

M Britt Profiles – BoC Pack

***There are two folders in this pack. If your Kemper firmware is pre-7.x, then use the .kipr files. If it is 7.x or higher, use the .krig files.**

Boc Pack contains 112 “studio” type profiles and 22 “direct” profiles. Your KPA must be using 3.0 or later to use these profiles.

“Life is like a box of chocolates... you never know what you're gonna get”—Forrest Gump

This pack contains a variety of amps, including some acoustic sim and preamp profiles along with a handful of bass profiles. The pack includes:

65 London – This 2-channel el84-based amp is in the same family as a few other amps like Matchless and Bad Cat. There are 7 studio profiles of this amp, 4 of the left channel and 3 of the right (click) channel with varying amounts of gain from clean to a mid overdrive.

Acu Sim – There are 4 direct profiles of this Boss acu sim pedal for electric players that may need to cover a quick acoustic part for strumming a verse or fingerpicking an intro. It's not “just like” an acoustic, but I've used it myself onstage to cover a song or two. A couple of them I ran the acu sim pedal through the Tailor K4 preamp as well for more warmth.

ADA Tube Pre – I've used this inexpensive tube pre for years on acoustic gigs (before I got a Kemper) to make piezo pickups a little warmer. I'm not sure if the Kemper profiling algorithm accurately captures phase, but I did a positive and negative phase version in case you have trouble with low notes feeding back, you can try to flip the phase by using the other profile.

Amp Peg SVT – This is the “Classic” version of this iconic bass amp. There are profiles of the mic'd 810 cab (mic'd with large diaphragm condenser) as well as direct versions for those more accustomed to DI bass sounds, but with the Amp Peg amp tone.

Bog Goldmember - This CA amp has tones of knobs and switches (big, cool ones at that) and I captured some good settings, but nowhere near everything the amp can do. Series 2 is of the '69 setting, Series 3 and 4 is

the '80's setting, and there's also a couple of the clean setting for a total of 13 studio profiles.

Junior Blue – This relatively small and inexpensive vlll amp of this southern CA company is known for its classic bluesy tone. While the amp can sometimes sound kinda thin and boxy with its combo speaker, it really shines when run through a larger cabinet. I included 10 profiles of this amp covering everything from clean to profiles of some of my favorite overdrive pedals in front of the amp. There are some good profiles and if all I had were this amp's profiles, I could easily do a gig.

Match Light 15 – This Class A 2-el84 amp is really unique. For such a simple circuit, it captures so much harmonic content that it was kind of hard to capture with the Kemper. I did multiple profiling sessions of this amp and picked my 7 favorites of the bunch. It truly struck me how special this amp is when going through and trying to cull the profiles down. They are so dynamic and expressive that if you pick soft, you'd swear you were on a clean amp and when you dig in, it's as grindy as you can get. Some of the clips show it, especially with the Who riffs. These profiles are fun to spend some time with, but like the amp itself, can be somewhat unforgiving.

More Again SW – I'm not terribly familiar with this exact model, but got a chance to profile with a buddy. It has a great, clear clean sound and takes overdrive pedals well. Very usable country/rock cleanish tones in these 5 studio profiles.

O-Range MicDark – This terror of a mini lunchbox amp may not be the most versatile amp I've ever tried, but definitely has a unique tone. I included a couple for some variety.

Passac Pre – The Passac EC100 is (I think) out of production, but I used to use one to fatten and warm up thin-sounding piezo pickups in acoustic guitars. When I profiled this one, it did sound a little dark, but with an acoustic with a piezo that doesn't have an onboard preamp, this might be a good fit.

Pro-Sonic – This 2-channel 2x10 CA combo isn't widely used, but I actually used to have one and even used it on the solo of our hit "Amazed" (not that you can tell under the bed of strings). The clean sound is nice and fat and the gain channel has a lot of edge and someone even said that

Matthias Jabs used them for a while (not sure if that's true), thus the Scorpion riffs in the sound clips.

PV Mace – This Mississippi-made 200w beast was the backbone of a lot of the southern rock bands like Lynyrd Skynyrd. Its tube-powered solid state preamp has a signature sound and is unbelievably, inconceivably LOUD. Oddly, the clean sounds are what impressed me the most. The gain sounds got really gnarly but I used a couple of my OD pedals to get some decent southern rock tones.

Rockman – I did some new Scholz sustainer profiles for fun and thought they turned out good enough to include a handful in this pack.

Sold Ammo – 7 Studio profiles of this hot rod 50-watt amp serve up some really nice, creamy lead tones and I can see why people like Clapton used these through the 80's and 90's. Even though it's the little brother to the SLO, it has some great tone and the Kemper doesn't care if it's 1w or 100w.

Supor Corona & TBolt – These new reissue Supor amps look and sound unique. With their classy blue tolex and vintage look and sound, these amps don't sound like anything else. They aren't the most versatile amps in the toolkit but you never know when you're gonna need one of these tones.

Tailor K4 – This Rupert Neve acoustic preamp is a very clean, but warm preamp for running piezo acoustic guitars direct. With the Kemper, you have the Neve tone along with all of the Kemper eq and fx. There are 3 slightly different eq options.

TKO HM30 – This is the Tyler version of the Match HC30. It has that classic HC30 sound but to my ears might be a tad warmer and not as harsh on the top end. It sounds great clean and overdriven on the click channel.

TKO PFlex – This is the Tyler version of the Amp Peg Porta Flex amp, known for his fat, round bass tones. I'm no bass player but did the best I could to capture these vintage bass tones.

Tweed Champ – I got on a Joe Walsh kick and had to pick up this Marsh tweed champ clone. One knob. Simple. Great tone. Hard to get a lot of variation, but I got 5 profiles of varying gain levels to get your James Gang on.

Zee Anti-D - I'm not sure if this is a follow up to the Zee Prescription, but it's a big-bottled amp that might be one of my favorite Zee amps. I've included 5 profiles of this amp for American-type cleans to mid overdrive.

Zee Crash – This is Zee's take on the Trainwreck-style amp but with his own flavor. I can hear why people like Brad Paisley love this amp. It has the classic el84 chimy top but with a fast-response gain that seems to just be waiting to jump on every note you play. I did a few, okay 12, variations including some with my usual fave stomp boxes and a few with the original Zee Best cab with the Celestion Blue.

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.