

 GLITCHMACHINES®



BIOMORPH

BIOMORPH // CREDITS

SOUND DESIGN AND SAMPLE CONTENT:

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GRAPHIC DESIGN:

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ABOUT US:

Glitchmachines was established in 2005 by sound designer and electronic musician Ivo Ivanov. For the first 5 years of our brand's existence, we were focused on building handcrafted circuit-bent hardware instruments. We sold a limited number of units through boutique synthesizer retailers Analogue Haven and Robotspeak in California and we custom made instruments for numerous high-profile artists and sound designers. In 2010, we shifted our focus toward creative software plugins and sound effects packs.

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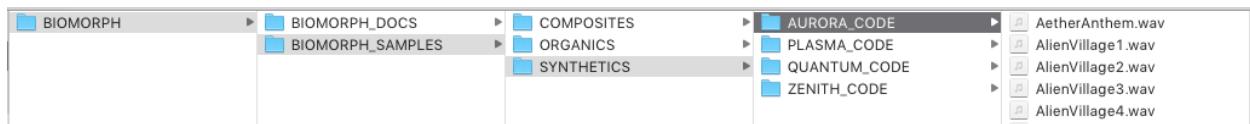
If you require tech support, you may reach us at: support@glitchmachines.com

SETUP:

Due to this pack's significant size, it has been split up into 3 separate folders which you will need to download individually.

All you have to do is to consolidate the contents of the three parts into the appropriate folders as explained below.

Ultimately, you should wind up with the file structure illustrated in the below screenshot (shown on Mac but will be the same on Windows):



BIOMORPH_PART_1 contains the main folder architecture as well as the COMPOSITES folder and its contents. From here you simply need to place the contents of Part_2 and Part_3 in the proper locations as explained below.

BIOMORPH_PART_2 contains the ORGANICS folder and its contents, which simply needs to be placed inside the BIOMORPH_SAMPLES folder as shown above.

BIOMORPH_PART_3 contains the SYNTHETICS folder and its contents, which simply needs to be placed inside the BIOMORPH_SAMPLES folder as shown above.

Once the folders in the pack are organized correctly, your work is done!

You can then import the .wav files directly into your favorite DAW or sampler.

BIOMORPH DESCRIPTION:

Biomorph is a new sample library by sound designer Ivo Ivanov, featuring cutting-edge sound effects with an alien sci-fi aesthetic. You will find everything from hyper-stylized digital soundscapes, mutated organisms, granulated liquids, and twisted robotic vocalizations to sophisticated low frequency effects, morphing textures and otherworldly atmospheres that defy categorization.

This flexible library was specifically designed to be equally geared toward music production, game audio and multimedia applications. If your next project calls for the sounds of ancient extraterrestrial artifacts, eerie inter-dimensional entities, gritty biomechanical articulations or foreboding environmental effects, you will undoubtedly find this collection to be an indispensable resource.

SAMPLE CONTENT OVERVIEW:

Biomorph comes with 5GB of 24bit 96kHz .wav audio content which has been developed with some of the latest audio processing tools. We have carefully organized the content into categorical subfolders in order to ease navigation and accessibility.

The sounds in this collection were designed to be production-ready. It is important to note, however, that they can be further processed and layered to achieve an endless variety of sophisticated audio effects. Vast creative potential lies in the possibilities presented by layering sounds from the Organics and Synthetics groups.

The Biomorph sound library is comprised of three groups of sounds:

- **COMPOSITES**
- **ORGANICS**
- **SYNTHETICS**

The COMPOSITES group bears no shortage of dramatic material full of challenging emotional cues. This material can lead to inspiration and thought provoking creative results that will convey impact, velocity and depth in your sonic landscape. Treating these sounds with a sense of imagination will yield the most rewarding results.

Sounds in the ORGANICS group may have started as raw materials such as metal, stone, ice, earth, plastics, wood, vegetables, fruit, meat, or liquid but have all been carefully manipulated to give them stylized characteristics that offer interesting and unexpected new perspectives on their sonic fingerprint.

Everyday sounds you may hear in traffic, crowds, or at the subway, garden, park, or forest have been heavily processed to give them striking expressive qualities.

In the SYNTHETICS group, you will find digitally generated tones and atmospheres that perfectly underline the natural sounds in the collection. Here you will find colossal sub bass tones, eerie detuned atmospheric vocalizations, morphing textures, biomechanical malfunctions, alien interface effects, and much more.

In some cases, you will find families of sounds we call CLUSTERS. Members of a cluster all share the same name and aesthetic attributes, while each sound is unique and designed to emphasize different articulations or points of interest. The variations in these clusters can often make context sensitive scenarios easier to manage.

COMPOSITES:

Description: Layered organic and synthetic elements resulting in dramatic hi-tech sound effects and soundscapes that defy categorization.

We have taken careful measures to ensure that the composite sounds are effective and production-ready, while still allowing the end user enough room for further post processing. This was achieved by using time based and dynamics processing as sparingly as possible. We find that this approach allows the end user to more accurately define how the samples should be adapted to a particular production, thus making them infinitely more flexible and useful.

The content in the COMPOSITES group is extremely difficult to describe, as it is comprised of a combination of multiple source sound families. We therefore recommend that you simply explore the samples to see what is on offer. Considering the aesthetic of these samples, even more so than the rest of this library, we feel that strict classification would only detract from encouraging the user to use their imagination.

ORGANICS:

Description: Foley and field recordings that have been treated with numerous modern signal processing techniques.

We have carefully used just the right amount of processing on a diverse collection of freshly recorded natural sounds in order to give the material a unique, stylized aesthetic. These sounds have familiar undertones, but are presented in creative ways that suggest they belong to a sonic universe of unknown origins.

You will find that this group of sounds is the perfect counterpart to the material in the SYNTHETICS group, and we strongly encourage you to experiment with layering sounds from each group to achieve complex and highly rewarding results.

To simplify navigation, this group is broken into four subgroups:

- AURORA_GENE
- PLASMA_GENE
- QUANTUM_GENE
- ZENITH_GENE

SYNTHETICS:

Description: Synthetic (or “Synthesized”) sound effects, designed with some of the latest software and hardware synthesizers.

We have deliberately left many of the sounds in this group unprocessed in order to give the user more control over how to adapt them to a production. We have also found that this allows them to “sit in a mix” much more effectively when layered with sounds from the ORGANICS group.

While the sounds in the SYNTHETICS group are certainly production-ready in their current state, it is important to point out the potential of manipulating them with post-processing in order to sculpt and polish them or even create entirely new content.

To simplify navigation, this group is broken into four subgroups:

- AURORA_CODE
- PLASMA_CODE
- QUANTUM_CODE
- ZENITH_CODE

Due to the unconventional nature of our sound effects packs, we recommend taking an exploratory approach to getting to know the contents of each folder.

The subgroup names do not signify any specific information about the contents therein - their sole purpose is to provide an aesthetic reference point and ultimately ease navigation by minimizing the quantity of samples per folder.

Thanks for purchasing Biomorph!

Check out the rest of our products at: www.glitchmachines.com