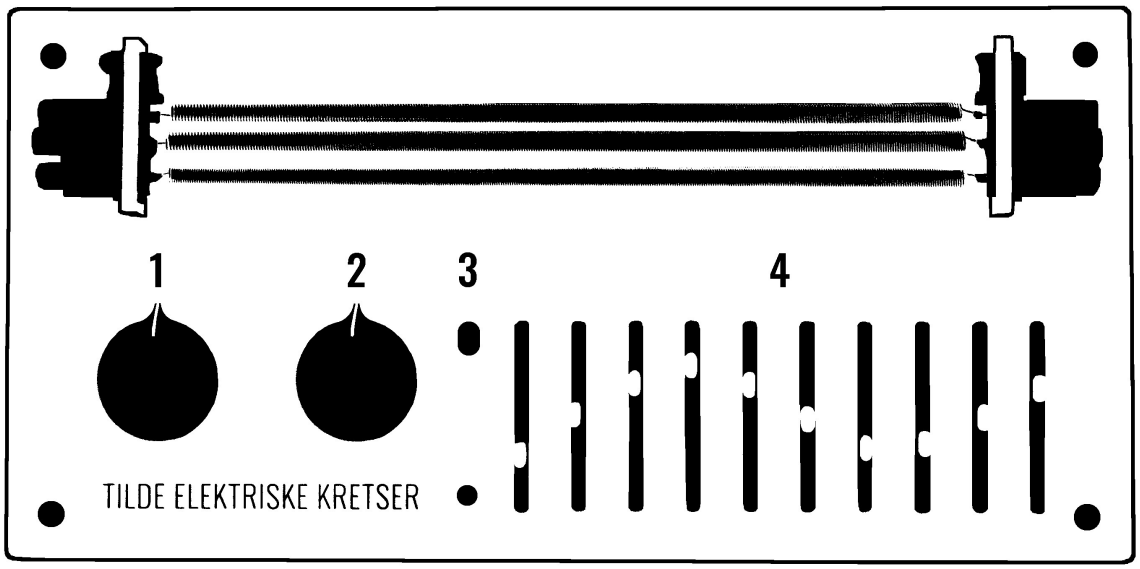
TILDE ELEKTRISKE KRETSER

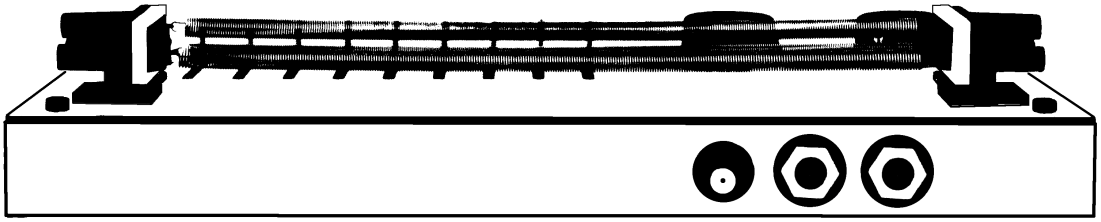
FJÆRLETT MANUAL

Controls



1. Feedback amount
2. Output volume / Mix
3. Mode switch
4. Graphic equalizer

Connections



Getting started

Power on

The unit powers on when you connect the power plug. Fjærlett requires a 9V DC center negative power supply. This is the same as most guitar pedals, so if you have a guitar pedal power supply you can use that. Using anything other than 9V DC center negative power can damage the unit. Look for this symbol on your power supply:

Modes

Fjærlett has two modes that optimizes its use both as a feedback instrument and as a spring reverb effects unit. You select mode with the switch (3).

Down: Feedback instrument mode

Up: Effect mode

Use as feedback instrument

Please note: *The output signal can go from quiet to really loud quickly. Please be careful when you use Fjærlett for the first time, set your speaker levels low and don't blow out your ears.*

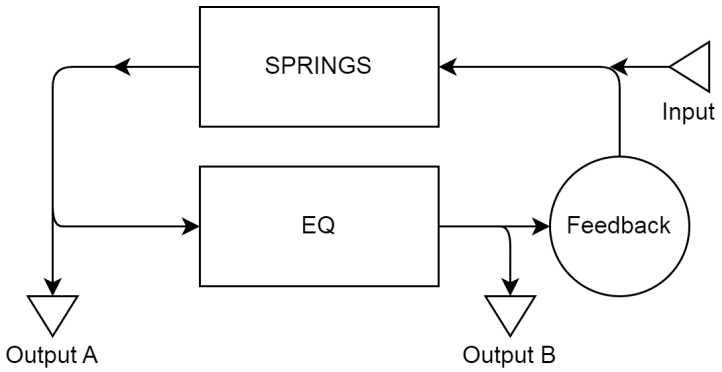
Remove the felt pieces between the springs. Set the switch to the downward position. Start with both the feedback amount knob (1) and the faders of the graphic equalizer (4) all the way down. You can check if you have sound by touching the springs or tapping the enclosure. Control the volume with the volume/mix knob (2).

Make a shape with the graphic equalizer (4) and turn up the feedback amount knob (1) to create feedback sounds. Note that the lower frequencies feed back stronger than the high frequencies. The faders of the graphic equalizer goes from low frequencies on the left to high frequencies on the right. The faders can boost or cut their respective frequencies, the further away from the fader's center position the sharper the boost or cut will be.

Use as spring reverb effects unit

Connect an external audio source using the input jack. When you use the unit as an effects unit the Output volume knob (2) functions as a mix control between the dry and wet signals. Set the switch (3) to the upright position. This enables you to shape the wet signal with the graphic equalizer (4). You can still use the feedback amount knob (1) to create feedback while in effect mode, but you might encounter some harsh distortion, especially if the faders are boosting the signal. I suggest sticking to a subtractive eq curve when in effect mode.

Audio path



The feedback signal is created by sending the output of the reverb springs through the graphic equalizer and then back into the springs. The feedback knob controls how much signal is sent to the input of the reverb springs. The frequencies that feed though is a result of the eq curve you create with the graphic equalizer.

The switch (3) controls where you tap into the circuit with the output jack. In the downwards position Output A is sent to the output jack, in the upwards position Output B is sent to the output jack.

Output A is the direct signal from the reverb springs. It contains the full frequency range of the springs and is the best option when you use the unit to create feedback noises.

Output B is the spring output signal filtered by the graphic equalizer. This enables you to filter out parts of the wet signal, e.g the low end, which makes this the best option for when you use the unit as a spring reverb effect.

Tips on playing

This is an experimental instrument, so there is no right or wrong way to use it. However, if you need some pointers, here are my thoughts.

A good thing to keep in mind is that you are playing the feedback and that the faders won't give you an instant change in the sound like you would expect from e.g a synthesizer. You use the equalizer to guide the feedback and nudge it in the right direction. The springs have certain frequencies that feed through much more easily than others. The equalizer is tuned to these frequencies. If you want a flowing and harmonically rich sound you need to listen for frequencies that are getting too strong, pull them down and make room for other frequencies to feed though. Not all of the faders are tuned to the inherit strong frequencies of the springs. Some have a supportive function and can be used to add interesting harmonics to the stronger resonating frequencies. Getting to know the frequencies of the equalizer and identifying which faders are tuned to strong frequencies is key to gaining control of the feedback.

The strong frequencies are likely to be found in the lower half of the graphic equalizer and in general the lower frequencies feed through more easily than the higher frequencies. To get the higher frequencies to feed through you probably have to pull down most of the lower frequencies. There are differences to the three springs, some like the higher frequencies better. Try dampening one or two springs with a piece of felt or you fingers and only let the remaining spring carry the audio.

Keep in mind that you can "reset" the feedback cycle by dampening the springs with your fingers or turning the feedback knob all the way down and wait for the signal to fade out. If you are stuck with the same note feeding back all the time, change the position of the faders or maybe dampen one of the springs.

If you want a shorter decay time when you use the unit as an effect you can use a thin piece of felt or fabric to dampen the springs.

Warranty and repairs

Return Policy

- This product can be returned within 14 days of receipt.
- The product must be returned in original, as-shipped condition with all original packaging and no signs of use. Buyer assumes responsibility for all return shipping costs unless the item was not received as described.
- Buyer receives a full refund through PayPal less any shipping costs.

Repairs

I will repair or replace any malfunctioning product for a period of 2 years after purchase date. Problems resulting from modifications may cancel this warranty. The owner will cover all shipping expenses.

Notes on the springs

The springs are the most fragile parts of the instrument. If you pull at them hard, they will bend out of shape and the instrument won't function as intended. I expect owners to understand this and treat the springs carefully. When transporting the instrument the springs need some support to not bounce around. Don't throw away the felt pieces that come with the instrument, but use them to hold the springs in place while transporting the instrument. Always use the wooden spring cover when transporting the instrument. I will replace broken springs, but the owner must cover the cost of the springs and shipping costs.