

### **BBC / UK / November 2003**

I like this compilation a lot. There are a varying number of tracks from the six contributing artists which together produce a consistent flow and a real sense of form. We kick off with "Listening to Radio Rioja Before Going to Sleep" by Alejandra and Aeron - the booklet notes have this reader salivating with jealousy: 'currently live and work in La Rioja, Spain in a 250 year old building with lovely wood columns' (do they mind total strangers dropping in to stay?) - this is like floating in warm amber as eddies of sound (burred noise and snatches of acoustic Spanish guitar) wash over you. Lovely.

Scanner's first track continues the floating atmosphere (though now more cloud than amber-like) with waves of celestial sound through which percolate voices, tiny clicks and watery effects; Darska continues this feeling briefly before launching into detailed click/rhythm work. This track is reminiscent of Warp records output circa Artificial Intelligence.

Bit-tonic's two tracks convey a sense of industrial menace like the sound of distant machinery refracted through changing architectures (and might have fitted nicely onto Virgin's Isolationism compilation).

Ilpo Vaisanen is one half of Finland's feted Pan Sonic, and he contributes three stripped-down percussive tracks here. "Horna" sounds like circling multiple small detonations in a large cavern with metal skinned lizards slithering away in fear. "Koputus" sounds suspiciously like somebody drumming on formica with their knuckles while multitracking/phasing the result - great!

Battery Operated's "Sois Dwofe" is a chopped up, spooky track echoing with the ghosts of vivisected samples. "Kloppy" klops into view with klockwork rhythm and cartoon baying, funky and hesitant at the same time - not a mean feat.

Ilpo Vaisanen reappears under the guise of Angel with Dirk Dresselhaus (great name). "Nr\_11" delivers a blasted visage pocked with noise, gradually obliterated out of all recognition by overdriven hum, clatter, rattle and screech. Heavy metal electronica forged by the most twisted of circuits.

State of the art electronica? Not sure. Enjoyable dip into the ocean of electronica lapping at our doorsteps? Surely.

[http://www.bbc.co.uk/music/experimental/reviews/varartists\\_biphop.shtml](http://www.bbc.co.uk/music/experimental/reviews/varartists_biphop.shtml)

### **STYLUS MAGAZINE / Canada / February 2003**

Philippe Petit's Bip-Hop series has established a superior level of quality throughout its first 5 compilations, and for having presented well-known artists like Phonem, Marumari, Arovane, and Rechenzentrum alongside relative newcomers like Cray, Twine, and Warm Desk. Typically each collection features six artists who are allocated 10 minutes of disk space. In this latest volume, veterans Scanner and Ilpo Vaisänen (one-half of Pansonic) rub shoulders with the lesser-known Bittonic and Battery Operated. This approach guarantees some degree of familiarity for the listener yet also offers something novel and unexpected. As before, all tracks are exclusive to the compilation and come from artists located around the globe. What also distinguishes the Bip-Hop series is that there is no overriding theme or style that might delimit a given volume. Instead, variety and contrast are embraced, the implicit presumption being that the listener is open-minded enough to appreciate a wide range of styles.

Spanish residents Alejandra & Aeron capture the nocturnal ambience of their milieu in 'Listening to Radio Rioja Before Going to Sleep,' a dream-like collage of acoustic and digitally processed sounds full of strumming guitars, fuzzy murmuring, and flickering tones. Scanner (Robin Rimbaud) contributes 'Thulium Hymn,' a gorgeous, thrumming track with its dulcimer-like chords overlaid by the cut-up babble of speaking voices. Similarly, in 'Darska,' Rimbaud overlays a stuttering beat with the rising chords of a church organ and voices. Both tracks will satisfy fans of Scanner's existing material but admittedly don't break new ground. Bittonic's (Iris Garrelfs) 'Helix 1' begins ominously with insect noises coupled with the dull roar of churning ambient noise amidst the stretched-out groans of a singular female voice. Ilpo Vaisänen's standout 'Horna' features waves of echoing splinters strafing the aural landscape, while 'Vaara' marries the stiletto electronics typical of Pansonic with an irrepressible percussive funk. Sounding at times like a more sedate clone of DAT Politics, Battery Operated contribute the glitch-ridden 'Sois Dwofe' and the clattering beats of 'Kloppy.' Angel, comprised of Ilpo Vaisänen and Dirk Dresselhaus (a.k.a. Schneider TM), closes the compilation with 'Nr\_11,' an improvised, industrial noisefest. While it will delight those with a predilection for raw electronica, others fond of melody and compositional structure will find it less appealing. Still, one must credit Petit for honouring his commitment to present a broad range of approaches and not shying away from the noise end of the sonic spectrum.

So how does volume six ultimately measure up to its predecessors? It's fine, although there may be a minuscule lapse in quality compared to the others. However, volume 5, with its superb contributions from Accelera Deck and Rechenzentrum, is admittedly a tough act to follow. Yet it seems almost more appropriate to judge the series as a whole, as opposed to obsessing over the merits of an individual volume. Assessing the series in this broader manner results in an unreservedly enthusiastic endorsement of its participants and the consistently high quality of their contributions. Challenging listeners' expectations by presenting the unexpected is part of what has kept the series so vital and distinctive. It will no doubt be interesting to see where Petit and his Bip-Hop project venture next.

Ronald schepper

### **BRAINWASHED / USA / March 2003**

At this point, the click-and-cut micro-genre of electronic music's vast frontier of styles and cults and webrings has probably offered about all it can on its own. Like so many pioneering sounds before it, music like that contained on the 6th and final installment of Bip-Hop's Bip-Hop Generation series is destined to be the springboard for ideas for mainstream pop, r&b, and hip hop producers for the next several years. Like the other production trends usurped by the masses before it, the click-and-cut aesthetic and those who practice it will be forced to find a new way to express whatever it is they are trying to get at. With Volume 6, the French label that has carved a niche for itself with excellent releases from Twine, Scanner, and others, has provided a small glimpse of what might be next once someone hands Timbaland and the Neptunes a Stefan Betke 12". The prevalent sound palette here are the hisses, clicks, and blips whose description would have become redundant if they weren't precisely onomatopoeic. Collected are tracks from minimalist master Ilpo Vaisanen who shakes off the steady Pan Sonic beats for a more skittery, albeit calculated approach to rhythms.

Then, Vainsanen's Angel collaboration with Schneider TM demonstrates one potential escape route for fans of the detached pulses and bursts of static that will soon be popping up everywhere: back into the void of industrial soundscapes! The Angel song "nr\_aa" should provide ample comfort for those wishing that old-school industrial noise would make a post-millennial, digital comeback.

Battery Operated offer another new direction which is mired in the retarded sense of humor that plagues the work of so many digital pastiche artists. Lovers of Gescom's hidden tracks of silly noise on the 0161 compilation will be pleased. Other contributions from

Alejandra & Aeron, Scanner, and Bittonic offer another solid look at the filtered synths and indistinguishable samples that give this kind of music a framework. Unfortunately, they don't seem to be saying much with these songs, and as such, it becomes difficult to determine where one artist's work ends and another's begins. Scanner's "Thulium Hymn" works from a pleasant melodic theme-melody being something that most of the others on this release leave alone-but even the beautiful repeating pad simply loops for five minutes with fractured voices and buzzing laid over it. This glitched-out, fuzzy approach to what is essentially stripped down techno music will eventually find its way into Sample CDs for folks who use programs like Fruity Loops and Acid to instantly compile endless variations on a theme. Bip-Hop Generation v.6 is not the definitive statement that you might look for it to be, but it perfectly wraps up a series curated by Bip-Hop by asking the all-important question: "Okay, so what's next?" - Matthew Jeanes

<http://www.brainwashed.com/brain/brainv06i10.html>

### **DUSTED MAGAZINE / USA / June 2003**

#### **Intelligent Distraction Music**

For the past several years, Bip-Hop has produced consistently appealing (if, at times, theoretically so) music, most of which is of the bedroom chill-out variety. By taking a morning-after-the-rave ambient vibe and fusing it with a reclusive laptop mixer aesthetic, the label has explored several avenues of incidental music, from film score to soundscape to (although often very pleasant) background noise.

Foreground versus background seems to be the issue at stake on this record, as is the case with a lot of contemporary ambient music. It's quite possible (and rewarding) to play this disc at a volume just below the conversation of the room, and only be troubled by the occasional discordant shards of sound, while mostly (if, at times, subconsciously) enjoying the sound contained therein. It's also quite possible to seriously consider the music contained on the record, although it takes a little more patience, an appreciation of forms of expression that don't exactly get to the point (which, of course, is the point) and a taste for experimental ambient. This is the sort of option that a lot of Bip-Hop music presents to the listener.

Still building its roster (the label has issued a handful of full-lengths to date, including LPs by Spaceheads, Tennis and Cray) Bip-Hop has cleverly chosen to brand its sound through compilations, six of which have thus far fallen under the Bip-Hop Generation moniker. Each of the compilations has brought together a different lineup of artists, each expressing what the label has referred to as "people creating music, sounds, based on machines." The most appealing aspects of the Bip-Hop Generation compilations is the variety of artists contained within each compilation (Vol. 6 brings together the spliced-vocals/sounds over film score pieces of Scanner and the dark down-tempo of Angel) and the fact that the majority of the artists included within the compilation are given either multiple or extended tracks by which to reasonably offer their sound to the listener. In addition to Scanner and Angel, Bip-Hop Generation Vol. 6 also includes Alejandra & Aeron, Bittonic, Ilpo Vaisanen, and Battery Operated. With a running time of nearly 70 minutes, the collection feels complete without being overbearing. The CD booklet offers selected discographies for each artist, as well as helpful biographical notations for the artists, many of which you may not have heard before. As with previous Bip-Hop compilations, the artists featured on Vol. 6 are a very international mix, representing Spain, Finland, Germany, the UK, and the United States.

As a kind of macrocosm of much of the music produced by Bip-Hop, this collection makes great use of the space between the limited sounds heard in the music of many of the artists involved. The ebb and flow of the opening track by Alejandra & Aeron quickly brings into focus the language of incidental music, by which the most engaging passages are often surrounded by expendable (or complete lack of) sound. Listening to the collection as a whole reveals the skill with which the collection was curated (many of the tracks on this record are far less "songs" than they are "pieces"). The jagged, busy splicing of Scanner renders the ominous space of Bittonic, which immediately follows, that much more bare and lonely. The considerably mellow collection finishes on a relatively excited note with the lively down-tempo of Battery Operated and Angel, giving a sense of the album being a bit more immediately engaging than it actually is. This is arty stuff, and maybe more given to consideration than to listening. But with time, the music of the Bip-Hop is moving and proves rewarding, and both intellectually and emotionally accessible.

By Cory O'Malley

<http://www.dustedmagazine.com/reviews/735>

### **ALL MUSIC GUIDE / USA / March 2003**

The final installment in the Bip-Hop Generation series is also one of the best. Again it presents music from six artists with different styles, expanding the portrait of turn-of-the-century electronica sketched in the previous

five volumes. The disc opens with a ten-minute piece by Alejandra & Aeron -- a daring move since the Spanish duo is more often compared to sound artists and collagists than electro producers. « Listening to Radio Rioja Before Going to Sleep » is a dreamy piece lightly reminiscent of Fennesz but 100% pure A&A. Scanner may be the biggest name on this comp, but his two tracks lack excitement, however sleek and elegant they may be. The same does not apply to Bittonic, an up-and-coming Danish girl who packs sensual scare in her glitchy tunes. Pansonic's Ilpo Väisänen delivers three cuts. More danceable than the material on « Asuma », his first solo CD, they still have the mischievousness that makes his music special.

Another humorous contributor is the trio Battery Operated, whose cut-and-paste tunes borrow something from the spirit of Stock, Hausen & Walkman. The disc concludes with « nr\_11 » an assault of live electronics courtesy of Angel, a duo consisting of Väisänen and Dirk Dresselhaus (aka Schneider TM). This onslaught of harsh noise and power electronics is the exact opposite of Alejandra & Aeron's delicate opener, which makes perfect sense when you think of it. Recommended. 7

Francois Couture

### **AMPERSAND Etcetera / Australia / March 2003**

The final in the first series of Bip-Hop Generations. This has been a seminal series bringing to us new material by 6 artists per issue: some new, some known, a few going on to release full length Bip-Hop releases; but always interesting and varied (plus the added bonus that the spines add up to a big Bip-Hop symbol on your shelf).

This one is a highlight in a series which has set a high standard – the impressive part is the sequencing: there is a building dynamic from A&A's opening to Angel's dramatic closer, and a surprising eschewal of bip-hop-beats.

In 'While listening to radio rioja before going to sleep' the inimitable Alejandra and Aeron provide a laid back and relaxed opening. Evocative loops of scrape and tones gradually build, adding some guitar, delicate and abstract. Then a ringing pulsing with a crackling phased (the radio?) and some more of the acoustic guitar, and finally more of the typical A&A site-sounds distantly, a song, the guitar and breathing before goodnight.

Scanner drops in two tracks. 'Thulium hymn' has a strangely nostalgic feel emerging from sampled long ringing (guitar or piano) and deep tones, chopped layered jumpy voices as a verse followed by a dzitzy flutter, a quite beautiful hymn. More deep billowing drones and tapping, then drums and chopped beats and voices grow in 'Darska'

The restraint continues with Bittonic: 'Helix 1' burbles and subterranean drones with semisinging softly over, drifting, ambient; then 'A theory of disorderly behaviour' soft scattering scratchy, burbles and pulses, breaks and woobles.

Beats or more insistent loops from Ilpo Vaisanen – 'Horna' click scritch fuzz loops (with hints of drum sounds) echo and build with a metal tone over the top; a mixture of rapid and slow percussion in 'Koputus' that sounds like bouncing balls – a strange game of table tennis as they move through the sound space; then 'Vaara' with bass synth over an engine, various beats enter (slow, high hat) and the bass drops out then returns with guitar synth building and developing to the end.

'Sois dwofe' from Battery Operated is an indicator of computers in the extreme – a cartoonish collation of cut-up voices, buzzy edgy noises, stuttering loops that gains some musical edge in the second part but is a little too unstructured. With 'Kloppy' they show they can provide a tight construction as more computer work puts together voices harmonica rhythm loops building rhythm and density.

And the bang to end it – Angel (who had a solo Bip-Hop album) are Vaisanen and Dirk Dresselhaus as a live improv-noise duo. This 9 minutes of crackling fuzz with beats in, modulating to analog futz, fast pulsing, squeals and beats; building noise and velocity, synth farts, guitar feedback and constant chugging beat is a fine punctuation to the album and the series, and perhaps more satisfying than the more extended album.

A definite conclusion to a definitive series. Get the set.

jeremy keens

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

### **HYBRID MAGAZINE / USA / April 2003**

After a long stint of running Pandemonium records, Phillipe Petit decided to launch his bip-hop label and quickly created a focal point for leftfield and experimental electronic music. The label is now releasing volume six of their acclaimed bip-hop generation collection and presents once again contemporary sound artist and musicians. Perhaps the best known on this version is Scanner aka Robin Rimbaud who has been quite busy with a number of projects and releases on the label as well as solo material by Ilpo Vaisanen. Vaisanen has worked

as 1/2 of Pansonic as well as a number of projects like Ultra 3 and in the project Angel with Schneider TM that is also featured on the compilation. Also featured are Lucky Kitchen label founders Alejandra and Aeron open the disc with a ten minute abstract track that sounds almost like it's title 'listening to radio rioja before going to sleep' well with a little feedback as well. Bittonic (Iris Garrelfs) offers two wicked clicky-tech and spooky voice manipulations and Battery Operated are a duo from Montreal and Paris who have stitched together material from a massive amount of unknown sources and processed it beyond recognition.

Another perfect release for a little aural onslaught. - Justin Hardison

<http://www.hybridmagazine.com/level/reviews/0403/va-bip-hop.shtml>

## CRACKED / Austria / April 2003

Also volume 6 of the generation-shaping electronica-compilation series by Bip Hop-records lives up to all expectations. Six artists gathered to celebrate what the label eagerly calls sound-design, but is actually a very urban and modern exploration into the acoustic fields as they are now produceable by computers and digital machines. Some say that the spirit of adventure and excitement is all gone since the seventies, when the first few electronic musicians entered the stage and labored for weeks analogous on short pieces of music, but that is an arrogant point of view. As listening to this compilation will tell you. Sadly, this is the last one in the series.

I find the ways in which letters get shaped nowadays really funny. What people do with small and big letters is, even though such a confined space of possibilities, really creative and unique. Everyone wants to stand out of the mass of everyone else and a lot of people try this by writing their name, or fake name, or company name in new and curious ways. Also the incorporation of the @-sign into company names or all the variations people find with the syllable 3com2 always amazes me. Sometimes typing down these names is harder than trying to type Finnish names. And Bip Hop has them both. Finnish artists, who stick to their real names, and artists from other places, that try to get their exotica-bonus by writing every letter DifFer.Ent/ly and with various si/g[n]s in their name. Yes, funny. And the more I have to do this and watch this, the more I hate it. But this is about the only thing I do not like so much about Bip Hop. Moreover, I find it very pleasing that they obviously do not insist on curious writings, because she who is named bittonic on here, I have already seen as bitTonic as well. On the new compilation, number six in a series that has gathered a cult-following in special circles, they write them all in only small letters.

I usually don't do this, but with this compilation I feel that it is necessary to introduce the artists and tracks one by one, so that you get a picture of what is ahead of you, if you decide to get this compilation.

Volume 6 starts off with Alejandro & Aeron, who provide us with an intimate peep into their private life, ending with a soft kiss goodnight. They are a married couple, so this is where the intimacy comes from. And they founded Lucky Kitchen in 1996 and this is more than just a name, it is a philosophy for life. A « lucky kitchen » is where they come from and want to be.

Next on is Scanner aka Robin Rimbaud, whom you all know already, and who offers two multi-layered soundscapes, one very much like a drone, the other one more distorted and awkward but both with some vocal samples. My first record by Scanner was released on Earache – no less – and he has never disappointed me since, although I must admit I haven't followed his career and shenanigans as closely as some. Since then he has moved more from his scanned samples to producing more complex music, which is just as well with me.

Bittonic is one of the few (why is that so?) female electronic artists and the interesting thing is, that in electronic music gender has no actual influence on the output – so why did I mention this? Because the correlation is interesting. The two tracks by Bittonic are full of weird references to earth and natural sounds, from waterfalls in caves to the shifting of landmasses, but it all comes from various digital sources. Then there is the subdued female voice on the first track, which adds to the gothic atmosphere. The second track is called « a theory of disorderly behaviour » which might tell you everything you need to know about it.

Ilpo Väisänen is also a well-known electronic musician and artist. As one half of frequency-explorers Pan sonic, he knows how to shape soundcurves to really make them massage your intestines. On his solotracks he has turned away slightly from the monotony of his collaborative tracks with Pan sonic. But is still miles away from the free-form-improvisation he does with Angel (together with Schneider TM – see below) This time around he also tries to find new sounds and shapes in common sources such as table-tennis (I guess) in « kaputus » and then reworking, looping and cutting the whole mess up until it is not recognizable anymore.

Next to last is a trio called battery operated which I really can't tell you a lot about, except that they are from Montreal and Paris and have a great name. They cut up lots of different and very differing sounds into tiny little pieces, then plaster them together until they start to form a concrete block that has both dynamic and meaning. Even to those, who don't fall into their almost hypnotic surge, this is at least « interesting ».

Either way, battery operated won't give you an easy time.

And last one is Angel, the free-improvisation project of Ilpo Väisänen (see above) and Dirk Dresselhaus aka Schneider TM, which is like holiday away from their homebases for both of them. Free improvisation that might range from industrial to minimal to pure noise to rock'n'roll. It says « play loud! » in the booklet and they mean it.

Summing up, what you get is closely 70 minutes of sound-design, that will also shape your living area and – openness requested – your mind. Actually, this is what avantgarde music and art is here for: to change the listener / receiver. And that is you.

<http://www.monochrom.at/cracked/reviews/Rev%20biphop6.htm>

### **PHOSPHOR / Germany / April 2003**

The French label Bip-Hop is known for their excellent releases. Part of these releases is the compilation series called Bip-hop generation, in which they emphasize the quality of their output. No wonder people were eager to see the release of volume 6.

Founders of the Lucky Kitchen label Alejandra & Aeron open this album with an excellent mesmerizing experimental piece. This Spanish/ American duo has just recently released the album Bousa blue blazes (Orthlorng Musork). The calm fine-tuned repetitive electronics are original, mysterious and difficult to be described. The closest one can come up with is the ebb and tides of the sea.

British sound designer Robin Rimbaud aka Scanner already released a string of albums on a diversity of labels (Sulphur, Sub Rosa, Ash International and his own Bette label. He always knows to combine the most explicit and original sounds in a refined way. Both his tracks, the calmer Thulium hymn and the uptempo Darska, offer this combination of warm, though clean electronics and excellent samples.

BitTonic is the next act to be featured on this compilation. Iris Garrelfs, co-organisator of London based Sprawl and Field 61, is the person behind BitTonic. She comes up with a smooth, dark, trance-inducing techno piece in which sultry, almost whispering vocals play an important part. Her second track takes this concept even a step further. The electronics get more manipulated and quite digitally warped.

Ilpo Väisänen, who contributed the next three tracks, fits in nicely. This member of Ultra 3, ø, Pan sonic and lately Angel, offered a Noto-like dark rhythmic piece and a track in which rhythmic digital hammering seems to be going on. His last track, slightly more accessible, though still abstract, can be used on the dancefloor, due to the pounding beat and hypnotizing rhythm. This Finnish musician will release a solo album entitled Joulu on Wavetrap.

The Paris/Montreal-based trio Battery Operated delivered a lively cacaphony of samples and cut-up techniques with re-worked stressed electronics. The atmosphere and musical style change abruptly, to continue again later on. Dirk Dresselhaus (aka Schneider TM) and Ilpo Väisänen together form the formation Angel. The both of them mix old school rhythmic industrial with factory noise fragments in a harsh way. The latest track of the compilation is also the most extreme, leaving the listener in the middle of a digital climax.

<http://www.xs4all.nl/~phosphor>

### **NOISE CC / Germany / April 2003**

Der sechste Teil der Bip-Hop Compilation liegt jetzt hierzulande vor und dokumentiert die bereits über zweijährige Arbeit des Labels, das sich mit einigen bekannten Namen aus der Clicks and Cuts-Szene aufmacht, ein wenig an der Vormachtstellung des Mille-Plateaux/Force Inc. Label-Oligopols zu sägen. Mit dabei sind Klangkünstler und Befürworter der offenen Kompositionsstrukturen der Musique Concrete, wie zum Beispiel Robin Rimbaud alias Scanner aus Großbritannien und Ilpo Vaisanen, der besser bekannt ist als eine Hälfte des finnischen Duos Pan Sonic und im ebenfalls auf der Compilation vertretenen Projekt Angel mit Schneider TM aus Deutschland zusammenarbeitet. Teilweise an Drum'n'Bass und Jungle angelehnte Clicks im Stile von Vladislav Delay, die auch mal einen Layer ertragen können, wechseln sich mit rauerer Feedbacks und Bleeps à la Frank Bretschneider ab. Nichts für die Tanzfläche – Minimal rulez.

- Frank Ilschner -

[http://www.noize.cc/reviews/main.php?p\\_id=3504](http://www.noize.cc/reviews/main.php?p_id=3504)

### **PREMONITION / France / April 2003**

Sixième volume d'une série de compilations qui n'a plus à faire ses preuves, ce "Bip-Hop Generation" ne dépareille pas de ses prédécesseurs. Parmi les musiciens présents cette fois-ci, on trouve Alejandra & Aeron, le couple hispano-américain fondateur du label Lucky Kitchen, qui nous proposent une espèce de mix abstrait de cordes acoustiques. Le résultat est charmant mais un peu soporifique, et on comprend vite pourquoi quand on voit son titre (*Listening to Radio Rioja Before Going to Sleep*). On se rattrape heureusement très vite avec deux excellents morceaux de Scanner. Mélodies envoûtantes, ambiances fluides et aériennes ponctuées de voix "hachées" (et hackées), les compositions de Robin Rimbaud déçoivent rarement. BitTonic, alias Iris Garrelfs, enchaîne ensuite avec son mélange original de glitch et de drones aquatiques, enrobé de sa voix douce et rassurante. Le contraste qu'elle obtient ainsi est des plus saisissants... Le généreux Ilpo Väisänen nous offre quant à lui trois titres assez différents les uns des autres, mais qui restent dans la lignée minimale et hypnotique développée jusqu'alors par le Finlandais, nous rappelant ainsi qu'il n'est pas l'autre talentueuse moitié de Pan sonic pour rien. Battery Operated, un trio organisé autour de deux musiciens et d'un vidéaste, nous propose deux compositions originales. L'une est un compromis très étrange de structures chaotiques et de textures hybrides alors que l'autre (*Kloppy*) évoque irrésistiblement Dat Politics ou le *Simple Funk* de Gram. Un groupe

à suivre qui devrait bientôt sortir un album en compagnie de Gescom. On termine en retrouvant une nouvelle fois Ilpo Väisänen, ici en collaboration avec Dirk Dresselhaus (Schneider TM) sous le nom trompeur de Angel. Trompeur car ce onzième et dernier morceau débute sur un bruit de marteau piqueur qui tend à confirmer que le chantier de ces deux terroristes sonores n'est pas prêt de s'arrêter. Tout comme les compilations Bip-Hop espérons-le.

Carole Jay

<http://www.premonition.fr>

### **ICI Montréal / Canada / Mars 2003**

Entre 200 et 2002, l'étiquette française Bip-Hop a publié une série de six compilations qui brossent un large tableau de l'état des lieux en électronique expérimentale. Le dernier volume vient de paraître et coiffe les précédents en termes de qualité et de diversité. Les Montréalais Battery Operated tirent leur épingle du jeu avec des collages légers mais exigeants. Le duo espagnol Alejandra & Aeron vole la vedette avec une de ces longues pièces atmosphériques qui tiennent plus du rêve éveillé que de l'électro. Les autres artistes sont Ilpo Väisänen (de Pan Sonic), Scanner, Bittonic et Angel (Väisänen et Schneider TM). (FC) -> 8/10

### **ETHER REAL / France / May 2003**

Ultime numéro de la série des Bip-Hop Generation, le volume six s'était fait quelque peu attendre (la cinquième compilation était sortie en mars 2002), mais c'était pour faire coïncider la date de sortie avec le deuxième anniversaire du label marseillais. Cette sixième édition fait la part belle aux textures et ambiances avec Alejandra & Aeron, Scanner, Bittonic, Ilpo Väisänen, Battery Operated et Angel.

On commence par un travail précis et soigné du couple hispano-américain qui va saturer puis accompagner de glitches divers une nappe où l'on croît reconnaître en arrière-plan un sample tiré de la Peel Session de Rechenzentrum. Deux titres de Scanner nous sont ensuite offerts : le luxuriant Thulium Hymn où des bribes de voix féminine viennent délicatement se poser sur une nappe chaleureuse et accueillante, puis Darska, sa rythmique torturée et son clavier aérien. Bittonic, artiste allemande que nous découvrons pour cette occasion, suit avec des morceaux où se superposent des sons micro-électroniques pour un résultat pas inintéressant. On retrouve après Ilpo Väisänen, moitié de Pan Sonic, pour une musique entre electronica et dub. Utilisant aussi bien des rythmiques glacées que des basses sourdes, le finlandais parvient à créer un univers à la fois trouble et captivant. Le trio canadien Battery Operated nous propose, pour sa part, deux morceaux où sonorités sur-aiguës, larsens et rythmiques presque agressives se mêlent pour un résultat assez vite pénible. On termine enfin par un titre d'Angel, duo formé par Schneider TM et Ilpo Väisänen. Nappe ultra-saturée et sons distordus font de Nr\_11 un titre tourmenté au possible et difficilement écoutable in extenso.

Idéal panorama de l'intégralité de la scène électronique internationale (de l'electronica ultra-mélodique à la techno minimaliste en passant par des sonorités plus expérimentales et des travaux centrés sur les nappes), la série des Bip-Hop Generation fut globalement une belle réussite, permettant d'abolir aussi bien les frontières terrestres que musicales entre nationalités et genres. Ce dernier volume s'inscrit donc parfaitement dans cet ensemble didactique et aventureux, même si, parfois, son écoute demande une certaine exigence.

François Bousquet

[http://www.etherreal.com/magazine/disques/?file=va\\_biphop6](http://www.etherreal.com/magazine/disques/?file=va_biphop6)

### **MOVING HANDS / Sweden / April 2003**

The final installation in Bip Hops first series of label samplers, Bip Hop generation v. 6 is here. BiP HOp is a label focusing on experimental electronic music with artists from all over the world. Each of the six acts featured on this CD have been given a short presentation in the accompanying booklet and I thought I'd just follow the given formula and present some of the artists and tell you on what they've added to the album.

First up is Alejandra & Aeron from the US and Spain with a dreamy track called "Listening to radio rioja before going to sleep". High pitch sounds cut off, blended with acoustics makes it a rather interesting, at least enticing me to check them out further. Then there's Scanner from the UK with two songs. I'm not quite sure why some artists have two songs and some don't, kind of missing the point of a sampler album but it really doesn't bother me that much. Anyway, Scanner contributes perhaps the most moving track on this compilation in "thulium hymn", a beautiful multi-layered soundscape over an echoing cell phone conversation sends shivers down my spine. Bittonic of Germany works with the human voice as an instrument, cutting and mixing it to a point where little remains of the original sample. This creates a sense of things that are out of context, and the arrangements themselves create a rather disturbing sense of urgency. Though interesting from a creative point of view, I was bored with the music halfway through both songs.

Ilpo Väisänen on the other hand does a much better job at keeping my attention, with the suggestive beats on "Vaara" especially, Ilpo stays interesting throughout the song despite the fact that the base structure of the song is left pretty much untouched. Ending the sampler is Battery Operated from Canada and Angel from Germany and Finland. The latter with a more industrial, mechanical sound compared to the rest of the artists with a quite clever, though perhaps not very imaginative, accelerating-train-rhythm, which rounds off the album nicely. All in all, this is an interesting sampler with an edge towards sound design, experimentation and abstract soundscaping. And that's fine if you like that sort of thing, I would just liked to have had more tunes.

/Fredric Düring

<http://www.movinghands.net/reviews/detail.asp?id=561>

### **L'ENTREPOT / Belgium / April 2003**

De zesde in de rij en de voorlaatste van deze reeks, met als veelzeggende ondertitel "Contemporary electronica(rt) and sound-design". En weeral een allegaartje van gevestigde waarden, Scanner en Ilpo Väisänen bijvoorbeeld en aanstormend talent zoals Bittonic en Battery Operated.

Een overzicht van wat de Fransen op deel zes bij elkaar gebracht hebben:

Opener met één lange track (negen minuten) is het Amerikaans Spaanse koppel Alejandra & Aeron. Zeker geen onbekende naam als je je al eens zoet houdt met experimentelere en conceptgewijze muziek. Hun Lucky Kitchen label grossiert hierin en zelf hebben ze diverse opnames, installaties en performances op hun actief. Hun negen minuten durend stuk kenmerkt zich weer door het organische geluid en de minimale benadering. Het probleem met dit soort eigenzinnige soundscapes is dat nogal dikwijls eerder de term interessant dan gewoon goed in me opkomt.

Vervolgens de bekendste naam van deze editie, Scanner. "thulium hymn" is een stukje filmische elektronica met een verknijpte monoloog van een vrouw erbovenop, maar zijn tweede bijdrage "Darska" is de eerste echte knaller van de compilatie. Verhakkelde zuiderse ritmes, metalen percussie en kerkorgels, van dergelijke wilde combinaties lusten we wel pap.

Nu is het de beurt aan de vrouwen. De Duitse Iris Garrelfs aka Bittonic brengt twee nummers die erg 'Under the Skin'. Een echt moeras van elektronica en haar stem zorgen voor vreemde nummers die met het nodige volume ondergaan moeten worden. Bittonic legt de laatste hand aan haar eerste album, aan de hand van dit voorproefje, zeker de moeite!

Ilpo Väisänen (1/2 van Pan-Sonic) komt als winnaar uit deze compilatie (zulke compilaties zijn toch steeds een beetje een competitie). De drie nummers zijn niet zo minimaal als het ander werk dat ik van hem gehoord heb maar kan nog altijd niet bepaald bombastisch genoemd worden. 'Horna' sluit wat aan bij de Bittonic-sound maar ja. Minimaler. 'Koputus' is een eigenwijze track met houten percussie (het roffelen van een houten stok of balkje op een houten tafel?). Absolute hoogtepunt is het magistraal opgebouwde, op minimale beats gebaseerde, 'vaara': dé track van deze CD.

Vanuit Canada en Frankrijk opereert het trio Battery Operated en twee stukken krijgen we van hen te horen. "sois dwofe" is een kruising tussen een videogame-muziek en free jazz, 'Kloppy' tapt uit hetzelfde vaatje, maar kan veel meer overtuigen en is beter gestroomlijnd en beluisterbaarder, kortom het doet uitkijken naar meer.

Afsluiter is het improvisatie project van Dirk Dresselhausen (Schneider tm) en Ilpo Väisänen, Angel. Het is een track uit het album dat ze uitbrachten waar Dirk met elektrische gitaar (meestal met veel effecten erop) inspeelt op Ilpo's elektronica en resulteert in klankoorlogen waarvoor ook het credo 'Play It Loud' opgaat.

Zoals met de meeste verzamelaars, de ene bijdrage is al wat beter dan de andere, zo ook bij volume 6 van deze reeks. Maar het blijft een bijzonder sterke serie die zowel experimenteel als beluisterbaar is, minimaal als overdadig, bekende en minder bekende namen uit de elektronische wereld presenteert. (Tom\*\*\*)

<http://users.skynet.be/entrepot>

### **NEURAL / Italia / April 2003**

Siamo già alla sesta uscita, Bip Hop Generation, una delle più esaurienti collezioni di suoni contemporanei ed elettronici (ormai un classico), a segnare uno stato dell'arte: sound design, audio abuso digitale e fluttuanti, contorte frequenze, intricate trame e visioni ambientali. Sei, questa volta, gli artisti inclusi, Alejandra & Aeron, con 'Listening To Radio Rioja Before Going To Sleep', modulazioni inquiete, sul confine d'estremi esperimenti, altrettanto ben condotti da Scanner (Robin Rinbaud), dove voci manipolate si tingono di nostalgia e vibrazioni tecnologico-poetiche, sempre sul filo di un'acuta investigazione tra sfera pubblica e privata, in 'Thulium Hymn', enfatizzando arie organistiche e allo stesso tempo stridulamente contraddicendole, in 'Darska', mentre molto promettente Bittonic, glitch-tech dalla Germania, con 'Helix' e 'A Theory Of A Disorderly Behaviour', micro-suoni e aurali gocciolii, seguiti da ribollenti, liquide, organiche emergenze. Ilpo Väisänen, metà del rinnovato duo dei Pan Sonic, reduce recentemente da una collaborazione con Alan Vega, tiene il palco, nella parte centrale di questa raccolta con tre incisioni, 'Horna', 'Koputus' e 'Vaara', reiterate millimetriche scansioni, tremolii, guizzi, schizoidi teoremi generati da una sensibilità abnorme. Il trio franco-canadese dei Battery Operated e la coppia (Angel) formata da Schneider TM e Väisänen, completano egregiamente il matematico insieme dalle astratte e sintetiche matrici.

Aurelio Cianciotta

<http://www.neural.it/rec/biphopgeneration6.htm>

### **JADE / France / March 2003**

Ce Sixième épisode est sans nul doute le plus réussi de la série, du fait de l'excitante diversité exposé ainsi que de la haute qualité des travaux présentés.. La diversité en action qui à l'occasion franchie les frontières de l'électronique pour saluer les espaces concrets ou électroacoustiques.

Alejandra & Aeron, qui malgré leur jeune âge semble totalement aguerri à l'exercice de composition Ils délaissent un temps leur splendide label Lucky Kitchen (la ligne graphique et musicale est admirable) pour offrir à bip-hop une pièce ciselée, fine, quasi translucide où l'évocation des lieux intimes du quotidien (un thème récurrent chez eux) nous est dépeint dans un clignement de paupière d'à peine 10 minutes.

Scanner, pour sa part revient à ses préoccupations premières, délaissant un temps les approches environmentalistes (les lieux urbains avec Tonne) ou plus électronique (variables multiples). Il habille ici son *Thulium hym* d'une parure newage et d'un isolement merveilleux à la manière d'un Philippe Scheffner (si mes souvenirs sont bons). Parmi ses meilleurs travaux à ce jour.

Bittonic, cultive l'art du sonar, détectant les aspérités des profondeurs, amplifications douces de l'espace. Roulement sourd des profondeurs de l'univers ; l'idée de la matière en expansion ; hoquets, poussière de glitches en échos. Un dub intersidéral, aux marges des musiques du réel (concrète) comme sur *Koputos* et son jeu de chaises musicales ou *Vaare* et son élastique qui se distend à l'infini.

Battery Operated plaque la rationalisme militaire à la musique électronique minimal : distorsion du réel, rythmique butoir, tension implacable, filtres torturé composent son univers qu'on retrouve avec un réel plaisir après son album sur CocosolidCiti

Une Compilation lucide et clairvoyante

<http://www.pastis.org/6pedssousterre>

### **SKUG # 54 / Austria / 15-06-2003**

Mittlerweile hat sich diese Serie in die Compilation-Oberliga vorgearbeitet. Acts des BiP\_Hop-Labels wie Tonne oder Wang Inc. und internationalen Musikern wie Scanner, Tennis, Bovine Life und Mira Calix haben Soundlandkarten geschaffen, die das weite Territorium zwischen abstrakter Electronica, lustigem Pocket-Noise und verschraubten Rhythmusansätzen vermessen. Der Sampler ist eine der besten Möglichkeiten, sich post-industrielle Soundproduktionstaktiken reinzuziehen. Die Musikauswahl wird von Labelchef Philippe Petit getroffen und er verfolgt einen sehr persönlichen Ansatz, der nicht auf offensichtliche Stringenzen aus ist. Auf »Generation [v6]« sind die Stücke von Scanner, Ilpo Väisänen, Angel (Väisänen+Schneider TM), Battery Operated, und Alejandra& Aeron so zusammengestellt, dass man Soundscape-Reisen in die tiefen Sphären der dronigen Klangskulpturen – mal mit Einsprengseln von minimalen Electronica-Partikeln, mal mit Klavier etc. – machen kann. Der Track der Dänen Iris Garrefels aka BitTonic ist ein Kontrapunkt: emotional aufgeladene Rhythmuspatterns kollidieren mit Sprachsamples und machen in der Hälfte der CD wieder fit für weitere Kopfkino-Entwürfe. Überhaupt ist die ganze Zusammenstellung sehr Ambient-lastig ausgefallen, sie setzt eine Art meditativen Schlusspunkt unter die sechsteilige Bip\_Hop-Generation-Serie. Die Covergestaltung inklusive informativem Booklet lässt wieder einmal keine Wünsche offen. Highly recommended.

| Heinrich Deisl |

### **WHIRLYPOP / Germany / February 2003**

Viel sagen muss ich hier ja wohl nicht mehr, oder? Auch die sechste Compilation-Generation meines liebsten elektronischen Labels (das bekenne ich gerne) ist natürlich die erwartete hochwertige Fortsetzung der fünf schönen Vorgänger geworden. Kontinuität ist in Marseille, wo das Label residiert, das entscheidende Stichwort. Während die weitgehend experimentell angelegte Musik auf Bip-Hop immer in Bewegung bleibt, knüpfen Artwork und inhaltliches Konzept nahtlos an die vorangegangenen "BIP-HOP GENERATIONS" an. Wir hören diesmal sechs Acts mit insgesamt 11 Tracks, darunter Prominenz wie SCANNER aka ROBIN RIMBAUD, der zuletzt ja schon mehrfach bei Bip-Hop gastiert hat. Kennen könnte man auch den Finnen ILPO VAISANEN, zumindest aber sein Hauptprojekt PAN SONIC. Gemeinsam mit SCHNEIDER TM bildet er auch ANGEL, deren jüngstes Bip-Hop-Album wir an dieser Stelle ja bereits vorgestellt haben.

Die drei anderen Künstler sind mir bislang unbekannt geblieben: BATTERY OPERATED kommen aus dem momentan ja gerade in der elektronischen Musik schwer gehypten Montreal, ALEJANDRA & AERON sind ein spanisch-amerikanisches Duo und BITTONIC ist der Projektname der Deutschen IRIS GARRELFs. Deren düster und verschlungen pulsierende Soundscapes machen dann auch eines der interessantesten Stücke des Albums aus. Minimalistisch und abgründig, auch die im Hintergrund verhallende Stimme GARRELFs lässt mich mal wieder fröstelnd an DAVID LYNCHs 'ERASERHEAD denken.

Und auch ILPO VAISANEN erinnert mich deutlich an einen Film, denn der große EDWARD ARTEMIEV verwendet in seinem mythischen Score für TARKOWSKIJs 'STALKER ganz ähnliche wummernde, an- und

abschwellende Dub-Sounds. Das alles sind aber eher private Assoziationen und genau darin liegt auch die Stärke der "BIP-HOP GENERATIONS": man muss bei Hören selbst etwas tun, die Gedanken kreisen lassen oder einfach nur abtauchen in ungeahnte musikalisch-elektronische Unterwelten. Dabei sind die einzelnen Tracks grundverschieden, weshalb ich mich an dieser Stelle gar nicht erst in Einzelheiten verlieren werde. Ich kann nur empfehlen, diese Einladung in unerforschte Bereiche der elektronischen Klangerzeugung anzunehmen.

Leidenschaftliche Sammler der "BIP-HOP GENERATIONS" werden allerdings merken, dass die sich mit den nebeneinander gestellten CD-Rücken bildende kleine Grafik mit Volume 6 nun vervollständig ist, und tatsächlich kündigt Bip-Hop das offizielle Ende der Reihe an – um uns sicher bald von Neuem mit wunderlichen und großartigen elektronischen Klängen in einem neuen repräsentativen Gesamtkonzept zu beglücken.

-joe

[http://www.whirlypop.de/03\\_kw08/2.htm](http://www.whirlypop.de/03_kw08/2.htm)

### **LES INROCKUPTIBLES / France / Fevrier 2003**

Depuis Marseille, le label Bip-Hop est devenu une des meilleures maisons de rencontre de l'internationale électronique expérimentale, avec une série de compilations intitulées Bip-hop Generation, mettant en scène les musiciens les plus intéressants du genre. Pour son sixième volume, cette série atteint une agréable vitesse de croisière et ce dernier opus en date est le plus abouti : il rassemble des artistes peu fréquentés, comme Alejandra & Aeron, Bittonic ou Battery Operated, aux côtés de Scanner ou Ilpo Väisänen (de Pan Sonic). L'ensemble s'écoute comme une longue suite éthérée et ambient, aux agréables tonalités nocturnes, d'où surnagent le dub squelettique et inquiétant d'Ilpo Väisänen et les paysages apocalyptiques de Battery Operated.

Joseph Ghosn - 05 févr. 2003

<http://www1.lesinrocks.com/DetailCritique.cfm?iditem=156323>

### **VITAL WEEKLY # 358 : week 6 / The Netherlands / February 2003**

Bip Hop continues with their 'bip hop generation' series (six artists per compilation), now up with number six, with small changes in the design (unfortunately the booklet remains badly designed but informative). As before Bip Hop succeeds to make a nice cocktail in names, known and unknowns. Scanner or Ilpo Vaisanen may be more crowd pleasers than Bittonic. The cocktail continues in the music. The CD opens with the laptop wizzardy of concrete musicians Alejandra & Aeron whom with simple means create intense and evocative music. Scanner operates in a rather known territory for him, scanned voices, synths. Maybe a bit more digital than before, but nothing new for the bigger part. Nice pieces though. Bittonic, aka Iris Garrelfs, is from Germany but lives in London shows an interest in Chain Reaction rhythmical ambience. The fact that she uses processed voice makes it quite interesting. Ilpo Vaisanen (one half of Pan Sonic) has three shorter pieces which clearly show his part in Pan Sonic and a more private interest in dub. Cold and minimal are his keywords. Battery Operated also operate in a more musique concrete style, but arrive, unlike Alejandra & Aeron at a more rhythmical music, short, defragmented loops of sound. The CD closes with Angel (Ilpo Vaisanen and Dirk Dresselhaus, who have a CD on Bip Hop) do not, again, impress me with the rhythmical blurr of industrial music. Overall I rate this as a positive compilation, with some nice music. (FdW)

### **GRIDFACE – USA – August 2002**

With volume six, Bip-Hop's ambitious Generation cycle reaches its conclusion. Never fear, rumor has it another series may be in the works. This installment is just as good as its predecessors (see below), with abstract compositions by Alejandra & Aeron, Scanner, Bittonic, Ilpo Väisänen, Battery Operated, and Angel. Somehow each artist has the space for a substantial contribution. Alejandra & Aeron open with nearly ten minutes of delicious ambience. Scanner's "Thulium Hymn" is equally leisurely. Chopped-up voices flutter over sparse, throbbing chords. His "Darska" is more melodic, with dramatic synths rising from complex rhythms.

The entire comp. is surprisingly cohesive until Battery Operated's odd, scattered collages and Angel's abrasive noise track. I would have preferred a more contemplative conclusion to the series. Nonetheless, for the most part, these are nicely textured, atmospheric tracks. And the series as a whole is an excellent overview of contemporary electronic music. —Jacob Arnold

<http://www.gridface.com/reviews/bip-hopg6.html>

### **FUNPROX / The Netherlands / April 2004**

This is already the 6th part in the Bip-Hop generation compilation series. It is also the last. This compilation contains exclusive tracks by Alejandra & Aeron, Scanner, Bittonic, Ilpo Vaisanen, Battery Operated and Angel. All the music can be classified as difficult electronica or idm, although one track is more difficult than the other, and some are quite accessible. Certainly the Scanner and Ilpo Vaisanen tracks are quite good. This however makes me wonder what the point behind this release is. If the nicest tracks on the cd are made by the most well known artists, then what point is there in releasing the other tracks. This only makes the other artists look bad, and I'm not interested in buying a compilation to find out what artists I don't want to buy. Perhaps it is my tastes, but with all the Bip-Hop compilations, I find that the tracks I really like are by artists I was already aware of, and I have not discovered anything I did not know yet. This makes these compilation releases quite superfluous.

<http://www.funprox.com/judgment/review.asp?show=413>