

echo | collective signal return - user guide



Signal Return is a performable kontakt instrument and soundset designed to create a wide variety of interesting and textured sounds.



All of the source material comes from recordings of various devices feeding back into themselves either electrically or acoustically.

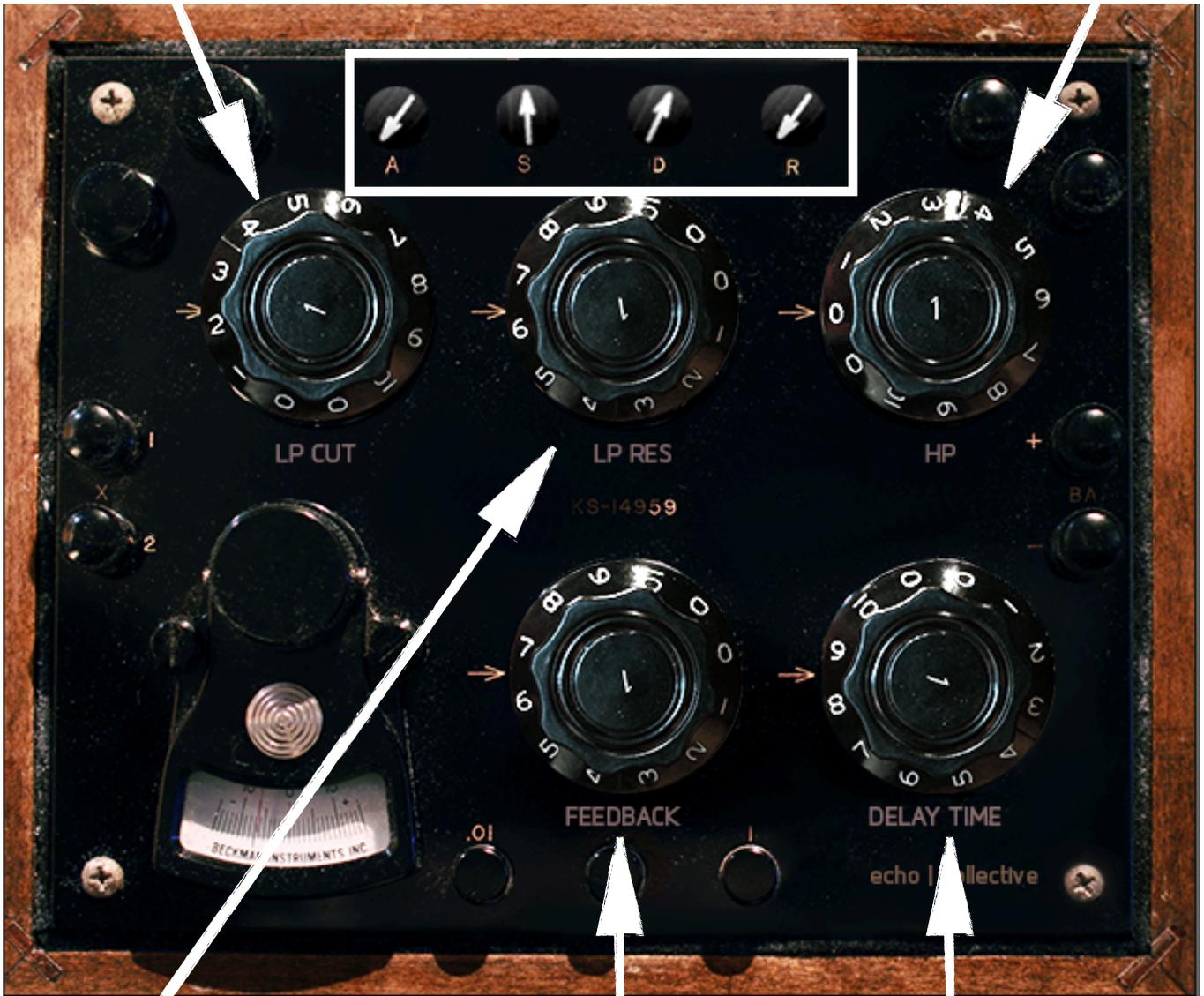
Occasionally other effects like delays and pitch shifters are run in-line with the looping signals to create even denser and more complex textures. No software based speaker emulators or distortions were used in the creation of these sounds.

lowpass cut frequency

envelope controls

hipass cut frequency

attack | sustain | decay | release



lowpass resonance amount

delay module feedback

delay module time

using **signal return**



The **signal return** interface is simple and powerful.

The ASDR knobs control the attack, sustain, decay and release envelope of the sample playback and are used to shape the way the sounds trigger and release in Kontakt.

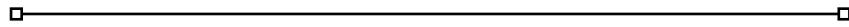
The LP CUT and LP RES knobs work together to create a resonant sweepable lowpass filter that can create nodes in the feedback textures.

The HP knob controls the hipass filter frequency - useful as a radio effect or for thinning out the lowest parts of the thicker sounding patches.

The FEEDBACK and DELAY TIME knobs control those two parameters of the delay module integrated into all of the patches. Heavy delay and feedback of these patches causes intriguing feedback on top of feedback for even denser textures.

The mod wheel is heavily integrated into many of the patches. In some cases it crossfades between multiple samples within the same patch, and in others it controls deeper effect parameters.

about the **signal return** samples



The **signal return** samples are all derived from actual recordings of various devices feeding back into themselves either acoustically or electrically. The main setups are as follows:

Demeter TGA3 Tube amp with PRS electric guitar - classic studio setup with an SM57 on the speaker and a Royer 121 ribbon mic about 6 feet away. Archetypical guitar feedback.

Yamaha Stagepass PA with SM57 - classic stage PA setup in a warehouse garage. Archetypical mic taps and squeals. Recorded with a schoeps MS rig from 10 feet away.

Greta Guitar amp and PRS guitar - line level loop with no speaker and only built in effects. Very gritty and direct.

Danelectro Honeytone mini amp line level loop - tiny practice amp run line level through pitch and delay plugins then back into itself. Huge textured sounds.

Roland Cube amp line level loop - medium practice amp run line level through pitch and delay plugins then back into itself. Huge textured sounds.

Roland Cube amp in a bathroom through an echoboy delay pedal - miked in MS from about 8 feet away with both clean and distorted channel settings. Pure analog squeals and long reflections.

Sansamp Bass Driver DI line level loop - huge chunky Bass DI through various pitch and delay plugins. Thick fat gritty textures.

Sony MDR 7506 headphones in the bathroom - straight off the recording device and waved in and around the sink to cause strange feedback manipulations. Classic PA feedback sound.

Uniden walkie talkies - short wave radios activating in close proximity to one another. Classic radio and walkie talkie squeals and squawks.

Yamaha MSP3 monitor speaker in the bathroom - another reverberant complex multitambral squeal set. No effects in use. just amps and speakers feeding back and breaking up.

Each of the samples are fully embedded with soundminer metadata. The metadata also includes spectrograms of each individual sound to make combing through the sounds that much quicker. Spectrograms created using iZotope RX3. available from www.iZotope.com