

M Britt Profiles – Colonial Pack

Colonial Pack contains 35 “studio” type profiles. Your KPA must be using 3.3 or later to use these profiles.

The Heritage Colonial was made in Brentwood, TN by the nice folks at Heritage Amp Company, an offshoot of the Heritage Guitar company from Kalamazoo from the original Gibson plant. Paul Cochrane of Tim and Timmy pedal fame was the amp designer and one of the builders of these early boutique amps. Unfortunately, they aren't produced anymore but these amps are well-built and sound fantastic. The Colonial was a Marshall type amplifier that, via switches and other features could recreate a variety of different tones, from '59 Bassman to JTM45 to Super Bass to Plexi. There are mini switches for US/UK voiced preamp section, US/UK voiced tone stack, a mood knob for different negative feedback settings, and a switch for Punch/Sag that changes from diode to tube rectifier as well as changing the transformer windings to make the amp feel like a 100-watter. This truly is a beast of an amp and has great clean sounds that work well with pedals and authentic Plexi tones. This is one of my new favorite amps. This collection includes:

Colonial 1 1 to 2 9 - Session 1 with the Colonial using my usual 3rd Power 212 Switchback cab with Classic Lead 80 and 57/Fathead mic combination. When using the Timmy, I set it for a very slight gain boost. When using the Archer, it is also a slight gain boost, but with the typical Klon mid boost.

1 1: my favorite clean setting with Sag (tube rectifier), US preamp, UK tone stack, with Mood at 9:00

1 2: similar setting but with Mood at noon

1 3: Sag, US, US, Mood at 5:00. This is the 59 Bassman setting

1 4: Sag, US, US, Mood at 7:00. This is the JTM45 setting

1 5: Punch (diode rectified), US, US, Mood at noon. This is the Super Bass setting

1 6: Punch, UK, UK, Mood at noon. This is the Plexi setting

1 7: Plexi setting with more gain

1 8: Plexi setting with more gain

1 9: Similar to Plexi setting but Mood at 10:00 and more gain

2 1: Plexi with Timmy

2 2: Punch, US preamp, UK tonestack, Mood at 11:00 with Timmy pedal

2 3: Punch, US, UK, Mood 11:00, Archer pedal

2 4: Punch, UK, UK, Mood 11:00, Archer pedal

- 2 5: Sag, UK, UK, Mood 11:00, Archer pedal
- 2 6: Sag, UK, UK, Mood 11:00, Red pedal
- 2 7: Sag, UK, UK, Mood 11:00, More gain, Archer
- 2 8: Punch, UK, UK, Mood noon, Archer
- 2 9: Punch, UK, UK, Archer, more gain

Colonial 3 2 to 3 9 – Colonial head running into a Marshall 1960 Vintage slant cab with 25w Greenbacks. These profiles have a more scooped-mid sound with a bit of harshness. These remind me of old 70's album rock, like Free and Foreigner.

- 3 2: Sag, US, US, Mood 10:00
- 3 3: Sag, US, UK, Mood 10:00
- 3 4: Sag, US, UK, Mood 10:00, Timmy pedal
- 3 5: Sag, US, UK, Mood 10:00, Archer pedal
- 3 6: Punch, UK, UK, Mood 10:00, Archer pedal
- 3 7: Punch, UK, UK, Mood 10:00, more gain, Archer pedal
- 3 8: Punch, UK, UK, Mood 11:00, more gain, Archer pedal
- 3 9: Sag, UK, UK, Mood 11:00, way more gain, Archer pedal

Colonial 4 1 to 4 9 – I tried to duplicate the above series of settings, but used my 3rd Power 112 cab for a slightly different tone. This cab has a lot of the smoothness of the 212, but is a tad brighter overall.

- 4 1: Sag, US, UK, Mood 10:00
- 4 2: Sag, US, US, Mood 10:00
- 4 3: Sag, US, UK, Mood 10:00
- 4 4: Sag, US, UK, Mood 10:00, Timmy pedal
- 4 5: Sag, US, UK, Mood 10:00, Archer pedal
- 4 6: Punch, UK, UK, Mood 10:00, Archer pedal
- 4 7: Punch, UK, UK, Mood 10:00, more gain, Archer pedal
- 4 8: Punch, UK, UK, Mood 11:00, more gain, Archer pedal
- 4 9: Sag, UK, UK, Mood 11:00, way more gain, Archer pedal

Possibly Useful Info –

Naming Conventions – When profiling amps, I usually just number them sequentially as I go. I often (but not always) start with lower gain and work up unless the amp is strictly an overdrive amp. Then I'll go back and check it and make any adjustments and profile it again. The numbers don't signify anything except the order that I profiled them. On these packs, I pick my favorite of each gain level and include those, but keep the number of the profile for my reference. I also try to note if and which pedals are profiled in front of the amp in the comments section of the amp tags. The "+" usually means more gain or a boost switch, and "B" is usually Bright input or switch. The first number after the rig name is usually the profiling session and the second is the profile number. If I do a substantial tweaking to a profile, I often save it as a suffix to the original number, like 2 5 1 (meaning the 2nd profile session, 5th profile's 1st edit) and so on. That way I can always refer back to the original to see if it was actually an improvement.

Speakers and mics – I usually like to profile amps using the same speaker cab and mic setup. While some amps might benefit from using their built-in speakers/cabs, I find that I get the best and most-usable results from this setup. The 3rd Power speaker cabs I use have diagonal baffles inside which create non-parallel walls in the speaker box to reduce standing waves and resonant frequencies so that they are relatively even and don't impart as much of a "tone" to the profiles like standard cabs do. This lets the sound of the amp come out and not so much the sound of the cabinet. My Classic Lead 80 is an even, smooth speaker with tight bottom that doesn't impart too much speaker character onto the profile. There are some exceptions to this setup but they will be noted in the tags. The combination of a Shure SM57 and a ribbon mic (in this case a Cascade Fathead II) gives a blend that sounds closest to what I hear standing in front of the amp. Having a consistent speaker/mic combination also helps when switching profiles/rigs in a live situation.

Tweaking – Feel free to tweak these profiles to fit what you want to hear just as you would a traditional amp. I strive to keep my EQ section as flat as possible so it gives the user plenty of room to adjust as necessary. **I find the Definition control extremely useful in dialing in profiles as it can sweep the focus of the overall eq without having to grab the eq knobs. I often start there.** If you find the profile "dull", start by turning up the Definition. If you find it harsh, try turning the Definition down til it smooths out. The Power Sagging, Compressor, Clarity control and the speaker Character control can all be helpful as well. Some profiles may require more tweaking than others in getting "your" sound out them.