

The WIRE voted our BiP_Hop Generation [v.5] « # 1 compilation for 2033 »

The WIRE # 220 – UK – June 2002

Continuing to chart the rapidly expanding frontiers of modern electronic art and sound-design, BiP_Hop Generation volume 5 delves further into the art of confounding expectations by starting off with the last recording made by American Techno artist Chris Jeely as Accelera Deck, a gloriously asymmetrical construction that prepares the way for the shimmer and haze of Alphabetic from Canada's Andrew Duke. Sweden's Mikael Stavöstrand and UK interactive software visionary Tonne help keep things strange while Germany's Rechenzentrum carves a magnificently jagged furrow on Le Joujou du Pauvre, leaving France's D'Iberville, aka BiP_Hop graphic designer Julien Berthier, to close the set with three deft compositions of his own. (KH)

RECYCLE YOUR EARS / Germany / February 2003

While I used to believe that the Bip Hop Generation series was supposed to be limited to 4 volumes, here is a fifth CD which proves me wrong. I will however not complain, this series of compilations released by the french label Bip Hop having over the course of 2 years become one of the most interesting place to hear interesting clicky and bleepy fresh electronic music, and having featured so far quite a dream-team of artist (among others: Schneider TM, Goem, Arovane, Pimmon, Mira Calix, si(cut).db, Datch'I, Twine. One could think of worse). But this fifth edition caught my eyes as containing material by three of the artists I hold for the most talented in the genre, mainly Andrew Duke, Mikael Stavöstrand and Rechenzentrum). It was therefore with quite some excitement that I checked (late) this new harvest of clicky traks on bicolor digipacks.

The tracks are quite long on this one, and all but one of the featured musicians can offer only one track, which however prove not to be any problem. It all starts with the surprisingly thick and acoustic-leaning "Bloom" by Accelera Deck, a very pretty track which surprised me less once I read that this act has had releases on Morr Music and Neo Ouija. Things get back to beat-driven (or should I say click-driven?) electronic with Canada's Andrew Duke presenting a track whose 15 minutes might be a bit too long, but which still displays very well this musician's talent at mixing fluid scapes with delicate bits and cuts. As a fact, the organic aspect of his track finds a good sequel in Mikael Stavöstrand's "Spann", which keeps the very aquatic sound and looses a bit the more straightforward catchiness of his "Reduce" album.

The following track, by Tonne, lets the most organic and oscillating sounds behind, being based on deeply reverberated and clear tones that seems like they could have been sampled from a Monolake album, but arranged in a more cut and changing way. Nice and also very dreamy, it is followed by a surprising harsh and atonal piece by Rechenzentrum. This Berlin act appears here as the tough guys of this CD, with a gritty track that doesn't really fit the whole Bip Hop Generation guidelines, and yet falls on its feet after a couple of minutes. Finally, the compilation ends with three tracks by the french act D'Iberville. Starting with a nice slow pulse ("Le souffle c'est la vie") then passing through warmer sounds clicks ("Bruit venu d'ailleurs), this act however loses itself a bit with the final tongue-in-8bit-cheek "Gigue", which might be original and fun, doesn't really fit with the rest of this laid back compilation.

Anyway, one mistake out of eight track is easily forgiven, most of all considering that at least the first four tracks are deliciously tasty and melodic. Plus, you can anyway use the little program on the CD-Rom part of this disc to write your own click'n'cut loops and see if you can do better. All in all, the fifth volume of the "Bip Hop Generation" sampler appears to me as one of the best so far. Served by a majority of reknown artist in a good day, this disc could well be the first to get in this ongoing series, and is very enjoyable.

Nicolas Chevreux

<http://www.recycleyourears.com/modules.php?op=modload&name=Reviews&file=index&req=showcontent&d=1069>

REMOTE INDUCTION / UK / September 2002

The penultimate edition in the 6 part Bip-Hop Generation series is perhaps the most consistent to date. The series sees a handful of artists invited to provide a block of material to showcase their sound. With that perhaps the Bip-Hop should be thought of as a series of showcases rather than compilations – being considered in blocks rather than as a whole. I know that various people I have spoken to have found various volumes to be too hit and miss, some artists working for them while others don't. Which I can see, finding that I have more of a range of reactions to the previous releases, while this edition seems to hit more of a centre ground for me. The artists seem to manage to land more in the same ballpark, so that there is less of a difference, which might make this

the most interesting release for the people that have had problems, assuming they can appreciate that ballpark in the first place of course.

Accelera Deck start B_H.G:5 with their track Bloom, where wire melodies play thin tones, with wump-wump brushing bass motions in the background. Gradually becoming more complex and fragile, with little electronic effects offering a smearing of the sound, along with some dips. A form which is maintained, with little flurries working through the mix. On the whole gently melodic, with a sense of being mid to upbeat, clean sounding excepting periodic waves and loss of tuning. Becoming increasingly fluid so that the tracks progression seems to act as a trickle of sound, less wire based notes audible with in the reflections of that motion. Heavily repetitive in that the same basic form is consistent for the bulk of this piece, periodic shifts like the trickle or a more grind and flare section do get added, but they don't become they body on the whole. Andrew Duke, who has just released the album Sprung on Bip-Hop, follows with Alphabetic. Sighing melodic details rising in waves, fluctuating dips adding their flexation to the score along with the mild rattle of hi hat stroke. Melody builds with pulses being added in to a percussive role in the process. The melody maintains a consistent flow while the percussion morphs into a bobbling and laid back accompaniment. The percussion is layered, regular hi hat snip-flare, blocks tapping, bass on low waver. The way it progress could almost be considered as two tracks, the second piece starting from seven and a half minutes, the first part fading off, to leave a low bass cycle and subdued crackle left to work in a change of pace.

Swedish artist Mikael Stavostrand is the third person to appear here, with his track Spann starting with a bass note, which plays in a fluctuant mode, slight contacts providing a stray percussion. Little blips add to the sound, scraping a certain club toned minimalism. A reverbed stroke maintains as a constant, washed out and buried by the more active details. Maintaining the overall stripped sense to about 3 minutes, the initial bass and blip starting to pick up to give a kind of glitch rhythm. This piece works in sections of several minutes, working to a certain accomplished level, but the variation maybe isn't pronounced enough to keep this track particularly interesting. Variety of other beats and strokes come in, adding to the persistence of mood rather than growth of track. Past 12 minutes still going, more active, more twitches (same feel). Tonne is the next artist, his Auto Loader featuring bass tones that shift back and forth in a teasing fashion, a sequence of dot to dot lending to increased trickles and bobbed rushes. Digital crackles patter in flurried detail, backed by low sighs. Little flares run through effects and take on dispersed spatial feel. Gradual hyper activity in a multi layered format, kinetic electron detail and periodic percussive flurries. Even more pronounced agitation towards 5 minutes - a close knit sound pattern. Smoothing out with pronounced flares towards the 9 minute mark and conclusion. Tonne also provides a little sound toy for the listener to play around with, which is probably most effective if you have the time to play around with it. Personally I found that it was mildly amusing, but too limited overall and got bored quite quickly.

Rechenzentrum are starting to create something of a buzz, here they appear with the track Le Joujou Du Pauvre, which kicks straight in with a crackling layer of static, tonal melodies hinted at by the bass dimension. The bass pulses while the crackling multiplies, rip and squall of noise potential. At a minute a switch is flicked and the whole becomes a stripped micro techno potential. The crackles a compliment to the bass motions forming rhythm influences. Squall of horn plays in the mix as do voice captures and other little elements, which work to complicate this composition. Higher pulses shift in a drift form, providing a melodic contribution as the rhythm steps up. Becoming more abstract again past 4 minutes, perhaps expressing a more concrete nature with jangles and cusps. Working up to a climax of horn versus skip, strobing between the two sides.

The rest of the CD is by D'Iberville, who provide three tracks to make up their contribution. Starting with Le Souffle C'est La Vie with it's low pulse and stroke, repeating in a low semi rhythm, switches cutting through as it builds. Forming a see saw sequence, additional sounds layer in brushes and strokes to give a certain tactility - which is maintained with a rugged persistence and the addition of a minimal bleep pattern. Tapping detail plays in Bruit Venu D'Ailleurs, building with hints of bass vibrancy, which expands into a more strumming form which loops. Blocky digits shift the progression, going for a more buzzed electro feel, developing into a melodic potential and blip rhythm. Picking up pace, punctuated with digital flares. Progressively hard, with an edge of discord as it climaxes. Gigue goes straight into a blipping computer game rhythm, blocky melodies playing in repetitive strokes. Throbbing bass mixes with top score flurries and manipulated voices. Bursting into more resolved moments, swirls and blocks of sound, with grated slices woven through as it builds to particulate conclusion.

RVWR: PTR / September 2002

<http://www.remoteinduction.co.uk/audio/bhgenv5.htm>

It's with a touch of mystery that Andrew Duke's "alphabetic" wakes me from my work doze, late at night in front of my Screen. I switch to Word: it is time to write.

I want to talk a little about Andrew Duke first before I introduce and discuss the rest of this...influential, compilation from BiP-HoP.

Andrew's track has a deep subterranean rumble, a slow pattern of high-hats that are not so much rhythmic as they are exclamation points, and a chorus of synthesizer tones, warm pads, whose emotional overtones invoke the most beautiful passages of that other Canadian artist, Richie Hawtin-I am thinking of Consumed and of parts of Sheet One and Artifakts. Duke, like Hawtin, has been producing techno for quite some time. You can tell, because his sound is raw. It is dedicated to the machines. Many newer electronic musicians have a cleaner sound, a perfect sound, a sequenced sound-a sound that is still beautiful, but one that is schooled from different influences. Duke's sound speaks to a past, a fading history of the glory days of techno. It is an overture and a blues song, and it is emotionally spectacular. As if to make clear his point, Duke distorts that precious synthesizer line. It sounds to me like a live distortion: he is playing too loud, pressing the keys too hard. Like a jazz player, bursting the air seams of his trumpet.

From here-and I will return to the first track, in due course-we are presented with Mikael Stavostrand's new direction, his overlaying beats and quiet sounds, overlapping rhythms that sway in many different directions all at the same time. If you've ever been snorkelling in a tropical ocean, you will understand the sensation: small groups of fish are heading here and there, darting out of your way, yet oblivious to the waves overhead; the coral plants sway to and fro with the currents, while larger fish glide past and the air strokes cool across your back. Stavostrand's music is like this when it is at its best and his rhythms do not become obscurely lost and confused as to their reason for being. This track, "spann," is a good track, and it sings and sways with little echoing sounds and clicks and dub corals. Eventually we are out of the water, and the beat is gone; but the little choral remains, caught in our toes, the sand on our thighs, remains; and we hear these little particles for some time, telling us their sea-story.

The microsound foray, if we can call such an excursion "microsound," for it would seem to me that the sound is not all that small, but vast in its mental expansiveness-this foray moves on with Tonne, who seems to pick up right where Stavostrand left off, creating a relaxed and atmospheric palette, a thematic continuation. It is at this point that I realise how well this album has been curated, for its flow, its movement from track to track, carries me with the precision of a seaborn wind; and it is at this point that I begin to think of the sonic influence this album has compiled through a whole that is much larger than its parts. Tonne, if we can stretch metaphors to sand and sound to sea, is with us on the beach; he-and by "s/he" I mean his music, for what I require is a gender neutral pronoun-is the memory of the ocean. The waves are in our ears in the present, but more importantly so is the gritty necessity of sand in our aural canals, and the contented smiles on our faces: indeed, we are smiling at each other, you and I.

Things Get Heavy

Rechenzentrum: when I heard them at Mutek 2001, they pulled the place out of a deep listening slumber into dancing. But this is no dancing piece. This is a sudden shift and the peaceful topography of beach and sand is exploded. The topos itself is displaced through the glitched layering of abstract jazz-trumpet samples, the grinding pulse of a menacing atmosphere best conveyed by the formless words of Richard di Santo of incursion.org: "Their music carries an intensity I find difficult to describe but easy to admire, a rich, rhythmic tapestry of digital glitches and bizarre sounds." The sounds, to me at least, are far from bizarre: they are industrial, radio-static hums and frequencies, the pulsing black tubes of the machines and their beautiful lovers, the warm wires of electricity; and together, they make love, and that love is jazz: distorted, fucked-up jazz, jazz with bumps and clicks and serious misgivings. It's like crossing vinyl cat-suit German porn with the jazz scene in Killing Zoe. Is this the "bizarre"? This strange pere-version? The whole track is leading toward something unspeakable, a tension that is building through a rising repetition and the hyper-sexual sounds of the human voices-echoing, crying out, begging-that become displaced and battle the increasing thrust of the repetition, which begins to breath and scrape as the jazz distorts itself in orgasmic bliss until the grinding de-clicks itself into sudden exhaustion and the jouissance of release.

We're heading somewhere: to D'Iberville, to be exact.

"le souffle c'est la vie" pays homage to the Concept 96 work of Richie Hawtin. But it goes much farther than Hawtin has attempted to traverse. It begins where Hawtin left off, and beyond even this, it begins where Rechezentrum left its victims. It begins with the pulse and the beat of the wired workings of the human mind-machine, left alone to its imagination and contemplation over its singularly perverse sexual desire.

What is it that still attracts us to the almost sinister repetition of the solitary sounds of the beast, captured so well by D'Iberville—a new resident of Montreal—in this track? There is something unhuman about the despair of such minimal techno and at the same time something completely at the limit of our rationality, at the touch of our animality and at what makes us the human animal. It is the question of masochism, at what drives us to worship what we cannot grasp, at the limits of what I can write here.

Which is not to say that we should worship these sounds or indeed, D'Iberville. We should, however—the imperative from this particular critic—pay very close attention to where the sounds have brought D'Iberville aka Julien Berthier, and as the next two tracks unfold—"bruit venu d'ailleurs" and "gigue"—as to how Berthier focuses his attention upon certain aspects of the sounds. It is the same intensity found in the Variants work of Tomas Jirku: it holds the attention with the single blade of a knife glinting in darkness.

That First Track

It's a hint of all things to come—solitary, precise sounds, manipulated over time and set to a beat that is relaxed and yet dark in its recesses. The track is "bloom" by Accelera Deck, and it is paradoxically melancholic yet playful, like a drunk Pong player, scoring up in the high 000000s, reminiscing over the days of much simpler video games, simpler electronic music, simpler scenes, and simpler critiques. When a good sound was enough, when movement and amazement preceded the words of a reviewer, when writers instead wrote of pirate utopias and the horizons of where the sounds could take us. Playfully, the song destroys itself—suicide.

Sound Toy

There is a "sound toy" on this CD by Tonne. It allows you to put little objects on sliders, and if you have the patience, to spell out "B I P H O P" by sequencing everything. Of course you can have a bit more fun than this. (It's the same object that was on the BiP HoP website for awhile. Owners of OS X: start Classic before running the app, and just run it off the CD—don't bother to unstuff the .sea to your drive unless you want to keep it).

http://www.stylusmagazine.com/musicreviews/various_artists-bip_hop_volume_5.shtml

GREEN UFOS / Spain / January 2003

Chris Jeely es un joven americano de Birmingham especialmente dotado para la manipulación de frecuencias y el capricho tonal. Como Accelera Deck ha esparcido, durante el último lustro, sus personales composiciones por un racimo de sellos (de Morr Music a 555 Recordings, de Rocket Racer a Neo Ouija), que causaría envidia al mismo Kid 606. Después de cinco discos y unos cuantos maxis, Jeely ha llegado a la conclusión de que la electrónica de aristas afiladas ya no tiene secretos para él, y se dispone a dirigir sus pasos hacia el folk tecnológico (como Your Favourite Horse) y el ambient malsano (Exhalera Deck). Antes, sin embargo, de consumir esa doble transformación, entrega a la serie Bip-Hop Generation un último tema, "Bloom", que es todo crepitación rítmica, extrañeza melódica y puzzle de efectos sonoros. Un auténtico lujo para abrir la recopilación, antes de dar paso al veterano y desconocido canadiense Andrew Duke. Desde la fría Halifax, éste se inventa un techno no menos frío, donde una rítmica opresiva, mínima, convive en precisa e hipnótica armonía con un amplio muestrario de texturas granulares. El tema incluido aquí, "Alphabetic", añade a la ecuación un sutil tratamiento melódico mediante colchones coloristas, abriendo el apetito ante lo que va a ser su inminente debut en formato largo en Bip-Hop. Un disco que, ya se lo puedo asegurar, acabará convertido en inseparable de muchos de ustedes el próximo verano. La tercera posición es para Mikael Stavostrand, un artista sueco que entregó (a su nombre y con el heterónimo Vita) dos de las mejores referencias del sello Force Inc en el pasado 2001. "Spann", su aportación a este disco, es una sinfonía acuática de subfrecuencias, rítmica deformada hasta lo irreconocible y masas aurales, que consume un cuarto de hora en un suspiro, demostrando que su estado de forma no ha mermado con el cambio de año. Con mimbres similares a los que utiliza el sueco, pero con un énfasis mayor en las posibilidades rítmicas que permite la matización de las intensidades de sonido, los ingleses Tonne se estrenan en formato digital tras haber dedicado los últimos años a diseñar espectáculos visuales para artistas como Pole, Monolake o Spring Heel Jack, gente con la que tienen en común el gusto por el diseño de espacios sonoros, antes que la asunción de fórmulas estilísticas. Tras ellos, los alemanes Rechenzentrum componen un collage clickeante, que lleva su electrónica del desajuste a territorios poco explorados en su producción para Shitkatapult y Kitty-Yo. Premeditadamente irritantes, se hacen acompañar de la extraña trompeta de T. Kohllhoff y facturan una suerte de jazz para una generación cibernética y fantasmal. Tan abstracta colección se cierra con la electrónica de capas de D'Iberville. El proyecto particular de Julien Berthier, diseñador del singular site en internet de Bip-Hop y de varios de los artworks del sello, centra sus esfuerzos en el diseño de sugerentes loops, fragmentos ariscos y al borde de la atonalidad, que posteriormente sufren procesos de deformación y filtrado. Un invento que funciona en la escala pequeña, habrá que comprobar su funcionamiento lejos del contexto de una recopilación como esta.

http://www.greenufos.com/web/grupos/v/varios_biphop.htm

GROOVES # 9 / USA / October 2002

The latest installment of modern electronics from prolific French label Bip Hop emerges on the mellow and controlled side. Tracks by Accelera Deck (Chris Jeely's last under that name), Andrew Duke, and Mikael Stavostrand tends towards the fat-free melodic sounds we've come to expect from the IDM and minimal techno genres. Britain's Tonne, who's done visuals for Scanner and Pole, stays close to the click n' glitch Mille Plateaux boys' club with some droney pop, like a slightly more motivated version of Gas. The comp doesn't reach any level of sonic intensity until Germany's well-known Rechenzentrum, who, while working in the same glitchy area, produces much darker and unsettling results, bordering on the industrial with buzzing and scraping noises. And a bit of 23 Skidoo/Spaceheads primalism also rears its head with a modicum of improv provided by a heavily effected trumpet. French graphic designer D'Iberville works almost visually with sparse hues, creating grating pulses that seem like they've been pulled out straight out of the electromagnetic airwaves, an unexpectedly forceful effect like the first time you listened to Pan Sonic. More music from the power station and less from the doctor's office, please. Manny Theiner

ART & JOB / Italia / November 2002

MUSICBOOM / Italia / November 2002

Eclettico, impressivo e d'avanguardia è il nuovo viaggio musicale proposto dal quinto volume della serie Bip-Hop Generation (Bip-Hop/Wide). Collana che con coraggio naviga nelle profondità futuribili del sound elettronico dell'intero pianeta, Bip-Hop Generation riesce anche questa volta a centrare il bersaglio, proponendo otto brani nati nella root delle sonorità d'avanguardia e sperimentali, senza scadere in alcunché di stucchevole, o troppo incomprensibile.

Le vibrazioni che giocano con echi isolazionisti di Accelera Deck ben si stemperano nei tappeti downbeat ambient morbidi e coinvolgenti di Andrew Duke, preparando il terreno per un'immersione nel mare elettronico vivo di pulsazioni e microritmi dalle atmosfere variegata. La sequenza dei brani, pur se di autori diversi, sembra puntare su una fluida difficoltà progressiva del suo contenuto musicale, che, inizialmente molto fruibile e comprensibile, anche se non banale, diviene con lo scorrere dei brani sempre più minimale e sperimentale, con i brani di Mikael Stavostrand e Rechenzentrum. Questa raccolta è una sorta di istantanea dello stato di avanzamento dei lavori nel settore del sound elettronico ed in modo chiaro ed inequivocabile indica alcune delle coordinate guida del suo prossimo sviluppo.

Un plauso alla Bip-Hop che ha saputo sviluppare questa collana come un magazine delle news dal mondo del sound elettronico, un piccolo ma chiaro riferimento musicale per tenersi sempre aggiornati sulle sonorità d'avanguardia di questo millennio.

http://www.musicboom.it/mostra_recensioni.php?Unico=20021107200744

<http://www.artandjobmagazine.com/index.php3?page=rubrica&id=395>

NEURAL / Italia / November 2002

Siamo ormai arrivati al quinto appuntamento con la vetrina Bip-Hop e per la prima volta le cose non sembrano andare sempre nella direzione giusta. La partenza di Accelera Deck scorre parallela alle Drukqs di Aphex Twin ed all'aria classicheggiante ed un po' barocca che le contraddistingue; soluzioni dilatate anche per il canadese Andrew Duke che fa procedere la sua 'Alphabetic' a ritmo di percussioni ovattate e sintetizzatori che fanno da scenografia. All'insegna dei micro-suoni Mikael Stavostrand, che in 'Spann' assembla minuscoli click in una dimostrazione di minimal techno purissima (ma non sempre originale). Sulle stesse sonorità il brano di Tonne, artista britannico che è solito affiancare la sua produzione sonora a quella visuale e che in questa occasione ha inserito nel CD un divertente supplemento interattivo per mezzo del quale si può giocare con i singoli sample sonori proposti ed organizzarli in forma musicale. Per fortuna ci sono i Rechenzentrum, che vengono affiancati dal corno di Kohlhoff ed aggiungono un pizzico di follia ai loro incubi metropolitani cui fanno seguito i tre brani del sorprendente D'Iberville: il designer ufficiale della Bip_Hop prepara eclettici artefatti ora destrutturati e spiegazzati (Bruit Venu D'Ailleurs), ora ricavati dai commenti sonori ai videogame portatili. Un disco che non riserva le stesse sorprese dei precedenti volumi e che risente dei limiti di un genere che già pare destinato ad un necessario rinnovamento. Speriamo in un'immediata reazione con l'imminente uscita del sesto volume.

Michele Casella

<http://www.neural.it/rec/biphopgeneration5.htm>

ABSORB – UK – November 2002

like rolling off a production line, another superlative collection of twisted digital music arrives courtesy of bip-hop. so you should know the routine by now; a select few artists from the fringes of the scene deliver quality tracks all wrapped up in beautiful packaging. this time round we have representatives from the us, uk, sweden, canada and france. making bip-hop the electronic music equivalent of the united nations.

scuttling between the abstract nature of the current european techno scene to the more electro-accoustic manoeuvres of the our american counterparts, this is dense, involved music that needs to be paid to attention to. Opener 'bloom' by accelera deck is chime-laden, beatless piece; too tense to be called ambient and too beautiful to be called avant-garde....somewhere inbetween. the stunning 'alphabetic' by andrew duke fuses haunting orchestral motifs with crisp 808 percussion, never running out of steam during its fifteen minute duration.

mikael stravostrand does mikael stravostand by numbers, but tonne manage to impress with a weighty monster that throbs and pulses. 'in contrast, rechenzentrum turn in an odd number that is difficult and impenetrable. continuing their jazz themed releases, 'le juojou de pauvre' digitally shreds trumpet lines to broken midi loops. not pleasant. d'iberville takes out with three wildly different cuts, with the middle entry of 'bruit venu d'ailleurs' providing anything recognisable to latch onto.

you may want to go elsewhere to read a less biased opinion on this compilation because we think bip-hop can do no wrong. this selection perfectly illustrates why they are a force to be reckoned with. and with a release schedule and quality control that's second to none, why go anywhere else? (7)

http://www.absorb.org/reviews/c_biphop5.html

030 Magazine / Germany / June 2002

Das französische Label Bip Hop startet in die fünfte Runde seiner Compilationreihe mit elektronischer avancierter Musik from around the world. Neben einigen Acts, die mal wieder eher ausschließlich Spezialisten der Genres Electronica und Clicks&Cuts ein Begriff sein dürften, sind dieses Mal auch Berlins Rechenzentrum mit ein paar versputen Elektronik-Spielereien mit dabei. Aber auch der Rest des Samplers, der naturgemäß ein etwas breiteres Spektrum der aktuellen Elektronikschaße abbildet, ist zum Großteil mehr als nur gut hörbar geraten. [AH]

NIGHTWAVES 12 / Canada / September 2002

This is a collection of music by electronic artists from all over the globe. It represents the more experimental side of electronic music, those who readily employ the "sound as art" aesthetic. Track one by Accelera Deck is hypnotic and entrancing, while "Alphabetic" by Andrew Duke is beautifully warm, simple and elegant. The tracks by D'Iberville are probably the highlight of this compilation. The songs are very good and highly evocative.

ID-Box / Italy / October 2002

Siamo ormai giunti al quinto volume della serie : "Bip-Hop Generation", serie quest'ultima dedicata alla raccolta di materiali sonori elettronici alla deriva della sperimentazione minimalista contaminati con elementi pop: un pò come se si volesse mettere a nudo la parte giocosa e disincantata di un genere (filone, trend, arte, decidete voi...) da sempre forte di spessori teorici e percorsi artistici d'avanguardia (installazioni sonore, sonorizzazioni d'ambiente...). L'attenzione dei cinque volumi finora editi dalla Bip-Hop è incentrata unicamente sul sonoro: in generale piccoli sipari elettro minimal pop, piacevoli e stimolanti, e soprattutto caratterizzati da una coinvolgente eterogeneità. Purtroppo però non sempre quando il gioco si fa duro i duri decidono di giocare, e quindi l'elemento a mio parere portante dell'intera faccenda, cioè le ovvie differenze fra gli artisti coinvolti nel progetto, in questo quinto volume viene un po' a mancare, costringendoci all'ascolto di una compilation sì molto piacevole e ben fatta, ma troppo uguale a se stessa.

Sono otto le lunghe suite elettroniche che compongono questo lavoro, e , anche se appartenenti a ben sei differenti artisti, di tutte si può indistintamente dire che compongono dei quadri ambient godibili: il giusto suono per interminabili ore al pc in cuffia, come per distese ore di meditazione introspettive. Su tutte la liquidità di "Spann", terza traccia ad opera dello svedese Mikael Stravostrand:lento, immobile e fluido pur nei suoi quasi quindici minuti di canzone, notevole anche la rumorosità controllata di: "Le Joujou Du Pavre", ad opera del tedesco Rechenzentrum carica di atmosfere noise rock , con un basso micidiale nel sequencer e con lo spettro delle voci sempre dietro l'angolo. Forse un pò claustrofobico il lavoro del francese D'Iberville, presente con ben tre tracce all'interno della compilation, ma oltremodo capace di dimostrarci l'infinita vicinanza fra l'elettro pura e le onde sinusoidali. Nel complesso non solo il quinto volume,ma tutti e cinque i volumi della serie Bip-

Hop sono da avere: nel presente come distrazione dai teorici avanzati del suono, in futuro un ottimo spaccato di quel poco che rimarrà di quest'elettronica ridotta all'osso.

Ennio Ciotta

<http://www.i-dbox.com/reviews/cd/BOX/review-1611/>

DUSTED / USA / October 2002

Writhe Against The Machine

Fluorescent lights flicker on and off 60 times per second. A dot races across a screen, taxing your persistence of vision so much it feels like leisure. If it bleeds, it leads. And the electro-Thanatosis buzzes away at your eardrum like a skill-saw that flew into your ear canal. How many beats per minute will you sit still for? How did it come to this? It could've been different, y'know.

Bip-Hop provides an umbrella for a cast of producers working on the assumption that the music of Vladimir Ussachevsky and Morton Subotnick could be set to beats that echo the human pulse, as opposed to the queen of spades clipped to a Harley tire. That maybe computers think kind thoughts of us when left on overnight. That sex with a computer has possibilities for warmth.

Technology will soon transfer our lives to ersatz. It's inevitable. The makers of Bip-Hop V.5 may help us preserve the best of what works now.

This softcore digitalia is hardly alone under the sun. To Rococo Rot and other purveyors of similar "blip-hop" are in the same academy. But Bip-Hop is richer - nay, healthier - in depth and scope. Witness Andrew Duke's update on dub: A beat that could pump on for hours and present a new revelation every ten seconds. Pull Rechenzentrum's coat and hear droning, thwacking suspension transformed into what the Master Pimp calls "sweet torture." D'Iberville's "Le Souffle C'est La Vie" sounds like the laminating machine I could hear from down the hall as I rolled around on my plastic mat during naptime in Mrs. Poplin's kindergarten class, before I realized fun-loving machines are so often prostituted to tedium and slow death.

We beat ourselves senseless with noise because we were raised on rock, and expect a certain degree of nihilism of all things. So be it. For now, though, fuck that. Run a goddamn bath and spend a slice of time with music that loves you back.

By Emerson Dameron

<http://www.dustedmagazine.com/reviews/391>

JADE / in Top Vain / Bruits column / France / October 2002

Conscient comme au premier jour des richesses encore à exhumier du patrimoine électronique mondial, le label Bip-hop prolonge et reconduit une fois encore sa sélection drastique d'auteurs et de compositions, polarisant pour cette salve son attention sur l'Amérique du nord et l'Europe. Pas moins de 6 nouveaux artistes viennent enrichir la déjà longue liste de participants, couronnés par des allocataires de génie tels que Si-cutDb, Tennis, Phonem, Marumari, Köhn, Atau Tanaka, etc.....

Du brillant Français Julien Berthier (D'Iberville) dorénavant expatrié au Canada dont les séquences de glitch spartiates ont secoué par le passé les fans de l'écurie ReoRec) et qui donne ici une leçon de musique concrète à Matmos avec ce « le souffle, c'est la vie » énergique et suffocant. Ce même Julien Berthier, dont on ne se lassera pas d'inaugurer intérieurement les lignes épurées de graphisme du label Bip-hop (le hasard fait donc si bien les choses). Dans un prolongement soyeux, Rechenzentrum (le joujou du pauvre) distille toujours à l'alambic et sous couvert d'un fort taux d'alcoolémie ses déflagrations bancales, assez proche du scumtron de Merzbow pour le coup

Tonne, dont la discrétion est à l'égal de son imaginaire, inventeur zélé d'un procédé informatique offrant une causalité enchantée entre son et image. Paul Farrington, donc, qui anticipe ici l'image en faisant sonner son *Auto Loader* comme une BO imaginaire dont il serait le seul à détenir le synopsis

On oubliera par le titre introductif d'Accelera Deck, magnifique et cristallin.

Andrew Duke, plus qu'à l'honneur (il sort en parallèle un album sur Bip-Hop), canadien de son état, explore habilement les fonds marins, semblant identifier pour un temps sa musique à la topographie largement dominée du Canada par les grands lacs.

Enfin Mickael Stavostrand, le roi de la musique ambient environnementale, boss du label Mitek qui adopte à nouveau une tonalité minimaliste comme sur son précédent album. Que du très bon, donc.

www.pastis.org/jade then topvain and bruits

KORTEX / Canada / October 2002

La formule habituelle se voit altérée pour cette cinquième édition dans la série Bip-Hop Generation. Malgré un nombre de pièces moins imposant, chaque artiste bénéficie tout de même de 10 à 15 minutes pour nous éblouir. Le mélange musical proposé par ces derniers reste assez prêt de ce que proposaient les autres compilations de la série : électronique expérimental tirant sur l'IDM, l'ambient ou le 'bleepcore'. Parmi les meilleurs moments on retrouve le long morceau ambient Alphabetic d'Andrew Duke, et les trois pièces de D'Iberville. Malgré qu'il soit légèrement moins solide que ses prédécesseurs, ce nouveau compact s'inscrit quand même très bien dans la tradition Bip-Hop Generation. 3* /5

<http://kortex.n3.net/>

AMBIENTRANCE / USA / September 2002

The tradition continues with bip-hop generation v.5. The newest installment gathers a varied assortment of musical explorationists from around the globe, with the usual unpredictable results...

In music box-like patterns, strings sparkle and are underscored by slightly glitchy drumtronics as USA's accelera deck opens with "bloom"; the instrumentation grows weirder, transferring into rippling slurs as the piece evolves. In "alphabetic" (15:10), Canadian andrew duke's dreamy synth floes expand in lovely sheets while thunderous beats rumble vastly. Like a deeply submerged jazz/dance band, Swedish mikael stavostrand's "spann" fidgets within obscuringly dense fluids as periodic bass blurts bubble up, tapering off to a quietly glitchy conclusion.

U.K. native tonne not only delivers the stop-and-start tone fragments, blurs and pulsations of "auto loader", but also (as part of this enhanced-CD) a nifty little make-your-own-noise noisemaker in the guise of "BiP-HOp's soundtoy". A small German collective, rechenzentrum gets down and dirty, scraping up the gritty sizzling glares of "le joujou du pauvre" which gets rather rhythmical as it de-velopes into somewhat less-caustic stuff (often accompanied by tortured brass). Strange!

France's d'iberville contributes a trio of shorter pieces of electronic experimentatia, ending with the finale' of "gigue" (3:11) which flutters with wispy blipping fragmentations and bassy pulsations in a mutant-circus-music/video-game mode.

Experimentronics from everywhere head into unknowable new directions which defy placement (and sometimes, logic). If your poor head is tired, parts of bip-hop generation v.5 might aggravate more than soothe, but if you're seeking new audio adventures, there's plenty of aural unusualities to be found here. An overall B.

David J Opdyke

<http://www.ambientrance.org/0902/va-bhg5.html>

SYNTEZATORY / Poland / September 2002

Piąta z serii i przedostatnia w starym designie płyta, prezentująca poszukiwania, eksperymenty i nowe drogi myślenia o muzyce. Długie kompozycje, trans mentalne rozważania z pogranicza pulsu i bitu zaszywane gdzieś jakimś dodatkowym zmysłem – struktury rytmu i faktur, tworzące nowe pejzaże z brzmień szorstkich i eksperymentalnych. Sześciu artystów: accelera deck (USA), andrew duke (CA), mikael stavostrand (SVE), tonne (UK), rechenzentrum (GER), d'iberville (FR)

Tworzą za pomocą wiasnych wyobrażeń spójny świat dzisiejszej awangardy brzmień. Płyta pozwala nam odejść od konwencjonalnego myślenia o kompozycji, nie jest jednak pozbawiona zmysłowej harmonii. Przyciąga daje się smakować, mimo, że mamy do czynienia z kompilacją, jednocześnie słyszymy utwory zgrane z sobą i należące do tej samej szorstko - nostalgicznej poetyki.

<http://www.synteza.com.pl/index.php?mid=6>

REAL GROOVE / New-Zealand / September 2002

The fifth volume of BIP-HOP GENERATION provides yet another spin on the Bip-hop ethos. Where most label compilations go for the most market-friendly side of their catalogue, the Bip-Hop Generation series has been an ongoing display of the most left-field stuff the label could find, and often ten-minute-plus pieces of desolate dissonance. Generally wayward and adventurous and always worth checking out, V.5 is half-great. Geographically diverse, it showcases six artists, the highlights being Accelera Deck (USA) whose gentle, koto-esque melodic figure ultimately gets to spazz out in a pleasingly renegade fashion; Mikael Stavostrand (Sweden) who builds a taut architecture which combines clicks&cuts aesthetics with minimal techno in a classically minimalist way over a pleasing 15-minute nod-out; and Tonne, who have developed software to turn their pictures into sound, the resulting music being unsettling and strange. Includes cd-rom material.

From the column « Oscillation Nation, Sonic Futures » by Gary Steel

OVERLOAD MEDIA – UK – June 2002

This compilation is the next instalment in a conceptual 'anthology' put together by French glitch/minimalist label Bip-Hop. In keeping with the label's interest in sound processes and experimentation over product, these pieces are abstract affairs, with a less-is-more approach.

Yet after listening to it, I'm not sure how much I credit it with being 'cutting-edge' rather than actually quite self-indulgent in places and in need of some judicious editing. There are eight tracks, and the majority extends over 10 minutes. Only D'Iberville keeps his tracks on a tight rein and therefore doesn't need to test his listener's patience. 'Le souffle c'est la vie' conjures up the sound of a carpenter at work, using some kind of planing device, and 'gigue' harnesses some playful discordant harmonies which sound like a defective arcade game, summoning up echoes of AFX's more outlandish moments. Other highlights are Tonne's soundscape built up from staccato synth lines and unusual organic sounding percussive crunches and snatches of noise punctuating the gaps and sidling round the edges of the listener's perception. Rechenzentrum imposes some uneasy listening with a menacing piece which incorporates a kind of tortured brass instrument which sounds similar to a human voice. Percussion consists of almost familiar household noises rendered alien by strange effects and leaves the listener with a sense of violence all the more strange for not knowing how it was produced. EW

<http://www.overloadmedia.co.uk/reviews/reviews.php?date=2002-06>

XLR8R # 61 / September 2002 / USA

With only six artists producing multiple tracks on the fifth installment of French label BiP_Hop's globetrotting series, each producer's contribution has time to settle and become absorbed. What results is a lovely, shimmering example of what happens when blips and bleeps are allowed to circle one another slowly, making eyes, then shying away before they come finally together. Accelera Deck's « bloom » bursts with tiny shards of glitch, and Mikael Stavostrand's « spann » crackles in a deliciously electric dream. Rechenzentrum's tracks inject a hint of animalistic urgency with underlying rumbling, staccato blips and distorted pachyderm horn shouts. D'Iberville's « guigue » steps up the pace from jaunty, tossed beats to a slightly heavier and more cohesive break before the final scattering. Selena Hsu

BAD ALCHEMY # 40 – Germany – August 2002

Eine weitere Folge mit kontemporärem Sounddesign der elektronischen Internationale, diesmal mit filigranem Neorokoko von ACCELERERA DECK aka Chris Jeely aus Birmingham, AL, durchsichtigem Sinuswellengefrickel von ANDREW DUKE aus dem kanadischen Halifax, Clicksgetröpfel von unserem alten Bekannten MIKAEL STAVÖSTRAND aus Stockholm, Clicks'n'Gliches von TONNE aus dem Vereinigten Königreich, Augenbrauen liftende Freistil-Art Brut vom RECHENZENTRUM-Dreigestirn aus Berlin mit dem vielsagenden Titel 'le joujou du pauvre' und drei konzeptbetonten Minimal-Tracks von Bip-Hops Websitegestalter Julien Berthier, der sich dafür D'IBERVILLE nennt.

COD@ Magazine – France – Septembre 2002

Et de cinq ! Le nouveau volume de la série de compilation-vitrine du label Marseillais Bip-Hop complète les précédentes éditions. Ambient-experimental, minimal-techno, click-n-dub et autres petits arrangements avec la musique digitale constituent le menu de ce recueil international. Accelera Deck, Andrew Duke, Mikael Stravostrand (aka Vita), Tonne, Rechenzentrum et D'Iberville (seul autochtone exilé depuis peu à Montréal) se partagent l'affiche. Comme auparavant, les intervenants disposent chacun d'une bonne dizaine de minutes pour s'exprimer. Selon leur feeling, leur approche ou envie, ils délivrent une longue séquence zarbi ("Alphabetic", "Spann") ou de petites pièces fragmentées ("Le souffle c'est la vie", "Bruit venu d'ailleurs", "Gigue"). En bonus rom, on a droit à du matos pour bidouiller des sons sur PC et Mac ("SoundToy). LD

8/10

MOVING HANDS – Sweden – August 2002

I have been aware of the Bip-Hop-compilations for some time, but this is actually the first time I get the opportunity to lend my ears to one of them, and thus I am unable to compare this to any of the earlier ones. What I can say though, is that this is quite enjoyable. Basically, this is a collection of smooth, atmospheric, and innovative electronica. It is all reasonably varied, even though this CD presents us a certain style of electronic music; the minimal sounds, clicks, buzzing, the glitchy feel and the beautiful atmospheres are to be found in almost everyone of the tracks. But I still found many of them fairly interesting, in their own ways.

The first one, for example, is made by an act called Accelera Deck and contains lots of samples and has, at times, an almost oriental feel to it. This song, like many others on the CD, is also very varied in itself. It is constantly evolving, but in a very soft and gentle way. I would not say that the album surprises you very often, but it contains subtle variations of a certain theme that makes it enjoyable.

Mikael Stavöstrand, head of The Nursery, a Swedish organisation for experimental music, also makes a contribution to the compilation. His track is, though not exactly for the dancefloor, more beat-oriented than the rest, but it is in no way less complex and it fits in perfectly. Stavöstrand's track is then followed by more music in the same vein. It is undoubtedly very cosy with its calm, warm atmospheres and it is beautifully detailed. With music within this genre, it is also essential that the production is good, as the songs contain many small details, which would easily ruin the experience if missed or turned blurry. However, I would say that this is an area that the artists have succeeded, and that certainly does a lot for this collection.

While the music is good though, and sounds slick and professional, I do not believe I personally would have felt completely satisfied if having paid full price for this compilation. It is not a bad pick, but it is in my opinion easy to get a little bit too much of this type of music if the tracks are not exceptionally good, and there are some songs towards the end in there, which feel somewhat pointless, making this collection not last quite all the way through.

/Klas Molde

<http://www.movinghands.net/reviews/detail.asp?id=329>

SIDELINE # 40 – Belgium - September 2002

Bip-Hop compilations have become somewhat of a household name in the electronica scene. Releasing always the cream of the crop artists and quality newcomers, resulting in a compilation that works as a whole, despite the different approaches to sound design. Always challenging, always experimenting, always different. This time ready to microscopically rock are Accelera Deck with a piece sounding like a Kurosawa soundtrack done with a laptop, Andrew Duke with a warm, floating ambient-beat hybrid, Mikael Stavöstrand's trademark glitch studies, this time with a warm, dubby undertow, Tonne with a warm electronica stream, Rechenzentrum with a groovin' minimal techno crackle, including trumpet samples and D'Aberville with 3 metallic rhythm constructs and repetitive sound structures, a somewhat slowed-down and experimental version of Plastikman. As a little extra an interactive sound toy is incorporated, allowing you to create your own tracks from sound bites and samples. What else is there to say. Bip-Hop quality as usual. (TÔ :8) till schröder

WIENER ZEITUNG Newspaper – Austria – May 24/2002

Mehr Sounderfahrung legen da schon Bip_Hop Generation (bip-hop) an den Tag. Allerdings muss hier gleich vorweggenommen werden: Nicht auf PC abspielbar!!! Ob es sich hier um einen sinnlosen Kopierschutz handelt, ist auf der CD nicht ersichtlich; jedenfalls könnten sich gerade die Independent-Labels diesen Major-Unsinn sparen. Abgesehen davon ist das Album gelungen - kompromisslos wird an weichen, klaren Sounds gearbeitet, ohne dabei die Monotonie zu scheuen, da die Veränderungen im Detail stattfinden; ein musikalisches Bild in hoher Auflösung und mit viel Liebe zum Detail. Die BiP_Hop Generation sind: Accelera Deck aus Birmingham, Andrew Duke aus Kanada, Mikael Stavöstrand aus Schweden, Tonne aus England, Rechenzentrum (Christian Conrad, Lillevän und Marc Weiser) aus Berlin sowie D'Aberville aus Frankreich.

GRIDFACE – USA – August 2002

I don't think I've ever heard a compilation series as solid as Bip-Hop Generation. This fifth volume begins with a wonderfully simple, melodic composition by Accelera Deck. I've been following Chris Jeely since his second full-length, and his music is always enjoyable. Next up, Andrew Duke provides a down-tempo track which exudes warmth. A deep, rolling bassline and percolating beats back up the drawn-out synth chords. This is fifteen minutes of ambient bliss.

Mikael Stavostrand provides the third cut. This is the only track of his I've heard, but for his appearance on Clicks & Cuts 2. It's mellow and minimal, relying almost entirely on heavy bass pulses under swirling lo-fi warbling and clicks. Tonne's "Auto Loader" similarly plays with little bleeps of synth sound, but a steady beat makes this more accessible.

Rechenzentrum's "Le Joujou du Pauvre" is anything but accessible, with a screeching horn over speaker-punishing bass, crackles, and clipping. Some muffled voices seem to emerge as well, along with almost-painful static. I guess it's a bit too discordant for this listener.

Finally, D'Iberville contributes a trio of compositions. The first of them is minimal percussion reminiscent to Richie Hawtin's Concept series. The second is a bit noisier, and the third busier still. The textures make them all enjoyable listens.

It's amazing how cohesive this compilation is. With exclusive contributions from six artists, each from a different country, this issue provides a nice overview of the lesser-known dub-inspired electronica coming out these days. This is an essential introduction to some fascinating music, and I hope it opens new opportunities for the artists involved. — Jacob Arnold

<http://www.gridface.com/reviews/bip-hopg5.htm>

IDM Mailing-list – USA/UK – August 2002

Updated Asian influences from Accelerera Deck (Chris Jeely) representing the US on this collection by French label Bip-Hop in its fifth such compilation in a series of influential recordings. Bloom is the final track that Jeely has recorded under this project name after releasing material on Morr Music, 555, Endorphin, and Scarcelight among others. There is a tingling sensation to the track that repeats in patterns and doesn't get out of its loop until two minutes from its conclusion. Its surface is sweet harmony. The last minutes, however, skew the basic lines, but it seems like a long time to wait before the track will be tinkered with to effect. The final edit could have easily found this gemstone in the rough. In the next corner, representing Canada, is Andrew Duke's Alphanumeric. Duke, whose Cognition Audioworks, based in Halifax, Nova Scotia has been gaining momentum since the latter 80s when he started hosting his radio show In The Mix. Having also recorded for Phthalo, Bake/Staalplaat, pHinnMilk and Tsunami Addiction, Duke has pulled in front of a number of other electronic whizkids vying for club attention with his distracted and oblique tracks like this one. The rhythm is blended with drone and static and at its midpoint an important transition takes place in this fifteen minute long player. The ambience shifts and the percussion is one beat off its path making for an observant, complex mix. Alphanumeric reminds me of some recordings on former mystery label EM:T. House favorite (my house that is) Mikael Stavostrand of Stockholm, presents Spann, an electro-acoustic track with digital stimulus. Based on small soundbytes and minimal structures, Stavostrand has much in common with colleagues on the Mitek and Mille Plateaux labels. This is the inverse of conventional techno, the breaking down of commercial barriers, getting to the root of raw sound experimentation. The romanticism of his bare beats and tiny sound oddities make for intimate listening. UK-based Tonne is a rather new act who has created visuals for Scanner, Pole, Tennis and others. Having been involved in the Lovebytes Festival, Sonar and Steim they have lots of excitement under their belts to share. The fireworks seen inside Auto Loader are subdued in a wash of warmth. Utilizing natural sounds (crickets) and other samples the subtleties fear nothing. This is the type of teaser track that begs for a full-length. Bip-Hop has also included Tonne as part of this enhanced CD on BiP-Hop's soundtoy. Berlin's Rechenzentrum (Christian Conrad, Lillv n, Marc Weiser) is the dark horse in this comp. Their Le Joujou Du Pauvre is a decoded, restructured lock-groove of voices and strained electronics. Hyperventilated anxiety reigns in this noise puzzle filled with spare parts of mishapes. Their work is original composition, in line with late 80s tape culture. Like mail art, returned to sender and then re-addressed to another set of unsuspecting ears. The final three tracks here belong to France's own D'Iberville (Julien Berthier). The reverse processing has a reflector of Reich and is filtered through an emergency ward. Warning signs chime and alert in this triptych's first track Le Souffle C'est La Vie. Tongue-in-cheek as the titling may be here the forced entry of Bruit Venu D'Ailleurs births an uneasy, cut-up beat. The distorted buzz-sawed lines are uniquely unsettling and then reversed in the bop-friendly Gigue with its bubbly, super-colorful synthetic sound. This recalls a unique crossing of a leisure suited player organ salesman and Windowlicker-era Richard James on a bad day.

TJ Norris

ELECTRONIK ART NETWORK – Germany – July 2002

Das ist nun schon die fünfte Kompilation der legendär wirkenden bip-hop generation Serie. Man muss dem französischen Label ja definitiv anrechnen, dass nicht etwa das Label, sondern vielmehr die Darstellung der sorgsam ausgewählten Künstler im Vordergrund steht. Deswegen werde ich jetzt auch darauf eingehen.

accelera deck - bloom (Chris Jeely - Birmingham, usa)

Knirschende bass_bleeps und überzogene Flangereffekte die einen Spinett-ähnlichen Sound vergewaltigen - klingt aber etwas nach einer "mal-sehen-was-das-FX-Plugin-so-hergibt"-Produktion.

andrew duke - alphabetic (Canada)

Ein warmer ruhiger Sound, der in Anlehnung an 808-Beats durch seine subtile Soundgestaltung lebendig wird.

mikael stavostrand - spann (Schweden)

Kennt man auch als "Vita" (Mille Plateaux / Force Inc.). Sehr schöne Klangkollagen, die zuerst keiner Takt-Hierarchie zu folgen scheinen, sich aber später die Präsenz mit einer angenehmen dubtech-bassdrum teilen.

tonne - auto loader (UK)

Leider lässt sich das Können von [tonne] nicht auf einer Audio-CD darstellen, da sein Sound auf visuellem Material basiert. Ich erwarte gespannt sein nächstes kollaboratives Album mit [scanner] und ebenso einen geplanten Lonplayer auf BiP_HOp.

rechenzentrum - le joujou du pauvre (Christian Conrad, Lillevän and Marc Weiser - Berlin)

Ein Knirschender, knisternder und kaputter Sound bort sich in das Gehirn wie ein dualberechneter Hexagonvirus. Düstere Signaturen verbleiben auf dem Weg ins Unterbewusstsein.

d'iberville - le souffle c'est la vie (Julien Berthier - Frankreich)

Der Grafikdesigner (z.B. Labelwebsite) zeigt ja schon auf visueller Ebene seinen Hang zur Innovation. Sein musikalischer Output ist ebenso "anders" als der Anderer. Er kreierte mit einfachen Mitteln komplexe verschachtelte Strukturen, indem er verschiedene Takte übereinander Legt. Die absolut statischen Ebenen ergänzen sich zu einer nahezu lebendigen Einheit.

d'iberville - bruit venu d'ailleurs

Error-Sounds. Sehr kaputt!

d'iberville - gigue

Klingt wie ein C-64 Spiel, in dem man durch fehlerhaft interpretierte ASCII-Landschaften hüpfen muss. Das "="-Zeichen, welches eine Treppensprosse symbolisieren soll, ist nun ein Slash. Das Ziel zu erreichen ist nahezu unmöglich.

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

WRECK THIS MESS – Holland – July 2002

[9] "Bip-Hop Generation: vol. 5" on Bip-Hop <www.bip-hop.com>. Some labels continue to get it right, traversing the sonic arteries into adventurous new terrain but at the same time seeking something highly listenable. Bip-Hop along with Mille Plateaux and Prikosnovenie, ~scape, Progressive Form, and some others continue to challenge. Music that continues to ask questions, seek new ways to arrange soundS Tonne [UK] <www.tonne.org.uk> "produce controlled systems for sound and image interaction." They have worked with Pole, Scanner, and Monolake. Their interfaces allow music to have a direct visual component. Andrew Duke <<http://techno.ca/cognition>> is Canadian is producer and a radio DJ. He has an album out on Bip-Hop called "Sprung."

ETHERREAL – France – June 2002

Traditionnel rendez-vous trimestriel, le cinquième volume des Bip-Hop Génération ne déroge pas à la règle : plus de 70 minutes de musique, six artistes, certains connus, d'autres moins, une qualité d'ensemble indéniable. Au programme cette fois-ci : Accelera Deck, Andrew Duke, Mikael Stavostrand, Tonne, Rechenzentrum et D'Iberville.

Déjà croisé çà et là (notamment via le 12" Halo sur Morr), Accelera Deck ouvre cette nouvelle "génération" par une sorte de faux folk électronique où des notes martelées et saccadées se mêlent à une rythmique proche de celles affectionnées par Phonem tandis qu'un piano fait de temps à autre une apparition discrète.

On reste en Amérique du Nord, mais on passe au Canada avec Andrew Duke, pour un titre electronica des plus classiques : nappe en arrière-plan, mélodie vaporeuse et rythmique légère. Pa désagréable mais un peu lassant à la longue (le morceau durant plus de 15 minutes), même si, après un break en milieu de morceau, l'ambiance se fait plus obscure et davantage proche du hip-hop.

Rencontré, pour sa part, sur Force Inc., Mikael Stavostrand nous livre son habituel agrégat d'electronica et de dub. Travaillant principalement sur les textures, le suédois installe peu à peu une boucle rythmique entêtante

pour la retirer ensuite, laissant toujours la nappe initiale en fond. Encore une fois, on pourra déplorer l'inutile longueur de ce morceau (un peu moins d'un quart d'heure).

Artiste uniquement visuel à l'origine, le nouveau-venu Tonne s'apprête à sortir un album avec Scanner et un autre, en solo, sur Bip-Hop. Très proche dans l'esprit du label Mille Plateaux, l'anglais pose cliquetis, glitches et autres sons micro-électroniques sur une nappe en flux et reflux.

Direction l'Allemagne à présent avec Rechenzentrum qui nous avaient ravis l'an passé avec leur John Peel Session. Après une première minute biscornue et baroque, leur techno minimaliste se met progressivement en place : rythmique sourde, samples divers, atmosphère générale pesante, dérapages plus ou moins contrôlés.

On termine par la France avec D'Iberville pour trois morceaux (là où les autres groupes ont choisi de n'en faire qu'un seul) au climat sombre et inquiétant. Là encore, l'artiste se concentre principalement sur la texture (sensation de va-et-vient, déstructuration et saturation) avant de terminer par un titre ludico-foutraque.

In fine, on ne se trouve peut-être pas devant le volume le plus convaincant de la série (le volume 2 restant, à notre avis, le meilleur), mais la démarche et la persévérance tenace du label marseillais restent plus que jamais louables.

François Bousquet

http://www.etherreal.com/magazine/music/?file=va_biphop5

CAPITAL Mag – Canada – July 2002

Leaving the beach mindset to review the Fifth in Bip-Hop Generations series of critically acclaimed compilations (with the 6th on the way soon) was the only way to properly enjoy this disc. BHG5 is like a map of the electro renaissance this Marseilles, France based label is enjoying. Boasting artists from North America and Europe V.5 offers glitch, ambience, Minimalism, IDM, and whatever other ill-conceived language used to describe non-describable sounds and the feelings this release evokes. America's Accelera Deck provides modern electro exemplary of Morr, Neo Ouijia and acclaimed labels he releases records for. Canada's Andrew Duke provides magical sounds reminiscent of Eno's Gyroscope label but greatly updated. France's d'iberville provides three tracks that are an exercise in genre-hopping and mood creation. I could go on for paragraphs... If your aim is to update yourself on the poly-directional paths of electro, then V.5 is for you.

http://216.239.35.100/search?q=cache:v9P8_hMB1bIC:www.capitalmag.com/capitalmedia.cfm%3Fcategory%3D10+twine+recorder&hl=en&ie=UTF-8

ROCK & POP magazine - Czech Republic – June 2002

Francouzsk_label Bip-Hop s nej_erstv_j_ím soupisem zajímav_ch klí_k_ – *Bip-Hop Generation v. 5* – nejprve p_edstaví tentokrát p_ehnan_ rozvlá_ného Chrise Jeelyho alias **Accelera Deck** (USA), po kterém_to bude následovati primitivn_ pojat_ technoambient v podání Kana_ana jménem **Andrew Duke**. Projekt d'iberville se p_edvede jen s trochou pr_m_rného post-industriálního minimalismu a nejzajímav_j_í_lenského p_ísp_vky proto bude nutno o_ekávat od tv_rc_ koketujících s mikro_áste_kami. Berlín_tí **Rechenzentrum** vysají zvuk z_ehokoli a se smy_kov_m *Le joujou du pauvre* zachytí n_co jako poloautomatické stadium maratónského b__ce po 25. kilometru. Do ambientu lad_nou filozofii clicks & cuts zpropaguje britsk_ tv_rce systém_ interakce zvuku a obrazu **Tonne** a obdobn_ zaboduje i u_ebnicov_ vlajkono_ zvuku labelu Mille Plateaux **Mikael Stavostrand** (S), kter_ na od soused_ pod ním vycházející hluboké plochy vlepí jemnou minimal techno rytmičku.

Hynek Dedecius

SOMAMAG – Germany – June 2002

Wieder einmal treffen sich 6 Künstler verschiedener Länder auf einer BipHop Platte. Damit treffen sich auch sehr unterschiedliche herangehensweisen an Musik. Der Kanadier Andrew Duke arbeitet eindeutig mit analogen Klangerzeugern (oder ihren digitalen Emulatoren) und baut seinen sehr chilligen Track um eine Fläche auf. Die andere Seite des Spektrums bildet der Track von Tonne. Hier hört man Soundschnipsel, die teilweise abrupt enden und sehr - auch wenn das wort in diesem zusammenhang schon mehr als verbraucht ist - abstrakt klingen. Die restlichen Tracks befinden sich zwischen diesen beiden Eckpunkten. Als zusätzliche Spielerei gibt es im CD-Rom Teil der CD ein "Bip_Hop Soundtoy", das mittels eines grafischen Interfaces funktioniert.

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

GRAF'HIT – France – July 2002

« Bip-Hop Generation » continue son travail de catalyseur des forces de l'ombre, oeuvrant, pour nous autres simples mortels, à mettre entre nos oreilles barbares, les œuvres d'artistes à l'abri de la starification, créateurs autistes à l'écoute des mouvements séculaires d'un monde voué à sa perte. Le salut viendra peut-être de ces traces robotiques, guidées par l'interaction, à l'humanisme éclairé, de musiciens visionnaires au don d'acuité développé. Ce "Vol.5" recompose à sa façon, le paysage d'une Electronica mondialiste aux frontières toujours un peu plus floues, unies par cette énergie tentaculaire qui rassemble les hommes sous une même couleur, détruisant pour mieux reconstruire une Histoire profondément généreuse. Qu'ils s'appellent Accelerate Deck, Andrew Duke, Mikael Stavostrand, Tonne, Rechenzentrum ou D'Iberville, ils possèdent tous cet Abstract commun dénominateur, qui les associe le temps d'une compilation lumineuse, pour la postérité.

Roland Torres

KINDAMUZYK – Germany – June 2002

Fifth volume of one of the best intelligent Dance Music compilations.

After five BiP-Hop Generation compilations things are clear: The Marseille-based label has an ear for good, abstract electronic music. No wonder that Version 5 is a beautiful journey into sound. Or, as the CD inlay says: Electronica That Is Challenging The Ears And The Mind. Sometimes using absolute minimal beats (Accelerate Deck, Tonne), combining slow beats with layers of strange noises and melodies (Andrew Duke), glowing clicks 'n' cuts (Mikael Stavostrand), or by exploring the boundaries of musical noise (Rechenzentrum). French producer d'iverville is presented with four tracks that are totally different. D'iverville uses contrary rhythms, melodies, noise, and other sounds to create harmony. Good enough to justify him dominating this compilation. The brilliant, dark, noisy Bruit Venu D'Ailleurs sounds like alien mutant dub and is the best track on this fifth BiP-Hop Generation. Later this year, BiP-Hop will be starting a new series of volumes in a new design. We are tuned.

by Theo Ploeg

<http://www.kindamuzik.net/reviews/article.shtml?id=1604>

ROCK & POP – Tchechoslovaquia – June 2002

Francouzsky label Bip-Hop s nejčerstvjiším soupisem zajímavých klíčů - Bip-Hop Generation v. 5 - nejprve představí tentokrát pøehnanì rozvlàèného Chrise Jeelyho alias Accelerate Deck (USA), po kterémù bude následovati primitivní pojaty technoambient v podání Kanaïana jménem Andrew Duke. Projekt d'iberville se pøedvede jen s trochou prùmìrného post-industriálního minimalismu a nejzajímavjií èlenské pøíspìvky proto bude nutno oèekávat od tvùrcù koketujících s mikroèastečkami. Berlínötí Rechenzentrum vysají zvuk z èehokoli a se smyèkovým Le joujou du pauvre zachytí něco jako poloautomatické stadium maratónského bìùce po 25. kilometru. Do ambientu ladinou filozofii clicks & cuts zpropaguje britsky tvùrce systémù interakce zvuku a obrazu Tonne a období zaboduje i uèebnicovy vlajkonoš zvuku labelu Mille Plateaux Mikael Stavostrand (S), který na od sousedù pod ním vycházející hluboké plochy vlepí jemnou minimal techno rytmiku.

Hynek Dedecius

MG magazine – Belarus – June 2002 (translated from Russian)

There is really important goal of global scale in front of compilation series of young French label Bip-Hop—to build anthology of modern electronic art and sound design. Digipack compilations, regularly issued starting from year 2000, present tracks of the most interesting, innovative and best of the best electronic projects from worldwide. Right now i take in my hands the fifth CD of the series and feel much respect and curiosity to its musical content because my experience and inner voice tell me that this release really reflects the current situation in the sector of avant garde electronics. The heroes of this sampler are Accelerate Deck (USA), Andrew Duke (Canada), Mikael Stavostrand (Sweden), Tonne (England), Rechenzentrum (Germany), and D'Iberville (France). All these artists are true innovators, creatively thinking musicians and key figures in the electronic scenes of their native countries: they have released albums and singles on such labels as Mille Plateaux, Force Inc., Mitek, 555 Recordings, Neo Ouija, Staalplaat, Cognition Audioworks, Shitkatapult, and Kitty-Yo. Stylistically their tracks tend to organic and warmbodied minimal techno, pulsating synthetic ambient, rhythmic noise-installations, and other experimental micro- and macroelectronics on the edge. All tracks are quite different and interesting, not only because of specific sounds and techniques/sources of producing these sounds, it's also very interesting to watch how songs develop in space and time areas

rhythmically, on what structures they are based on (especially with the long tracks from Andrew Duke, Mikael Stavostrand and Accelera Deck).

Fluctuating frequency modulations in dense ambient sauce, freaky sequences of episodic radiosignals, and technoid machine beats surrounded by warm acoustic noise, static moments and needle electrotherapy-- these are the main dynamic elements of tracks. There is also something common here--I mean atmosphere, minimalism, and pure experimentalism of songs. Material on this CD is mainly quiet, not annoying, not brutal or harsh, but sometimes we can hear the rushes of surreal energy on the CD (Rechenzentrum and D'Iberville, for example). After attentive listening to this compilation I made the next conclusion: there is solid division of underground electronic artists (not only famous Pan Sonic, Pole, Autechre, or Coil), whose experiments are important for development of electronic scene and can be interesting for many fans of avant garde electronics and contemporary sound design. Booklet to CD also contains short, but useful information about every artist or band, including selected discographies. So, I think that "Bip-Hop Generation v.5" is one of the best compilations in its genre. Research its sounds! [8.5] Valentine Laboda

ALL MUSICGUIDE – USA – May 2002

This penultimate volume in the series *Bip-Hop Generation* is a lot more listener-friendly and, although the two don't necessarily go hand in hand, less exciting -- surely less challenging. Once more six artists were allowed 10 to 15 minutes each, but this time most decided to submit a single extended track. In some cases (Mikael Stavostrand), {Tonne}) it works to their advantage, in others it doesn't (Accelera Deck), (Andrew Duke).

Bloom is Chris Jeely's last track as Accelera Deck. It would have made a cool ambient techno tune cut in half. Canada's Andrew Duke contributes the 15-minute *Alphabetic* once again a well-tailored piece, smooth flowing and catchy but nothing here deserves such a long exposure. Mikael Stavostrand (from Sweden) and Tonne (from England) follow a more textural approach, but the stand-out track is Rechenzentrum's *Le Joujou du Pauvre* (The poor man's toy). Beginning as a noise soundscape, it evolves into something of a hard-glitch track with some warped trumpet. The honor to close this installment comes to D'Iberville, aka Julien Berthier, responsible for the series design. His three shorter tracks explore very different moods, *Le Souffle C'Est la Vie* being the most disturbing. A CD-ROM portion contains a *soundtoy* designed by Tonne that allows you to build your own four-track loops.

François Couture

THE MILK FACTORY – UK – May 2002

On a more purely electronic note, Marseille-based Bip-Hop have now released no less than five essential volumes in their *Bip-Hop Generation* series. Up to now, each volume presented a selection of five to six international artists, most of them providing at least two tracks to an album. For this fifth collection of modern electronic, the formula seems to have been slightly altered as only Julien Berthier's D'Iberville contributes three tracks. Responsible for creating the design for the label's web site and the *Generation* series, Berthier creates some extremely complex layered music, very much based on polyrhythmic sections crossing and organic evolving patterns. *Le Souffle C'est La Vie* and *Bruit Venu D'Ailleurs* in particular are extremely strong moments, with phasing elements sequenced to cohabite with each other while not necessarily being related. Beside the Frenchman, Canadian musician Andrew Duke serves the impressive fifteen minute long *Alphabetic*, a beautifully produced moment of pure ambient electronica, reminiscent of B12's seminal *Electro-Soma* or Black Dog's *Bytes* in the way Duke shapes his sounds into slow moving swirls of analogue waves. Duke's first album for Bip-Hop, *Sprung* is due out very soon. Other artists involved in this project include Mikael Stavostrand, Tonne, Rechenzentrum and Accelera Deck. Once again, Philippe Petit and his Bip-Hop crew manage to produce an extremely strong collection of modern electronic music.

<http://www.themilkfactory.co.uk/themilkfactory/tmf.htm>

L'ENTREPOT – Belgium – May 2002

Nu zijn output van volledige albums flink toeneemt is wat ooit begon met deze compilatie serie één van de meest toonaangevende elektronica labels van het moment geworden. Op deze CD ook weer interessante nieuwe namen (voor mij althans) en bekendere namen. Zoals Mikael Stavostrand, bezieler van het Zweedse Mitek label en bekend om zijn minimale benadering. Ook deze bijdrage is een lange en langzaam opbouwende track waar een dubby bas lijn het tempo zwoel houdt ondanks de koude verminkte geluid flarden. De Duisters van Rechenzentrum vielen me al op op de *Columns One* remix CD. Hier brengen ze een minder gebalde song, maar de verminkte beats blijven een herkenbaar ingrediënt. De Canadees Andrew Duke had zo bij de releases van

landgenoten Noise Factory Records kunnen opgenomen worden. Een vijftien minuten durende warme, organische soundscape met veel aandacht voor de beats, had goed aangesloten bij de Sparrow Orange release, die erg techno klinken. Ook Accelera Deck maakt een lange track die nooit over done is een melodieuze gelaagde elektronica track. Spannendste momenten komen van het Engelse Tonne een lekker stuwende track. Een up tempo puls met constante frequentie vormt de basis en hierop worden constant geloopte pulsen toegevoegd en weg gefaded. Tonne doet normaal visuals voor bijvoorbeeld Scanner, muzikaal gaan deze twee ook samenwerken. Ook het Franse d'iberville maakt met zijn krachtige gebalde tracks een zeer goede indruk. Een mix tussen goed uitgewerkte patronen ruwe noise, free jazz elementen en pulserende beats. Voor mij een ontdekking. Naast de muziek bevat de CD ook de "soundtoy" een programma waarmee op een visuele manier muziek kan gemaakt worden.

Now his output from full-length albums increased is what started with this compilation series become one of the leading labels from the electronic scene. On this CD again interesting new names (for me new at least) and acquaintance names. Like Mikael Stavostrand, man behind the Swedish Mitek label and known for his minimal approaching. This subscription is one tall and slowly constructed track worthy one dubby bass line keeps the tempo sultry in spite of the frigid disabled sound fragments. I notice the Germans from Rechenzentrum already on the remix album from Column One. Here they bring a lesser compact's tune, but the mutated beats stay a recognisable ingredient. The Canadian Andrew Duke could have been on the playlist from Noise Factory Records. A fifteen minutes long warm and organic sounding soundscape with much attention for the beats, had nice fits besides the Sparrow Orange release on NFR, who sounds very techno. Also Accelera Deck makes a long track which is never over done, a melodic layered electronic track. Most exiting moments comes from the English's Tonne, one tempting pulsing track. An up tempo pulse with a constant frequency is the basis whereon are add and faded away continue a diversity of pulsing sounds. Tonne does normal visual until for instance Scanner, also musical gonna work this two together. Also the French d'iberville make with one's strong compact tracks one sore good impression.

One mixture between good worked out patroness, score noise, free jazz elements and pulsing beats. For me a discovery. Next to the music contains this CD too the "soundtoy" a program with which you can construct music on a visual manner, written by Tonne.

<http://users.skynet.be/entrepot/rev/compilations/biphop5.htm>

DISORDER– Canada – May 2002

ELECTRONIC MUSIC REVIEWS – USA – May 2002

It's with a touch of mystery that Andrew Duke's "alphabetic" wakes me from my work doze, late at night in front of my Screen. I switch to Word: it is time to write.

I want to talk a little about Andrew Duke first before I introduce and discuss the rest of this...influential, compilation from BiP-HoP.

Andrew's track has a deep subterranean rumble, a slow pattern of high-hats that are not so much rhythmic as they are exclamation points, and a chorus of synthesizer tones, warm pads, whose emotional overtones invoke the most beautiful passages of that other Canadian artist, Richie Hawtin—I am thinking of *Consumed* and of parts of *Sheet One* and *Artifakts*. Duke, like Hawtin, has been producing techno for quite some time. You can tell, because his sound is raw. It is dedicated to the machines. Many newer electronic musicians have a cleaner sound, a perfect sound, a sequenced sound—a sound that is still beautiful, but one that is schooled from different influences. Duke's sound speaks to a past, a fading history of the glory days of techno. It is an overture and a blues song, and it is emotionally spectacular. As if to make clear his point, Duke distorts that precious synthesizer line. It sounds to me like a live distortion: he is playing too loud, pressing the keys too hard. Like a jazz player, bursting the air seams of his trumpet.

From here—and I will return to the first track, in due course—we are presented with Mikael Stavostrand's new direction, his overlaying beats and quiet sounds, overlapping rhythms that sway in many different directions all at the same time. If you've ever been snorkling in a tropical ocean, you will understand the sensation: small groups of fish are heading here and there, darting out of your way, yet oblivious to the waves overhead; the coral plants sway to and fro with the currents, while larger fish glide past and the air strokes cool across your back. Stavostrand's music is like this when it is at its best and his rhythms do not become obscurely lost and confused as to their reason for being. This track, "spann," is a good track, and it sings and sways with little echoing sounds and clicks and dub corals. Eventually we are out of the water, and the beat is gone; but the little choral remains, caught in our toes, the sand on our thighs, remains; and we hear these little particles for some time, telling us their sea-story.

The microsound foray, if we can call such an excursion “microsound,” for it would seem to me that the sound is not all that small, but vast in its mental expansiveness—this foray moves on with Tonne, who seems to pick up right where Stavostrand left off, creating a relaxed and atmospheric palette, a thematic continuation. It is at this point that I realise how well this album has been curated, for its flow, its movement from track to track, carries me with the precision of a seaborn wind; and it is at this point that I begin to think of the sonic influence this album has compiled through a whole that is much larger than its parts. Tonne, if we can stretch metaphors to sand and sound to sea, is with us on the beach; he—and by “s/he” I mean his music, for what I require is a gender neutral pronoun—is the memory of the ocean. The waves are in our ears in the present, but more importantly so is the gritty necessity of sand in our aural canals, and the contented smiles on our faces: indeed, we are smiling at each other, you and I.

Things Get Heavy

Rechenzentrum: when I heard them at Mutek 2001, they pulled the place out of a deep listening slumber into dancing. But this is no dancing piece. This is a sudden shift and the peaceful topography of beach and sand is exploded. The *topos* itself is displaced through the glitched layering of abstract jazz-trumpet samples, the grinding pulse of a menacing atmosphere best conveyed by the formless words of Richard di Santo of incursion.org: “Their music carries an intensity I find difficult to describe but easy to admire, a rich, rhythmic tapestry of digital glitches and bizarre sounds.” The sounds, to me at least, are far from bizarre: they are industrial, radio-static hums and frequencies, the pulsing black tubes of the machines and their beautiful lovers, the warm wires of electricity; and together, they make love, and that love is jazz: distorted, fucked-up jazz, jazz with bumps and clicks and serious misgivings. It’s like crossing vinyl cat-suit German porn with the jazz scene in *Killing Zoe*. Is this the “bizarre”? This strange *pere-version*? The whole track is leading toward something unspeakable, a tension that is building through a rising repetition and the hyper-sexual sounds of the human voices—echoing, crying out, begging—that become displaced and battle the increasing thrust of the repetition, which begins to breath and scrape as the jazz distorts itself in orgasmic bliss until the grinding de-clicks itself into sudden exhaustion and the *jouissance* of release.

We’re heading somewhere: to D’Iberville, to be exact.

“le souffle c’est la vie” pays homage to the Concept 96 work of Richie Hawtin. But it goes much farther than Hawtin has attempted to traverse. It begins where Hawtin left off, and beyond even this, it begins where Rechezentrum left its victims. It begins with the pulse and the beat of the wired workings of the human mind-machine, left alone to its imagination and contemplation over its singularly perverse sexual desire.

What is it that still attracts us to the almost sinister repetition of the solitary sounds of the beast, captured so well by D’Iberville—a new resident of Montreal—in this track? There is something *unhuman* about the despair of such minimal techno and at the same time something completely at the limit of our rationality, at the touch of our animality and at what makes us the human animal. It is the question of masochism, at what drives us to *worship* what we cannot grasp, at the limits of what I can write here.

Which is not to say that we should worship these sounds or indeed, D’Iberville. We should, however—the imperative from this particular critic—pay very close attention to where the sounds have brought D’Iberville aka Julien Berthier, and as the next two tracks unfold—“bruit venu d’ailleurs” and “gigue”—as to how Berthier focuses his attention upon certain aspects of the sounds. It is the same intensity found in the *Variants* work of Tomas Jirku: it holds the attention with the single blade of a knife glinting in darkness.

That First Track

It’s a hint of all things to come—solitary, precise sounds, manipulated over time and set to a beat that is relaxed and yet dark in its recesses. The track is “bloom” by Accelera Deck, and it is paradoxically melancholic yet playful, like a drunk Pong player, scoring up in the high 000000s, reminiscing over the days of much simpler video games, simpler electronic music, simpler scenes, and simpler critiques. When a good sound was enough, when movement and amazement preceded the words of a reviewer, when writers instead wrote of pirate utopias and the horizons of where the sounds could take us. Playfully, the song destroys itself—suicide.

Sound Toy

There is a “sound toy” on this CD by Tonne. It allows you to put little objects on sliders, and if you have the patience, to spell out “B I P H O P” by sequencing everything. Of course you can have a bit more fun than this. (It’s the same object that was on the BiP HoP website for awhile. Owners of OS X: start Classic before running the app, and just run it off the CD—don’t bother to unstuff the .sea to your drive unless you want to keep it).

[8.8] [tobias van Veen]

AMPERSAND ETC – Australia – May 2002

The latest Bip-Hop compilation (bringing us one disc away from having the logo completed) presents another set of exclusive tracks, this time having something of a relaxed loungey flavour.

Accelera Deck, from the USA, presents his last release under this name. 'Bloom' is an extended slow workout using relaxed beats and a subtle base over which a harpsichord-like melody (it could be guitar) is worked. Over the course of the ten minutes the melody gets some note stretching, bent and looped, drops out then returns quite squeaky before relaxing and then all falling apart at the end. Contemplative and seductive. Andrew Duke continues the mood with 'Alphabetic' where rumbly bass pulses, fast clicks, long key tones, relaxed beat and pulsing drone (which emerged from the keytones) are layered onto each other. Again, a gentle process of manipulation and variation occurs, and no one layer is more important or pronounced. There is a drop out and rebuilding in the middle, and the second part seems more subdued than the opening part which quite swings, and there is more crackling.

There are two distinct halves to Mikael Stavostrand's 'Spann': the first rumbles with a machine like groobling loop, bubbling along with tick that shift and phase, slowly building and changing; then suddenly everything goes but a crackle and some click/pops and there is a scrabble looping to the end of the track – an interesting contrast. 'Auto loader' is a track that gradually emerges and works towards coalescence – pops across the sound space joined by tone pulses that increase in frequency, then more pops and pulses coming to form a groove; then a sine pulse-burr is dropped in, forming a solid base for the continuing playfulness. Tonne also created a graphic music generator 'Sound Toy' which is also on the disk, fun to play with although very simple (not surprisingly: with 71 minutes of music there isn't much data space, and the toy is available for mac and pc) but gives a taste of the pleasures which will be available on a forthcoming audio/cd-rom.

A darker landscape from Rechenzentrum whose 'Le joujou du pauvre' buzzes with burrs and clicks that build a sense of threat. Various noises shimmer over – squeezed and stretched horns, distorted desperate voices, strangeness – and some beats dropped in and an insistent pulse; this is a dirty and forceful track.

Finally D'iberville (Julien Berthier, Bip-Hops graphic designer) has three tracks: 'Le souffle c'est la vie' weaves a deep bubbling loop and a ratchetty sound with light notes that loop increasingly in an tenacious and slowly changing mix; 'Bruit venu d'ailleurs' is distortedly beaty with pattering futz that gradually develop into tones and then pulsing interference, some harsh noises and edgy pulses, sliding into a big end; while 'Gigue' is a delightfully playful conclusion, rapid bleeps loopily underlying percussion and various dancing melodies – whistles, West Indian tin drums and voices.

Again Phillippe has brought together pieces that form a satisfying and intelligent aural experience, underlining that the series is both a defining one and also a hell of a lot of fun. And don't the spines look great on your shelves!

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

ELECTROTATION – Germany – May 2002

Die neue Generation der abgefahrenen Klänge präsentiert auf dieser CD ruhige multi-minute-tracks. Eine internationale Zusammenstellung ruhiger Klänge mit dem Klick. Sounds beigesteuert haben u.a. Accelera Deck, der Kanadier Andrew Duke, der Schwede Mikael Stavostrand und das Berliner Rechenzentrum. Neben den teils über 14minütigen Tracks findet sich auch ein kleines Soundprogramm zum selber klicken und Geräusche mischen auf dem CD-R Teil.

<http://www.electrotation.de>

DJ NETWORK – Switzerland – May 2002

Das aus Frankreich stammende Label wartet mit ausgesuchten Artisten wie, Accelera Deck aus den USA, Andrew Duke aus Kanada, Mikael Stavostrand aus Schweden, Tonne aus England, Rechenzentrum aus Deutschland und den Landsleuten von D'Iberville. Während man bei Accelera Deck's Track schon fast die Orientierung verliert, gleitet man beim 15 Minuten Track von Andrew Duke's "Bloom" gemütlich dahin. Typisch schwedisch geht es bei "Alphabetic" zu von Mikael Stavostrand, wo auch ein Kick, das Hin- und Herwippen des Fusses erleichtert. Ganz ruhig geht es dann wieder mit Tonne und ihrem "Spann" zu, während man Rechenzentrum gewohnt den "Auto Loader" beiwohnt. Spätestens dann muss man dieser Ausgabe den Lauschtipp zuschreiben!

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<http://www.dj-network.ch/reviews.asp?auswahl=newsview&newsid=123>

YOT – Germany – June 2002

Eher bäh! ist die Folge 5 der "Biphop Generation", aber eigentlich nur wegen der großspurigen Sprüche wie "Document electronica that is challenging the ears and the mind". Hysterisches giggeln. Die ersten beiden Tracks von Accelera Deck und Andrew Duke kommen eigentlich ganz angenehm und gut, auch der Rest ist bis auf den letzten Track ganz okay, aber richtig sympathisch wirkt das dann nicht mehr.

URBAN MAG – Holland – May 2002

Het in Marseille gevestigde label Bip_Hop werd een paar jaar geleden in het zog van de idm-rage opgestart door de Franse dj en radioproducer Phillipe Petit. Bip_Hop bracht in eerste instantie verzamelaars uit met onconventionele abstracte elektronica die enigszins haaks staat op de rest van het aanbod. Pimmon, Köhn, Marumari, Goem zijn maar enkele van de vele bekendere namen die opdoken op de volumes 1 tot 4. Maar Bip_Hop bood ook een platform voor obscure artiesten. De link naar grafische vormgeving werd gelegd door huisontwerper d'iberville oftewel Julien Bertthier die het opvallende Bip_Hop-figuurtje creëerde en daarnaast ook actief is als muzikant. Naast de obligate verzamelaars bracht het label de laatste paar jaar ook albums uit van Twine, Tennis, Bovine Life en Spaceheads. De vijfde verzamelaar bevat tracks van het Amerikaanse Accelera Deck, de Canadees Andrew Duke, de Zweed Mikael Stavostränd, het Britse project Tonne, het Duitse Rechenzentrum en d'iberville zelf. Chris Jeely van Accelera Deck bracht reeds albums uit op Morr, 555 Recordings en Neo Ouija. Jeely produceert op 'Bloom' een vrij monotoon geluid waar slechts af en toe wat stoorzenders in opduiken. Ook de Canadees Andrew Duke houdt het bescheiden met het meanderende maar weinig opvallende 'Alphabetic' dat na 8 minuten plots een verrassende andere richting uitgaat. Duke opereert vooral via zijn eigen label Cognition Audioworks en produceert muziek voor theater, film en radio. Echt spannend wordt het pas vanaf de derde track van het Zweedse elektronicalabel Mitek en vormt de voorhoede van een schier oneindige resem nieuwe Skandinavische clicktechnen. Op 'Spann' produceert hij clickdub die het van de superlage tonen moet hebben. Leuke kennismaking ook met de abstracte ambient van het Duitse Rechenzentrum oftewel het trio Christian Conrad, Lillevän en Marc Weiser. Ondanks hun bescheiden palmares brachten ze reeds een paar albums uit voor Kitty-Yo en leverden ze ep's en tracks voor Tigerbeat6, Shitkatapult/Kompakt en Klanggalerie. Op 'Le joujou du pauvre' mixen ze springerige ritmes met vervormde stemmen en schreeuwerige gesamplede koperblazers. Tonne is veruit de interessantste ontdekking op de vijfde 'Bip_Hop generation' verzamelaar. Deze Britten leverden tot nu toe vooral visuals voor Scanner, Pole, Monolake en anderen. Studio Tonne ontwikkelde de interactive sound interface 'Soundtoys' die muziek omzet in beelden. Op het cdrom-gedeelte kun je dat zelf even uitproberen mits je pc krachtig genoeg is natuurlijk want bij ons lukte het niet. Tonne werkt momenteel aan nieuwe audiovisuele projecten met Scanner, Tennis en anderen. Graficus D'iberville ten slotte krijgt de hoofdmoot van de cd toebedeeld met het hijgerige 'Le souffle c'est la vie' en de inventieve elektronica van 'Bruit venu d'ailleurs' en 'Gigue'.

Peter Wullen

Sound Friction 05/2002

<http://www.urbanmag.be>

WHIRLY POP - Germany – May 2002

Eigentlich bin ich es ja leid, wieder und wieder die Qualitäten der wunderbaren Compilation-Reihe "BIP-HOP GENERATION" anzupreisen, aber diese Alben sind einfach zu gut, um nicht jede Chance zu nutzen, sie dem interessierten Publikum näher zu bringen. "BIP-HOP GENERATION v.5" bietet nun also zum fünften Mal die Chance, sich in ungeahnten Tiefen avancierter elektronischer Musik zwischen Experiment und reiner Schönheit zu verlieren. Volume 4 erschien erst im Oktober letzten Jahres, und trotzdem platzt auch die neue Ausgabe mit großartigen Ideen und wunderschönen Klängen fast aus allen Nähten.

Also noch mal das wichtigste zum Konzept: Bip-Hop ist ein französisches Label für freigeistige elektronische Musik von eher minimalistischer Provenienz zwischen Ambient, Dub und experimentellen Techno-Sounds, zusammengestellt aus aller Herren Länder und dennoch mit etwas Übung als 'typisch Bip-Hop' identifizierbar. Die jeweils beteiligten Artists sind in Electronica-Zirkeln zum Teil geläufig (in den bislang erschienenen Ausgaben von "BIP-HOP GENERATION" z.B. SCHNEIDER TM, PHONEM, AROVANE, NEOTROPIC oder MIRA CALIX), überwiegend darf man aber doch von echten Entdeckungen sprechen, von denen zumindest ich sonst wohl nie etwas gehört hätte.

Zum Konzept gehört auch, dass man auch vor sehr langen Tracks nicht zurückschreckt. So finden sich auch auf "BIP-HOP GENERATION v.5" gleich fünf Tracks von über neun Minuten Länge. Diesmal hat sich Labelbetreiber PHILIPPE PETIT für die wohl nicht nur mir unbekanntesten Klangkünstler ACCELERERA DESK (USA), ANDREW DUKE (Kanada), MIKAEL STAVOSTRAND (Schweden), TONNE (GB) und

D'IBERVILLE (Frankreich) entschieden, dazu kommen RECHENZENTRUM aus Berlin mit einem neunminütigen elektronischen Hörspiel zwischen Noise, Ambient und rhythmischem Knacksen.

Am überzeugendsten finde ich jedoch die ruhigen und langen Tracks von ANDREW DUKE und TONNE mit ihrem kontemplativen Flow. Letztere sind eigentlich eine auf interaktive Sound-Interfaces spezialisierte Gruppe, von denen sich auch ein lustiges Exemplar auf der CD findet. Mit "BIP-HOP GENERATION v.5" gelingt die Mission des französischen Labels also zum fünften Mal und beglückt uns erneut mit ansteckender Experimentierfreude, sympathischer Unangepasstheit und hypnotischer Schönheit, die man in dieser Form sonst nirgends finden kann. Und die vielleicht zu erwartenden Verschleißerscheinungen nach fünf Compilations in relativ kurzer Zeit kann ich auch nicht erkennen, ganz im Gegenteil.

joe

http://www.whirlypop.de/02_kw20/2.htm

INCURSION – Canada- May 2002

Bip-Hop returns with the fifth edition to their Generation series, much admired for presenting a balanced look at some finely crafted electronic music with a particular emphasis on microsound, clicks 'n' cuts and all things digital. This instalment features contributions from an international roster: Accelera Deck from the US, Canada's Andrew Duke, Sweden's Mikael Stavostrand, Tonne from the UK, Rechenzentrum from Germany and D'Iberville from France. Accelera Deck, aka Chris Jeely, starts things off in fine form with the light, charming, IDM-inspired track "bloom." From Canada's east coast, Andrew Duke contributes a compelling 15-minute track of synthetic atmospheres and a compelling rhythm that builds slowly and with careful, deliberate steps. Bip-Hop will also be releasing a full length from Andrew in the coming months, which is definitely something to watch out for. Both Mikael Stavostrand and Tonne provide tracks more typical of the microsound genre; delay effects, clicks, cuts, and deep atmospheres. Rechenzentrum's track is probably the strongest in the set; their music carries an intensity I find difficult to describe but easy to admire, a rich, rhythmic tapestry of digital glitches and bizarre sounds. D'Iberville, aka Julien Berthier, follows with three strong and dynamic tracks with many surprising turns. It's another strong collection of tracks, and is by now what we have come to expect from Bip-Hop; their Generation series is quickly becoming an international who's who of new electronica. The CD also features an enhanced portion, a "soundtoy" designed by Tonne, with which you can customize a series of sound loops until your heart's content. [Richard di Santo]

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

wReck thiS meSS : Adventures in UNsound: no. 179 - Holland - April 2002

out of Marseille is a meticulously constructed series of adventurous electronica that combines experiment and danceability, the notion that interesting research into sound does not mean un-entertaining. It has included some of the best of the experimenters who are still interested in the rhythms that make people move in [un]predictable ways. This one includes Andrew Duke ["More Destructive Than Organized" on Staalplaat] from Canada, Tonne from the UK, Rechenzentrum from Germany who do "maladjusted electronica", and D'Iberville from France. I played here a lovely piece by American Accelera Deck who is from Birmingham / Grand Rapids, Michigan! Proof that anything can now happen anywhere! AD has been "active in obscurity for years" and here presents a piece of crystal clear beauty. <atf@scarcelight.com>. And I played a piece by Mikael Stavosand <mittek@chello.se> from Sweden. He is a sound artist and runs a label. He combines "minimal techno" and "deconstructed sounds."

VITAL WEEKLY # 322 / week 19 – Holland – May 2002

If you place all the Bip Hop releases next to each other you might get a nice encyclopedia like series on your CD shelf. Still with six artists per volume, combining the well-knowns with new names. Accelera Deck for instance is one of those well-known names with releases for Endorphin Records, 555, Morr and Neo Ouija. His music is at times an odd combination of techno and guitar music. Or I should say 'was', as this track is the last to appear under the Accelera Deck monniker. A very strange piece of tinkling guitars that has an eastern atmosphere. A lively piece. Andrew Duke is a relatively new name, who will have various releases out this year (including one on Bip Hop). His piece is a straight forward techno like piece, with a deep ambient synth below, but which is at least twice too long. Mikeal Stavostrand, by now a household name in the Mille Plateaux scene, offers here one epic piece that falls apart in 2 parts. Microscopic beats, with many small micro sounds happening and even getting a bit dubby towards the end. Tonne is interested in combining visual and sound and have included visuals for Scanner, Pole, Sringheel Jack and Monolake. Their music is one of minimalism, with a Pole like rhythm bubbling and a far away synth bathing in reverb. Rechenzentrum have gained some fame

already (including a John Peel session), but here they seem to have slipped in a hasty job. A Pan Sonic like rhythm drives on, a hornblower is asked to deliver some improvisations, a synth slowly fades in, some others fade. A superfluous piece. The CD closes with D'iberville, which is name chosen by the Bip Hop designer, but with various releases to his name. His music consists of short samples sounds which are layered and then being transformed by digital means. He's the only one to present in his time three songs instead of one long piece (maybe an example to follow?), which keeps things at a lively side. Not that these tracks are necessarily great, but they are ok. I don't know what I would think of an album's worth of this though. As with more compilations, there are some tracks here which are not really great, but which serve as a nice introduction to some new and established names. (FdW)