

## **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.

Volume four kicks off with a rather empty, unnecessary piece from Mira Calix with unchallenging beats, irritating clicks, melodically absent, with a pointless vocal loop. Luckily the deep echoes of si-(cut).db jump in with two nuveau dub-ish bits which could easily bury Pole. Twine's slick combination of guitar and other organic elements inside a saturated electronic mix has gained the duo attention from both the Chicago-based Hefty Records and Bip-Hop labels. I've been eagerly anticipating their next full-length record (ones are in store for both record companies according to the booklet notes). Datach'i has been releasing quirky, almost comical instrumental glitch-pop for the last few years on the NY-based Caipirinha, and while he's always had a good response from fans and other musicians, I've always thought there was something missing from his music. Don't get me wrong, it is pleasant to listen to, but nothing I have to go out of my way to drop loads of cashola on. Maybe it's just not pretentious or German enough to be taken seriously, or it's completely lacking in concept. [Maybe after listening to hours of this I'm ready to give up.] The rest of the collection is taken up by France's Vs\_Price and Australia's Cray. Vs\_Price contributes two gentle, unoffensive clicky bass kick-happy head-bobbers while Cray ends the collection with a nearly 15-minute soundtrack to an adventure horribly gone awry. It's like waking up one morning inside a computer, enjoying the scenery, taking in all the sights, but then trying like mad to get out. There's quite a lot of nicely varied electronic movements to this never stale track, which almost leaves the listener hanging, waiting for some kind of closure.

Thankfully, curator Philippe Petit has recognizably hand-assembled each of these comps with a genuine love of music by not saturating the collections with his own label's artists (haven't seen Tennis nor Spaceheads pop up here yet!) Be on the lookout for V.5, due out later this month. - Jon Whitney

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

samples:

si-(cut).db - A Shower

Cray - Seven Satellites

## **AMBIENTRANCE – USA – January 2002**

bip-hop generation v.4 continues the series' goal of documenting worldwide electronic creativity via experimental music. This installment showcases a track or two from artists out of the UK, the US, France and Australia.

Off-kilter drumtronics open mira calix's "picture 4 you"; her breathy filtered voice is heard way beneath the glitchy e-tribal-esque thunder. "a shower" slowly echoes with subdued though jungly digi-rhythms and smooth synth drifts courtesy of si-cut.db. Sweet, glitchy melancholy is evoked by "room" (4:27) from twine; the warm fuzziness is rent asunder by squawly crystalline descents, yet remains intriguing. That and their echoey, strummy, drifty "one\_2" are my personal faves. Gorgeous, captivating explorations.

More aggressive is the grungy robotic gargling of datach'i's "komatsu"; scritch-y, blasting beats are overlain with strange chuckly occurrences. Grooving and shimmering "B3" by Vs-Price mixes percussive electronics with scruffy glares. Concluding this "generational" collection, cray delivers lengthy permutations of ruffling/spattering noise with "seven satellites" (14:46); the sometimes rather noisy assaults are counterbalanced by breezy ephemera, and all is underwritten with crunchy rhythmic and scored with abrasive outbursts.

Some of bip-hop generation v.4's tracks struck me as abrasive and too flagrantly weird, while the more subtle (and still quite weird) pieces simply entwined me. At any rate, I can't deny that these unique sounds are strikingly inventive across the board. Overall, the hyperelectronic set earns a B.

David J Opdyke / This review posted 01.13.02

<http://www.ambientrance.org/0102/va-bhg4.html>

## **GROOVES # 7 – USA – January 2002**

Four volumes down the line, BiP\_Hop's Philippe Petit is still finding ways to package a formidable showcase of new electronica for a small but eager audience. Part of the appeal of his Generation series is not just how varied the selections are, but also how they combine better-known names (such as Warp's Mira Calix and Caipirinha's Datach'i) with virtual unknowns. Calix turns in a minimally tribal piece, quite different than her usual lush electroromantics, while Si-cut.db (a.k.a. Doug Benford) sticks to his bag of heavily reverbed bleeps and space dub. Twine tosses the kitchen sink into its intellectual, melodic compositions, incorporating clanks and buzzes into a landscape of glitch and drones. Datach'i shreds reams of machine data, reconstructing it into a power-noise pulse a bit too on the irregular side to be Ant-Zen, while France's Vs\_Price is mostly an Autechre/Phonem clone fed through a few more racks of effects and distortion. Australia's Cray is true to its supercomputer moniker, straddling the domain of micro-managed computer music and drawing strength from the 1960s pioneers to convey a soundworld of quantum shift and particle fission that would benefit from an installation of a few well-placed speakers. Nothing here is earth-shattering, but no artist totally disappoints either.

\_Manny Theiner

## **WETWORKS - USA – April 2002**

The fourth installment in this series of IDM, clicks and cuts compilation is a great one. Volume 4 of the series features Mira Calix, si-cut.db, twine, datach'i, VS Price and Cray. As always, with these compilations, the quality of tracks is outstanding.

Starting the disc off is Mira Calix who is signed to the Warp Records label. Her track "Picture 4 You" dives into a slow, 8-minute tribal-like groove that features some vocals in the latter part of the track. Following along the same mellow grooves as Mira Calix is the UK band si-cut.db who present a very gentle and watery electronica sound.

Twine is probably one of the brightest stars of this compilation. An almost film-score quality mixed with weird electronic sounds and soothing melodies create a fascinating listen on the two tracks "One\_2" and "Room." "One\_2" really shines amid the rest with one of the best mellow tracks I've heard in awhile. This is one of those tracks you could leave on all day and never become tired of.

Getting a bit more noisy (well, compared to the previous tracks) is Datach'i from the United States. We're not talking about harsh noise here, but more like scraping IDM and Glitch, which reminded me of a stranger version of Aphex Twin. Vs\_Price from France and Cray from Australia finish out the compilation. Cray brings to mind Suspicion Breeds Confidence. Weird, manipulated alien sounds, static bursts and a lot of knob twiddling make up the gist of "Seven Satellites."

Overall, Bip-Hop Generation Vol. 4 is a smashing success and a great starting point for those that have grown tired of the EBM scene and are looking to explore other genre's like IDM and Experimental. Another quality release from a great label. Can't wait for the next one!

Reviewed by GunHed

[http://www.wetworksezine.com/reviews/va\\_biphopv4.html](http://www.wetworksezine.com/reviews/va_biphopv4.html)

## **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.

Ce quatrième volume n'a rien à envier à son prédécesseur. J'avouerais même qu'il s'agit de mon préféré. On retrouve en ouverture une invitée de marque: Mira Calix, temporairement échappée de chez Warp, et qui nous offre un excellent titre. Suivent Si-Cut.Db, DJ anglais spécialisé dans un dub électronique de qualité et l'une des signatures de Bip-Hop les plus actives, ainsi que deux autres grandes révélations : Vincent's\_Price, DJ français situé quelque part entre Autechre et Electronicat, et l'également très autechrien Cray, venu du pays des kangourous, et auteur heureux du "Seven Satellites", délire psychédélico-bruitiste frôlant lui aussi le quart d'heure et justifiant à lui seul l'achat de l'objet.

Bref, que du bon ou presque ! La scène électronique bouge bien en France même si on souhaiterait trouver un peu plus de talents français dans cette "Bip Hop Generation". A vous donc d'acquérir cette merveille si vous voulez que ça dure ...

Mario

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

### **GREEN UFOS – Spain – January 2002**

"Documentar las fórmulas creativas de la electrónica" es, esta vez, la excusa para juntar a los seis artistas de rigor, con una inusual predominancia de representantes anglosajones. Mira Calix es, sin duda, la más conocida del lote, y quizás por ello le haya correspondido el siempre delicado papel de la apertura. Papel que ella supera con una espectacular sinfonía, "Picture 4 You", donde las percusiones africanas, enrarecidas en una rítmica sin ritmo, se alían con todo tipo de found sounds, clicks, detalles dub y unas enigmáticas letanías, cantos de apariencia ritual, situadas en un ominoso segundo plano. Su inminente segundo disco para Warp promete grandes cosas. El primer relevo le corresponde a Si-cut.db. El proyecto en solitario de Douglas Benford, dueño del sello Sprawl y cincuenta por ciento de Tennis, ha superado su titubeante amor por el dub mediante un inteligente uso de las grabaciones de campo. Los dos cortes aquí incluidos utilizan, al igual que en su reciente trabajo "Enthusiast", ruidos obtenidos mediante el golpeo y manipulación de diferentes tipos de maderas, aunque persistiendo en la mezcla con elementos de estricta extracción digital. Stephahn Betke (Pole) le adora, y temas como "Surfeit" explican el porqué. Los siguientes en aparecer son los americanos Twine, autores de una discografía tan dispersa (Ad-Astra, Hefty, Komplott) como emocionante. En sus composiciones se superponen melancolía y ruidos, colchones dulcemente atmosféricos con polirritmias caprichosas, capas de loops a diferentes velocidades y barridos de filtro de morfología imprevisible. Tal capacidad de síntesis es la que ha convencido a los exigentes chicos de Sonic Foundry para encargarles uno de los volúmenes de sus librerías de loops, un privilegio sólo concedido con anterioridad a viejos maestros del ambient como Bill Laswell o Robin Storey. El también americano Datach'i aporta, por su parte, dos muestras de su personal e inclasificable manera de entender la electrónica. Ruidista hasta el límite de lo aceptable, autor de pistas vocales de esquizofrenia similar a la del Aphex Twin de la época drill'n'bass, reconocido maltratador de los controles de filtro de sus aparatos y, sin embargo, capaz de dotar de un poso de extraña delicadeza a sus temas. Hay quien le considera como el equivalente neoyorquino de Kid606 pero, a diferencia de aquel, Datach'i sí parece saber lo que hace. La electrónica francesa queda representada por el ignoto Vincent's\_price, autor de un par de 12" en el también ignoto sello Adenoide y, sin duda alguna, el más flojo de los participantes. Y no es porque su música, una hábil mezcla de recursos rítmicos heredados de los Autechre primerizos, detallistas colchones de clicks y burbujas y loops de sintetizado clásico, carezca de calidad, sino porque su falta de ambición experimental choca en una recopilación de éstas características. Eso sí, un tema como "plast\_N1" debería causar furor (es un decir, claro) en un buen chill out. Como ya suele ser habitual, la gran sorpresa se reserva para el final (síntoma de que en Bip-Hop adoran los postres), donde se presenta al nuevo fichaje del sello, Cray. Prácticamente desconocido, apenas uno de los volúmenes de la Invalid Object Series de Fällt como carta de presentación, el australiano está, sin embargo, llamado a convertirse en uno de los grandes nombres de esa nueva electrónica que juega a dibujar paisajes sonoros a partir de muestras de sonido cotidianas, alteradas mediante procesos informáticos. "Seven satellites" es una sinfonía electrónica de enorme poder sugestivo, digital enraizada en cálidas y enigmáticas fuentes sonoras, delicada alteración del medio. Pocas veces la tecnología es capaz de permitir semejantes caprichos orgánicos.

Por Vidal Romero.

<http://www.greenufos.com/web/grupos/vrae/vrae.html>

### **TERRA – Poland – January 2002**

Czwarta część z składowej serii francuskiej wytwórni Bip-Hop nie odbiega niczym od części wcześniejszych. Na poprzednich dominowało porządnie wykonane IDM. Nie inaczej jest i tym razem, ale wydaje mi się, że wytwórni udało się zrzucić z siebie piętno brytyjskiej Warp. Możemy poznać najnowsze nagrania Miry Calix (dominująca rozjechana warstwa rytmiczna, interesujące sample perkusyjne, dziecinne melodie przesłuchane - nie bez powodu, jak sądziłem - Aphex Twinem), Si-cut.db (zdubowane clicks & cuts o podskórnym rytmie), Twine (elektro-neoromantyzm bez popadania w tandetę), Datach'i (nerwowe sinusoidy w kształcie piły), Vs\_Price (szarpane, urywane bity z minimalną warstwą melodyczną). Przy okazji zamyka wykonawca o imieniu superkomputera, Cray. Jego kilkunastominutowy pejzaz (inspirowany,

jak informuje wk?adka, Tudorem, Dockstaterem i innymi eksperymentatorami z zesz?ego wieku) utkany z ziarnistych, rozci?egnie?cych w czasie struktur stanowi doskona?e podsumowanie ca?os?ci. Niepostrzez<sup>TM</sup>enie zgie?k przechodzi w melodie? o p?yнным rytmie i tak oto czwarta generacja Bip-Hopu dobiega kon?ca w ca?kiem niez?ym stylu.

Kamil Antosiewicz

<http://www.terra.pl>

### **FREQ – UK – January 2002**

This fourth instalment of "sound adventures, ambient landscapes, creative and melodic musica" draws on artists from France, USA, Australia and the UK to give some impression of what is happening on a global basis. There are inevitable similarities but individual voices begin to emerge after a couple of listens. Mira Calix opens the UK contribution with a track which is hypnotically minimalist. There isn't much happening but the blend of electronic percussion and the croaky voice that is almost buried in the mix is somehow compelling. At times it made me think of the dry rustlings of insects, at others it was more like a primal strangulated blues.

Si-cut.db is really Douglas Benford in solo manifestation. The first of his two contributions is a spacey contrast to the Calix with touches of Dub. Keyboards, samples, percussion and some unidentifiable noises are mixed in a piece that seems to float or hover, expanding and contracting, in an exotic universe of its own. His second piece kicks off with a more 'Funky' set of beats and the ghost of a slapped electric bass. The percussion pops and rattles around another Dub-ish soundscape and, again, I found it hypnotic. Music you can easily lose yourself in. From the USA, Twine produce a soft-focus sound where small bells collide with objects running up and down the strings of an unnamed instrument. It's gently melodic and trance-like with occasional jarring instants and the contrast works well. The combination of electronics and conventional rippling guitar creates a constantly shifting sound surface.

New Yorker Datach'i is much harsher with static crunching and maniacal voices surfacing briefly through a dense electronic web. At times, the abrupt changes of direction made me think of certain constructions conjured by Faust. His second piece, "Truax" is less frantic and uses more sparse electronic percussion. It is similarly web-like but the material is finer and more delicate. From France, Vincent's\_Price has a leaning towards Dance in places, with electronic rhythms being prevalent, but it's an arid sort of dance. Maybe it would be better heard in the context of a piece of contemporary dance since this is one of the areas he composes for. The final piece comes from Australia's Cray and somehow combines elements of other tracks on the CD. Using grating static, cut-up samples and threads of dessicated melody he runs the range of Electronica and sets up a twitchy landscape of shrunken and magnified sounds.

Inevitably, some pieces are more memorable than others and offer glimpses into sonic palettes that will be worth watching as they develop. I look forward to the next instalment.

-Paul Donnelly-

[www.freq.org.uk](http://www.freq.org.uk)

### **JADE – France – Janvier 2002**

Alors que la quasi globalité des compilations cèdent à un bête instinct grégaire de promotion interne , où la rencontre d'artistes différents, perd de son sens, et donne un objet dénué de sensibilité musicale et de recherche musicale, Bip-hop installe une réelle cohérence, fatras de liaisons et d'interdépendances (un peu à l'image de son icône qui donne à voir et à penser) en nous rendant dépendant des précédents volumes et des futurs. Une cohérence qui ne se dénonce pas dans le graphisme (les tranches accolées formant le logo au final) et où les choix musicaux opèrent à merveille, mélange de musiques électroniques avec comme vecteurs l'expérimentation, les glitches, les samples, la photosynthèse digitale, ou encore les alambics analogiques.

Le label parcourt une nouvelle fois le monde : Cray (ross Healey) qui succède à ce siège à son compatriote Paul Gough (Pimmon) pour une approche aquatique de l'électro où la rythmique avance par flux et reflux. Si-cut Db qui prolonge son excellent album avec un titre dub (a shower) à base de sample d'eau et de tuyauterie et un morceau plus électro ludique ; Twine, quant à lui plus mélancolique tisse des complémentarités avec Boards of Canada (room) et innove sur One, tandis que Mira Calix, fouille toujours la brousse. Datach'i attaque, à la manière d'un acid avec la même vigueur que sur Caipirinha sans conter les coup de butoir de Vs-Price.

A la fois photos figées d'une époque et mouvement, Bip-hop Generation ose les liaisons transversales, oeuvrant pour les autres labels. Sans doute l'approche la plus féconde sur la théorie des Rhizomes... A mon sens, l'esprit est proche des compilation Sub Rosa Substancia (unité esthétique, variations d'approches) même si Sub Rosa jouait en partie la carte de la promotion interne, là où Bip-Hop œuvre par pur prosélytisme et conscience de groupe. Une des rares agora électronique sur le marché, qui au delà des styles, met à jour de l'humanité et des idées.

<http://www.pastis.org/jade/janv02/topbruitjanv02.htm>

### **ELECTRONIC ART NETWORK – Germany – December 2001**

Eigentlich könnte sich die [bip\_hop generation]-Serie zu einer Werbeplattform für Effektgeräte etablieren, aber das ist natürlich nicht der Sinn der Sache. Volume 4 knüpft an das alte Konzept an und bietet wieder internationale Künstler die sich auf der elektrisierten Spielwiese austoben. mira calix (UK), si-cut.db (UK), twine (USA), datach'i (USA), vincent's\_price (FR) und cray (AU) sind diesmal vertreten. Die Wahl der Tracks lässt eher auf ein Album schliessen, was natürlich gut ist. Soundmässig betören die verschiedenen Künstler nicht mittels clicks'n'cuts, sondern generieren vielmehr dub'n'drop oder noise'n'sound (ja: das mit dem 'n' ist jetzt total IN ;).

Das französische Label geht eben seinen eigenen Weg, der aber immer besser ausgebaut wird. Die Bauarbeiten finden teilweise im Dunkeln oder Regen statt. Es kommt schonmal vor, dass der Accu der ein oder anderen Bohrmaschine mit Drehkraftvorwahl ausläuft. Die austretende Säure wird natürlich wiederverwendet Recycling also. Die gemieteten High-Tech Werkzeuge laufen aber wie ne Eins und halten den Fortschritt im Gange (teilweise progressiv). Von herumschwirrenden Microinsekten lässt man sich auf dieser Baustelle nur vorübergehend ablenken, es sei denn es ist Mittagspause. Leihgaben einer modernisierten Schiffswerft lassen auf lanjährige Kontakte schliessen. huch: jetzt bin ich schon ganz wirr geworden ... interessantes Projekt...

schließen

<http://www.electronic-art-network.com/frames/index.html>

### **ALL MUSIC GUIDE – USA – January 2001**

The fourth installment in Bip-Hop's chronicling of turn-of-the-century electronic music may not be as compelling as Vol. 3, but it still holds strong moments. Warp recording artist Mira Calix opens the set with «Picture 4 You» -- nice percussion loops, but too long for its repetitive contents. Si-cut.db and Twine offer much more meat, the former contributing two glitchy tracks, the latter moodier tunes (there is even a melancholic electric guitar part in «One\_22»). Datach'i adds a touch of noise and digi-core – «Truax» is a highlight. If Vs\_Price contributes 11 minutes of decent but personality-lacking beat-driven experimental techno, the closing 15 minutes, Cray's «Seven Satellites» is much more satisfying. Experimental, riding the fence between academic electro-acoustic music and electronica, it turns out to be the genre-pushing track of the set. Working as a set of tableaux, it frequently loses the listener, only to let him/her find his path again. This collection takes its full meaning when seen as a whole; Bip-Hop is slowly building up an anthology of the state of electronic art in 2000-2001. If this volume lacks a bit of panache and big names, it should not be discarded too quickly.

François Couture

<http://www.allmusic.com/cg/amg.dll?p=amg&sql=Aaxddy133xp9b>

### **INCURSION # 42 – Canada – December 2001**

The latest in BiP-HOP's compilation releases is another solid collection, and this excellence is now becoming de facto for this energetic label. It's becoming nearly impossible to criticise any of BiP-HOP's compilation discs, as each one introduces something new that was missing from the last. This compilation, like the ones before it, still refuses to categorise itself into any particular genre. Strong contributions from Mira Calix, Twine, and Cray keep things very entertaining, to say the least.

Mira Calix gets things underway with the sonic equivalent of a cranky old engine starting up in the cold of winter. Once things get moving, the piece flows effortlessly with clockwork precision. She introduces some vocal elements into the piece, which play quite nicely against the mechanical backdrop. Next up are two pieces from si-cut.db, the first of which possesses an echo of O Yuki Conjugate's sound (although much less organic in nature). A

flowing bass line bellows beneath a spacious mélange of echoing percussive strikes and synthetic squeaks that sit high on the frequency scale. His next piece, though particularly rhythmic, suffers for its lack of sonic depth and conviction, especially in comparison to the previous track.

Soon after, we're delivered a couple of spacious, markedly soft numbers from Twine, recorded in 1999 and 2000. The melodic nature of the tracks, mixed with the scattered sounds over top could easily have found a home on Björk's latest disc. Very nicely done. Datach'i is next with two contrasting pieces to Twine's quietude. The pieces are rough and tumble, and feature a bizarre array of noise, static and bizarre vocal extractions, all thrown together into a fidgety mix.

Two tracks from France's vs\_price are next up, and while not overly engaging, are welcome respite after the clamour Datach'i brought on. The disc closes with a lengthy number from Australia's Cray. The track is a successful blend of digital construction and destruction, unafraid to hide the rudimentary nature of its sounds. Bits and pieces are chopped together, roughed up and made to feel at home with one another. There is randomness present, but repetition also becomes apparent, however subtly.

Once again, BiP-HOP has supplied an informative booklet with the disc, providing short biographies on the contributing artists, and extensive links to discover other information on each of them. Yet another outstanding collection of tracks from this one year old label out of France. [Vils M DiSanto]

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

### **L'ENTREPOT – Belgium – December 2001**

The fourth in a row, and the formula still works: six electronic experimenters, each good for 12 minutes. The WARP-lady, Mira Calix, shows up with a sober song with a tribal built up. Si-cut.db (or si-{cut}.db or Douglas Benford's) presents pureed out dub. Greg Malcolm and Chad Mossholder choose with Twine for the more typical American soundscape formula. They inject abstract noise structures with some pieces of melodic elements (comparable with Chessie). Datach'i is more aggressive and because of that more exciting. It is comparable with the Twisted Science sound or the weird Si Begg sound. Most of all it is clearly a Caipirinha product. Vs\_Price is comparable with Datach'i, but his compositions are tighter. His song 'B3' is really fantastic. The last song of the Australian Cray, is a 14 minutes long digital nightmare, a weird soundscape that brings claustrophobic feelings with it. The Bip-hop compilation is again a very interesting thing. The perfect list for those who have got some money to spend.

De vierde in een rij, en toch heeft de formule nog niets van zijn kracht verloren. Zes elektronische vernieuwers die ongeveer een twaalftal minuten worden toegewezen. Een sobere bijna tribal opbouw is te horen bij het Warp-meisje, Mira Calix. Si-cut.db (of ook si-{cut}.db of Douglas Benford's) zoekt het dan weer eerder bij uitgepuurde dub. Greg Malcolm en Chad Mossholder kiezen met Twine eerder voor het typisch Amerikaanse soundscape procedure waarbij in abstracte noise structuren melodische elementen worden geïnjecteerd (vergelijkbaar met Chessie). Datach'i is agressiever en ook spannender van geluid. Knetterende noise wordt vermengd met klikkende break beats, vergelijkbaar met het agressieve geluid van Twisted Science, of met het gestoorde van Si Begg maar is bovenal een typisch New Yorks Caipirinha product. Vs\_Price sluit verder aan bij het vuile geluid van datach'i, maar zijn composities zijn strakker, en sfeervoller. Het nummer 'B3' is ronduit fantastisch Het laatste nummer is er een van de Australier Cray. 'Seven Satellites is een 14 minuten durende digitale droom, een gestoorde soundscape die claustrofobische gevoelens opwekt. Wederom is de Bip Hop verzamelaar een geslaagde staalkaart. Een sonisch boodschappenlijstje voor je volgende aankopen.

<http://users.skynet.be/entrepot/rev/b/bip3.html>

### **NEURAL – Italy – December 2001**

Torna a colpire la generazione bip-hop con il nuovo volume della serie ad indirizzo ambient-melodico e con 10 nuove tracce. Si comincia con Mira Calix, sudafricana nata in Italia e residente in UK, che non si distanzia troppo dai suoni della sua etichetta madre (la Warp per la quale sta lavorando al suo secondo album) in questa lenta e sensuale traccia dalle percussioni tribali, dalla voce fredda e lontana e dai disturbi elettro-acustici. Sempre dalla Gran Bretagna arriva Douglas Benford, ormai sulla scena da 10 anni, che si presenta con lo pseudonimo Si-cut.db e colleziona suoni di qualunque tipo per riutilizzarli in articolate sequenze ritmiche che tanto hanno colpito

l'immaginario pubblicitario delle ultime stagioni. Seguono i rappresentati americani: i Twine sfoderano le migliori idee grazie alla miscela di glitch (in primo piano) melodie e voci dark, il tutto servito in ambienti freddi ed umidi. Suono pulito, scomposto ed imprevedibile, non ci resta che aspettare gennaio 2002 per il nuovo album. Datach'i ricorda invece le dissonanze di San Francisco, pur vivendo a New York, in prevalenza per i forti disturbi di 'Komatsu' che fanno da elemento ritmico all'insieme sull'impronta di una voce deformata meccanicamente. Discorso simile per il francese Vs\_Price, forse il più 'contemporaneo' fra gli artisti della compilation, che sembra registrare linguaggi non convenzionali e scambi di informazioni fra galassie distanti milioni di anni luce ('Palst\_N1'); oppure suoni dalla strada sotto casa per farne tracce da club ('B3'). Per terminare, lungo finale con il veterano Cray che compone in quasi un quarto d'ora di musica la colonna sonora per un film cyberpunk concettuale.

Michele Casella

<http://www.neural.it/rec/biphopgeneration4.htm>

### **GONZO CIRCUS # 51 – Belgium – November 2001**

Op Bip-Hop is inmiddels ook deel 4 van de «Bip-Hop Generation» verschenen met weer een hoop exclusief moois. De bijdragen komen van Mira Calix (verrassend ontoegankelijk), Si-Cut.Db (filmisch, symfonisch en uitgekende), Twine (minimalistische, etherische toy-techno), Datach'i (meer brute beats met subtiele onderlaag), Vs\_Price (gruizige beats) en Cray (gevarieerde stijl). Allen onderstrepen maar eens te meer dat Bip-Hop een serieuze kandidaat is om de labels als Warp, (K-RAA-K)3, Leaf, Mego en Morr naar de kroon te Steken.(jwb)

### **REMOTE INDUCTION – Scotland - November 2001**

With the fourth contribution to the Bip-Hop Generation of compilations we perhaps have the most consistent entry to date. The material seeming to converge more on this release towards a certain level of quality and range of material. With less extremes of interest than the previous releases, at least to me.

Mira Calix starts with the splashed beats and call sound of Picture 4 You. Which defines the somewhat arrhythmic awkwardness of the piece. Snipping sparks mix with the bass beat and the dull metallic clanks. A wire edged melody unfolds in different plinks. Just as it doesn't seem to be doing much of anything the voice comes in. Down played vocal, overlapping, and backed by occasional strums and beat development. Heavily beat orientated it isn't until the mid section and from then on that melody works in, even then keeping up with the principle of the piece.

Ahead of the soon to be available album on Bip-Hop by Si-Cut.db offers two tracks here, the first being Shower. Teasing out a squelchy bass against a more "dubline", mixed with piano plinks and a background spacey feel. Melody comes up with a warm, slow flow of connected notes, an easy-going flow, with a nice vibe at work. Surfeit comes in with a wetter feel, a lapping sound mixing with a hollow toned bass line. This develops with a patter of beats, which work well with the little bass parps. The initial fluid is more granular and remains part of the weave. With the sound established a deeper bass comes in to add a greater depth to the piece.

the melodic form of Room is the first piece by Twine, a rattling and vocal wail adding to the piece. The melody is easy. Room holds a balance, suggestions being carried but held back. Little flurried lines and chime percussion work, adding to the buzz and stroke. The switch to One\_2 is abrupt, a more agitated form, all manner of sounds flirting with presence. A dot, dot line forms in the background, with a light pulse also coming in to add an additional level of coherence. Melody is developing with the now repetitious shifting of the fore, slow strums amongst signalled detritus. As the form of One\_2 established it becomes more compelling, the balance working the separate elements together, with the lushness of the melody emphasized.

A sudden tone and muttered electronic voices are the first sounds of Komatsu, the first track by Datach'i. Quickly adding a crunched, static burst driven percussive form. Electronic blips providing a line through that. a twitching continuance that is at times cut-up and at times discordant. Traux seems to have a more focussed form with it's slight bass melody and steady beat/click. But is also has swirls and shifts it is working with. Slower to start with then taking on an increased pace with a tumble of beats. Slowing again to wheeze signal.

Crackling loops start off V\_Price's Plast\_N1. Into this a micro twitch is added. With a greater crunched thump backing of the piece, which would probably be quite minimal if it weren't for the hard beat. Momentarily it looks to strip, but instead develops with more pronounced details, swathed melodies, though the flitting clicks and the like remain. Then the melody is gone and we have a bass tone, looping in an almost drone with slight suggestion of a

chromatic influence. B3 follows as a looping flurry, bass fluctuates in a pseudo-dub form, which is complimented by the beat work that is added. The piece extending easily from there, the denseness on a slow increase.

The last band is Cray who offer the last track Seven Satellites, which teases melody with a steady, high density micro stream. The feel is subdued, but subject to sudden bass depths that have a heavy impact. Balancing seduction and gravity as it does stylistic elements. In some ways this reminds of Twine's Circulation 12", but isn't really comparable to their contribution here. Seven Satellites is the longest piece on the compilation, and by the nature of it's style goes through some variations. At times subdued melodies, then verging into more percussive based extractions, vibrant or approaching abrasion or reflectingly soothing.

RVWR: PTR

[http://cgi.tripod.com/rem\\_ind/cgi-bin/subfr.pl?ripage=.%2Faudio%2Fbiphopv4.htm&ridept=audio](http://cgi.tripod.com/rem_ind/cgi-bin/subfr.pl?ripage=.%2Faudio%2Fbiphopv4.htm&ridept=audio)

### **GRIDFACE – USA – November 2001**

Bip-Hop continues its ground-breaking survey of the contemporary electronic music scene with Bip-Hop Generation V.4. This time around the contributors are Mira Calix, Si-cut.db, Twine, Datach'i, Vs\_Price, and Cray. I've never been a big Mira Calix fan, but the track she contributes is decent, with Eastern percussion, shadowy voices, and mandatory crackly sounds. Si-cut.db's "A Shower" is reminiscent of Basic Channel output, with minimal percussion and lots of reverb. It's good for late-night atmosphere. Similarly, "Surfeit" is lo-fi burbling with a few dubby elements. These two tracks tempt me to track down more Si-cut.db material. Meanwhile, Twine's up to their usual tricks, layering noise over a soft melody on "Room." "One\_2" is equally melodic, and the sounds are more interesting--little squelches swirl over the beat, then strings begin to swell. Actually, Twine's come a long way since Reference--their production's stronger, and there's a wider variety of sounds in their palette. Datach'i is also a purveyor of noises, some of them unpleasant, but all with interesting textures. "Komatsu" is a bit too grating for me, but "Truax" features a pleasing, subtle interplay of beats and bleeps. If only it were a bit shorter. Next up is Vs\_Price. "Plast\_N1" starts with an extremely distressed hip-hop beat, with clickings over top. The melody that surfaces is simple, but effective. "B3" is in a similar vein, although perhaps it's a bit too simple. Finally, Cray's "Seven Satellites" is very abstract. There's bursts of static and distortion and a smattering of actual notes. It's basically an ambient composition, but its seeming randomness borders on uninteresting. So there's a relatively wide variety of music on this compilation. As a whole, the Bip-Hop Generation series offers a valuable glimpse at some of techno's lesser-known artists. I know I've discovered a few new artists who I plan to explore. --Jacob Arnold

<http://www.Gridface.com/music/bip-hopg4.htm>

### **SOFT SECRETS # 6 – Holland – November 2001**

Het in Marseille gevestigde BiP-Hop-label geeft ruim baan aan bijzondere geluidsavonturen, ambiënt geluidslandschappen, en creatieve en melodische muziekvormen. Een mondvul, maar waar het op neerkomt zijn mooie en verzorgde compilaties en bijzondere uitgaven, zoals van Si-Cut.db of Spaceheads & Max Eastley. Op nummer 4 van de serie BiP-HOP Generation dubby, superdroge geluidsexperimenten uit Engeland, Frankrijk, Amerika en Australië. Mooi zijn de overeenkomsten in bijna-stilte en haast gewijde, zen-achtige klanken, zodat de verzameling werk van zulke verschillende muzikanten toch een consistent geheel vormt. Meer dan een uur lang genieten van verrassende geluiden en nieuwe vormen van muziek, dat zouden meer mensen moeten doen...

Arjan van Sorge

### **DISORDER - Canada – November 2001**

Experimental techno derives its essence from several different foundations: Detroit techno and house, Jamaican dub, electro, contemporary minimalism, *musique concrete*, electro-acoustic, academic computer music, John Cage, etc and etc. Bip-Hop is a label that recognises the diversity of influences and sounds possible from the furtive junctures between these musical worlds, and their *Generation* series has spotlighted the extremes and experiments of this aural strain. [v.4] features the work of a host of talented artists, including **mira calix**, whose abstract drum beats, piano riffs, toms, and eerie, distanced chorus sets the tone for the productive weirdness that follows, from **si-cut.db**'s **FSOL**-esque tracks of cave-echoing beats and rain-soaked, compacted grooves to **twine**'s rhythmic cascade of harmonic clicks and drones. "Experimental" often means "barely listenable," but with this compilation,

this is certainly not the case, as it always moves along the plane of challenging the ears and the mind without challenging the limits of musical engagement or frequency comprehension, at times warm and supple, such as in the case of **si-cut.db** and **Vs\_Price**'s granular dub broken beats, and other times complex and difficult, such as **datach'i**'s stretched vocalisations and scythe-like frequency-beats and **cray**'s crackling, popping, abstract sonic landscapes. In the vast milieu of various artists compilations, this one really stands out from the pack in its quality, scope, and breadth.

*tobias v*

### **SOUNBASE – Germany – November 2001**

Die Sampler namens 3Bip-Hop Generation3 vereinen verschiedene Künstler aus der ganzen Welt. Und immer wieder ist erstaunlich, wie gut die aus vollkommen anderen Kulturen stammende Musik zueinander passt und ein Ganzes ergibt. Der Stil bleibt der gleiche: Man könnte es minimalistische Elektronik oder vielleicht auch Ambient nennen.

Auf dem vierten Sampler des Marseiller Labels sind nun sechs Künstler aus England, den USA, Frankreich und Australien vertreten. Im Vordergrund stehen perkussive Klänge, viele der Stücke sind Rhythmusbetont. Schön wie immer wieder Grooves aus den Klangcollagen entstehen. Diesmal sind die Stücke nicht ganz so experimentell, wie bei den Vorgängern, man kann die meisten Stücke leichter hören. "Surfeit3 von "si-cut.db3 fließt geradezu locker dahin. Die anderen Tracks brauchen die volle Aufmerksamkeit. Damit stellt sich die Frage, für welche Hörsituation diese Musik geeignet ist. Leider ist Musik meistens ja nur Hintergrundberieselung. Für "Bip-Hop Generation v.3 muss man sich jedoch Zeit nehmen, und bewusst hören.

Mir gefallen die Sampler immer besser, ich bin jetzt schon auf den nächsten gespannt.

<http://www.soundbase.de/s/index.php3?rub=rezarchiv&id=1634>

### **[UZINE] 01.23 – Belgium – November 2001**

Elsewhere, I labelled Vertical Form as "probably the best electronic label west of Germany". That 'probably' is not merely there as a nod to the Carlsberg copywriter, though: Bip-Hop from France (i.e. Marseille - southwest of Germany ;-)) is regularly treading fascinating paths as well, with an ear for more experimental sounds. So far, the label's "Generation" compilation series (which is "documenting unconventional sound adventures, ambient landscapes and creative musica") brought exclusive tracks by renowned artists such as Arovane, B. Fleischmann, Köhn, Phonem and Schneider TM, whilst at the same time providing space for lesser-known acts such as Novel 23 or Laurent Pernice (cf. U0106). On the fourth installment, we get a similar mixture. Among the highlights: "Surfeit" by Si-cut.db (experimental but at the same time très groovy yes jazzy), "One" by Twine (ambiexperimental with a beautiful guitar part) and "Plast\_N1" & "B3" by Vs\_Price (adventurous rhythms indeed). Mira Calix's near-ethnic "Picture 4 you" is an okay surprise as well, but the two tracks by Datach'i are a bit too demented to my liking. "Seven satellites" by Cray, finally, might make fans of the experimental Pierre Henry or of Bruce Gilbert's most recent releases on Mute want to look out for his "Undo" album due out this month (November 2001). On v.5 (t.b.r. January 2002), expect Andrew Duke, a.o. (pv)

### **ABSORB – UK – November 2001**

'oh god. not another one', i hear you cry. yep, those ker-razy french folks over at bip-hop have decided that releasing three compilations over the course of a year is simply not enough and have decided in their infinite gallic wisdom to release this. a nine track compilation further cementing their reputation as a formidable force in electronic music.

continuing the idea of selecting five or six artists and letting them contribute several tracks. things start off, interestingly enough, with mira calix. one of the tragically few credible female electronic artists working in the field today, she has long since shaken off the 'ex warp press officer' tag and developed into an accomplished artist in her own right. her contribution here ('picture 4 you') is an oddly beautiful trip. slowed drums, machine wheezes, crackles and herself intoning "you don't know me at all".

london based artist si-cut.db serves up two quite lovely pieces of dub-washed modern electronica. lively, fun and actually quite good. Other highlights include two excellent slices of advanced techno by french artist vs.price, our favourite being the almost funky 'b3'.

all the tracks here (bar the final midi-out of cray's 'seven satellites') err on the experimental side without straying too far to the avant-garde. And while not as essential as the previous three (if you're gonna buy only one then we recommend volume two) it nonetheless dares to venture into territories that result in welcome treasures.

(7)

[http://www.absorb.org/reviews/c\\_biphop4.html](http://www.absorb.org/reviews/c_biphop4.html)

### **AMPERSAND ETC – Australia – November 2001**

I missed volume 3 (when I get to the shops I'll pick one up) of this essential sound series, but am pleased to report on the latest instalment (see 2002\_02, 2002\_09 for the first 2). The labels brief has been to put together collections of 6 artists from around the globe, each with around 10 minutes of new material, combining known and new names.

Mira Calix opens the set with a slow and supple piece (Picture 4 you) arranged around developing rhythms from what sound like real drums. They have a clattering accompaniment, a burring and high piano. A vocal line joins, singing in the distance throughout, and nearer the end more elements such as an echoing dit and some tones. A lovely relaxed introduction.

Two blippy pieces from Si-cut.db (a label stalwart with the Tennis album and a solo on the way). A Shower is a bright summery pieces with various percussion loops, slow and relaxed, with a droney end; while Surfeit has a wavering base over which a steady clipclap percussive loop runs with a varying manipulated voice skating over that.

Two from Twine – whose album is in here somewhere. Both are melodic, slower pieces. Room is intentionally melancholic, a phased shimmer and xylophone adding to the slower tones and percussion and with some complex squeaking tones weaving through, while One\_2 is based on a more complex phaser-bleep loops with a guitar running within, building slowly, and adding voice tones and shimmers later.

Big dirty beats are a feature of Datach i's Komatsu together with squeaky alien voice-samples which are a feature, shifting to a groaning and then descending singing, surrounded by shifting beats. Truax is lighter, but again with a strong beat with computer squiggles around. More uncertain of its direction, it shifts and develops complexities. The pair of tracks from Vs\_Price is similarly balanced: Plast\_N1 is a mellow beaty track, with little twitters, chitters and shimmering metal tones. Popping and breathing are in there too. On the other hand, B3 has a rapid pulsing and strange noises, orchestral samples with some variable complex beats.

The final long track is Cray's Seven Satellites a crackling wandering glitchy work, not particularly beaty but shifting through a variety of spaces, some sirens at one point, a softly melodic section interspersed at around 10. The more extreme/experimental on the disk, it provides an interesting contrast and more demanding conclusion.

Again, the series is creating an indispensable collection of complex techno from around the globe. Intelligently created and combined, the range of talent presented is broad. As with the rest, this volume presents a diversity that sit well together but also play off against each other – and once more exemplify the aim for b(l)ip and hop! The announcement that when the current series reaches its conclusion (ie the logo has been completed on the spines) a second series will start, is great.

<http://ampersandetc.virtualave.net/ampersand.html>

### **BASSIC GROOVE – Holland – November 2001**

Experiment in ambient

Uit Frankrijk komt deeltje vier van de compilatie-serie @VET BiP\_Hop Generation @VET UIT op het gelijknamige label. In Marseille blijken ze een goede neus te hebben voor pionierende knoppendrukkers. Zou zijn onder anderen de Britten Mira Calix (Warp Records), Si-cut-db en de Amerikaan Twine van de partij. Collage-achtige composities worden afgewisseld met onheilspellende ambientdub en noisenummers, gemaakt van schrapende en kreunende geluiden. Typisch een schoonmoeder-rot-nu-maar-op-plaatje.

René Passet

## **HOUSE OF TECHNO – France – NOVEMBER 2001**

Le quatrième volume de « Bip-Hop Generation » continue de dresser le portrait de ce groupe à part entière de la musique électronique, qu'est l'Electronica. Considérée par beaucoup comme le courant intello de la Techno, cette mouvance explore les continents inconnus de machines aux ressources inépuisables. Une fois de plus, la sélection proposée est de premier ordre, avec des artistes comme Mira Calix, Si-Cut.db, Twine, Datach'i, Vs\_Price ou Cray. La cohérence de ce travail de sélection est à rapprocher de l'archivage, offrant la possibilité de se faire un avis plus précis, de cette musique en rupture avec le monde qui l'entoure. L'Electronica est la juxtaposition poétique de mélodies enfouies dans le monde de nos rêves, elle est la transcription métaphysique de sentiments qui nous dépassent, s'enfonçant toujours un peu plus profondément au creux de notre enveloppe charnelle, révélant à travers des sons et des bruits, des samples et des rythmes, un espace immaculé de tout mode d'expression préétabli. « Bip-Hop Generation » est le résultat, de ce défrichage d'architectures souterraines, qui ne demandent qu'à surgir à la lumière du jour.

<http://www.house-of-techno.com/Pages/tests/testambient.php3>

## **DEBIL – Germany – November 2001**

Trip Hop? Hip Hop? bip-hop??? Noch nie gehört, auch wenn der Titel suggeriert, schon der vierte Teil einer Reihe zu sein. Das Innencover der sparsam aber schön gestalteten CD verheißt dann, zu "Document today's creative forms of electronica" (Wenn mein Englisch weit genug reicht, ist das trotz des seltsamen Klanges die richtige grammatikalische Form). Los geht es mit Mira Calix, einer in Südafrika geborenen Italienin. Schamanisch und sehr afrikanisch wirkt ihr rhythmusbetontes Stück. Schnell wird klar, dass bip-hop wohl doch eher mit Trip als Hip Hop verwandt ist. Der Engländer Douglas Benford aka si-cut.db bestätigt diesen Eindruck. Während "A Shower" in ambienten Gefilden wildert, dominiert in "Surfeit" der computergenerierte Beat, nur minimalistisch mit einem sich ständig wiederholenden Melodiefragment umwoben. Insgesamt wirkt alles sehr ruhig, fast verträumt. Die Amis Greg Malcom und Chad Mossholder, bleiben mit ihrem Projekt Twine und den Titeln "Room" und "One\_2" dieser Stimmung treu. Das Schlagwerk tritt etwas in den Hintergrund und gibt sich ständig verändernden Noises Raum zur Entfaltung. Charakteristisch für die Twine-Stücke ist der sehr dichte, spacige Sound. Richtig fett wird es dann mit datach'i. Der New Yorker Joseph Fraoli läßt es bleepen und schnarren, dass es eine wahre Freude ist. In seiner Frickelelektronik steckt viel Humor und eine Menge schräger Ideen. Hörgewohnheiten befriedigende Strukturen werden zerhackstückelt und wieder neu zusammengesetzt. Wer sich dabei langweilt, kann entweder nichts mit elektronischer Musik anfangen oder nicht zuhören. Titel acht und neun der CD gehen auf das Konto des Franzosen Vincent ? und sein musikalisches alter ego vincent's\_price. Hart mechnisch stampfend verführt "plast\_N1" zu körperlichen Zuckungen, ohne dabei alle Differenzierungen platt zu walzen. "B3" schlägt in die selbe Kerbe, bedient sich dabei aber aus der Dance Music bekannter Beatbausteine, die sich über einen geloopten Klangteppich erheben.

Das Schaffen des Australiers Ross Healy aka Cray wird im Booklet als nano technology music beschrieben und irgendwie trifft das den Kern der Sache. Cray liefern einen kleinstteiligen Soundtrack, der sich eher als Klangfeldforschung, denn als Musik beschreiben lässt. Wer gute Kopfhörer sein eigen nennt, der wird im Cray'schen Kosmos sicher einige interessante Entdeckungen machen. Als Abschluss der Platte fordert "Seven Satelites" noch einml die ganze Aufmerksamkeit und verdeutlicht damit die Essenz der bip-hop-Ettikettierung - Hier wird vom Konsumenten vor allem eins erwartet: das Zuhören. Zugegeben; bip-hop ist eine sehr kopflastige Musiksparte, der anfangs erwähnte Anspruch wird jedoch über die gesamte Dauer gehalten. Wer in seinem heimischen Plattenschrank schon ein Schubfach für bip-hop-Veröffentlicheungen eingerichtet hat, der sollte dieses schnell auffüllen, sind doch laut Aussage des Labels die früheren Ausgaben des Samplers bereits ausverkauft.

<http://www.tolkewitz.de/rezis/rezissampler.html>

## **INDEPENDENT ELECTRONIC MUSIC – Russia – November 2001**

High attention paid to the current trends of club music evolution, which moves from the dancefloor to experimental sound, from dj consoles to sophisticated studio environment, is the evident result of authority which was defended by such labels as Mego, Sonig, A-Musik. New forms of entertainment have been developed, in some ways compromising between aesthetical perfectionism and ambivalence of aural adventures, inducing interest from both

marginals and arty mainstream lovers and apologists. French label BiP\_Hop was born to be the one of those high-quality music producers, with all the attributes: design, promotion, material and perspectives. Since a year of its existence, the dozen of well-produced and highly appreciated releases appeared, and what deserved my special interest, it is a series of ongoing compilations, under the common name "BiP\_Hop Generation". The fourth volume have just been released, for this time with only unknown artists: Mira Calix who is south-african born italian female musician and have already published five albums through Warp Records, SI-cut.DB (or Douglas Benford) the one half of band Tennis), who gone away from standard club music to develop a harmony within microscopic textures and organic sounds (acoustic instruments, field recordings) and planning release on irish freak label Fallt, Twine duo exposing their own vision on noise and melody interaction, digital utilization of informational chaos conducted by Datach'i, the barely visible mutation from rock band player to computer explorer happened with Vincent (from Vs\_price), and finally my favourite, the most excentric and mindflowing australian project Cray of Ross Healy, who worked with such bands as Eden, Amnesia and This Digital Ocean, presented here a long, stunning and very strange piece of environmental noise structures.

FOLLOW THE LINK AND SEE/PRINT IT IN RUSSIAN for your pressbook

<http://svalemor.chat.ru/b.htm#7>

### **ETHERREAL – France – November 2001**

Le jeune label marseillais a initié cette série de compilation il y a tout juste un an alors que vient de sortir le volume 4 de ces Bip-Hop Generation dont le but est de rassembler une nouvelle génération d'artistes venus d'horizons variés et oeuvrant dans un registre electronica. Le point commun entre eux est généralement une musique sans compromis et toujours de qualité faisant ainsi la renommée du label.

On retrouve toujours une tête d'affiche comme Schneider TM sur le premier volume, et c'est Mira Calix qui est à l'honneur cette fois avec Picture 4 You malheureusement décevant, à moins d'être fan de ses premiers titres : minimaliste, sonorités brutes pour un travail principalement axé sur la rythmique avec mélodie naïve et quelques vocaux très loin derrière.

C'est un artiste maison que l'on trouve ensuite puisqu'il s'agit de Si-Cut.Db que l'on a déjà pu découvrir en concert. Nous avons droit à deux morceaux qui devraient plaire aux fans de Pole. Rythmique chaloupée finement ciselée, mélodie basse, énorme reverb, légers grésillements... On est en terrain connu, mais c'est bien fait, réussi et fort plaisant.

Découverte ensuite avec Twine soit deux américains qui mêlent bruits et mélodies de façon assez déconcertante. Room est une pièce ambient qui donne autant d'importance à la superbe mélodie qu'aux bruitages très expérimentaux, métalliques mais le mélange fonctionne parfaitement. One\_2 est quand à lui peut-être le morceau le plus réussi de ce disque : des sonorités incroyables semblent jaillir de toute part avant qu'une magnifique guitare ne fasse son apparition. Tout est parfaitement maîtrisé, il y a à la fois véritable création et émotion, une merveille que l'on devrait pouvoir prolonger puisque le prochain album de Twine est prévu chez Bip-Hop...

Changement complet de registre puisque c'est le pirate sonore Datach'i qui enchaîne. Connue pour ses sorties chez Caipirinha, nous avons pu le voir en concert et il nous avait laissé de marbre devant autant de bruit, de déconstruction. Violentes, ses compositions sont ici tout a fait abordables voire accrocheuse en ce qui concerne Komatsu.

Nouvelle découverte ensuite avec deux titres de Vs\_price, un jeune toulousain au travail assez singulier : intro au mélange de sonorités à la fois brutes et fines, puis mélodie sur une nappe bourdonnante pour Plast\_N1. On terminera avec Cray et ses Seven Satellites s'étalant sur plus de 14 minutes. Il s'agit là d'une ambient faite de perturbations sonores divers, bribes de mélodies, etc... Malheureusement l'effort et l'expérimentation nous paraissent un peu vaines.

Mais cela ne change en rien notre opinion général sur cette compilation qui comme ses précédentes présente toujours des artistes de qualités. Rendez-vous est donc donné pour le 5eme volume en Janvier prochain...

Fabrice A.

[http://www.etherreal.com/magazine/music/cdreviews.php3?file=va\\_biphop4](http://www.etherreal.com/magazine/music/cdreviews.php3?file=va_biphop4)

## **REC-ORDER.DE – Germany – October 2001**

Bip-Hop, die vierte: inzwischen sind die Compilations des französischen Labels für experimentelle elektronische Musik Stammgäste in unserer freistil-Sparte und mittlerweile gibt es schon die ersten redaktionsinternen Verteilungskämpfe, wer sich nun der neuen 'BIP-HOP GENERATION V.4' widmen darf. Nachdem Kollege -tg zuletzt schon seine höchstes Wohlwollen kundtat, darf ich jetzt endlich auch mal erklären, warum diese Musik soaußergewöhnlich schön ist.

Es liegt vor allem daran, dass ich diese Tracks zwischen ansteckender Experimentierfreude, sympathischer Unangepasstheit und hypnotischer Schönheit sonst nirgends finden kann. Der Bip-Hop-Sound ist weder Ambient noch Experimental-Noise, hat aber von beiden Extremen gewisse Elemente inkorporiert. Bei aller Kontrastbreite der diesmal wieder zehn Tracks von sechs Acts aus GB, Frankreich, Australien und den USA lassen sich nämlich einige Gemeinsamkeiten finden.

Das zentrale Prinzip der 'BIP-HOP GENERATION' scheint mir dabei zu sein, eigentlich ziemlich atonale und bruchstückhafte Sound-Fragmente in einen milden rhythmisierten Fluss zu versetzen, der zwar auch die eine oder andere Stromschnelle passieren muss, ansonsten aber beschaulich plätschert und dazu noch aus einer kristallklaren Bergquelle gespeist wird.

Schon gut, stoppen wir die peinliche Metaphern-Flut und beschreiben die schönsten Tracks des Albums, nämlich 'A SHOWER' vom Briten DOGLAS BENFORD aka SI-CUT.DB, dessen Track aus stehen gebliebenen Dub-Fragmenten und zwitschernd-verhallten Elektronik-Fiepsern enorm hypnotisch klingt. Noch besser ist jedoch das nicht unähnliche 'ONE' des US-Duos TWINE, das ebenfalls mit so etwas wie elektronischen Vogelstimmen arbeitet, jedoch auf eine ebenso dezente wie fordernde Rhythmik setzt und von leise geschlagenen Gitarrenklängen unterstützt wird. Für mich klingt das, wie wenn es sich Chef-Ornithologe DAVID THOMAS (PERE UBU) und POLE am Telefon ausgedacht hätten.

Auch die anderen von Labelbetreiber PHILIPPE PETIT versammelten Künstler wird man nicht kennen müssen (DATACH'I, VS\_PRICE, CRAY), außer vielleicht MIRA CALIX, die letztes Jahr immerhin schon ein Album auf Warp draußen hatte (wir berichteten). Bleibt abschließend noch festzustellen, dass mich diese komische Musik wirklich sehr glücklich macht, ohne dass ich genau wüsste warum.

joe

<http://www.rec-order.de/cgi-bin/recorder/31757>

## **THE MILK FACTORY – UK – October 2001**

coming from France, this time from Marseille, is the excellent fourth instalment in the Bip-Hop Generation series, from Bip-Hop. Once again, six artists coming from different parts of the planet are given approximately ten minutes each. For this fourth edition, the good people at Bip-Hop have recruited the services of Mira Calix and Si-Cut.db from the UK, Twine and Datach'i from the US, Cray, from Australia and Vs\_Price from France. All compositions here are pretty minimalist, with Miss Calix sending here little Picture 4 You song into orbit with asymmetric rhythm patterns and distorted vocals, while Si-Cut.db's aquatic beats set a very calming atmosphere. Twine's two contributions are characteristic of their work in the way Greg Malcolm and Chad Mossholder treat sound, whether it is purely electronic, or, in One\_2, guitars. The second half of the album is more aggressive, with Datach'i man Joseph Fraoli and Vs\_Price making good use of abrasive noises and digital disturbances. Bip-Hop Generation Vol.4 concludes with an epic soundtrack from down under, assembled around even more intense sonic distortions. Clocking at over fourteen minutes long, Seven Satellites is an ever-changing patchwork of noise, creating intriguing sets of extremely complex patterns.

<http://www.amazon.co.uk/exec/obidos/ASIN/B00005NEUM/themilkfactory/>

## **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](http://www.musicboom.net/salv/vista_rec.asp?ID=20011008203625)

#### **RECYCLE YOUR EARS – UK – October 2001**

Fourth volume for the Bip Hop Generation samplers, this time all green and blue, and still following the same rules: here is a disc full of glitchy IDM by mostly unknown acts. And, as always, this is a quality compilation.

The first track is by Mira Calix, an artist signed to Warp, and probably the best known act to ever be featured in this series. Her track is really very nice and poetic with (surprise!) vocals, reminding a lot of some Neutral material. A very good start. She is followed by Si(cut).db, playing another kind of very gentle and clicky electronica, with a very gentle and melodic touch, somewhat reminding of Mikael Stravöstrand without the heavy beats. A perfect following, which only precedes the tracks by Twine, which are probably my favorites on this CD. "One\_2", most of all, is a wonderful track, mixing very well what seems to be a guitar with electronic keys, and producing a sometimes epic and definitely melancholic track. I can't help but play this one again and again, and I am really seduced by what this band is doing. Definitely something to check out.

Twine is followed by Datch'i, who play a somewhat noisier and "fuller" music, with Aphex Twin-like samples, on a rather scraping background. We're not speaking harsh noise here, but this is still far more distorted than the usual click'n'cuts material on this series. Same thing with the french Vs\_Price, who are also slightly noisy, with deeper bass and more beats than the tracks at the beginning of the CD. But this material is also quite good, for example with the very nice "Plast\_N1". And the CD ends up logically with the most chaotic and noisy tracks of the disc, "Seven Satellites" by Cray, with its collage of small samples and clicks.

All in all, this is, in my opinion, the best volume of the Bip Hop series so far. The four CDs are different, and this is the one that fits the most my tastes, with less abstract, more melancholic and / or noisy material, and this is also a compilation I can imagine listening to again in several months. A really nice one, which I would probably recommend as the first one to get.

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

#### **ANANANA – Portugal – September 2001**

Mira Calix (Inghilterra), Si-Cut.db (Inghilterra), Twine (EUA), Datch'I (EUA), Vs\_Price (Francia) e Cray (Austria) são os participantes em mais um volume das compilação sem fronteiras da Bip-Hop. Mais electrónica inédita.

<http://www.ananana.pt/novidades.html>

## **SOMAMAG – Germany – September 2001**

Wie auch schon die Vorgänger Compilations versammelt Bip Hop Generation 4 wieder Künstler aus verschiedenen Ländern auf einem Tonträger. Jeder der 6 Künstler hat mindestens einen der 10 Tracks beigesteuert. Neben Mira Calix, die vor allem durch ihre Veröffentlichungen auf Warp bekannt sein dürfte, sind noch si-cut.db, twine, datach'i, vincent's\_price und cray vertreten. Die Bip\_Hop Generation 4 ist im Vergleich zu ihren sowieso schon experimentellen Vorgängern noch eine Spur abstrakter. Also eine Sorte der Tonträger, die nicht beim ersten Hören wie eine Bombe einschlagen, dafür aber jedes mal ein Stück mehr gefallen. Nach häufigem Konsum durchaus ein Tonträger der nicht im Regal verstauben wird.

<http://www.somamag.de/platten/platten.php3>

## **VITAL WEEKLY - Week 38 / Number 291 – Holland – September 2001**

Two weeks after the belated review of the third volume in this series, I can now write about the fourth one. In case you don't know, the Bip Hop Generation series is a 'document of today's creative forms of electronica' and appears more or less quarterly on the Bip Hop label. The CD kicks off with Mira Calix, the south african born Italian in the UK. A sort of very dry bass drum with a tinkling piano building very slowly to a crescendo. Si-Cut.db has two very nice offerings in dub experiments of various kinds (woodwork noise for instance). Twine is a band that is getting more and more attention and their first track could be lift off any good Morr Music compilation, so you can't go wrong there, but the second one collapses on the many chaotic plug ins. Datach'i is known for his releases on Caipirinha, but his breakbeat styled pieces couldn't impress me very much. Vs\_price stands for Vincent's\_Price is a new player on the front, and his two tracks are both heavy beat laden pieces, but they stay on the safe side of music and risks are excluded. The CD closes with Cray, which is a newcomer on the scene (he has a 3" in the excellent Fallt series) and he offers one lengthy piece. Cray offers the most daring piece, a collage of crackles, synth lines and a vicious breakdown of sound. In all it's modernism (laptop, plug in, protocols) a classical piece because it is linked to anything by Pierre Schaeffer, Pierre Henry and the like. Nice piece, and good to see it enclosed. Nice addition once again.(FDW)

## **wReck thiS meSS / Adventures in UNsound: no. 153 > Bip Crop**

**Amsterdam - Maandag, 17 September 2001 (17:15 - 19:05)**

"Bip-Hop Generation [v.4]" on Bip Hop out of Marseille, France <[www.bip-hop.com](http://www.bip-hop.com)>. Calix is a South African born Italian living in the UK. She is on Warp records. Her piece sounds anthropological. I hear Laika, Yma Sumac, even early Annie Anxiety but all in a whisper. Twine [US] is "structure meets noise vs melody sound, always morphing", this quote liner notes seem to sum up the Bip Hop formula, alluding, gliding, sliding, grazing, burrowing, abandoning Éstatic, beats, enveloping drone atmospheres. Si-cut, formerly Sidecut>>DB, aka Doug Benford, is an interesting hybrid who manages to combine the old punky delight of plunderphonix and abstract electronica. Also includes DatachI [NY], Vs\_Price [FR], Cray [Australia]

## **Headspace Ten 1/14/01**

headspace emanates from kxlu 88.9 fm, los angeles, ca, usa, tuesdays, 10pm-11pm.

<http://headspace.polyhedral.org>

1. agf-head slash bauch-(Orthlorng Musork/US)  
<http://www.musork.com>
2. Various-Personal Settings 1-(Quartermass-Preset/Belgium)  
<http://www.quartermass.net>
3. Minotaur Shock-Chiff-Chaffs & Willow Warblers-(Melodic/UK)  
<http://www.minotaurshock.com>
4. Various-Bip-Hop Generation, v. 4-(Bip-Hop/France)  
<http://www.bip-hop.com>
5. Miss Dinky-Kill the Bass Kick-(Carpark/US)  
<http://www.carparkrecords.com>

6. Various-Tonalism-(Pehr/US)  
<http://www.pehrlabel.com>
7. Ben Nevile-Vancouver and Fairfield-(Context/US)  
<http://www.context.fm>
8. Tujiko Noriko-Shojo Toshi-(Mego/Austria)  
<http://www.mego.at>
9. Kit Clayton-Lateral Forces (Surface Fault)-(Vertical Form/UK)  
<http://www.verticalform.com>
10. Oren Ambarchi-Suspension-(Touch/UK)  
<http://www.touch.demon.co.uk>