



TWISTED TOOLS | GLITCHMACHINES

Glitchmachines : Elements was designed by Ivo Ivanov of Glitchmachines in conjunction with Twisted Tools. The release includes 1126 oneshots, 128 royalty free loops, a unique sampler from Twisted Tools (MP16b), mapped instruments for a variety of popular sampler formats and controller templates.

Available April, 2011 at <http://twistedtools.com>

GLITCHMACHINES - INTERVIEW

TT: Tell us a little about yourself and your involvement with Twisted Tools.

GM: Josh Hinden (*one half of Twisted Tools*) and I were friends well before Twisted Tools came to fruition. We had always talked about working on some kind of a project together. I am blown away with how well Josh and Igor executed this company and I am ecstatic to have the opportunity to be involved as a sound designer. So far, I have worked on sound design and snapshots for Vortex, Colorflex, Buffeater, and Scapes. My busy schedule doesn't permit me to take on a lot of extra projects, but I am always first in line when a new Twisted Tools product is in the works. These guys just get it.

TT: Tell us about the *Elements* sample pack, what you set out to do and what people can expect.

GM: For *Elements*, I wanted to create a unique palette of sounds that are a mutation of various aesthetic elements I have explored over the last 20 years.

More than that, I wanted to create a library that was genuinely useful.

I knew that I did not want to simply create another lofi or circuit-bent sound library. Nor did I want to exclusively use software to generate all of the sounds.

As a result, I ran various foley sessions to record a large variety of material that I used as the building blocks for this library. I tried to record a little bit of everything; from bowed cymbals to mouth harps, wind up toys and organic materials such as pebbles and boulders, water toys and whistles, shortwave radios, metallic impacts, blown objects, stringed instruments and much, much more.

I also recorded several dozen hours of material generated by my analog/digital Eurorack modular system. I edited down overwhelming amounts of sounds from long recordings that were accumulated over more than a year.

Lastly, I extensively layered and processed all of the edited sounds in order to ultimately arrive at the results you hear in this library.

After countless of hours of work, I'm very happy with how this sample library has turned out and I hope that you will find it both inspiring and useful in your own creative works.

TT: Walk us through some of the sounds and gear used.

The Foley sessions were all recorded in a Pro Tools HD studio running an ICON console with various bits of outboard gear. Some of the other sounds were recorded through the Neve Genesys and SSL AWS900 consoles. I used Ableton and Renoise to compose the loops for this library. I love Ableton for its streamlined interface which lends itself to a hyper-fast workflow. Renoise is fantastic when I want to force myself to take a different approach. I also extensively used Wavelab 7 for most of the editing, compositing, and processing. Reaktor 5 also came into play quite a bit throughout this project. My Eurorack modular system played a big role in the creation of a lot of the core content. Over the course of about a year, I recorded a series of very long improv sessions which eventually grew into gigabytes upon gigabytes of material. I later meticulously edited down

dozens of hours worth of audio into the elements that became the building blocks for many of these sounds.

TT: Any interesting moments you can recall?

Some of the best moments definitely happened during the Foley sessions. I really enjoy this method of sound creation because it always yields the most unforeseen results. One of my favorite moments by far was playing a cymbal with an old Cello bow. All manner of extremely nuanced, evil harmonic overtones and drones ensued. You just cant get this kind of stuff by any other means. Ironically, some of the truly magical moments happened in between takes when nobody was paying attention and Pro Tools just happened to still be rolling.

TT: Any closing thoughts Ivo?

GM: One of the most important lessons I have learned in the last 20+ years of working with audio is not to limit myself by being set on one particular method of achieving results. I always aim to try not only the best piece of gear at my disposal, but also the worst. Both ends of the spectrum yield extremely rewarding results and together they are unstoppable. There is a sonic landscape waiting inside of everything - as long as it speaks to your creative aesthetic. This library is a testament to that concept.