

M Britt Profiles – Blackjack Pack

The Blackjack Pack contains 150 Studio Profiles of 14 great amps and 7 Plug'n'Play Performances.

The Blackjack Pack is my newest collection of Kemper Amp profiles of 14 cool amps that I've gotten to profile this year. These amps are an eclectic collection of vintage, boutique, modern, and rare amps. If you want British tones, you can use profiles of a '77 Mars JMP combo, Sur LS68, or Voice AC15. For California tones, you have Masa Hartbr8ker, TweedBass 410, Masa 50 cal, or Shah amp profiles. Boutique amps such as the Swolt AF, Comet C30, VTH D50, and Match PHX, along with 80's rock with Rokman and the rare BadBot. I try to make compilation packs that cover anything you would need so if you only buy this pack, you can cover a huge variety of tones from clean to lead sounds. Here is more info on the included Rigs:

RIGS:

50 Cal – 9 studio profiles of a Masa 50 Cal amp. While not one of the huge multi-channel amps, these simple circuits capture the legendary Masa tone that has been used by lots of players from Santana to Prince. The clean tone makes an excellent base tones if you're running pedals into your Kemper and the lead tones' thick mids sound great in a mix.

77 Mars 50 – 19 studio profiles of a '77 212 JMP combo. This is one of my favorite amps in this pack. This basket weave 212 combo embodies many of the classic rock tones of the 70's and 80's. It doesn't really have a clean tone but by golly, it doesn't need one. Some profiles (noted as "80") utilize the 3P 212 cab and "H" profiles use the stock blackback speakers.

BadBot – 12 studio profiles of a TA PhilX ER amp. Is it a robot? Is it truly evil? It is a vintage sounding circuit that has a thick creaminess that is kinda unique. Normal, bright, and profiles with some gain pedals included.

BassTweed 10 – 12 studio profiles of a 90's reissue tweed basstweed amp. One of the all-time classic tweed amps, the '59 tweed 410 combo. For this amp, I profiled it with the stock 10" speakers for a more authentic combo tone. The cleans are glassy and crisp and it takes pedals well. Profiles of both normal and bright channels along with some pedals.

Comet C30 – 12 studio profiles of a Comet Const. amp. The profiling of this amp was captured in the Play & Trade Guitars (playandtrade on Instagram). The trainwreck type amp has that cool no-negative-feedback tone with super-fast touch response and crunchy gain. No gain pedals were needed with these profiles but you can add Kemper drive if you want.

Hartbr8ker – 12 studio profiles of this ostrich covered 212 CA beast. This is a relatively uncommon Masa amp that was sort of the precursor to the Lonestar. Like many of the Masa amps, it has lots of switches and settings so the trick is always finding “your” tone in it. I think I got some good, useful tones. Profiles of channel 1 and 2 as well as some profiles using EL34 tubes.

Match PHX – 12 studio profiles of a Match PHX amp. From one of the pre-eminent boutique amp builders, this amp has the same preamp section of the famed C30 but it sits on an EL34 power section for a tighter bottom, more clean headroom, but with the unmatched chime these amps are known for. Profiles of both the left and right channels as well as some with both channels jumpered.

Rokman XPR – 14 studio profiles capturing some of the tones that made Boston so iconic. The famous blue rackmount system that made MIT proud. It’s got loads of midrange and saturation. It is one of those tones that sounds almost strange by itself but with a band, it sits in the right spot and there’s nothing like it.

Shah TR and FT – 10 studio profiles of these Nashville-based boutique blackface type amps that add some unique tones to the already famous blackface sound. These are great for modern country.

Sur SL68 – 4 studio profiles of a Sur SL68. This amp is supposedly a close knock-off of Ed’s plexi and it has many of the same tones. It is very strident and edgy but with a bit of smoothness.

Swolt AF – 15 studio profiles of this scrumptious tweed unicorn. This amp came to me in a trade and it’s become my go-to small amp for small gigs or just playing around my office. The built-in reverb and trem are amazing but since those can’t be profiled, I’m left with some awesome tweed deluxe type tones but with it’s own special voice that truly makes this amp special. Profiles include some with gain pedals as well.

Voice AC15CX – 7 studio profiles of this modern take on the classic British Invasion tone. This is one of the newer versions of the classic AC15. It’s a little workhorse that has that thing that only Voice amps have.

VTH D50 – 12 studio profiles of the VTH D50 amp. This “dyslexic” amp name is actually an import clone of a D*mbie circuit. It’s a great amp for the money and it gets some believable D type tones.

PERFORMANCES:

If you need assistance importing performances into your Kemper, here is a link to a tutorial video: <https://www.youtube.com/watch?v=0AzbupYheVE>

Swolt AF – Plug’n’Play bank of clean to crunchy tones for most types of music.

- 1 – AF 1 – rich, midrangy clean sound with rotary added on morph
- 2 – AF 3 – slightly pushed clean tone with drive and delay on morph
- 3 – AF 5 – big, bold mild gain rhythm tone with more drive on morph
- 4 – AF R1 – great mid gain rhythm tone with delay added on morph
- 5 – AF LK1 – big, thick lead tone with more drive on morph

Comet Tales – This performance highlights the trainwreck style comet mostly gain amp.

- 1 – C30 02 – basic clean tone with slow fade in trem on morph
- 2 – C30 04 – raspy light gain tone with more drive on morph
- 3 – C30 08 – tight, ballsy mid gain rhythm tone with univibe morph
- 4 – C30 09 – sharp-edged heavy drive for rhythm or lead, delay on morph
- 5 – C30 11 – loads of gain and saturation with delay and drive on morph

Matchmore – One of my favorite amps in the pack that gets everything from clean to lead tones.

- 1 – L 1 – great, bouncy clean tone with light chorus and delay on morph
- 2 – J MB1 – punchier cleanish tone with drive on morph
- 3 – J 0 – mid gain crunch tone with a dotted 8th delay on morph
- 4 – L 1K – klon/match type gain with drive and delay on morph
- 5 – R 1K 2 – klon boosted lead tone with more drive on morph

Rokmen – Fun with Scholz. Boston tones as well as some new sounds.

- 1 – CIn 2 – crisp clean chorus tone, great for layering in a track
- 2 – 2 2 – “I’m Ready” style, clean to gain on morph with subtle flanger
- 3 – 2 7 – Boston crunchy rhythm with “Peace of Mind” 3rd/4th on harmony stomp

- 4 – 4 4 – “cool the engines” chorused heavy saturation, boost & delay morph
- 5 – MB 1 – my big, open, reimagined Scholz tone for just about any big lead

Shmarsh – A performance with boutique blackface type cleans and classic mars crunch tones.

- 1 – FT30 AB2 – classic country clean with waylon phase on morph
- 2 – FT30 A3T – all purpose rig... use all night!
- 3 – Mars 50 80 5 – keep your hands to yo damn self, great rock rhythm
- 4 – Mars 50 H3 – mid/high gain for heavy rhythm or solos
- 5 – Mars 50 80 K – 80’s lead tone with chorus and drive added on morph

Rando Songs – As I was going through the rigs in this pack, some of the tones reminded me of certain songs or tones so I just compiled a few of my faves here.

- 1 – Don’t Fear – cavernous verb and a bit of mod, just needs more cowbell
- 2 – Kissed Frog – funky prince-y clean with a swirl of phaser
- 3 – Betty Noir – raw rock tone for the blackest of betties, 5ths on tap as well
- 4 – Smooth OD – 90’s Carlos S. type creamy lead tone with more gain on morph
- 5 – RnR Fantasy – BadCo octave and modulated tone

Soundscapes – This is a random collection of tones that are more style specific than song specific.

- 1 – 80’s Wash – compressed clean chorused tone with dotted 8 on morph
- 2 – Emo Delay – dotted 8 delays with flange on morph
- 3 – Hard Trem – thick pad with ducked hard trem with lots of delay and verb
- 4 – Hevvy Chit – I’m not sure what this is but it’s heavy and fun to play around on
- 5 – Fuzzy Wall – overly effected lead tone with a huge wall of sound

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. The first number after the rig name is usually the profiling session and the second is the profile number. If I profile with a pedal in front of the amp I will notate either in the amp tags or in the rig name. Usually these include:

K=klon or klon type pedal

R=my Red (colonel angus) pedal, handbuilt overdrive similar to bluesbreaker

T=Tim or Timmy pedal

SR=Schaffer Replica pedal

O=Lovepedal OD11

LK=Lovepedal Kalamazoo

F=Fulldrive

Other notations include:

80=usually indicates classic lead 80 speaker as opposed to stock cab

A,B or L,R or B,N=usually indicates channel of amp, a/b, left/right, or bright/normal

J=jumpered inputs

Speakers and mics – My primary speaker cabinets are 3P cabinets. I have a 212 and a 112 and while they do sound slightly different, they are both very even and “neutral” sounding cabinets. They have a small triangular port in the back so they fall somewhere between an open back and closed back in tone. This gives a consistent tone to the profiles without having to choose closed back or open back and getting the dramatic differences between them. They have a great amount of low end without feeling stiff like the sound is fighting is against the paper cone looking for a way out of the cab.

My favorite mic combination is a 57 (or unidyne III 545sd) alongside a ribbon mic of some sort. I have two different Cascade FatHead II mics as well as a Royer 101 ribbon mic that I rotate as they get fresh ribbons. Hours of spl blasting tends to stretch the microfine ribbons out.

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. The EQ in the amp section is also very useful to tailoring the profiles to fit the sound of your pickups as there is a huge variety of pickup tones out there and yours may not be exactly like mine.

***These rigs and presets were created in firmware 8.x and contain the filetype .krig, so users will need 8.x firmware and the latest version of Rig Manager to**

import these files. Updates for Rig Manager and Kemper are available for download at the official Kemper website.