

I-D BOX - Italy – October 2001

Due inglesi, un australiano, un francese, un giapponese ed un russo per il terzo volume della serie "bip-hop generation" per l'omonima etichetta francese. Apre Neotropic con due pezzi di elettronica scomposta e, azzarderei, elettroacustica. In particolare l'iniziale "My Head May Be Small, But My Heart Is Bigger Than Yours" che decisamente è uno dei pezzi più belli scritti da Riz Masler. Si continua con "A Local Magnetic Anomaly" di Bovine Life delicato contrappunto di campanelli e distorte frequenze che finisce in reverse. Gli altri pezzi dell'artista di Edimburgo ne mostrano la peculiarità melodica sempre in evidenza (molto bello il dialogo bassline - e piccola frase musicale reiterata di "Ardeonaig", uno dei pezzi più piacevoli della raccolta). Nonostante la scontata parentesi di Ardtalnaig, questo Chris Dooks (nome che si nasconde dietro un AKA così provocatorio...) è un'artista da seguire attentamente. Di Pimmon invece già si conoscono le doti; l'australiano, che ultimamente devo dire non brillava più come un tempo, propone tre pezzi molto calibrati e emotivi in particolare "When Heddon Falls" è un brano, nella sua disarmante semplicità, sinuoso ed angosciante quasi "gotico". Lungo brano (oltre i 14 minuti) per il parigino Laurent Terrier AKA Zonk't: un pezzo geometrico e percussivo (come pioggia che cade, appunto...) ma non troppo originale. Il giapponese Atau Tanaka propone un brano interessante più per il processo creativo che ne sta alla base (un'immagine fotografica scannerizzata e analizzata diviene lo spettro armonico del suono che viene arrangiato e mixato) che per il risultato di per se, troppo urticante per il sottoscritto. Decisamente meglio il pezzo successivo "sv_vs" riverberante e solare. Le ultime tre tracce della raccolta sono affidate al russo Roman Belousov che riesce bene nel suo intento di unire melodie romantiche e "ritmiche sperimentali" (si senta su tutte "There... Don't Know Where" assolutamente magnifica, una sorta di Mercury Rev elettronici!). Per quanto certo non si può dire che il suo sia un suono innovativo, decisamente il risultato è molto d'effetto. Un suono carnoso e, perché no, vitale; tanto che alla fine, assieme ai brani della Masler, le tre tracce di Novel 23 sono i punti salienti dell'intera raccolta. Sarei proprio curioso di sentire i lavori precedenti di questo DJ di Mosca.

[Michele Saracino]

<http://www.I-DBOX.COM/reviews/cd/BOX/review-611/>

CLYZENN – France – February 2002

Le succès historique de la compilation "Artificial Intelligence" qui révéla les grands noms de l'électronica comme Autechre, Aphex Twin, Speedy J, Plastikman et autres bidouilleurs fous, en a fait rêver plus d'un. Près d'une décennie plus tard, le jeune label Bip-Hop, érigé sur les cendres fumantes du label hardcore phocéen Pandemonium, tente de faire mieux, puisque Philippe Petit, directeur du label, s'est lancé dans un ambitieux projet à long terme qui doit aboutir à près d'une quinzaine de compilations d'électronica où se côtoieront dans une parfaite (dis)harmonie, talents confirmés et jeune talents prometteurs. Sortant en binômes, les compilations "Bip Hop Generation" permettent de faire une incursion fructueuse dans la musique électronique nouvelle. Les volumes 1 et 2 proposaient déjà des inédits d'Arovane, de Phonem, Bernard Fleischmann, Ultra Milkmaids ou Laurent Pernice, tout en présentant une poignée d'amateurs bien nantis, pêchés aux quatre coins du monde (Masumari, Wang Inc, Warmdesk et autres illustres inconnus appelés à ne pas le rester).

Cette fois encore, Bip Hop a su dégoter des artistes bourrés de talent. Le volume 3 privilégie les "petits nouveaux" dont on extraira volontiers Bovine Life (voir plus loin chronique de ce disque), la DJette anglaise de Neotropic, et surtout Zonk't, dont la suite électronique "Artificially Amplified Raindrop Deepest Thoughts for Sale" de près de 15 minutes, s'avère être le point culminant de cette compilation. Il faut dire que Zonk't n'est pas vraiment un perdreau de l'année puisqu'il s'agit de Laurent Perrier, ex-leader de Nox et ancien fondateur d'Odd Size, rendez-vous mythique du début des 90's pour tous les amateurs parisiens de musiques extrêmes. L'humble chroniqueur que je suis ne peut d'ailleurs pas s'empêcher de sentir son cœur se serrer lorsqu'il passe rue de Laghouat où, alors qu'il traversait une pré-puberté malheureuse quoique mélomane, il traînait sa silhouette dégingandée dans ce petit local étroit où il regardait d'un œil humide tous ces CD merveilleux qu'il n'avait pas les moyens d'acheter... A vous donc d'acquérir cette merveille (et éventuellement les deux qui les ont précédées) si vous voulez que ça dure ...

Mario

<http://www.chez.com/clyzenn/chronique34.html>

BETA – Singapore – January 2002

This electronica series just keeps getting better. Now in its third volume, Bip-Hop is the labor of love of intrepid music curator Philippe Petit, whose appetite for eccentric sound adventures compels him to trawl the world's nations for new electronic tracks that cross-pollinate all bases—house, IDM, glitch, techno and ambient. By giving the stage to little-known artistes—the biggest name here is London artiste Neotropic—Petit denies his listeners the comfort of expectation. But therein lies the thrill of the ride, and Bip-Hop Generation Volume 3's sheer peaks make it succeed where compilations of similar ilk often fail- it dares stretch out far enough to deposit us on the far side. Neotropic's laconic My Head May Be Small But My Heart Is Bigger Than Yours fuses watery soundscapes with guitar skronk, and introduces a gallery of likeminded artists (Bovine Life, Pimmon, Zonk't, Novel 23 and Atau Tanaka) whose broad palates ensure that a menu of only the most exotic fare is laid out. Listeners who dig Mouse On Mars, Matmos, Bogdan Raczyński, Four Tet and members of the Mille Plateaux family will not fail to be pulled in by the prickly rhythms and warm, smoky textures of this challenging new sound world.

Len Cho © Beta Music 2002

http://home2.pacific.net.sg/~ch_lee/Bip-Hop%20Generation%20V3.htm

BRAINWASHED – USA – January 2002

Possibly the most consistently good series of electronic music compilations over the last two years has been the Bip Hop series out of France. Each disc features musical contributions from six electronic artists from all over the world. The accompanying booklet gives a brief bio, selected discography and website/contact information. This technique is arguably far more effective in introducing new acts than releasing something to the effect of a triple CD set with one song from each contributor and fuckall for background information.

Two pieces from Riz Maslen as Neotropic open v.3. While she clearly moved away from the proverbial big beat sound of her Ninja Tune colleagues with last year's mostly beat-less full-length, 'La Proichane Fois,' beats are reintroduced to the mix here. The depth and feel from the organic sounding album carry over, however, making me more anxious to hear some EP and single remixes from her again. Bovine Life give up a string four tracks of varying styles, from tinkling melodies to random tones and noises to bass heavy bumping beats with analogue hums and spacious synths. Pimmon's tracks sound like algorhythmic software recreations of skipping records knocked off-center whilst playing underwater [Don't drop LSD to these bits, please]. French newcommer Zonk't leaves his mark with a 14+ minute beefy electro piece which takes a bit too much time building up to a mediocre climax. Thankfully Atau Tanaka from Japan cleans out our ears with his 8+ minute segment of gracious head bobbing beats with piercing yet nummy sound effects while the collection ends with a variety of segments from Russia's Novel 23, whose pieces are almost a punchy cross between Ulrich Schnauss and Solvent. Jon Whitney

<http://www.brainwashed.com/brain/brainv05i02.html>

samples:

Bovine Life - A Local Magnetic Anomaly

Atau Tanaka - Bondage_2

EXCLAIM – Canada – December 2001

French electronic music label Bip-Hop continues with its series that focuses on artists producing what is billed as "creative electronica" or "experimental I.D.M." Each volume sees six different producers from a number of countries contributing exclusive pieces, resulting in related ideas but varied sounds. England's Neotropic contributes the two lead pieces. "My Head May Be Small, But My Heart is Bigger Than Yours" is lovely, in a distorted kind of way, with guitar bits meeting occasional beats and oodles of ideas. "High Fibre" is trademark Riz Maslen as hypnotist, as she entices via echoes, effects and sparse instrumentation. Fellow UK resident Bovine Life goes a slightly more electro route, with his "Ardtalnaig" being especially intriguing as rhythms build and sounds coalesce. Australia's Pimmon, Parisian Zonk't and Japan's Atau Tanaka all travel more experimental, buzzing and bleeping paths, where occasional hooks pop out to say hello. The work of Moscow's Novel 23 is positively melodic by comparison, while "N&R Theme" is gorgeously introspective, some might even say romantic. Here, distorted guitars swing almost sweetly, accompanied by brooding synths and a beautiful sense of time. Positively yummy, as

is his electro-inspired "There... Don't Know Where." Bip-Hop is definitely a label to watch, especially with Volume 4 in this series to feature the likes of Mira Calix, Twine and Datachi.

Denise Benson - December 10th 2001

AMBIENTRANCE – USA – November 2001

Another global gathering of notable electronicists awaits in the newest installment of the ongoing bip-hop soundseries... bip-hop generation v.3 profiles works from six Various Artists, showcasing their pleasingly diverse styles with bits of beatiness amid swatches of assorted experimental/ambient zones.

neotropic's unpredictably ranging "my head may be small but my heart is bigger than yours" provides interesting listening from the all-too-rare female electronics perspective, courtesy of the UK's Riz Maslen. Tuneful tweedles and blips converge with drones and drums in "ardeonaig", one of bovine life's four offerings. Another, "cabin Fever" (1:25) is more hyperactive and less controlled, spastic tinkles spatter across low buzzes. The three tracks from Australia's pimmon tend toward complex (almost cacophonous) clusters of disparate sounds, like the sweltering blur of hisses, pops, buried music and other inidentifiable patterns of "twilled".

From France, zonk't delivers one lengthy piece of very electronic explorations... with a slightly spooky mood, "Artificially amplified raindrop deepest thought for sale" (14:13) moves from vague meanderings into rhythmic pulsations and bass-driven e-drums, followed by prolonged expanses of moody beatronics. Japan's atau tanaka delves into a thumping cloudswell with enticingly mysterious "bondage_2".

Swirling and soaring, rough-through-sweet tonal layers warp and waver above the cool percussion of "n & r theme" from Russian artist novel 23. Sweeping "leia's charm" closes the comp on his prettily peppy synth stylings.

Lots of nice stuff to hear in bip-hop generation v.3; these Various Artists prove that experimentation need not be "difficult listening". A little something for everyone will be found in this 8.7 grab-bag from bip-hop.

<http://www.spiderbytes.com/ambientrance/va-bhg3.htm>

ALTERNATIVE PRESS # - USA –

A sonic symposium on electronic music.

The rules of the Bip-Hop Generation series are clear: six international artists are gathered for a sonic symposium on the ever-evolving state of electronic music. Volume 3 may be the best yet! The participants include: Neotropic (splintered, playful electronics grafted onto hesitant rhythms), Bovine Life (a child's ear view, dotted with tinkling toy sounds with aspirations as trance), Pimmon (the dry ice, taut repetition of mutated tones), Zonk't (Star Wars robotic babble-speak sprinkled over tenacious, rubbery rhythms), Atau Tanaka (the resonance of distorted sonic imaging), and Novel 23 (cluttered, chiseled atmospheric beauty, coated with the sheen of hope).

JC Smith

DE :BUG – Germany – September 2001

Auch die mittlerweile dritte Compilation-Generation des Brüsseler Bip-Hop-Labels hält fest an der Tradition „Sechs Künstler aus sechs Ländern“. Als Erstes hören wir die von Ninja Tune bekannte Neotropic mit dunklen cineastischen Sounds, sie schreckt aber auch vor gitarrenähnlichen Klängen nicht zurück. Bovine Life knarzt und klingelt fröhlich zwischen düsteren Spuksounds, Pimmon arbeitet mit gefundenen Sounds an fast rhythmischen und klaustrophobischen Insektenklängen. Zonk't fusioniert einen live gespielten Bass mit hakeligen Dopebeats, Geklacker und Elektrosounds zu schön fettem Tropfsteinhöhlen- Dub. Atau Tanakas kalte Sphärenklänge erinnern ein wenig an Robert Fripps Gitarren- Ambient mit Breakbeats und Novel 23's melancholisch cineastischer Electro klingt, als hätte Klaus Schulze die Finger am Synthesizer gehabt. Obwohl die Compilation viele schöne Momente hat, war Teil 2 stimmiger und insgesamt spannender.

asb ●-●●●●●

TANDEM – Canada – October 2001

Bip-Hop Generation is a unique series of compilations that every three months focuses on interesting electronic producers and gives them an opportunity to be represented by more than just one track each. Since the debut of this series in January the Bip-Hop label in Marseille has become an active node in the independent scene, soliciting music by artists from many countries including Italian musique concrete producer Wang Inc. (on V.2) and Canadian DJ/broadcaster Andrew Duke (due on V.5 early next year). Volume 3 features exclusive tracks from six

artists from Russia, Australia, France, Japan and Britain including Ninja Tune's Riz Maslen aka Neotropic, who continues to bring the textures of acoustic instruments to her moody grooves, this time borrowed from her remix of the Montreal group Ekko. The most conceptual music on V.3 comes from Japan's Atau Tanaka who scanned the photographs of Nobuyoshi Araki to create the harmonic and rhythmic values that were translated into sound by the Metasynth program developed by Eric Wenger, that others including Aphex Twin and Scanner have experimented with. Tanaka will be dialling in a performance via the internet as part of Sensorband at the Montreal International Festival Of New Cinema And New Media (FCMM) on October 15th.

By Chris Twomey

<http://www.tandemnews.com/viewstory.php?storyid=479>

MUSICBOOM – Italy – October 2001

Pulsazioni elettroniche scaldano l'autunno duemilauno fuoriuscendo copiose dalle tracce delle svariate raccolte dedicate a questo sound.

Infinite sono le sfaccettature stilistiche mostrate dall'attuale sound elettronico, tuttavia quelle ad esso maggiormente legate si concretizzano nella techno, nella ambient, nell'electro, nel breakbeat e nel puro esperimento sonico. Tra le molte raccolte dedicate a questi diversi stili troviamo i volumi tre e quattro della già ottima serie **Bip-Hop Generation**.

Quelle contenute in queste raccolte sono composizioni segnate ora dalla battuta ritmica ripetitiva ed ipnotica, ora da sonorità di frontiera, le cui uniche coordinate guida sono da ricercare nelle nuove movenze elettroniche ibride, che ricomprendono tutte le contaminazioni ed i crossover stilistici possibili.

Le composizioni elettroniche scelte per i due volumi della serie **Bip-Hop Generation** si prefiggono di sondare le sonorità più attuali ed insieme futuribili, quelle evoluzioni sonore destinate ad essere seminali nei prossimi anni, ed è una ricerca musicale che richiede da parte di chi l'ascolta un impegno di comprensione certamente maggiore.

Decisamente lontane dalle dancefloors, le composizioni presenti nelle due raccolte sviluppano tematiche diverse, in quanto il volume tre sonda le ultime propaggini della ambient e del downbeat più atmosferico e vicino al puro rumore, mentre il volume quattro documenta con i suoi brani le forme più anomale e minimaliste dell'odierna creatività elettronica.

Neotropic, Bovine Life, Atau Tanaka, Si-Cut-Db, Mira Calix sono alcuni degli artisti prescelti nelle due raccolte per rappresentare l'elettronica più innovativa, quella che trova nella ambient storica e nel sound industriale le sue vere radici e nella ricerca di sonorità minimali rumoriste le nuove coordinate espressive, le nuove strade di integrazione tra il ritmo primitivo della tribù e le sovrastrutture dell'odierna tecnologia.

Le diverse provenienze geografiche degli artisti dimostrano come questo sound non abbia più confini e trovi ovunque estimatori e compositori che lo scelgono come mezzo espressivo privilegiato.

Mouse On Mars, David Toop, Matmos possono rappresentare la storia e l'attualità di questo stile elettronico, sicuramente non facile, ma i brani **High Fibre** di Neotropic, **Ardtalnaig** di Bovine Life, **Plast_N1** di Vs_Price e **Picture 4 You** di Mira Calix sono i testimoni sonanti dello scorrere inarrestabile di un film sull'evoluzione elettronica di cui queste due raccolte rappresentano un singolo, ma intenso fotogramma.

http://www.musicboom.net/salv/vista_rec.asp?ID=20011008203625

NEURAL – Italy – October 2001

Terzo volume e sei artisti di altrettante differenti nazioni con l'elettronica come passione comune. Neotropic gioca molto con atmosfere acquatiche e ambientali, quasi smarrite e molto astratte; in alcuni punti scossa dall'elettricità delle corde di chitarra, la femminuccia d'oro della Ninja Tune ci manda direttamente in orbita con i suoi campionamenti in high fibre. Bovine Life si è addirittura auto imposto 30 giorni da eremita per registrare le tracce qui presenti ad alto contenuto digitale. Dolcezza e compostezza allo stesso tempo, Ardtalnaig è pronta per ricercati dj-set del prossimo futuro. Le creazioni di Pimmon sono all'insegna dell'asincronia e twilled ci fa girare la testa col suo vortice di suoni e di frequenze. Zonk ti dispiaga in una lunga traccia fantasie kraut quasi melodiche, mentre Atau Tanaka arrangia in forma dilatata e digitale lo spettro armonico dell'arte fotografica di Araki in bondage. Splendido finale quasi marziale eppur romantico per novel 23 per un disco di assoluto valore.

Michele Casella

<http://www.neural.it/rec/biphopgeneration3.htm>

SIDELINE # 37 – Germany – October 2001

Round three for the Bip-Hoppers. Once more their raid through the waters of the international electronica avant-garde has yielded a profitable loot. It starts off with the Ninja Tune veteran Neotropic and two calm and concentric pieces which are far more electronic than what I last heard from her. Bovine Life follows with four beautifully melodic digitalisms which are the discovery of this compilation for me. Autarkical, naive tracks which vibrate and lure off. I can hardly wait for his album scheduled for this fall on Bip-Hop. Pimmon continues the theme. His EP on Staalplaat did nothing for me, but he proves me wrong with these tracks. Three soft, bubbling tracks leading hummily into a serene click nirvana. Circling and structured and thus much more satisfying. Zonk't is another synonym of Laurent Perrier, also known as Cape Fear, Heal (the album on Moloko+ is very recommendable by the way) and Nox. His 14 minute epic develops a dubby basic mood but careens with flurrying and drumming electro grooves and a high entertainment value through echoes and clicks. Then it is time for two icy tracks from Atau Tanaka. Photos are scanned, analyzed and converted into sound. Hmm, I would like this explained to me in great detail, nevertheless its results sound pretty good. Rumbling midtempo beats and sounds hardened in the cold. The CD is completed by three tracks of a Russian under the name of Novel 23. Calm, intricate IDM with warm sound mist, sweeping grandeur and pop accessibility. Reminds me a bit of a mix of Lusine ICL and Howard Jones. I am wondering what they will come up with on 3Bip-Hop Generation v4. It seems there is enough quality abound. (T?:8) T?

SKUG – Austria – October 2001

Bip-Hop ist ein kleines Label aus Marseille, dessen Samplern - aktuell liegt Nummer 3 vor – das Konzept zugrunde liegt, sechs Musiker aus sechs verschiedenen Ländern zu featuren. Bei fast 80 Minuten Laufzeit wird den Musikern hier auch wirklich der Platz gelassen, ihre Ideen über mehrere Tracks zu entwickeln und vorzustellen, anders als bei einem »Massensampler«, auf dem mehr, dafür aber jede(r) KünstlerIn nur mit einem Track vertreten wäre. Riz Maslen aka Neotropic, von Ninja Tune bekannt, macht den Anfang und darf England repräsentieren. Bovine Life kommt aus Schottland und lässt es knistern und rumpeln, dass man sich schon Sorgen machen möchte, ob vielleicht BSE beziehungsweise Kreuzfeldt-Jakob im Spiel kommt ähnlich Verstörtes daher. Bei Frankreichs Zonk't ebenso, wie auch beim Gesandten Japans, Atau Tanaka, und schließlich Russlands Novel 23. Sehr feines Knistern, Knarzen - Clicks and Cuts wie man es der Begriffsbekanntheit wegen nennen sollte oder könnte - vermengt sich mit gefinkelter Beatkniffelei, und, was die Platte so angenehm macht, bleibt stets funky und organisch. Das Album zeigt, dass aus der Dekonstruktion heraus durchaus wieder etwas aufgebaut werden kann, und nicht immer das komplett zerstörte Gerüst als Resultat der Auflösung übrig gelassen werden muss. Schöne Musik zum Zu- und Nebenbeihören.

| Oliver Stummer |

<http://www.skug.at>

BLACK # 25 – Germany – September 2001

Runde drei bei den Bip-Hoppern und ihr Beutezug durch die Gewässer der internationalen Electronica Avantgarde hat sich wieder gelohnt. Den Anfang macht Ninja Tune Veteranin Neotropic mit zwei ruhigen, konzentrischen Stücken, die elektronischer zu Werke gehen als die letzten Sachen, die ich von ihr gehört habe. Bovine Life folgt mit 4 wunderschönen, melodiosen Digitalismen, die für mich die Entdeckung des Samplers sind. Autarke, naive Stücke, die vibrieren und entführen. Auf sein für Herbst auf Bip-Hop angekündigtes Album kann ich gar nicht warten. Pimmon führt den Reigen fort. Nachdem mir seine EP auf Staalplaat gar nicht gefallen hatte, belehrt er mich hier eines anderen. Drei weiche, glucksende Tracks, die ruhig summend ins Clicknirwana führen. Kreisend und strukturiert und damit weitaus befriedigender. Zonk't ist ein weiteres Alias von Laurent Perrier, auch als Cape Fear, Heal (dessen Album auf Moloko+ übrigens sehr empfehlenswert ist) und Nox unterwegs. Sein 14-minütiges Stück entwickelt ein dubbiges Grundgefühl, das aber mit flirrenden und trommelnden Elektrostrukturen äußerst groovig und unterhaltsam durch Echos und Clicks tuckert. Danach kommen zwei eisige Tracks von Atau Tanaka. Photos werden eingescannt, analysiert und in Sound umgewandelt. Aha, das möchte ich gern mal im Detail erklärt haben, aber anhören tut es sich super. Rumpelnde midtempo Beats und in Kälte gehärtete Sounds. Zum Schluß kommen noch drei Tracks des Russen Novel 23. Ruhig, frickeliger IDM mit warmen Klangschweben, ausholender

Epik und poppiger Zugänglichkeit. Erinnert mich ein wenig an Lusine ICL mit Howard Jones gemischt. Bin ja mal gespannt, wen man für Bip-Hop Generation v4. erspät. Es scheint ja genug Qualität zu finden zu sein. (T?)

SPLENDID – USA – October 2001

I had this terrible fear that "bip-hop" was yet another in a long string of sub-genres with which, as a responsible music critic, I was going to have to become familiar. Imagine my relief, then, when I discovered that it is just the cute French name of the label that released this IDM comp (incidentally, what is it about "intelligent dance music" that is danceable, precisely?). The six artists featured here hail from all corners of the globe; for the casual electronic music listener like myself, they represent a nice cross-sampling of what it sounds like when smart, introverted guys and gals all over this big blue marble use lots of computer equipment and Ecstasy. The idea seems to have been to give everybody equal time, meaning that French artist Zonk't, whose "Artificially Amplified Raindrop Deepest Thoughts For Sale" clocks in at over fourteen minutes, has to get it all down in one track, while Russian Novel 23 can spread him-or-herself out over three. This gives the listener more time to get acquainted with each of the featured artists than is afforded by the standard compilation, and in this case the extra exposure is certainly warranted. All of the artists involved in this undertaking are clearly very talented and exceedingly creative. A particular tip of the hat, then, to Japan's Atau Tanaka, whose "Bondage_2" and "SV_VS" stand out, even in impressive company, as uniquely melodic yet thoroughly experimental sound collages. These, and all of the tracks on Vol. 3, are not only interesting sonic artifacts, but as thoroughly engaging (and intelligent) "dance" music. -- bm

<http://www.splendidezine.com/reviews/oct-8-01/aag.html>

INCURSION – Canada – September 2001

The third instalment in Bip-Hop's series of new electronic music, Volume 3 features new works by Neotropic, Bovine Life, Pimmon, Zonk't, Atau Tanaka and Novel 23. With such a lineup, it becomes more and more clear with every release that Bip-Hop is out to defy any sort of categorization as a microwave or a clicks + cuts label; their compilations to date have been as admirable as they have been diverse in their musical visions and styles. Volume 3 begins with two tracks by Neotropic (Riz Maslen), who primarily records for Ninja Tune's sublabel Ntone. These two pieces are an eclectic mix of sonorities and rhythms, from ambient to rhythmic, but both are distinctively mellow and carry an impressive dynamic range. Next comes four tracks by Bovine Life, Edinburgh's Chris Dooks. His tracks are a little more conventional and lightweight with their rhythms and quirky melodies, and all in all very nicely done. Paul Gough, aka Pimmon gives us three tracks recorded between 1999 and 2000. Strange cutups, clusters of crackles and atmospheres are the constituent elements in Pimmon's always impressive digital cauldron of sound. One long track by Zonk't, France's Laurent Pierrier formerly of Nox and Cape Fear, is teeming with activity, rhythms and little sounds. Next up is Atau Tanaka, probably best known as a member of Sensorband and UBSB. His contributions are among my favourite here, with two arrangements that stretch across a wide spectrum using some very compelling, unconventional sounds. Lastly, novel 23 is Roman Belousov from Moscow, who has had a few releases on Art-Tek, Pitchcadet and Shaped Harmonics labels. Some heavily processed beats and sounds on his first contribution are matched by the happier sounds in the more uplifting finale "Leia's Charm". The third instalment in Bip-Hop Generation series offers another piece to the puzzle of what is currently happening in the fields of electronic music, and comes highly recommended.

[Richard di Santo]

<http://www.incursion.org/imr/index.html>

ALL MUSIC GUIDE – USA – September 2001

What sets the label {Bip-Hop}'s compilation albums {^Bip-Hop Generation} apart is the fact that the focus is kept on a small number of artists, each one having the chance to develop his style over more than one track. The roster for this third volume includes English, Australian, Japanese, French, and Russian names. The best known in electronica circle is {Neotropic}, here offering two strong pieces of warped experimental techno (High Fibre) is darker than anything on the {Ninja Tune} release {^Strawberry Alarm Clock}. Avant-garde fans will recognize the name of {Atau Tanaka}, a Japanese artist who experiment with various means of data processing. {Bondage_2} is

part of a series using harmonic analyses of photographs by {Nobuyoshi Araki}. In-between these two poles one discovers a few (relative) newcomers. If the 14-minute piece by {Zonk1t} (aka {Laurent Perrier}) feels too unidimensional to remain interesting long enough, {Bovine Life}'s short tunes provide a nice moment of relief. His music is the most melodic and rhythmic on this CD, but it could hardly be considered as mainstream techno. The revelation comes in the form of three abstract, delicate, and very powerful tracks by {Pimmon}, a sound artist in the same vein as {Artificial Memory Trace} and {Koji Asano}. His work provides the main argument to acquire this CD, although there is not a really dull moment here.

Experimental Electro Sound Art

François Couture

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=Awhj97i53g74r>

SOUNDBASE - REALMUSIC – Germany – September 2001

Auf dem Sampler des französischen Labels Bip Hop sind sechs Künstler aus fünf Ländern vertreten. Obwohl die Elektronik-Tüftler auch in weit entfernten Ländern wie Russland oder Australien leben, bildet das Album dennoch eine Einheit, eine klare stilistische Linie ist zu erkennen. Die Songs befinden sich teilweise nahe an der Grenze, wo die Musik nur noch als Aneinanderreihung von Samples wirkt. Als Zuhörer bewegt man sich somit auf dem schmalen Grenzpfad, der einmal auf die Seite von Klanginstallationen und dann wieder zurück zu Musik mit mehr oder weniger gewohnten Grooves führt. Gerade dadurch wird eine große Spannung produziert. Sehr interessant ist der Song von Atau Tanaka, dessen Musik auf der Frequenzanalyse von Fotos aufbaut. Am rundesten wirken die beiden Tracks von Riz Maslen, unter dem Pseudonym Neotropic. Einigen vielleicht von Aufnahmen für das großartige Ninja Tune Label bekannt.

<http://www.soundbase.de/s/index.php3?br=0&rub=rezension&id=1480>

<http://www.realmusic.de/rezensionen/home.php3?id=18423>

ELECTROAGE – Canada – September 2001

Obviously, Bip-Hop Generation is set to be the most engaging and solid compilation series to ever be released in a while. Already an excellent way to get introduced to a wide range of challenging sounds hidden in the electronic realm; this series has also let us discover a great number of new artists. Just like its two predecessors, the third volume is another top-notch installment featuring six different acts from six different countries, as well as six different approaches to electronic music.

Already known for several good releases on the Ninja Tune label, Neotropic opens the compilation with an experimental trippy track bearing post-rock influences while the second song, High Fibre, is a more conventional, yet good, smoky trip-hop. From Australia, Pimmon is delivering an accessible approach to noise where subtle snippets of melodies are revealed under noisy clicks and cuts. Following is the French artist Laurent Perrier under the moniker of Zonk't presenting a thirteen-minute piece of synthetic beats and electronic washes that could have easily been cut to five minutes. Closer to the original click'n'cuts purpose of the series, Japan's Atau Tanaka is mixing the genre with ambient flavors and orchestral snippets; sv_vs being one of the compilation's stand-out tracks with its technofied experimental character.

Each volume of the series has its revelations and this one is no exception. The brand new label's signing, Bovine Life is delivering four excellent diversified tracks of melodic technoid, Areonaig being the best with an almost melancholic touch behind a skittering drum machine. From Russia, Novel 23 is a colossal discovery with a superb and refined technoid sound reminiscent of Autechre and Aphex Twin. Perhaps, the most accessible and melodic act to be featured in the series.

Another great installment, Bip-Hop Generation v.3 extends the solidity of the series. With hits and very few misses, this third volume is another fine release from Bip-Hop.

<http://electroage.lowlife.com/electall.htm>

WANADOO.fr & CHRONIC'ART.com –France – September 2001

Ce troisième volume de la série BiP_Hop Generation lorgne bien plus vers l'exploration de paysages ambiants. L'ouverture par Neotropic plante bien le décor : ces longs morceaux atmosphériques font oublier toute notion

temporelle et noient l'auditeur dans un océan numérique. Mais l'émergence de quelques mélodies (samples de guitares acoustiques jouant de jolies harmoniques artificielles) rend ces plages bien moins désincarnées que la plupart des exercices du genre. Les morceaux de Pimmon ou Atau Tanaka reflètent une approche de composition bien plus radicale : de l'ambient pur et dur composé d'accidents acoustiques et de nappes atmosphériques. On comprend bien la démarche de Tanaka, lorsqu'on sait que celui-ci est un des fondateurs de Sensorband (aux côtes de Zbigniew Karkowski). Le CD s'achève par quelques titres de Novel 23 assez émouvants (parfois même mélancoliques) : une fin d'album vraiment réussie.

A l'écoute de ses disques, on comprend toute la démarche "documentariste" du label. Soit livrer sur chaque volet un compte rendu exhaustif de tous les sous genres de l'electronica actuelle. On saluera donc cette initiative courageuse de Bip Hop et toute la prise de risque que cela implique... Les sélections effectuées pour chaque compilation reflètent un regard vraiment objectif sur les actuelles scènes électroniques. Ce qui différencie clairement ces disques de toutes les compilations "fourre tout" que l'on peut trouver aujourd'hui en masse dans les bacs.

Vasken Yossarian - Chricart.com

http://www.wanadoo.fr/bin/frame2.cgi?u=http://music.wanadoo.fr/index_wanadoo.php

GREEN UFOS – Spain – August 2001

Philippe Petit dice "paisajes ambientales, música creativa y melódica..." y allá van seis nuevas propuestas para el tercer volumen de la serie motriz de Bip-Hop. Como ya es habitual, se mezclan artistas con un cierto grado de reconocimiento junto a propuestas nuevas o poco conocidas, aunque sin bajar el listón de la calidad. Abriendo fuego, Neotropic, el proyecto bajo el que graba Riz Maslen (única chica, que un servidor sepa, de la factoría Ninja Tune), muestra el camino por el que discurrirá su nuevo trabajo ("La Prochaine Fois"), mediante dos pistas que hacen necesario replantearse el uso del adjetivo 'enrarecido'. Densa y oscura, mezclando texturas digitales y grabaciones de campo, pervirtiendo recursos habituales del ambient y del score cinematográfico, condenando al ritmo a un papel definitivamente secundario, Maslen se lo pone difícil a los que vienen detrás. El que aguanta el envite es Bovine Life. El más reciente fichaje de Bip-Hop (dos referencias en cartera: un cd con material propio, que llegará en septiembre, y un split cd con el intenso Frank Bretschneider, para finales de año), es un tipo que, desde su Edimburgo natal, y con internet como medio de agitación y propaganda, ha colaborado con gente como Köhn, Third Eye Foundation o Future Pilot AKA. Su música hace guiños a casi todo: a los clicks y a los cuts, al digitalismo amable, al techno minimalista con raíces en Colonia, a los despropósitos informáticos que tanto gustan en Fals.ch... y, a pesar de ello, consigue mantener una personalidad propia. El australiano Pimmon, por su parte, es un ser agraciado con el don de la ubicuidad. En los últimos dos años ha repartido grabaciones por varios de los sellos con más glamour del planeta digital (Fat Cat, Fällt, Kraak-3, Static Caravan, Bad Jazz y Staalplaat entre otros), cosechando innumerables parabienes y halagos. No es para menos. Los tres cortes que aporta aquí muestran a un preciso conocedor de los recursos del apple G3: deliciosos collages donde el ruido, los crujidos y las melodías extrañas encuentran su sitio con inusitada facilidad. Caso sorprendente de la generación laptop, sus composiciones poseen humanidad. La habitual dosis de electrónica gabacha llega de la mano de Zonk't, última encarnación de un desconocido (para mí al menos, en su país parece gozar de cierto prestigio) Laurent Perrier, que juega a parecerse al Arovane más especulativo, el de su alias Nedjev, en la composición más larga del lote. Saltando del paisaje acuático a un techno con mucho de sutil, alternando una rítmica marcial y obsesiva con remansos de quietud sonora, Perrier alcanza el cuarto de hora con emoción y sin signos de agotamiento. El siguiente en discordia, Atau Tanaka, juega la baza del conceptualismo. El espectro armónico sobre el que se construyen sus fantasmales paisajes se obtuvo mediante el escaneado, y posterior análisis, de una serie de fotografías del también nipón Nobuyoshi Araki. El buen gusto rítmico de Tanaka, y una cierta habilidad para la ordenación de las muestras obtenidas, llevan a buen puerto tan inusual experimento, obligando a la caza de sus referencias para Fals.ch y Caipirinha. El siempre ingrato papel del cierre se lo queda Novel 23, un representante de la incipiente escena de San Petesburgo descubierto por Art-Tek, al que ahora se rifan sellos de demostrado pedigrí como Merck, Toytronic o Pitchacadet. La razón de tanto interés puede deducirse del título del asombroso disco que publicó con estos últimos, "Melodies of Childhood for Advanced Imagination". Melodías de la infancia para imaginaciones avanzadas o, dicho de otra manera, destilación perfecta de rítmica abstracta y desarrollos melódicos cargados de emoción y buen gusto, que continúan en los tres cortes incluidos aquí. Lo mejor, sin duda, de una brillante recopilación, por gracia del fichaje que, seguro, desea también Thomas Morr.

Por Vidal Romero.

HARAKIRI KULTUR MAGAZINE – Germany – September 2001

Teil 3 der Reihe mit sechs Elektro-Künstlern aus fünf Ländern geht diesmal bis nach Russland, Australien und Japan, und dafür sollen sie hier auch erwähnt werden, die rührigen Franzosen. Wieder einmal wird hier in der gebotenen Breite dokumentiert, was im Elektro-Dschungel derzeit passiert. Die Idee eines Moratoriums für Elektro-Kompilationen, die hier auf dem Info angedacht wird, find ich dennoch ausgesprochen begrüßenswert.

(JR)

<http://www.harakiri-kulturmagazin.de>

NUTA.pl – Poland – September 2001

Trzecia juŹ czêÅĀ kompilacji wydawanej w kilkumiesiêcznych odstêpach przez francuskà wytwórniê, na którà warto juŹ teraz zwróciĀ uwagê (www.bip-hop.com). Na pŹycie mamy piêciu artystów z (w kolejnoÅci) Wielkiej Brytanii (2x), Australii, Francji, Japonii i Rosji. O jaka muzykê tu chodzi, trochê podpowiada nazwa wytwórni: niby jakieÅ strzêpy hiphopowych rytmów, ale wszystko skonstruowane z komputerowych Åwistów, blipów, trzasków i przesterów. Doskonałym D i najbardziej przystêpnym D otwarciem sà numery znanej z Ninja Tune Riz Maslen (Neotropic), multimedialny artysta Chris Dooks (Bovine Life) prezentuje siê w stylistykach od abstrakcji po mikro-techno; Pimmon to klasa sama dla siebie D od abstrakcyjnych konstrukcji po czysty haŹas. Intryguje

Bondage_2Ó D Atau Tanaka prezentuje d*wiêkowy zapis zeskanowanej fotografii skandalisty Nobuyoshi Arakiego. Na zakoñczenie sŹowiańska dusza D moskwianin Belousov zamyka album kiczowatà impresja na temat New Romantic. Ani chwili nudy, blisko 80 minut, wyzwanie dla amatorów.

Autor:MASS

<http://www.nuta.pl/plyty/plyta.html/721.html>

VITAL WEEKLY - Week 36 / Number 289 – Holland – September 2001

Sadly ignored until now, but it's never too late to set things right. The Bip Hop series is growing into a very nice series of new millenium electronics. It's not about finding a particular corner (say microwave, say clicks, say techno), but it embrasses all sorts of electronic music. That's one good thing. The other is that it combines known artists with lesser known and that the booklet gives information on the artists and what they released otherwise. Every band gets 10 minutes of fame, even when some take more. Neotropic opens up with two lengthy pieces which a sort of music that defies description. A bit ambient, but with rhythm, but not techno... Bovine Life is one Chris Dooks whose sound is not unlike some of the music found on Morr Music. This one finds itself in more techno areas of the lot. Pimmon might be one of the more known names here, and he created three beauties of pieces which display his quality as microsound artist works very nicely. Drony, crackly with small events. Nice stuff. From Zonk't we reviewed material before. It's the name chosen by Laurent Perrier, formerly of Nox and Cape Fear. Like before his music is filled with sound, samples running amok, synth lines and dub like rhythms. Very full force stuff. As a contrast we get next Atau Tanaka, one third of the Senzorband, but also active as a solo composer. I expected drone like music but nevertheless Tanaka arrives at rhythm too with various soft-synths to go along. Apperently the second piece was made 'brushing the dust off of an old synth and some old soundfiles'. Can't tell wether this is old or new... (nice piece, so why care anyway). The last one here is Novel 23, aka Roman Belousov from Russia, whose music I never heard before. Heavy synths and likewise heavy beats follow their ways here, but the more lighthearted 'There... Don't know Where' is nice. In all a very nice CD, introducing me new names, bringing back familiar ones. (FdW)

JADE – MONOTRAINS & SATELLITES – France -- September 2001

L'apport de Bip-Hop à la scène électronique n'est plus à débattre. La venue sur le marché (quel mot vulgaire) de la 3ème génération de musiciens Bip-Hop (comme on aime à le dire dans les séries télé d'anticipation) vient à point nommé pour se plier à un état des lieux sur le parcours du label. Sans pour autant avoir une vision globale des retombées, il semble bien que Bip-Hop à réussi son pari quant à la documentation de la scène électro-expérimentale et à la diffusion médiatique à une échelle plus large que celle des castes d'esthètes. Une série de

compilation que l'on retrouve avec le même bonheur consommé et la même impatience à peine dissimulée. Pour cette expédition, on retrouve un panel intergénérationnel depuis l'ombre d'Atau TANAKA chantre de la bio mélodie et des capteurs sensoriels, avec un morceau splendide d'ambiguïté rythmique et d'abstraction mélodique à Néotropic, japonais officiant sur Ninja Tune et qui ici se lâche totalement dans un Dub panaché de samples de guitares éthérés ; Zon'k, side project de Laurent Perrier (Nox, Cape Fear) qui exécute une figure libre aérienne de toute beauté, limpide énergique ; Pimmon qui défriche toujours le bush australien à coup de serpente analogique et de glitch, Bovine Life qui renvoie aux piquets les amateurs de No-wave, d'electro body et de pop song raffinées, Novel 23; roman Belousov, russe, qui emprunte à la diction des grands auteurs de son pays pour nous livrer des pièces romantiques et expérimentales. C'est en sondant les profondeurs d'un lac, qu'on découvre la beauté de celui-ci, le mystère ayant sans doute quelque rôle à y jouer. Bip-Hop offre un brin d'humanité à la scène, ou quand un exilé de la musique noise donne des leçons de bon goût et d'intégrité au défenseur du son électronique (qui ne voient généralement pas plus loin que le bout de leur platines).

Julien Jaffré

GRIDFACE – USA – September 2001

Some kind soul sent me this compilation while I was away on vacation. I returned to a real treat. On this series from France's Bip-Hop label, electronic artists from all over the world contribute two or three exclusive tracks. Neotropic, of Ninja Tune fame, kicks off this third volume with two laid-back, atmospheric pieces. Bovine Life's short "A Local Magnetic Anomaly" is much more to my liking, with a dramatic crescendo of melodic blips. "Andeonaig" is the perfect follow-up, with a soft, simple melody over rattly beats. "Artdalnaig" steps things up a notch with a classic, hard techno beat and swirling synths. This is a joyous track, reminiscent of Detroit masters like Kenny Larkin.

Pimmon contributes a series of abstract compositions. Unfortunately, the noises never really gel into anything especially interesting. Zonk't's "Artificially Amplified Raindrop Deepest Thoughts for Sale" is much richer, with little dripping noises, a punishing beat, and a rolling bassline; however, fourteen minutes is way too long for such a simple combination. Atau Tanaka's two tracks also border on ambient, with subdued pulsing beats and swirls of textured sound. Not bad! Finally, Russian artist Novel 23 contributes a trio of retro-sounding pieces, including the beautiful "Leia's Charm." I wasn't into his album on Pitchcadet, but now I wish I'd kept my copy so I could go back to it.

Although there's been an overflow of "intelligent" techno compilations lately, Bip-Hop's definitely carving a niche by providing a venue for promising lesser-known artists. While the music ranges from ambient to melodic, it's bound by confidence and creativity. –

Jacob Arnold

<http://www.gridface.com/music/bip-hopg3.htm>

FREQ e-zine – UK – August 2001

Third in Bip-Hop's engaging series of showcases of international electronica brings further developments from six artists to the attention of the discerning masses. Neotropic's two tracks mix Dub diversions with reflective swings of virtual brass, big electronic percussion blasts and an ambient sensibility which doesn't condescend. Instead, Raz Maslen prefers to make her samples chatter and laugh eerily to the slow, solid clunk of a rhythm which doesn't go anywhere much but still manages to do so as if with a purpose.

Bovine Life's tracks are short sprinkles of chimes and electronic warps, pretty enough until the feedback convinces otherwise. Echoes make beats make buzzing ditties make fragmentary chills on simple filtered analogue themes, then bringing up some thumping low-end pulses or arrhythmic bleep and squarks on "Cabin fever". Charming, in their own way, and quite warmly so. Pimmon exacts micro-surgery on the innards of whatever the sound sources he favours might once have been, resurrecting them in reversed, glitched and thrummed formats. Progress is obscure yet open; the density is there, occasionally it just lies under the digital surface somewhere. Sometimes "When Heddon Falls" sounds like a Seventies psychedelic trip track cut up and folded on itself, backmasking and all. "Twilled" gets closer and nastier, building the intensity of the spluttering samples to boiling point and back down to a laptop simmer, while "Matthew Flinders" loses itself in the innards of software playing tag with the sounds and never quite making ends meet.

There's a deep-down love of linear beat programming evident in "Artificially Amplified Raindrop Deepest Thoughts For Sale" from Zonk't, and despite the title this one's a bit of a rhythmic wrencher, doing things with distortion, bleeps and drum machines around the eponymous water globule and sundry echoed effects. Atau Tanaka opts for big swirling sounds, derived from the sampling and processing of images converted to digital information taken by Nobuyoshi Araki for "Bongdage.rmx". Wherever the sound sources derive from, they end up getting sequenced into a cyberpunk shower of shrill delay effects on a bed of reverbed sample beats. "Sv_vs" scrunches a Prophet synth into unrecognisable shape to similarly digital if more restrained effect. Last up is Novel 23, whose music attempts tugs on the heart strings through the application of distended melodies which inspire immediate reference to both Vangelis and Synth Pop, and Autechre back when they were keeping the rhythms vaguely linear.

-Freq1C-

www.freq.org.uk

IGLOOMAG – USA – August 2001

This is definitely the best installment yet in the Bip-hop Generation series. V. 3 feels more like an album than a loose collection of unrelated tracks. Neotropic starts the compilation off with two tracks that remind me of Future Sound of London's ISDN. Bovine Life follows with four short tracks, clunky noodlings on an eighties keyboard. Ardtalnaig is the best of the lot with its deep and provocative metallic beat. I hadn't previously understood what's so great about Pimmon, but the dark atmosphere conjured up by the swarming loops in two of his three tracks here does have that something. French artist Zonk't delivers the most impressive track on the CD, a 14 minute epic journey that could be the life story of an insectoid robot, with its rambling bass loop like the beating of some alien heart. Atau Tanaka continues with the same kind of stumbling bassline, it complements sweeping white noise and high-pitched squeaks. Completing this musical tour around the world is russian Novel 23, who delivers two impressive tracks of classic, Beaumont Hannant-esque electronic listening music as well as the annoyingly up-tempo last track. Ah well, all can't be perfection.

Henrik Stromberg

<http://www.igloomag.com>

L'ENTREPOT – Belgium – August 2001

The Bip Hop compilations are a initiative of the French Bip-Hop label. Contemporary electronica stands central. On each issue stand six bands. Interesting on this compilation is that the projects get more room to introduce themselves. Not just one song, but they can fill each plus minus 12 minutes. In that way you get a good idea of each project. Neotropic is probably the best known project on this compilation. Her 'My head maybe small, but my heart is bigger than yours' gets already the price of the best title. But also musically it is a great song, mostly because of the use of the electric guitar. Bovine Life, a project of Chris Dooks (a digital artist working across a whole range of media including video, photography, internet projects and music), has a very rich, sometimes even to rich. but his 'ardtalnaig', which reminds me to Motorbass is certainly one of the heights. The Australian project Pimmon makes nervous soundscapes full of blips and bleeps. The French project 'Zonk' picks with his 14 minutes long 'Artificially amplified raindrop deepest thoughts for sale' in at Pimmon's sound, But Zonk's soundscape is richer, more like a soundtrack and went nearer to ambient. The sound of Atau Tanaka is reliable with that of Zonk , but his compositions are shorter and has more surprising turns. The last project, Novel 23, of the Muscovite Roman Belousov reminds a bit to Autechre, but the atmosphere seems to be more important. The Bip Hop serie is an interesting compilation serie, a guide through the electronic music scene.

De Bip Hop compilaties is een initiatief van het Franse Bip-Hop label. Hedendaagse elektronische muziek staat centraal. Op elke uitgave staan 6 projecten die zichzelf voorstellen. Het interessante aan de Bip-Hop verzamelaars is dat de projecten voldoende ruimte krijgen om zich voor te stellen. Het blijft niet bij één nummertje per project maar er is ruimte voor meer, zodat je na het beluisteren een vrij goed beeld hebt van waar welk project voor staat. Neotropic is wel de bekendste naam op deze editie. Haar 'My head maybe small, but my heart is bigger than yours' heeft in ieder geval de prijs van de knapste titel, maar is omwille van het overmatig gebruik van de elektrische gitaar ook muzikaal zeer interessant. Bovine Life, een project van Chris Dooks (digitaal kunstenaar die met

verschillende media als video, fotografie, internet en uiteraard muziek werkt), heeft een zeer soms misschien zelfs een te rijk geluid. Maar zijn Motorbassachtige 'ardtalnaig' is toch een van de hoogtepunten. Pimmon, een australisch project, maakt nerveuze soundscapes vol blips and bleeps. Het Franse 'Zonk' gaat daar met zijn 14 minuten durende 'Artificially amplified raindrop deepest thoughts for sale' mee door, maar zijn soundscape is rijker, bijna filmischer, en sluit daarbij meer aan bij ambient. De Japanner Atau Tanaka maakt kortere composities, maar hij lijkt toch ook van sfeer en onverwachte wendingen te houden. Het laatste project is van de Rus Roman Belousov: Novel 23. Novel 23 doet wat aan Autechre denken, maar zijn composities zijn zweveriger. De Bip Hop verzamelaar is een zeer interessante verzamelaar, een wegwijzer in de ondoorgroefde elektronische muziek scene.

<http://users.skynet.be/entrepot/rev/b/bip2.html>

ABSORB – UK – August 2001

it must be said that from the start, this is one of the most startling label compilations that we jaded hacks here at absorb, have heard in a long time. following on from the their superlative volume 2, the paris based label venture out to chart even deeper unknown territory. the artwork states "ambient landscapes, create and melodic musica....", and this neatly sums up their manifesto. while several of the tracks here have a good dose of the glitch, they're all accessible and sometimes even danceable. so the excellent ninja tune artist, riz maslen, aka neotropic offers two emissions of dense atmospheric techno. reminiscent of early future sound of london at times (especially 'high fibre'), the composition and use of space impresses. bovine life (as the name suggests) hails from the uk and his four contributions all suggest deep experimentation but surprisingly offer excellent anti-pop thrills! take 'ardtalnaig' which manages to combine swathes of ambience with the merest of rhythmic spikes. australia's pimmon mellows things out a little with some terrific low-bass rumbling and fractured strings. biege is the colour that comes to mind. The bizarrely monikered zonk't gives us the equally strange and epic 'artificially amplified raindrop deepest thoughts for sale'. best way to describe it really. but the real revelation here is japanese artist atau tanaka who delivers some great ideas on 'bondage_2' and 'sv_vs'. Hinting towards a more breakbeat style of rhythm, the counterpoint works well and exploration of both ends of the frequency scale provides engaging content. novel 23 take us out with their three cuts. of which, 'n & r theme' is mu-ziq style techno, complete with laser-fx percussion, warm melodic chords and brittle beats. as stated by my good colleague for the review of volume two, bip-hop have got what it takes to become a dominant force in the electronic music field. and with releases like this, who's to argue? bip-hop, don't stop. (10)

http://www.absorb.org/reviews/c_biphop3.html

The WIRE # 210 – UK – August 2001

Covering abstract territories but not as immediately great as the Tigerbeat6 double CD compilation, is BiP_Hop Generation v.3 which features more restrained uses of the electro palette from Neotropic, Bovine Life, Pimmon, Zonk't, Atau Taanaka, and Novel 23.

REC-ORDER – Germany – August 2001

zu hören gibt es: BOVINE LIFE: Ardeonaig / ZONK'T: Artificially Amplified Raindrop Deepest Thoughts For Sale / NOVEL 23: N & R Theme siehe auch: NEOTROPIC

Zieht man das Booklet aus seiner Halterung im immer schicken Digipack einer der CDs der 'BIP-HOP GENERATION'-Compilation-Reihe, so erwarten einen schon ein paar schöne Worte, die das kommende Hören einleiten. Diesmal heißt es: 'Ambient landscapes, creative and melodic musica...' Natürlich auch ein wenig aus der Erfahrung des letzten Bip-Hop-Artists-Album SPACEHEADS AND MAX EASTLEY: 'THE TIME OF THE ANCIENT ASTRONAUT' und seiner etwas Environment-klangkünstlerisch verquasteten Ambient-Atmosphäre könnte mich das etwas vorsichtig werden lassen.

Aber auch 'V.3' der Reihe umschiffst souverän die seichten Gewässer öder Veröffentlichung von 'V.2' und dem TENNIS-Album 'EUROPE ON HORSEBACK' noch vermutet, Bip-Hop würden sich in einem Feld lustiger, warm-atmosphärischer Klackerelektronik zwischen AROVANE und Scape Records (POLE etc.) gemütlich

einrichten und als französische Dependence dieses Musikbereichs alles abgrasen, was die mitunter doch etwas Deutschland-England zentrierte Elektronik-Welt übersieht, so muss ich das jetzt neu fassen.

'V.3' erweitert ebenso wie die schon erwähnten SPACEHEADS das Bip-Hop-Spektrum einen guten Schritt weit in klassische Electronic-Ambient-Gefilde: Es beginnt dunkel und rhythmuslos mäandernd mit Ninja Tunes RIZ MASLEN aka NEOTROPIC, dehnt sich in dezent verspielte Klacker-Beats und betörend leichte Melodiechen mit BOVINE LIFE, ebenfalls aus England, lässt sich mit dem australischen Projekt PIMMON in satt geschichtete Flächen fallen, gewährt den Franzosen ZONK'T eine 14-minütige Interpretation von flüchtigen Breakbeat-Gedankenspielen bei Regen, präsentiert ATAU TANAKAs elektronische Analysen der Photographien seines japanischen Landsmannes NOBUYOSHI ARAKI und taucht mit NOVEL 23 aus Moskau

tief in den Charme der Synthesizer der 80er ein. Bewährt ist auch der Rahmen, der jedem Projekt 10 bis 15 Minuten Raum gewährt und damit über die hier gut 77 Minuten einen weiten Bogen spannt, der weder zu eintönig, noch zu willenslos gemischt erscheint. Wie schon 'V.1' und 'V.2' macht 'V.3' sehr viel Spaß beim Durchhören, lässt sich gut als Raumfüller konsumieren und hält sich virtuos auf dem schmalen Grat zwischen dem Absturz in ambientöse Langeweile auf der einen Seite und nervöser Angestrengtheit auf der anderen. Eine runde Sache und Bip-Hop bleibt zur Zeit weiterhin das Elektronik-Label meines Vertrauens. –tg

<http://www.rec-order.de/cgi-bin/recorder/29870>

SCHLEUSE online mag – Germany – August 2001-08-13

6 Leute - 5 Länder - 15 elektrische Eindrücke - das sind die Eckdaten des 3. Samplers vom französischen Mittelmeerlabel "bip-hop". Das Spektrum reicht von minimal-elektronischen, manchmal auch etwas wehleidigen Melodien altbekannter Synthesizer aus der Atarizeit - wer kennt nicht noch den guten alten noisetrapper - bei den tracks von bovine life (uk) und novel 23 (ru), der bisweilen auch schon mal in die Kitsche drifft, bis zu den experimentell-konstruktiven Angeboten für den desorientierten Heimgeometriker von pimmon (au). Und: Sollte man irgendwann beim Hören einen aufkommenden Kontrollverlust spüren, macht nix. Skip drücken und nochmal von vorne anfangen.

<http://www.schleuse.de/>

DIE NEUE – Germany – August 2001

Auf dem brandneuen französischen "Bip-Hop"-Sampler finden sich 15 Tracks von sechs absolut avantgardistischen Klang-Designern aus fünf verschiedenen Ländern.

Ähnlich wie komplett abgefahrene Videokünstler Bildsequenzen zusammenkopieren, setzen Neotropic und Bovine Life (beide UK) und ihre vier CD-Partner Elektro-Beats zu 'nem manchmal harmonischen, größtenteils aber jedoch verwunderlichen Sound zusammen.

Gewöhnungsbedürftig.

YOT # 16 – Germany – August 2001

Wie immer gemischt. Sehr schön: Neotropic, die auch gerade auf Ninjatune ein Elektronika im 4ad-Style Album veröffentlicht hat, Bovine Life und der super 80s-pop von Novel 23. Der Rest ist wie immer zwischen lala und gähn, musikalisch zwischen Minimal und Überladen.

Rem

SABADA Hungary – August 2001

Végre itt van napjaink egyik legjobb, elektronikával foglalkozó válogatás sorozatának várva várt harmadik része. A koncepció a régi, tehát minden részben hat meghatározó művész kerül bemutatásra. Közel 80 perc játékidő, csak itt hallható számokból összeállítva, szép digipack borítóval. Most már azt is látom, hogy az egymás mellé helyezett részek fejlécei, a kiadó logóját adják. Tartalomban a forma... A lemezt nyitó Neotropic a legismertebb a válogatásról, a Ninja Tune, N Tone labeljénél jelentek meg nagyon jó lemezei. Ambient, elektronika.. Itt egy kicsit FSOL-ra emlékeztető, gitárszemplerekre építő dallal kezd ami át van zúgatva a következőbe. Ez szintén az FSOL, Dead Cities lemezének a hangulatát és fordulatait idézi meg, azt azért nem mondanám, hogy plágium, de nagyon

hasonlít. A harmadik szám már a Bovine Life produkciója, aki edinburghi és Chris Dooks-nak hívják. A zenén kívül rengeteg mindennel foglalkozik, amolyan médiaművész video-foto-internet, mindent-mindennel. Besegített Future Pilot AKA lemezén, ami a Sulphur-nál jelent meg. A Bip-Hop két vele kapcsolatos megjelenést is tervez. Lesz egy Komet-tel közös nagylemeze, valamint egy "Bovine Life : Social Electrics" című szeptemberben, amin szólóban és sok vendéggel közösen is hallható lesz. Ami itt hallható tőle az valami eléggé filmzene szerű, magas zongorahangok, komor basszusvonallal megzavarva. A következő szám egy elektronikával fűszerezett trip-hop. Aztán jön egy másik ami a minimal-techno keveri szinte mindennel. Utolsó itt hallható száma a kabinláz címre hallgat és tényleg olyan, mintha az embernek kifolyna a fülén az agya. Zúgás, orgona-orgia és nyikorgás, de tetszik! A hetedik már Pimmon műve, aki ausztrál és többek között a Fallt és a Fat Cat is jelentetett már meg tőle lemezeket. Először egy 1999-es zene hallható tőle, majd két 2000-es. Mindhárom lebegős ambient zajkollázs. Nem rossz, de van aki gyorsan megunja az ilyesmit. Egy hosszú, negyedórás számmal Zonk't a soron következő. Ő francia, az Odd Size kiadót és lemezboltot vezeti, valamint Heal alterego alatt is dolgozik. Lassan építkező elektronikus kompozíció, elborult címmel "Artificially amplified raindrop deepest thoughts szerencsésebbje élőben is szembesülhetett a C3 alapítvány Trafó beli kiállításának megnyitóján. Én sajnos nem voltam jelen, például azért, mert csak később szereztem tudomást erről az egészről. Atau Tanaka a neve és publikált már a híres Caipirinhánál, vagy a Touch-nál. Az itt hallható "Bondage_2" fotóról, szkenneléssel és analízálással leképzett hangokból készült. Erről az eljárásról hallottam már valamit, de azért nekem ez még nagyon future. Amúgy impozáns elektronika, mély dobokkal, a háttérben zúgó szintikkel. Van még egy szintén nehezen behatárolható dalocskája, ebben a szintik dominálnak. Utóljára egy orosz maradt, Novel 23. Moszkvában él több lemezt is kiadott már az Art-Tek és a Pitchcadet cégeknél. Zenéiben a finom dallamokat próbálja összhangba hozni a kísérleti ritmusokkal. Változatos, érdekes zenék ezek. Lehet, hogy körül kéne nézni keleten is. A negyedik rész szeptemberben jelenik meg, addig itt van ez, gondolom nem lesz könnyű beszerezni. Suefo

<http://www.sabada.ini.hu>

SOMA – Germany – August 2001

Die Nummer drei der Bip Hop Generation vereint wieder einmal 6 Künstler aus sechs verschiedenen Ländern dieser Erde. Da verwundert es schon, wie homogen die CD klingt. Konnte man früher teilweise an einem Instrument das Herkunftsland der Musik erkennen, so ist dies beim Hören jener CD natürlich völlig unmöglich. So weit ist also die Globalisierung so vorangeschritten. Das "exotische" oder neue Element liegt also nicht mehr automatisch darin, dass die Musik aus Russland kommt und typisch Russisch klingt, sondern es liegt in der Musik an sich. Diese Musik scheint von einem anderen Stern zu kommen. Einem, auf dem man gern sein möchte. Bis es soweit ist, können wir uns ja mit dem Hören dieser CD verträsten.

www.somamag.de

ORANGE / MUSIWAP – France – July 2001

Tout droit venues de Marseille, les compilations Bip-Hop font appel à des musiciens expérimentaux tous azimuts. Pour ce 3ème volume, mister bip-hop est allé fouiner du côté de l'Australie, du Japon, de l'Autriche, ou encore de la Grande-Bretagne et de la France pour nous ramener les meilleurs crus electronica du moment. Un joli tour d'horizon des musiques créatives et mélodiques actuelles pour oreilles curieuses.

http://www.orange.fr/espclients/divertir/musique/index_musique.htm

SOUNDICATE – France – July 2001

Souvenez-vous, il y a six mois nous vantions une initiative du label électronique marseillais Bip-Hop : l'accouchement de leur projet Bip-Hop Generation. L'audace de son géniteur a permis de voir l'émergence, en l'espace de quelques mois, du lancement d'une série de compilations qui grattent des places au rayon des compils à posséder de toute urgence. Le choix des artistes et de leurs morceaux n'est pas laissé au hasard. Il répond à une logique pédagogique qui permet d'initier le néophyte aux différents aspects de cette scène électronique d'avant-garde. Quant aux experts, ils apprécieront les titres inédits des artistes qu'ils adorent. Un double facteur d'utilité publique !

De son côté, Philippe Petit, le manager de Bip-Hop, continue sereinement à défricher l'univers de l'Electronica pour notre bien à tous, avec ces deux dernières compilations, la deuxième sortie en avril et la troisième en juin dernier. Suivant l'idée initiale, on trouve dans Bip-Hop version 2 & 3 des artistes remarquables et remarquables, pour la plupart issus de la scène internationale. Sur le deuxième volet, côté figuration, l'autrichien Bernhard Fleischmann, que l'on a entendu à plusieurs reprises sur la subdivision de Morr Music, répond à l'appel en produisant deux titres Pop Electronique joliment minimaux. Arovane (Allemagne) nous gratifie quant à lui, d'un titre tout aussi joli que les morceaux d'Atol Scrap parus l'année dernière sur Din. Il y a aussi l'américain Warmdesk (Static Caravan, Fällt/Ferric) porté sur les glitches et autres sonorités quasi indescriptibles. Le Belge Jürgen De Blonde alias Köhn (K-raa-k, Tom) avec "S". L'Italien Wang Inc (Sonig/Thrill Jockey) donne dans la boucle hypnotique ("Handmade Loops") et les ambiances minimales très chillout ("3 Notes Melody", "Sadness for the Numbers"). Quant au Français Laurent Pernice (Odd Size, Fast Forward), lui aussi est partisan des douceurs synthétiques et acoustiques mais également du groove Electro ("Le Bon Vieux Temps"). Ce qui nous fait donc au final un total de 70 minutes de sensations et d'expériences exaltantes.

Mais ne nous arrêtons pas en si bon chemin car le troisième volume va encore plus loin dans la finesse et la cohérence du choix des morceaux. Il regroupe six artistes : les anglais Neotropic (Ninja Tune) et Bovine Life, l'australien Pimmon (Fat Cat, Staalplaat), le français Zonk't, le japonais Atau Tanaka (Touch, Alien 8, Caipirinha) et le russe Novel 23. Comparé aux deux précédentes versions, le calme résume l'ensemble des quinze titres de ce dernier volet. Les morceaux laissent place à une musique délicate qui façonne des univers chaleureux (Neotropic) ou arides, le vent soufflant sa douce mélodie au gré du relief de ce un no man's land infini (cf. Pimmon, Atau Tanaka, Zonk't). Le CD s'achève en beauté par trois superbes morceaux d'un très bon cru, produits par Novel 23 dans une veine Electro(nica) chaudement mélancolique ("N&R", "There") et divertissante ("Leia's Charm"). En définitive, voici encore une très bonne sélection qui fait de cette version une excellente compilation même si nous ne sommes pas fans du délire ambient folk de Neotropic.

Chaque compilation de la série a sa propre atmosphère, ses talents et ses petits défauts. Pourtant, à chaque nouvelle sortie, elles gagnent en homogénéité, ce malgré les différentes approches stylistiques qui en font des compilations d'exceptions.

De plus Bip-Hop Generation offre véritablement un regard objectif sur ce qui se fait de bien en électronique (à une ou deux exceptions près), démontrant le gage de qualité des compiles et le sérieux du label.

<http://www.soundicate.com/>

AQUARIUS New Arrivals #116 – USA - 29 June 2001

Third in the series of international blip-bleep compilations from this French label. This edition features 14 tracks of previously unreleased music from six electronic musicians: AQ-fave Neotropic from England, Australian "lowercase" artist Pimmon, Bovine Life (UK), Novel 23 (Russia), Zonk't (France), and Atau Tanaka (Japan).

INTRO magazine # - Germany -

Entwarnung! Nach der streckenweise doch recht seichten zweiten Ausgabe des Elektronika-Samplers wird jetzt doch wieder auf Innovation gesetzt, und das ist auch gut so. Was mit Ninja Tunes von Neotropic (später in einigen Variationen auch bei Pimmon zu finden) beginnt und mit Abstract Beats von Bovine Life fortgesetzt wird, gipfelt in einem fulminanten 14-Minuten-Track von zonk't alias Laurent Perrier von Heal. Der lässt nämlich auf eindrucklich komplexe Weise Experiment und Melodie verschmelzen, was locker mit neueren Coil- oder Aphex Twin-Beiträgen zum gleichen Thema mithalten könnte und prima ins Mille Plateaux-Labelprogramm gepasst hätte. Direkt danach folgt Atau Tanaka mit Sounds, die auf den Frequenzanalysen von gescannten Fotos basieren - äußerst interessant und viel angenehmer zu hören, als der technische Vorgang vermuten lässt. Die drei Tracks von Novel 23 bilden einen nett-gemütlichen Ausklang mit verstärktem Hop-Element alles in allem also ein Muss für Freunde vo! n State of the Art-Electronics!

Sascha Karminski

REMOTE :INDUCTION – UK – July 2001 -

This is the third volume of six in the series of compilations from the French Bip-Hop label - the series will fit together so that the label logo will form along the spines, something you will have already guessed if you've sat any of these volumes together. Again this release brings together 6 artists and gives them time to show case their sound. As with the previous volumes certain artists stick out - in this case the three bands which provide the most interesting material to me are Bovine Life, Pimmon and Novel 23. The material from Neotropic is good and I am not entirely decided what I make of both Zonk't and Atau Tanaka.

With an album due out from Bip-Hop in September the British artist Bovine Life provides 4 tracks as preview. Of those 4 it is A Local Magnetic Anomaly and Ardtalnaig that particularly stand out. A Local Magnetic Anomaly features a rushing bass, which leads to focus on a toy box melody, all light and chiming with the bass rush repeating. Blurbed bass notes play out and there is a higher pitched vibe building that works through the melody structure. After the first short piece Ardeonaig has a similar impression in the melody and blunt bass sound, though the melody is sparser and the bass is more extended. Beats work up a percussion level in this sound, which adds to the distinct vibe of the piece - mellow with squelchy and melodic elements. Progressing it gains a greater weight, slowing and then stopping as it shifts to Ardtalnaig. Pulsed metal stroke gives a rhythm to Ardtalnaig, while a bass oscillation forms a wave. A bright tone radiates from the centre giving a lighter impression to the sound. The bass loops giving a hard emphasis while skip and tap beats patter in rhythmic growth. The final Bovine Life track is Cabin Fever, a rat-a-tat beat taps away in repetitive form while slight notes play plinking and increasing. The melody becomes a rapid sequence of notes, while playful in tone distinctly agitated, with the bass underlining a darkness to this sound.

The Australian artist Pimmon seems to have been creating something of a reputation for himself with an ever increasing back catalogue of releases. Here he offers three tracks for our listening pleasure, with When Heddon Falls and Twilled being the stand outs from those. When Heddon Falls has slight glitch and tone sounds playing, forming a hesitant structure, clear notes seeming to be heard in there somewhere. This level of sound is sustained so that the effect is subtle and works with a certain minimalism. It's getting into that feel that makes this work. Twilled has a similar impression, though that core is more pronounced and is building and there is melody playing out in the background. Texturally the sound is more agitated and detailed, while also on another level retaining a slightness, an easiness. Taking the progression of the Pimmon material a step further is the last track Matthew Flinders, retaining a commonality, but with an increased warmth with less sound and an overall pulsing impression. Mild tones fizz and pop, making themselves heard within the turns of the overall flow - perhaps the sound description of particulate motion.

The Russian artist Novel 23 similarly provides three tracks, all of which stand out. A clean bass tinged sound snakes through the intro of N & R Theme, seamless and strong. Little metallic taps and vibrating reverb add to that while a wash of melody builds up to compliment the whole. Glitch rhythm skips while beats and light taps bolster the percussive side. Melody is a ray of sunshine, layered over the hard core of the initial structure. The piece continues its flow in an engaging and smooth fashion. With a lighter and floating intro comes There... Don't Know Where, which quickly develops a flat stroke beat backed by a diffuse electronic tapping. The melodic development is clearer in this piece, the bass tinged float level is there, but the note structure is a clear pattern with perhaps a tropical and happy feel to it. A warbling wave plays through the background and there is a period of percussive influence, but this slides back into easy impressions soon enough. With Leia's Charm the heavier bass tinged notes are the first to come, backed by a mild squelching impression. This then starts to build up with the first insertion of beat work, though it is a couple of steps more before the melody really starts to blossom into that more upbeat and engaging place. For me this has a fun feel - it's not overly light hearted, conveying a solid, emotive sound - but that impression has its effect.

Like Bovine Life, Neotropic are also British, though they only contribute two tracks - both of which are good but not doing as much for me as the material already discussed. My Head May Be Small, But My Heart Is Bigger Than Yours start with a hard guitar chord which plays out, echoing with a hint of reverb. Slipping electrons passing behind that slowly become the focus, cohering in a light impression while a harder vibration spins round the tracks perimeter. The formation continues to happen, but slowly and in increments, bass vibe coming up and repeating while the lighter tones are set to spin behind that and the guitar repeats a few more times. As those light tone gather a heady momentum there is a hint of a note form, one which suggests some magical potential. Sighing gently as it teases the listener. The flow into High Fibre is clean, already a minor beat established and a sliding atmospheric impression in effect. Little bass tones fire off, a hazy sound loops momentarily, hard taps are sounded. This track

teases through out its casual atmosphere describing landscaped potential, something designed to be built upon, but resisting it as a surplus step. Though as it heads towards conclusion we get a moment of dialogue which leads to a more reflective mood and a careful string sound – the combination of which delivers that extra we've been gagging for.

Both Zonk't and Atau Tanaka suffer from the same factor for me. they provide long tracks which are fairly understated. Listening to them the tracks by both bands do sound decent, but don't really generate enthusiasm. Especially as they progress and I start to wonder if they are going to go anywhere or do anything – perhaps shorter pieces would have worked better, or alternatively more variation. Artificially Amplified Raindrops Deepest Thoughts For Sale builds an electro tone, turning on itself with pattering beats behind it - a hard pulse line familiar from a harder kind of electronic adds. The growling turns more in that direction, but isn't as hard as it would suggest so sounds out of place. This carries on, the track gaining a low swirl, clear bass line and little pulse tones. This is where the track goes into its strongest phase, strong clean notes and pattering percussion. The track seems to go through a stripped down phase, repeating some of the earlier impressions and contenting itself with a mildness. After a while there seems to be a stop and start, as though shifting to another track, this takes on a different feel, more pronounced and shimmering - though not a lasting phase. With Atau Tanaka's Bondage 2 there's an extruded sound building, pulled out and sustained for a distance. Compressing into a micro shimmer and ducking beat, repeating with little twists of sound and slowly increasing beat work. Growth is slow in this piece, some aspects working and others giving the impression that they are treading water - none of which is necessarily bad, but is the source of my mixed feelings for this piece in particular of their two tracks. The second piece SV_VS has more going on, its combination of mechanic turns, tapping hi hat and wondering melodic tones engaging from the start. Though many of these tones repeat for sometime, variation is introduced, but it's only to an element at a time and is mild. With time that starts to add up so that the track does gain transform. The evolution continues, but there are parts of this that don't interest me, even ignoring the excessive sustain time.

RVWR: PTR

July 2001

http://members.tripod.com/rem_ind/audio/biphopv3.htm