This document provides improved access for people who are blind or have low vision. Please note that due to the complexity and number of images in this document, it is not possible to include text descriptions of images.

Amped Elektra_1.0.0_en-US_2021-08

Table of Contents

Amped Elektra

Inspired by the Hohner Electra, with its distinctive, warm, beautiful, and funky sound, Amped Elektra is the missing tool for every Funk, (Neo) Soul, and Jazz enthusiast.

You can use the original sound of the instrument or each of the three re-amped signals using different vintage tube amps and add up to four effects to create the sound you are looking for and give your music production the desired touch.

The user interface of Amped Elektra is divided into two pages: **Instrument** and **Effects**.
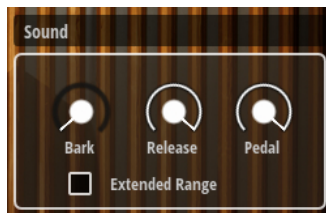
Instrument Page

The **Instrument** page gives you control over all parameters that affect the sound of the instrument.

In the top right section, the sound parameters are located, and the lower section contains the sound sources.

Sound Parameters

The sound parameters in the upper right let you adjust the sound of the activated sound sources.

Bark

The higher this setting, the more pronounced the transients. This adds more punch and bite to the attack phase of the sound.

If this control is set all the way to the left, you hear the original sound.

Release

Controls the release level.

Pedal

Allows you to adjust the pedal noise that is produced when the sustain pedal is pressed.

Extended Range

Extends the keyboard range that is used to trigger sounds.

- If this option is activated, the keyboard range is from A-1 to C7.
- If this option is deactivated, the keyboard range is from F0 to F6, as it is in the original instrument.

Sound Sources

In the lower part of the **Instrument** page, you can activate and set up the four sound sources that you can use.

You can use the clean, unprocessed signal or choose between three re-amped signals that were recorded in parallel. The amplifiers were selected carefully to create a wide spectrum of sound colors for all different kinds of music genres.

DI

Delivers the clean, unprocessed sound from the instrument.

On/Off

Activates/Deactivates the signal.

Solo

Solos the signal.

Mute

Mutes the signal.

Pan

Lets you adjust the panorama of the signal.

For example, by panning one amp towards the left side and one towards the right side, you can create a very wide and broad stereo sound.

Level

Sets the level of the signal.

NOTE

The **Level** setting determines how pronounced the **Bark**, **Release**, and **Pedal** sounds for that signal are in the overall sound.

The Tube

Here, the signal was re-amped using "The Tube", a vintage tube amplifier from 1970, recorded with a tube condenser microphone.

On/Off

Activates/Deactivates the signal.

Solo

Solos the signal.

Mute

Mutes the signal.

Pan

Lets you adjust the panorama of the signal.

For example, by panning one amp towards the left side and one towards the right side, you can create a very wide and broad stereo sound.
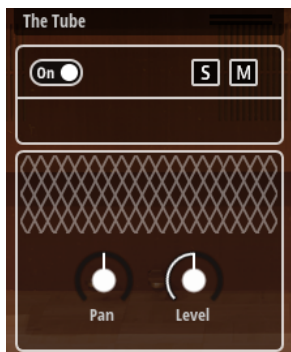
Level

Sets the level of the signal.

NOTE

The **Level** setting determines how pronounced the **Bark**, **Release**, and **Pedal** sounds for that signal are in the overall sound.

The Tower

Here, the signal was re-amped using the amplifier "The Tower".

"The Tower" is a very rare tube guitar amplifier from the 1950s. It was recorded with a dynamic microphone to capture the voluminous and warm tone of the amplifier.

On/Off

    Activates/Deactivates the signal.

Solo

    Solos the signal.

Mute

    Mutes the signal.

Pan

    Lets you adjust the panorama of the signal.

    For example, by panning one amp towards the left side and one towards the right side, you can create a very wide and broad stereo sound.

Level

    Sets the level of the signal.

> NOTE
>
> The **Level** setting determines how pronounced the **Bark**, **Release**, and **Pedal** sounds for that signal are in the overall sound.

The Twins

Here, the signal was re-amped using another well-known tube amplifier from the 1970s. Its sound is captured with a tube-condenser microphone. This is the signal with the brightest sound.

On/Off

    Activates/Deactivates the signal.

Solo

    Solos the signal.

Mute

Mutes the signal.

Pan

Lets you adjust the panorama of the signal.

For example, by panning one amp towards the left side and one towards the right side, you can create a very wide and broad stereo sound.
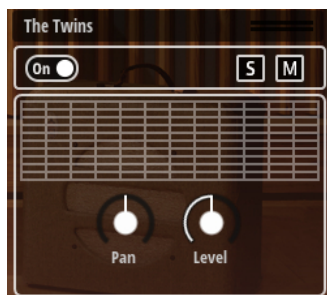
Level

Sets the level of the signal.

NOTE

The **Level** setting determines how pronounced the **Bark**, **Release**, and **Pedal** sounds for that signal are in the overall sound.

RELATED LINKS
Sound Parameters on page 5

Effects Page

The **Effects** page allows you to add effects to further shape the sound that you set up on the **Instrument** page.

You can add up to four effects. The signal travels through the effects in the order in which they are arranged on this page, from left to right.

RELATED LINKS
Available Effects on page 9

Adding Effects

When you have set up the sound on the **Instrument** page, you can add effects to it on the **Effects** page.

PROCEDURE

●	On the effect panel, click **Select Effect** and choose an effect from the menu.

> NOTE
>
> An effect can only be used once in the effect chain.

RELATED LINKS
Available Effects on page 9

Changing the Order of the Effects

If you have added effects and want to change the order in which they are processed, you can do so using drag and drop.

PROCEDURE

●	To move an effect to another position, click its drag icon in the upper right corner of the panel and drag it.

While you drag, an icon indicates where the effect will be inserted when you release the mouse.

Available Effects

On the effects menus for the four effect slots, you can choose between the available effects.
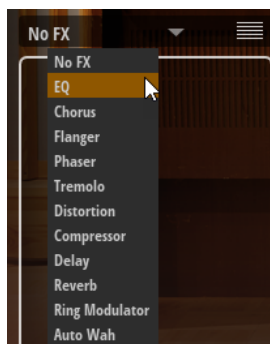
Each effect can only be used once in the effect chain. Once an effect is selected, it is removed from the effects menu for the other effect slots.

EQ

EQ is a high-quality 4-band equalizer.

On/Off

Activates/Deactivates the effect.

Low

Sets the amount of cut or boost for the low frequency band.

The center frequency for this band is 180 Hz.

Low Mid

Sets the amount of cut or boost for the low-mid frequency band.

The center frequency for this band is 500 Hz.

High Mid

Sets the amount of cut or boost for the high-mid frequency band.

The center frequency for this band is 1250 Hz.

High

Sets the amount of cut or boost for the high frequency band.

The center frequency for this band is 5000 Hz.

Chorus

This effect thickens and broadens the sound by means of pitch modulation.

On/Off

Activates/Deactivates the effect.

Sync

Activate this to set the **Rate** value in fractions of beats.

Depth

Sets the intensity of the pitch modulation.

Phase

Widens the sound image of the effect from mono to stereo.

Mix

Sets the ratio between the dry and the wet signal.

Flanger

This effect thickens and broadens the sound by means of pitch modulation.

On/Off

Activates/Deactivates the effect.

Sync

Activate this to set the **Rate** value in fractions of beats.

Rate

Allows you to specify the frequency of the pitch modulation in Hertz.

Depth

Sets the intensity of the pitch modulation.

Phase

Widens the sound image of the effect from mono to stereo.

Feedback

Adds resonances to the effect. This allows for jet-like sweeps of the sound.

Tone

Adjusts the tone color of the feedback. At lower values, the feedback is less bright.

Mix

Sets the ratio between the dry and the wet signal.

Phaser

The Phaser effect thickens and broadens the sound by means of phase modulation.

On/Off

Activates/Deactivates the effect.

Sync

Activate this to set the **Rate** value in fractions of beats.

Rate

Specifies the frequency of the phase modulation.

Feedback

Adds resonances to the effect. Higher settings produce a more pronounced effect.

Shift

Shifts the phase modulation upwards to higher frequencies of the spectrum.

Phase

Widens the sound image of the effect from mono to stereo.

High Cut

Attenuates the high frequencies.

Mix

Sets the ratio between the dry and the wet signal.

Tremolo

This effect produces amplitude modulation, that is, cyclic modulation of the level of the sound.

On/Off

Activates/Deactivates the effect.

Sync

Activate this to set the **Rate** value in fractions of beats.

Rate

Determines the frequency of the amplitude modulation.

Phase

Widens the sound image of the effect from mono to stereo.

Depth

Sets the intensity of the amplitude modulation.

Distortion

This effect adds bright, harmonic distortion to the sound.

On/Off

Activates/Deactivates the effect.

Input Gain

Adjusts the input level of the distortion.

Output Gain

Adjusts the output level of the distortion.

High-Pass Cutoff

High-pass filter with 6 dB/oct. Frequencies below the cutoff are attenuated.

Low-Pass Cutoff

Low-pass filter with 6 dB/oct. Frequencies above the cutoff are attenuated.

Distortion

Adds distortion to the signal.

Mix

Sets the ratio between the dry and the wet signal.

Compressor

This effect reduces the dynamic range of a sound. This way, the sound gains headroom. You can use this extra headroom to make the overall sound louder again.

On/Off

Activates/Deactivates the effect.

Attack (0.1 to 100 ms)

Determines how fast the compressor responds. If the attack time is long, more of the initial part of the signal passes through unprocessed.

Release (10 to 1000 ms or Auto mode)

Sets the time after which the gain returns to its original level. If **Auto Release** is activated, the plug-in automatically finds the best release setting for the audio material.

Auto Release

Activate this to set the release time automatically. The Compressor analyzes the input sound continuously to find the optimal setting.

Compression Ratio

Sets the amount of gain reduction for sounds that are louder than the threshold. The higher the ratio, the more the output is lowered.

For example, if the ratio is set to 2:1 and the amplitude of the sound is 4 dB above the threshold, the output is lowered by 2 dB.

If the amplitude is 8 dB above the threshold, the output is lowered by 4 dB.

Input

Determines the compression amount. The higher the input gain, the more compression is applied.

Output

Sets the output gain.

Delay

This effect produces delays with adjustable time, feedback, and filters.

On/Off

Activates/Deactivates the effect.

Time

Sets the overall time for the left and right delay in milliseconds.

Sync

Activate **Sync** to synchronize the delay time to the host tempo. If **Sync** is activated, the time is set as a note value.

> NOTE
>
> The maximum delay time is 5000 ms. If the note length exceeds this value, it is automatically shortened.

Feedback

Sets the overall amount of feedback for the left and right delay. Feedback means the output of the delay is fed back to its input. At a setting of 0 %, you hear only one echo. At a setting of 100 %, the echoes repeat endlessly.

Delay L/R

Offsets the time of the left or right delay from the overall delay time. At a factor of 1, the right or left delay time has the same length as the overall delay time. At a factor of 0.5, the time is half as long as the overall delay time.

- To offset the left delay time, turn the control to the left.
- To offset the right delay time, turn the control to the right.

Feedback L/R

Offsets the amount of feedback of the left or right delay from the overall feedback. A factor of 1 means that the amount of feedback corresponds to the overall feedback. A factor of 0.5 means that the amount is half the overall feedback.

- To offset the left feedback, turn the control to the left.
- To offset the right feedback, turn the control to the right.

High Freq

Attenuates the high frequencies of the delays.

Mix

>Sets the ratio between the dry and the wet signal.

Reverb

Reverb is an impulse response reverb effect with custom-made impulses from vintage studio units.

On/Off

>Activates/Deactivates the effect.

Impulse Response loader

>Allows you to select an impulse response. This determines the basic sound character of the reverb.

Predelay

>Determines the amount of time between the dry signal and the onset of the reverb. With higher **Predelay** values, you can simulate larger rooms.
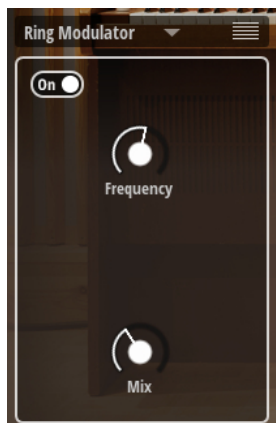
Time

>Controls the reverb time. At a setting of 100 %, the impulse response is applied with its original length.

Mix

>Sets the ratio between the dry and the wet signal.

Ring Modulator

This effect provides a sine oscillator that is multiplied with the input signal. This creates metallic, or bell-like, frequencies.

Frequency

Determines the frequency of the sine oscillator.

Mix

Sets the ratio between the dry and the wet signal.

Auto Wah

This effect emulates the well-known analog pedal effect.

On/Off

Activates/Deactivates the effect.

Mode

Allows you to choose between three predefined modes with different characteristics for the effect.

Depth

Determines the intensity of the effect.

Distortion

Adds distortion to the signal.

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