

# Mojo



By Adern

## Index

1) Introduction .....	P.3
2) The Structure .....	P.4
3) I/O .....	P.5
4) Extras .....	P.6

## Introduction

**Mojo** is the new tube amp emulation device by **Adern**. As expected, the concept of **Mojo** is a bit different from the usual approach of emulating existing hardware units. As with **FleXor**, the goal has been to develop a device that expresses an original idea and has its own identity.

**Mojo**'s character is unique, yet its sound palette is rich, ranging from blazing hot lead guitars, through soft and crunchy blues sound, to sensitive dynamic clean tones. But as a wise man once said, talking about music is like dancing to architecture. Just give **mojo** a “ride” and you will be hooked.

### Overview:

- Unique sound of FleXor Technology.
- Two channels, clean and crunch.
- Six shapes of distortion for the crunch channel.
- Flexible channel routing.
- Guitar optimized Noise Gate.
- 10" or 12" Speaker emulation.
- Independent output for real amps.
- MIDI I/Os for full remote control.

To install **Mojo**, simply unzip it directly to your Scope directory. **Mojo** will only work with SFP 3.1a or later. You may download the latest Scope software directly from <http://www.soniccore.com>.

Technical note: **Mojo** is optimized for sample-rates of 44.1Khz or 48khz.

Check out our site for future updates and presets!

<http://www.adern.com>

Architecture and Sound design - Alfonso D'Amora.

FleXor Technology - Assaf Dar.

Graphic User Interface - Nu Visual Science.

All rights reserved to the author 2009©

## The Structure

The basic idea is a **2 channel** amp, with a **clean** channel and a **crunch** one, but with a particular design that allows a very wide range of possible sounds.

Each channel has a drive (preamp) control, three standard tone controls, a “br” switch that gives the sound the well known 'British Flavor', and a volume knob which defines the output level of each channel.

In addition, the 2<sup>nd</sup> channel (B) has a “color” selector to switch between 6 different circuit topologies which change its character dramatically.



The very particular design feature is that those 2 channels can be blended in different ways. There are two knobs for this, an “a-b” knob that is practically a continuous balance control between the two channels and a “par-ser” (parallel/serial) knob that can gradually feed the 2<sup>nd</sup> channel with the pre-EQ output of the first one.



This means that you can achieve some really warm sounds and a very nice vintage saturation keeping a pretty low drive value on the crunch channel, with lower noise, a lot of clarity and fullness, something really hard to find in digital emulations. This means also that you can better tailor a sound which has that complex texture so typical of a really cranked vintage tube amp. Some settings have a rare dynamic response and the ability to clean up the tone beautifully by just lowering the instrument's volume.

It's important to remember that **Channel A's lo, mid, hi and vol** controls don't affect the sound that feeds **Channel B**, they are only affecting the sound that is heard from **Channel A's** output, thus providing a more flexible availability of 2 different sounds in one preset.

**Mojo** has been created mainly to achieve the most expressive tone in current emulations, have a smooth, elegant, very light crunch and be extremely dynamic and touch responsive. These factors in the sound usually reveal if a recording has been done with or without the real thing. We think that **Mojo** excels in these tasks, but its qualities can be extended up to much harder contexts.

## i/o



Everything starts at the input. The **Input** section has a “**gain**” knob which is normally not tied to presets, because it is used to regulate the ideal level that the instrument will feed to it, so it depends on the instrument itself or the external gear connected to Scope.

The input level can be checked through the 3 LEDs at the left. For normal operation the lower led must be almost always lit and the middle one blinking at the maximum instrument level. The upper one indicates clipping. Obviously cleaning up the sound with a volume roll off on the instrument can show no activity on the LEDs, which is normal.

If you want to set a different input level in new presets and/or let the input knob follow the preset settings activate the “**fp**” (follow presets) button.

The “**bri**” Button (bright) adds some treble spark to the guitar sound before it reaches the following stages.

At the end there is the **Output** section. The output **gain** can be useful in many occasions, such as automation, chain needs, live control. The **bypass** button enables hearing only of the crude, unprocessed guitar sound.



## Extras



We have added a simple **Noise Gate**, optimized for guitars, with just an “on” button and a **threshold** knob. This can be very useful when higher gains are used.

The **Speaker** section allows the selection between a 10” and a 12” speaker response. As for the whole device, no particular speaker has been modelled, but the one we would like to have that suits our taste. There is also an “ambi” control, which provides a sense of space, some “room” .



If you want a dry sound, with no evident reflections and reverb tails, this control will add some dimension to the sound and the way the sound will sit in the mix will be dramatically improved. There is also an “amp” output though, that bypasses the **Speaker** section and is useful for connection to external amps, typically in a stage situation.

**Mojo** is not an insert effect. It is a device with MIDI input and output for maximum remote control through CC's and automation. In the upper right of the panel you will find a **scrollable text** to set the **MIDI channel**.

The “**ADERN**” logo, bottom right on the wooden frame, is a button that will show the back of the device. Here, you can read the credits. To switch back to the front panel, just click on the back panel once.



Enjoy your **Mojo**,  
The **Adern** team.