CATHEDRAL OF JUNK

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By Mike Peaslee

Austin, Texas is an odd place. So odd in fact, that "Keep Austin Wierd" is virtually the officially recognized slogan of the city itself. The place is packed full of artists and art, musicians and the instruments behind them. There's a shop on 6th St, at the heart of downtown Austin, where you can buy guitar-shaped toilet seats, complete with sunburst finish. They call it an island of blue in a sea of red, referring to the unusual political and social climate of the place, but I like to call it home from time to time.

Among the strange are many really interesting and creative people, each exploring and giving back in their own way. The one thing truly Texas about the place is a defiance and expectation that folks have to be left to be left the fuck alone and likewise, to simply mind their own damn business. Sometimes a guy just wants to build a towering castle of steel, plastic, glass and all manner of other glorious scraps that modern progress and consumption has wrought in his own backyard for over 20 years. And sometimes a guy has to fight for the right to keep what he's built when the powers that be come along and tell him to tear it all down. Meet Vince Hannemann, the "Junk King", and welcome to his amazing Cathedral of Junk.

We were going to name this library De-fi at first, because this strange collection of low-grade and no-grade flotsam and jetsam goes far beyond no-fi. It strikes right through the heart of defiant individualism. The City of Austin tried repeatedly to shut him down and force him to tear down, dismantle and haul away the Cathedral under claims of various building and planning code violations, but after three lawyers, a couple of years and seriously fierce tenacity, Vince prevailed and acquired his building permits and right to keep on building ever onward and upward. In the end, we felt the most fitting name was to call it what it is.

Located at 4422 Lareina Drive, in the South Congress area of Austin, Vince's Cathedral of Junk rises at least 30 feet into the sky amongst the towering trees in his backyard and probably weighs in at well over 50 tons. One of the main towers is three stories tall. The entire structure is built from a mind-blowing collection of old TVs, car parts, machinery, building materials, appliances and an endless host of scrap, parts, objects, toys and stuff, from commonplace and identifiable to inexplicable and perplexing.

He finds his junk here and there and seems to build with a clear vision, plan and purpose, though it may seem at first like a endless and haphazard fractal of steel, plastic and stone when you first lay eyes on it. He never truly stops building and continued to expand the building/sculpture ceaselessly the entire time we were there exploring and recording. Even while giving us a tour of the place and telling us about his and its history, he was building a concrete and truck tire stairway up to a new level he was planning.

He prefers that visitors call ahead to make appointments (since it *is* his house after all). You can reach him at 512-299-7413. He also accepts donations and has a dedicated volunteers who help cover the costs or duties related to keeping the place open. While he doesn't own a (working) computer, he's tightly involved with the Austin arts scene and is happy to tell the tail of his masterpiece. We encourage you to contact him and pay the Cathedral a visit in person. It has to be seen and explored (at your own risk) to be believed.

I met up with a few local friends of Soundiron for a little field trip with field recorder in tow to check the place out (Producers/Musical Artists J. Scott G., Gautam Arya of Librar Rising and Ed Rhone, Chief Tech Officer of Music Computing, creators of the Studio Blade). We picked, pulled and prodded the structure and found a few dozen unique objects and surfaces to bash some cool sounds out of with drumsticks (we played rather politely though, so as not to add any *new* dents). This library includes playable multi-sample instruments of the coolest and most musical oddities we found, edited and programmed with precision for maximum playability and musicality.

According to Ed Rhone, "Upon arriving at the Cathedral of Junk in Austin Texas, I immediately saw how cool this library could be. On site was just about every kind of consumer junk imaginable, each piece had been carefully on the structure. There were computer components, bicycle remnants, engine parts, toys, cell phones, piece of appliances, a surfboard bridge, and over a thousand other artifacts of the modern era stacked high into the air!

It was my first time meeting Mike Peaslee from Soundiron, he had his trusty handheld recorder and a box of drum sticks. We all proceeded in scurrying about looking for items with distinct tones, it was a really awesome experience! I hope all of you can really geek out on these creations, and may they bring you much inspiration."

J. Scott G. Also grabbed a huge collection of awesome images that you can check out on his Facebook page.

We covered everything from old cymbals and refrigerators to saw blades and artificial legs, but tried to focus on tonal instruments to provide a broad new palette of expressive tuned percussion. The end result is a grand scrap orchestra, and a fitting tribute to the The Junk King's Cathedral of Junk.

Please note: Version 1.0 of this library was originally published as "Cathedral of Junk" by Tonehammer, Inc. For the new version 1.1, we've fixed a crash bug in the **All Defi-drones** preset caused by a midi loop. Sorry :(

Soundiron
CATHEDRAL OF JUNK ^{version} 1.1

OVERVIEW

26 kontakt .nki files (open format)
498 samples
440MB installed
44.1 kHz stereo PCM wav format (24 bit)

Custom Convolution Reverb Impulses
Tuned, Untuned and Ensemble Percussion presets
Powerful Custom Performance, and FX controls.
Note: Native Instruments Kontakt 3.5 (or later) full retail versions required.
Note: The free Kontakt Player does NOT support this product.

CREDITS

Created by the Junk King himself, Mr. Vince Hannemann, who imagined, built and defended his epic creation.

Produced, Recorded, Edited, Programmed and Photographed by Mike Peaslee
Scripting by Chris Marshall
Very special thanks to J. Scott G., Ed Rhone, and Gautam Arya for helping us hunt down, play and record all of the insane odds and ends we found at the Cathedral.

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ABOUT THIS LIBRARY

Fidelity

This library was recorded in wide stereo at 44.1kHz / 24bit., in a dry and neutral studio environment. However, we also don't use low pass filtering in our recordings, because we believe in capturing the full depth and power of a sound source. It's much easier and more preferable to remove unwanted bass after the fact than it is to try to recreate and restore those lost elements after the fact. Also be aware that some sound sources are very quiet and to capture their full clarity and detail, it is necessary to allow low levels of preamp and mic hiss to exist in the recordings. We carefully choose our equipment and methods to prevent this wherever possible, but some sounds are just very small. Therefore, please do keep in mind that we don't claim or aim to provide perfectly quiet or perfectly sterile sounds or musical instrument samples.

Accessibility

All of the sample content and impulse files are included as standard non-encrypted PCM wav files and standard open-format Kontakt presets to allow you easy access to manipulate, reprogram and customize the sounds however you prefer. We know that it's important for many users to be able to go beyond the limitations of any one sampler or preset structure, so we've kept this library's directories and files open for advanced users. As a professional, you may have your own workflow or format requirements, and we trust that you'll respect our hard work and won't share this content with anyone who hasn't paid for it.

Keep in mind that to use and/or edit the Kontakt presets, you'll need the full retail version of Native Instruments Kontakt 3.5, Kontakt 4 or Kontakt 5. Please be aware that the free Kontakt "Player" and any other version or form of Kontakt that came bundled with any other library or software product (other than NI's "Komplete" package) will not support this library. The free Kontakt Player is NOT a full version of Kontakt and cannot load or play standard open-format Kontakt instruments or libraries.

While you can reprogram the samples or presets to other formats, we always recommend using Kontakt for best results, since it widely considered the industry standard and easily the most powerful sample programming and playback platform on the market. However, if you wish to convert or reprogram the wav files and instrument presets into any other sampler or softsynth format, including free and open-source standards like SFZ, then there are a variety of great tools that you can use to customize this library, such as Extreme Sample Converter and Chickensys Translator. Just be aware that not all settings and properties will translate accurately, reliably or even at all from one instrument or audio format to the next, due to vast differences in standards, behaviors, structures and capabilities that each platform relies on.

Custom Convolution Impulses

We enjoy capturing the unique acoustic characteristics of spaces and locations that we come across from time to time. Sampling environments is similar to sampling instruments in many ways. It's done with portable loudspeakers to produce a special sine wave sweep that covers a wide spectrum, from 22 Hz to 22 kHz. We then use dedicated deconvolution software to decode the resulting audio into an impulse response file, which is a wav file with special phase, frequency and timing information embedded in the audio.

Most impulses sound like an odd sort of sharp, reveberant snap, like a balloon pop or starting pistol fired in the environment that was captured – which is is in fact how impulses used to be made. When loaded into a compatible convolution reverb effect plugin (such as the one built into Kontakt), these impulses can impart their sonic properties fairly well into most sounds. Of course, it's an imperfect science and much is lost in the translation, especially if the sound being played through it also has it's own strong tonal, phase or reflective properties. Sometimes the results are incredibly lifelike. Sometimes they're awful. It all depends on the sound, the impulse, the plugin and the settings used. Sometimes these variables don't play nice. Then again, you may find some unexpectedly useful and interesting results through a little experimentation.

We've included a hand-selected collection of impulse files that we think compliment this's library's sound. You can load them into most instrument presets by using the "Tone / FX" control panel tab and selecting an impulse from the Impulse drop-down menu. You can also manually import any of the wavs in the Impulses directory into any IR wav-compatible convolution effect plugin of your choice. Just please just make sure to keep your speakers or headphones turned down while you experiment. Convolution processing can often create powerful and piercing resonances when applied to many audio sources – especially loud sounds that contain strong mid to low frequency harmonic components.

System Requirements

The full retail version of Native Instruments Kontakt 3.5 or later is required to use this library. Please be aware that many instrument and multi-instrument programs in this library are extremely ram/cpu and hard disk-streaming resource intensive. We recommend that you have *at least* 2GB of system ram, a dual core cpu and at least a 7200 rpm SATA hard disk before purchasing this or any other Soundiron library. Large sample sets like those found in this library may load slowly and may cause system instability on older machines.

Download & Installation

The Kontakt sampler presets in this library is designed for the full retail version of Kontakt 3.5 and later ONLY. It cannot be used in the free Kontakt Player. Please read all instrument specs and software requirements before purchasing this or any other Soundiron products to see the full list of software requirements, features and format compatibility for each library.

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Preset Loading

Once installation is complete, you can browse and load the included .nki presets using the Files or Database tabs in the Kontakt Browser, or through the main File load/save menu. Please allow presets to finish loading completely before loading a new one. You can't use the Libraries view to load standard open-format Kontakt Instruments like this library. Only locked "Powered-By-Kontakt" Libraries are visible to that propriety browser view. The "Add-Library" function also does not support this product or any other open-format Kontakt library. This library doesn't require any special activation.

User Presets

If you create custom presets of your own, remember to save them with a new filename in the same directory as the original preset you've modified.. Make sure to select "patch-only" and uncheck the "absolute sample paths" box to preserve the proper directory path structure of the library. This will allow us to provide you future updates to the original presets without accidentally overwriting your custom settings and preserve the necessary relative sample, wallpaper and impulse scripting file path settings.

Batch Re-Saving

If you move or change the directory structure within the main folder of this library, you may see a "missing sample" warning box when loading the presets into Kontakt. This can generally be corrected by using the "Batch Resave" command, located at the bottom of the drop down menu you'll see if you click on the main File menu at the top of Kontakt. Then select the folder you would like to resave. Select this library's main folder and then if Kontakt asks you where to find the missing files, select that same main folder again and press OK to continue. That will update the file-paths stored in the instrument.

UI Controls:

This instrument has a variety of special controls that allow deep realtime performance customization. Not all instrument presets include all controls listed. Included controls depend on the specific features suitable for each preset. Some instrument presets may not include every control listed below. Some may also use alternate control mappings. You can see each assignment by clicking on each UI control to display the "hint" text in the **Info** bar at the bottom of Kontakt.

Attack - (CC 74)
This knob controls the sharpness of attack. Increasing the value causes the sound to attack more softly.

Swell - (CC72)
This knob controls the overall volume and intensity of the sound. This allows realtime volume swelling and fading. CC1 by default, CC72 in percussion patches.

Release - (CC93)
This controls the release behavior of the sound. Lower settings cause the sound to be damped and cut off, while higher settings allow the sound to play out as long as a note is held down. The default is CC93, but release control has been moved to CC1 in percussion presets.

Offset - (CC91)
This allows you to skip ahead and start each sample farther into the actual wav file. This allows you to customize exactly which part of the sound you want to play.

Stepping - (key-switches C-2 - C0)
This allows pitch shifting on the fly. The Stepping settings will determine how many semitones (100 cents) up or down from normal that the sounds will play the next time a note is triggered. You can use the main pitch knob or pitchwheel for realtime pitch bending. You can go up or down by 24 semitones with this knob at any time. The pitch control key-switches override this knob.

Key Switch On/Off Button
This enables/disables the key-switches between C-2 and C0 that shift the pitch up or down. C-1 resets the pitch to default.
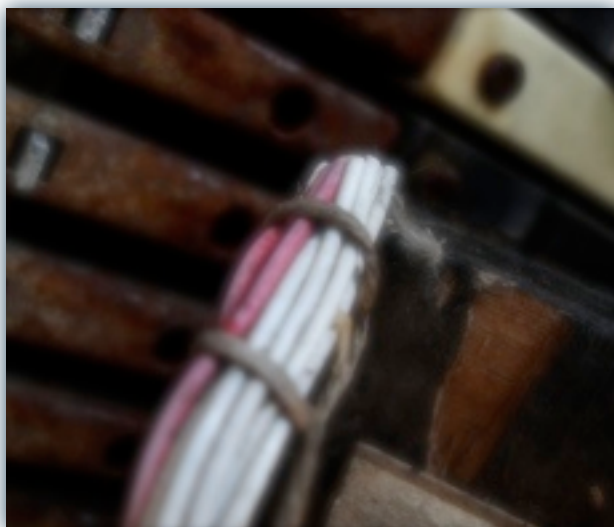
FX Controls:

Reverb Dry Mix
This knob controls the amount of "dry" or "clean" signal returning from the convolution reverb effect. This knob is only active when a reverb impulse has been loaded in the Impulse Select drop-down menu located to the right of the "wet mix" knob or in presets that come with an impulse already pre-loaded.

Reverb Wet Mix
This knob controls the amount of "wet" signal returning from the convolution reverb effect. This knob is only active when a reverb impulse has been loaded in the Impulse Select drop-down menu located to the right of the "wet mix" knob or in presets that come with an impulse already pre-loaded.

Low Pass
This knob enables and controls the high-frequency roll off amount that is applied to the convolution output. Use this to dull, darken and soften the sound.

Convolution Reverb Impulse Menu
This drop-down menu allows instant access to a variety of custom convolution impulses that we've captured in some of our favorite locations or created using various special techniques.

As soon as you load an impulse from the menu, the effect is activated and the impulse you've chosen is loaded into the signal path. Once an impulse has been loaded, the "Dry mix" and "Wet Mix" knobs become active.

You can disable and bypass the convolution effect entirely and unload any loaded impulse file at any time, by selecting the "None" option at the top of the list.

Stereo Width
This knob controls the overall wideness of the stereo image.

Spin
This knob controls the spin rate for the vibrato/speaker rotation effect used in some FX presets.

Ambience Controls:

These controls can be found in the Ambient instrument presets only and are used to control dynamic/tonal intensity and layer selection and blending.

X-Blend Knob

This sets the mix between the two ambient layers. When set to 0, Layer 1 is at full volume. When the knob is set to 127, the second Layer is at full volume.

Swell Knob

In the ambient instruments, this control sets the overall dynamic intensity of each ambient layer. This controls effects, dynamic layering and specific parameters for each set of ambiences.

Layer 1 Knob

This sets the main ambient layer, which is at full volume when the X-Blend Knob is set to 0. There are a total of 12 ambient sets to choose from. Changing the setting of this knob will not stop any note that is already playing.

Layer 2 Knob

This sets the second ambient layer, which is at full volume when the X-Blend Knob is set to 127. The same ambiences are available on this knob, allowing you to blend between any two ambiences you like. Changing the setting of this knob will not stop any note that is already playing.
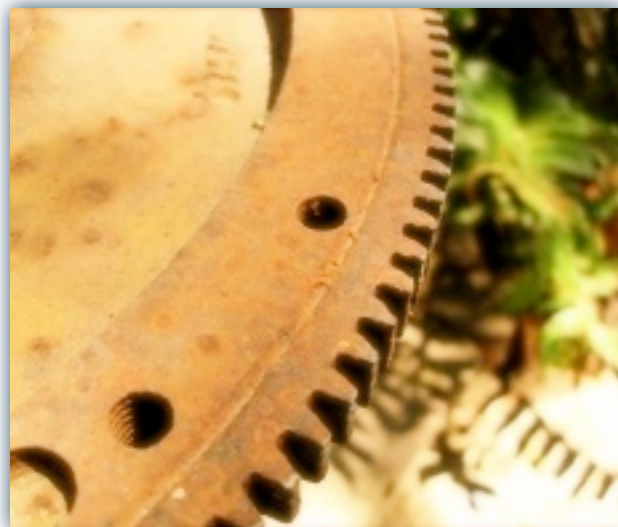
Instrument Presets:

Master Patch:

Junk King's Ensemble
29 articulations spanning the whole range of our Cathedral of Junk library in one massive junk band ensemble, mapped from C1 to D#8.

Junk King's Ensemble Lite
A low-memory version of the main ensemble patch that uses DFD streaming. The offset function is disabled in this preset.

Individual Elements:

bent cymbal
5 ride cymbal articulations (lug, rim, dome/bell, crash and trash), mapped from c2 to f4.

bike spokes
Bycycle wheel spokes played with drumsticks. Root note E4, mapped from C#0 to G8.

billboard
Metal sign board strikes. Root note E4, mapped from C#0 to G8.

butter box
A metal butter compartment in an ancient fridge. Root note B5, mapped from C#0 to G8.

ceramic jar
A ceramic glass jug. Root note F5, mapped from C#0 to G8.

chandelier
A strange crystal chandelier. Root note G3, mapped from C#0 to G8.

chemical barrel
A giant chemical storage barrel, now filled with water. Rooted at C5, mapped from C#0 to G8.

fiberglass tube
A 8" wide x 5' tall hard fiberglass cylinder. Rooted at D4, mapped from C#0 to G8.

galvanized bar
A galvanized steel pole. Rooted at E5, mapped from C#0 to G8.

glass lamp
Heavy glass lamp shade. Rooted at C#3, mapped from C#0 to G8.

junk bell
An unidentifiable metal bell-like dome, mounted to a fitting. Rooted at D4, mapped from C#0 to G8.

old cog
And big old rusty steel cog. Rooted at D4, mapped from C#0 to G8.

piano string hammer bend
Detuned and broken piano strings on a busted piano sound board, played with drumsticks hard enough to bend the notes. Rooted at D5, mapped from C#0 to G8.

piano string hammer
Detuned and broken piano strings on a busted piano sound board, played with drumsticks. Rooted at A#4, mapped from C#0 to G8.

piano string pluck
Detuned and broken piano strings on a busted piano sound board, plucked with fingers. Rooted at A4, mapped from C#0 to G8.

plastic orb
Hollow plastic sphere. Rooted at D5, mapped from C#0 to G8.

rusty box
Rusty metal box hanging from a rusty wire. Rooted at C#4, mapped from C#0 to G8.

saw blade
Rusty cicrular saw blade. Rooted at F5, mapped from C#0 to G8.

steel flowers
Steel flower sconces. Rooted at F#5, mapped from C#0 to G8.

tibetan chime tree
Small Tibetan noah bell tree shaking. Rooted at C5, mapped from C#0 to G8.

tin can
Tin can. Rooted at C#5, mapped from C#0 to G8.

warning sign
Thin sheet metal warning sign. Rooted at A#4, mapped from C#0 to G8.

water cooler
5 gallon plastic water cooler bottle. Rooted at C4, mapped from C#0 to G8.

wind chimes
A couple of long aluminum wind chimes. Rooted at G4 and B4, mapped from C#0 to G8.

Ambiences
These ambient drones and evolving soundscapes were created using organic source material that was warped and bent into strange sonic shapes as bonus accompaniment to the acoustic percussion instruments in this library.

All Defi-drones
All 11 tri-level drones with full intensity and cross-layer blending control, to allow you to morph between any two ambiences in real-time or via automation. Mapped over the whole key range, from C-2 to G8.

Defi-drone A
Flying sauce. Mapped from C-2 to G8.

Defi-drone B
Menacing cluster. Mapped from C-2 to G8.

Defi-drone C
Raspy oscillations. Mapped from C-2 to G8.

Defi-drone D
Whining horn-like pad. Mapped from C-2 to G8.

Defi-drone E
Digital tearing. Mapped from C-2 to G8.

Defi-drone F
In the waiting room. Mapped from C-2 to G8.

Defi-drone G
Undue interference. Mapped from C-2 to G8.

Defi-drone H
A strange organ. Mapped from C-2 to G8.
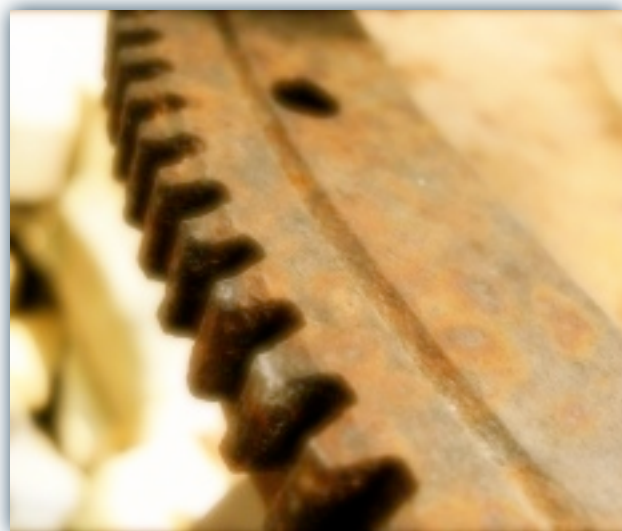
Defi-drone I
Granular pad. Mapped from C-2 to G8.

Defi-drone J
Stuttering pad. Mapped from C-2 to G8.

Defi-drone K
Paranoia. Mapped from C-2 to G8.

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THANK YOU.

We want to thank you for enjoying the Soundiron Cathedral of Junk and especially to Vince Hannemann for allowing us access to his home and living work of art.

Also, thanks to Ed Rhone, J. Scott G. and Gautam Arya for all of your help. You can also see many more pictures of the Cathedral at J. Scott G's Facebook page.

If you have any questions, troubles, concerns, comments, love-letters or hate mail, feel absolutely free to send it on over to us:

info@soundiron.com

much obliged,

Mike, Gregg and Chris

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