

M Britt Profiles – Crunchy Pack

The Crunchy Pack contains 98 Studio Profiles of 6 amps and 4 Plug'n'Play Performances.

The Crunchy Pack is the second in my “6 Pack Series” of profile packs for the Kemper Profiling Amplifier. It contains 98 “Studio” performances of 6 different amps that cover a range of overdriven tones from some popular boutique and classic guitar amps. Most are British-voiced amps based on the illustrious plexi but most take off where the former leaves off, with more gain on tap than the original. Here is more info on the included rigs:

RIGS:

5150 Icon – 15 Studio Profiles of the latest in the EV amp line, the Icon. Leaning more toward its Mississippi cousin, this amp is a joy to play. The built-in reverb (although not able to profile) makes this amp super fun to plug into at home along with its ability to get over-the-top overdrive at any volume level. This might be my favorite of the line and it's the most affordable. These profiles include a super clean and loads of varying rhythm and lead rigs. “A” rigs indicate a slightly different ribbon mic.

BlankPlex – 14 Studio Profiles of a boutique, dream plexi. This one has all of the same DNA as my real 68 but with a little more modern sounding tone to my ears. It might have a bit more gain on tap than the real thing, which just makes it all the more fun to play. I tried to capture everything from clean to lead tones.

Bog XTC 3534 – 29 Studio Profiles of the newest in the xtc family. This slightly lower wattage amp captures the feel and tone of its bigger brother but without the monstrous (sometimes too much) bottom and stiffness (although the switch on front can add stiffness if you want). This amp was truly surprising to me for its tone and variety of sounds with it's 3 channels and multitude of switches. I'm pretty happy to say that these profiles are some of my new faves and this amp may even be a keeper.

Freed Man SS – 17 Studio Profiles of this sparkle red-tolex beast of an amp. This is another plexi based amp but with tons of mods and switches and knobs. This particular unit had some mods to make the clean channel more usable, along with its normal assortment of plexi and brown eyed tones. The overdrive in this amp is super smooth and I've been using it for some of my big rock solos on tour as of late. Very fun profiles to play!

Mars SP20 – 11 Studio Profiles of the plexi version of their lower wattage studio series. While I'm not a huge fan of either channel independently, I got some very usable tones from them jumpered. It does have the dna of its late 60's relatives but the lower wattage makes it more akin to the 20w mars lead and bass heads. I goosed it on some of the profiles with some pedals to pick up where the amp leaves off, as its gain range is pretty limited but the tone is pure mars.

So-dano 30 – 12 Studio Profiles of the crunchy younger brother to the od100. The 30w version has much of the same tone in a smaller (and more usable) package. These amps have their own tonal fingerprint that has a big low end and smooth top end but with tons of gain on tap. Just a little tweaking on these and you should be in tonal heaven.

PERFORMANCES:

Icon – Plug'n'Play bank of sounds mostly in the VH vein with a few surprises.

- 1 – Numb Sandman– starts with clean chorus ala “enter sandman” clean, then morph to “com Cryin fortably numb” univibe
- 2 – Aint Talkin– classic VH crunchy rhythm with aint talkin phaser solo on morph
- 3 – Poundcake – later VH tone with thick micro pitch shift
- 4 – Unchained – classic ev fair warning type tone with heavy flange on instant morph
- 5 – Ring Vibe – one of my new favorite effects, the wah ring mod along with lots of gain

Freed – I got a little nutty with this performance. Not sure it's a plug n play but there are some unique tones to be had.

- 1 – Faux 12str Org – clean tone with pitch shifting, rotary speaker, and tons of delay on morph
- 2 – OD with Vibrato – thick rhythm overdrive with some tasty vibrato wobble, more gain on morph
- 3 – Heavy Acu Blnd – saturated lead tone with a weird sounding acu tone blended in on morph. I was trying to mimic the Extreme “Rise” solo weird tone but I sure can't play it
- 4 – Better Wetter Solo – Ooey Gooley lead tone swimming in chorus and delay
- 5 – Epic Solo THX – Epic lead tone with tons of octave pitch shifting on morph that can mimic the THX movie intro

Bog 3534 – Super versatile amp with a lot of instantly usable tones on tap

- 1 – Warm and Slow – warm clean tone with some subtle chorus and vibe with pitched delays on morph
- 2 – Capn Crunch – great rhythm overdrive rig with some delay on morph

- 3 – Crunch Berries – taking off where slot 2 left off, just more gain and sustain
- 4 – Shredded – thick lead tone with extra gain and ring mod wah on morph
- 5 – Unfiltered – Raw, in-your-face lead tone with some ping pong delay on morph

BlankDanoMars – Featuring the BlankPlex, So-Dano, and Mars SP amps in a working man's performance

- 1 – Chorus Line – nice basic clean with some subtle chorus
- 2 – 70s Hero – going for the Frank Marino/Pat Travers type modulated overdrive
- 3 – Sexy Plexi – nice old-fashioned plexi tone for almost any purpose
- 4 – Britt Solo – this is basically one I made for me to try out for my big live solos, works great
- 5 – Guinness Record – in keeping with the 6-pack theme, this is about as thick and rich as it gets but with plenty of top to cut through a busy mix... wail away

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
T=Tim or Timmy pedal
SR=Schaffer Replica pedal
O=Lovepedal OD11
N=Nobels ODR-1 type pedal
S=Seymour Duncan 805 overdrive

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
A in this pack sometimes refers to a separate profiling mic setup using a different ribbon mic.

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 primarily use a Royer 101 ribbon mic or Cascade FatHead II, but I recently got a couple of NOS Panther ribbon mics that I like a lot, notated by the occasional “A” in the rig name.

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.

As far as fx go, when I’m playing live I either tap the tempo of the song in during the count-off or intro or I program individual song performances with the exact tempo. This lets me run the mix and feedback levels higher without the delays stomping on or getting in the way of my playing. When they are landing on the beat of the song (and if you play on the beat) they almost go away so I have to run the levels higher to “feel” them better.

***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.**