

«Electronic music that sounds like build from Lego, experimental Pop that carries beautiful melodies without kitsch or additional icing.»

by *Sven Swift in Earlabs (Holland), 27 mai 2007*

The Canadian No Type netlabel delivers Nicolas Bernier's first solo album *Ail et l'eau faille* [also released by Ekumen on CDR, EK 007]. Bernier appeared at No Type in company with Delphine Measroch under the name of Milliseconde topographie. Their delightful two-track EP *Paperasses éparses* [NT 091] was an experimental investigation in delicate electronic textures and opulent acoustic instrumentations. At *Ail et l'eau faille*, you can catch Nicolas Bernier exploring his rather folkloristic influences. And you can call it Pop, if you're a brave listener.

Bernier mixes handmade beats with acoustic guitars and sweet little synthesizers. Electronic music that sounds like build from Lego, experimental Pop that carries beautiful melodies without kitsch or additional icing. Song number one, *Propriétaire d'un chat aux grands yeux*, is a good example for his way of composing. Nice guitars, a smooth road piano, some bleeps in the back and a strange rhythm-section that does not care about synchronization. To make machine music so imperfect that it would become more human than human, as Nicolas Bernier states at the No Type website. *La tortue* at position number three features a simple guitar-lick and surprises with groovy drum machine-grooves. Very loose, very good! If you like the oeuvre of Stephane Obadia, you'll also dig this tune. The third Pop-song on *Ail et l'eau faille* is probably *La ville est en feu* (modulations), though this one lacks the optimistic mood of the first two reviewed tracks. Down-pitched beats, bubbling synthesizers and open chords on a stringed instrument that ain't a guitar. Listen to Pop (sic!) by Slovenian musician Neuf Meuf for comparison.

At walking dance *Sombre désert* [track 2] you can hear a somber guitar-motive with strong references to the folk music of the European Middle Ages. In concert with the semi-tonal vocals, you could imagine Matmos doing an Animal Collective-remix. Closer to *Paperasses éparses*, same for *Je ne juge pas* and *Les écureuils réchauffent les arbres* at four and six which both come off with an ambient twist. *Montauk*, finally, is Nicolas Bernier's glitch-ridden farewell. Hissing, background noises and a distorted Fender Rhodes add up to an atmospheric piece of innovative lo-fi Pop.

«He's an eclectic artist walking knee-deep in between acoustics and electronics.»

in *Wundertunes (Allemagne), 1 mai 2007*

Nicolas Bernier from Canada has studied electroacoustic composition at the University of Montreal. He's an eclectic artist walking knee-deep in between acoustics and electronics. On his actual release on Notype he's balancing again between organic sound sources and digital processing. Using his guitar and other acoustic instruments as well as electronics and found and processed sounds he creates his fragile and detailed music. His tracks are noisy, imperfect and very fragile, the text at the release page fits perfect: "To make machine

music so imperfect that it would become more human than human, so we can't tap the beat on a metronome but instead feel it the way you should feel it like a trek on the rocks that almost made you trip yesterday but all this naivete how could it be so you don't care good neither do I". Besides, he created the duo Milliseconde topographie and invented the artist collective Ekumen.

«Le résultat donne quelque chose de très doux, très palpable, très musical...»

par Benoît Richard in **Hop (France)**, 13 mai 2007

Homonyme d'un compositeur du 18e siècle, Nicolas Bernier est un jeune compositeur de musique électroacoustique et de musique acousmatique qui travaille aussi bien pour l'installation, la vidéo, que pour la danse et le cinéma.

Avec ce mini album 7 titres paru sur le netlabel Notype, il présente une musique mélangeant sonorités issues d'instruments (piano, guitare...) associées à des bruits divers, le tout arrangé au laptop. Le résultat donne quelque chose de très doux, très palpable, très musical qui rappelle par moment le dernier album de Man.

En se baladant sur son site et en jetant une oreille curieuse sur ses diverses productions, on peut dire que ce Ail et l'eau faille est sans doute une des plus accessibles qu'il ait produite.

« Sind eben auch Singer & Hüpfen dabei, müssen Se aber schon selber suchen und finden! »

But till that morning

by czz in **in|ad|ae|l|q|u|at (Allemagne)**, 12 juillet 2007

[...] Weiter mit der Aushorcherei des Labels No Type — einem tatsächlich raren Provider von störrischen Erkundungsgängen zwischen Musik und Ars czz hörempfehlungAcoustique. Querköpfe und — Schläge statt den netlabel— üblichichen plug-in Schraffuren der immergleichen Loopz. Im Falle des Klangbastlers und Acousmaten Nicolas Bernier und seiner EP Ail et l'eau faille [No Type, NT 097, 2007] ist der klappentext zu schön, um unter den Teppich gekehrt zu werden.

"To make machine music so imperfect that it would become more human than human, so we can't tap the beat on a metronome but instead feel it the way you should feel it like a trek on the rocks that almost made you trip yesterday but all this naivete how could it be so you don't care good neither do I." —Kurz gesagt: Das Unerwartete erwarten.

Sind eben auch Singer & Hüpfen dabei, müssen Se aber schon selber suchen und finden!

