

M Britt Profiles – EL84 Pack

The EL84 Pack contains 100 Studio Profiles of 3 of the best EL84 amps I've played and 4 Plug'n'Play Performances.

The EL84 Pack is a small collection of what I consider to be some of the most iconic, most-recorded amps that utilize EL84 power tubes. Known for their smooth and creamy saturation and their musical compression, these amps can be heard all over stages and radios worldwide. For this pack, I feature a fine specimen of a British made AC30 6/TB as well as a couple of Match(less) amps, the iconic C30 as well as the under-the-radar 3015. Even after having played and profiled actual vintage 60's AC30's, this 6/TB model is still my favorite. It has rounder bottom than many of the 60's and it sounds great both with my 3P cab as well as the stock Celestion Blue speakers. The Match amps take off from the same platform but sound slightly different (refined?) and have their own recognizable tone, complete with rich harmonics, chimey top end, and mix-ready eq. Even having profiled similar amps, these have quickly become my go-to profiles for the quintessential EL84 amp tones in my Kemper. Enjoy!



RIGS:

Match 3015 – 8 Rigs using the stock 112 combo with Matchless-branded Celestion speaker profiled with an SM57, 11 Rigs profiled using my 3P 212 with CL80 speaker, notated by the '80' in the rig name.

Match C30 – I actually profiled 2 different Matchless amps belonging to Jimmy Olander from Diamond Rio, a green C30 head and a silver/gray SC30 combo. The head profiles are notated as "C30" while the combo was profiled with the stock speaker and notated as "SC30".

Vex AC36TB – These profiles were made of a stellar sounding 90's reissue of the 6-input top boost AC30. I made profiles of both the Brilliant (B) and Normal (N) channels as well as both Channels jumpered (J). The profiles with "S" in the name indicate the profiles were made of the stock Celestion blue speakers in the combo.

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>

Match C30 – There's a reason this amp is a staple on many professional stages for the last 20 years. It is harmonically rich and has a creamy overdrive as well as a chimey high end but a strong bottom too.

- 1 – Match C30 L 3 MB – crisp all-around clean base tone, verb on morph
- 2 – Match C30 L 4 MB – pushed clean tone perfect for country tele with added Kemper drive on morph
- 3 – Match C30 L 6 MB – light crunch rhythm tone perfect for a lot of songs, added drive and delay on morph
- 4 – Match C30 R 3F MB – THE \$ EF86 channel. This is the overdrive sound you hear on records. Drive and delay on morph
- 5 – Match C30 R 8K – Thick and chewy lead tone takes up where slot 4 leaves off and adds drive and delay on morph

Vex AC36 – This performance showcases the range of tones in the 6/TB AC30.

1 – Vex AC36TB B 1 MB – Brilliant channel clean tone, clear and glassy with rich tone, delay on morph

2 – Vex AC36TB J 2 MB – pushed clean perfect for chordal rhythm stuff, mild chorus on morph

3 – Vex AC36TB SB 2 MB – Mid-focused rhythm AC30 tone from blue speakers, Kemper drive on morph

4 – Vex AC36TB B 3K – Brilliant channel with klon crunch creamy overdrive, with more gain on morph

5 – Vex AC36TB J 4K – Thick, saturated lead tone from jumpered inputs and a klon boost, with extra gain on morph

Match 3015 – I consider this the “sleeper” amp in the pack. While not as well-known as the others, it captures the matchless C30 tone with some slight variations.

1 – Match 3015 80 1 – Rich but glassy full-range clean tone that makes every different pickup combo shine.

2 – Match 3015 80 2 – Snappy pushed clean, great for rhythm playing, delay added with morph

3 – Match 3015 80 6 – Mid gain crunchy tone, rootsy and organic, with some micro pitch chorus on morph for variation

4 – Match 3015 80 K2 – Overdrive rhythm tone courtesy of klon-pushed matchless with thick, creamy single notes

5 – Match 3015 80 R – pedal boosted lead tone with extra delay and gain on morph

Fun w 84s – Just wanted some fx heavy variations for inspiration or special parts

1 – 60’s Verb Slap – Copious amounts of spring reverb and slapback delay

2 – Country Shred – Modern country chicken pickin’ class A tone

3 – Chimey dotted 8s – Edge-inspired dotted 8 tone

4 – Alien Octave – Ducked octave and wah for wacky almost synth tone

5 – Queen Double Track – new Double Tracker effect for metallic sounding rhythm/lead with some optional flanger on tap

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

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 8.7.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.