

PARABOLE // CREDITS

SOUND DESIGN AND SAMPLE CONTENT:

Ivo Ivanov

PRODUCT GRAPHICS:

Ivo Ivanov

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ABOUT US:

Glitchmachines was established in 2005 by sound designer Ivo Ivanov. During the early stages of the company, we were focused on building handcrafted circuit-bent hardware instruments. We sold a limited number of units through boutique synth shops in California and custom made instruments for numerous artists and sound designers. In 2010, we shifted our focus to creative audio plugins and sound effects.

SUPPORT:

Our download links expire after 10 attempts for security reasons but you can always contact us to request a new download via email.

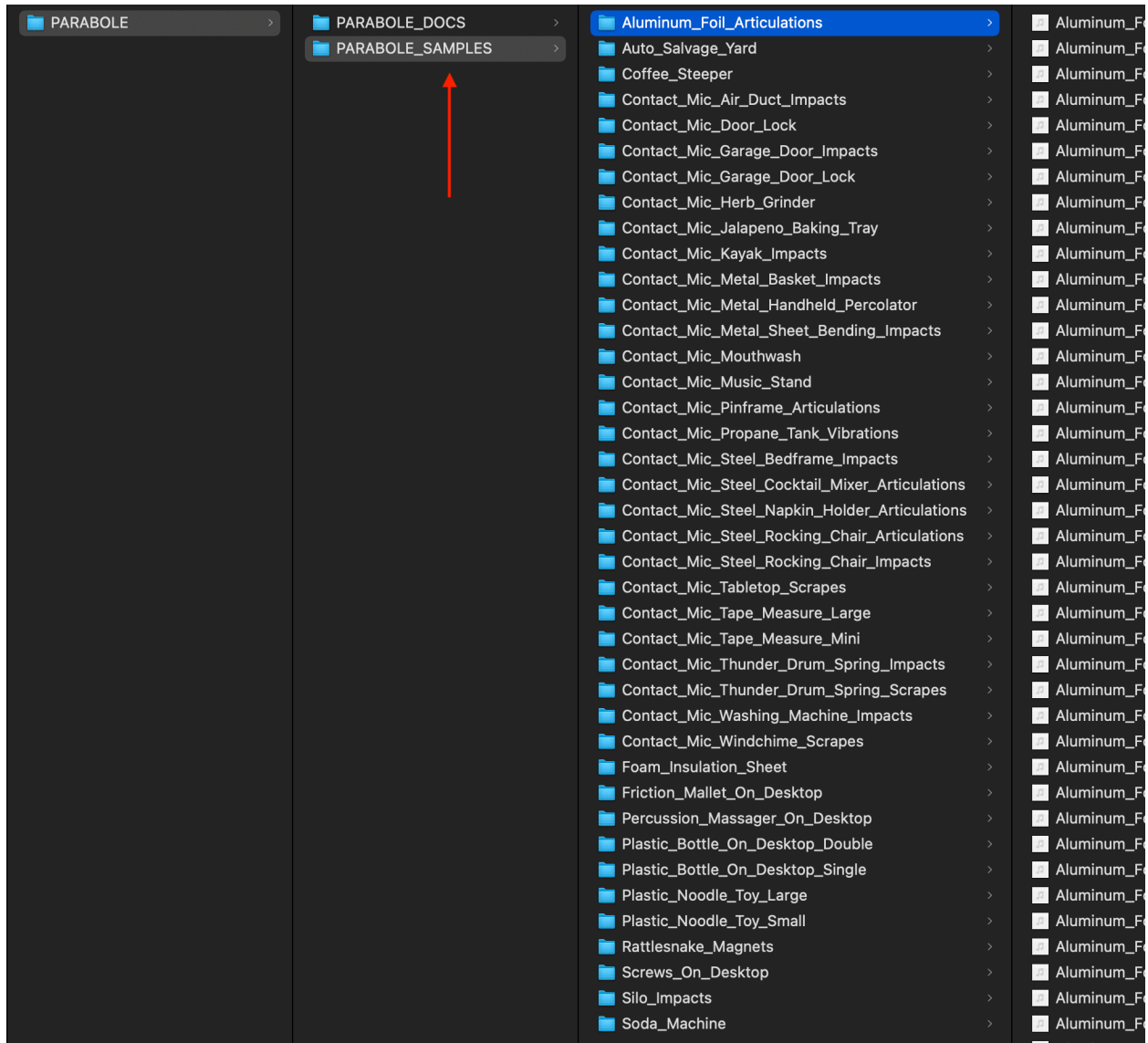
If you require tech support, you may reach us at: glitchmachines.sales@gmail.com

SETUP:

Due to this pack's significant size, it has been split up into 6 separate parts, which you need to download individually.

The **PARABOLE.zip** already contains the proper file structure, including the Docs folder and Samples folder, along with some of the sample sub-folders.

Once you have downloaded the other parts, all you have to do is to consolidate the contents of the parts into the **PARABOLE_SAMPLES** folder as shown below:



Once the folders in the pack are organized as explained above, your work is done!

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

PARABOLE DESCRIPTION:

Parabole manifests itself in the form of a 3.6GB sample pack consisting of 40 folders organized by object, totaling a staggering 3,029 24bit 96kHz files.

Parabole is the fifth installment in a series of sample libraries featuring unprocessed recordings. This collection from sound designer Ivo Ivanov features a broad spectrum of contact mic recordings, as well as a multitude of recordings from an auto salvage yard and various epic impacts recorded in a massive decommissioned grain silo dome.

Like the other entries in the series, Parabole features a deeply compelling collection of sounds that have been expertly activated, captured and edited. This diverse collection of assets is adaptable to a broad variety of creative contexts including Music Production, Game Audio, Motion Graphics, Advertising, Art Installations, Live Performances, Audio Branding, Cinematic Trailers and much more.

Parabole yields a massive auditory playground for users of creative audio manipulation tools. The natural sounds in this library are ready to be stretched, pitched, granulated, looped, layered and otherwise processed by your favorite audio contortion devices. Geared toward software & hardware users alike, Parabole is a powerful resource that will inspire you to reach the outer edges of your imagination.

While our sound effects are carefully designed to work with your favorite samplers and DAWs, they pair up particularly well with our own brand of audio contortion tools. Our wide selection of packs grant Palindrome, Polygon, Cataract and Tactic users access to thousands of fresh ingredients.

Each sound in nature has its own structure, fluctuation, motion, depth, flow, rhythm, articulation, cadence, tone, expression and texture. Due to this inherent natural complexity, processed natural sounds can yield more nuanced, articulate and quirky results than synthetic sounds can on their own. Equally balanced in quality, quantity and character, Parabole invites you to explore the stranger sounds in nature.

PRODUCTION NOTES FROM IVO IVANOV:

This library has been three years in the making and I'm very pleased to add it to the Glitchmachines Found Sounds series of sample packs. Parabole is the fifth installment in this series and this pack features a number of unusual recordings.

A few years ago, I purchased some high-end contact mics and I've been actively gathering content with them on a regular basis. I've captured at least three times the amount of content featured here, but I only wanted to include the most interesting recordings for this collection. Contact mics can often be very noisy, which makes recordings often underwhelming or even unusable but the mics I used have their own preamps and use a slightly different pickup than the usual stethoscope-style you've most likely seen. The resulting recordings are surprisingly clean and I find that they work particularly well when processed and/or layered with non-contact mic sounds.

Another highlight are the huge impacts that I recorded inside a massive, decommissioned grain silo dome. The reverb inside this structure was absolutely mind-blowing and I managed to capture some sounds that I found to be extremely satisfying. I also went to a local auto salvage yard and recorded all sorts of sounds that could be used as the basis for many styles of effects. There are also various Foley recordings of objects such as my soda machine and other objects that make cool sounds.

One important suggestion I'd like to make is not to think of these sounds too literally. Explore the collection with an open mind and use your imagination in a way that will allow you to adapt these sounds to your own creative ideas. Think of each folder as a sort of *treasure trove* of sounds and explore the contents with a creative ear, always thinking about how you can use the tones and textures to create something fresh of your own with your arsenal of processing devices and samplers.

While the sounds are certainly meant to be used 'as-is' in certain applications, it's important to remember that they are also very much meant to be processed and further edited, where applicable. For example, simple processes like adding reverb or pitching down by 1-2 octaves can often bring out mind-bending qualities in these sounds and completely transform them into something new. Granular processors and any other samplers and signal processing tools are going to pair up extremely well with them.

In my sound design lectures, I always used the analogy of a cook or an architect; think of these assets as sound design "ingredients" or "sonic building blocks", with which you can cook up or construct something totally unique. Layer them up, stretch them beyond recognition, loop them to build abstract rhythmic structures, chop them up into intricate particles, and generally let your creativity run free.

With a little effort and imagination, I hope that electronic musicians, sound designers and artists will find this library to be an indispensable tool that they will use to create previously unimagined results for years to come!

SAMPLE CONTENT OVERVIEW:

Aluminum_Foil_Articulations	59	Auto_Salvage_Yard	272
Coffee_Steepener	42	Contact_Mic_Air_Duct_Impacts	72
Contact_Mic_Door_Lock	26	Contact_Mic_Garage_Door_Impacts	78
Contact_Mic_Garage_Door_Lock	28	Contact_Mic_Herb_Grinder	55
Contact_Mic_Jalapeno_Baking_Tray	46	Contact_Mic_Kayak_Impacts	51
Contact_Mic_Metal_Basket_Impacts	90	Contact_Mic_Metal_Handheld_Percolator	64
Contact_Mic_Metal_Sheet_Bending_Impacts	79	Contact_Mic_Mouthwash	76
Contact_Mic_Music_Stand	56	Contact_Mic_Pinframe_Articulations	89
Contact_Mic_Propane_Tank_Vibrations	51	Contact_Mic_Steel_Bedframe_Impacts	57
Contact_Mic_Steel_Cocktail_Mixer_Articulations	104	Contact_Mic_Steel_Napkin_Holder_Articulations	79
Contact_Mic_Steel_Rocking_Chair_Articulations	67	Contact_Mic_Steel_Rocking_Chair_Impacts	61
Contact_Mic_Tabletop_Scrapes	112	Contact_Mic_Tape_Measure_Large	78
Contact_Mic_Tape_Measure_Mini	37	Contact_Mic_Thunder_Drum_Spring_Impacts	72
Contact_Mic_Thunder_Drum_Spring_Scrapes	27	Contact_Mic_Washing_Machine_Impacts	35
Contact_Mic_Windchime_Scrapes	57	Foam_Insulation_Sheet	60
Friction_Mallet_On_Desktop	140	Percussion_Massager_On_Desktop	82
Plastic_Bottle_On_Desktop_Double	81	Plastic_Bottle_On_Desktop_Single	102
Plastic_Noodle_Toy_Large	155	Plastic_Noodle_Toy_Small	47
Rattlesnake_Magnets	181	Screws_On_Desktop	43
Silo_Impacts	88	Soda_Machine	30

All recordings in this collection were captured on a Sound Devices 633 digital recorder.

Microphones used:

Sennheiser MKH-8060

Sennheiser MKH-8040 Stereo Pair (X/Y)

Sennheiser MKH-8020 Stereo Pair (Spaced Pair)

Barcus Berry 4000XL Planar Wave Pickup System Stereo Pair

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