994):

FFT plot, frequency range 10Hz - 4096Hz, 2 bars
This bassline is thicker in texture as the sparse sawtooth-bass of 'Slinky Wizard', and is also completely missing the very low end of the spectrum, which leaves space for an acid-bassline beginning soon afterwards. The high-bassline typically performs a stronger percussive role, but due to still possessing many bass frequencies does set the functionally harmonic bass-note as well. Sometimes in tracks with high-bass only, the kick drum can also assume a tonal role in concert with the bass.

The bass function of a track can also be formed by multiple layers, as is the case with 'Teleport' by Man With No Name (1994):

![FFT plot, frequency range 10Hz - 4096Hz, 2 bars](image)

The bassline can be seen to inhibit two primary tonal centers, separated by an octave. The very low range is filled by a sparser drone-bass on a 3+3+2 rhythm, and the higher bass range by a counterpointing double-time two-octave bass with a very wide-frequency attack. With this set-up, the percussive function is performed by a different line than the low-frequency rumble providing the rhythmic component in the sub-bass range together with the kick drum.

### 4.4.3 Lead and high frequencies

The lead instruments inhabit the most pronounced frequency range to the human ear,
and this is the main musically expressive range in classic Goa trance. As discussed, basslines often range well into the mid-frequencies and can take the place of the lead where a higher-frequency instrument is missing from the texture. Rhythmic counterpoint and other forms of working-together between a high bassline and a lead is extremely common.

As the mid-frequencies are the most musically expressive range, the instrumentation is also very varied, but a unifying factor between all of it is a pronounced synthetic timbre. Goa trance is nearly always instrumental, and the lead instruments typically try to sound as much opposed to acoustic timbres as possible. It seems as if the composers were purposefully trying to create music that sounds abstract and alien to the ear.

The high frequency range performs a percussive function, inhabited by hi-hats, tambourines, cymbal hits and sometimes filtered noise. Goa trance typically uses the high frequency ranges to accent full-duple metric values, but short trills are sometimes added for effect. There rarely is a complete filling of the high frequency range, but the frequency response gradually tapers off as the frequency increases:

![Spectrum (hanning window). Astral Projection 'Let There Be Light' 4:40 - 4:52 (1996)](image-url)
4.4.4 Filter cutoff as an instrument

Using the filter cutoff of a resonant low-pass filter as a tool of musical expression was hardly anything new by the time Goa trance was genrified, but is actually one of the first unique features behind making techno, house and other electronic dance-musics stand out as different from other western styles of music. The foundations were laid by Phuture's 'Acid Trax', a 12-inch house-single from Chicago where a Roland TB-303 Bassline -synthesizer was tweaked out of it's intended parameter range and a squelchy, bright and wobbly, yet at the same time an organic sound was realized by having the resonance of the filter at maximum and then manually tweaking the cutoff, envelope-modulation and decay knobs of the device while the static bassline pattern played. This method was then adapted as a means of musical expression by whole genres, all of them to be called 'acid'-something. The timbre of the filter bears some resemblance to the formant of the mammalian throat at some parameter-ranges. The body-resonance is also the primary means of acoustic amplification taking place in traditional music instruments with strings or membranes as the source of vibration. The acid-sound is able to morph a line of tones between all these different dimensions with relative ease. This combination of organic and electronic might be the reason why the captivates the ear so effectively.

Through experimentation, using filter cutoff as an instrument started to span more and more uses. Not just low-pass filtering, but high-pass filtering with high resonance would also be used to create a sound-alternation device with high expressive capacity. By both attenuating the cut-band and strongly accenting a sharp region near the cutoff-frequency, the effect on wide-spectrum sound sources can be dramatic. Even in the cases where frequency content of the source doesn't change, the alternation of the sound as a result of the filter being applied at changing frequencies brings continuously different characteristics of the source spectrum to the foreground, presenting familiar yet new aspects of the of the sound depending on the frequency of the cutoff setting. This is especially suited to the 'ever-changing-same' character of Goa trance.
Here is an example of filtering rhythmic drones with high resonance, adjusting the cutoff frequency first up, then down in a slightly curved fashion from 'Laughing Gas' by Juno Reactor (1993) at 6:09:

![FFT plot, full texture. Frequency range 10 - 8192 Hz](image)

Goa trance utilized the existing technique of acid to its own ends and means to achieve a unique sound of its own, while still sounding familiar to other EDM genres in the acid-domain until the mid-nineties. Before the mid-nineties however, acid trance music would often be indistinguishable from Goa trance, and many tracks of the genre would be played from DAT at the beginning of the nineties before the first actual Goa trance tracks had been written.

4.4.5 Sparse-but-wide harmonic spectrum as sound source

Use of pulse wave and other waveforms with sparse harmonic spectrums is an excellent source for filtering with high resonance. Coincidentally the basic waveforms producing such a wide spectrum are indeed the basic waveforms produced by the oscillators of subtractive synthesis synthesizers available at the time: The square wave, the saw wave and the pulse wave.
By using cross-modulation, oscillator sync and pulse-width modulation the width of the harmonic spectrum can be widened. By slightly detuning a pair or more of oscillators, rhythmic and tonal beating effects can be achieved creating variations in the spectral texture. Even with these parameters which were the limits of digitally-controlled analog synthesizers one is able to create an extremely wide variety of sounds.

The digital resonant filtering of a single pulse-wave forms almost the entire intro of 'The Heavens' by Juno Reactor (1993):

FFT plot, frequency range 10Hz - 4096Hz

Sample-playback and frequency-modulation synthesis combined with resonance-capable digital filtering was rapidly making it's way to affordable synthesizers at the time and exploded the palette of sounds achievable to Goa trance producers, just at the right time when the genre was still forming and provided it with a sonic arsenal capable of many things new and different, adept to the mind-expanding properties attributed to their sounds by many composers of Goa trance, their enthusiastic followers, and the collectors of music.
4.5 Australian style

Due to this study leading ultimately to the analysis of Finnish Goa trance music, the Australian style of Goa trance deserves special attention. Although in the same vein it must be said, that similarly there was a unique Israeli style, a French style, a German style and a British style even in the very early years, but there was a special interconnection with Finland and Australia, and it will be discussed more deeply further on in this study. About the Australian style of Goa trance there is actually much lore and legend in the community, but it seems that the true sound of such a style avoids definition when trying to go into specifics. The only words commonly referred to in discussions about it are “free”, “psychedelic” and often “crazy” or “weird”. According to Daniel Witenberg the difference stems from the relative lightheartedness of the Australian atmosphere in contrast to the urban and darker atmosphere of the older industrialized nations (Witenberg b, 05:30-06:25). In actuality, the Australians did only not have a style of trance of their own, but they actually had a world of techno-sounds of their own that they developed individually being an active part of the global web of EDM (St. John 2009). The extensive free-performing-arts culture there also adapted EDM as one of its' methods of expression, facilitating the Australian rave-scene's artistic growth. The art-scene set up elaborate techno-art spectacle raves on a warehouse-scene in the early nineties (Sutinen, Witenberg b: 15:00). As the mid-nineties approached, the outdoor party-model of Goa trance took over and a feedback-loop from the kind of alternative spirituality-people attending and setting up these events also started affecting in the music that got played and made (Witenberg b: 14:00-15:00). The visual-arts spectacle was taken into great heights in the in the Goa trance scene with the Australian 'Space Tribe' led by Ollie Wisdom. They set up their parties mainly in Thailand, but had their base in Australia.

An old surfer-mecca - Byron Bay - in subtropical northwestern Australia had developed into a hub of the alternative-arts and alternative-living communities in Australia. Its status persisted as acid-house, Goa trance & psychedelic trance moved trough it, and they would end up being shaped by the creative atmosphere there in the process. The
Australians were both self-sufficient as a scene and also more open-minded, so coincidentally their music scene developed quicker and left behind the original sound of Goa trance in a matter of years. They explored new territories in a much more rapid fashion, eventually becoming a source for new, controversial and exciting sounds for the rest of the Goa trance world. The Australian variant of it actually pointed out various possible directions the sound could have taken, had the sonic priorities of the global scene been different.

If there is any Australian style of Goa trance, then it is not really Goa trance in the same sense than Dragonfly or Matsuri -records trance, all of which that were at least intended to be played at Goa. However, bearing in mind that North-Eastern Australia can also be seen as a node in the international party-circuit of community-organized jungle-parties, the Australian psychedelic trance sound can also be recognized as part of a scene encompasses any Goa trance like sounds as its choice of music. Australian youth also were well-traveled and internationally connected, thus both acquiring music from abroad and spreading their own outwards as well. Looking at the chronology of releases and the style of music on them, then perhaps the most obvious ways Australian sound influenced the international development of Goa trance finally into psychedelic trance were four things: Openly using a 16th-note drone-bass as the primary building block of a track, extensive atonal and dissonant textures, the incorporation of blues scales and rock-like passages as counterpoint to phrygian passages, and adding a funk and witty humour into the mix.

The Australian scene worked also in much closer contact with the Japanese scene than the rest of the world did. The Japanese flavor of witty humor was different from the Australian, but in general the scenes could find a lot of common ground and artists would co-operate on various projects. So in addition to participating in the scene at also, the Australian style also functioned as a second melting-pot for Japanese sounds, fusing together also the different styles and content coming from Japanese EDM scenes not associated directly with Goa.
4.5.1 Techno and rave influence

Australian sounds classifiable as Goa trance from 93 to 96 tend to have more techno and rave in them than classic Goa trance recordings. The reminiscence to acid-techno & acid-trance is particularly apparent in some of the early releases by Lumukanda and Shaolin Wooden Men, from whom the track 'HK/HT' (1994) is a very good example. Also the track 'J-23' from the mysteriously-named artist 'Y' on 'Psy Harmonics Vol.2' is an obvious techno-track. Breakbeat-rhythms are more common and there is slightly more to the side of groove. 'Ohar' by Shaolin Wooden Men (1994) is a curious example, as it has a breakbeat, a straight kick-drum and a 16th-note pulse bassline all in the same context.

'Triad 3' by Lumukanda (1994) can be used to demonstrate how elements from different styles have combined. The track is slow by modern standards, 128 bpm but its texture is relatively hectic at the same time. It track starts almost directly with the full beat arsenal at 0:20:

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Acid-synthesizer, Sub-bass, Kick
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The synthesizer line has very high resonance in the filter and probably a slight frequency modulation on the oscillator. The tuning is somewhat off, but approximately what is notated above. It is immediately recognizable as acid-house styled due to possessing the following properties: 1) An audible tonal glide between the notes. 2) The cutoff-frequency is extensively manipulated during the opening build-up sequence. 3) The D8+1 displaced 3+3+3+3+4 rhythm gives it a strong groove. The use of a pure
fourth degree is only somewhat off-style, but a tritone would be even more in-line with classic acid-techno instead.

The sub-bass's filter also has a very high resonance and a very low and short tonal part which gives its attack a blip-like quality. It is also heavily delayed giving the effect of a 16th note pulse sequence although the although midi-notes are probably only on the notes marked accented here. The attacks created by the feedback path of the delay are strong enough to be registered as notes, so a total texture of sub-bass plus delay has been notated on a single line, the sub-bass frequencies sounding strongest on the accented hits and the non-accented hits representing mainly the blip of the attack. The bass's tonal component is mainly square wave of type. Underlying rhythm is an additive rhythm that is D16+1 displaced, projecting and embedded G6/4 grouping dissonance on its sequence of attacks. This heavy delay-pulse tilts the balance towards techno.

The total texture amounts to four layers: Two duple-layers of 4th-notes on the kick and 16th-notes on the delay's feedback, and two triple-projecting-layers on the sub-bass and acid-lines. The two triple layers themselves are on different displacements, on D16+1 and D8+1, separated by a 16th-note first from the kick and then an additional one from each other.

The kick drum on 'Triad 3' is of the smooth and deep type, similar to most early Goa trance. However, before the percussive elements and triad-patterns start, 'Triad 3' still sounds a lot more like 'trancey' acid-techno with an added 16th-note accented layer. It starts to appear a lot like Goa trance at 1:45, when a triad pattern enters on a conflicting 3/4 metric, creating a looping pattern that repeats 5 times for each 4 repetitions of 4 beats on the parts on pure duple meter, or G4/3 grouping dissonance. The polymetric texture is familiar from many classic Goa trance tracks of the era:

![Triad Arpeggio](image)

Triad Arpeggio
The chords on the triad sequence are Eb-minor, B-major and E-Minor. The first two of these however don't do much for the harmony, as the change in bass note on the second chord is practically inaudible. The tritone between the tonic at Bb and E and sharp sixth to G is what's effectively heard. As the bassline is dropped for a while the function becomes clearer, and could be described as I - II - IV. As the bass then restarts later, memory still serves to retain the function of the chords and a refreshed version of the passage is now experienced.

On the later half the track takes on a somewhat different personality as soon as the percussive elements are taken into full effect by the later half of the track as it first dispenses with the '4-on-the-floor' kick drum in the favor of multiple different kick drum patterns. First on threes, then on afro/latin- or tribal-styled expressive rhythms and finally on a fusion of all of them. Indeed, the core expression in this track is the percussion, not the tonal polymetrics or the techno-elements that just provide a framework for musical expression in the rhythmic domain. This combination and favoring of the tribal rhythmic is the one that gives this track a Goa trance-signature more than acid-house or techno, which are urban styles and tend to sound like such. To be precise this classification is rather abstract, but it could be speculated that a better classifier was also lacking at the time this music was published, and Goa trance simply embraced it.

An another Lumukanda track 'EMC Squared' from the same 'Araglin' album has gated trance chords in their standard arrangement starting at 4:31

Gated String Pads

With the tonic note at F, the chord's notes fall on the fourth and fifth of the major scale simultaneously, creating a "super" dominant-plus-subdominant tonality used in trance proper at points of climax.
4.5.2 Outback sounds: didgeridoo

The Australian aborigines' traditional Didgeridoo instrument has sonic qualities that make it very inspirational for trance-EDM producers. Firstly, the instrument has a single tone only, which is determined by the length of the instrument's vibrational air column. Henceforth it is only capable of amplifying the harmonic series of that single note. Secondly, when played with good technique, the instrument is capable of considerable variation in the spectral domain. This is very reminiscent of the high-resonance filtering techniques utilized in many EDM genres. Thirdly, it can play a continuous sound, and the traditional playing style involves playing repetitive rhythmic patterns for long durations while expressing with spectral modulation, again reminiscent of techno and acid-house.

A recorded live didgeridoo is used on the opening track of 'Red, Black And Mellow' by Lumukanda (1993), their first single release before the album 'Araglin' was released. The opening didgeridoo gives a strong Australian signature to the music both sonically and semiotically. The track 'Plasmatik' by Reflecta (1995) also starts (after an intro) with a filtered pulse-synthesizer that is clearly didgeridoo-variation.

4.5.3 Electroacoustic and art-music aspects

The art and non-dance side of electronic music are also more represented on recordings featuring EDM from Australia, and the best known label releasing Goa- and psychedelic trance 'Psy Harmonics' has released recordings of both electroacoustic music and electronic dance-music, and still continues to do so today.

Electroacoustic music has been known during its history to experiment on time signatures generally unplayable by humans, and the Australian band Shaolin Wooden Men has taken one such an experiment to the dance-floor with one of the the rare

The actual core of the track is based around a kick drum, a breakbeat rhythm and a bassline with mostly atonal sweeps and noises layered on top in large reverb / delay mats. There is an extremely curious displacement on the bassline: On first glance it would appear that the bassline is just D8-1 displaced, half-way across the kick drum beats. However, it is quite standard to consider the 7th degree's function as leading note to the tonic, so as the note on D8-1 is the 7th degree it would just be the tension to be resolved by the tonic. The displacement on the actual first note of the sequence, which is on the tonic, would actually be D16-1 instead. Even more curiously, this displacement is so close to the leading beat in the time domain, that the psychoacoustic effect is more like hearing the D16-1 note as a lengthy attack on beat one. In addition, there is also the leading note before it which instead falls on the same offsets as the two high notes but nevertheless is part of the sequence leading to the clearly sounding low bass tonic-note on beat one. The resulting ambiguity of where the measure actually begins is extremely strong and blurs the experience of meter very effectively. Although the beat is regular, the ambiguous time-space of the last 8th-note in the bar tends to get perceptually dilated or contracted as the sequence is repeated, hence there is a temporal hallucination effect that this track can conjure up in the dancer's psychoacoustic hearing space. Additionally, the bassline is also displaced in tonal space. Although here notes f and g are notated, the actual tunings of each note are not on the equally-tempered scale, but have been microtonally altered to create a "funky" tonal space as well.
Taking the rhythm's properties to the dance-floor, would be similarly interesting. The dancer's bodily responses would likely be skewed toward the physical manifestation of the beat which is regular, however the psychoacoustic space's perceptually irregular beat would instead be skewing it to the other direction on the ambiguous seventh 8th note. Both of these would have to be integrated in the movements of the dancer for the physical to be representative of the whole experience. There would henceforth be a continuos 'grain' as studied by Barthès between the two, working against each other and together simultaneously, likely to a very pleasurable outcome.

4.5.4 Strong stylistic similarities to classic Goa trance

The relaxedness and the attitude of celebration of life on Goa fit the Australian mindset, and thus the music of Goa trance also fit Australia well (Witenberg a, b). Many Australian EDM-artists took a close liking to the Goa trance style, and the format of all-night parties with a progression from darkness of the night into euphoria of the dawn was also imported almost directly from Goa. This like-mindedness similarly prompted the adaption on basic formulas in style and form, but content-loans as well, with Phrygian-major arpeggios and leads being the most obvious ones.

On 'Psy Harmonics Vol.2: Dancing To The Sound Of The Sun' (1995), a two-disc compilation featuring a variety of artists, there are many tracks that are both stylistically similar and exhibit similar form: Tracks from 'Insectoid', 'The Visitors', 'X-Tron', 'Psyko Disco' and 'Fluoro Conspiracy' especially. Reflecta's 'Elektro Beings' on the same album is already going forward into the psychedelic trance domain.

4.5.5 Funking-out Goa trance

The lightheartedness of the Australian scene was fertile ground for witty humor like can be observed in many tracks of the already mentioned 'Psy Harmonics Vol.2' compilation. A somewhat more musically sophisticated approach involved a general
'Funking-out of Goa trance', a phenomenon that can also be identified the Danish Koxbox and later in many of the Finnish Goa trance tracks examined in this study. The is introduced here as referring to a specific phenomenon involving a stylistic loan from a different musical dimension, applying it to another loan of content from classic Goa trance. This is taking a Goa trance passage or shape and then applying a different musical framework to it, in the process transforming one or multiple rules of phrasing, rhythm or tonality but retaining enough resemblance to the original for the style to be identifiable. Effectively, it results in the perception of Goa trance being played by a musician from a different tradition. The Australians used Rock, Blues and Funk as their alternate rulesets, whence the name for the term as they made Goa trance sound funky in contrast to the classic definition of the style. Many thus 'funked-out' tracks tend to stand out positively from the crowd of increasingly similar and codified tracks in classic Goa trance the style by the years 96 and 97.

A great example of the process of 'funking-out' can be 'Plasmatik' by Rhythmystec (1995), produced by Nick Taylor and Ray Castle. At 2:03 into the track, a lead begins that is very close to an arpeggio-pattern, approximating Goa trance:

Although the line is not in Phrygian major, it adds the characteristic one-and-a-half -step between the fourth and fifth degrees. This mode would not typically be used in classic Goa trance, but the rhythm is like Goa trance in the alternating short-short-long sequences and some three-grouping, but metrically the sequence is more duple than would be common in classic Goa trance. However it still manages to sound very much like Goa trance, not betraying it's difference, but hiding it under the surface. Then at 2:19, a sudden blues/rock counterpoint to the lead appears.
Lead, Counterpoint

The counterpoint presents some notes of diminished eleventh degree chord in B. The rhythmic arrangement that places the counterpoint at a perceived D8+1 displacement to the arpeggio, creates a little space between the two that allows for the strong dissonance between the lead and the counterpoint to persist and they can cognitively be picked up as two separate lines instead. This is especially true, since notes of the counterpoint sequence and their diminished-eleventh-degree-chord are very western, not fitting at all with the earlier eastern "phrygian" presentation. The observed effect is a very strong build-up of tension as there are now two scales competing for attention simultaneously. This happens in midst of a build-up, of which another que is the apparent seventh degree note prevalent in the second and fourth notes of the counterpoint line.

The tension built up by the competing western and eastern tonalities is then marvellously resolved by the following lead that creates an immediate fusion of both from 2:28 to 2:42:

Lead

By skipping the second degree of a phrygian mode, and re-interpreting the third and fourth degrees of it as the blue note on the third degree of a blues scale, there is a powerful change of modality in the passage. The tonality is now clearly western, that of rock 'n roll, yet there is a strong reference to easternness by indirect reference to phrygian mode, like on the earlier lead. The rhythm includes much longer passages of 16th-notes in sequence, instead of the more galloping short-short-long rhythms presented by the Goa-styled earlier sections. Some resemblance is however effectively
preserved by the pauses surrounding the third note of the second bar. This shift is musically very potent and it clearly is the climax of the first build-up of the track as the track then plateaus for a while presenting only non-tonal elements and simplifies the rhythm section.

A year or so later, Nick Taylor was again exploring new territories with his alternate 'Reflecta' artist-name. On 'The Itchy Witches Of Androgenetica' (1996) he presents a progressive-rock like approach with unexpected turns and modulations, going further away from Goa trance, solidly in psychedelic trance with what would now be called a freeform-signature.

The track features an exceptionally strong kick drum tying together multiple sections, of which many are quite different. The first bassline of the track is reminiscent of Giorgio Moroder's bassline on 'I Feel Love', which fits perfectly in psychedelic trance by its accentuation of the 16th-note pulse.

Bassline

On a later part of the track, there is a sudden shift to funk-domain again with this bassline from 5:31 to 6:40.

Acid Bass

Applying the funk for a Goa trance scale can now be effectively observed in-process by studying the lead-organ line that starts at 5:58 with the following bars:
The organ-line then expands and starts applying improvisational techniques. It presents the source pattern and the scale first, then starts expanding on it. The process unfolds much like a funk-organist would, but with a psychedelic trance twist. This is likewise as the whole track does. The total shape and form can be seen as like collection of related expansions of the topic under improvisational treatment, all united under the same kick-drum.

4.6 Early Psychedelic trance within Goa trance

4.6.1 Australian style

It is unknown where the term Psychedelic trance was coined, but some suggestions have been made that it is from Goa or from Israel originally. The Australians might be the logical direction to look for as their music was truly psychedelic, but they just called their music “Techno” or “Doof”.

The Australian preference for pulse bass, atonal textures, blues scales and dirty funkiness can be seen in an exceptionally forward-looking Australian / New Zealandes track 'Plasmatik' by Rhythmystec. This is track displaying a clear psychedelic trance identity while still sounding like Goa trance. The track has little if any rave influences left, and the style is clearly a new whole, with emphasis on the background pulse at all times. The track constantly renews itself to keep the background pulse alive and is quite a long combination of ongoing hypnotic passages working around on different aspects of the same central rhythm. There are plenty of atonal and dissonant elements that too are rhythmic variations of the background pulse. Atonals and dissonant sounds alternate with tonal sounds for counterpoint. The tonic is very sparsely resolved to, but instead
tension is constantly built. The track is fast for it's time, approximately 142 beats-per-minute.

The track's has a galloping sub-bass and a heavy kick drum start at 0:27:

\[ \text{Didgeridoo, Sub-bass, Kick drum} \]

At 0:42, the didgeridoo-line cuts away, giving way to a pseudo-tonal (achieved via frequency-modulation synthesis) layer with a pretended metric shift. The layer is presenting a variation of the short-short-long additional rhythmics common in Goa trance:

\[ \text{Pseudo-tonal FM-synthesizer} \]

During the first three bars, the high attack shifts left one 16th note each, giving the impression of a G16/15 metric dissonance, but the last bar of the sequence interprets it again half-way, resetting the shift earlier than what would have occurred in the case of true polymeter.

Even if the tonality of the layer is somewhat ambiguous, on closer listening it is apparent that the lower of the note probably is not on tonic (b). However, when the layer sounds together with the bassline, the non-conventional overtone structure of the sound
makes it blend into the tonic, giving it a coloring function rather than that of an independent tonal center. Hence, for the duration that the layer is sounding, there is a slight psychoacoustic tint of a pseudo-modulation of the bass to the second degree.

At 1:35 More variations on the same rhythms of quick vs slow series with a rising sweep on a synthesizer-line follow.

The synthesizer-line is doubled and the track keeps growing via the standard rising-edge sawtooth accumulative/subtractive form. Already at this point the form of the track is obviously the same as in Goa trance, but the progress is harder, more relentless. Some relieve is then brought on by the 'funking-out' phrase already described in the previous chapter.

After the funked-out section has resolved the tension, the track plateaus on a rhythmic section. A breakdown then starts with a re-interpretation of the meter. Suddenly all instruments except for a pseudo-tonal swell are dropped and then the rhythmic background re-starts at a D4+5 displacement, at 3:17:

The displacement presents a possible alternate hearing of the meter, now starting at a different location due to the strong kick drum attack. As the sequence progresses, there
are increasingly competing hearings of the actual meter, as the layers will not start of
D4+5, but rather on the one of the original meter. The confusion has an effect of a
breaking down of the steady rhythm, even if the bass drum hits still stay on the exact
same locations.

The bassline and kick drum finally drop in favor of a new swell similar to the one that
started the breakdown section, followed by a crash cymbal at 3:46 that now in effect
defines the new 'one', right back to where it was before. As there are no competing
rhythmic layers sounding anymore, the crash is the only possible interpretation of a
starting point of a unit of meter. Displacing the first beat of the meter will go on to be a
commonly used effect in plenty of psychedelic trance to come. 'Plasmatik' features one
of the earliest implementations of this maneuver Not all, but many of the future tracks
implementing the effect will also reset the meter at a later point similarly to what was
done here.

A gapped choir -passage with very vague tonality enters at 4:25:

\[\begin{array}{c}
<table>
<thead>
<tr>
<th>1 \quad 2 \quad 3 \quad 4 \quad 5</th>
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<tbody>
<tr>
<td>\text{Gapped Choir}</td>
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<td>-----------------------------</td>
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</tbody>
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\end{array}\]

The gapped choir is the first tonal layer of the second build-up. The notated tonalities
are approximated, as it is likely built up from two separate lines as I have tried to
illustrate here by using the split layout. It's function tends toward the phrygian more
than the major, yet is something in between. The c-note doesn't clearly sound its tonal
center but rather weakly on the overtones only, giving the result of c overtones sounding
over a b-base, which has a tonic yet not tonic feel. The pitch of the third degree is also
not clearly on either, not the minor or the major third but something in-between and
ambiguous of tonality. This ambiguousness is again a tip-off to future psychedelic
At 4:56 a lead with a close resemblance to Goa trance is heard:

<table>
<thead>
<tr>
<th>Lead</th>
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<td>1:</td>
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<td>3:</td>
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Here the track reverts to Goa trance signifiers, like many of the early psychedelic trance tracks do as well. The build-up continues with the lead taking center stage. A high distorted choir is added at 5:13:

<table>
<thead>
<tr>
<th>Distorted Choir, Lead</th>
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<tbody>
<tr>
<td>1:</td>
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Structurally the choir is followed immediately with the first choir at 5:20, and then again reverted to the high distorted chorus again. Of these two the distorted chorus is the more tonal one. This alternation is a typical tonal / atonal variation that is a common element in the build-ups of both Goa- and psychedelic trance. After a short plateau, the track simplifies and builds up to the funked-up lead again at 6:17, which leads to the beginning of the climax-section in the track. The climax starts with an EBM-style melody, but on a Goa-style synthesizer patch with significant glide at 6:45:

<table>
<thead>
<tr>
<th>Goa Synthesizer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:</td>
</tr>
<tr>
<td>2:</td>
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<tr>
<td>3:</td>
</tr>
</tbody>
</table>

The climax intensifies to it's peak when the first choir joins the synthesizer lead at 7:11:
Choir, Goa Synthesizer

By sounding together with the ebm-lead's seventh degree, the chorus' weak second degree creates a third interval with it, presenting a slight image of a VII-degree chord. This overtone flavoring sits comfortably on top of the drone bassline, giving its perceived tonality a slight push downward for the duration of the chorus line. For it to be apparent though, one requires to hear the two bars after that to reaffirm the original untainted overtone series of the bass. The effect of the overtone-tainting is to give a very slight perception of a VII-I cadence during the closing of the climax.

In conclusion, 'Plasmatik' follows the classic shape of Goa trance, but intensifies the implementation further. Simplifications are more apparent and the build-ups are logical and effective. The amount of layering in the track is slightly less, making its progression easy to follow. Everything works around the hypnotic drone-sub-bass, which can be said to be the key factor in pointing out the difference to classic Goa trance, which generally worked around the melody rather than the bass. Psychedelic trance included some much of the melodic character, but the order of importance was simply switched.

4.6.2 Night-music

The invention the of night-music versus morning-music formula by Laurent and other early EDM deejays on Goa during the mid-80's would be the defining factor behind the development of Goa trance music (Rom & Querner 2011: 25). There are 'night music' tracks already on the earliest Goa trance releases. Compared to the 'morning' repertoire of classic Goa trance, these tracks have less melody and more atonals. Drone bass is more typical and there is more repetition.
The side of night-music in the development of Goa trance would always be the one more in-line with modern psychedelic trance. It is worth remembering, that the party always requires the night-music, and the development that lead to psychedelic trance was carried inside the Goa trance embryo for the whole duration of it's development.

### 4.6.2 Koxbox

Koxbox from Denmark were one of the first European acts to take what was happening in Goa trance and then dramatically expand on it. They ended up creating a new kind of trance-sound working with and against the rules and stylistic parameters coming from Goa. Their music is witfull, similar and yet different to the Australian style described earlier. The similarities are that they take a free approach to song structure, applying momentform-like blocks internally within roughly cumulative / subtractive frameworks, and use of dissonance and blues scales for funkier sounds. They also do much of the similar reversing and turning sequences on their head, swapping the important notes and rhythmic accents around to play with them in new ways. However, Koxbox's sound is generally much cleaner and easier on the nerves than Australian and Japanese sound when taken to its most chaotic extremes. This is generally more European, 'civilized' in style, as is often noted.

Like the Australians, Koxbox was quick to utilize the monotonic 16th-note pulse sub-bass openly to great effect. In 'Fuel On' (1995), featured on many compilations of Goa trance, the 16th-note pulse layer sub-bass runs for most of the latter half of the track. In the same track, the beginning part features the evolution of the same bassline up to that point. Finnish psychedelic trance in particular, took the evolving bassline-concept and utilized it to great avail. Another good example of a track with an evolving bassline is 'Space traveller' (1995). Also, turning around melodic passages and applying different rhythmic and grouping -rules like is the case with 'funking-out' is utilized for good measure also on the aforementioned 'Fuel On' and on 'Tribal Oscillation' (1995).
4.6.3 Techno and hard trance influence

Trance and acid-trance were an important part of the early musical selections that would be played at Goa parties, copied on DAT-tapes (see Appendix). This European trance-proper connection would be instrumental in the development of psychedelic trance. The German X-Dream is one of the earliest psychedelic trance acts, and they combined elements of night-music in Goa trance with a base solidly in hard techno and trance into a dark and solid psychedelic blend.

The 'victorious trance' that developed in Israel by implementation of Goa trance styled parties into the local scene, somewhat resembles hard trance instead. This militantly rigid and extremely melodic style is often called 'Isratrance' in the international scene. Due to a very large amount of Israelis travelling to Goa, Thailand and other places on the international party-scene, people of Israeli nationality were also often involved in organizing parties. After their three-year-long military service, they were enthusiastic in catching-up on their missed years of youth, and would be generally active in all domains of the party-scale. During the later mid-nineties when psychedelic trance started to separate from Goa trance, the Israeli sound was the dominating style. For some years, Israel and psychedelic trance would be inseparable.
5 FINNISH GOA TRANCE CULTURE

Having covered the international culture and the approximate musical makeup of Goa trance, it is now time to place Finland in this global network and the related psychedelic trance traveller scene. This chapter will be dedicated to the description of how the Finnish Goa trance culture developed, how the people networked and how they interacted with the global development of the Goa trance EDM culture. It also tries to describe the most important developments in Goa trance culture in Finland from 1987 to about 1998, and likewise relate them to international developments which they were a usually a part of as well. The study limits itself to covering the Goa trance scene centered around Helsinki in the Uusimaa-region, which includes Porvoo and ranges a few hundred kilometers across. This region is home to the first and most important Goa trance events in Finland, and thus can be considered to be the home of Finnish Goa trance culture.

As stated, Goa trance metamorphoses to psychedelic trance from 1995 onwards, growing side-by-side and within Goa trance, but then accelerating away after the mid-90's had passed. In Finland the timeline is shifted to some degree: Many artists still stated they were making Goa trance, and people were organizing “Goa-parties” long after much of the rest of the world had already shifted to and proclaimed the following of Psychedelic trance instead. More discussion on the musical style and the related music production follows in the next chapter, in which the complex interrelationship between party organizers and the musicians and DJs is also explored further.

According to an idea adapted from Petri Koskinen, this study references party-organizing and attending people by generations. Each generational change will take place when the people arranging and attending parties have changed for the most part. This change can take place in only a few years or a generation can last as long as a societal twenty-something generation will take to come of age, it all depends on circumstance.
5.1 Placing Finland on the world-map of Goa trance

The point of entry to discussing Finland in relation to Goa trance starts at Goa. The co-history of Finland and Goa trance actually starts a good time before a Goa trance dance had ever seen Finish soil. In the researcher's paradigm, it starts with the involvement of Finnish nationals in the development of Goa trance. Ior Bock who is the oldest source interviewed for this study, started travelling to Goa as early as 1974 and from that point on lived the winter season there every year, in the what he recalls was called “Nude paradise” at the time. He witnessed the full extent of the gradual development of what he called: “Goa trance single dance” from sideshow between live bands to grandiosely decorated all-night jungle-parties in the 1990's (Bock a). The first parties he states that there was EDM played all night at Goa were his own birthday parties, called 'Bockara Party', which were held on 16th January 1985 (Bock a). That year there was still one rock band warming up the party, finishing at seven, and afterwards EDM was played through the night (Bock b: 8:30 - 8:40). The following years after that it was EDM-only (ibid). This is an important discovery related to the historical timeline of the art of the Goa trance dance-party, since until Rom & Querner's work 'Goa: 20 years of psychedelic trance' was published in 2011, this date on January 1985 was a full two years earlier that any previously known literary sources such as Davis (1996, 2004) reported. In Rom & Querner however, Chicago states that in the 84-85 season, all the parties had switched to electronic music due to high popularity of crossover-electronic hits in the previous season (2011: 25). Other sources however state in conflicting terms that there was considerable resistance from the older rock and roll -minded towards “techno” at least until 1987 (Davis 2004, Koskinen, Valkonen et al.). Ior Bock was also one of the older long-time visitors, but was not opposed to EDM. Therefore, extrapolating from the accounts of my sources Bock, Valkonen, Gentile and Merle, and by correlating with Chicago in Rom & Querner and other literary sources, it can be stated with relative certainty that a birthday party by a Finnish national at Goa was actually among the first EDM all-night events ever held in Goa, if not the even the very first as it would be by Ior Bock's own account, since the season there usually starts
around Christmas or New Year's time.

Ior's occupation had been that of a professional dancer and performer, and he had a fondness of the new style of electronic dance music that he had encountered. It should be fairly safe to speculate that both his background and ear for danceable music played a role in him seeing positive implications of dropping rock 'n roll, and liked to have his parties with EDM instead to facilitate more intensive dancing. The tapes that were played at the first Bockara Parties were mixes from the well-known pioneer Laurent (Merle in Valkonen et al.).

What became Goa trance culture later would be in its prototype-form by 1987 the latest. The relationships of people formed in the early years played a large role in what was to become a globally networked culture soon after. Having staged one of the first EDM-parties at Goa already, Ior Bock was also an inspiration in the concept of taking Goa trance parties outside Goa with the same format. He would always spend his summers in Finland, and the year 1987 an international group of people followed him here and they had the first known Goa trance party outside of Goa on record. The party took place at Ior's summertime residence in Gumbostrand, Sipoo. They had 10 tapes from Laurent as the source of music. It was considered a successful affair by the people visiting and the next winter at Goa most of them would be talking about it, and would be an inspiration to many others that also took EDM parties in Goan style back to Europe and elsewhere the following summer. (Bock a and b, Valkonen et al., Sutinen, Dj Lokal a.)

From the first parties at Gumbostrand, Finland would also develop to being a stop on the global network of Goa and psychedelic trance parties up to the mid-nineties. A select people from all around the world that traveled around the world would also come to Finland in the summer to enjoy the forest parties here (Ehmrooth 28:08 - 28:43). This has actually more to say about the strictly international, neo-nomadic nature of the Goa trance scene, than it does about Finland as a Goa trance party destination, but nevertheless many later-become legends like XP and Ollie Wisdom have visited Finland.
before Goa trance became popularly known internationally, both also playing at Gumbostrand's “Akanpesä” for the Kristiina's day -party (Valkonen et al.). Ehrnrooth also mentions the members of Total Eclipse, Nick Taylor and Andrew Till from Psy Harmonics coming here many times just for the parties in the summers, presumably some years later (38:38). Also Kalle Pakkala stated in his interview that Finland was a popular destination for parties for those in the know during the early nineties. The Finnish people in particular developed close ties from that period to Australia (Ehrnrooth 26:01, Witenberg a: 02:00-03:00), Sweden (Koskinen, Valkonen et al., Ehrnrooth 27:12) and Germany (Ehrnrooth 28:08).

Like was the case globally, the early Finnish scene did not initially favor any hierarchical arrangements. In the beginning, the party organizers always strived for equality among the people participating: “No-one should stand out”, said Peter Gerkman (24:20). This even went up to the point that the party organizers did not want to play at their own event, to make sure everyone gets a chance (Gerkman 31:20). Finland was a part of the international oneness of the emerging psychedelic trance traveller culture, and it is clear that events in Finland between 1987 to 1994 and the people originating from here played a small but influential role in the formation and development of it. The discussion will now move on to further details of what was it that actually transpired and the people involved with the scene.

5.2 The earliest movers: Ior Bock's entourage and the Kristina's day parties

“Ior Bock is where it all starts from [in Finland]”, says DJ Lokal, and it should be equally true for all the people around him as well. When talking about Goa trance, Ior always referred to it as: “Goa trance single dance”, using the same terminology other Goa-veterans tend to do also (see Goa Gil 2011). It is the case that older Goan hippies in general do not seem to think of Goa trance in the context of rave as we do here in the west, but rather in the context of one logical step forward from psychedelic rock 'n roll, a somewhat unique perspective made possible by the special circumstances of the
hippie-history at Anjuna, Vagator and Chapora of Goa. My source, Bror Holger Svedlin or Ior Bock as he would call himself, told the story of Goa trance single dance in lively and detailed monologue, filled with references to people and places. Undoubtedly he had told the story many times already. A spectacular storyteller (as also referenced by Sutinen 20:24), he culminated his story on the history of dance, describing how the dances people have danced have changed starting from the 17th century until today, painting the Goa trance single dance as the end-point of an evolutionary path through the centuries.

Ior himself is the key character in the early Goa trance scene of Finland, and also the pathway keeping many more people connected. The researcher would even go as far as to assume that his influence prepared the way for many of the important connections that had a defining effect on the later character of the Finnish Goa trance and psychedelic trance scenes. It is a given that Goa trance would eventually have been imported to Finland regardless of what Ior Bock did or did not, but it would in all likelihood been a very different ordeal altogether As explored further in a following section of this chapter, rave promoters and -dancers did not have the same approach to parties and dance as the people familiar with the Goan version did. In this spirit it must be said that thanks to Ior Bock, an earlier version of Goa trance with the attached culture of all-night free dances in natural surroundings would already be established (even if relatively marginal at that point) in Finland when vinyl-pressed Goa trance music recordings would start arriving on the rave-dj's turntables here.

Ior Bock is best known for his stories of Finnish folk-mythologies compiled in the 'Bock Family Saaga', in which he relates his family heritage to old mythologies also described in the Kalevala, the Finnish national epic (Bock 1996). In his stories he explains basically everything about the world in a relationship to Finland and Scandinavia, local places, the Swedish and Finnish languages and a special intonation system and alphabet that can be used to explain Santa Claus, boxing day, the story of creation and a wealth of other topics, tying it together with his heritage presenting himself as the direct descendant of the legendary hero Väinämöinen and also Santa
Claus, in true and tried folk-song tradition. In general, he had all the important characteristics of a griot, which was important in attracting a reasonably large following at Goa. His stories gathered together Scandinavians especially, who could relate the mythologies to their local folk tales and language. But he also enjoyed an international following from people of western background, who in turn would be familiar with the christianized old pagan traditions that Ior would also refer to often. An ever growing number of people used to gather around at his veranda at Chapora, Goa one night every week to hear him telling “the story of creation according to the Bock”. Being together so much and sharing same interests, many befriended each other too, and often went to the trance-dances that Ior liked together as well. Through the stories, these foreign nationals would get acquainted with Finland, making its places and customs familiar to them in advance. Some of the local people of Goa also took a strong liking to him, providing him with space for his library at Chapora village and offered various forms of help later during the years. According to a Finnish visual artist Axel Sutinen that knew Ior well from his youth: “With his strong heart-felt way of life, Ior has made his way into the minds of the local people at Goa so strongly that they would never want to leave him.” During the late 80's the Bock Saaga was strongly embraced by some, even to the point of its followers referred to as a: “sub cult within Goa” by Ray Castle, a New Zealandese world traveller and early Goa trance propagator internationally. (Bock a, Bock b: 15:47, 16:17, Woods, Koskinen, Sutinen: 23:45, Castle)

Ior had always been telling stories, but prior to Goa he had been developing his story-telling skills as a tour-instructor at Viaborg, an old island-fortress just south of the central harbor in Helsinki (Bock b, Sutinen 18:50). He continued this profession after starting to speak the larger story at Goa, and after his professional dancing-career he would make a living by taking groups of tourists and Finns around the fort, telling them elaborate mystical stories about not only the place but of Finnish heritage in general. Axel Sutinen, a pioneer in art-installations at raves and clubs in Finland of the early 90's, first met him in the 70's (Sutinen 18:40). However when he later returned to Finland after a long stay in Australia and met Ior again, things had changed dramatically. He stated: “There was a court of people arranged around Ior, so you'd
never be alone with him, and his stories had changed completely from the 70's" (Sutinen 20:40 - 21:00). The 'court' of people are referred in this study as Ior Bock's entourage, and during the early nineties the Finnish popular media went on to call them a cult as well, with Ior as cult-leader appearing both on radio and on television - naked - to the amusement and ridicule alike of popular- culture commentators. Ior's sense of humor was however strong enough to defeat any verbal challenge and a sense of awe would as well surface at these events.

What got the people following Ior into Finland during the summer of 1987 was to dig up “some golden bocks [statues]” supposedly buried in Sipoo a thousand years before. This was to offer concrete proof that Ior's story was true. They were however denied access to dig at the site because it was on church property. Metal-detector scans of it were inconclusive because the clay soils at the site presented too much echoes to be certain of the readings. Ior then announced that this was not all of the buried secrets he knew of, and then pointed the digging efforts towards to what he called the Temple of Lemminkäinen, which just so happened to reside close his residence at Gumbostrand. After they find a long underwater tunnel and ground-penetrating radar finds something interesting at the end of it, they were able to draft a large Finnish corporation by the name Lemminkäinen to participate in the project, and Lemminkäinen ended up investing a considerable sum of money to the project. The digging went on for many years but the results were inconclusive, until they finally ended after Lemminkäinen retreated quietly from funding the effort. (Woods.)

Aside from the digging, it was the word on Goa that there was also going to be a party there, so at Ior's parents summertime residence were also held the first ever Goa trance parties in Finland. As mentioned in the beginning of this chapter, this party also is the first-ever Goa trance party known to have been held outside Goa. The party was an event to celebrate Kristiinanpäivä [Engl. Kristina's day], and took place yearly on the 24th of July, starting from 1987 (Woods: 18:35). Kristiina was the name of Ior's mother, and his parents had been arranging dances at the property to the sound of gramophone-records in Ior's childhood (Bock a). At the modern version of the party, there was a 'via-
via' visitor policy in place, or in other words: “Everybody welcome, nobody invited”. This means that people who knew of the party could also take their friends along. The first party would go on to have an attendance of half the people from Goa, and the other half from Finland (Bock b: 10:00 - 11:00). Different kinds of people would attend, Ior's friends from Finland and abroad being the first ones to come. According to Ior, people who came to Kristiina's Day parties were impressed by how cool [fin. “makee”] it was and they started getting their own equipment and make their own music (Bock b: 6:05). There could also be parties on the fourth of April or 'Ukonpäivä' [Ukko's Day] and 9th of September, both of which were known dates for having parties in Finland at the time (Bentley 2: 7, 11). Axel Sutinen also went to many of the parties, being an old friend of Ior's (21:12). He says that during the summer: “there was a Goa party every single weekend.” He witnessed incredible fluorescent paintings and installations, and met many DJ’s and musicians (21:23), “Finns, Swedes, Germans, people from Central Europe, like a little bubble lifted straight from Goa and brought back into Finland” (Sutinen 21:23 - 21:43).

Jonas Carlestam from Örebro, who had already been playing parties at Goa (Bock b: 2:41), was always behind the dj-equipment from the second party onwards. He went on to become famous in the early Finnish party-scene. He was known for: “having good sounds” and his name was familiar to all the people during the early days according to Ehrnrooth (27:56). An idol to many, “held in high regard in Finland” also to people who joined in later during the mid-nineties (Leppilampi 54:15 - 54:33). Most of the music played early on was mix of the EDM available at the time, with KLF, disco and Beatles thrown in (Dj Lokal 2:35). Keimo Valkonen would also start make mixes for the parties later on in the beginning of the nineties, and Ior implicated that he also played them at Gumbostrand (Bock b). Valkonen does not claim to having done so himself, but he did acknowledge to copying a lot of music at the time (Valkonen et al.).

The last Kristiina's Day -party that Ior himself arranged was held in 1993 by which time the attendance had grown to more than 300 people. The party was stopped by the police, who confiscated the electricity generator (Bock b). After this event, the organizing of
the parties was taken over by the Ruskababa group, who kept organizing events until 1998 (Sutinen 22:00, Rinkinen 3: 4). The parties ended firstly because that year Ior Bock would be the victim of attempted murder, and was rendered almost completely paralyzed (Sutinen 22:06). He never regained full motor-control for the duration of the rest of his life (ibid). Ior himself didn't consider it much of big deal, but went on with his life like nothing had happened (Sutinen 22:30). Like every winter, also in 1998 he left for Goa even in the condition he was in, supported by his friends and entourage. Secondly, the parties ended because while he was away that winter, the residence at Gumbostrand was put up for and force-auctioned due to claims of unpaid tax by the Finnish authorities. Ior was unable to reclaim the residence and thus no further parties would be held the. Whether or not there were compelling reasons to force-auction his premises while he was both out-of-the-country and had just become seriously paralyzed is good reason for speculation of foul play, and some have actually suspected that it could have been secretively supported by the neighbors. The reason most commonly cited was of course so many loud parties, which had already been happening for 10 years.

Kristiina's day -parties were a key inspiration to many Finnish people that would organize free outdoor parties in the spirit of Goa trance later. The events at Gumbostrand were effectively a direct conduit of cultural memes and semiotic webs transferred directly from Goa into Finland. The following Finnish scene between '87 to '94 took these ideas and strived to preserve the original ideological make-up of Goa trance parties as closely as possible. Ior Bock himself is unfortunately now deceased and sadly beyond any additional comment on the state of matters now. Only six months after the interviews for this study had taken place, he was attacked a second time. This time he was fatally wounded by the hand of a personal assistant of his, a cook from India. Reportedly the cook had been mentally unstable for a long time and had disagreements with Mr. Svedlin for some time before the fatal incident. His life at ended at a hospital in Helsinki on the 23rd of October 2010, where he died of his wounds.
5.3 Ruskababa

The next generation of Finnish Goa trance scene was either inspired by Ior Bock's entourage, or built directly upon the travelling lifestyles enjoyed by those familiar with the international party scene or both, but it took for a while for the first group to differentiate themselves from the entourage of Ior Bock. The first group was to be called 'Ruskababa' [Engl. Autumn-colors Baba], who would arrange their first party in 1992. The makeup of the group was fluid, changing from event to event, but at least Keimo Valkonen, Michael Merle, Marcello Gentile, Petri 'Pepe' Koskinen, Peter 'Beku' Bäckmann, Nelson Cook, Arto 'Pressi' Pitsinki, 'Saukki', 'Aikkari' and 'Tiro' were central members of the group. The name 'Ruskababa' was originally the name of a fictitious character invented as the organizer of their parties. Like it was done on Goa, the members of the group would not want to stand out from the crowd. Any question about who was organizing the party would be answered with: “Ruskababa is organizing this party.” Humorously, this would eventually lead to some people mistakenly referring to Valkonen by name as actually being the mysterious Ruskababa. Keimo Valkonen himself, who was often leading the effort in some way stated that the events would officially be called Ruskababa-parties years later. At the beginning they would always be just “Goa-parties”. (Valkonen et al., Koskinen, Leppilampi 7:56, 8:32, Bock b.)

Valkonen and many of the other soon-to-be members would start going to Goa in 89, 90, and 91. Marcello Gentile was already a DJ at time, on Koh Phangan where he was making Acid-tapes, slicing the material even in the jungle and taking part in arranging the Full Moon parties there starting in 1988 (Gentile). In Finland, he would become an important dj playing at many of the early Goa trance Parties. Pressi, or Arto Pitsinki also would go to Goa every year and according to Leppilampi: “he would make a lot of noise”, and called him: “The voice of Finland in Goa” (8:23, 8:03). Michael Merle was already involved with Ior Bock at Goa, where he was making a documentary film about him (Valkonen et al., Woods). Koskinen would go to Goa a few years later - in 1993 - having met the more-traveled members of the group in Finland and become inspired, but he came armed with a DAT-recorder and tapes the first time around (Koskinen). In
the early nineties, many members of Ruskababa and those of the also-forming Porvoo underground to be discussed in the next chapter, would also meet at Rainbow gatherings around Europe. The hippie- and psychedelic culture of the time would provide a common frame-of-reference (Dj Lokal: b, 3:53). Peter ’Beku' Bäckman was the main figure behind their first party in 1992, but was active outside Ruskababa in the Helsinki scene as well. Like most encounters bringing together the Ruskababa group, Keimo and Beku had met in abroad in Goa, before meeting again in Helsinki and eventually setting up shop.

Inspired by Goa and Koh Phangan -parties, the group that had for the most part met each other on their travels around the world came together and arranged their first party at a garage in northern Helsinki. They played music from six c-cassettes that had been pre-edited: Partly copied from Goa-mixes, partly edited by themselves. The party was decorated in Goa-style with fluorescent decoration and Indian apparel. A painting of the god Shiva was hanged in from of the dj-booth, to hide the identity of a dj - had anyone been doing anything else but changing the sides of c-cassette -tapes. This party was the next contact to Goa trance music and the scene in Finland for many who did not know anyone close to Ior Bock, and were thus not knowledgeable about what was happening at Gumbostrand in Sipoo every summer. (Valkonen et al., Koskinen.)

After their initial party in 1992, Ruskababa got together the next time in the following summers, organizing a party in Lammassaari both in 1993 and 1994. The attendance was wider this time and the party was much bigger. It has been described as “legendary” by Exogenic Records -founder Jacob Ehrnrooth (9:19), and has been cited as the initial inspiration to beginning to make Goa trance music by Timothy Bentley, one of the artists behind the internationally-acclaimed Finnish psychedelic trance act Texas Faggott (Bentley). The parties were actually famous enough to still have popular lore told about them in 1999, at the turn of the millennium. They have been the inspiration of many people to become active members of the scene.

The most famous of Ruskababa's early parties is the Viikki “Rainforest” -party. It was
held outdoors at the recreational forest-area of Viikki at a crossing of three paths on the 9th of September. The year that the party was organized is somewhat unclear due to many conflicting dates remembered by the different sources, and for the reason that the same place had been used for two parties earlier already. However, the nickname for this particular party comes from the fact that during the party it rained heavily for a long time, and that took place in 1995. Thanks to the group's logistic efforts an elaborately decorated circus-size tarp was hung from the trees, allowing for the party to take place regardless. Playing were all the important dj's and also live acts, like GAD. It was a large international affair with lots of foreigners present, and Tuomas Leppilampi described it's importance as: “the point where the Finnish rave-folk and Goa-hippies first met.” Even with the large police bust ending the party in the morning, the event was spectacular enough for the members of the Finnish scene only familiar with Goa trance from records to gain a crucial insight into what the full extent of the international Goa-party scene actually was. (Valkonen et al., Leppilampi 8:45, 8:57, 10:38, 12:45, Bentley, Bentley 2: 2.)

Kalle Pakkala, a member of GAD and the second founder of Exogenic Records, credits Ruskababa together with a third-generation group 'Löyhä' for providing the grassroots -interest of Goa and psychedelic trance culture in Finland. They would provide the vehicle via which the Finnish people could get into contact with the open-air trance-dance free party concept, so: “it wasn't just a Goa-freak thing any more.” (Pakkala: 6.) Ruskababa would go on and organize large open parties every summer until 2002, until they were changed to be invitation-only due to the changes that had taken in the nature of the scene. Many of the members are still active in organizing parties, led by now professional-turned event promoter Keimo Valkonen, still famous for elaborate decoration and attention to proper Indian atmosphere.

5.4 Borgoa, the Porvoo underground and the Lost Tribe

The 'Lost Tribe of Porvoo', also known popularly as Borgoa in the scene, were the
second group of the second generation in the Finnish Goa trance scene. They started as a party organizing -collective around the same time as Ruskababa did, but their base of operations was Porvoo rather than Helsinki. Dj Lokal, Ronsu (Koskinen:, 7), A.T. and Dj Lokal's Girlfriend (Dj Lokal: a, 2:56) were the most active members, with many friends of them participating regularly also. At the time most of them were aged somewhat close to: “the magical 23-years-old age”, according to Dj Lokal (a, 3:47). Dj Lokal first encountered Goa trance at Ior Bock's residence in Gumbostrand in 1990 and immediately fell in love with the concept, the music and the psychedelic feeling, wanting to start perpetuating more of it in his home town of Porvoo where at the time the only music available at parties was popular rock-music (a, 1:48, 3:12). He colorfully stated: “We had to have something else here besides Eppu Normaali ” (b, 0:17). He describes the event of first hearing Techno as the resolution of: “something he had been searching all his life to find” (a, 5:49). He was inspired by the simplicity and the freedom from vocals in the music, which he had been looking for already in electro and synthesizer-fuelled pop (a, 8:53, 9:40). Dj Lokal describes himself and his friends as full-blown hippies at the time and the: “fluoro-fantasy-mysticism sliced trough us like a hot knife would through butter” (a, 7:10). So strange and new was the music to them, that they shared a commonly-held impression among fans of early trance: “This music is not made by humans at all, some alien somewhere just plugged in their brains to a c-cassette recorder and their flows of thought got recorded on the tape!” (a, 9:50). Many fans have gone trough this stage in the early nineties, like Koskinen both voiced by himself and Timothy Bentley. Dj Lokal goes on to describe the experience as a completely new thing, because even though there: “had been Kraftwerk before, it did not make the kinds of buzz and shamanistic thuds this music did” (Dj Lokal a, 10:22).

The decoration-aspect of parties was important to them from the very start. Although their earliest parties did feature a strobe-light and a smoke-machine, it was quickly dropped out as non-desirable element to the actual enjoyment of a party. With friends, they would spend weeks making decorations and arranged parties at their band practice hall, listening to EDM from c-cassettes and raving until the morning, having breaks in-between for tea and refreshments. This model for what makes a good party can be
traced directly to what they would have encountered at the Goa-parties in Gumbostrand. Their setup was simple at first, with pretty much only what they could get their hands on: A band PA-system augmented with a bass-guitar amplifier to get more sub-bass out of the system, a home-stereo cassette player for the sound-source and no possibility for live-mixing. However, their connections to commercial party-promoters allowed them to rent the all-important black-lights allowing fluorescent decoration, which were still strictly stage-accessories at the time. Expenses were shared between themselves and often they would spend all their money on the party that was currently being organized. (Dj Lokal a: 2:26, 5:06, 7:37-8:23, b: 0:17.)

The early source of music was mainly Keimo Valkonen. Dj Lokal had met Peter 'Beku' Bäckman on his way to a Rainbow Gathering -festival in Europe, and when they returned to Finland he was introduced to Valkonen. Eventually they became good friends early trough helping of each other with organizing parties. The connection between Ruskababa and the Porvoo Underground was very active, with mutual co-operation between both groups in organizing parties taking place. If either of them had a party coming up, the other group would be there to help set it up. Keimo would make collections of techno and Goa-music on high-quality chrome-tapes and copy those forward to Dj Lokal. He would also copy them mixes by other DJ's, for example the famous 'Pagan Sunrise'-tape by the Australian dj Ollie Wisdom. They would also play EDM available commercially at the time as c-cassettes, with tracks like 'James Brown is Dead' and Sperminator's 'No Women Allowed' from the classic rave-repertoire. The biggest name for them was however the artist Man With No Name, who stood out from the rest. Dj Lokal and his friends retrospectively started to call him: “the Elvis of trance-music”. Later, Peter Gerkman would become their favorite Finnish dj, and he would always be playing at their parties. (Dj Lokal a: 4:05-4:40, 6:42, 11:23, b: 3:40-4:05, 7:49, Gerkman 16:30.)

The first big party by the Lost Tribe was organized in the Hattula warehouse-district in 1992 or 1993, with about a hundred people attending (Dj Lokal a: 2:07, 2:38). In the following years or '94 and '95 they would organize increasingly larger parties, both in
the forests around Porvoo and in the historic mill-area of Fiskars (Dj Lokal b: 5:30, Koskinen: 7). Some of the forest parties of the mid-nineties attracted up to 500 people (Dj Lokal b: 11:09).

The group organized “several of tens” of these parties according to Dj Lokal. However, when the Finnish Central Criminal Police (KRP) started showing increasing interest for Goa -parties during the mid-nineties, they eventually realized that the authorities were asking difficult questions about them when they detained people for questioning from the parties. By that time, the parties would have gotten very big and attracted a lot of attention. The Lost Tribe then decided to really disappear, finally burning and thrashing all their decorations at the last forest party. This took place sometime around the later nineties, with Dj Lokal unable to remember the exact year. This was the end of Goa Parties in Porvoo by the group. Only after a few years Dj Lokal and Ronsu picked up the art again between themselves and turned into decorations artists only, making material under the name “Borgoa Deco”, touring the clubs and now-emerging summer festivals in Finland and Europe. They would often co-operate with the people from Ruskababa, and also with Saukki and Tema who would become famous for their elaborate string-decorations in the early 2000's. (Dj Lokal b: 5:55, 6:34, 7:00-7:30, 12:24, 19:40.)

5.5 Early Helsinki scene

The early Helsinki Goa trance scene has been recounted as scattered by most accounts of the sources of this study. The scene is also almost completely unknown to the researcher personally. The information of it were pieced together from the interviews of Jacob Ehrnrooth, Kalle Pakkala, Heikki Rinkinen and Peter Gerkman. In addition to them being active in organizing Goa trance events, there were also others like Yogi. travellers to Goa would generally not know each other in Finland until they met at Goa, and then only later would hook up in their home country. Members of the already-covered Ruskababa-group and those of Ior Bock’s entourage would have their prime
area-of-influence in Helsinki as well, and this chapter is dedicated to those not active in those groups that have already been previously described.

The Exogenic Records -founders Jacob Ehrnrooth and Kalle Pakkala were active organizing Goa trance parties before the record-label was started. Pakkala would be playing as a dj at many events in Finland, and Ehrnrooth would both be organizing his own events and co-operating together with the Lost Tribe of Porvoo or other people organizing parties. Ehrnrooth recalls being given his first Goa-mix, later to be release as the album 'Concept in Dance': “somewhere around 92-93” (Ehrnrooth 4:43) from Peter Gerkman. Gerkman himself on the other hand doesn't say he had encountered Goa trance until 94 (24:30), so there is some uncertainty about the exact timing of when either of them actually became involved in the scene. The record itself was released in at the end of 1994, so it is likely that Ehmrooth's account is actually off by a few years (Rinkinen 3:4). Ehrnrooth also credits Gerkman with being a source of the music, travelling the international party circuit during the wintertime, and returning with fresh sounds to Finland in the spring (Ehrnrooth 21:17). According to Gerkman he didn't start copying until 1996, but Ehnrooth was involved with parties after the Lammassaari and Porvoo Lost-tribe parties, which leaves the starting time increasingly unclear. Yogi was a dj from Helsinki who was going to Goa during the winters and arranging his own events, with himself and at least Marcello Gentile playing there and likely others as well (Gentile). It would be not too much to assume that all of them also co-operated to some extent, since the spirit of the scene would still be such that this would be rule rather than the exception.

Gerkman, born 1970 in Helsinki (Gerkman 0:35), started his career in music trough heavy metal events, “but was searching for something new”. He went to the techno and acid-parties of the time, but none of it entirely worked for him until he encountered Goa trance in the summer of 94 at a party held in a bomb shelter in Pitäjänmäki (24:30). The initial experience of Gerkman was similar to Dj Lokal's: “where the hell has this kind of music been all my life?” (Gerkman 25:00). The music, the solidarity between people and the culture really worked for him, both being easy to approach (25:40, 26:40). He
then spent the summer of 1994 going to various places in Finland for parties (1:35),
describing these events after that as: “pulling him into the [EDM] scene” (1:30, 2:30).
He visited Peru and Brazil that winter, and went on to visit Goa the next winter during
the 95-96 season, and also for the two following seasons after that (3:10, 2:05, 8:10).
His role internationally at that time was of a partygoer only, if one doesn't count the
occasional lending-a-hand to carry some heavy equipment across rough terrain (3:39).
As time progressed and his travels expanded, he also started collecting trading music on
Minidisc. He went on and copied music in Finland too, sharing with Tuomas
Leppilampi, Kalle Pakkala and Petri Koskinen for example (13:10). Already
experienced as a dj in the metalscene from 92 onwards (29:33), Gerkman started
playing EDM at Goa trance events in Finland in the mid-nineties (Ehrnrooth, Gerkman
11:23, 30:00). His sets at the time are very much liked by Dj Lokal and the Lost Tribe in
Porvoo, who always invited him to play at their parties. During his active trading years
he copied more than 200 Minidiscs full of trance-EDM on his travels (Gerkman 35:00).
Gerkman also visited the legendary Goa-community of Örebro several times, the first
time in 1996, accompanied by the 'Finnish Hat-Gang' (Rinkinen 3: 4).

Presumably after experiencing Ruskababa's Lammassaari party, Gerkman, Ehrnrooth
and Pakkala started to organize parties at Rajasaari in Helsinki. (Ehrnrooth 9:19 - 9:40)
Twice, they would also organize events in Karhusaari, Espoo, at Keilaniemi close to
where Nokia's headquarters now stand (Gerkman 16:55). These were free parties, “With
no agenda, just fun [...] for friends and travellers.” (Gerkman 17:20 - 18:10, Ehrnrooth:
9:55 - 10:06). The Finnish attendance would mostly be from the Helsinki-area, but in
total there could however be as much as half of the people in attendance of foreign
travellers (Ehrnrooth 18:00, 20:30). Ehrnrooth would pay himself for some of the
equipment, but at large they would not really spend that much money on the party but
rather collect the people with the equipment and the skills to put together the party,
which was common practice at the time (Gerkman 4:36). Kalle Pakkala as Shanti Baba
played most of the times times (Ehrnrooth: 11:17). Petri 'Pepe' Koskinen played, Pasi
and Timo from Texas Faggott played, and Heikki 'Heba' Rinkinen also (Ehrnrooth
16:42). Gerkman played (18:33), XP from Russia (Gerkman 18:55), together formed:
“A group of about 10 DJs that usually played.” (Ehrnrooth 16:48). Most of the organizers and DJs were either Goa trance travellers or went on to become one later (Ehrnrooth 20:51). In his interview, Ehrnrooth comfortably slides between describing their parties and parties of that time in general, without changing the topic in between. Certainly, he could’ve just misunderstood the question at hand, but one should also deduce this to mean there was a general feeling of the whole party-scene being a single thing at the time, as has been described by this study and related literature and popular-culture-media (Rom & Querner 2011, St. John 2009, Reynolds 1999, Davis 1996, Davis 2004, Larkin 2003, Brewster & Broughton 2006).

### 5.6 Swedish Örebro connections

Due to Ior Bock widely invoking common Scandinavian folk-lore in his stories and his mother tongue being Swedish (a common minority-language in Finland), a large part of his entourage at Goa were actually from Sweden. Young Swedes were also much more likely to be travelling around the world than Finns would be at the time. Both in Goa and through following Ior to Finland, the Finnish and Swedish party-going travellers would get connected early on. This connection prompted a co-evolution of the Finnish and Swedish scenes which is well known and was mentioned by many sources. At the beginning, both Swedes and Finns would be participating in organizing Goa trance parties together - on both sides of the border. A transnational mobility of people that built the international party scene served the purpose just as well here, between the two Nordic countries. Coincidentally, at the time in Goa most people actually perceived all Scandinavians as being all part of the same group, not of separate nationalities in a sense. (Valkonen et al., Bock b, Kröger 2005.)

Gerkman states that: “Örebro was the center of Sweden if considered from the viewpoint of Goa trance” (12:00). The people from there were among the first wave of people who would import Goa trance music back into the West (Gerkman 11:45). The central figures in the Örebro Goa trance scene were Jonas Carlestam and Ulf
(Leppilampi, Bock b, Rom & Querner 2011). Jonas Carlestam as already mentioned was also a member of Ior Bock's entourage and the central deejay and music-supplier of the early Kristiina's Day-parties and the early Finnish scene (Leppilampi, Bock b). Jonas and Ulf from Örebro are generally held as very important people regarding the development of trance in Finland and our parties, and especially of the Finnish Goa-sound (Koskinen 2a: 19, Leppilampi 46:24).

A commune on Triangelsgatan in Örebro was the central node of music-exchange. A large amount of music passed through with dj's all over the world coming to copy music. From Finland, Petri Koskinen went there frequently, as did Peter Gerkman, Tuomas Leppilampi, Timothy Bentley and presumably many others as well. Many of the earliest Finnish Goa trance tracks would be exchanged to international waters through Örebro in return. This close connection has also been documented by Bakke in Rom & Querner (2011: 194). Timothy Bentley also lived a summer there in the later mid-nineties and taught Jonas, Marko Yliuluoma and others there on how to make their own music with computers (Bentley 2: 10).

The exclusiveness of the place wasn't limited to the tracks being copied there: There were very strict rules as to who is copied what, and a tight system of hierarchy was in place where only having “respect for your elders” would give one access to the inner circle. In order to preserve one's rights for the music, one also had to be very trustworthy with the music that had been copied. The inner circle was also strictly sexist: Only men would be tolerated in the copying and chillum-smoking ring, while women would be reserved the role of cooking tea and “keeping their mouths shut, nodding in silent agreement as the men copy new tracks on the DAT-machines”, as cynically recounted by Tuomas Leppilampi. It is rather simple to trace the hierarchy and the very: “male trip” to Ior Bock's entourage, who followed this pattern of behavior already in Goa as recounted by Castle. A strict hierarchy about procreational relationships and a male-female separation was after all a part of Ior's tales that he told in Goa and were incorporated in his Saaga, this was then applied in day-to-day life at Triangelsgatan like it was in Gumbostrand. (Leppilampi 46:24-48:40, Gerkman 12:20-
The party scene brewed for a long time in Sweden like it did in Finland. The larger international events would start from a party in 1993 in Gothenburg where Tsuyoshi Suzuki was playing. The scene grew increasingly bigger from there on (Rom & Querner 2011: 193), as it did in Finland also. The best party season in Sweden is referred by Koskinen as to being the years 1996 and 1997. The sound of Goa trance at the time was a big enough thing to even hit the Swedish Top 10 singles chart, with the artist 'Miranda' enjoying popular-music success with a Goa trance track (Koskinen 2c: 15:20).

Jonas Carlestam's high status as a dj in Finland changed after he went on to produce his own Goa trance music in the later nineties. Many people didn't like his sound anymore, and thought it was much worse than what he'd previously played on copied tapes (Bock b: 2:44, Valkonen et a.). His acquired credential still did allow him a place on the dj-stand at parties for many years to come, even if the silent agreement was that the sound was not really that good anymore.

5.7 Rave vs Goa: separation and coexistence in the early electronic dance music culture of Finland

Rave arrived in Finland about the same time it arrived in Europe, 1987, when Dj Elliot Ness and other dj's brought techno to Finland from Ibiza and Britain (Basso.fi 2011). Unnoticed by the ravescene, that same year Ior Bock's entourage brought the other way of dancing to techno to Finland directly from Goa. Rave and techno were part of a popular rise of cyber-culture and technologically-minded futurism, as described by Sam Inkinen in his book 'Tekno' (Inkinen 1994). Free multimedia techno and ambient events with arts- and cyber-installations would be given in Helsinki and Turku much to the likeness of similar events happening all over the world (Sutinen 11:30 - 12:30). Axel Sutinen, who was behind the visual arts in some of the earliest of events, states that: “I wanted to give people something of the energy I had experienced in the global scene”
Parallel to the rise of techno, Goa trance mixtapes would also arrive sporadically with the odd independent Goa-head and backpacker alike, with tapes receiving play privately at home or for friends (Rinkinen 3, Bentley, Leppilampi). Finnish dj's would however be operating within the European rave-phenomenon that was radiating its way from Britain to all over Europe and back again into the global arena. Most did not really hear about Goa trance until the first Goa trance recordings were released, and those would start setting the stage for mutual contact between the culturally separated ravescene and the Goa trance traveller scene. There would be separate individual connections in this early period, but the initial contact for many would either be the Lammasaari parties, or Ruskababas Viikki Rainforest Party in 1995 where scenes came together to a larger extent (Koskinen, Bentley, Leppilampi 10:38).

Although it has been shown in the earlier chapters of this study and other literature that the international culture of acid-house actually had incorporated the beach and jungle-parties in Goa-style on the global area, in Finland the rave-culture was strictly about indoor raves at warehouses or at abandoned industrial buildings, lots of smoke and strobe-lights. So, what follows is that the people coming from the Goa trance end of the EDM-spectrum weren't really that likely to come into mutual agreement with the rave-people about them even liking the same kind of music, let alone the same kind of parties. Furthermore, there was also a large difference in habitus. Tuomas Leppilampi describes the mid-nineties: “The Goa people were not really dressed like the rave people, they wore battered jeans and leather vests or that kind of stuff, while the rave people strutted their new and glowing rave gear with fluorescent fractal prints. There was also a difference in social habitus with Goa-people generally behaving more calmly and often disliking the hyper-loved-out behavior of the ‘rave children’” (Leppilampi 1:21:36). A third major difference was the drug of choice: rave-people took Ecstasy while Goa-people preferred LSD, which also leads to some conflict-of-interests in the preferable actions to enjoy the party and the code of conduct to do so likewise (Leppilampi: 1:21:21, Gentile). Interestingly enough, Ehrnrooth also states that at the
even earlier: “Fluorescent clothes were only available to those who would travel to Goa or elsewhere to get them” (19:17). This makes it clear that fluorescent wear was available for the Goa-influenced people, but they would not just be wearing them for the parties anymore in the mid-nineties.

Many Finnish DJ's in the rave-scene started playing Goa trance within their sets when it started to become available on vinyl. Best known examples Finnish DJ's who at the beginnings of their careers played Goa trance music would be DJ Orkidea and DJ Proteus who still enjoy successful careers as DJ's and artists in the Finnish EDM-scene today. For a period between 1995 and a few years onward, Goa trance and Psychedelic trance and the associated free parties are an integral part of the Finnish electronic dance music culture as a whole (DJ Orkidea 2011: 1995). Ideological and subcultural differences eventually start become a problem and commercial developments in Goa trance compilations on the other decrease the general quality of the music in a few short years, so eventually "Clubland" in general lost interest in Goa trance. However, for a few years, a larger following was present when a new generation of enthusiastic local young people joined the older traveller-inclined smaller scene (Ehrnrooth, Rinkinen, Leppilampi 24:44).

5.8 Smooth Underground & Löyhä

The groups that established the link between the rave-scene and Goa-scene are Smooth Underground and Löyhä, which to a large part are actually the same people. Löyhä is result of a split in ideologies within the group, and went on pursue free parties while the remaining members would find the group 'Smooth U' and go towards the commercial party -domain. The group was initially formed as Smooth Underground in December 1994, and did their first party at Herttoniemi warehouse-district in a paintball-hall in January 1995. (Rinkinen: 3, Rinkinen 2, DJ Orkidea 2011: 1995, Leppilampi 7:26.)

The members of the group were generally much younger than Ruskababa-members, and
most were too young to have not done any serious travelling yet. Together with the people they inspired to join, they are the third generation of the Finnish Goa trance scene. The difference to the second generation that is represented by Ruskababa and The Lost Tribe of Porvoo in addition to age is the source of musical inspiration, which to the younger generation would come via records and parties experienced mainly in Finland, not abroad. The group would initially start with 'hard techno' and 'hard trance', but quickly incorporated Goa trance after discovering the music of Man With No Name, Dragonfly Records, Hallucinogen and Juno Reactor. They would keep playing other EDM styles as well, and were also one of the first to play the very new style of Drum and Bass at their last party in 1995. Further in-line with the theme of a Finnish source of inspiration, is the fact that Sam Inkinen's book Tekno had been recently published. Matti Pärssinen had brought the book with him to the group's founding meeting, and Heikki Rinkinen recounts fondly the event of the book being browsed there along to the soundtrack of Paul Van Dyk paying in the background. The initial members of Smooth Underground were mainly from two parts of Helsinki, half from the central neighborhoods of Punavuori and Kamppi, and the other half from the off-center Pasila-area. Heikki 'Heba' Rinkinen listed the founding members to include at least: Ville Tikkanen, 'Tomson', Ronna, Maarit and her sister, Niki Iiramo, 'Datti-Matti' Pärssinen, Satsu, Pasi, Hasse, himself and Serkan. Ville Tikkanen is on the other hand quoted by Orkidea to have said the group to have: “between 10 to 20 people”, so Rinkinen's list is likely still missing a few, like Ruppa Hodari and Pasi Hartikainen who have also been linked with the group. (Dj Orkidea 2011: 1995, Leppilampi 4:20, 1:19:19, Rinkinen 2, Rinkinen 3: 4, Bentley 2: 11).

A part of the background led to key members of the group to get into contact with Goa trance music and culture comes initially via Copenhagen's active Goa trance scene. Heikki Rinkinen would go there almost 50 times during the time from 1994 to 1997, attend parties and shop for the latest in Goa trance records released on vinyl. He would also occasionally copy track on DAT. Another finn, Pate from Punavuori, would also go there on the same business and equally often, but Rinkinen wouldn't actually meet him until 1995. Pate would return to Finland with records, cassettes and stories about Goa.
trance and together with his friends they would come together at the residence of Max Ohert, also known as 'Barefoot Max' in Punavuori, Helsinki to listen to these new and exciting sounds. A group would form around those meetings that became enthusiastic about Goa trance music. Ville 'Dj Wiljam' Tikkanen, Mikko 'Niki' Iiramo (Dj Nixon), Tuomas 'Dj Genki' Leppilampi and Timothy Bentley, would attend and eventually start collecting Goa trance and early Psychedelic trance, especially after it started to be available in Finland in 1995. Tikkanen and Iiramo along with Heikki 'Heba' Rinkinen were the most important of Smooth Underground's own dj's to that played Goa trance. Leppilampi was much younger and would join in to perform only at the last stages of the Smooth Underground's operations. Leppilampi also referred to the group that gathered at Punavuori as being: “Pate's Clan”. (Rinkinen 3: 5, Leppilampi 4:20-5:38, 7:31, 9:12, Bentley, Bentley 2: 3, Orkidea 2011: 1995, Rinkinen 2, Wahlsten: 2.)

On the cover-booklet of his album '20', Tapio 'Dj Orkidea' Hakanen dedicates almost an entire page to Smooth Underground, and mentions Dj Wiljam and Heba (Rinkinen) describing the year 1995 of his career-history in EDM. On the page he states that Heikki Rinkinen was the first one of Smooth Underground to acquire a Goa trance hit, a Man With No Name single: 'Teleport' from London in 1995, and would then serve as the turning point of Smooth Underground's sound towards Goa trance. Rinkinen however corrected in his third interview that Orkidea's account is false, and that he had had the record already in 1994 and had purchased it from Copenhagen. It had been his hit-record since no-one else had it in Finland at the time. What actually happened, he says, was that in the summer of 1995 or 1996 'Anu' and Ruppa Hodari had gone to Amsterdam and from there purchased a copy of the Teleport-single and given it to Orkidea, which didn't make Rinkinen happy since now Orkidea also had the record. Through networking with the Goa-travelling dj's, Rinkinen would also copy DAT's, but still credits most of his collection from the time as acquired through small-label record distributors from Copenhagen. Early on, he would develop a reputation in Finland as a dj by playing: “a lot of obscure tracks no-one had ever heard at the time”. As quoted by Dj Orkidea again, Ville Tikkanen remembers the enthusiasm that accompanied Rinkinen's presentation of his discovery of the Goa trance sound: “[...] this sound is so
crazy and new, that we have to discover everything that's related to this right now!”
(Orkidea 2011: 1995, Rinkinen 3: 5-7, Rinkinen, Leppilampi: 5.30.)

By 1995 Hallucinogen, Juno Reactor, Dragonfly's 'Order Odonata' compilations, and re-packagings of early Goa trance tracks by Smart Records would also be available for purchase at a record store in Uudenmaankatu, Helsinki (Leppilampi 3:45, 4:20). Listening to Goa trance records and -compilations while reading the liner notes that came along with them made a lasting impression on many of the people present at Punavuori. Leppilampi described it as: “Like a rupture had been torn into the fabric of the universe and new matter had oozed through it.” (1:19:19). The other, non-travelling members of Smooth Underground would hear the music, hear second-hand legend and straight-on go to arranging parties in a way that the younger ones among them thought was new and unique in Finland. Leppilampi says: “we thought that we were the first ones, that we were doing something no-one else had been doing. No-one else supposedly had a clue about this kind of thing. It was a very good feeling to be doing something like that” (7:48). After the Viikki Rainforest Party by Ruskababa however, all of them would realize that not only they are not the first, but that the Goa trance culture was much larger than many of them had realized (12:45).

The group did four warehouse-parties together at warehouses in Herttoniemi, Helsinki, all in the year 1995. The first party was called: 'Urban Extacy', the second 'Urban E2', and the last one 'Night Trip'. The parties would be a gateway through which many club-going ravers in the Helsinki-area would get their initial contact to Goa trance. To smooth the transition further, Smooth Underground would always present a mixed serving of EDM at its parties. Niki, Heba and Dj Wiljam would be playing more on the Goa trance side, Dj Orkidea would be joining to play Trance proper, and at the last Herttoniemi party there was also Drum and Bass. They also had their own shadow-party at the time of Ruskababa's Viikki Rainforest party, which was inside and since it was raining heavily they returned to their own party afterwards. (Rinkinen 2, Leppilampi 7:26, Rinkinen 3: 4.)
After the four warehouse parties, the group's membership started to split. During the year 1996 there were many parties held in Makkaratehtaat at Sörkkä which to the outsider would likely seem to be Smooth Underground parties, but the group was in a state of becoming two and every other party could in fact be organized by the other half, but some of the same dj's could still be playing. Eventually, the half that favored club-styled parties with entrance fees founded Smooth U, while the half that didn't agree with that approach and rather favored free open-air parties left and set up Löyhä. Löyhä [fin. 'Loosely-structured'] was not a rigid organization, but another fluid group of people working on inspiration to do something for the scene instead, much like Ruskababa in the beginning. Tuomas Leppilampi and Tunna Milonoff would be around at this time and were integrated into the formation stages of Löyhä, which was also the favored side from the start by Heikki Rinkinen. The music they played would also start to shift. After starting with classic Goa trance, many of the Löyhä dj's would start drifting towards Australian sound from the Psy Harmonics -label, like Shaolin Wooden Men, Lumukanda, Reflecta, Zen Paradox, Black Lung and Snake Thing, Koxbox from Denmark, Japanese sounds like Tokyo Techno Tribe and even tracks from the Belgian Nova Mute -label. The emerging psychedelic trance would catch their ear because of it's boundary-dissolving qualities. This is to a point true of many Finnish Goa trance dj's in general of that time and should be remembered that these same dj's would play in parties organized by the many different groups already operating in the scene, just organized by different people. (Rinkinen 2, Leppilampi 9:12, 13:25-17:14, Rinkinen 3: 5.)

Löyhä organized many free outdoor-parties up until 1997, with the last ones being held in Pihlajasaari, coinciding with Helsinki's “Night of The Arts” -festival. The attendance was huge, with hundreds of people showing up for the party lasting until the following day. Connected to both the club-scene and the Goa-scene, they would link together the two worlds and together with the emerging psychedelic trance -sound that they would call their own, and there would be a new generation building their own version of Goa trance derived culture. Smooth Underground as it originally stood also presented the Finnish EDM-scene with many talented artists that sprung from its initial ranks.
5.9 The techno-clubs, Goa and psychedelic trance

As important the outdoors are to Goa trance, the equally important to urban electronic dance-music are the night-clubs. The club-base EDM-scene follows fashions to a greater degree and will generally try to pick up on the newest fashions in the EDM-realm. Starting from 1994 Goa trance was one of them. For a short time during the mid-nineties, Goa trance music was popular and fashionable in the night-clubs (Ehrnrooth 39:02, Gerkman 46:05). The club-scene in Helsinki at that point was already quite fragmented, so there was room for new players to come and do their own thing (Ehrnrooth 39:52). Not only was there room for commercial Goa trance events, but also the established dj's of the time would play Goa trance tracks. The soundtrack of the Zoo-Club in Helsinki during the years 94 to 95 was to a large part Goa trance, and it was not even underground according to Jacob Ehrnrooth (39:22). It makes for an interesting dilemma that at the very center of Helsinki there is a popular club that plays Goa trance, yet at the same time there would be an underground movement that is playing the music on very different social premises. Indeed, this leads to the realization that the commercial party scene intermingles rather freely with the underground scene and many of the same people would also show up at commercial events. As the transfer from Goa trance to psychedelic trance starts to happen during the 1996 to 1997 stage, there would be up to thousand people showing up to a Goa trance party at the Makasiinit in Helsinki (Ehrnrooth 41:03).

A commercialization-phase of Goa trance started after the mid-nineties, and every possible label was putting out Goa trance collection CD's and Indian apparel would be increasingly sold. A Blue Room Bar on Iso-Roobertinkatu in Helsinki was established, where the new Psychedelic trance was the staple soundtrack. The bar was named after a coffee-shop in Amsterdam, The Blue Room, which was famous for playing Goa trance very early on. The coffee shop's owners created a spin-off label 'Blue Room Released'
which too was one of the first in its own front, which was releasing Goa- and psychedelic trance music on records. In a way, the bar in Helsinki was the end of an era also, as the rapid commercialization soon would result in Goa- and psychedelic trance to go out-of-fashion. But for a while, the scene in Helsinki enjoyed a popular front right in the center of its night-life area. The founders behind the venue were from 'Point RY', which included Kalle Pakkala from GAD and Exogenic Records, Eppu Walli who had been involved with many Löyhä-events and a few other people as well. The organization had hosted a secret illegal venue in the Punavuori-region earlier, which relates it very closely to the early underground Goa trance scene in Punavuori. Punavuori was the other home of Smooth Underground and was also one of the important centers of the mid-90's scene in Helsinki. (Gerkman 15:50, Rinkinen 2)

5.10 The forest-party phenomenon

Even the people involved with the later psychedelic trance scene who received their introduction to the culture at night-clubs, would often later embrace the forest party as a preferred form of delivery for an EDM-party after discovering what the roots of the scene were like. The Finnish cold climate naturally drives the events inside during the long and cold winters, but the summertime is utilized from its beginning to the very end for outdoor psychedelic trance parties, and the scene continues to this day and onward. The free parties in Goa-style didn't end with the commercial era of the mid-nineties and police involvement, but resurfaced in the early 2000's to support the new Finnish local psychedelic trance sound, held by the next generation of party-organizers. The commercial sector also went on to utilize the forest-party concept for the 'Konemetsä' festival later founded by the experienced dj-turned-businessman Peter Gerkman.

At the first stage of forest parties in Finland, permits for them would not generally be acquired, and even if the police did show up, they wouldn't usually object to the party proceeding after checking out that the party didn't present a danger to people. As the scene got bigger during the mid-nineties, the authorities started stepping in and
systematically putting a stop to parties without a permit. According to Gerkman, that was the end of one era (6:00). The party organizers then started filing for permits, but often misrepresented the size of the party (Gerkman 6:30). This led to further conflict and the police would start to try and stop some of the parties with a permit also, perhaps not too surprisingly if the description in the original application was: “a picnic in the woods with friends”, and then in reality a 12-kilowatt public-address speaker-system is providing the sounds for that 'picnic' (Gerkman 7:10). Even with the illegal status of forest parties, there were ones that did succeed. The international connections and increasingly the internet would be a repository of culture and sound, keeping the interest on forest parties constant. The confrontations with the authorities were enough to put a stop to the largest parties and would trim down the average size of a succeeding party when entering the next millennia. The same was happening internationally, and mass-interest in the scene in Finland decreases hand-in-hand with the interest in Goa trance EDMC globally, with the global scene going into sharp decline and passing its 'golden years' some years before the turn of the century (Ehnrooth 29:10). All that was left was for the remaining scene to re-invent itself as a psychedelic trance scene.
6 FINNISH GOA TRANCE MUSIC

In this last chapter before the conclusions, Finnish Goa trance music will be addressed in the context now set by the entire proceeding study. Before proceeding analysis of music, the most important artists and their musical histories will be covered. Many of the artists covered here have been mentioned also in the previous sections, and it should be remembered that most of the people mentioned as artists in this chapter weren't just musicians, but were involved in many other aspects of the scene as well.

Combining the previous chapter's ethnography of the Finnish Goa trance party scene with the information presented on the musicians and music presented here will be crucial at arriving on a hypothesis of what a Finnish view on Goa trance would have been like. The Finnish view -aspect is important to musical qualities that would develop and it is important to the cultural implementation too. The hypothesis here is that the Finnish Goa trance music can be defined best by examining Goa trance as it was seen by Finnish musicians. This analysis will be conducted at both the levels of spoken text and musical text, as clues can be derived from both, especially when the texts support or contradict each other.

6.1 The musical interface: Tracing the adaptational environment of electronic music

The original Goa-travellers brought mixes back to Finland on c-cassettes, but they were available to very few people only. The second generation then went into DAT-trading and copied a lot of music, while only a few years after the third generation started importing records from Copenhagen and London. The second and third generations worked against the strong backdrop of European rave- and night-club culture, dominating the EDM-event landscape. These two together with a few young ones of the upcoming fourth were the ones responsible for birthing Finnish Goa trance music production in the mid-nineties.
The styles of EDM in European rave hadn't actually split into different genres until 1992 and trance-proper was a relatively recent addition from 1993/1994. Early on, the difference between Goa trance and trance-proper could be quite marginal. The Australian EDM-scene had produced its own psychedelic trance sound, more or less now integrated into the global travelling Goa trance scene. Whether these three were actually the same sound or different genres was at that point in time still something that could be argued either way. The remaining slogan of rave: “peace, love, unity & respect” was still lingering as cultural glue over the whole EDM-domain. Jungle / Drum 'n Bass only had just appeared in Finland in 1995, and its radical departure from the underlying unity could only be a sign of the times: The different styles of EDM were taking their own ways and departing from the whole.

In this environment of vast new discoveries in the EDM-realm, the first Finnish Goa trance productions also took their shape, and it could be argued that most of them were exploratory and had their own unique twist from the very beginning. Many codified stylistic genres in EDM had already appeared: Acid-techno, detroit-techno, hardcore, happy hardcore and gabber to name a few, but there was still plenty of room for a new style to maneuver and form itself in. Only the sky was the limit of sonic exploration.

Running parallel with the electronic dance-music scene was also the more artistic ambient-scene, and a middle-ground was formed in the downtempo 'chill-out' or 'ambient-house' music as it was called in these earlier times. This art-music-scene would sometimes be the first to invent a sonic manipulation technique that would find its way into dance-music and sometimes it would be the other way. In general, both scenes would start as merely expressing the different ends of a continuous spectrum of rhythmic electronic music, but would become increasingly disconnected culturally as time went on. In the early 1990's the split hadn't yet become strong enough to stop from ambient-events and EDM-events in Finland from sharing much of the same guests and be organized by mostly the same people.
6.2 Finnish Goa trance artists, groups and studios

Among the interviews there is actually some dispute to who are the first Finnish Goa trance artists. The main object of dispute is a 12"-maxi single -release of M. Hirvi and Pasi Hartikainen of their self-titled vinyl 'Mac-e' in 1995 (Hartikainen). Timothy Bentley calls this yellow vinyl the first Goa trance release in Finland but it usually isn't considered as such at all. Rinkinen doesn't agree that M. Hirvi would ever have been interested in Goa trance, but was musically more on the lines of 'intelligent dance-music' and ambient, and was only relatedly involved with Goa trance because he worked at the same studio in Sörnäinen. Be it one case or the other, in the music most of the sonic elements present are ones commonly attached to Goa trance. Many tracks utilize the phrygian major -scale and the arpeggios and passages used very close to classic Goa trance. Had one not the prior knowledge that the composers might not have intended these to be Goa trance at all, it would be difficult to place it in another genre. Considering still that intention is critical to art also, it should be enough to say that it does sound like Goa trance, unintentionally. Also, prior to working at Flippin' Bixies studio, Timothy Bentley had already made tracks in Goa trance style, but they had not been publicly released. Some of them did circulate in the DAT-trading scene however. It seems clear in any case, that there was already a sonic predescence present in the EDM-scene generally and the Finnish Goa trance sound didn't just magically appear out of nowhere, like it didn't elsewhere either. (Rinkinen: 1, Bentley 28:20-29:42, Rinkinen 3: 4, DAT: Under The Finland, Bentley 2: 1, 4.)

The artists initially working on Goa trance were based in Helsinki, in two studios: Apollonkatu 3 -studio in Töölö and the Flippin' Bixies -studio in Sörkkä. There were quite a few people involved, and especially at the Flippin' Bixies -studio their co-operative arrangements of different combinations of people resulted in many different artist- and band-names. Secondly, due to the DAT-trading scene many of the artists felt that it was necessary to throw off any attempts to trace the origins of a track back to the authors, so they constantly invented new names for their releases (Bentley 2). Although
there seem to many Goa trance artists on old DAT-tapes, or featured on the compilations by Exogenic Records, many of them are often from the same people but just under a different name or configuration.

6.2.1 GAD at Apollonkatu 3

GAD is Kalle Pakkala and Mika Kallio from Helsinki, who had their studio at Apollonkatu 3 in Töölö. Kalle is a dj, a musician and party organizer, and was involved in the Finnish Goa trance forest and free-party scene from early on through the nineties. Kalle frequently visited London, Berlin, Stockholm and Copenhagen in search of new EDM sounds, even up to two times per month. He started going to Goa in the winters and then to Britain and Central Europe in the summers, starting to collect and trade Goa-music in the 90's, first on C-cassettes, then on DAT-tapes. (Pakkala: 1, 3, 5-6, Ehrnrooth)

Kalle Pakkala copied and played tracks from friends and other travellers. He especially mentions Japan and California as a source for early “special” material. Later, the focus of his inspiration started to shift to Australia, to where also Kalle considered there was a special bond of kindred spirits from Finland like many other sources of this study did. For his gigs as a dj, he often favored French and Italian material, which he thought was good for the masses and easier to dance to. He was less interested in German, British and Israeli: “mainstream underground” sounds. (Pakkala: 3-5).

Pakkala and Kallio started producing music in 1992. They based their music on existing EDM, being fans of that kind of sound in general. It took three to four years for their productions to mature to the level of commercial recordings. At first, they spent a considerable amount of time just trying out different things on synthesizers and samplers, with an Apple II monochrome computer as their sequencer. Before releasing anything though, they had already moved to a Logic Audio running on Mackintosh-based setup. Tracker-based music on Amiga and Atari was not their thing, but rather
something for the younger generation in Pakkala's opinion. (Pakkala: 1-2.)

The duo started performing their first live gigs, and also had publishing agreement with the Warner-Chapel recording company's German division, but no recording would ever be published from it. The company was not interested in publishing the kind of sound Pakkala and Kallio were creating, but rather were actively trying to encourage them to change their style into something more marketable by them, namely house-music.

GAD's first album 'Apollo 3D' was instead released by the newly-formed Finnish Exogenic Records in very late 1996, just two weeks after the Flippin' Bixies album Sörkkä Sonic had come out. According to Petri Koskinen, the album's name has a special etymology, which is that Apollonkatu 3 D had been the address of the recently deceased Finnish musician Petri Walli's office, upstairs from their studio. Petri Walli had gone to Goa and was a known follower of Ior Bock's saaga, and had gotten to know Mika Kallio well after returning to Finland in 1995, before his death. The album title was a sort of secret homage to his personality and career in music. After the album release, some European promotion companies got interested in the duo, and they started playing on festivals in Central Europe. Pakkala considers the album release to be a watershed-event in the landscape of Finnish EDM, as it opened the road for live trance-music also in Finland. He stated that it changed the scene and live-gigs of trance would start get arranged frequently after their break. (Pakkala: 2, Koskinen: 6.)

On their tour of Central Europe, and Pakkala considers their best gig ever be the one that they played at “Alchemistische Konferens” in Germany, which was a midsummer party of two- to three thousand people. They played the sunday morning 6 am -set there, right after Tsuyoshi Suzuki, who was the biggest dj in Goa and psychedelic trance at the time. This time-slot is one of the best times to play, and as it was after the biggest name in the scene it can be both rewarding and difficult, and they enjoyed it like no other. After the Central European tour, the duo had had enough and effectively stopped producing any more music. A second album was never produced, although some of their later tracks were still featured on Blue Room, Exogenic and many Goa trance compilations. (Pakkala: 2-3.)
Kalle Pakkala was also one of the earliest participants in the Finnish EDM-label Exogenic Records, and a central member of Point RY which had a strong presence in Punavuori and the Helsinki EDM scene. His influence on the dj-circuit, the DAT-trading-scene and party-organizing as well as a scene-activist in Helsinki is of considerable importance. (Pakkala, Rinkinen 2.)

6.2.2 O*Men at Apollonkatu 3

O*Men are Petri 'Pepe' Koskinen and Peter 'Beku' Bäckman. They moved into the same studio was GAD was working in after they too had started to experiment with making music. The two had originally gotten to know Mika and Kalle of GAD through Petri Walli, and continued working together still after Petri Walli committed suicide in the summer of 1995. Pepe and Beku had experienced Goa trance first in Finland through Ior Bock's entourage's parties and then traveled to India to experience the culture first-hand. Both of them were founding members in the Ruskababa group, with Beku being the central arranger of Ruskababa's first ever Goa-party.

Koskinen was initially interested in party decoration, but soon became interested in copying music and playing it as well. His background in music is quite typical for a middle-class family, having received classical piano-lessons but truly being interested in rock and popular music (Koskinen 2: 2:09-12:00). After graduating to Goa-music from rave he first went to Goa in 1993. It was always a place of inspiration for Koskinen, not a place to make music. He would trade, go to parties and be inspired there, then return home to make music from that inspiration. (Koskinen 2: 35:16). According to his own words: “The place is just too hot to make any music [...] you just want to go out an take a ride on your bike to cool down a bit” (Koskinen 2:, 35:40). Koskinen would start playing as a dj in 1994, playing his first set at a Lost Tribe-party (Koskinen: 7). As he started to play more gigs during 1995, he was both copying music from friends on DAT and had a source at the record store Spinefarm records, who provided him with...
promotional copies of records for loan (ibid). From the promotional records he copied the interesting ones and played them at parties.

The name O*Men appears to be derived from the way Koskinen marked the indexes of his DAT-tapes. When studying his DAT-collection, the best tracks always had a circle around the index number. Once I encountered tracks by O*Men, the 'men' was actually written inside the circle itself. It can be thus deduced that O*Men was probably aiming to produce the best Goa trance around. (Koskinen, Appendix: Sky Smithy.)

O*Men got their break in 1996 with their track 'Rajdoot' featured on several Goa trance compilations, and a three-track EP '10 Years Loop' released on the German Sub-G Records -label. Their break was facilitated by making the contact to the right people at Goa, which Koskinen considered was an important reason to go to Goa in the first place. Petri then also started and international dj-career, playing Finnish sounds almost exclusively from 1997 onward. He would start from Örebro in Sweden and then went through Moscow to Goa in 1998. At first he played mostly material by other people, Timothy Bentley's tracks and from other members of Flipping Bixies like Heikki Rinkinen, but started to include more and more of his own in the mix. The next and last O*Men came out in 1998, which was a four-track EP 'Lion Mosquitto' on German Nephilim Recordings. The final release of O*Men was a shared release with Midiliiga (also known as Midiliitto) 'O*Men vs. Midiliiga - 400 Micrograms EP' on Swedish Microgram Recordings in 1999. The duo also released downtempo EDM with the alias 'Maha Ketama'. (Koskinen: 15-16, Wahlsten & Bentley: 2-3.)

6.2.3 Flippin' Bixies at Sörkkä Sonic

The Sörkkä Sonic -studio was formed by K. Serkan, who was also a member of Smooth Underground. He was passionate about Goa and psychedelic trance music and collected together people making that kind of sound and set up a studio for them to work together. The other name for the studio was Flippin' Bixies, in which the second word is rooted in
the Helsinki slang word for 'a flat' or 'home'. Both names were used interchangeably to refer to the studio, and have originally been the inventions of Heikki Rinkinen according to Timothy Bentley. The second name ended up as the artist-title of their collectively recorded album in 1996. The people mainly working at the studio were at least Serkan himself, M. Hirvi or MacMavis, Pasi 'Pentti Slayer' Hartikainen, Timothy Bentley, Niki Iiramo, Heikki 'Heba' Rinkinen, Marko Eskolin and Matti 'Datti-Matti' Pärssinen. Serkan would also host “Acid Sessions” at the studio every sunday, and a number of people would come to hang out, Tuomas 'Dj Genki' Leppilampi participated and remembers the sundays with great warmth. It should also be observed that the studio's membership had many people in common with Smooth Underground.

(Leppilampi: 6.53, 7.12, 7.14, 1.01.48, Rinkinen 3: 4, Bentley, Rinkinen: 1, Flippin' Bixies 1996.)

The studio space had two rooms, a larger room and a smaller room with a drain which always had a bad smell. Timothy Bentley, Matti Pärssinen and Niki Iiramo worked in the 'viemäri' [drain] -room and the rest of them worked in the large room. They were running Dr. T:s Tiger-sequencer on an Atari ST and had Bass-station rack, a Roland SH-101 synthesizer, a Roland D-10 synthesizer and a Tascam Jazz 8-channel mixing desk. Rinkinen and Eskolin from the main room listed their setup as follows: A 486 PC with Cakewalk MIDI-sequencer, a Novation BassStation, a Nord lead, a Roland Juno-106, a Roland Alpha-Juno and three Roland SH-101 analog synthesizers. These were connected to a simple line-mixer, Rinkinen also comments that there wasn't too much fine-tuning on the mixing going on at those days. M. Hirvi and Hartikainen had been working the longest together and had themselves a proper 16-channel Mackie mixer. The rest of the set-up is unknown, but I presume quite a lot of loaning of equipment went around while each respective team had their own sequencers. The three Roland SH-101's were also featured in the cover graphics of the Sörkkä Sonic -album.

(Rinkinen: 1, 6, Bentley, Flippin' Bixies 1996.)
The rent contract for the studio ended in 1996, and the album Flippin' Bixies - Sörkkä Sonic was released by K. Serkan's Magic Mushroom recordings in late 1996. This record is the first Goa/psychedelic trance album released in Finland that was written by Finnish artists. In addition, at the studio many future bands that would play a role in the Finnish psychedelic trance scene already developed into prototypical forms from mixing, matching and collaboration between the people Serkan had gathered there. These include: Texas Faggott, Kolmiokulmiosilmiö, Bubble Scum and Praktika.

(Bentley 2: 1, Pakkala: 5, Rinkinen: 4).

### 6.2.4 Midiliitto

The MIDI-Musicians-Union, 'Midiliitto RY' would actually merit a separate discussion in a separate study, but in the context of this study, it will be sufficient to say that Midiliitto played a key part in knitting close ties among the Finnish Goa trance and psychedelic trance producers, and was in more ways than one involved in what was happening in the scene as well. It also managed to shape the community in a way that perhaps set the way of things to come for Finnish Goa and psychedelic trance music. According to Petri Koskinen, its mutual collaboration fostered talent and made possible a quick improvement in the skills of artists (Koskinen 2c: 17:48).
Midiliitto was co-operative effort between creative EDM producers during from around 1995 to the turn of the century. Petri Koskinen acted as the union president. According to Koskinen, the idea for Midiliitto was born in Goa, where he was sitting down there with Kalle Pakkala and discussing the state of affairs in the Finnish EDM-scene. They came to the conclusion that the scene here had become fragmented into separate groups and an institution could be formed that would further everyone's cause. In addition to these two there were also other important people keeping Midiliitto working like Mika Ikonen. Although not technically a real union, the group certainly performed the function of such, by striving to act as supporting network for its members and the scene in general. (Pakkala: 5, Koskinen: 8, Bentley 2: 3.)

Koskinen was well-suited to work as Midiliitto's president, since he is person with strong charisma and holds passionate emotional and ideological views on Goa trance. Due his older age some of the younger members of former Midiliitto still jokingly call him: “faija” [daddy]. He also stated that he aimed to help other people experience the same thing he experienced when he first encountered the music, and even though nowadays he considers that early on he might not simply have had very strong skills as a composer, his enthusiasm, leadership and positive attitude left him a lot of room to maneuver (Koskinen 2a: 41:57, Koskinen 2b: 54:52, Koskinen: 13.)

The group met weekly at a studio on Lönnrotinkatu in Helsinki. They would discuss new equipment and try them out, listen to new music together and give feedback to each other and network in process. New contacts especially for up-and-coming producers could be made, and also Pakkala considers that Midiliitto was important in getting the Finnish psychedelic trance scene developing towards its next level, which was on its way of birthing the internationally known phenomenon of Suomisound psychedelic trance (aka. swami, suami or soumi). At the early stages, Exogenic Records similarly did a lot of work in finding these new producers and getting them recorded. Almost all people releasing on Exogenic Records early on would also be members of Midiliitto. Retrospectively, Midiliitto is often viewed as a Goa trance community, but their
membership was not exclusively populated by Trance-artists. The membership included at least Petri Koskinen, Peter Bäckman, Kalle Pakkala, Mika Kallio, Heikki Rinkinen, Niki Iramo, Timothy Bentley, Pasi Hartikainen, Yogi and Robin and Kride of the Drum & Bass duo Koe, but there have been others as well and plenty of 'hang-arounds'. (Ehrnrooth: 34:15-34:48, Koskinen: 10-11, Pakkala: 5.)

Petri Koskinen also states that Midiliitto tried step in and regulate any situation where someone's ego would start to get inflated, because he had bad examples to cite from the Finnish rave scene and would had like to see that avoided in the music he cared so much about (Koskinen: 14). The Midiliitto-artists were some of the best around and during 97 to 99, and its members would be pretty much playing at all Goa/psychedelic trance parties in the Uusimaa and Helsinki-region. This led to the situation that when someone had a party, Midiliitto was the one who was providing the artists that played there. So effectively they were calling a lot of the shots in the scene, and not everyone liked that either (Koskinen: 11). By 98 some new artists would choose to avoid Midiliitto altogether and instead go at it alone. Jacob Ehrnrooth remembers the controversy back then and states that people were starting to take sides (35:43). Although the ideals of Midiliitto were about sharing and mutual co-operation, many people found instead the group inflicted authority and had similar feelings about its' president Koskinen as well (Leppilampi 30:07). In 1999, some people in the community were already calling them “Midimafia”, but Midiliitto had actually stepped aside from running a lot of the things already by then and the situation would start to cool down (Koskinen). In truth much of the controversy probably stemmed simply from the small amount of resources party-arrangers actually had at their disposal (Leppilampi 32:02). These small amount of resources of amplifiers, lights and dj's had to be shared between all the different groups, and cliques formed where the matter was negotiated to try and solve the distribution-problem (ibid).
6.2.5 Other groups & people

Aside from bands formed from the ranks of the groups already covered, there are still two bands that are still directly related to the Goa trance scene, Kiwa and Haltya. Kiwa was found in 97 or 98 according to Koskinen (17), but the duo Markku Louhio and Matti Elsinen had started working together already in 1996 (discogs.com - Kiwa 2012). Haltya is Jürgen Sachau and Tommi Sirkiä (discogs.com - Haltya 2012). Tommi Sirkiä had already been working on his own sound with very earlier with 'Pelinpala - My Cd Has Landed On The Next Door Neighbour's Dog', released on the Australian Demon Tea Records -label in 1999. Neither of these bands wished to join Midiliitto, but took to their own devices and had their own supporters. Both Kiwa and Haltya enjoyed international success with the rise of psychedelic trance and represented the other side of the Finnish sound. Kiwa especially associated themselves with 'Progressive Trance' that went to a slightly different direction than the Midiliitto -artists did, while Haltya's sound paralleled a somewhat more Australian style with plenty of funk and jazz mixed together in a psychedelic trance framework. Exogenic records and also other Finnish EDM record-labels would eagerly release their music in the coming century.

Tuomas 'Dj Genki' Leppilampi was a Midiliitto -follower and played Goa trance enthusiastically, starting his dj-career in 1995. He was also working together with Smooth Underground and Löyhä. Being a fan of Australian psychedelic trance, instead of Goa or Koh Phangan he chose to go to Byron Bay in the winter of 1998. By chance, he would meet Nick Taylor's roommate, and he was able to meet with his idol, other Australian psychedelic EDM -artists, and Ray Castle from New Zealand. He had with him a bag of DAT-tapes from Finnish artists, and strict instructions who to copy them to. The people at Byron Bay weren't actually too interested in the kind of sound anymore and were quite surprised at the restrictions on copying placed on the tracks by the Finnish artists. The scene at Byron Bay had simply gone past psychedelic trance and were already interested in other things. Leppilampi was inspired by the new sounds he encountered, and enthusiastically returned home with his new material but the scene here didn't like that at all. Leppilampi recounts with some dissatisfaction that he was
effectively cast out of the scene here, simply because he tried to play a different kind of music. (Leppilampi 19.00-21.40.)

Daniel Witenberg of the Australian band 'Lumukanda' developed his first connections to the new Finnish psychedelic trance scene in the late nineties, and later moved to live in Finland in 2000. He remained active in the Finnish trance and EDM-scenes for a few years, and then faded out his career in electronic music in favor of a new one emerging in computer software. Lumukanda's sound was always cited as influential among the early movers of the Finnish scene, and it is fitting that Lumukanda's last album 'That Was Zen, This Is Tao' was released in Finland on Karelia Records in 2002, where Pasi Hartikainen was working at the time. (Witenberg a: 10.15-11:10, Wahlsten: 2.)

6.3 Adaptation of classic Goa trance sound into the Finnish EDM scene

After a cultural background has been covered, it is now possible to conduct a musical analysis of a selection of the earliest Finnish Goa trance music. The analysis will be mainly comparative, and the reader should note that most of the sources of comparison have already been mentioned in the previous chapters as something the artists themselves would have been listening to or being inspired of. The fourth chapter should be referred to as the definition of style that this section is going to build upon and cross-references can be made in addition to the musical phrases repeated here. It will be shown how the first Finnish Goa trance recordings have adapted the key components of the classic style and how they have chosen to vary from the format in unique ways.

The first section of the analysis will center around the earliest works of three artists; GAD, Timothy Bentley and O*Men. The source material will be from 'Apollo 3D' by GAD, 'Bliss Point' -compilation by Exogenic Recordings, Timothy Bentley's unreleased early tracks and O*Men's 'Rajdoot' single. The released recordings date to the years 1996 and 1997, presenting a form of finalized product. Timothy Bentley's c-cassette materials are instead drafts from a slightly earlier period in 1994, and serve as an
approximation to what the initial contact could have sounded like. Bentley's released material will be returned to later in the following section on Flippin' Bixies. The order picked will suit to approximate the chronological order of actual influence from the Goa trance scene.

6.3.1 Music of GAD

GAD adopted the early Goa trance sound and often presented it frameworks of a dreamy quality with a little techno added, or even in downtempo form. This downtempo side of Goa trance was something that would have been a possible direction of development for the whole genre still in 92. In early releases like 'Trust in Trance II' from Dragonfly Recordings there are downtempo songs like Aban Don's 'Voodoo Experience' which contains similar dubby and wobbly soundscapes that GAD often presented. However, by 94 it was apparent that the genre was going uptempo and there would be no stopping it. Pakkala concludes in his interview, that: “GAD's sound went to a little different direction than Goa trance globally and in Finland did”. In retrospect however, when considering the shift from Goa trance to psychedelic trance it can be observed that the downtempo 'psy-dub'-genre also splits away from Goa trance simultaneously.

Several songs by GAD from their debut and only album, and also a single pick from Exogenic Record's 'Bliss Point' compilation will be studied. The tracks have been selected mainly by relevance to the topic at hand, but try also to represent a cross-section of the sound of the band as well as possible. The 'Apollo 3D' by GAD album is the second Finnish-produced release of Goa trance, following Flipping Bixies - 'Sörkkä Sonic' release by only a few weeks, which would date the most important time-frame, the time of production of the tracks, to be very likely about the same in both.
6.3.1.1 Lunatic Cowboy

The analysis will start with the first track of the album, which is always by necessity the piece that sets the mood for the rest of the album. The first song often says something about the band, being the introduction to their music and the concept they are working with. In the case of 'Lunatic Cowboy', the concept is certainly quite different from mainstream Goa trance in 1996.

Lunatic Cowboy is in D-minor and runs with a very strong kick and snare rhythm most likely sampled from the TR-909 drum machine at a dub tempo, 115bpm. The rhythm section is densely populated by cymbal hits and has a steady hi-hat line, sampled as well. Disregarding the tempo, the rhythm's shape is unmistakably like classic Goa trance:

![drum pattern](image)

Hi-hats, Snare, Kick drum

The rest of the instrumentation is completely electronic with the exception of a few ethnic woodwind -samples at structurally important locations and augmenting the climax. There are also a few speech samples. With regard to the instrumentation, the track falls squarely within the classic Goa trance paradigm (see chapter 4.4). However, examining how the instruments are used it becomes apparent that the track is deviating quite far from the standard parameters. The first major deviation from the standard comes very soon, with the main riff entering at 1:07. The modality is somewhat questionable, presenting a chromatic instead of a modal sequence. It is laid out like it was an acid-line, with displacement dissonance and a high last note, and it is also used like one with filter cutoff and envelope modulation. However, it doesn't even remotely sound like an acid-bass and there are no portamentos to speak of. The timing however
fits with the character of classic Goa trance with its tight 16th-note arrangement and interval sequence, typical small seconds and octave jumps. There is also grouping to threes on descending and ascending passages, providing a three-grouping reference via melodic ques like is the case in much of classic Goa trance. The instrument plays a tonic and a fifth on its' oscillators, so the fifth has also been notated here so the tonal function can better be observed. The stronger of the tonalities is still the lower one, which can be seen landing on the tonic of the piece quite regularly. Observe the main riff notated on the first line of the staff:

Main riff, High bass, Sub-bass

Proceeding to the bassline section, the instrument high bass is closer to an acid-synthesizer-patch with its high resonance and sharp sawtooth-wave oscillators than the main riffs. The sequence however is strictly a backing- and filling element, slightly counterpointing but mostly slave the sub-bass-line's rhythm. There is cutoff modulation to the high bass as well, but it is moderate, never getting to center stage unlike the main riff. The sub-bass-line is where the track breaks the most from Classic Goa trance. The line gives much more an impression of dub than it does of techno. There is no drone like often is the case on classic Goa trance either, but the notes instead constantly alter between the sharp 7th and the 3rd. Not only is this off-tonic, but also the tuning is off from the scale by approximately 20 cents. The slight micro-tuning is what makes the difference, and instead of sounding off-tune it sounds great. The effect is possible in the very low sub-bass-domains where tonality becomes more ambiguous than in the higher registers due to the relative slowness of the vibration (see Järveläinen 2010).
The rhythm of the sub-bass-line is a 3+3+2 additive rhythm, which can point back toward classic Goa trance again, remembering the section 4.4.2 of this study. In much of classic Goa trance, the unwritten rule would be that the rhythm section would be straight and the bassline syncopated, like it is here also. Let's compare the combined rhythm of the sub-bass and the high bass to a couple of classic Goa trance basslines:

Astral Projection - Enlightened Evolution (1996):

![MIDI notation for Astral Projection bassline]

Bass

Mandra Gora - Wicked Warp (1993):

![MIDI notation for Mandra Gora bassline]

Sub-bass

In both cases, the grouping on the bassline is on the threes rather than fours, and the rhythm is additive, being reset at the bar-line. In the bassline of 'Enlightened Evolution' one sees that the rhythm is more syncopated, but also the reset at the next bar is preceded by a 16th-note. This is also the case in 'Lunatic Cowboy', but that figure is simply shifted a quarter-bar later or alternative three-quarters early, adding an another displacement dissonance in the total texture.

As the track progresses, the main riff receives further treatments especially in the middle section starting at 3:34 and there is also a counterpoint starting at 6:01. It becomes apparent that one of the main ideas of the the tracks was to take the somewhat standard initial layout of the riff into new domains. There are plenty of displacement and embedded grouping dissonance to make the track into a flow of rhythmic material that is working around the steady and strong beat playing in the rhythm section. This
trait that can only be picked up from the total texture and is much more a strong pointer towards classic Goa trance than any of the details analyzed. The details themselves try to diverge more than confirm, if anything. In this regard it is very interesting that the total texture retains many of the qualities of classic Goa trance with relative ease regardless.

6.3.1.2 Bioluminescence

Following Lunatic Cowboy on the album is the track 'Bioluminescence'. It is faster, running at approximately 136 bpm and is notated here in G-minor. The track begins with pad texture layer on a 3-grouping, spanning additively across 4 bars:

```
Pad
```

The phrase in the pattern is three 8th-notes long, and doesn't align on the 4-bar boundary. However, the three groups of high notes that alternate, change their note exactly on the bar boundary. Additively, it's rhythm would be written: 2+(10*6)+2. As can be seen, two 16th-notes would be missing from a perfect alignment. As Butler has shown, that will not present too much difficulty for the listener to hear 6/8 within the 4/4 framework, therefore a projection of a G4/7 grouping dissonance can be observed. The tonalities of the high notes suggest a chord progression of IV-V-VI-IV.

After a single 4-bar pattern is heard, the rhythm section and the bassline start immediately at 7 seconds into the track:

```
Bass
```

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Even thought the bassline's rhythm is syncopated, the attacks are in fact so subtle that under the foreground layers one hears just a constant IV-I-IV-I alternation. This is a very common sequence of tonalities in electronic dance music. The rhythm section has a straight kick drum with a straight 16th-note pulse closed-hi-hat line, but also has a breakbeat-loop running in parallel, giving some hardcore/rave-feeling to the track. Straight open-hi-hats from a drum machine start to alternate with a sampled hi-hat-loop later. There is a slight groove present due to the sampled loops, and it will be utilized later in the track, but in the beginning the picture given is very much that of a straightforward and a square beat.

At 0:20, the pad-texture is varied to a less dissonant rhythmic pattern and a new set of tonalities is used. Simultaneously, a riff layer starts with a filtered saw-wave timbre and classic trance-EDM rhythm:

The 16-16-8 rhythm of the riff is a practically an EDM cliché, used countlessly not only in trance but all around in EDM. For comparison in the Goa trance domain, it can also be observed in Lumukanda - EMC squared from 4:32 to 6:13:

The observed rhythm of the riff in Bioluminescence points towards trance proper, but
tonally it is pointing more towards Goa trance. The layer's tonalities contradict the pad texture and behave as the tonic was C instead. The line would be suggesting the chord progression IV:II-VIII-III-I. With G as the tonic we now have a result of I:IV-III-VI-IV playing on a layer that teeters between the tonic and the seventh. Clearly there's not too much of a convergence. Since the only common tonality is some form of a seventh, it might be best to assume that this is actually two-tonic situation with the tonics separated by a fourth. The whole tonal space becomes naturally somewhat confused as a result. There could even some confusion to which one actually was the tonic, as the bassline is still alternating between C and G. This also presents a possibility of hearing the second or fourth beat as the first beat if one also assumes the option of considering C as the tonic for the duration of the riff-pattern. These ambiguous tonic -situations are actually more common in Goa trance than in other EDM genres, and especially the Finnish and Australian Goa / Psychedelic trance. The effect is cleverly used to make ambiguous the meter's displacement as well. After only 8 bars at 0:35, the pad-texture again changes back to the initial 6-grouped progression with the riff-layer persisting, adding fuel to the ambiguous interpretation of the meter. The track is now playing a layer that has pronounced projection of a G4/7 grouping dissonance on straight 4/4. This is somewhat similar to the idea in Lumukanda's Triad 3 (1994) which has a pure-triple G4/3, and like here it also has a raising progression of 3 degrees in its' triple-grouped layer (see chapter 4.3.3). The idea is close enough to be identified as a possible source of inspiration, especially since Pakkala mentioned in his interview that the Australian sound inspired their music a lot.

The dual-tonic dissonance is resolved by a simplification at 0:50. The pad layer is removed, the riff layer persists for another 8 bars. This marks the first peak in the raising-sawtooth cumulative form and runs into a plateau, the form now starting to fall into Goa trance domain. After the plateau, at 1:03 the track progresses goes into an acid-house breakdown. This line now builds against the groove in the underlying breakbeat-loop. The mood of the track is altered significantly:
On the acid-line we have a familiar acid-synthesizer sound with high resonance and plenty of portamento. The accents on the synthesizer envelope have been marked on the score and the portamento is marked with the tie-symbol. The overall rhythm bears a projection of grouping dissonance, as the length of the first section can be observed to go well beyond the bar-line. The dissonance is quickly resolved by cutting the second bar short and starting again. Grouping dissonances on the synthesizer-lines are common in acid-house, but here the dissonance is resolved very quickly which is not so often the case in acid-house where dissonant projections tend to be more stretched-out. Resolving the dissonance immediately instead points more towards Goa trance.

At 1:09 samples of tribal chanting start with the acid-line still playing. The utilization of funkiness borrowed from acid-house together with references to tribal mysticism is a dead giveaway of either Goa trance or ethno-techno. The acid-line plays until 1:40, and only the chanting and hi-hats then remain. The chanting-sample then plays up to its climaxing melisma at the very end and ends another short rising section in the overall form.

At 1:47 there is a complete re-start with all elements beginning at once, now at higher intensity of total texture than what was before. The G4/7 pad is transposed up an octave, the same saw wave riff from the first section is present and there is a new bassline:

Pad, Riff, Bass
Temporarily, the three lines now seem to converge on a IV/I-II-III-I\textsuperscript{v} cadence, although there is still quite some dissonance to be dealt with. However, even this little harmony doesn't last long as the dual-tonic situation is re-established at 2:07:

![Music notation image]

Pad 2, Riff, Bass

The bi-tonal passage is repeated for a while and ended by a repeat of the acid-line and removal of the pad and the riff at 2:23. The bassline and the rhythm persist, not performing a full break-down at this stage any more, but nevertheless making another peak and a new beginning of a section in the rising-sawtooth cumulative/subtractive form.

The mid-section that follows starts repeating the same elements again at 3:03, keeping a strong and constant rhythm, avoiding the confusing tonal spaces initially. Slowly, the dissonances are introduced again, and the patterns are now also detuned via pitch-bend, with downward of the riff detuning starting at 3:48. At 4:18 there is modulation and detuning of pad-line as well. Fortunately, the steady bassline keeps running as tonal anchor underlying all of the modulation, as the textures are at the closing stages of the section dissolving together into a semi-chaotic tonal soup rather than sounding any discernible parts any more.

There is one final breakdown, with the acid-line breaking off the chaos. It is again only temporary, as the last rising edge of the form still returns with all of the originally dissonant elements in even stronger force, being detuned and pitch-bent again into another confusing tonal space starting at around 4:46. This last section concludes the track and leaves the detuning-in-both-directions riff-element playing in a very long

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diffuse reverb, and then fades out with the riff still heard as the topmost instrument. This conclusion seems to underline that the main element of the piece was indeed the riff, which was the primary element inducing a tonally confusing space to begin with. Therefore it can be deduced that the tonal confusion studied in the analysis was probably also meant to be the main idea of the piece by the producers as well. This can be further underlined by the fact that the confused tonal spaces appeared according to the standard form of Goa trance, with rises in tonal-space confusion with each subsequent rising edge.

### 6.3.1.3 Astral Gnome

The track 'Astral Gnome' is the fifth track on the album 'Apollo 3D', and borrows some flute-lines from a faster track 'Bone Year' which it follows. It is slower, less dance-floor-oriented and seems to be more in the lines of a humoristic counterpoint to the previous dance-oriented tracks and is an interesting experiment in ambiguous-tonic situations and double tonics like Bioluminescence was. The bold use of dissonance and straightforward experimentation can be thought to be a precursor of the coming 'Suomisound' in later years, where experimentation, bold use of dissonance and unconventional tonal configurations were common. Also the theme of magical and a silly gnomes certainly was re-used in its track names as well.

Astral Gnome starts with a 16th-note pulse layer on an atonal sound and a lone flute-line, which seems to have the it's tonic in E:

```
\begin{music}
\begin{staff}[yshift=0.5ex]
\line \chord{C♮} \musicnote{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \\
\line \chord{C♮} \musicnote{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \\
\line \chord{C♮} \musicnote{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \\
\line \chord{C♮} \musicnote{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \\
\line \chord{C♮} \musicnote{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \chord{C♮} \chord{E} \\
\end{staff}
\end{music}
```

**Flute**

The flute-line is accompanied at 0:14 by a classic Goa trance rhythm section's claps and hi-hats, plus a lead-line:
The lead's tonic also seems to be E, but the tuning is off. The E's of both patterns are
about 3/4 semitones apart, and it is unclear which is one is the actual tonic. The situation
is ambiguous. At 0:23 a strong kick drum of the TR-909-type appears, and at 0:29 the
flute-line is killed and a bassline establishes the tonic to have been the lead's tonic:

The lead can now be seen to be both counterpointing the bassline's notes and adding the
fifth and seventh degrees, giving the simultaneous presence of both the diminished
major seventh and the major seventh chords. In Astral Gnome the bassline can also be
seen as a theme as much as the lead.

The flute-pattern returns at 1:07, micro-tuned 3/4 semitones up. The situation is now
somewhat different, because the tonic has already been established:

As a result of the 3/4 semitone detuning, the flute line's most prominent note (the third),
ends up between the major and minor third note. The tonal space now includes not only the diminished and major seventh chords, but also a tonality between minor and major. Even though the sound is quite confusing, the bassline and kick drum drive the track on with determination. There is no choice but to accept the situation. At 1:24 the bassline's oscillators are doubled, also with the same 3/4 semitones detuning up on the double while the lead disappears. Soon at 1:33 Flute pattern dissolves into occasional hits, and the track is driven by the bassline and rhythm, marking the end of the ascent into a plateau, and at 1:46 Flute pattern returns for 8 bars, which is again clear a microtonal double-tonic situation, with two tonics separated by 3/4 semitones.

A new section of the track starts when the flute disappears at 2:02 and the lead returns with the bassline still double-toned. By now the second detuned tone is already more like a timbre on the bass, not a separate note at all. The rising section is more atonal than the previous one, with atonal glissando notes in very long delays starting to appear infrequently in the soundscape from 2:19, much like dub. At 2:49 a bubbly atonal synth also entering the texture is revealed to be an arpeggio-pattern for a very short while. It is in the tonic of E, but the scale doesn't fit the rest of the piece.

A restart occurs at 3:32 when the bassline is modulated to sequence alternating G and A as the lowest notes. It is not entirely clear which one is the tonic, but the function is more likely that of subdominant than of dominant. This new section in the track is lead by a Shakuhachi-line, with it's own tonal space. The melody is very peaceful, but the backing track is very jittery at the same time.

At 4:09 Bassline returns in original tonic with atonal glissando sweeps now more present. This starts another rising sawtooth-edge in the edge, but not a particularly steep one at first. The pace is slow and dreamy with only infrequent attacks. As the section progresses, the detuned flute appears again at 4:32, soon dissolves into occasional hits and then returns back to the pattern again. The dual-tonic situation presented by the elements is diminished quickly in this later section, and the lead is more pronounced and returns at 5:18. The 16th-note synth arpeggio is again revealed at 5:40 and

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dismisses with the homophony that was playing, returning to a dissonant soundscape again.

A final section closes the track at 6:11, when the bassline once again modulates, the arpeggio stays and the shakuhachi returns. The resulting tonal space is quite interesting as there are now three competing tonal lines that curiously still fit together. A sense of resolve is finally achieved briefly at 7:05 when the track ends with a high-pitched lead that behaves harmonically, picking up the tones it can from all of the dissonant lines.

### 6.3.1.4 Singular

After 'Astral Gnome', the Apollo 3D album winds down and presents a downtempo, dreamy track reminiscent of psy-dub to come and is similar in overall character to some of the early 'Intelligent Dance-Music'. A line of approximate similarity can also be drawn to the downtempo release of 'Mac Mavis - Fresh Material', that would follow Apollo 3D on Exogenic Records next in the year 1997. 'Singular' runs at approximately 110bpm and unlike most of the tracks on the album, it is completely in tune and has functional harmony, following the key of C-minor to the note.

The track starts with a very high glide-utilizing synthesizer patch with a very smooth timbre. There is a two-octave jump at the last note, and it lands surprisingly on the subdominant, a personal style GAD, where they use unexpected fourths in ways that parallel the harmonic:

![Glide lead](image)

Glide lead
The lead only plays twice at first, and at the sustaining period of its last note a low riff that could be considered the high bass of a Goa trance track starts, on a relative D4-1 displacement dissonance:

Very soon afterwards, right on the first pulse of the bar at 0:28, a low bassline starts on the notes I - I - III. It also has a character of displacement dissonance suggested by the leading-in attack on the last 8th-note of the bar, now of D8-1:

At 0:42, the glide-lead resurfaces, and is joined by a fading-in hi-hat-line and soon the kick drum also. The kick drum is very smooth, in the line of 'old-school' Goa trance and straight, but has a peculiarly strong accent on the first beat.

When notated together with the bassline the riff pattern can also be seen to suggest a D8-1 displacement dissonance:
When considering the two lines simultaneously - the riff and the bassline - the resulting hearing make it possible to hear the kick as on starting on the second beat instead of the first. As both of these hearings are in fact present in the total texture, there is an ambiguous rhythm between a reggae-type rhythm with the accent on the second beat and a straight beat. The clear accent on the first beat of the kick drum makes this possible. Ambiguous placing of the first accent is further achieved by the opening sequence of the piece, where each successive element started on a different offset than the last one. After the rhythm is established, there are ongoing rhythmically accenting percussive sequences at important metric events of the larger-sized phrases that present the increased drive required for the rising-edge sawtooth form to take shape.

Further grouping dissonance is presented by a triple-grouped synth pattern that emerges at 1:38. It's tones suggest the 7-chord of melodic minor mode.

![Synthesizer](image)

Writing it in 3/4 instead clarifies the triple-grouped additive rhythm:

![Synthesizer](image)

It can be noticed that in this pattern there is a suggestion of a lead-in with the last uncompleted bar, like it is in the basslines as well. The comparison to Classic Goa trance is clear: A three-grouped rhythmical line that serves the role of a chord progression is seen not only on Hallucinogen's 'L.S.D.' and the earlier 'Triad 3' by Lumukanda, but in many other tracks as well.
At 3:16 High-bass is doubled and seems to counterpoint the synth pattern. But suddenly, at 3:39 the metric changes to 2/4 and sequence is simplified. The instruments left are high bass, bass and kick, accompanied by percussive drums and a short piece of the synth pattern:

\[\text{High bass, Bass, Kick drum}\]

This very effective rhythmic event transforms the sequence that was expressing multiple groupings and displacement dissonance into a straightforward simple loop. But the change is also very much different at the same time and serves as a middle-part of the piece, leading into a break-down with the bassline dropping out first, then the kick drum and high bass riff last. The sudden increase in rhythm from the dreamy displaced polyrhythmic-feel of the beginning section brings out a sudden rhythmic drive in the track.

The last part of the track starts with quick 16th-note variation as a lead-in, and then 4:13 the thematic glide-lead takes 1st beat of meter back to where it was, simultaneously meter changes back to 4/4. The bassline starts first, and after two bars the kick-drum enters back into the texture. The rise is very easy at first, and at 4:53 the second lead is presented silently in the background with very slight volume and a thin bell -instrument:

\[\text{Lead}\]
On the second lead, the apparent displacement dissonance is D8+1 instead, working to counterpoint the D8-1 on the high and low basslines. It achieves a simultaneous feel of going backwards and forwards at the same time. The last rise in the form gains more momentum at 5:29 when the second lead is doubled with much stronger synthesized flute-like sound and the tonal space finally starts to fill up, representing a full melodic minor scale. An occasional vibrato is added to the lead's longer sustaining notes. The rise continues with the snare drum added at 6:30, followed soon by an open-hi-hat line. The track has now developed a more pronounced and well-defined full-duple rhythm, which could even be danced to. The original three-grouped synth pattern on the sevenths returns briefly and at 7:55 a straight 16th-note tambourine pulse defines rhythm even more. The thematic glide-lead accompanies the closing part with a new tuning on it's final downward two-octave jump, this time to the dominant.

The rhythmically driving part is however not left to climax the track, but the strong rhythm is slowly faded out, starting at 8:38 letting both of the leads finish the track into a serene and peaceful ending. With the danceable part of the track taken into account, the grouping into Goa trance is much clearer than if only the beginning was considered. The form of the track is also ABA', something that can also be observed in very early Goa trance.

6.3.1.5 Holobar

The track 'Holobar' is from the compilation album 'Bliss Point' by Exogenic Records and was released the next year from Apollo 3D. This track would not have fit together with the dreamy soundscapes of their album, but is an uptempo 'full-on' Goa trance piece with almost all the signature-traits of the genre. The track has a very long and elaborate build-up on a well-defined rising-edge sawtooth cumulative/subtractive form. The break-downs are metrically well-accented and are stretched out in time, giving the track strong drive when the beat eventually returns.
The track is opened by non-rhythmic atonal sound, dropping rapidly into an alternating high-pitched bass with glide. The kick drum and an acid-like background-synth soon follow. The initial bassline is a typical to GAD with somewhat ambiguous tonality. It has a relative shallow bottom-end, but the kick is strong in the sub-bass, somewhat distorted and quite snappy as well (wide-spectrum). This kind beginning with the atonal part followed by rapid establishment of strong rhythm would have been very suitable for DAT-mixing of the mid-nineties Goa trance culture.

Following the theme of a rapidly evolving intro-part for DAT-mixing, the rhythmic structure is then changed with a gated sub-bass drone bassline starting at 1:14. The metric interpretation changes immediately from 2-feel into a more complex 4-feel with the typical embedded three-grouping suggested by the gaps in its 16th-note pattern. After a plateau, the track goes into a break-down at 1:42 and the alternating high bass fades out, finishing the intro. The break-down keeps an open-hi-hat line all the way through it and immediately at 1:47 a synth pattern on the ones and sevenths with strongly resonant timbre begins, filling the place of the acid-line in Goa trance. A long double-tempo rising kick-drum fill-in opens the space for the next, driving section of the track.

At 1:55 the rhythm restarts with then snare drums and sub-bass only with downward 1-octave glides added, adding the required groove simultaneous to a strong 16th-note pulse accent, like is the unwritten rule in classic Goa trance (see 4.4.2). The rise starts graciously with only the ride-cymbal being added to the rhythm. It is is accented by synth-pad chords and cutoff-modulation. A little past one minute is spent in the hypnotic repetition of the drone bassline. At 3:03 there is a simplification with hi-hats dropping and leaving just the bassline and a synth lead on the tonic and seventh now on a fully open filter. There is a calmer section, and then at 3:23 a fill-in and hi-hats enter, starting the next rising edge of the form.

The main theme starts at 3:40, and is timbrally a variation of an Indian accordion, but the melody is more scandinavian. The theme is cut and followed by a signature Goa
trance riff at 4:18, on the Phrygian major scale. The rise is still carried onward via filter
cutoff-modulation on both the riff and the 1-7 synth line doubling as the acid-line in the
background. The track is very intense at this point and has been carefully structured to
give a continuous increase of drive of almost three minutes. The following break-down at
5:14 is very long and stretched-out. The bassline and the Goa-riff stay on for the whole
duration while rhythm section drops out. The strongest beats are accented by a crash
cymbal and the closing snare-rush fill-in is long, while the break-down is closed with a
strong dropping pulse synthesizer hit. As a whole the break-down is quite epic and
dance-floor-friendly, taking much consideration with the successful addition of drive.

The final section re-starts the rhythm section at 5:54, with the main theme playing again
for the whole duration of its epic rise to climax at 7:28, after which there is a
simplification and a gradual removal of the elements, finally ending with the acid-line
background and some Indian percussion at 8:23. This would have again been easy to
mix out on DAT-tapes, and the form and sound of the track are "textbook" Goa trance.
This makes the track actually stand out from much of the other productions of GAD
released on recordings, and might have been more in-line of what the band played live
on their gigs instead, but that is subject to speculation. It certainly suits the dance-floor-
implementation of Goa trance to the letter, and would still work on a psychedelic trance
dance-floor as morning-music today.

6.3.3 Unreleased music of Timothy Bentley

Timothy Bentley is well deserving of a chapter to himself when studying the history of
Finnish Goa trance music. His sonic input has been extremely influential in shaping the
sound of Finnish Goa trance first, and then of 'Suomisound' psychedelic trance. He is
even considered to be: “The father of Suomisound [...] a mentor” by some, like
Tuomas Leppilampi (15:05). Most people in the older second and third generations as
well will recognize the importance of his contribution in not only pointing the way
towards a unique Finnish style, but getting the Finnish sound recognized on the
international circuit as well (Koskinen, Rinkinen: 4).

Timothy's history in electronic music comes with a unique twist. His father Andrew Bentley is a world pioneer in electroacoustic music, and since his childhood Timothy would have the possibility of engaging with synthesizers and the way electronic music was composed unlike other children of his generation. He would have FM-synthesis taught firsthand to him on a Yamaha TX-81Z multi-timbral module, and also sequencing on an Atari ST with Notator, Ez Score and Tiger. The family also had a digitizer, or audio sampling interface with an analog-to-digital converter in the house. (Bentley: 07:30-12:00.)

Growing up in an environment filled with electronic music, he recounts how enthusiastic he was about getting his first own Atari STFM microcomputer: It was important because Noisetracker wouldn't run on the monochrome basic ST that his father had, but required a color screen. When it finally became available, there was no way he was going to wait even one day for the Finnish-language version, but he managed to persuade his father that he had to have the German version now and was stuck with: “Achtung!”-system notifications for years to come. Timothy was born in the year 1978, the original Atari ST was released in 1985 and he would make his first piece of MIDI-music that same year, at the very young age of seven. His first public electronic dance-music performance was in the fifth grade, when he played his own Atari-created tracks of EDM from c-cassette at a disco arranged by the Kaisaniemi elementary school. (Bentley: 07:30-12:00, 45:30, Bentley 2: 5.)

Timothy's involvement with Goa trance would start with going to Ior Bock's Kristiina's Day-parties and at the same destination that Leppilampi's would also, at Max Ohert's residence in Punavuori, where: “Pate's Clan” met. Timothy would also be coming over for the sessions and recounts that at Gumbostrand: “They were still playing New Beat and MTV stuff mostly”, while the turning point for him was Dragonfly Records material and releases by TIP Records. Another important event that pushed him musically into the Goa trance direction was the Lammassaari party of 1994 organized
by Ruskababa. By this time 'Timo' would be 16 years old. (Leppilampi 5:38, Bentley 18:00-19:00.)

After being turned on to Goa trance by the classic material from 93 through 95, Timothy stated that his inspiration would shift to Australian and Japanese psychedelic trance. Ray Castle, Nick Taylor, Ollie Olsen, Masayuki Kurihara, his wife Ree-K, Kuro and Take Tokuda are his favorites. As it had become habitual for him, all this time he was continuously composing music. According to Koskinen: “Timo made 20 tracks in a week, and gave 10 of those away for free” (16). With himself too young to visit Goa, he would compose music and give it to his friends who did go. Ruppa Hodari would take his tracks to the legendary Alan at Goa, and he enjoyed the sounds so much that he sent the greetings back that Timo should make some more. As the sounds then started to circulate in the DAT-trading scene, even pioneers in the Goa-scene like Ray Castle would also heard them. Koskinen would play mostly tracks by Bentley, Iiramo and Hartikainen in the later-nineties when he took his dj-career into the international stage, and stated that: “everyone would be charmed by them”. (Bentley: 21:00-23:15, 46:30-50:00, Castle 1:05-1:09, Koskinen 2a: 15-16.)

Timothy's later productions mostly together with Iiramo and Hartikainen will be assessed in later chapters on the music of Flipping Bixies, Kolmiokulmiosilmiö and Texas Faggott. Keeping with the main topic of adaptation of classic Goa trance, the study of Timothy Bentley's EDM-style will start from early home recordings of Goa trance that Timothy provided for this study from their original media on c-cassette. According to him they are the first ones he ever made and are from: “the year of the Lammassaari [party]” (Bentley 46:00). They are whole and remarkably finished in their musical composition.

The first track on the cassette has been skipped in this research. It is very harsh and fast, has Goa trance instrumentation and basic first, second, third and seventh-degree arpeggios dominating the texture, but is much less revealing musically then the remaining four are. All the tracks on the tape seem to have been made on Tracker-based
tools, apparent from the structures in the music. In tracker-based composition tools, the arrangement is based on unified 'pattern' loops which have a default length of four or eight bars and play on all the channels simultaneously. In all of the tracks, segment borders and lengths nearly always align to four bars. This is in contrast to typical MIDI-tools where each channel's looping is typically independent of each other.

The analysis shall start on the second track beginning at 4 minutes 25 seconds on the recording. The track's key is F-minor with a flat second, giving it a phrygian sound.

The track starts with the basic rhythm-section and a bassline:

Tonally, there is a clear Goa trance signature: the, the flat second, flat third and flat seventh can be observed to make up the sequence, however in classic Goa trance the bassline would very seldom alternate so quickly between the different degrees. The rhythm is syncopated like classic Goa trance and also displays an interesting asymmetry on the two-bar repetition. The first bar aggressively pushes duple rhythm on its fourth and sixth notes of the sequence, rather than staying on the easier syncopated rhythm like the second bar does. This detail is reminiscent of some of the basslines on tracks by Total Eclipse, for example (see chapter 4.4.2), where as much duple as possible is pushed into a bassline still appearing syncopated in the context of the whole track. The rhythm section is a basic EDM kick and hi-hat sequence, with the clap appearing later:
The first high instrument is a pseudo-tonal droning filter sweep with rhythmic cutting. It drones on a single note on the tonic, but the filter cutoff sweeps on a large range change the timbre of the sound dramatically, adding a tonal quality to the sound (see chapter 4.4.3 for reference how filter cutoff-frequency is used as an instrument in Classic Goa trance). The sweep starts at 0:06 in the track, but is notated here as the to-be-counterpoint of the second sweep. The cutoff-frequency envelope is drawn below the staff with lines.

Drone filter-sweep

A second sweep pattern starts at 0:36 with a similar instrument, but with more resonance and a more pronounced sound. The two patterns continue sounding together and counterpoint each other:

Drone filter-sweep

The drone-patterns display interesting manipulation of rhythm. Examining the note lengths on beat 1 of each bar in the second sweep-pattern, it can be seen that the first length is different in bar 2. There is also a difference in the ratio of 8th-notes to 16th-notes in the bars. In the first bar 16th-notes are clearly more important, then 8th-notes in the second, and then from the third bar onward it turns around again to favor 16th-notes. Observing these short/long relationships further, one can also identify grouping dissonances in the sequence.

The first bar starts of with a duple of the underlying 4/4 metric for duration of the first
eight 16th-notes. But then a group of length 7 is observed instead, followed by 1 additional 16th-note. Looking at the second bar however, this maneuver turns out to double as a lead-in for the starting figure of bar 2 also. Remembering that bar 2 has the 8th note on the rhythmically significant beat it becomes the defining rhythmic length. It can now be observed that the second bar has an additive triple-grouping in the section between beats 2 and 4, namely 3+3+2 surrounded by sets of four 16th-note values on both sides, the second one of those being lead-in by the group of 3 present on the other side of the bar-line. The last two bars wrap up the sequence by first grouping on the yet-unobserved 5-group, followed by a group of 3, and then repeating twice the duple plus the syncopated pattern observed at the end of bar 1. As the cutoff frequency envelope starts to fade the sound into the background on the remaining bars, a pair of 7+1-groups are heard, leading the ear into hearing a slight grouping dissonance on the fade-out.

At 0:55 (5:20) a three-grouped pattern of degrees 2, 1 and 7 runs for 8 bars, with one-and-a-half bars lead-in accompanied by a short break and fill-in on the rhythm section. This creates an often-observed apparent polymeter in Goa trance, where 3/4 sequence is run for 4 or 8 bars before resetting, giving the projection of G4/3 metric dissonance:

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\text{\small Synthesizer}
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Practically atonal filtered noise filter resonance-blips are added at to the texture 1:17 (5:42), on an interesting 3+10+10+9 (=10+10+12) additive rhythm. The underlying 16th-note pulse probably is actually major triad+octave double falling and raising pattern, but almost no tonality is present in the sound, so it is impossible to say. The instrument and it's use is more in the realms of psychedelic trance than Goa trance, due to the high amount of noise, weak tonality, and no attempt at harmony. Here one can observe a non-classic trait being used in concert with classic figures.

At 1:35 (6:00) a triad chord-progression element enters the texture:
Pulse-wave synthesizer

Bb⁷-Fm-Db-Fm⁷, giving a progression of IV-I-V-I⁷. Basic pattern that follows from voice leading on the triad. As has been shown, triad patterns are the most common way of introducing chord progressions in Goa trance. The pattern however is more western pop than Goa trance. Like the following lead that starts immediately afterwards it has trance rhythm, but is in effect borrowed from western popular music. One would be inclined to guess that this kind of chord progression and melody came naturally from Timothy, which points to his western popular music cultural background.

The track ends quickly at 2 minutes 35 seconds to a retro-video-game-like sound. It is likely that the track came to a dead end, but Timothy still considered the beginning good enough to record it. Even considering it's sudden ending and relatively quick progression, the second track's drive-building aspects are very well executed with small details in the form of short but varying synthesizer-lines, samples, and short breakdowns in the rhythm giving it a sense of moving forward and tie the piece together as a coherent whole. The tonalities and rhythmic forms point strongly towards Goa trance, but the track also lacks in the meditative qualities presented by long story-telling arcs in the classic Goa trance repertoire. Although well-built and dance-floor-functional, the track is still quite hectic compared to a finished Goa trance piece of the time.

The next track, starting at 7:12 on the tape, is not as fast and concentrates more on the hypnotic qualities of Goa trance. The track progresses more slowly and presents it's materials sparingly while looping the sequences for a good measure before the breakdown is initiated at 9:55. The structure on the track is very clear, and reminiscent of the early Australian psychedelic trance pieces from Rhythmystec in the way it builds up a rhythm and then sustains it by varying the active patterns on top of it while the background stays the same. It needs to be remembered that Timothy had not yet heard these tracks either, as they were at least a year from being released.
The first leads on the track are very interesting, as they utilize confusion of the tonic by sounding in the wrong key, somewhat like GAD would utilize on their pieces. The wrong key results in a psychoacoustic effect of the two layers separating from each other due to possessing a different tonic. As a harmonic hearing cannot be reached, the mental apparatus is forced into listening to the two separately and this has an effect of isolating the hypnotic background into its own layer, right before the track progresses into some classic Goa trance arpeggios and a flute lead -texture centered on the seventh degree. By keeping the hypnotic section slightly in a separate layer, the track acquires slightly more freedom in the build-up. The second section of the track goes through a similar build-up to the first, but utilizes the elements presented in the first build-up on more simultaneous layers. This results in the total texture getting almost to the point of a 'wall-of-sound' pulsating on the 16th-note level, with different layers syncopating at different offsets. The texture could even be said to have a degree of polyphony to it, rising from the layered syncopation and the layers timbral differences.

The fourth track at 12:27 is again faster, and loans it's style quite clearly from the industrial EBM -side of Goa trance. It is part in A-minor with flat second and a diminished fifth, and part in melodic A-minor. The bassline has classic rhythm and shape, with syncopation and mostly on the tonic:

![Bassline](image)

The notes would fall on an A-minor diminished 9th chord, giving a very dark feeling that is often the case in Classic Goa trance also. The dark industrial reference is upheld further when the snare drum enters, utilizing a mechanical sample like is the case on many Industrial Dance -pieces. After establishing the rhythm, the track switches to a chord progression of IV-V-VI-VII at 13:00. The progression is presented with an open-
fifth "power-chord" on an instrument resembling a heavy-metal guitar, also clearly on the industrial -side of Goa trance. The chord progression resolves itself as a short break-down or a bridge and the main loop starts again. The track gains a lot of drive in the progress. It then keeps building up via a structurally accompanying short riff on the third, fourth an fifth degrees in melodic minor and is soon followed by an A-minor triad arpeggio on the 16th-note pulse while simplifying the texture slightly. Structural progression falls clearly in the domain of the raising-edge sawtooth accumulative /subtractive form again.

At 13:58 the bassline is dropped, a low drone pad is added into the background, and the track starts another build-up in the space of the break-down without the bassline. The break-down-space build-up is a topic of more advanced EDM-tracks, and it can be used to push the drive up even further. It is used here to great avail, and it should be noted that it requires compositional skill to be able to orchestrate an effective build-up in the space of a break-down without it sounding too harsh.

The main-loop returns directly without any lead-in at 14:29, and 16th-note level arpeggios much in the style of Goa trance are added:

Expanding the notes to chords, the source chords might be Am\(^7\) and a mixed D sus 4 + G minor, giving a I\(^7\) - IV+VII alternation. It suggests a succession of fourths. The arpeggio is held in the texture for a long time, and creates a somewhat polytonal space due to a dissonance against the bassline. When a lead is added at 15:23, the dissonance retreats a little towards the background. The lead is similar to the earlier tracks, quite popular-music in style and not particularly Goa trance at all. The track plateaus for a while without the lead and the arpeggios, before going again to at 15:57 to the IV-V-VI-VII build-up with the heavy-metal power-chords. It then loops back to the same basic
rhythm and is cut short on the tape.

The fourth track on the tape can be analyzed up to the conclusion that Timothy "has got it". He has understood the basic formulas and rules of Classic Goa trance and has been able to use them effectively in creating a variation of the music in his own style as well. Especially the fifth and last track on the tape, starting at 16:41 shows this. It is very much in the style of what would become to be expected of Texas Faggott many years later. There is already on this recording from 1993 or 1994 the same style of leading melodies, innovative use of dissonance, and witty humorous passages that would become a trademark of Timothy's soundscape together with Pasi Hartikainen years later.

6.3.3 Music of O*Men

From all of the early Finnish artists involved in making Goa trance, Petri Koskinen and Peter Bäckman are the ones that seem to have the most connections to the scene at Goa. It should be no surprise that the sound they produced sounds most like classic Goa trance of all the early Goa trance music produced in Finland. Even in later years, especially Koskinen has continued to be devoted to the sound. In his interview when discussing the later developments of Finnish psychedelic trance he stated: “I've never said that I make Suomisound, I make Goa trance!” (Koskinen 2a, 12).

Koskinen's sources of inspiration in Goa trance music can be found by studying the the earliest of the DAT-tapes he provided as material (DAT, Appendix). The earliest copies with invented track-titles contain not only the earliest releases of Goa trance, but also whole tapes of early European techno, rave and trance, with the occasional industrial-track in between (Appendix: Mr. England).

The first O*Men tracks seems to have been taped in 1995 (Appendix), and O*Men's track 'Rajdoot' was released in 1996. The track enjoyed success and was featured on several subsequent compilation-cd's. Unfortunately the original Rajdoot mix was
unavailable, so in this study the analysis based on the 'Motorbike Mix', found on the
DAT-collection of Petri Koskinen himself instead. An O*Men track from Exogenic's
Bliss Point -compilation is then analyzed as well for a second look on their sound.

6.3.3.1 Rajdoot (Motorbike Mix)

In 'Rajdoot (Motorbike Mix)' the instrumentation is very typical Goa trance. Practically
every instrument with the exception of a techno-style chord appearing in mid-track have
appeared in one form or other in classic Goa trance tracks. However, the patterns and
melodic lines played on the instruments are quite different. The lines mostly still
conform to Goa trance stylistic guidelines even if they stretch borders somewhat, and
the overall form is the classic rising-edge sawtooth accumulative/subtractive form.
Displacement dissonance is utilized to great avail, even to excess which makes this
track also unique. At the initial build-up, practically every instrument-line starts at a
different metric offset. This trait might be something Koskinen preferred, since on the
first album 'Wave Soup' of his later-formed band 'Squaremeat', the displacement-
dissonance-affair was taken to a whole new level. The sound quality on 'Rajdoot
(Motorbike Mix)' is fair at best. The spectrum utilized is not too broad, and the
frequency-space would definitely have had room for much more.

The track runs at 145 bpm and starts with an atonal gated drone accompanied by an
acid-bassline:

The accentuation is quite unusual, as it makes the rhythm hop a lot. The continuity of
the pattern is not something that comes as a function of the rhythm, but rather continuity
is what happens here regardless. The pattern is additive, but somewhat inconclusive.
There is a slight accentuation of the dotted-quarter-note, as can be seen from bars two and four.

The track's kick drum is relatively smooth, with medium snappiness. The line starts with a fill-in and the begin it's loop at 0:21. The sequence is very active, not monotonous, which is typical of Goa trance. Even the basic pattern has a fill-in:

1

\[\begin{align*}
&\text{Kick drum} \\
\text{Compare to the basic kick drum-pattern from 'Dynamix - The Rezistor' (1993):} \\

&\text{Kick drum} \\
\text{In both tracks, as is relatively common in early 90's Goa trance, the kick drum continuously makes a fill-in at every two bars, and these fills are then even more elaborate at the section boundaries and metrical significant points. This is in opposition to techno-music of the time, which was much more minimalist in its application of the kick drum. If one considers only the acid-bassline and the kick drum-lines alone, this track could already be put into the trance-category.} \\

A Goa trance signature is achieved soon after. The main riff starts at 0:58 with a saw-wave synthesizer that has a high-pass filter with heavy resonance:
The line utilizes the 1st, 2nd, 3rd and 7th notes of the Phrygian mode, which alone is not enough to make a Goa trance riff. Actually, the riff on Rajdoot is markedly different than most other Goa trance of its time, but it still sounds like Goa trance due to its structure. The grouping of the pattern follows the basic rules established in chapter 4, by which the notes are grouped to sets of three by, the direction of the melody, by their intervals or by simply their rhythmic arrangement.

Let's compare the line to Classic Goa trance: Anything directly similar cannot be found, so it will be helpful to study how the same rules are applied in Classic tracks, starting with the main riff of 'Prana - Voyager III (Voodoo Remix)' (1994) at 2:39:

![Voyager III Main Riff](image)

The grouping to threes within a four-framework is even more apparent from the notation of 'Voyager III (Voodoo Remix)', and similar passages can be found there in a simpler form, from which 'Rajdoot' is obviously expanding upon.

The melisma-like 32nd-note passage can also be found in classic tracks, although not as commonly. Below is an example from the main lead of 'Man With No Name - Teleport (Original Mix)', which has a very similar rhythmic figure at the end of the second bar:

![Teleport Main Lead](image)

The overall rhythm of the lead on Rajdoot could be pieced together from elements of classic Goa trance tracks, but the tonal arrangement is much wider.
A counterpoint to the riff starts at 1:18, at a displacement dissonance as described in the introduction. The dissonance is however only achieved by allowing the line to start at an offset, the sequence itself follows the main 4/4 metric:

The line paints an alternation of the first and second degrees on the strong notes at beat one, although the more silent notes of it dance around the tonic, making the second degree somewhat temporary. A similar movement can be found in 'Prana - Voyager III' again, where the main riff is similarly counterpointed by another riff running on the first and the second degrees:

The sequence of I & II in either order is a typical trait of Goa trance. Even though it is even more prevalent through the track in 'Voyager III' than the counterpoint of Rajdoot, it similarly counterpoints the lead (presented here earlier) that has appeared for a while without the sequence. It is however much simpler and 'straight' in its implementation, but marvelously typical of Goa trance to allow for a good comparison. Another related example of a related sequence in Goa trance would be Etnica's 'The Gili's Voyage', in which the whole track alternates between sections in I and other sections in II.

When compared to classic Goa trance, both the lead riff and its counterpoint tend to stand out as more complex in their arrangements. The passages use much larger intervallic ranges than is usually the case in typical Goa trance tracks. An other feature
of both lines that stands out is the double functions taken by both lines, where classic Goa trance tracks would usually have had two separate instrument lines. The main riff has low and high notes, and doubles both as an arpeggio and a lead. The counterpoint riff has weak and strong notes with both short and long durations, also doubling as an arpeggio and as a pad. They are in effect four functional lines embedded into only two synthesizer lines. This might be a conscious stylistic choice, but could as well have been because of a lack of resources too. After all, synthesizers were still quite expensive at the time of making Rajdoot.

By the time the main riff and its counterpoint have been heard, the track has been placed firmly in Goa trance domain. It becomes apparent by two minutes that the form is also following the rising-edge sawtooth accumulative/subtractive -formula, with exception of bending it a little by often starting instrument-lines at a slight offset to the standard model.

More Goa trance rhythm can be observed in the heavily delayed sweeping filter drone starting at 3:08

The attacks of the notes sound through a delay synchronized to the 8th -note level, feeding back as a continuos stream of 16th notes, but there is a slight swing as the releases of the third note of the groups is also audible. Needless to say at this stage, the continuos 16th-note pulse itself is something very typical to trance in general, and many Goa trance tracks feature multiple layers sounding continuos streams of 16th-notes, as already shown in chapter 4. This feature simply adds to the resolution at this stage, that Rajdoot is a Goa trance track very much in the classic sense.
6.3.3.2 Real Dream

In 'Real Dream', appearing on the 'Bliss Point' compilation by Exogenic Records, O*Men has applied traditional Finnish melodies in the Goa trance domain, and created a folk-rhyme "version" from the while still retaining some of the characteristics of Goa trance along with it. According to the knowledge available at the time this research was conducted, this track is the first instance of such an adaptation. This alone merits this track a position in this study, as such adaptations have often been used later in local psychedelic trance, both in Suomisound and Swedish material.

The track starts with very ethereal pad-chords on several different variations of the I and VII triads in C-minor. The high amount of noise and ring (resonance) on the filters makes the sound icy and hollow, a reference to the cold climate perhaps. From 0:33 the main riff is faded in, at 136 bpm:

Main riff

It very quickly becomes apparent that the riff isn't a standard Goa trance high bass. It refers to Goa trance by some three-grouping and trance-rhythm, but pays an odd resemblance to traditional fiddle-based dance-music as well. What sets it apart are the descending passages that are too prevalent, and there way are too many degrees used for it to be Goa trance. Only its instrumentation by a clean pulse-bass is clearly directed towards the target genre. The kick drum and a 16th-note pulse-hi-hat with 32nd-note fills start soon at 0:47, lead-in by a short sequence. The rhythm section starts at 0:55 when a switch-bass is added on the sub-bass-frequencies:

Sub-bass
The icy pads give way to a gated high-pass synthesizer pulse at 1:09, a pre-counterpoint to the coming lead. The stereo-feedback-delay on it along with cutoff-modulation is a signature Goa trance trait. Along with the simplification caused by removal of the pads, the track is starting to reveal it's intended genre as the raising-edge sawtooth-form starts again on it's second rise.

The second rise is put into good drive by the main lead starting at 1:30. It is a variation on Finnish folk-rhyme melodies also known from the 'Kalevala', the Finnish national epic, and it's shapes are also similar to other Scandinavian folk-song styles:

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\[1 \quad \frac{5}{4} \quad \frac{3}{4} \quad \frac{5}{4} \quad \frac{3}{4} \]

Lead
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The traditional feel is achieved firstly by emulating the 5/4 rhythm of the traditional rhyme in the opening of each bar. This is particularly apparent at bars 2 and 4, where the four 8th-notes are followed by a quarter-note. This leaves the gaps between the five notes as equal. The following 16th-note passage is merely the filling that allows for the rhythm to repeat on the next bar. Secondly, the alternation of a passage starting at the tonic and the second degree also emulate the traditional rhyme in which every second passage also typically starts at the tonic, and the others at higher degrees. Similarly, the second and fourth passages end at the tonic, like is also typical in the traditional rhyme formula.

A signature Goa trance can also been found in the line when one studies the grouping of the upward- and downward movements. Many of the individual passages are indeed grouped in threes, with some exceptions. This leads to an expression of additive rhythm via melodic grouping. Also the lead instrument's synthesizer patch again points the way towards the genre.
Drive is added by changing the first beat of the longer underlying meter by a sudden break at 1:58 and adding a bar. The loop is repeated once again and an actual breakdown starts at 2:12. The riff is then cut, and gated synth-vocal pads on the first, second and occasional third degrees added. The gated vocal pads are in a signature Goa trance style both by instrumentation and sequence. The beat starts again and another rise in the form begins, with the main lead still playing. The riff re-enters at 2:54.

At 3:11 there is a simplification, lead drops off and ethereal pads re-enter with a “Relax, dream”-speech sample. By now the form and genre are very clear: This is Goa trance with ethnic melodies, where ethnic part happens to be traditional Finno-Ugric. The rise is augmented by the gated drone re-entering at 3:37. The track then plateaus at 3:53 by further simplification to rhythm, sub-bass & drone only. On the plateau a tonally blurred texture starts gradually at 3:59 and then evolves into something resembling a lead. This sequence is worked into a build-up starting again at 4:40, with the closing part of the track behaving very much as one would expect from a Goa trance track. There is a simplification and percussive / non-tonal section starting at 5:25, then simplified further at 5:53. A build-up then begins after the percussive section with the material from all the previous sections being used together in dub style, each working against each other in counterpoint fashion. This in a way climaxes the track, but the overall feeling is quite dreamy instead. Perhaps the more accurate word for the feeling in the end would be resolution rather than climax, a suiting melancholy indeed for a track conveying the identity and atmosphere of old, cold and harsh Finnish national landscape.

6.4 Adaptation of psychedelic trance, the merging process

The next segment of analysis concentrates on how the emerging psychedelic trance and the Australian style was adapted in the music of the first Finnish releases of Goa / psychedelic trance. There is certainly a difference in the style when one compares GAD's Apollo 3D to Sörkkä Sonic. The Flippin' Bixies-album is the one that leans
much more towards an Australian style of Psychedelic trance, while Apollo 3D instead echoes a lot from the domain of classic Goa trance. Most of the early Finnish Goa trance already has a good deal of psychedelic trance in it, and Timothy Bentley's early sound even predated some of the influences, but in any case, most of the artists working originally at Sörnäinen definitely have got the most of it in their music. For this reason the pieces that are analyzed in comparison with the Australian style and psychedelic trance have been picked from the 'Sörkkä Sonic', 'Bliss Point' -albums.

The most important concepts that point the way towards psychedelic trance rather than classic Goa trance are the way melodic sequences are turned around from the traditional balance, shifting the important notes and time values around, perhaps most exemplified by Koxbox on their 1995 album 'Forever After'. Similarly, the funking-out of Goa trance-style sequences on alternate scales and chord progressions like the blues of rock 'n roll are present. These would often be utilized in the Australian style. A third direction influence comes from the Japanese style of Goa trance, which is one of the oldest national flavors of Goa trance, and also incorporated influences also from anime-soundtracks, industrial noise, electroacoustic music. The Japanese producers had their own witty dark kind of humor.

6.4.1 Music of Flipping Bixies

The sound of Flipping Bixies will be analysed based on tracks appearing on the 'Sörkkä Sonic' album released in 1996. It will be compared to Goa trance and psychedelic trance released until that same year, since the release date was in December of that year and it makes sense to assume that the tracks would at least have been finalized during that same year.

As the analysis is read, the close connection of H. Rinkinen to the Goa trance-scene of Copenhagen is important to bear in mind. Koxbox is the most well-known Danish act in early Goa trance and would have been an influential force in the music scene there. A
close following of the Australian and Japanese styles was also reported to have taken place at the studio itself, as stated by both Bentley and Leppilampi.

6.4.1.1 Marketan Valssi

The opening track of the album starts in a home-brew Goa [“Kotigooa”]-style, with a tracker-based piece of almost textbook Goa trance (Bentley). The track utilizes a

The beginning of the track starts with a classic acid synthesizer-line and what appears to be an offset kick-drum (BD):

However, when the intro is finished, a 'turning the beat around'-maneuver (see Butler 2006: 19, 141, 196) is performed and the actual configuration is revealed:

Displacement dissonance and ambiguity of beginning is a trait commonly used in most EDM, and in Goa trance the application is usually restricted to the beginnings of tracks, like applied here. The line alternates on the first and the second degree, unlike in techno where a constant alternation of tonal center is very uncommon. In Goa trance on the other hand, alternations between I and II is very typical.
In the first melody-line of the track (I-Mel), rhythmic grouping to threes via melodic contours is particularly apparent:

The track progresses via the standard sawtooth-shaped accumulative/subtractive form. The start of both major build-ups occur early, not on the projected length expected from the metric structure of the previous parts of the track. This is the first factor that gives the track a strong drive and is the first signifier of psychedelic trance. In the first breakdown a riff starts that runs through both build-ups:

This phrygian major progression is similar to the progression on 'Waiting For A New Life' by Total Eclipse (1994), and in it can be seen to present typical Goa trance melodic traits. Up and down motions are grouped mostly to threes, and there is a hinting to a chord progression of I-I-IV-V in the first notes of beats 1 and 3 on the second bar.

The bassline of the track has a high accentuation for 16th-notes, but includes the mandatory syncopation on the leading 16ths to the second and fourth beats, and note also the strong grouping to threes and the I-IV chorus:
A I-IV chorus in the bassline has been similarly observed in 'High Energy Protons' by Juno Reactor (1993).

The build-ups feature by simulations of percussion and ethnic song-samples in addition to the continuous accumulation of material. The percussion and ethnic singing give a strong eastern feeling together with the Phrygian Major scale.

In addition to following the rules of Goa trance, the track also surpasses them in the climax of each build-up by using a riff that goes outside the standard rule-set (II-Riff). The primary motives of the climax section can also be observed together:
At point of climax the texture is relatively full, but a syncopation can still be observed at the second beat. Different lines move on slightly competing tonalities but are re-using most of the same rhythm. The resulting texture has therefore somewhat more polyphony than is commonly encountered in classic Goa trance. Compare for example to 'Teleport' by Man With No Name (1994), where polyphony is much subtler. A closer analysis of the track can be found in Aittoniemi (2010), a seminar paper submitted at Helsinki University earlier by the author.

6.4.1.2 Über Dollar

On the album, 'Über Dollar' changes the tone from the classic Goa trance -induced tracker-sound of 'Marketan Valssi' to a very different domain. The difference in sound quality is what strikes out as apparent first. The sound has crisp highs and good definition with a wide dynamic range still combined with a punchy bass and kick drum. In the structural domain, the track could easily be called 'Progressive Trance' because the track has so many simplifications and re-starts, progressing smoothly into each sub-climax with a very spread-out addition and controlled subtraction of layers. Tonally, of course, it wouldn't fit that genre-label at all though since the 2000's definition of 'Progressive Trance' also usually employed that the tonalities and chords be toned down in intensity as well, with minimal surprises which is not at all the case here. However, the reader versed in psytrance-music should keep the comparison in mind, since while studying the track with the help of this analysis the points of confluence become clear.

The track starts with a stream of filtered blips with unclear tonality and rhythm. Then at 0:05 a steady kick-drum beat starts. The tone of the kick drum is reminiscent of the TR-909 kick drum with a relatively smooth and deep sub-bass boom combined with a very short snap. This is a classic EDM-kick sound and has been commonly used as the basis kick-drums in both the classic and Australian styles. The kick drum is accompanied by non-repeating percussive passages that again were common in both styles. Importantly though, these wouldn't have been commonly found in techno.
The first bassline, added at 0:19, is a lengthly and organic shape, having some thematic qualities as well as bassline qualities (basic form notated only):

The major notes are on the first, fourth and sharp fourth degrees, a tonic / subdominant sequence typical of rock ’n roll, not of trance. It is camouflaged as a trance-bassline by the choice of rhythm, the rapid sequences of up-down half-note alternations and the quick sudden high notes at the ends of bars 4 and 8 reminiscent of acid. The alternation of tonics and fourths eventually creates a kind of hybrid groove between EDM and rock. The bassline's basic form presented here is also not constantly held, but there are lead-ins, variations and solos as the track progresses, which make it sound organic and set it apart from the mechanistic repeating basslines usually observed in the trance-genre, but also in most of classic Goa trance.

The bassline intro is accompanied by a tambourine-line and a shaker at the opposite end of the stereo-field. The lines are sparse and syncopated. The atonal blips continue as a normal build-up sequence would, but suddenly everything stops at a metrically weak beat on 0:39, and the following speech sample is heard, heavily reverberated:

“Buhaeaeaeae [melisma]... it's a burning turtle soul!” (Bentley 2: 11).

The word spelled in phonetic english: “buhaeaeae” sounds like a contorted version the
Finnish word 'pyhäät', which would mean 'this is holy' or 'holiness' in English. It is probably an intended extra joke for those able to understand it. Even if one does not understand the word however, the timbre and articulation is clear: it sounds like a traditional mystic's chant at first but then breaks off suddenly into mumbling that turns out to say: “it's a burning turtle soul”, very confusing and humoristic. The stage is therefore set for a different domain of trance-music where the track is taking elements of classic Goa trance and then playing with them and against them in unconventional and unexpected dimensions, and not being very shy about it either.

The beat and bassline restart at 0:44, and the first lead is heard. The lead follows the phrygian major-scale and is syncopated and cut into quick 16th-note sequences much like a classic Goa trance lead would. (It's basic form only is notated here, the following instances vary the 16th-note cutting but the tonal heights presented persist throughout.)

The elongated high first note, the fifth at the beginning and the diminished fifth notes at bar 2 give the lead away as not really Goa trance. However, as each passage comes to a close, it starts to resemble classic Goa trance more and more with the familiar rhythmic shapes appearing on tonic.seventh.second alternations.

Another sudden break-down much in the theme of the previous one but shorter starts again at 1:11, lasting four bars. There is an atonal synthesizer swell and a double-time kick-drum rising for three bars, then on the final bar, the bassline does a maneuver sounding very much like Goa trance in D-Phrygian major, but on a closer inspection is
chromatic instead:

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Only the lead-in note is from the chromatic scale, the rest aligns with Phrygian major. The rhythm is additive with the dotted-8th-note dominating, projecting a G4/3 grouping and on D16-1 offset. The phrase is finished off by a crash cymbal and a re-start of the beat and the bassline with open hi-hats added. The lead also restarts with a succession of the first sequence with the whole rests removed for a duration of 8 bars. The repetition gives the presentation more determination and force, but also makes it more hypnotic than the earlier version. The texture is more in line with classic Goa trance again, henceforth in the theme of the track that is starting to become apparent, there is a departure from the style which is then transformed via musically sound progression back into the style.

At 1:31.5, the track shifts its tonal center by presenting an alternative bassline:

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The second bassline starts immediately without any introduction and runs for a duration of 8 bars (varied slightly on the second iteration), continuing the intensification started by the 8 bar presentation of the first lead before it. The lead is silenced and the tonal center now shifts to the second and third degrees of the D-Phrygian major -scale. The alternation of the third and second degrees is tonally reminiscent of classic Goa trance, as is the rhythm. The section's function in the overall form of the track however is not. Goa trance tracks practically never alternate between sections nor in different lines with different tonalities this quickly, but stay them for much longer periods. Quick
successions of this kind would have been more expected from the Danish Koxbox.

At 1:45 the climax of the first rising edge of the form is presented. The bassline reverts back to the I-IV-#IV line and the second lead starts. The lead is almost instantly doubled with picked-string like instrument at 1:58, running totally for the length 16 bars, making it a “strong phrase” as classified by Koskinen. It is both lead-in and lead-out by a snare-rush and a crash-cymbal:

![Lead 2](image)

The second lead no longer emulates any style but is the independent conclusion of the first section's tonalities and rhythms. Its falling contours, little variation, determined repetition and the doubling by a second layer give a strong sense of closure. The mode is no longer the phrygian major, but pure phrygian, which with the underlying bassline's omission of the third completes the somewhat unclear modality of the first section of the track. The earlier different competing modalities are now resolved together as one. The large interval range and using concurrent sequential notes of same length actually give a sense that the composer knows what he is doing, since in effect he is now just playing out the theme that has been set for the piece at this stage.

After the second lead finishes at 2:12, the track simplifies and plateaus for a while. The rhythm section is cut to the kick-drum and a conga-line is added. The following section is more percussive and frequented by atonal elements on top of the first bassline again and slowly starts building up again. At 3:12 nearing it's end, an arpeggio starts, first at a relatively low volume and runs for 6 bars:
The modality is pure phrygian, but the line is very Goa trance in shape and sound quality. It plays cumulatively with the build-up of the track, but abruptly everything cuts, and at 3:26 you can hear the speech: “Fatal injection? ... Right!”, another humorous break (Bentley 2: 11). After almost complete silence, at 3:30 the arpeggio starts again, this time at full volume. It is only accompanied by a slight atonal bubbling sound in the background, therefore being the single defining layer. A steeper build-up then starts and elements start to be added more rapidly.

At 3:36,5 the arpeggio is doubled as bassline 2, which is of the type familiar from 'Itchy Witches of Androgenetica', an undulating line attacking on every 16th-note of the bar:

The bassline and the arpeggio run for 16 bars just repeating the sequence without the kick drum in the background. Instantly, the track transforms into being recognizable as a trance-piece. There is now the hypnotic and repeating bassline and an arpeggio, and layering typical of psychedelic trance. One has to bear in mind that this line was in fact defined by the proceeding elements of the song, therefore the transformation is not musically abrupt nor out-of-place but a logical conclusion and leap forward into the next domain that is to follow.

At 4:03 A bar of time is inserted with cutting off the bass and arpeggio and a fading pad hit of a somewhat out-of-tune fm-synthesizer coupled to a fast-bubbling, resonant low-pass filter. Then at 4:07 the delayed first beat sounds and the arpeggio is tripled with a
screaming high lead -sound already familiar from the first part of the track. The mid-
section of the track then starts it's climax with Lead 3 at 4:34 (Basic shape below only,
16th-note cutting that produces the rhythm varies slightly on concurrent passes):

The fourth lead plays with everything that has been heard up to this time, much in the
way a master folk-violinist would do, creating a new variation of a familiar theme by
improvising on-the-go. The sequence flows in repeating up and down motions,
constantly going through different rhythmic forms as it does so. The first two bars have
sequences of four 16ths and the 16-16-8 cliche, also including a single instance of the
dotted 8th plus 16th prominently observed in the first part of the track. Starting on bar 3
a hint of a D16+1 dissonance and additive triple-grouped rhythm on that displacement is
found, largely by the relatively small weight of the first cut 16th-note compared to the
strong 8th, followed by the aforementioned grouping of threes on the notes. This
constant alternation is very playful to listen to, giving the track a very strong drive.

Tonally, the fifth degree is more prevalent than earlier, and first five notes of the scale
are quite evenly used. Simplified, the melody centers around the degrees 1-4, 4, 1-5 and
4-3. There is a strange feeling of familiarity coming from traditional dance-music and
folk melodies. Were one to identify the passage as referring to a virtuoso traditional
folk-musician, the image formed would certainly fit the process going on here, as in
taking something well-known - Goa trance - and making a new kind of dance out of it.
The lead continues play through 4:50 to 5:03 when it's backed up by a wordless ecstatic
vocal chant underlying the melody. The phrasing and melisma of the vocal is
reminiscent of eastern mystics and it's purpose seems twofold: Firstly, it is facilitating
the ecstatic trance of the dancer, and secondly it is assuring the perhaps unsure listener that this is indeed something familiar, Goa trance. It is here where the track really shows its feathers as an Australian-kind of bird. The process of taking a Goa trance cliche and then tweaking it out into new domains while playing with it is familiar from Reflecta and Shaolin Wooden Men as analyzed earlier, as is the returning to familiar repertoire when it gets a little too crazy. The enlarged scale going past the classic phrygian major incorporating blues and chromatic elements is also a clear sign of similar musical ideas being implemented here.

From the familiar, the mid-section goes once more into the unfamiliar at 5:03 with yet another lead that exhibits a gliding pitch from the tonic to the augmented fourth with some downward turns in the middle. It includes plenty of microtonal tunings would be difficult to notate. The sequence turns into a continuously rising pitch after four bars and then finishes very high after another four bars.

As the mid-section finishes at 5:14 with another break-down, a 'funking-out' starts immediately with lead 4:

Again, the track presents a new turn of events with the materials it was playing with in the first place. This time we see increased chromaticism with the 'gapped' rhythm texture originating from the industrial roots of classic Goa trance (see chapter 4). The tonal chromaticism has been raised to the level of jazz-music and the mode is now freely manipulated between western, eastern and afro-american tonalities.

At 5:21, the beat re-starts with lead 4 continuing to play, repeating the first bar three
times and then the second bar once. The same instrument then transforms to a looping pattern, of which the basic form is notated below. Again, the actual pattern varies somewhat in actual implementation, with each round presenting slight organic variations of the theme. This pattern is a simplified version of lead 4, and is actually the coming counterpoint to a re-appearance of lead 3:

Counterpoint

At 5:48, the counterpoint is presented together with lead 3 transposed up a fourth:

Lead 3 transposition, Counterpoint

The transposition of the lead up a fourth not only introduces another parallel fourth harmony in the track, but there might be another reason for it too, as we can see when the lead returns to its original position at 6:02:

Lead 3, Counterpoint

The strong notes at the third beat of the first bar are actually dissonant. Although this is hidden by the octave separation and the differences in timbre of the two, the dissonance is still quite clear. Cleverly the track first introduces the concept of the two lines playing at once at a more harmonically separate location before it launches into the counterpointing interplay of the lines at the tonic, which again varies organically from the basic form notated here.
A rise in intensity continues until at 6:15 there is a brief simplification of the track and
the arpeggio from 3:12 again runs for eight bars. Then at 6:28 lead 3 is once again
presented at it's original tonic with the counterpoint derived from lead 4. The mystic
chants on the background that climaxed the middle section also climax the final build-
up of the track. The track ends quickly with a very short tailing from the chanting voice
on an off-tonic note and a very low synthesizer note on the tonic.

In conclusion, it is clear that this piece bears much more resemblance to early
psychedelic trance than to classic Goa trance. Tracks from Koxbox and projects
involving Nick Taylor from Australia have very similar form and function on their
tracks from a year earlier. Especially 'Tribal Oscillation' by Koxbox is similar in not
only utilizing the I, #IV and V degrees as a basis, but also progresses through several
sections presenting increasingly manipulated versions of classic Goa trance phrases like
'Über Dollar' does. There is less alternation of atonal and tonal sections here than there
is in 'Plasmatik' by Rhythymstec, but the form and function of them are very similar, in
that each builds up to the other. In total, all the sections of the track climax at between
90% to 96% of their running length, putting the track solidly in the rising-edge sawtooth
cumulative/subtractive form that was the de facto-standard form both in Goa trance and
psychedelic trance. The abruptness of the cuts between sections and the rather large
variation in material points away from classic Goa trance, towards the Australian
variation and its freeform-implementation.

6.4.1.3 Peruna Is Round

When Pentti Slayer met Timothy Bentley at the Sörkkä Sonic studio, the first track they
worked on together was 'Peruna Is Round' [Engl. potato is round], according to both
Rinkinen (3: 4) and Timothy himself (Bentley 26:00). This initial co-operation
eventually led to the formation of Texas Faggott later. Some dimensions of the style of
Texas Faggott can already be heard on 'Peruna Is Round', mostly on the leads. The
backing of the track is solidly anchored in classic industrial/EBM/Goa trance however.
The track starts with pitch-bending pipe-like pad and some fast rhythmic notes, no beat. This is a suitable Goa trance intro for DAT-mixing. An ultra-low stabbed bassline starts droning at 0:16. The kick drum enters at 0:38 with a Goa trance industrial EBM-influenced bassline. Snare drum in the rhythm section is replaced with a tambourine:

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Bass & Kick
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The bassline centers on the tonic, but touches the second at the end of the first two bars, then the third at the fourth bar. The general shape of the bassline is very similar to that on 'High Energy Protons' by Juno reactor (1993):

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Bass
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It is also similar to the bassline of 'Enlightened Evolution' by Astral Projection (1995):

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Bass
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Clearly a signature Goa trance sound and shape is heard. The bassline land in a middle ground between the basslines of the two classic Goa trance tracks illustrated, but provides a much more complex variation on the leading tonic note's octave-up and down -movement. If one disregards the seventh degree on Enlightened Evolution's bassline, the use of second and third degree is similar: First one goes to second, then returns to one and touches the third to wrap-up the sequence. Juno Reactor's version is at least two years older than than either of the tracks and is much simpler. It's variation

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is predictable and goes straight for the third degree on the second bar. The I-II-I-III maneuver on the last bar here can often be found in various forms in classic Goa trance, not only on the bassline but on leads and homophonic sections as well.

The bassline is repeated while a build-up is initiated. Synthesizer swells and the familiar pipe-pad from the intro alternate as the drive-inducing elements. At 1:06 turkish vocal chants augment the build-up.

A short break-down starts at 1:20, and then at 1:28 a variation of Goa-style in the Bassline is presented.

The sudden appearance of this falling I-II-VII-VI-V sequence on the bass is a clear show of skill, as this kind of sequence is more of a classical western music sort of ordeal than EDM. In effect, the composers seem to be showing that they can take this style to new dimensions, or are alternatively just plain fooling around. Regardless, a show of skill is augmented at 1:41 by an Australian-style counterpoint, which is partly detuned and chromatic, very difficult to notate. The section ends into a break-down.

At 2:01 a new section starts as the first bassline returns alone, emerging from the tail of the counterpoint. A snare-rush leads into the main bassline at 2:14, this time simpler than the initial bassline, more in the lines of Classic Goa trance:
The rhythm section starts up again and the audience is presented with something familiar for the starting point of the next build-up. The main melody for the mid-section is presented at 2:28:

The melody has a pseudo-eastern feel to it. This is achieved by using the eastern-sounding highest notes of the harmonic minor scale, which from the fifth degree sounds like phrygian major scale with the characteristic one-and-half step between the second and the third, and having the second degree of C-harmonic minor flat. An interesting note is that a similar form can be found in a later release by Koxbox a year later in 'Colordrops'. The similarity might just be a synchronicity, but could also be an influence back towards Koxbox from Flippin' Bixies. The melody keeps running, and is doubled an octave up at 2:45. A counterpointing line also appears on a pseudo-vocal synthesizer patch. As the build-up gains in intensity, the main melody is still intensified at 3:00 by tripling the line with a second instrument that has a more pronounced attack and also by adding more turkish vocals sung by Ville Juvonen (Hartikainen). The vocal line fades in into a thick reverb and harmonizes the entire section.

A slight simplification follows, and for the duration from 3:28 to 4:38 a third bassline sounds instead:

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The new bassline starts straight in the build-up-phase without a break, starting a new section to the build-up, driving up the pace and plateauing briefly. What can be seen is the adding of the augmented fourth and the fifth degree to the existing sequence, making it I-II-I-#IV - I-II-V-II, oddly reminiscent of rock and roll.

The build-up continues quickly with synthesizer swells and a Goa-style arpeggio on a trumpet-sounding synthesizer patch. The initial trumpet-arpeggio breaks off into a 'funked-out' lead element in thick reverb and reverse phase at 3:50. It is difficult to notate due to unclear tonalities. The lead is simplified into another trumpet-section following at 3:55 (basic form notated, varies organically):

![Synth Trumpets](image)

The trumpets could register as a lead-line, but are mostly in fact just counterpointing the bassline. The line registers as Goa trance because of the initial 1-7-2-1 figure, the finishing 2-7-2-7 and the superficial grouping into threes. If the third bassline started giving the track a rock influence, this one is taking the track back into Goa trance domain while still retaining the added tonalities. The initial funked-out element returns back into the texture at 4:14. At this point the track's texture has expanded to its fullest and a point of saturation is reached.

The odd 'Goa-funk' element is revealed to have been a prelude for what is to come when everything is cut at 4:41, and after a breakdown of only two bars in length, a funky acid-bassline is switched to instead (glide marked with legato, no attacks of the sequential notes are present apart from the first note of the group). The instrument is either the familiar high-resonance TB-303-style monophonic bassline synthesizer, or one of the SH-101's known to have been used at the studio:
A sudden change in theme, there is a signature acid-house sound - bassline with a switch to blues-type mode with the augmented fourth, pure fifth, the minor third and the flat second being used. Situationally and sonically this change after a long build-up into a cheerful acid-house section is similar 'Itchy Witches Of Androgenetica' by Reflecta, released the same year. In 'Itchy Witches', the acid-bassline starts at 5:31:

Observe the similarities both in rhythm and the alternating up-down large-interval jumps, in which octaves predominate. Prevalence of the seventh degree is also a common feature. The difference in rhythm to Classic Goa trance is the key point of separation. The section is a loan from another style of EDM, but using these loans as structural sections on the other hand is a common trait that can be observed in early psychedelic trance.

The acid-house section only lasts eight bars until the main bassline returns with yet another variation at 4:56:

The final bassline's major notes are the tonic, the sixth, fifth and the second. It's primary feature seems to be the downward descending passage to the subdominant. At 5:14, the
Acid-line is transposed up an octave and brought back in, but this time in the background. The relationship between the Acid-line and Bassline is revealed to be that of counterpoint.

From 5:21, the final lead finishes the final section of the track:

The lead is heavily chopped into 16th-notes via rhythmic gating (or programmed tremolo, notated as separated notes in the texture above). Interestingly, the line actually goes through some of the still remaining unused rhythmic figures in this track at bar two. The lead is built around the fourth, augmented fourth and the sixth degrees, both of which have been the tonal driving factors in many of the non-Goa trance-parts of this track. The final lead actually is a form of closure that it was indeed meant to be so, as the composer had intended it, offering some resolution. However, the total texture is very dissonant. Remembering that this is the first track Timothy Bentley and Pasi Hartikainen did together, it should be subject to speculation that they went as far as they could on this piece: It might be seen as a part of a conscious experiment to use these degrees in the context of a Goa trance-sounding track, and once you get them there play it out until the end and see how it will sound.
Concluding the analysis, the use of modality in this track is expanded from the way than was the case in most classic Goa trance. The main idea of the track is however built around a bassline that for the most part is clearly classic, and the track also borrows lots of passages from the classic style. However, the counterpointing and lead layers are much more akin to Australian psytrance, and at times to the style of Danish Koxbox as well. The track has a particularly strong accentuation of the 16th-note layer in the total texture, reaching properties of a pulsating 'Wall-Of-Sound' momentarily. From the above, it becomes apparent that 'Peruna Is Round' is actually a very good example of the process where classic Goa trance begins to metamorphose into Psychedelic trance. It is structured around basic Goa trance elements, but evolves out of them and presents viewpoints in its process that make it easily observed. Both chronologically and stylistically, it also hits the "sweet spot" between the styles perfectly. The situational aspect of this track being the initial point of musical contact between two brilliant EDM -producers just makes it all the more interesting. In this contact point a lot of great music was made, as there were no two separate genres yet at the time.

6.4.1.4 Brain Damage

To keep the analysis of the music of Flippin' Bixies and Finnish Goa trance in general realistic, it needs to remembered that it was not just all about brilliant experimentation into new forays of psychedelic trance, but also about copying and making more of the "same-old, same-old". On 'Sörkkä Sonic', the track 'Brain Damage' presents a good example of a standardized Goa trance track between 1996 and 1997. It presents very little in new ideas any dimension, but rather exploits the format of Goa trance to the letter. As the genre was still a new arrival to the western scene, many producers rushed to the format and created their own tracks without sounding repetitive in their own opinion. The only problem was that everybody else was also doing the same thing, flooding the scene with re-takes on the same prototypical classic Goa trance track.
Brain Damage is built around a bassline and a lead arpeggio, alternating between D-Phrygian and D-Phrygian major. Both use octave-alternation and small second-movement familiar from classic Goa trance. The combination moves homophonically in a I-I-I-III loop, where on the last part the third alternates between the major and the minor third.

The first build-up last for 3 minutes 12 seconds, after which there is a simplification to bassline and rhythm and a short plateau. Another synthesizer arpeggio then continues the classic Goa trance repertoire with a similar movement, again alternating on octaves and small seconds, but this time on 1-4-1-8. The lead arpeggio then returns and the two lines are held in counterpoint until 4:52, when the track break-downs into quite stereotypical pads.

From the break-down, yet another small-second-alternation lead-figure emerges. This then expands on the first fives degrees of the Phrygian major-scale as a build-up starts. The first and only original parts are encountered in a counterpoint to the lead at 6:10, very slightly resembling the coming Suomisound-style. The track then returns to Classic Goa trance patterns again and presents variations on the instrumentation of the lines only.

The final section starting at 7:46 presents the conclusion, with little surprises. A bubbly synth-line plays out the scale while a new pick-style synthesizer plays mainly downward passages now hitting also the sixth degree. The track then relaxes into gradual subtracting of elements and ends with pulsing lfo-synthesizers. Again presenting very little new but just a variation of the old. The composers probably saw already in the phase of making it that this track was "brain damaged", and thus gave it a suiting title.

6.4.1.5 Out Of Phase

The track 'Out Of Phase' is a relatively fast track (138bpm) with an intricate long build-
up. The modality is mainly F-Phrygian major, but the third and fourth degrees are periodically altered to flat and diminished. Unlike Brain Damage, it is familiar yet innovative, but not in the same way that the earlier tracks Über Dollar and Peruna Is Round.

Out of a tonic-setting pitch-modulated, distorted synthesizer pad, starts an octave-alternating bassline at 0:05 with an interesting setup-up of what appears to be dual synthesizers. The beginning of the line is ambiguous and it is not immediately apparent where the first beat of the meter resides until the kick drum starts at 0:28:

A pedal-point drone-bassline is formed by the two synthesizers together. The upper bass plays a switch-bass on high cut-off frequency while the lower plays a syncopated line on low cut-off. This is an interesting combination of both old and new Goa trance: The high bassline echoes the newer Israeli style and the lower one goes along the style of older Dragonfly-material with an additive syncopated rhythm. Although the two lines converge on the last note of the bar and actually sound simultaneously, the observed hearing is still that of alternation.

A small breakdown at 0:25 gives the track momentum as the kick drum re-starts. All the time the pitch-modulating synthesizer pad keeps playing, and presents interesting variations of a sustained fuzz-guitar note reminiscent of the endings of long solos in sixties psychedelic rock 'n roll.

At 0:39 open hi-hats on the rhythm are added together with a smooth, non-resonant, gated synthesizer line:
The gated synthesizer plays on the first, fifth, and fourth degrees. The dominant and subdominant-to-tonic passages in the sequence immediately give a sense of grandeur and of high expectations. The rhythm also goes straight into the grandiose, by skipping the closed hi-hats that typically precede the addition of open hi-hats in the build-up of a track. This expectation continues at 0:52 with long sustained pads again on the same degrees:

Yet more fifths and fourths are added on a synthesized pick-patch at 1:00:

The rhythm section starts intensifying as part of the initial build-up, and a lead in Goa.
trance style starts at 1:49, not on the most significant beat of the underlying meter:

The most significant beat lands on the first note of bar 5, blurring the perception of the meter somewhat, but also giving the impression that this line was actually running already. The most significant beat is arrived upon with lead already familiar, so the listener has no chance but to assume that this lead was actually a part of the last major repetition. This can be understood with the help of the concept of projection from Hasty (1997: 84-85). Since the meter is already well established, it can be assumed that backward projection of assumed events past can now also take place. This convenient psychoacoustic effect helps to keep the meter as one of the participating elements in the composure of the track, since the assumed meter is now the only meta-layer actually accenting the strongest beat at 2:02. Keeping the strongest beat void of accent, this leaves the responsibility of following meter to the listener. The effect starts the main section of the track in almost a veil of secrecy, the listener being psycho-acoustically tricked into participating with its building of drive in the process.

The lead-line converts from staccato to legato mid-way to the next strongest beat of the underlying meter, again blurring the definition by validating the earlier off-meter projection at 1:49. In effect, the meter of which the lead appears to run on is now offset from the meter of the background elements.
The notes of the lead can be seen to fall on the chord F\(^7\), with a strong subdominant presence below the tonic. The inclusion of the fifth is not typically done at the opening stages of a classic Goa trance track, but it gets more prevalent at the climax points. Here the presence of fifth has become a signature trait of the track. Approaching climax of the initial build-up, the lead is also altered briefly from b7 to maj7 for extra effect at 2:26:

Goa Lead

The earlier meter-offset of the lead is put to good use by utilizing the dual projections available in the breakdown that follows. The background elements break normally, dropping the rhythm just before the strongest beat, but the lead instead ends unexpectedly, right in the middle of a complete cycle. The modulation into maj7 precedes the disconnection. As the rhythm re-starts at 2:30, the following section is given a fresh start, being partly unexpected yet reassuring of the deepest meter at the same time.

The rhythm re-starts simplified, with the kick drum, low bass, percussion and the previous lead now filtered down to a background element. There is a plateau with percussive elements, atonal synthesizer sweeps and whooshes, plus heavily echoed speech samples. The plateau recedes and the track starts to accelerate at 3:18 with the addition of semi-closed hi-hats. The acceleration then falls back into a short break-down with a speech-sample, this time clearly articulated: “what are you talking about?” A new build-up starts with both closed and open hi-hats in the rhythm-section again on higher intensity, perfectly according to the formula of classic Goa trance and psychedelic trance.

Another Goa trance style lead is the main element of the next build-up (3:40):
The instrument is a wide saw stack -patch reminiscent of Astral Projection's massive synthesizer walls-of-sound, but the riff itself is very conservative and easier than the often elaborate lead-synth lines of Astral Projection. The feel however is Goa trance very strongly, but to see why it is so it will help to compare the line to some classic Goa trance tracks. First, the opening riff on '1000 Planets' by Arcturis (1994), notice the missing low-octave notes as described in chapter 4 of this study:

For melody lines in classic Goa trance without the octave alternation, compare the melody line to the synth riff of 'Voyager III (Voodoo Remix)' by Prana (1994)

The riff here has the characteristic four 16ths at the beginning that has also been used on Out Of Phase. A similar resemblance also occurs in 'Plasmatik' (1995), an Australian / New Zealandes piece previously analyzed, but it has taken the transformation of the
Goa trance lead into a domain farther from the original as 'Out Of Phase' has.

In Out Of Phase, the melody line displays the markers of Goa trance, both by rhythm and tonal material. The line is formed by following stylistic guidelines, and also the time domain position of the line is functionally in accordance with the classic style, as it starting a new more intensified phase of a build-up already underway.

Simultaneously to the melody, synthesized voice-pads on the tonic play on important beats of the larger meter giving a sense of the ecstatic. At 3:53 the high bass returns the switch-bass line, only this time with it's filter more open, giving a more pronounced rhythm. The build-up continues with an arpeggio at 4:22 on a square-wave synth, but the synthesizer is off-tune by some tens of cents and it is difficult to notate. The underlying notes could be the first, flat second, diminished fourths and the pure fourth degrees. It is strongly dissonant especially on the fourths and creates a strong confusion in the tonal space. The only way to follow it is to separate the hearing from the rest of the track. It is here that the track makes a brief escape from the norms and presents a challenge to the listener instead. The pick-synthesizer from the first section returns at 4:49 along with the synthesized voice-pads, smoothing the tonal space a little for the remainder of the repetition that is persistently held without pause. The lead could be seen as precursor of the Suomisound-style.

The confusion presented is then resolved by presenting the first Goa lead again at 5:18, which now enters at the proper metric offset and runs the metric length into a strong break-down with a long quadruple-time snare-rush. The snare-rush ends into a time-insertion of one bar, where only the lead plays, a very cliché Goa trance maneuver (5:59):

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The full orchestra then returns in full intensity with the original Goa lead. Crash-cymbals build up the tension with increasing frequency as the climax approaches. The tonal space is pure again and the voiced pads on the tonic are also present. A very long snare rush again leads the track into its ultimate climax and ends the rhythm with a spectacular final peak.

Out Of Phase is a formula-based track, but not in the same way as 'Brain Damage'. It succeeds in using much of the elements of classic Goa trance in a context that it sets for itself, rather than copying the whole format. It utilizes rules set in the classic genre, but has enough individuality to stand out by itself. The track also succeeds in capturing the epic which was in the writer's opinion a key factor in propelling trance EDM in general to the fame it rose to during the mid-nineties. Out of Phase does this with its long build-ups that utilize plenty of dominant tonalities and its clever manipulation of meter. The central lead follows its self-defined arrangement, but follows the classic Goa trance format and tonality by sounding mainly on firsts, seconds, thirds and sevenths. It also has originality in the rhythm, but for the most part still echoes the classic rhythm patterns, a nice compromise between the familiar and innovative.

6.4.1.6 Kum

'Kum' is the last track of the 'Sörkkä Sonic'-album, and is a less hectic downtempo-piece that is close to the coming 'psy-dub'. As is the case of many EDM albums at the time, a single downtempo-piece was included on the album. The aspect that EDM could also be music for listening was after all in the mid-nineties much a stronger point-of-view than it is now.

The track introduces its funky bassline in the beginning and the main theme is just a simple up-and-down passage on the D-Phrygian major-scale starting at 1:07. The track is simplified and run until 2:24, with just basic percussion and quiet chords in a feedback-delay space. After this triad-arpeggios not aligned to threes but also following
an up-down movement also start. The arpeggios in various variations run to almost the full length of the track, up to 6:30. At 3:30 the arpeggios make way briefly for another triad pattern that becomes the counterpoint, but is not clearly in the same tonic that the lead arpeggio is in. This creates a tonal space where the two lines compete for which one is the tonic. The ambiguity of the bassline's actual tonal position due to it's very low tonal center could swing the dispute either way.

At 5:17 a third up-down pattern starts fading in together with the earlier arpeggios with slightly different tonics. The instrument has a clear tonal center and aligns perfectly with the bass. This slices the trough the tonal space, but still leaves the two earlier arpeggios competing against each other, not really agreeing with either one. The third pattern's phrase does not align metrically to the underlying beat. This interesting configuration continues until a break-down at 6:20.

The third pattern is revealed to be a lead at 6:27 when the competing arpeggios are cut and the rhythm-section is augmented with a latin percussion -loop. The metric dissonances brought on by phrase length are then explored as the rhythm section makes stop-and-go breaks at unexpected locations, effectively altering the perceived strongest beat of the meter by turning around the beat, as in Butler (2006). The meter is changed repeatedly and finally aligned back to the initial configuration at 7:20 and the third pattern ends. In the outro of the track there are interesting blip-sounds that are very reminiscent of psychedelic trance sounds, a sonic predecessor to future sounds. There is one more break and the track then ends with the latin percussion-augmented rhythm section looping for 8 bars.

Kum is very similar to many of GAD's pieces on 'Apollo 3D', analyzed earlier. The same dub-style and prolonged repetitions with tonal confusion achieved by micro-tuning the instruments off by some tens of cents is a strong similarity. However, gathering from Pakkala's and Ehmrooth's interviews the release of 'Sörrkkä Sonic' was a complete surprise to them, so it makes sense to assume there was in fact no musical contact between the artists. Henceforth, the track is a product of the same musical ideas.
that were behind much of GAD's music, independently arrived at during the same time-
period. These common themes can likely be found from the prevailing soundscape of
EDM at the time, but they were briefly abandoned in favor of faster, more intensive
tracks.

6.4.2 Music of Midiliitto

The track 'Homegrown' is a pick from Exogenic's first compilation album 'Bliss Point',
which was released in 1997. Midiliitto had already been established, and the group's co-
operation had produced the first released recording bearing its name instead of being
from any particular artist-member. This piece has been picked here due to the
significance of Midiliitto in the evolution of the Finnish psychedelic trance scene, as it
should allow a view into the kind of soundscape the group might have actually started
in.

It is apparent that the track is much more psychedelic trance than it is Goa trance. It's
build-up is quite subtle and the track continuously returns to simple bassline plus kick
drum -configuration, only to build up again, each time a little more massive than the
last. The build-ups are almost careful in not taking any chances, not changing anything
totally unexpected at any point expect at the very beginning. This kind of style with an
easy-to-follow, stretched-out logical progression would be called 'progressive trance'
soon, by the start of the next century.

The track starts with a short intro of a gated synthesizer background on high resonance
and cutoff-modulated. A drone bassline starts with a rhythmic percussive background
but still without the beat, syncopated. The kick drum starts next and open hi-hats soon
follow. The gated synthesizer background becomes progressively louder as the intro
build-up progresses. The droning bassline then starts to briefly visit the sharp and flat
seventh degrees, with no apparent connection to the meter at first. When the main theme
starts at 0:43, the bassline's shape is fixed (the turn is accented by bell-like high
percussion):

The theme and bassline follow the same basic syncopated rhythm, and counterpoint each other briefly at the end of bar 3, differing slightly also at the ends of bars 2 and 4. Apart from the elongated long fifth at the end of the third bar, the theme seems like it could be a typical Goa trance riff, but instead of a Phrygian major the harmonic minor is used instead. The one-and-a-half-step between the seventh and sixth is utilized as replacement for the characteristic one-and-a-half step-interval. The syncopation is relatively strong, rhythmically reminiscent of classic Goa trance. However, the downward progressions on bars two and four, the two different seventh degrees to be precise, are not something usually encountered. It does not fit with the harmonic minor scale of the theme, and should instead be considered blue notes instead. This set-up therefore has an pseudo-oriental theme running with an afro-american tinted bassline, not impossible in classic Goa trance by any means, but more common in the Australian style. The harmonic minor scale gives the track a good deal of darkness, while the slight funk in the bassline adds playfulness to the combination.

A synthesizer riff starts at 1:01 into the first build-up, now suggesting a major mode instead:
The harmonic space becomes slightly confused for a while, since now there are effectively three modes playing at once, and some psychoacoustic separation occurs between the lines. However, there is only little dissonance so the separation isn't forced like in the case of a bi-tonal structure, but rather a hybrid harmonic space where the lower and upper parts of the scale seem independent of each other.

After 13 bars, the kick drum, bassline and the theme drop away into a breakdown, and sample of manic hysterical laughing starts. The sample is used percussively as a rhythmic element. The remaining three bars up to the next significant beat in the meter are spent laying ground for the next re-start and simplification at 1:38, where a sub-bass in unison with the drone bass earlier separates into an independent line:

The sub-bass is moved into a reversed stereo-phase where it's frequencies don't mix as easily with the main bassline that has now become the high bass. The lines are in strong counterpoint and are heard as separate layers. However the sub-bass is very low, bordering on the infrasonic, so it registers as a rumble as well as a tone, making it easier to follow in concert with the high bass. The high bass and sub-bass barely share any rhythm, and follow different levels of grouping as well.
After a plateau, the main theme resurfaces again at 1:59 with higher cutoff and a stronger resonance, also with higher volume this time. A tambourine line is added for increased rhythmic drive. The theme is cut again at 2:33 in favor of a detuning pad-type lead counterpointed by a gated synthesizer patch. The detuning pad continuously adjusts its pitch between the tonic and a flat second downward, proceeding microtonally and presenting confusion into the tonal space. The main theme returns on lower cutoff at 3:00, now also doubled an octave downward. The copy has a different feedback length in it's delay line and the two copies then start counterpointing each other. Hysterical laughter and the earlier counterpoint are added to the climax build-up.

An extreme simplification occurs at 4:21, and the bassline reverts to it's initial single syncopated drone -configuration. Hand-percussion and the track's signature samples: “Homegrown?”, and “let's get out!” are added. A short synthesized pick-texture also starts, which also detunes microtonally down and up. It generates a slow wobble in the perception of the bassline's tonality as well. The continuous detuning is disorienting as the tonal center of the whole track seems to shift for the duration. The high-pitched textures that simultaneously play on tonic seem to be become disconnected from the moving tonal center altogether. The section is as much a build-up as it is an intensification of tonal confusion.

After the relatively long intensifying tonal confusion, the track plateaus and adds a distorted synthesizer-riff. It then goes into an interesting section starting at 6:22, which sounds exceptionally like modern 'dark psytrance'. An ultra-low stabbing switch-bass enters, so low that the separate pulses can actually be heard. Also the distorted synthesizer-riff keeps playing, and it also sounds very modern. The section proceeds until 7:05, adding yet another crisp and almost non-tonal, rhythmically gated instrument sounding again very much like modern psychedelic trance.

The track then enters it's final accumulative section where sounds from all the earlier sections are briefly visited and played together. On this track the feeling is not too much of climax, but rather of conclusion. As the ending progresses the darkness of the
harmonic minor scale becomes increasingly apparent, but at the very end the major synth makes a triumphant comeback, closing the song on a victorious note.

Concluding the most important aspect of the song, the form becomes the defining characteristic, but also the modern psytrance-sounding section is really interesting. The form is very smooth, as discussed in the introduction, but the instrumentation and the tonal spaces are not at all. In the middle section at 4:28 many of the sounds are almost irritating to the ear, and the wobbling, shifting tonal spaces with multiple modes at times are confusing and disorienting. However if one likes that sort of thing, it is excellent night-music. The sounds toward the end of the track also sound a lot like the future. These crisp and strong electronic sounds resembling discharges from a tesla-coil will go on to become staple sounds in the palette of psychedelic trance.

6.4.3 Music of Praktika: Uuten Maai Lmaan

Praktika are Heikki Rinkinen and Marko Eskolin. They initially worked at the Sörkkä Sonic -studio, and then set up their own studio at Harju youth-hall after the Flippin' Bixies started to separate during 1997 (Rinkinen: 4). Initially the duo had contributed one of the tracks on the Flippin' Bixies album, and as Praktika they released three songs on Exogenic Records -compilations 'Bliss Point' and 'Fusion vs. Confusion'. Their track 'Uuten Maai Lmaan' is briefly analyzed here due to how it displays the breaking away from Goa trance that was happening in 1996 and onward. The track's name is a suiting title for a piece with such characteristics: Adding an 'e' and combining the second and third words together forms the Finnish phrase: “uuteen maailmaan”, which translates to english as: “into a new world”.

The track is an interesting development from Goa and even of psychedelic trance. The style is free and hybrid, utilizing stylistic references commonly found in Goa but not in any way bound to them. The track's basis are a Goa-styled octave-arpeggio on the 1sts and 5ths and a dub-bassline, very much a morning-vibe. The track begins with an
acoustic drum-set playing a syncopated beat, and the synthetic four-on-the-floor beat begins only later. A majority of the special effects sounds come from a distorted electric guitar and of speech-sound through a feedback-delay rather than from a synthesizer.

The track has three sections, of which the first is the intro, the middle the main section and the last one the climax and ending. In each there are multiple gated synth synth accompaniments, accenting the 16th-note layer strongly. The main theme is a high string-like synthesizer on the 1sts, 7ths and 5ths, reaching for the epic. The meat of the middle section are assorted guitar-solo licks and riffs which similarly reach for the epic with considerable effort. With its slow tempo, dub-bass and long leads, the Praktika track would now be considered ‘psy-dub’, but due to the high amount of live elements it appears more of a music played by a band than just two people on computers and synthesizers. This direction was a strong part of the original Goa trance scene and found home in the psychedelic dub and live -styles developed later, but in Finland the main strands of development strongly went in the other direction towards harder and dance-floor-oriented material. As interest in Goa trance started to decline as the nineties closed, so did the interest in the downtempo variations of it.

6.4.4 Music of Kolmiokulmiosilmiö: Leuan Alla

As a closing chapter to the analysis section, perhaps the single piece of released music that most deviated from the Goa trance heritage will now be considered. Before starting Texas Faggott, Timothy Bentley, Mikko Iiramo and Pasi Hartikainen would sometimes use the name 'Kolmiokulmiosilmiö' [Engl. approx. 'eye-figure in the triangle-shaped object'] for some of their common productions. On indices of Koskinen's DAT-tapes, the shapes only were written: A triangle, a square and an eye as the name of the artist. Kolmiokulmiosilmiö tracks were written in their newly found 'Ruuba-Berber' Studio.

Their music not really trance anymore at all, but is rather free-style psychedelic EDM that is in some ways related to Goa- and psychedelic trance. Like some Australian
composers, they did away with the style altogether and developed their own mixture, where they can associate between styles freely. This no-style approach was then carried over to the psychedelic power-disco of Texas Faggott. Their early hits included 'Leuan Alla', 'Pasta Lives' and 'Dark Side of Ren' (Bentley 2: 5).

The track 'Leuan Alla' [Engl. 'under the chin'] is a mind-boggling piece that progresses very quickly through different sections with different themes, contains plenty of strange sounds, out-of-place -sounding instruments and ultra-cheesy chord-progressions. It is so complex that notating the piece would be a topic of a separate study of its own, thus a descriptive analysis is performed here instead. The tonic of the song is in D, the modes vary, and the tempo is 138bpm. The track's signature speech sample says: “Avosuuvasikka” [Engl. open-mouth-calf], and this might well be the strange speech-sample that Ray Castle remembers hearing from "the faggotts" in 1997 on a track he described was: “mind-blowing” (Castle 1:05-1:09).

Leuan Alla starts with a beat and some very strange voices arranged into a rhythmic riff. The bassline starts in the intro break-down, and is initially a syncopated octave-bassline. The first theme is played with the signature speech sample converted to pitched instrument, which then starts as the track's first build-up beginning at 0:41. The theme abruptly morphs into an organ, and at 1:18 some very psytrance-like background elements seem to take the track into a build-up, but are cut off by a surprise break-down at 1:32.

The following section 1:49 starts with a new drone bassline, and soon adds an acid-bassline. The rhythmic structures in the basslines are different, much more groovy than the initial section. Drive is added into the repetition with the addition of high percussion and handclaps. Short string-hits seem to be making a build-up, but then again at 2:27 another surprise break-down begins with pastiche rave-chords on the same string instrument, pretending to add suspense on a I-III chord progression, both on them in minor, but ends up only being very funny instead.
The humorous rave-pun then dissolves into a funky slap-bass solo at 2:40, again changing the atmosphere completely. The weird voices from the beginning are used to boost the drive along with a new hi-hat line. The suspense of the voices culminates in a short 1-bar acid bassline break, and the rhythm re-starts at 2:55. The slap-bass line is played along with a simpler version of the last section's acid-bassline, and they are developed together for a while. Then for a short while, an organ solo enters and both modulate together to the fifth degree, and then the again there is a break-down, led into by the slap-bass modulating down to the seventh.

There is again a break-down at 3:37, and it doesn't have any rhythmic sounds to begin with, but just weird atonal synthesizer sweeps that form the background of the next build-up beginning at 3:53 with the kick-drum entering alone. This section has a few more basslines in storage, and after presenting them and getting a considerable amount of drive going, it again goes into another parody, this time a I-bVII-III-IV chorus with the same cheesy organ solo -instrument as before. The parody again morphs into the slap-bass section at 4:56. The organ now starts to accompany the slap bass, and the section starts to sound it's working towards like a climax, which it isn't. The groove is kept running as everything modulates up to III, then down a half-step to II degree at 5:09, then back again to III, and back to II and an organ solo starts again. At this point it should be apparent that the composers might be crazy, but they pretty well know what they are doing. The organ solo finishes into a short break-down at 5:55, and the track modulates back to I, while the slap-bass line plays another funky line.

The penultimate section of the track plays with the idea of the epic chord progressions again and sounds like it might be a climax, but it still isn't. The progression goes trough unexpected turns into a slap-bass plus initial theme and then accelerates once more trough another set of myriad turns into a final climax on the last 23 seconds. The intensity of it all cuts like a hot knife trough butter, in lack of a better term. There is no academic terminology to describe the brilliance of how Bentley, Iiramo and Hartikainen have managed to combine witty humor and free association into a story-arc that actually works on the dance-floor as well as in the cognitive apparatus desperately trying to
follow it. It is fun and brilliant at the same time, effectively capturing the essence of the psychedelic in its mind-revealing onslaught of styles.

6.5 Emergence of Texas Faggott and new Finnish psychedelic trance artists

The foundations for Texas Faggott were laid at Sörkkä Sonic -studio, where all the coming members were present. The band itself was started in 1996, when Iiramo, Hartikainen and Bentley found a new studio together after the rent contract for the Sörkkä Sonic -studio ended (Bentley 2: 1). Texas Faggott was in fact only one of the many names the trio used for their tracks, and was codified only later in 1999, Psy Harmonics asked them to come up with one and only name to release their initial album.

Timothy and Niki were old acquaintances, while P. Hartikainen had only known Bentley duration of Sörkkä Sonic, and Iiramo earlier from Smooth Underground (Bentley: 12:00-14:20, Wahlsten & Bentley: 5). Timothy would take their sounds to Goa with Ruppa Hodari and Pate in 1997 on DCC-tape and the initial reception was very good (Bentley: 22:00, Hartikainen). The reception was so good in fact, that Pate, Ruppa Hodari and Alan thought it would be wiser to hide the identity of Timothy Bentley on Goa altogether, simply to prevent hordes of DAT-traders from arriving at his house in hope of getting access to the new tracks or trying to take advantage of the relatively young Timothy otherwise (Bentley 2: 9).

Bentley, Iiramo and Hartikainen quickly became the forerunning finnish psychedelic trance artists, with the first Texas Faggott EP 'Kössi Kuittaa' being released by German Nephilim records in 1998. Almost coincidentally, Nick Taylor and Andrew Till from Psy Harmonics came to Finland to play at Vanha. Timothy together with his friends then “abducted” them from the event organizer Borzin and took them out to show them their own concept of psychedelic trance. According to Bentley, they loved what they saw and heard and this was the key that made them go on to release the first Texas Faggott -album in 1999 (Bentley 50:00-52:10). The 'faggotts' then went to Australia to be
“exchange-students in Trance”, since Daniel and Dom of Lumukanda would come to Finland in exchange for the following years (Bentley 38:15-39:00).

The first tour of Texas Faggott was made in Europe in 1999, consisting of Germany and The Netherlands, with Shanti Baba (Pakkala) from GAD joining them as tour manager (Bentley 2: 2, Wahlsten & Bentley: 6). Their second tour was made in 1999 to 2000 and consisted of USA, Japan and Australia, this time supported by the Psy Harmonics record-label and Esek/Luses (ibid).

During 1998 to 2000, the music of Texas Faggott is in many ways the cutting-edge in the psychedelic trance travelling party-circuit (Leppilampi 53:00, Valkonen et al.). The band would be regarded as pioneers in the field (Castle 12:10:07), and their sound made waves all over the world igniting interest in the Finnish psychedelic sound globally, and also changing many people's lives in the process (Wahlsten: 3). However, the weird free-style also triggered the adverse effect: It was simply too much for some. After Texas Faggott and the crazy electronic experimentation phase that accompanied them, the scene would resolve the situation by starting putting more specific labels than just psychedelic trance or Goa on their music (Valkonen et al., Koskinen). As the scene fragmented, Goa trance music was quickly forgotten, but only to rise again later.

Other Finnish psychedelic trance bands like Pelinpala, Haltya, Kiwa and James Reipas would also emerge during the closing nineties. Due to the warm relations with Australia, Pelinpala and James Reipas had their first releases on an Australian label. The fame of Texas Faggott would likely drive the initial interest, but these bands had their own styles and their own versions of the Finnish sound. However, breaking of new ground could still be considered a common feature of all the early Finnish psychedelic trance acts. In the popular music scene of Finland, Texas Faggott even enjoyed a brief moment of popularity with their single 'Back To Mad' landing on the popular music top-charts. They would even make an appearance in the youth-program 'Jyrki' on Finnish national Television (Youtube 2012).
6.6 Reception & Music Industry

6.6.1 Goa trance collection CD’s

In the mid-nineties Goa trance was “hot”, according to Gerkman (46:38), and it was on its way to being commercialized. In addition to the shop at Punavuori, one of the first record shops to sell Goa trance compilations in Helsinki was Spinefarm Records, stocking Blue Room and Psy Harmonics initially (Ehrnrooth 22:21). It would be noticed globally that collection-cd's with Goa trance music would sell well. Soon, everyone able would be sprinting to get into the compilation-cd-business. These discs were marketed with deep oriental mystic connotations and sold not only in specialist shops, but eventually at major dealers as well. The collections had much of the same tracks the travellers had been copying themselves around the world, only arriving a half-year or so later (Gerkman 45:57). Some of them would also have a few originals from the local scene mixed between the hit-tracks of the previous winter season. 'Destination Goa' was internationally the most successful, and was one of the longest running series.

The compilations had their moment between 1996 to 1998, and the Finnish response to Destination Goa was produced by Spinefarm records, compiled and mixed by Dj Halo. The amount of money moving in Goa trance collections had to have been quite the large amount, as Spinefarm even went ahead with a television-marketing campaign to advertise their Goa-compilations. The mass-marketing and: “shit-collections” (Ehrnrooth 30:06) would eventually drive veterans away from Goa trance in Finland, as was happening all over the world too. Heikki Rinkinen mentions that the television-ads of Spinefarm's Goa-collection were the tipping point that made him finally turn away from Goa trance (Rinkinen: 4).

6.6.2 Exogenic Records

The premier Finnish record label for Goa- and psychedelic trance music is Exogenic
Records, started by Jacob Ehrnrooth in 1996. Jacob was not planning to start a record
label ever, but told that he rather: “drifted into it” by going to parties and slowly getting
to know people making the music (Ehrnrooth: 7:07-7:23). The first release was rather
coincidental, and happened because GAD's publishing deal with Warner Music didn't
end up turning out anything except a single compilation-release, and Ehrnrooth who
knew Kalle Pakkala from GAD through his ex-wife, decided to take the bold step and
put their album out himself (7:23-7:54). The record label was therefore born out of a
need in the scene, and also took the role of supporting it and being the commercial voice
of it. Pakkala gives Exogenic records a lot of credit: “in answering to the challenge of
Matsuri and TIP Records, and boldly going with releasing Finnish music, even when
that music didn't entirely follow the concept” (Pakkala: 6).

Ehrnrooth had first encountered Rave-parties in 1991, and was turned on to Goa trance
later by Peter Gerkman (Ehrnrooth 8:56). He states that his reason for starting the record
label was purely musical: Hallucinogen, Total Eclipse, Voodoo People, Green Nuns of
The Revolution, Prana and particularly Eat Static had inspired him to the point where
seeing GAD's album unreleased was the final trigger that led into the first release and
founding of Exogenic Records (Ehrnrooth 24:50). Ehrnrooth would never visit Goa
himself, even though he started the first Goa trance record label in Finland. He states
that this is rather fitting though, because the music was never made in Goa in the first
place (20:10). Although he is technically wrong, he caught the spirit of the scene
perfectly. Except for a few cases the overwhelming majority of the original Goa trance-
tracks were indeed made with Goa in mind, not at Goa.

Exogenic was commercially successful enough to keep it going past the decline of Goa
trance, and as new artists in Psychedelic trance started appearing towards the 2000's
Exogenic took them in and released many pioneering albums defining the Finnish style
that was fast emerging. The label expanded beyond Goa trance soon, supporting the
Finnish drum 'n bass and breakbeat -scenes as well. In 15 years, out of the humble
scene-supporting Goa trance label has grown the Exogenic Music Group -publishing
company, with a wide roster of artists and multiple label-names. Even with the
expansion into new territories, in his interview Jacob Ehrnrooth reminded that they are still continuing to release Goa trance today: “even though it goes by another name nowadays.”

6.6.3 Record labels abroad

The O*Men track 'Rajdoot' in 1996 which was included on several compilations is the first international release of Finnish Goa trance and was closely followed by their '10 Years Loop EP'. Both of these were released by a non-Finnish label. The next foreigners to take interest in releasing Finnish Goa- / psychedelic trance were German Nephilim records, run by Wili also known as Dj Wadl who is German but spent a great deal of time in Australia (Bentley 50:00-52:10, Wahlsten & Bentley: 6, 7). The label released the first Texas Faggott EP and O*Men's 'Lion Mosquitto' EP in the year 1998, both on vinyl.

The Australian connection often mentioned in the histories told of the Finnish Psychedelic trance scene was according to Ehrnrooth born in Finland, when Andrew Till and Nick Taylor visited Finland after Exogenic's third release, but it must be remembered that the individual dj's had been exchanging material with Australian dj's already. Also Tuomas Leppilampi's visit to Byron Bay in 1998 should be considered a point-of-contact. After the events that followed, the heart of the Finnish Goa/psychedelic trance scene -makes contact with the leading members of the Australian scene, which in turn leads to Psy Harmonics releasing the first album by Texas Faggott 'Texas Faggott' in 1999. The scenes of Finland and Australia would become more and more connected as psychedelic trance evolved, and also another Australian label 'Demon Tea' would also interest in and release Finnish Goa/psychedelic trance music.
6.6.4 A completed circle: Finnish Goa- and psychedelic trance played in Goa and around the world

Finnish Goa- and psychedelic trance music started spreading back into Goa and elsewhere in the world via DAT-tapes from 1995 onward, as the first unreleased experimental pieces Timothy Bentley were taken into Goa and copied to Alan and a select number of people (Bentley 1:08:00). A large part of the early DAT-trade moved through Örebro in Sweden. Petri Koskinen was another route as he started his international dj-career in 1997. Koskinen recounts playing mostly material by Bentley, Hartikainen and Iiramo under their various band-names (Koskinen 2a: 16).

On the level that Finnish sounds did hit the nerve of the international travelling Psychedelic trance scene, the reception was generally positive and even that of awe (Castle 12:10:57). The sound of Texas Faggott even had life-changing properties for some (Wahlsten: 4). Although it was too weird for many (Valkonen et al.), this led to increased self-confidence in Finland and more and more people starting to get into music-production (Wahlsten: 4). Texas Faggott's part played in the context of the entire global psychedelic trance-scene was that of effectively championing a free'er style of EDM that was already popular in Australia's smaller scene and to some extent Japan to the level where it started causing global reverberations.
7. CONCLUSIONS

This study has charted the development of Goa trance music and its modern-day reincarnation psychedelic trance. It has also been shown how the global and local interact via movement of people, ideas and music, the formation of value-systems and musical styles of expression can be traced. There are interesting connotations in the eastern mysticism-aspects of Goa trance, as in some ways the same mechanics can be seen applying to it than to western orientalist music from the romantic period, the underlying musical style just having been changed from bourgeois chamber-music to EDM. On the other hand though, the psychedelic trance aspect of it is just plain mind-revealing dance-music, but this music when considered as functional has again been embedded into a culture engaging with concepts of self-enlightenment through self-claimed technological shamanism. The two are effectively just two separate names for different aspects of the same thing. The phenomenon as a whole can be bound together by acknowledging the power of western cultural developments that can be traced as far as starting from the sixties hippie-movement in the USA, and an international youth-traveller culture that was spawned in the seventies. This globally mobile youth-culture made it possible for Goa trance EDM-culture to form, and the traveller-aspect is what finally separates Goa trance -based psychedelic trance culture from western EDM culture. It is in this context where also the early Finnish Goa trance scene needs to be understood, first and foremost. Local scenes form differently when left to their own devices, instead of being part of a global network of events. The case of Finland is very interesting in this respect: As long as the travelling-aspect was strong the scene had a sense of unity to it (Gerkman), but after localizing into a unique Finnish sound the inflation of people's egos would soon start degrading this unity.

The importance of travelling therefore, is paramount. First of all it provided the exotic surroundings where the music scene would develop. Secondly, it has mediated the important out-of-context relationships between key people. As an example Petri Koskinen (2b: 31:45) stated that he couldn't stand Petri Walli while in Finland, but when he ended up meeting him at Goa, they got along well. Also, as one is travelling it is
often unsure what will happen tomorrow, which is a very favorable setting for living-in-the-moment that can serve as a cognitive basis for instant transformation (Kröger 2005, Leppilampi: 40:25-42:00). The same function will also mediates drug-use and wild partying, of course. Curiously, and not the least importantly, travelling also mediates another function that is actually reinforcing the cultural identity of agents. Koskinen again had the experience of himself “being Finnish” abroad, realizing himself to a much stronger impression of representing his nationality while travelling (Koskinen 2b: 32:35). This had also been observed by Saldanha in the case of national clique-forming in Goa, and was also suggested by Castle.

A generational difference between the earlier hippie-travellers and the later generation that went on to spread Goa trance music and culture around the world was important in laying the ground required. A quote from Kröger (2005: 411-412) is helpful at understanding it: “Finnish nationals of twenty years of age travel and conduct their life fluently in place that did not exist for their parents. Although certainly there were people leaving Finland for a backpacking trip of the world in the beginning of the 1970's, it was very uncommon and considered peculiar”. The original Goan expatriates had been in the "peculiar" category, but the travelling people of the next generation were in a very different position back home. The western culture had changed and travelling had gotten cheaper, so the people arriving back from Goa, Koh Phangan, Australia or Brazil would instead be pretty much on the average-roster. This had the important function of allowing transmission of cultural ideas between people with much lower boundaries, effectively at the grassroots-level of western youth culture.

The hypothetical grassroots-level contact can be deconstructed further, and an interesting fact surfaces from it. In the west, seasoned world-travellers are often considered cool in their homelands. The readiness of international travellers to manage any possible situation and remain on top of it will generally make an impression on their sedentary counterparts in the west, and naturally many wanted to be just like them (Leppilampi: 36:35). This generally first leads to a superficial life-style mimicry often found on some levels in many western popular youth-cultures as well. The mimickers
would initially be unable to understand the full extent of skills and attitudes of what makes a person a successful traveller. This could instead lead to conflict, as the misrepresentation of traveller-culture through sedentary value-systems would generally fail, and defending one's position from the wrong points of departure could easily become a full-time hobby. But for those that did in the end follow the travelling lifestyle, not just mimic it, the experience could eventually lead them into a journey of self-realization and personal transformation abroad also.

From a diachronic perspective, the simple coincidence of popularized post-modernist views in the west with increasing travellerism and the synthesis of eastern philosophy and western science via electronic dance-music at paradisiacal beach locations in the third world makes a lot of sense. This moment in history is simply a critical threshold that enables many of the socio-ideological encounters required to create the synthesis that is effective roots of Goa trance electronic-dance-music-culture. It can also be contested that an anthropologically significant event took place as well, as there was a herald of a new order of things coming into Finland from the global Goa-based EDM-culture. The ideas inherited from the hippies were filtered by Goa, India and merged with cyber-culture, techno and global nomadism all in a context of the newly forming 'global village' of information. This can be seen to have brought back into the west a culture of arranging one's own self-transformation. The initial push was enough to change a lot of people in the way they think about music and dance, even if other systems did replace some of them again later, but the initial contact was pure magic for many that participated. Also, other forms of free and socially-engaging culture have gained ground through the process on a general level, on the internet especially. There is the proverbial room to state the claim that Goa trance is simply a part of a larger change that is rooted in the change of culturally accepted value-systems in the west, slowly metamorphosing the way which activities in art, on the self and doing things collectively are thought of. In our own age of 2012, we take the incredible amount of free content on digital media for granted, but if one goes back just 20 years, music was strictly an object of ownership in the western world. The velocity of the change that could be observed within the aforementioned twenty years has actually been
very fast, testament to the speculation that there might have been some ideological
drives to the change, not just economical. Certainly, parts of it are also a renaissance of
social togetherness coming back from the days of strong socialist movement, and other
parts have got to do with a pendulum-like action of societal norms undulating between
individualness and togetherness. However, a new way of combining individuality and
social co-operation for mutual gain of both that is increasingly popular now was
exceptionally demonstrated within the context of Goa trance more than twenty years
before its successful appearance in the mainstream culture of Finland and the rest of the
world. If seen the way John Blacking argues, the development of Goa trance can be
seen as having been a sign of things to come:

Changes in the cognitive and social organisation of musical activities and
attitudes may signify or herald far-reaching changes in society that outweigh the
significance of musical changes. Musical change is important to watch because,
owing to the deep-rooted nature of music, it may precede and forecast other
changes in society. It is, like a strange of feeling towards a new order of things.
(Blacking 1995: 171).

7.1 The Goa-tribe

The idea of the Tribe is central to the Goa trance culture, and paramount to how it could
achieve global coherence even when it spread out incredibly thinly from Goa in the late
80's. At Goa, a key set of: “about 300 people” had been experiencing self-
transformation via dance-party, social togetherness and unity with wordless encounters
between people making all the difference (Woods, Castle, Leppilampi 1:04:47). The
people participating in these cognitively intense events developed a sense of
communality that could transcend their individual identities. The central issue was an
idea that this communal experience could be mediated by setting up a dance party in
just the right way, and this was idiom that would be then taken out into the world. The
spirit of the time in this early phase from 1987 to 1994 in Finland, too was of mutual co-
operation, everyone helping everyone else out, sharing the expenses to facilitate the experience in a form of neo-hedonism that: “differed from full-blown hedonism in the sense that ethics and environmental awareness came first” (Gerkman 39:15, Dj Lokal b: 4:10-5:15, Ehmrooth). The parties would be set-up to resemble their predecessors in Goa as closely as possible: “The party wasn't a real party if there were no Chai Mamas”, said Gerkman (5:00-5:30). In the Finnish version of the party though, the Chai was usually free (ibid.).

Engaging in cognitively intensive behaviors possibly leading to personal transformation is in the end not a trivial thing to do, and some privacy is usually required as protection. The right people have to be there to make a party successful, and the tribe is useful in achieving this (see also Saldanha 2007). There would be no advertising, but a 'via-via'-policy meaning: “Everybody [is] welcome, nobody [is] invited” (Bock a). In practice the problem is that the word has to travel to the right people, but preferably longer than the immediate friends of the organizers, as the whole tribe has to gather to facilitate the experience further. There was no way of knowing who was present at which point in the world and at which time, so there has to be a means of identification between members of the tribe also. This interlocks with the concepts of subcultures as in Thornton (1996), and from a sedentary western standpoint the Goa trance cultures would actually appear not very different to any popular-music subculture at the time. Even though there is quite a difference when is aware of the global spectrum of the culture, the layer of engagement two agents of the culture unknown to each other will use to attract mutual attention is the same: they will work with subtle signals in separating themselves from the mass, simultaneously being visible and hidden in plain sight. Appearance in garment, headdress, speech and behavior would be used, and is again the case in any subculture also. Hand-crafted garments designed for wear and tear on the road purchased from global nomad artisans, special shirts only available in Goa or Thailand and dreadlocked hair would have been the apparent signals in identifying a member of the Goa trance tribe. However, it would never have been complete without the proper code of conduct in a 'shanti' [Engl. peaceful, in harmony] way, and the proper Hindi-based slang: Greetings would be exchanged with: “Bom!” , or “namaste”, and words like...
“bakshees” [Engl. bribe] would be used when referring to money when a situation resembling bribery was encountered. Locally, these signifiers would be later picked up by the cultural mimickers also. A word “baksii” briefly even entered the youth slang in Helsinki in late 90's. One could hear teenagers asking: “Onks baksii?” [Have you got the money?] of each other on the street, using it rather casually but catching some of the hidden meaning via situational mimicry (see also Gerkman 7:55).

According to Peter Gerkman (44:13), the development of Goa trance music from underground to popular during the nineties in Finland, was sub-culturally similar to the popularization of hip-hop music that followed it chronologically, and as it popularized, it quickly started developing into a local subculture as well. A split in ideology between the club-scene and the Goa trance scene eventually occurred when commercialization entered the now popular youth-subculture, and from the viewpoint of the original ideology there grew a strict need to separate from the night-club events that were perceived to be more mainstream. During this phase that started from the mid-nineties, local hierarchies and games of power would start stepping into play. Eventually by the late nineties these grew to the point of total intolerance in regard to any co-operation with the club-scene. People could be held to be “corrupted” if they were involved with too much money, or playing too often at clubs with entrance fees on the door (Leppilampi 30:33). Although disrespect for other music scenes was quite normal in 90's EDM, the roots for this split probably did also lie deeper in the underpinning spirituality of the Goa trance ritual that a party was supposed to be about.

7.2 Relationship of music and dance

The natural location, the decorations, an audience filtered by certain social hurdles and a code of peace, love, unity and respect are the basic principles that allow the set-up of a ritual at a Goa trance dance. The dance starts with easy music to get people into the beat (Valkonen et al.), and as night progresses, a scary and disorienting night-music style gradually comes on. As the darkness then progresses, the music gets increasingly dark,
the relentless night-music aiming at the: “purification” of the individual (Koskinen 2: 27.00, Rom & Querner 2011: 25). This is then is followed by the release of morning-music as dawn breaks (Koskinen 2: 27.00, 26:30). The process can be paralleled to the mystical- and shamanic journey's death-and-resurrection scheme. A long-reaching story-arc that goes through a whole night and reaches into the morning is not only the most important trait of a Goa trance party, but also very likely the motivator behind how the music style developed in the first place. Chicago recounts in Rom & Querner that the: “magic” was in the telling of a story through a descent into dark music at night followed by uplifting, emotional and sublime music in the mornings (2011: 25). The legendary Dj Laurent, along with French Fabian, Dr. Bobby, Goa Gil and Swiss Rudy, who are generally consider the fathers of the scene, started playing electronic music in this way and gave birth to the original idea of how EDM is used in the context of Goa trance party (ibid.).

John Blacking has argued that: “[...] no music has power in itself. Music has no effect on the body or consequences for social action, unless its sounds and circumstance can be related to a coherent set of ideas about self and other and bodily feelings.” (1995: 176). The body combined with consequences for social action are especially apparent in Goa trance, where the social ritual of a party is strong. This is partly due to the parties being organized at relatively remote areas which makes the people depend on each other rather than the infrastructure of the surrounding city, and even more due to the collective social agreement of being together to facilitate the transformative experience of all participants present. Countless testimonies of how the music, dance and the social event create cognitive resonance in the mind and the body have been recorded (Johner 2012). Gerkman recounts the essentials of the experience: “If the dance floor works, people can be hypnotized by the music to break free out of the ordinary”, “Forget the past and the future and dwell in the current moment”, “[attain a] freedom from thinking and the ego” (Gerkman 21:37 - 22:33).

There is a physiological relationship of dance and the electronic trance-rhythms used to facilitate the experience:
Music can be profoundly moving by means of the resonances that people can establish between the tone-stress and ideal motion of music and the nervous tension and motor impulse of their bodies. ”, ”.. when the grammar of music coincides with the "musical" bigrammar of the human body, cognitive resonance can be felt and apprehender regardless of specific social experiences. [...] An "intuitive" grasp of music is possible because performers and listeners possess the same innate musical "competence” or "intelligence” as creators of music. (Blacking 1995: 176, 240).

With music that is multi-layered, yet self-referential and revealing of the process that provides the workings of it, some points of cognitive and bodily resonance can again be deconstructed. A Goa trance track will always contain material with a wide range of different metric groupings, but the overall texture is usually one of rhythmic harmony. The layers play together mostly on the quarter-note and the 16th-note level, while grouping dissonances to multiples of three bend the experience of the meter via syncopation and additive rhythm. On a larger scale, the longest metric lengths usually span at least a minute, but can reach up to the tens in some cases. With dance, there is a moving of the different parts of the body simultaneously, and different parts of the body can follow different metric layers in the music. The range of metric layers followed can be exceptionally large when embedded grouping dissonances connect several three-layers and asymmetric additive rhythms project the cognitive entry signals to these from a 4/4 framework supplying the beat. The metric layers on the surface of the music are usually translated to immediate movement and the relationship between sequences of movements is instead controlled by the larger metric units of phrase and section-lengths.

Even with the structure and rhythm of a piece being perfectly in balance, a cognitive resonance with the music still is required to provide the basic impetus behind a voluntary moving of the body according the musical impulses. Blacking (1995: 240-241) argues that: ”.. the primary feelings that people hae in their bodies are experiences of different kinds of internal motion ..”. If the music can resonate with people's feelings
of internal motion, it must in some way work according to the same laws that human thought and internal dialogue obeys.

> When someone uses those very personal (but "universal") human modes of thought and action to create new arrangements of culturally familiar musical symbols, there is a good chance that some other human beings, in re-creating their sense as they hear them (which is what active listening is all about), will feel in their bodies what others felt in creating them. And since those feelings are an essential part of the working of the human body, they will be accompanied by experiences of wholeness, fulfilment, and successful self-actualization. (Blacking 1995: 240 - 241).

As they were creating new arrangements of culturally familiar musical symbols, it is arguable that the original Goa trance dj's and producers did strive for reaching universal and personal modes of human thought. Although no Goa trance producer ever actually said this, this what they actually did and were able to create a soundtrack for experiencing wholeness, fulfilment and self-actualization.

### 7.3 Finnish Goa trance

Finns that started making Goa trance didn't ever start out to create something Finnish, but that was rather the eventual outcome. The idea was to create Goa trance music, and take it to the directions the authors saw possible in the musical style (Bentley, Koskinen). It is only much later in the turn of the century when global psychedelic trance style crystallized, when it became apparent that the Finnish style was not really the same thing. This eventually led the Finnish style being called simply 'Suomisaundi' [Engl. Finnish sound], 'swami' or 'soumi'. Even at that point though, some authors still sought to restore the old Goa-style rather than promote their Finnishness (Bentley). There seems to be an underlying basis for the Finnish Goa- and psychedelic trance sound, and it is actually a Finn's view on what Goa trance was supposed to sound like. It
can be read from the interviews, that for the most part Finnish artists were not so much trying to emulate the released Goa trance music, but rather produced tracks with their own way of approaching the underlying concept. According to Kalle Pakkala (7), the Finnish sound was already original in the mid-nineties, but it required the interest of global record companies in order to spread around the world. Interest in the Finnish style was picked up in many countries including Israel, Russia, Greece, Brasilia and Japan (ibid, Hasegawa). The interest for the actual structures that were makings of Goa trance were of genuine and personal nature for many of the original artists in the local scene here. Through dedication to their ideas the artists here were also able to touch a point beyond from what was being input, and with it connect globally with other people that held similar ideas about what music should be and do. As Blacking has stated, musical manifestations that end up appealing to the universal rather than merely the (sub-)cultural, happen because: "[...] he or she has been able to live beyond culture, and not for culture" (Blacking 1995: 240).

Koskinen emphasized an important difference in approaching the music when comparing Finland to abroad: “the production value wasn't endlessly touted as the most important factor like elsewhere” (Koskinen 2c, 17:20). The production-value emphasis is important, as it brings up a socio-economic approach to the Finnish sound as well. As western consumers, we are used to requiring the highest possible standards from the products we consume. Therefore something that is rough and unpolished might be deemed as unacceptable by a person educated by consumerism alone. It is interesting to consider why Finland would be home to a scene that generally accepted the rough finishing if the musical content was more interesting. Midiliitto and the spiritual ideologies underlying the Goa trance movement were perhaps the required force that was needed for the musicians here to break free of consumerist conditioning, and 'do their own thing', making art instead of product. In a way, the ideologies of freedom of expression that were behind the Goa trance movement to begin with found their way directly into the way music was made here. The aforementioned dedication to musically interesting content led into an experimental edge being a strong component in the early Finnish Goa/psychedelic trance scene, and would connect through a feeling of
kindredness to what was going on in Australia early on (Koskinen, Pakkala: 3-4, Leppilampi, Bentley). This relationship would then eventually work both ways as Finnish artists would go visit Australia, and Australians would also visit Finland in the closing nineties (Ehrnrooth, Bentley, Leppilampi, Witenberg a).

7.4 Hierarchies of the local scene

Perhaps due their cultural heritage of sharing little resources in harsh climates, the Nordic Goa- / psychedelic trance cultures also tended towards hierarchical structures when dealing with scarce music from Goa and the few artists making it at the earliest phases (Bo in Valkonen et al.). This tendency is contradictory to the culture of original Goa trance, sharing and togetherness being central to the ideology. When at Goa therefore, one always had to uphold a front of altruism to stay a credible member of the society. However, when back in Finland, Sweden or on the road the sharing-part of traditional altruism was limited somewhat to those in the inside-circle, although it is likely that sometimes was only subconsciously motivated. Tuomas Leppilampi (1:06:45) summed up the irony of this kind of behavior by describing an aspect of what he regarded was central to the traveller's attitude: “You take care of yourself first, but try and keep a giving front, even if you have to lie about it.”

Leppilampi's criticism is not without fault however, as a certain amount of secrecy is critical to survival as a dj. Many musicians would also rather not have their music played in the wrong context, knowing the strong power of the long story-telling arc only possible with a skilled enough selection of sequences of tracks. This stringing-together of tracks in meaningful sets is the central skill-set of the dj, and there are more talented ones and less talented ones. Should a good dj copy a producer's track to a bad dj and that dj would play the track in a way that it did not sound good, it could decrease the appeal of that particular track greatly. To prevent this from happening, a system of hierarchies that regulated copying via peer pressure developed in the early psychedelic trance scene.
Unfortunately, the hierarchical system also works the other way and if one has enough rare tracks that other people don't have and don't know how to get, that individual will get a lot of leverage in the scene, no matter who they happen to be. It can also lead to people capitalizing on their collections of music: “Some people were able to build themselves a place of power with tapes from Goa.” (Leppilampi 50:50-54:10.)

In the Finnish scene, the music was relatively scarce and an idea of strong musical ownership was present, predominantly emanating from Örebro's Goa-scene via Jonas Carlestam's early example. The Finnish early travellers to Goa however did largely agree with the idea, and thus Finnish artists would at first be relatively strict about who could be copied music and who could not be. Hierarchies also stepped forward when more parties would start to be organized, and the competing party-makers had to manage the resources available to give parties: Equipment, music and the word-of-mouth to potential partygoers was regulated via internal circles-of-power to some extent and cliques formed around these.

7.5 Seeds of two different viewpoints on psychedelic trance sown

In addition to being an analysis and a cultural history of the early Finnish Goa- and psychedelic trance scene, this study can also be used read up on research of the cultural factors and motivations that can be seen as underlying reasons leading to aggressive development of Suomisound psychedelic trance in the years after the millenium. In retrospect it is a very interesting topic, since it shows how parallels can be drawn between musical development and socio-cultural bonding. After all, Peter Gerkman (41:40) put it very effectively in describing the conflict as: “It is like Barcelona vs. Madrid, a classic!”.

The backlash started right after it became apparent that a major part of the Finnish psychedelic trance sound was not anymore the same thing that global psychedelic trance
had become. The success of Texas Faggott and the aforementioned systems of hierarchy had landed many influential people into places of power and the cultural connotations often meant that they were personally involved by their whole character in developing what they saw as the superior psychedelic dance-music style in the world. It is apparent that the skills of Bentley, Iiramo and Hartikainen were exceptional, but also the dj's that played their music would be receiving in the same kind of awe and admiration. Conflict with other EDM scenes would have still been fresh in memory from the late 90's and when dedication to psychedelic trance was required, tolerance towards other kinds of music was low (Leppilampi 24:00-25:15). The popular support for our local heroes henceforth was strong and when sounds of Finnish origin were pitted against the Central-European styles being picked up by the new arrivals on the scene, an internal conflict ignited between different factions in the Finnish psychedelic trance scene as the new millennium began (Gerkman 41:32).

On one side of the dispute were the people for whom the Finnish psychedelic trance had effectively become their own folk-music. On the other side were the artists directly influenced by the Central-European scene who had a different conception of what psychedelic trance music was about, moving closer and closer to the sounds of club-culture trance instead. Much slander and ideological ammo – backed by musical developments – would be fired from both sides of the conflict, and the Suomisound-camp eventually developed: “Spugedelic culture”, an admiring of the rough-edge, unpolished, as means to an end (Leppilampi 1:07:40). The topic of Suomisound and the Spugedelic is therefore deeply connected to the history of Goa trance, chronological circumstance, the Finnish cultural landscape and many instances of ideologically motivated interesting personalities. Future developments of it would grow to be even more interesting than what has been covered in the scope of this study. However, it has been necessary to lay the scientific groundwork for considering such an issue in the first place. This study was originally born out of the need to write the history and critique of the roots of such an interesting phenomenon, and also hopefully stimulate further research and different views on it.
APPENDIX: DAT-tape catalogue

This appending contains the markings on indexes of musical content on a very small sample from the DAT-tapes of Petri Koskinen. The tapes have been recorded in Goa, India, Sweden, UK and Finland. For each of the tapes an approximate year of was supplied by Koskinen, but it has been corrected in occasions when it seems to have been in error. Each track has been numbered as it appears on the tape, the title and special markings copied and then translated in square brackets. Any comments or track-identifications then follow on the next line after a dash.

Ruskababa's Syyskeräys VI [Ruskababa's Fall Harvest]

1. “Leisailu vieteri + ha ha” 9 1/2 WF [Floating spring + haha]
2. “Dig me crazy” 10 F
   - Waiting For a New Life by Total Eclipse.
3. “Faum'ven nostatus 'come even' 'ien come” 8 1/2 F [Build-up of the Faum've 'come even' 'ien come']
   - Bom Bole by Total Eclipse.
4. “Now body have to be a fraid” 10 WF
5. “Laa Laa Kohina ulkona” 10 WF [La-la noise outside]
   “Feel nostatus aamu” 8 1/2 WF [Feel the build-up morning]
   “Rumpu kolina lyhyt” 9 WF [Short drum rattle]
   - Three tracks pre-mixed together, likely from a mix-cd or tape.
6. no name
   - Not marked on the index. Recording of a radio program discussing Ior Bock and his entourage from the 90's.

Ruskababa's Syyskeräys VII [Ruskababa's Fall Harvest]
Koskinen: 1993-1994
- Pre-mixed Hard trance set form a dj with poor record-manipulation skills.
1. “Alotus Vieteri (Tiuku Kello)” WF 9 1/2 [Starting springs (Chime Bells)]
2. “Rytmi Loikka” WF 9 [Rhythm Leap]
4. “'Expane' Naisääni Nostatus” WF 9 ['Expane' Female-vocal Build-up]
5. “Mörkö Syna Ajaa Ohi” WF 10 [Goblin Synth Drives By]
6. “Vieteri Leijailu Loikkia” WF 10 [Springy Floating Leaps]
7. “Leijailu Vieteri” WF 9 [Floating spring]
8. “Tahti Loikka Surina” WF 9 [Rhythm Leap Buzzing]
9. “Mies Ääni Surinia ( Yö)” WF -9 [Male Voice Buzzing (Night)]
10. “ Yö Teknolintu (HC) ehkä” WF 8 1/2 [Night techno-bird (HC) maybe]
11. “Pesukone koneistus yö” WF 8 1/2 [Washing-machine machining night]
12. “Aamu Haikeus Porina Leijailu” WF 8 1/2 [Morning melancholia boiling floating]

Ruskababa's Syyssäräys VII
Koskinen: 1993-1994

1. “Bumbtsika Sugar Baby” F 10
2. “LICEN 'it's coming closer'” F 10
3. “Leijailu Haitari Koneistus” F 10 [Floating Accordion Machining]
4. “Kristalli Kone (Pakana)” WF 10 [Crystal Machine (Pagan)]
5. “You Are In Posession Old Or New Sukellus” WF 10 [...] Dive
6. “Kylän vahvimpien kokoonkutsu” WF 10 [Calling togerher the strongest in the village]
7. “Kulohälyytys” F 8 [Grass-fire alert]
8. “Lehmä Kello Kone” F 9 [Cow Bell Machine]
9. “Kissankello Nauru Loikka” WF 9 [Cat's-bell Laughter Leap]
10. “This is Cald a Dream Kone” F 9 [...] Machine
12. “Huokaus Papukaija” 10 WF [Sigh Parrot]
13. “Houkaus Koneistus” 10 WF [Sigh Machining]
14. “Sven Vet Hyvä Vieteri Loppunarina” 9 WF [Sven Vet Good Springy Ending Creak]

Under The Finland
Koskinen: 1994-1995

1. “Mac-e”
2. “Mac-e”
3. “Mac-e”
4. “Mac-e”
5. “Mac-e”
6. “Mac-e”
7. “Mac-e”
8. “Tip - Brain Bokka”
− Track number circled.
9. “Psychoas - Keyboard Window”
10. “Man With No Name - Jack In The Box”
− Track number circled.
11. “Astral Projection - Radioactive”
12. “Etnica - P”
− Track number circled.
13. “Synostesia - Synostesy (Hallocinogen Rmx)”
− Track number emphasized.
− Track number emphasized.
15. “Green Nuns Of The Revolution - After Burner”
16. “Harmoniquest - Harmonique”
− Track number emphasized.

Esikoulu II [Pre-school]
Koskinen: 1993-1994
− Most likely 1995, since Paul Oakenfold's mix was released in 1995 by Dragonfly
Records, but this is not necessarily the case. An earlier unofficial release might have been circulating on the DAT-trading circuit earlier.

1. “Superbooster - The Infinity Project” 9 1/2
2. “Wickend Warp - Mandra Gora” 9
3. “Voyager II - Prana” 9+
   - Tracks 1, 2 and 3 from *A Voyage Into Trance Mixed By Paul Oakenfold.*
4. “Black Sun - Fat Buddha” 10 F
   - From *A Voyage Into Trance Mixed By Paul Oakenfold.*
5. “Hallucinogen - lsd”
6. “Lumukanda - Moove” 10 F
   - Emphasized and track number circled.
7. “Shaolin Wooden Men - Nyah” F
   - Emphasized

*Esikoulu III [Pre-school III]*
No year provided, likely 1995-1996

1. “Binary Experience - Penguin” F +9
2. “Koxbox - Acid Vol 3” +9
3. “Know How - Go Fax Yourself” 8 1/2
4. “Knights In Trace, Nights In Trance”
5. “Bass Complex - Sample Your Mind (Vektor.Mix)” 9 1/2
6. “Cellblockx - Nostromo”
7. no name
   - Sound close to that of Texas Faggott, possibly an early track.
8. “The Holy Ghost - The Phase” F 10
   - Track number circled
9. “Doof - We Are Free” F 10
10. “Hallucinogen - Spike” WF 10
11. “Juno Reaktor - Feel the Universe” 10
12. “Psychaos - Soundbeam”
13. track name crossed over
15. “Medicine Drum - Wizard Blew”
16. “Source Experience - Cortex”
17. “Mindfeed - Odyssey of the Mind”

Porvoo Calling

1. “Weak up tumps” 8 WF
2. “Aamu Ilottelu” 9 WF [Morning Fun]
3. “Videopeli Lällä” 9 F [Video-game Lä-Lä]
4. “Yö Linko (HC) sees” 9 WF [Night-slingshot (HC) ????]
6. “Aamuisa Haitari” 9 WF [Morning Accordion]
7. “Pesukone Avaruudessa” 9 1/2 F [Washing Machine In Space]
8. “Rauhallinen Aamu / Yö Häikkä” 8 [Tranquil Morning / Night Thing]
9. “Rumpuu Vieteri 'Naislaulu Alku'” 9 [Drums Spings Female-vocal Beginning]
10. “Ohiajava Vieteri Alku Yö” 9 WF [Spring Driving By Beginning Night]
11. “Control Mind' Laulava Vieteri” -9 [... Singing Spring]
12. “Kisa Truuppi (Iloinen)” 10 WF [Competition Troupé (Joyful)]
13. “Hauta Vieteri” 8 WF [Graveyard Spring]
   – Very poor sound quality
15. “Kilparata Vieteri (HC)” 9 WF [Race-track Spring (HC)]
16. “Psyko Häiriö (Yö)” 9 WF [Psycho Disruption (Night)]
   – Marked with V-sign
17. “Pesukone” 8 1/2 WF [Washing-machine]
Mr. England

1. “Koneistus Kokoon Kasvatus” WF 10 [Machining Assembling Growing]
2. “Linko Nostatus Leijailu” WF 10 [Slingshot Build-up Floating]
3. “Koolle Kutsu Nostatus” WF 9 [Calling Together Build-up]
4. “Maailmaa Suurempi Vieteri Leijailu” WF 10 [Springy Floating Larger Than The Universe]
5. “Vieteri Kone Tilulilulla” WF 10 [Spring Machine With Tilulilulla (onomatopoetic)]
6. “Can you Hear It (It's getting closer)” F 10
7. “Kone Jyrää Vieterillä” WF 10 [Machine Runs over everything with Springy]
8. “Leijailu Nostatus” F 9 [Floating Build-up]
9. “Tumps, Tumps, Leijailu Nostatus” WF 8 1/2 [Tumps, Tums, Floating Build-up]
10. “Yö Kone Kristalli (Myös Juudas I)” WF 9 [Night Machine Crystal (Also Judas I)]
11. “Sven Vet Surina Aamuisa” WF 9 [Morningly Sven Vet Buzz]

Sky Smithy

Koskinen: 1995-1996

1. “Etnica”
2. “Etnica 'muualkin nopeanpana”” [... as faster elsewhere too]
   - Track number circled
3. “Sir Walli”
   - An experiment by Petri Walli
5. “Total Eclipse - Hit and run”
6. “Maza Ray - God meets Buddha”
7. “O*Men - Part of Witch”
8. “O*Men - OÄäni”
- Men and Ääni drawn inside the circle
  9. “Absalum - Trans Wave”
  10. “Ea 1728 - 25th. code”
  11. “Doof Divine”
- Likely Kode IV - Near to the divine remix
  12. “Ernica - Starship 101”

Keijunauha [Pixie-tape]
Koskinen: 1996-1997

1. “Star Sounds Orchestra - Youth”
2. “Psyko Disko - Get Away”
3. “Promesa - Lot Ducha”
4. “MFG - To Eternity”
5. “Denshi-Danshi - Cow's Blues”
6. “Kolmiokulmiosilmiö - Leuan Alla”
7. “Midiliitto - All Over”
8. “Praktika - Kierro Rajoilla”
9. “Koxbox - Too Pure”
10. “Koxbox - Too Pure (TIP RMX)”

Läpi Tulen Ja Kiven [Through Fire And Stone]
- No date provided, tracks released between 1995 to 1997

1. “Etnica - Full On”
2. “Chacra - Edi Mis-x-file”
3. “Paradice Connection - 3D Dist”
4. “Man With No Name - Lunar Cycle”
- Track number circled.
5. “Talking Souls - Place On Earth”
6. “Tsiousi - Tribal Oscillator”
   - Kox Box - Tribal Oscillation Prana Remix
7. “Tomahawk - Xingu”
8. “Motion Unit - S.L.X.”
10. “Prana - Primal Orbit”
11. “3-state Logic - Collision Course”
   - Three-State Logic - Coordinates: Collision Course
12. “Gangaroo”
13. “N.E.S.T. - Time Gate”
14. “Kox Box”
15. “X-Dream - Whole world on trip”
   - No release found by this name, possibly a white-label

*Kuutio [Cube]*

Koskinen: 1996

- Likely 1998, as the track 'pääkallokeli' was mentioned to be from 1998.

1. no track
2. “Midiliitto - Neliöpila” [Midiliitto - Square-Joke]
3. “Midiliitto - Neliöpila”
4. “Midiliitto - Neliöpila”
   - Tracks 2, 3 and 4 are different versions of the same arrangement.
5. “Kompukela - Pääkallokeli” [Kompukela - Skullweather (slippery season in spring)]
6. no track
7. “Squaremeat - Soulhunter”
   - Track number circled
8. “Squaremeat - Sielumetsästys” [Hunt for souls]
9. no track
10. no track
11. “TLQ - Hectorsector Mortal Comeback”
Likely an early version of Texas Faggott's 'Hector Sector'

*Flororado*

1. “O*Men - Flexbus”
2. “O*Men - 3ball”
3. “O*MEn - Kybermen Blue”
4. “TB - Ft2”
– Likely Timothy Bentley and Fast Tracker II
5. “O*Men - Wishard”
6. “O*Men - 100 Years Loop”
7. “Midiliitto - Total Midi”
8. “Midiliitto - Polar Midi”
9. “GAD - Nadir”
10. “GAD - Out Of Square”
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- Mandra Gora: *Wicked Warp*
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- *Triad 3*


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- *Tribal Oscillation*


- *The Hungry Forest*


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  - *Astral Gnome*
  - *Singular*


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