

For the uninitiated, Mount Kimbie's second EP 'Sketch on Glass' might appear noisy and unfocused, rife with the formulaic features many cite when explaining why they don't like electronic music. A lot could be said against the repetitive beats, and non-linear song structure, not to mention the lack of many crowd-hooking lyrics. Without closer inspection, the tracks seem disjointed and each composition, artificial and accidental. But Dominic Maker and Kai Campos – the boys behind Mount Kimbie – are on to a new sound, not as hard-edged but certainly as geometric and purposefully designed as the triangles that don the EP's labels.

'Sketch on Glass' marks Mount Kimbie's second outing on influential dubstep label Hotflush, and have for the most part been adopted by that community of producers and tastemakers. It might be important to explain dubstep as a point of reference for Mount Kimbie's music (Dom and Kai cite it as a major influence and even the reason they started making music together at all), but what it doesn't prove to be is relevant. Mount Kimbie doesn't make dubstep.

Many of the releases in any related genre have been noted for their particularly mechanical, urban feel, the grit and pace of lifelong residence within a city. Dom and Kai themselves come from South London, an area ripe with young producers who've shown incredible talent and energy. The opening and title track for "Sketch on Glass" is quick and decisive, with a swing that's an easy nod to the ever prevalent UK garage. It's all excited, using the bass as a subtle request to keep up, where other producers have proven to be more heavy-handed in their use of sub-bass. Second track "Serged" is insistent, with a breathing, walking beat that brings to mind that same city at night: dark but sodium-lit bright. The chopped-up vocals could be snippets of passing conversation as well as acknowledgement of another UK garage tradition. The underlying environmental noise may have been from a field microphone, which they claim is essential to their productions. It adds a bit of fuzziness yet fidelity to the evocative place it was no doubt recorded.

Heading up the 'b' side is "50 Mile View," a slow build from deep meditative thought into the heartbeat of a runner. The tempo becomes fast, giving the idea of a time-lapse film of highways and dusky pedestrian sidewalks. It evokes busy social functions where the individual's interactions are muffled, tempered and the whole world is moving ahead regardless. The fashionably late vocals are vocoded and pitched nearly out of coherence, stopping only to make clear the words, "But I just can't stand to be here tonight." Given that much of the EP so far has been extremely deliberate, final track "At Least" seems like a fun experiment in frenetic, glitchy effects, and an interesting glimpse in the work behind a pair of producers with an obvious ear for sound design over dynamics.

There should be a page-long list of artists who've obviously inspired the pair in their endeavors: the Hyperdub wunderkind Burial, Skull Disco, the subtle swing of the garage of Todd Edwards, slight tinge of eccentric yet minimal techno stylings of Chileans Villalobos and Luciano, easily noticeable "thinky" sound of Hotflush label manager Scuba and the Dutch producers under the 3024 imprint, Martyn and 2562, even post-rock. But that's for those who might want to know more about what else like 'Sketch On Glass' is out there. For the previously mentioned uninitiated, there is a hope that Mount Kimbie's fresh and inviting take on these innovative artists might spark curiosity in where their latest EP is coming from. Mount Kimbie is definitely riding high on their second release of 2009, and for many they may be an entry to the larger world of UK dance music. What 'Sketch on Glass' really deserves is credit in its own right as beautiful compositions, even if they are only a little robotic.