

THE GUARDIAN / UK / May 2003

A Soundtoy makes electronic music for people who can't be bothered to do it. Devised by graphic designer Paul Farrington, aka Tonne, the programme lets you generate appealingly blippy music on your Mac or PC by setting repetitive patterns of samples in motion.

Tonne's CD, on the French label Bip-Hop, contains all the software you need plus eight audio tracks that demonstrate how the pros do it guests Scanner, Hakan Lidbo, Si-Cut.dB, plus Tonne himself).

You can also try the programme on Farrington's website. The beauty of the system is that it explains itself visually. Twelve cursors glide back and forth, triggering sounds whenever they collide with the coloured counters you place on the adjustable grid - each sample has its own colour. You can change the speed, and each guest supplies a different set of samples.

Before you know it, there's a cybertronic jam session cookin' (or bangin') on your laptop. Some would hardly call it music, but it is unequivocally contemporary, as easy to operate as a pinball machine, or a Newton's cradle, and may well be the only bliphop album that you - and your neighbours - ever need.

John L Walters

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<http://www.guardian.co.uk/print/0,3858,4659793-110760,00.html>

NIGHTWAVES # 13 / Canada / February 2003

Now this is fun! Apparently Soundtoy is a computer program that enables people to compose music with "colors", rather than with traditional notation. It sounds like a great tool for the non-proficient composer! I applaud anything that gives the power to create music to the common man. Here we have a variety of songs composed and recorded with Soundtoy by a variety of artists and it's a lot of fun. I can just imagine someone digging this up years from now and getting a kick out of it, just like we get a kick out of all those crazy records that came out in the 60s that capitalized on the Moog craze. This is very creative, and its sounds like an alien landscape. It is a perfect blend of music, machine, man, and technology. It is an intellectual listening adventure; foreign, futuristic, and sterile. Recommended.

VICE MAGAZINE : vol. 10 # 2 / USA / March 2003

France's Bip Hop label has just put out a couple of interesting releases. The first is a live recording of Angel, the collaboration between Ilpo Vaisanen (of Pan Sonic fame) and Dirk Dresselhaus (from SchneiderTM).

Starting off with subdued microsounds, it soon becomes a dense wall of distortion and noise. If you're in the mood for a good head and ear washing in an insane Merzbow stylee, then check this shit out. It is heavy metal's logical conclusion.

The second release by Bip Hop is Sounds 2 X 12, in which four renowned electronic artists (Hakan Lidbo, Si-Cut.DB, Scanner, and Tonne) are given the same experimental, visual music-sequencing program (Soundtoy) to see what they can come up with. The resulting eight tracks vary from the completely random and incidental drone of Scanner's "Guide Me By Surprise" to the rather polished and orderly sequence of Hakan Lidbo's "Bid Dod". What's really great about this release is that you can come up with your own Soundtoy mixes using the program and samples included on the CD-ROM portion of the disc. Hours of fun!

Raf Katizbak

EXCLAIM / Canada / April 2003

Tonne has developed an audio software program called Soundtoy, which allows the user to manipulate audio samples with a visual interface. A copy of the software is provided on the audio CD. Also provided on this CD are forays into music with this software by the likes of Scanner, SI-CUT.DB and Håkan Lidbo, each offering two attempts. Tonne Soundtoy poses a dilemma. Will all this available music software, some that even comes with an audio CD, make every listener a producer?

Certainly, anyone can try. The electric guitar is a relatively available music medium, but how many can do what Jimi Hendrix did with it? Similarly, how many can make a track as listenable as SI-CUT.DB's dubby tracks or Scanner's understated techno on "Guide Me By Surprise"? It can be argued that those who have inspiration will bring out their material in one form or another, the fact that some use a computer is incidental. A kid mucking around might fluke out a good track, but something must be said for craftsmanship.

By I. Khider

<http://www.exclaim.ca>

STYLUS MAGAZINE / Canada / May

Soundtoy was originally created by Tonne at Liverpool Arts School and the Royal College of Art, with the assistance of Garreth Langley. The disc itself represents two refreshing possibilities: to listen to the results of Soundtoy as produced by Tonne himself along with Scanner, Hakan Lidbo, and Si-Cut-DB. The other option is for the listener to play with Soundtoy and the bank of samples for each track put together by said artists via the CD-ROM portion of the disc. It is quoted within the album art by Jacques Barzun that "The visual image begins with an idea and moves towards the sensual. A sound image begins with the sensual and leads outwards towards ideas." This quote on the concept behind Soundtoy the album touches on the healthy and fun possibilities that this disc has to offer and addresses the sensual and lovely sound of the disc altogether. Tonne's final track, "You Will Never Know", is a fine way to end the disc: stuttering beats collapsing on static mirrors of sound and flow. Altogether a lovely compilation. (Deanna Radford)

AMPERSAND ETCETERA – 2003_a / Australia / February 2003

Those who got Bip-Hop Generation v05 will have had a chance to play with Tonne's Soundtoy – an intuitive and simple interface for making loop-music. Taking the concept a step further, Tonne and 3 others have used the software with samples of their own to create the music on the album. And, the latest version of Soundtoy, with the sample sets used by the artists is given to you to play with too (can you create a better mix?).

Constraint is a powerful stimulus to creativity – and the Soundtoy offers a few. There is a limit of 12 samples: these are placed on a number of sound-strings. A sample reader bounces back and forth along the line, reading the sounds either both ways or on one of the sweeps. The tempo can be changed, but for all readers at once, though the length of the reader can be shortened, giving increased relative tempos. Placing the sounds provides the relationship between them – if they are on the same reader, they can only be read consecutively, while putting them on different ones means they can occur simultaneously. The volume, texture, distortion of the samples cannot be tampered with. I played with the generator before playing the cd – which gave me an idea of how the different artists might vary – the sound sets are quite distinct- and difficulty of selecting and placing samples so that it's not too complex, crowded or stale.

Hakan Lidbo took the most liberties, using the Soundtoy output as the start of pieces. His two works 'Bib dod' and 'Non xox' are perhaps the most conventional: blippy sounds with some decay and echo, smudgy wow sounds in the first, drums clicks and tinkle techno in the second. Using manipulated voice sounds, Scanner creates more ambient intense pieces which are live mixes. In 'Guide me by surprise' a continuous scrape-shimmer drone and mellow sounds form a base for skittering shorter ones that build density and eases back, eschewing rhythm or beat. The voice origin is more obvious in 'Loving, rapid, merciless' sounding ethereal, pulsing keyboards that come to dominate the piece.

Great use of different channels is apparent in Si-cut-db, with 'Rosalind' as messed synth samples ply the edge of melody over a strong tone bed or 'Small db machine' which is cd-jumpy, pulsing and clicking. Tonne as the designer and the most familiar with the software gets the longest and more complex tracks. 'Minesou' shifts from an active almost dubby period into more ambience with a nice vinyl splatter over while 'You will never know' is loungey and smooth.

You come away from this album not only enjoying the music, but with respect. Soundtoy is not a toy, but a strong musical tool which allows for on-the-go editing to move away from what could be mechanical. The difference between each artists output underscores the flexibility of the program and also the singular importance of selecting the 12 samples (the album title refers to each artist having 2 tracks, each based on a set of 12 samples). Tonne refers to 'spen[ding] a lot of time making the actual sample sets'. And finally respect for the musicians – nothing I made with the program sounded anything like this – their appreciation of how full or empty to make the palate, when to move things and how is probably why they are making the music and I am listening. (But I will keep playing with the toy!)

http://ampersandetc.virtualave.net/ampv2003_a.html

PHOSPHOR / Germany / March 2003

Coming from a background in design, Tonne wanted to make his own software with applications in a design environment. This innovative software offers a new way of shaping sounds. Tonne himself, as well as Håkan Lidbo (<http://www.container.to/>), Scanner and Si-Cut.Db present two tracks on this album, created by means of the Soundtoy software. The first thing one notices is that the music is very elementary and cut up, mainly build of elements/samples, which are combined and sort of glued together. Short sample frequencies or sound pieces seem to occur randomly and in different combinations. Si-Cut.Db (<http://www.dfuse.com/sprawl>) aka Dougl's John Benford is the more experimental in his efforts. Tonne aka Paul Farrington combines calm floating

structures and gentle sequences. Håkan Lidbo is known from his releases on Mille Plateaux, Skam, Fragile and Force-Inc. He accentuates the rhythm with extreme deep, slow motion beats and fine high-pitched percussion tunes. Robin Rimbaud, who releases a lot of his material under the banner Scanner, sticks to the highly sophisticated approach he is known for. Unconventional sounds have been combined in a very special and intuitive way. These four innovative characters in electronic music delivered a nice collection of tracks, which will be liked by those into experimental avant-garde.

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

JADE / France / March 2003

Paul Farrington est à l'honneur puisque sort simultanément un Split album en compagnie de son camarade Scanner ainsi qu'un bip-hop génération 6 où il distille les spiritueux visuels (il est le consignataire du Sound toys) et sonores les plus évanescents de sa collection.

Cet album est constitué d'un exercice de remixes laissé aux mains de quatre tortionnaires de talents que sont Scanner, Hakan Libdo, Si-Cut-Db et lui même

Le system hybride mêlant Sons et images a été proposé à chacun des artistes comme une figure imposée : sélectionner 12 samples de leur propres factures, et utiliser le logiciel comme porte d'entrée à l'exploration musicale, diversifier leur méthode d'approche dans une relation ludique et visuelle avec la machine. L'interactivité, la simplicité d'utilisation, la convivialité et l'originalité d'approche du soft ware font de cet album (le premier de la série) un événement en soi.

Un album où s'épanouit une vision apaisée de l'espace, musique atmosphérique où s'ébat quelques repères , bornes de surface glitches impassible, phénomène de réverbérations acoustiques, voix désincarnées...Le procédé est usité de longue date mais l'approche ici faite contient une part de fraîcheur intacte et dissimule encore son lot d'étonnements. L'approche se veut tantôt instinctive, tantôt réfléchie et calculée mais donne à entendre un album d'électro-sinuosité atmosphérique de toute beauté. Entre les recherches d'esthétisme d'un Alva Noto+ opiate sur Raster Noton et la fragilité d'un Hazard .

Essentiel !!!!!

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

SKUG # 54 / Austria / 15-06-2003

Paul Farrington ist eigentlich Designer. Wenn er Musik macht, nennt er sich Tonne und ist einer der mittlerweile profiliertesten Artists auf dem von Marseille aus agierenden Label BipHop. Mit »[V.1]« hat das Label eine neue Serie am Laufen, in der speziell entwickelte Software-Applikationen von Musikern getestet werden, die die Resultate als Tracks verfügbar machen und dem Hörer/ User diese Applikationen als CD-ROM-Element zum persönlichen Gebrauch gleich mitliefern. Den Einsteig macht die von Ferrington am Royal College of Art in London mitentworfene Software Soundtoy, die von Labelkollegen Si-{cut}.db, Scanner, Hakan Lidbo und eben Tonne benutzt wird. Dadurch werden für den Hörer die Zweckhaftigkeit und »Benutzerfreundlichkeit« derartiger Tools genauso erfahrbar gemacht wie die unterschiedlichen Stile der Musiker. Nix so von wegen »alles klingt gleich«: Das ist den Spieß mal umgedreht. Manchmal fährt diese Scheibe nur mit Haaresbreite an allzu überaffirmativer Selbstreflexion vulgo Frickeltum vorbei, in guten Momenten stehen die Sounds und Texturen einfach nur für sich selbst.

Ähnlich geht es dem »Konzept«-Album von Tonne und Scanner. Der bezeichnende Titel »Sound Polaroids« verrät's: Die audiovisuelle Verschaltung funktioniert über Software-Applikationen und -datenbanken, sodass man Sounds malen und Musik pixeln kann. Für das ursprünglich als Installation konzipiertes Werk (das auf der »Imaginaria '99« im Londoner ICA prämiert wurde) nahmen sich Tonne+ Scanner die Geografie Londons vor und transferierten die dort gefundene »Realität« (A) in audiovisuelles Datenmaterial (A'). Vorliegende CD ist eine Live-Mix-Kompilation für die Ausstellungen in Mailand, Montreal, NYC und Tokyo. Herausgekommen ist eine Reise, die auf das prinzipielle Abbildungsproblem konkreter Raumerfahrungen auf einem akustischen Medium verweist, dafür aber keine wirkliche Lösung vorschlägt. Immerhin ist eine interaktive Fassung der Installation auf die CD gepackt. Dessen ungeachtet ist »Sound Polaroids« der Versuch eines vom Rezipienten steuerbares Kopfkino, das die interaktiven Kapazitäten derartiger Technologien im Konnex »Kunst« = Installation und »Praxis« = eine Art Stadtguide verortet, sich von beidem bedient und so eine gelungene Zusammenführung von architektonischer und mentaler Geografie herstellt. Für beide CDs geht ein Extra-Bonuspunkt an das stilvolle Verpackungsdesign.

| Heinrich Deisl |

ERA Magazine # 3/ pain / february 2003

El Soundtoy, bonito software para secuenciar de Paul Farrington (Tonne), es la única herramienta utilizada en esta recopilación. El invento funciona muy bien con Hakan Lidbo y su techno de mínimos, y con Scanner, profundo y acuático. La construcción por acumulación de glitches de Si-cut.db, y el techno pulsátil de Tonne completan un disco tan entretenido como poco experimental. Como golosina, se incluyen el programa y las muestras usadas todos los temas, para realizar remezclas en casa.

Vidal Romero

KATHODIK / Italia / March 2003

L'inglese Paul Farrington aka Tonne è attualmente tra i più prolifici ed accreditati visual designers sulla piazza, nonché autore di materiali sonori elettronici dall'elevata caratura, come dimostrano le sue tante produzioni e collaborazioni. Ora, tramite la francese Bip-Hop, mette in circolazione un autentico oggetto del desiderio elettronico costituito da una fantastica sezione interattiva da far inghiottire al vostro pc e un'altra più squisitamente sonora fatta di 8 tracce divise con 3 tra le personalità più impicciate nel suono digitale di limite: Hakan Lidbo, Scanner e Si-Cut.Db. Inutile dire che la risultante sonora è quanto di più coinvolgente e intrigante abbia da offrire l'elettronica contemporanea di ricerca. Inoltre qui, tramite un software dedicato, si può interagire a proprio piacimento con i suoni delle 8 tracce messe a disposizione dai 4 artisti coinvolti.

Vittorio Marozzi

<http://www.kathodik.it/modules.php?name=Reviews&rop=showcontent&id=569>

MUSIC BOOM / Italia / March 2003

SCANNER MAG / Italia / March 2003

Uno strumento per comporre.

Chiusi in rigidi preconetti, a volte diamo alle forme d'arte degli ambiti limitati, perdendo di vista le indicazioni che aprono orizzonti espressivi nuovi, o ancora poco sfruttati. Sono panorami artistici che coinvolgono più discipline, creando espressioni di fatto multimediali, come è nel caso del nuovo album di Tonne, Soundtoys 2x12 (Bip-Hop/Wide). Definire album Soundtoys 2x12 è alquanto riduttivo, in quanto sul supporto cd trovano comoda collocazione una parte audio, dove sono presenti otto brani di quattro artisti diversi: Tonne, Scanner, Si-Cut.db, e Hakan Lidbo, e una parte software, che contiene il programma chiamato appunto Soundtoy, compatibile sia con il mondo Apple, sia con il mondo PC.

Tonne, al secolo Paul Farrington, è l'autore, oltre che di due dei brani, anche di Soundtoy, un semplice gioiellino software in grado di unire il design con il fare musica. Intuitivo, ergonomico, semplice e visivo è l'approccio a questo strumento di composizione, nel cui uso si sono cimentati i quattro artisti presenti nell'album. Tonne ha invitato gli altri all'utilizzo di questo software, che in forma di una sorta pallottoliere temporale permette la gestione dei campioni in modo molto semplice ed intuitivo. Gli stessi campioni utilizzati per gli otto brani sono messi a disposizione dei fruitori di questo strano album, per essere utilizzati con il software Soundtoy, lasciando totale libertà manipolativa e creativa a chi ascolta.

Musicalmente parlando i nostri quattro personaggi si esprimono con un linguaggio non comune, che già abbiamo potuto apprezzare nelle loro personali opere, in delicato equilibrio tra electro, rumorismo, jazz, improvvisazione, ambient e trance. I ritmi sono stratificati, frammentati e pulsanti, le strutture melodiche sono minimali al limite della non esistenza e la ciclicità dei ritmi e delle atmosfere soniche è la via per l'ipnosi.

Quello che sorprende è la qualità tecnica ottenuta con il semplice uso del software Soundtoy, vero deus ex machina di questo album anomalo, uno strumento di composizione visuale tanto facile, quanto potente e versatile. La multimedialità non si evolve solo nella passività della fruizione del messaggio artistico, ma, ed in questo sta la novità, anche nella sua semplice ed intuitiva manipolazione da parte del fruitore finale.

Romano Rigamonti

http://www.musicboom.it/mostra_recensioni.php?Unico=20030214094044

<http://www.scanner.it/musica/tonne2123.php>

L'ENTREPOT / Belgium / March 2003

Twee CD's die het vooral moeten hebben van het predikaat "interessant", maar de eerste, "Soundtoy" is toch een leuk hebbedingetje. Het CD-rom gedeelte bevat het Soundtoy programma. Dit is ontwikkeld door Tonne (= Paul Farrington) als project voor het Royal College of Art te Londen. Het gegeven was om vanuit een designers standpunt software te ontwikkelen waarmee muziek gemaakt kan worden. De Soundtoy werkt dan ook sterk visueel met wat bewegende blokjes waaraan je een geluid kan toekennen en met schuivers de frequentie van de pulsatie veranderen kan je afgaande op het audio gedeelte knappe stukjes muziek maken.

Vier artiesten leverde elk twee voorbeelden van wat met soundtoy mogelijk is; Hakan Lidbo (zou oa gaan samenwerken met Yello), Scanner, Si-Cut.Db en Tonne zelf. Hakan Lidbo creëert een sober minimaal geluid met de software. Scanner laat de donkere, diepe mogelijkheden horen. Si-Cut.Db behoud met deze tool het meest zijn eigen geluid. En ten slot Tonne zelf, die het best met de software overweg zou moeten kunnen laat zijn nummers warm en organisch te klinken.

De uitdaging van de CD blijft natuurlijk om zelf met de soundtoy aan de slag te gaan. Je kan de voorbeeldsongs openen in de software en met deze geluiden aan de slag gaan, of het zou mogelijk moeten zijn zelf geluiden te importeren. Zoals aangehaald een leuk hebbedingetje vooral voor de creatievelingen.

(tom ***)

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

TR AX / France / March 2003

Ça commence toujours sur les quais de gare ou dans une salle d'attente d'aéroport. Aube bleue, flot d'hommes ou désert mécanique, escalators et leur cargaison de travailleurs ou ascenseurs de fantômes, la musique de Robin Rimbaud, alias Scanner, est une flânerie ambient entre new-york et Tokyp, Big Ben et la rue Sainte-Catherine de Montreal.. Après " Lost without light Ep " sur Underscan Rec, voilà deux nouveaux Scanner sur la structure marseillaise Bip-Hop qui fête par la même occasion ces deux ans. " Sound Polaroids ", s'inspirant de l'installation effectuée avec Tonne à Londres, est un guide du routard d'une electronica urbaine.

En compagnie de Si-Cut DB, Tonne et Hakan Lidbo, Scanner présente également " Soundtoy", nom du logiciel de Farrington utilisé et disponible pour l'occasion.

L.G.

" Sound Polaroids " & " Soundtoy " (Bip-Hop / La Baleine)

COD@ / France / March 2003

Ou l'on retrouve le principe très en vogue de la web-jam-session, avec en plus, un joujou génial : le SoundToy. Explication : En achetant ce cd du label electronica français Bip-Hop - et si vous possédez un PC (ou un mac) - vous bénéficiez du plaisir d'écoute d'une très bonne compilation (Tonne, Scanner, Si-Cut-Db, Hakan Lidbo, retravaillant les morceaux des uns et des autres), mais vous pourrez aussi bidouiller vous-même vos morceaux grâce à une interface visuel adorable et minimaliste. SoundToy mêle donc, plaisir auditif et visuel. Les musiciens invités sur cette compilation, ont eux-aussi utilisés SoundToy pour créer leurs pièce. Une initiative passionnante qui renouvelle le concept d'interactivité entre auditeurs et musiciens. Excellent !

Max Renn

LES INROCKUPTIBLES / France / Fevrier 2003

Depuis Marseille, le label Bip-Hop est devenu une des meilleures maisons de rencontre de l'internationale électronique expérimentale. Très prolifique, le label édite une compilation ludique, *Tonne Soundtoy 2x12*, où l'on retrouve Håkan Lidbo, Scanner, Si-cut.db et Tonne, réunis autour du logiciel Soundtoy.

Ce séquenceur de poche conçu par Tonne, aux allures de jeu d'enfant, présenté comme une alternative ludique et ultrasimpliste aux machines Cubase, Logic ou Pro Tools est d'ailleurs joint au disque : ce qui permet à tous les musiciens amateurs de confectionner leurs propres morceaux d'electronica, saturés de cliquetis caustiques et d'harmonies hasardeuses, à écouter de préférence à travers les mini-haut-parleurs saturés d'un ordinateur rabougri. Une belle initiative et un joli petit disque : jusqu'à présent, personne n'avait pensé à joindre une guitare aux disques de rock.

Joseph Ghosn

<http://www1.lesinrocks.com/DetailCritique.cfm?iditem=156321>

WHIRLYPOP / Germany / January 2003

Beginnen wir das neue Jahr doch ebenso standesgemäß wie innovationsfreudig mit einem Album unseres elektronischen Lieblings-Labels Bip-Hop. Natürlich haben sich die Verantwortlichen in Marseille wieder etwas ganz besonderes einfallen lassen: diesmal überrascht man uns mit einer Compilation hochkarätiger elektronischer Klangkünstler wie HAKAN LIDBO, SCANNER, SI-CUT.DB und TONNE, die jeweils zwei exklusive Mixes für "[V.1] TONNE SOUNDTOY" zur Verfügung stellen. Die klingen dann auch wie gehabt bei Bip-Hop: kühn experimentierfreudig, atmosphärisch dicht, suggestiv, expressiv und deep. Wobei mich wieder ganz besonders die bizarren Klangwelten von DOUGLAS JOHN BENFORD aka SI-CUT.DB zum Staunen bringen, hier tun sich wirklich ungeahnte klangräumliche Parallelwelten auf.

Das alles wäre ja eigentlich noch nichts wirklich Außergewöhnliches, wäre da nicht die Tatsache, dass "[V.1] TONNE SOUNDTOY" eine Hybrid-CD ist, die neben den acht Tracks die Software für ein wirklich tolles

Soundtoy enthält, dazu auch noch jeweils zehn Samples aus jedem einzelnen der acht Tracks. Entwickelt wurde das Soundtoy von Herrn TONNE aka PAUL FARRINGTON, der seine namhaften Kollegen für dieses Album ebenfalls mit seiner Software arbeiten ließ.

Jetzt tue ich mich mit deartigen Spielereien ja grundsätzlich sehr schwer, dieser Sound Generator (genauer: ein Sequencer auf Sample-Basis) ist aber so einfach und überzeugend konstruiert, dass sogar technisch ungeschickte Menschen wie ich sofort das Prädikat 'idiotensicher' verleihen und unmittelbar mit der eigenen Track-Konstruktion beginnen. Und tatsächlich geht es ganz einfach, die eigenen Basteleien ganz vorzüglich klingen zu lassen. Die Variationsmöglichkeiten sind beeindruckend groß, das Ganze macht wirklich einen Heidenspaß. Jetzt werde ich wohl ein paar meiner eigenen Kreationen unter die Tracks der großen Meister mischen, man braucht dazu ja nur noch eine simple Recording Software. Mal sehen, ob jemand den Unterschied heraushören kann... -joe

http://www.whirlypop.de/03_kw02/2.htm

AREEN / Estonia / January 2003

Soundtoy tarkvara + sellega tehtud ekspe-rimentaalne muusika.

Plaadil peaks olema ühtaegu nii Soundtoy musa-programm kui ka sellega tehtud lood neljalt artistilt (Hakan Libdo, Scanner, Si-Cut.Db ja Tonne). Mida esimene endast kujutab, pole veel teada, kuid saundide järgi otsustades paistab tegu olevat eelkõige mingi heliväänamis-progega. Audio poole pealt torkab silma just kummaliste helide ja kõlade rohkus ning ebatavalised kooslused, kuid see võib olla ka programmiline (st kontseptsioonist, mitte tarkvarast tulenev) efekt. Ootamatu kuula-mi-ne, mida peaks rikastama tõik, et kaasas on ka vahend millegi taolise tekitamiseks. Küllap pro-ge võimaluste demonstreerimiseks on lood eri stiilides – experimental, techno jne, kuid läbiv dominant on heliväänamise ja -salati kujul täiesti olemas. 8

<http://www.ekspress.ee/viewdoc/F1C3111FEB99E9C6C2256CB500412B87>

review as published in AREEN (Estonia) print run: 200.000

IDM Mailing-list / USA / January 2003

Happy birthday bip-hop!

While I haven't heard all the bip-hop releases, I've gotten several to review for publications, and Philippe should be very, very proud of the music he's brought to the world. Every release I've heard so far has been first rate, adventurous, and above all enjoyable listening.

The latest CD I got -- no review copy, I paid for it at the store -- is Tonne 'Audiotoy'. The gimmick here is that each of the artists -- Hakan Libdo, Scanner, Si-Cut.Db, and Tonne -- base their tracks on sounds made with Tonne's little Shockwave program Audiotoy. You can try out a version of this on the Bip-hop web site:

http://www.pandemoniumrecords.com/bip-hop/catalog/lp_soundtoys.htm#

Basically a very simple little multitrack sequencer for samples, its limitations are also its strength -- it's difficult to make any kind of 'straight' rhythms, and there is no control over pitch, duration or volume of sample playbacks. It does encourage a sort of 'sound painting' method -- you just drag samples onto the time lines and bump them around until you get something pleasant or at least interesting.

Each of the artists populated their audiotoys with their own samples, and then sampled the output and applied their own methods to fashion tracks. It's fascinating to hear how each of the artists react to the audiotoy -- the audiotoy is a common conceptual center from which each strikes out in their own direction. The Audiotoy itself is simple enough to be limiting and deep enough to surprise the person manipulating it.

There's 4 versions of the Audiotoy included on the CD, each populated with the set of samples used by the artists to make their tracks, so you can get into the act. I spent some time with it to produce my own 'remix' using Hakan Libdo and Scanner samples:

http://home.mchsi.com/~seanasdf/12_31_02.mp3

Which I guess makes me part of the Audiotoy conversation by one remove ... At any rate, this is an original and fascinating CD and a perfect example of why Bip-hop is a record label that matters. Keep it up Phillippe!

Kent Williams

GRIDFACE / USA / January 2003

Soundtoy is software Paul Farrington, aka Tonne, wrote for a college research project. This release includes the software as well as tracks created with it by Hakan Lidbo, Scanner, Si-cut.db, and Tonne himself. On "Bib Dod," Lidbo proves Soundtoy can generate stunning minimalism, with heavily-decayed bass pulses and the occasional bleep. Scanner takes a glitchier approach, his "Guide Me by Surprise" a soft, repeating melody over background noise. Next up is "Rosalind" by Si-cut.db. Unnatural burbles of sound form rhythms while deep

bass notes ground a humming drone. Tonne shows a real mastery of his software. His "Minesou" is a complex combination of stuttered and decaying noises. Whatever this software does, it produces some wonderful textures. I can't want to hear what Bip-Hop's roster creates with future versions. —Jacob Arnold

<http://www.gridface.com/reviews/soundtoy.html>

BRAINWASHED / USA / January 2003

Another theme/concept record from Bip-Hop is Tonne's 'Soundtoy,' which is effectively a product demo for a sound sequencing device that Tonne created as an alternative to the big budget, feature-laden audio packages that drive modern electronic music production. The Soundtoy application is included on this disc for listeners to try out, and it allows the user to drag and drop colored squares that represent a bank of sixteen sounds onto a grid of twelve moving lines. Like the board game Othello, Soundtoy takes a minute to learn but a lifetime to master. The interface is intuitive and even fun to play with, but as there is no quantization feature and no way to record your drags and drops for playback at a later time, getting something you really want out of it is another story. But creating whole tracks, like the eight songs also included on this disc, does not appear to be the real aim of Soundtoy. Instead, the artists involved primarily used the application to come up with new rhythmic combinations that a rigid sequencing program might not have helped to produce. Scanner, Si-cut.db, Hakan Lidbo, and Tonne himself each contribute two tracks a piece of noodly electronic tones drenched in reverb and delay, and after listening to the album straight through three times in a row it was very difficult to pinpoint any one artist's signature sound or contribution. Expect a lot of click n cut style percussion stabs, warm sampled bits from analog keyboards, and structures that flirt with the idea of beats but don't usually manage much more than fractured, off-time rhythms. The included sound files from the artists involved should keep bedroom lappers busy hacking and remixing for a while, and the music included, while not a necessary advancement in the world of computer music, is fresh enough to earn a spot in the rotation at your favorite chill out spot.

- Matthew Jeanes

<http://www.brainwashed.com/brain/brainv06i02.html>

CLARKNOVA / France / January 2003

En invitant trois artistes à venir utiliser son logiciel Soundtoy, Tonne, dit Paul Farrington dans la vie courante, leur ouvre un champs d'action nouveau dans leur domaine de création musicale. D'un côté donc le logiciel. Séquenceur numérique mais ludique élaboré par Paul lors d'un travail de recherche au Royal College of Art à Londres. Un petit outil tout simple et minimal mais qui permet justement d'être parfaitement adapté à une musique électronique aussi minimale. Autour, les artistes invités : Hakan Libdo, artiste émérite chez Mille-Plateaux, Skam. Scanner, dont les recherches sur la matière sonore sont certainement à classer parmi les plus innovantes de notre époque. Si-Cut.Db, dont les collaborations et les projets (Rechenzentrum, Tennis) sont riches d'enseignements pour tout amateur de minimal. Dub ou techno. Chacun, Tonne inclus, se voit donc offert deux titres. Tous composés à partir de ce mini-soft. Le résultat est à la hauteur. On y retrouve parfaitement la patte de chacun, preuve que cet outil a su s'adapter aux besoins des musiciens.

Grand classe s'il en est !

A vous ensuite de vous mesurer à cela, puisque le logiciel et l'ensemble des samples utilisés sont présents sur le cd (Pc et Mac). Parfait pour les longues soirées d'hiver.

-+- p.o.s.s. -+-

<http://www.clarknova.org/rubriques/internationale/index.php3?num=492&type=0>

GREEN UFOS / Spain / January 2003

"Soundtoy" contiene el trabajo de cuatro de los caracteres más innovadores de la música electrónica actual: Håkan Lidbo, Scanner, Si-Cut Db y Tonne. "Soundtoy" es un híbrido que presenta los trabajos de estos artistas así como elementos adicionales de CD-ROM.

El proyecto está diseñado para permitir a los músicos diversificar sus métodos de trabajo en el uso del software de "Soundtoy", para generar nuevo trabajo. La parte de audio contiene dos temas de cada músico, el software se emplea de maneras muy distintas y con explicaciones, también, diferentes.

"He invitado a los músicos a utilizar el software y grabar los resultados. El software original de "Soundtoy" fue desarrollado como recurso de trabajo en el el Royal College of Art de Londres" (Paul Farrington, Tonne).

Este álbum contiene los sonidos originales que utilizaron los artistas y que te permiten realizar tu propio mix, claro que, también, tienes la opción de utilizar tus propios sonidos para aportar nuevo conocimiento.

<http://www.greenufos.com/web/grupos/t/tonne.htm>

THE MILK FACTORY / UK / December 2002

The project leading to the release of Soundtoy is a very interesting affair all together. Developed by digital art graphic Studio Tonne, the Soundtoy was made available on the Bip-Hop web site a while ago. Designed as an interactive feature the software allows the user to interact with a visual interface and arrange a variety of sonic elements together. Paul Farrington, who designed the software, invited three worldwide known musicians to use Soundtoy and experiment with it, and collated their work, as well as his on this brilliant CD. Taking part to this project are Håkan Libdo, who is responsible for over a hundred releases on labels as different as Mille Plateaux, Skam or Fragile, Scanner, with whom Farrington worked on a series of audio-visual displays, resulting in Sound Polaroids, also released on Bip-Hop, and Sprawl head of label and Si-Cut.Db man Douglas Benford. These artists were encouraged to use up to twelve of their own samples which, once loaded onto the software, would be used by moving coloured squares on the screen. Considering that all eight tracks were created by following a same process, the compositions proves to be incredibly versatile and diverse. If all tracks explore very laidback and atmospheric realms, each artist's work reflects on their compositions. The CD also include a CD-R section which contains the Soundtoy and all the sound elements used on this record, giving the listener the possibility to create their own music, or create your own mix, adding to the interactive experience. The software is very intuitive to use, even for people who are not used to making music on a computer. This collection of tracks is set to be followed by more soon...

http://www.themilkfactory.co.uk/reviews_express/0301.htm

CRACKED / Austria / December 2002

Two things in one: a little sound-tool and the music generated with it by four of the most prolific and prominent electronic musicians and visual artists around at the time. Two tracks each by the artists mentioned above and the software itself for you to play around with and I am sure this tool will give you some nice nights diving into the dynamics of sounds, noises, frequencies, timing, silence and mistakes that make electronic music so interesting.

The Tonne Soundtoy [V.1] is a nice, little software, where the user can drag little samples into a sequencer on an intuitively understandable GUI with fast results. There is no recording-mechanic integrated, so that has to be done with whatever your computer (Mac or PC) offers you. Everyone who has ever played around with producing music on a computer (and who hasn't?) knows that the functionality and abilities of the software and the available sample-library are the main points of what will come out. Therefore it is important, if you want to make music this way, to get the right tool for you or use as many tools as you can (which is also a matter of money, of course, but maybe you've got a friend who is a computer-wizard and has a nice library of copied, cracked or plain stolen software at hand for you. Who hasn't?). The soundtoy offers ten samples to every track (I'll get to that in a second) and they are all rather simple, spheric and electronic. Therefore the sounds you will compile are also simple and spheric and electronic, but that can be a very intriguing thing, if you like to dive into the nuances of sounds and noises.

Bip Hop has found four artists who used this little soundtool to create some music and on this CD, next to the software, you'll find two tracks of each artist. There is, of course, Tonne himself, who programmed the whole thing, as he is a semi-professional programmer for visuals for music and has already performed at the Ars Electronica and Phonotaktik in Austria. Then there is Scanner aka Robin Rimbaud, who has been using atmospheric and real sounds for years to produce interesting chill out music, where the chill is more in the meaning of « chills running down your spine ». Most people might know Hakan Lidbo from his work with Fatboy Slim, but he has released a whole truckload of records on all different kinds of labels (Mille Plateaux, Force Inc., and so on). The fourth collaborator is Si-Cut.DB and with a name like that you might guess that this is not his only moniker. Among a lot of other stuff he works with Ben Edwards on a project called Tennis which I wouldn't know anything about due to its stupid name if it wasn't for their performance in the Substance-Pre-Night-Series this summer in Vienna. And they were great.

All four of them are great electronic musicians, who really dug deep into the means of the Tonne soundtoy and produced very intriguing, sparse tracks that explore the fine lines between noise and harmonies. There are a lot of free spaces and lots of echoes in these samples, so there is always a dark and brooding atmosphere around them with few beats or rhythms to hold on to. Tonne is the first to use a steady drum-beat for the whole length of a track on the fourth track of this CD and this one feels more like a heartbeat heard through putting your head against somebody's breast, and then he destroys it with noises and crackling sounds. Due to the narrow possibilities in creating music with this tool – you have ten samples where you can set the frequency and a simple knob to change the speed – the artist gains a lot of freedom. Most of the time, there is a lot of perfection in the easies solution. In the end, this is great late night listening.

The Tonne Soundtoy [V.1] was originally installed on the website of Bip Hop and I guess it is still there. So you too can go and check it out, if you don't want to buy this CD. Or you use this CD as a sort of « What did other people do with it and where can I go? »-guide and start to experiment (and safe online-fees at the same time). There are a lot of people, me included, who aren't any good at inventing anything new but who have a knack for making something already existing a little better, me not included. On the other hand, hopefully everyone who buys this CD does read the liner-notes.

There might be some people who never realise that there is some nice software on here. Oh well, if they like the music I guess that isn't all too bad.

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

VITAL WEEKLY # 351, week 50 / Holland / December 2002

Ever wanted to mix Scanner? or Hakan Lidbo? Or Si-Cut.db? or Tonne? It's all becoming possible via this release. Every sound on this CD was made by these artists and they play around with these sound with software, developed by Paul Farrington, aka Tonne. The software is called Soundtoy and on the CDrom part of this CD, you can play around with the sounds by the four people and create your mix in a very easy way. It's a pity that the software isn't that open for creating your own, using your sounds. Soundtoy is a sequencer based software, so except some rhythm oriented music. Mostly techno related, but also nicely subdued sounds by Scanner in 'Guide Me By Surprise' or minimalist techno by Hakan Libdo in 'Mon Xox'. It's fun to compare these tracks with the various sound inputs, and see for yourself how you could have created an 'improved' version yourself. The eight tracks, two per artist, are nice, but it nowhere gets really exciting. In terms of 'just' music, there is nothing new under the sun, other then eight nice tracks of techno related music. (FdW)

BBC ONLINE – UK – December 2002

Paul Farrington, aka Tonne, is the creator of the Soundtoys software. It was developed as part of a research project at London's Royal College of Art, and is presented on this CD from Bip-Hop, along with several examples of the software in action.

The result is as much an exercise in aesthetics as it is in music software design. Samples can be dragged and dropped into a sequencer at the users discretion via a tasteful interface, creating colourful patterns as well as interesting sonic contrasts and combinations. Plus there is the added pleasure of dropping your own sounds into the mix.

It would have been nice to see the idea taken a little further as a piece of open licence software (like the Linux operating system). This could allow artists to develop and patch it into new combinations, making it a more interesting piece of ongoing work for users and programmers alike. In its current state it's only good as a standalone tool, and Soundtoy is an appropriate name for it. That's not to say it isn't extremely fun and could be useful for live performances..

On the audio side Bip hop have employed four names involved in electronic sound art to create pieces using the software;

Hakan Libido has more than 100 releases on labels such as Skam, Mille Plateaux and Carl Craig's Fragile imprint.

Scanner's work includes site specific intermedia installations, soundscapes and those intriguing mobile scans.

Si-cut.db is the director of the sprawl club and has worked with Andy Weatherall, Add N to X and St Etienne.

Tonne has worked with labels like Mille Plateaux and Schematic and performed at festivals all over the world.

The music they make on the CD isn't entirely satisfying to these ears. That's not to say its bad (it's often sensual, beautiful and professional); it's just not very exciting. Their experiments are predictable, and don't surpass any expectations.

When musicians like Ultra Red, Herbert, Akufen and Matmos are making exciting and less indulgent music using similar methods without the need to justify it as art, this project seems to miss the point a little.

On the upside, the great thing about this split cd of audio and software is that anyone can now use it. My advice is to do so; maybe Bip Hop could use the results for a more interesting second compilation...

Marcus Scott

http://www.bbc.co.uk/music/experimental/reviews/tonne_soundtoy.shtml

DISQUIET – USA – July 2002

18. Studio Tonne 2002.06.30 Hella Cool

A musical staff on the move. The website for the France-based record label Bip-Hop features one of the finest audio-games currently on the web. The game, introduced on the Bip-Hop homepage as "a present from Studio

Tonne," is deceptively elegant: You are provided with a dozen colored objects, each representing a single sound. There are also four horizontal lines, reminiscent of a musical staff. Along each of the lines a bright white dot runs back and forth at a steady pace. If you drag one of the colored sound objects onto one of the lines, every time it is crossed by the white dot a specific sound is emitted. A brown dot and a yellow dot both trigger for the word "bip," a grey dot triggers "hop," but most of the sounds are light snippets of percussion, like a snap of white noise or a tiny aspiration. The pace can be sped up or slowed down, thanks to prominent plus- and minus-sign buttons. Though the game provides no proper instructions, the rules become apparent with some simple experimentation. The length of the staff lines can be altered by dragging the translucent tubes that appear at each end. And each colored dot, as it turns out, can be triggered in one of three manners: as the white dot crosses from the left, from the right, or coming and going. Studio Tonne is a multimedia studio with clients including Ford Motor Company, Penguin Books and Sulphur, the record label run by electronic musician Scanner.

http://www.disquiet.com/audio-games/online.html#x_tonnehop

Avopolis / Greece / December 2002

<http://www.avopolis.gr/reviews/default.asp?ID=1295>