

Smilefan's Axe II Patches Thread

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Preface

This thread is a place for me to collate all my Axe II personal patches I want to share with the Forum, and their accompanying notes and comments all in one place. Thereby not getting dispersed in 20 different threads. If you find my patches work well thru your system, now you know where to find them.

I appreciate anyone taking the time to comment, critique, or offer feedback. Unless otherwise specified, all these patches are mixed for live performance thru an Axe II/Matrix GT800 SS amp/EVM-loaded gtr cabs rig.

****NOTE**** – There is far more relative information contained in the Thread itself. If you take interest in these patches and want more, read this thread in The Fractal Audio Forum "Axe II Preset Exchange". It contains tips, anecdotes from 40 years of playing rock onstage, pictures, and great discussions of Axe II subjects.

Tutorial: Programming Secrets Of The Stars - Amp Parametrics

I wanted to work this into a patch, but....I talk too much. So I'm giving this discussion its own post. It concerns Parametrics, which I've discussed before, but today I want to talk about another kind of Parametric than the outboard Blocks. Every amp model has in its "Advanced Parameters" page a dual Parametric EQ to set the primary bass and treble characteristics of the amp. Three controls for Treble, three for Bass. They are:

1. Resonance
2. Resonance Frequency
3. Resonance "Q"

The reason these are so important is what they can do for the playing 'feel' of your amp model, versus just EQ shaping. It works like this. Think of a graph with two bell shaped curves. The Res Freq lets you position the treble and bass peaks (40-400Hz for Bass, 4000-40000Hz for Treble). The Resonance is essentially a gain control determining the size or height of the two bell curves. The 'Q' shapes the sharpness or broadness of the peak (0.10-10.00, 10 being the sharpest curve, 0.10 the broadest). The broader you make the peak, the louder those surrounding EQ frequencies will become.

So, using the Metal patches in my last post as an example, I lowered the stock 'Q' settings in both amp's and raised their Resonance settings, giving them bigger, louder treble and bass peaks. This gives those patches their 'in your face' Metal punch and immediacy, like a real high gain amp in the room would sound.

Conversely, if you were going for a fat, vintage-y Black Crowes sound, for example. You might take something like a 50 watt Marshall model and raise its 'Q' values, drop its Resonances, and move the Res Freq settings closer together for a more 'middy', fat, sweet, less defined sound and feel.

These are powerful tools. You should get in the habit of sweeping both the Treble and Bass 'Q's in your patches to set them where they sound/feel best for the application you are aiming for.

Part I

Blonde Bassman - ['62 Blonde Bassman.syx](#)

For a little sweet low gain Classic Rock, try this on for size. My best memory of a buddy's '62 Blonde Bassman. Just toggle the TS808 on/off for rhythm/lead. Also does great cleans with the TS808 off, and backed off a couple clicks on your pickup volume (just like the real amp did).

Custom IRs

To get it just the way I programmed it, use:

Cab A: Redwirez TwinJensen C12N-TC30-CapEdge-0in. IR (R121 Cond mic)

Cab B: Redwirez TwinD120s-TC30-Cap-0in. (E609 dyn mic)

Blonde Bassman Lead – [Blonde Bassman Lead.syx](#)

Here is a dedicated Blonde Bassman Lead patch (with my impression of an old Orange Squeezer compressor out front). A bit thinned out from the above patch. This is pretty close to dead on how I remember my friend's amp with a TS in front. (again you'll need to add the RW IR I specified in the above post to get it perfect).

A little history lesson from an old geezer for you children who may not have ever heard these in person. The patch is based on the '65 Bassman model, which was a very dark sounding amp in real life (see the recordings of Social Distortion - big BF Bassman users). The previous Bassman incarnation to the BF was the "Blonde" Bassman head. Very different sounding. Lots of honky mids and treble with only modest bass response (see the recordings of Brian Setzer, perhaps the most famous Blonde Bassman user).

Custom IRs

Cab A: Redwirez TwinD120s-TC30-Cap-0in. IR

Cab B: Redwirez TwinJensenC12N-TC30-CapEdge-0in. IR

Matchless DC30 Chime – [Matchless DC30 Chime.syx](#)

Me again. In the studio work I've done recently, AC-30 and Matchless sounds have been my bread and butter. I've specifically been asked, "can your black box do a Matchless?". In reviewing the "Boutique" stock patches in the II, I didn't find one I thought really captured the Matchless magic. It should sound like tiny overdriven brass bells. Gritty, brilliant chime. So here is my attempt at a signature DC-30 tone. Capo up high on the neck and try it with open chord strumming and arpeggios, it should sound a bit like a 12-string.

Custom IRs

To get my sound exact:

Cab A: Redwirez VoxAC30Blues-KM84-Cap-2in (58 dyn mic)

Cab B: Redwirez VoxAC30Blues-421-CapEdge-0in (e609 dyn mic)

Jumbo Jet Plexi – [Jumbo Jet Plexi.syx](#)

Here is some big booty fun. Since most of my patches are clean-ish by today's standards, I created a massive sounding slab of evil for you kids.

Jumbo Jet Plexi. So named for its simultaneous use of an Octave Down pitch block, and a Jet Flanger ripping thru the frequencies at the end of the signal chain. Just a medium gain Plexi, yet gigantic sonics.

Custom IR

To nail my patch, use:

Redwirez Marshall1960B-V30-KM84-Cap-0.5in IR in CABs A&B (D112 dyn & R121 cond)

Jumbo Jet SLO – [Jumbo Jet SLO.syx](#)

Here is a higher gain, more intense version of the Jumbo Jet Plexi, using a Soldano SLO.

Custom IR

Same cab IR:

Redwirez Marshall1960B-V30-KM84-Cap-0.5in IR in CABs A&B (D112 dyn and R121 cond mic)

Are U Fuzzvibed? - [Are U Fuzzvibed.syx](#)

One last patch from me before the weekend. This is my take on the classic Hendrix Fuzzface/Univibe sound. There is the "Machine Gun" preset, but it didn't get me close enough, and this is too important a tone in my trick bag not to have perfect. I'm sure everyone will eventually have their own recipe of this.

Here is mine. Attach a modifier to the Phaser 'Rate' control if you want to control the Vibe speed with a pedal. I have mine set at 1/4 DOT tempo. Also, I have my Fuzzface gain set to '0' for max sweetness. Turn up for more 'hair' and gain, to taste.

Custom IR

Redwirez Marshall 1960A-G12Ms-TC30-Cap-0in in CABs A&B (R121 cond & 67 cond mic)

Galloping Delay - [Galloping Delays.syx](#)

My patch for today is a fun one. It features two delays in parallel. One of them has a Multi-Tap delay in series with a Dual Delay. The aural effect is that the delays "gallop" across the stereo picture while the dry amp sound remains at stereo center. There is also an optional Thru-Zero Flange on the other delay chain that adds a chilly, ambient sound great with finger picking.

Custom IR

3rd Party IRs in my personal version of this patch:

Redwirez - VoxAC30Blues-KM84-Cap-2in. - (RE16 dyn mic)

(This 3rd party IR will sound best with the patch for live use. Try it!)

Brit Flavor Feedback Loop - [Brit Flavor Fdbk Loop.syx](#)

Today we have another delay patch. A technique known as the feedback loop. In the analog world, its taking the output of a pedal and feeding it back into itself to create a controlled (hopefully) oscillation. Like pointing a mic at a speaker that's amplifying it. You control the amount of oscillation in the loop by adjusting the amount of signal at the "Send" and "Return" points of the chain. Usually it involves a delay to generate swells or degrading/infinite repeats.

The effect that most popularized the use of this principle, was the Electro-Harmonics Memory Man, which had a 'feedback' control allowing a feedback loop to oscillate within the unit. The Memory Man can be heard all over U2's first 3 albums, "Sunday Bloody Sunday", "I Will Follow", etc.. Feedback loop-based effects are heard on countless pop/rock records.

Take a look at my patch in Axe Edit or on the LAYOUT screen. Note how the loop always begins with Return (RTN) and ends with Send (SND). Neither Send or Return point need be connected to your main signal chain (their connection is implied since both have to be present for the other to work). There is no end to the amount of possibilities you can create with such a loop. Try using different delay types and modulation effects. Change your tap points. Experiment! Fun, spacey, atmospheric sounds await.

Feedback Loops can be a sonic hot mess, so I created a Wet side and Dry Side in the below patch, with the loop repeats ping-ponging across, to keep it clean. Enjoy. No fancy 3rd Party IR on this one, just stock cabs and mics.

The Flange Gods - [The Flange Gods.syx](#)

Eaten BY Flangers - [Eaten By Flangers.syx](#)

Enough of all these useful, constructive patches. Let's have some fun! The below patches are a couple variations on a theme. The biggest, most oppressive flange sounds I could make while still retaining a measure of clarity.

If you take a look at how I made these, you'll see I've split the signal into two flangers with very short delay times, one out of phase with the other, both using a lot of negative feedback. This is very similar to the technique used to make Jimi Hendrix's legendary thru-zero flange effect on the song "House Burning

Down". One patch has the flanger pair at the end of the chain, the other has them pre-delay after the cab. You'll hear a significant difference from this one change.

Fun Pop Quiz: Who quoted the term "flanging"?

According to historian Mark Lewisohn, it was John Lennon who actually gave the process the name "flanging". Lennon asked Beatles producer George Martin to explain how Abbey Road Studio's new "Artificial Double Tracking" process worked, and Martin replied "now listen, it's very simple, we take the original image and we split it through a double-bifurcated splashing flange with double negative feedback". Lennon, ever afterwards requested the "flanging" effect.

No custom 3rd party IRs on these, just stock cabs and mics.

The Naughty Wah – The Naughty Wah.syx

Hello?? Is this microphone on? Am I the only person posting Axe II patches? Calling Scott Peterson! Yek! Are you ready to start making aural artwork? How about sonic fingerpainting? Come on folks, I want to score some patches too!

OK, Friday. Time for some wah-wah. I never got into '60's wah sounds. Too polite and mild-mannered for me. But the '70's! Jimi Hendrix, Ernie Isley (who actually studied under Jimi while he toured with the Isley Brothers), Eddie Hazel (Funkadelic), the monumental "Theme From Shaft" - which was actually performed by a white session player named, of all things, Robert Johnson.

Those guys gave the wah wings, and made it sound like it was on fire. I swooned to the sound of '70's era Funk and R&B, and its wah-drenched tones.



So here is an automated wah based on the sounds of that era. What's interesting about it is that I'm feeding two cascaded Bender Fuzz's into the wah. It's not a wash out of fuzz because, though the gains are high, the Mix's are very low, and I've narrowed their EQ range down to 88-2200Hz with the Hi Cut and Low Cut. That way the fuzz helps thicken and accentuate the midrange intensity of the wah. Some grit and texture, but not destroying the snap and pop of the strings. That's what made '70's wah sounds so cool. That thick, syrupy, vocal midrange that stood out like a pimp in a covent.

Play some funky E7#9 chord stabs with Blues Scale runs, soul bruthas! This is made for vintage style pickups, turn down if you have high outputs.

Custom IRs

Cab A: Redwirez TwinJensenC12N-TC30-CapEdge-0in (57 dyn mic) -

Cab B: Redwirez TwinD120s-TC30-Cap0in (58 dyn mic)

'58 Tweed Deluxe -  ['58 Tweed Deluxe.syx](#)
Brownface Deluxe -  [Brownface Deluxe.syx](#)

Another brief history lesson. A tale of two Deluxes The 'narrow panel' Fender Tweed Deluxe (the famous model 5E3 circuit), and the Fender Brownface Deluxe (circuit 6G3).



They sounded quite different. The Tweed had a crude, grumbly, farty, dense breakup. The sound was almost all mids. A lot of ZZ Top's early recordings, much of Keith Richards' work, and virtually all of Neil Young's electric work were done on Tweed Deluxes (Neil's "Hey Hey, My My" is a classic example of its splattery sound).

The brownface was much tighter, and sounded more like modern amps. When cranked, it almost sounded like a fat little Marshall with no treble or bass. If you've heard Ted Nugent's iconic, "Cat Scratch Fever" riff, you've heard a brownface Deluxe.

Custom IRs

Tweed Deluxe: Redwirez TweedDeluxeP12R-R121-Cap-0in. (67 cond mic)

Brownface Deluxe: Redwirez TweedDeluxeP12R-R121-Cap-0in. (57 dyn mic)

True Vibrato - [True Vibrato.syx](#)

Here is a pretty sound not often heard. A vibrato circuit! Not to be confused with tremolo, which is cyclical volume variation. Vibrato is frequency modulation, the changing of the pitch of a signal.

Historically, tremolo-equipped amps first appeared in the late 1940's, followed by Fender's 1955 flagship amp, the Tremolux. In the late '50's a company called Magnatone released the first amps with real pitch-shifting. They sounded pretty cool. As if each note had a little angelic waver around it. If you've ever heard a Buddy Holly recording, you've heard a Magnatone.

You hardly ever see amps with pitch-shift Vibrato. It's a complex and labor-intensive process to wire. Fortunately, it's a snap to program one in the Axe. In this patch I took a Bandpass Filter and attached an LFO to its 'frequency' parameter, and tweaked the curve for a strong, clear vibrato. I encourage you to go into this patch's LFO's response curve screen and play with the curve setting. You'll see how dramatically you can alter the signal. Fun stuff!

It's mixed hot so you can hear the effect clearly. No custom IRs here. All stock.

AC-30 Glory – [AC30 Glory \(stock\).syx](#)

 [AC30 Glory \(custom\).syx](#)

OK, back to basics today. And there is no more basic and essential amp-voice than the Vox AC-30TB. For girl-friendly Pop music, it's the amp to beat. More guitarists have gotten laid playing pretty, open suspended chords thru AC-30's than any other amp Documented fact! (OK, not really...but it should be!).

AC-30's do a lot of things well, from clean to scream. This patch concentrates on its beautiful cleans. A Vox dialed for clean, with a little atmospheric processing, should be light and tight on the bass, quite middy, with a chimey, finely broken-up treble grind unlike any other amp (even on a clean setting).

Popular music is rife with examples of great AC-30 clean sounds R.E.M., U2, Tom Petty, The Beatles, Oasis, Muse, Radiohead, Johnny Marr (The Smiths), Dave Davies (The Kinks). This patch is designed to reproduce the best of a clean Vox in a lightly processed environment.

Try using this patch with a Capo on the 5th-7th fret area Pick on some pretty-sounding first position open chord progressions, (include minor or suspended chords). Throw in some hard upstrokes on the high E and B strings (brings out the 'chime') mixed in with your strumming/picking Used this way, the patch should give you a decent impression of a 12-string Rickenbacker electric.

Custom IRs

Cab A – Redwirez VoxAC30Blues-KM84-Cap-2in. (R121 cond mic);

Cab B – Redwirez VoxAC30Blues-R121-Cap-0.5in. (57 dyn mic)

THE BLACK SPEECH – [The Black Speech.syx](#)

What do you get when you front-end a Cornford amp with a Big Muff Pi fuzz and a Ring Modulator, then feed that whole mess into a Formant filter? A sound straight from the Halls of Mordor!

Today's tip for your own patch building skills is to notice what I did with the Big Muff. I used the same trick I did in my "Naughty Wah" patch To keep the fuzz from washing out the whole signal, I severely narrowed the bandwidth to 860-1020Hz and turned the Mix down to 13%. So even with the gain up around 75% the Big Muff is just a buzzy flavor in the patch rather than the dominating voice. Bend the fuzz to your will!

This patch sounds great with long, sustaining power chords and single note lines All stock cabs here.

Marshall JTM 45/100 – [Marshall JTM 45 100.syx](#)

OK, one more patch before the weekend. I've been reading in other threads requests for older, more esoteric Marshalls, like the Super Bass, Marshall Major, the JTM 45/100 (the amp Jimi Hendrix played at the event that broke him worldwide - the 1967 Monterrey Pop Festival).

All fairly rare beasts nowadays, I got to play thru one of them. The exceedingly scarce 45/100. What struck me about it, was not its gain, but how much like a 10 story high Tweed Bassman it sounded. Like a cross between Godzilla's Bassman, and an early low-gain Plexi 100 watt. Lots of fat mids with just a bit of that famous "fingernails on chalkboard" Marshall treble grind.

So here is my take on the 45/100, as my feeble memory allows (its the second thing to go with age!). Take a good look at what I did with the Tape Distortion in this patch. That signature Marshall treble grind is dialed in with the Low and High bands, and the Mix control. So it has just a bit of juicy breakup in the right frequencies.

Play the patch as loud as your situation will allow to get the true feel of playing one of these monsters.

Custom IRs

Cab A: Redwirez BasketweaveG12M20s-TC30-Cap-0in. (RE16 dyn mic)

Cab B: Redwirez Marshall1960A-G12M-TC30-Cap-0in. (R121 cond mic)

Gibson Flattop – [Gibson FlatTop v2.syx](#) [gtrbodyIR.syx](#)

Here is something we all need. A decent acoustic guitar patch! I made this one using my singer's Gibson J-45 acoustic for comparison.

You must manually install the included "gtrbody" cab IR in the upper row cabinet for the patch to function properly (if you already have it in your user cab files, just select that user slot number).

If you look at the patch, you'll see the upper row pathway's sound is based on the included gtrbody IR. The lower signal pathway is a re-creation of an acoustic guitar's EQ capture (specifically a Taylor 914) from the below EQ curve I found on the Acoustic Guitar Forum. I used a Parametric to copy its curve as close as I could (really needed a 31 band EQ to get it exact). The two signal paths are then partially blended for a big sound in the stereo field.

Custom IR

My Custom IR for the lower signal chain cab:

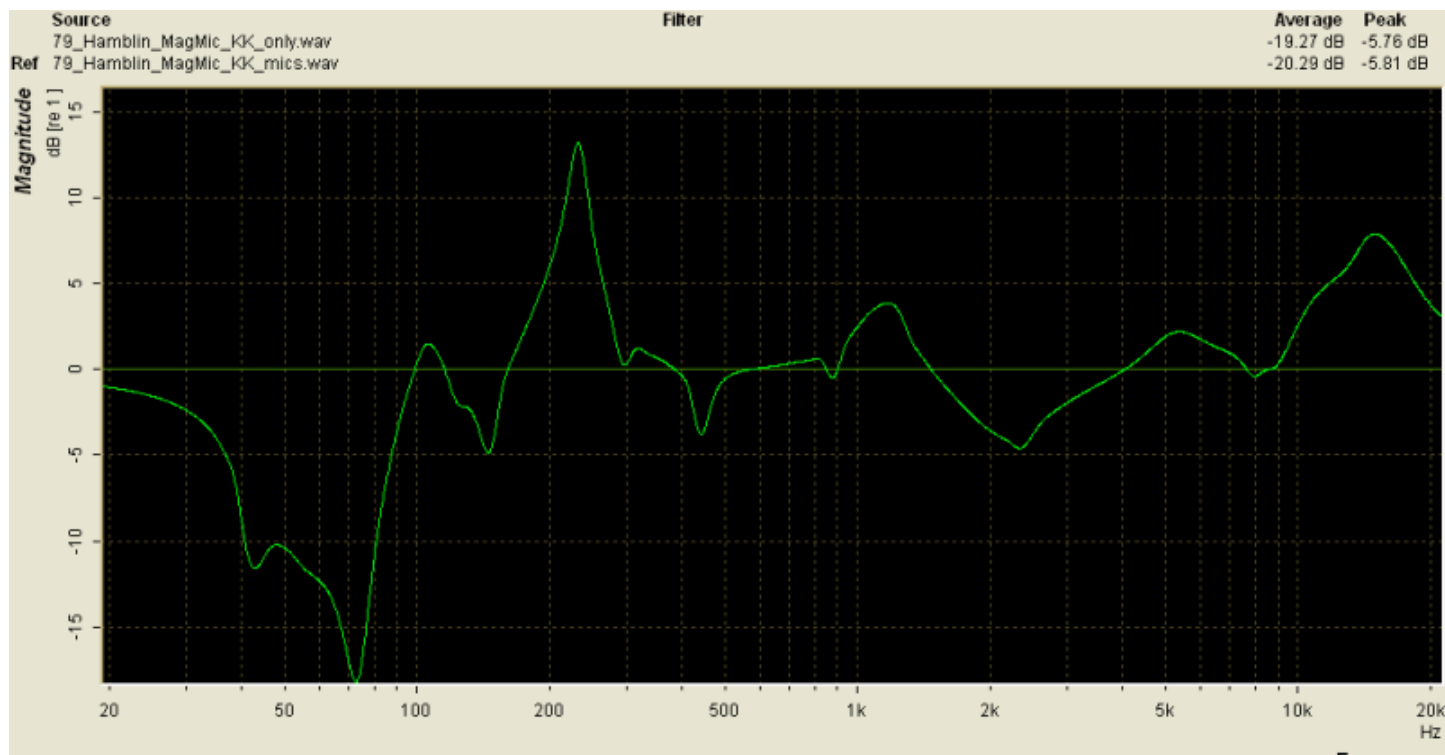
Ownhammer_112_Theile_12L_Fathead (D112 dyn mic)

Mini-Tutorial - PEQ

I used a Parametric EQ in the lower signal chain of the patch. There are 3 kinds of Parametrics; Blocking, Shelving, Peaking. I used 'Peaking' here. In the EQ range from 20Hz-20kHz the Axe Parametrics allow you to create 5 notches (peaks/valleys) in this range. You position the apex of each peak/valley with the Frequency control. The size of each notch with the Gain (-12db to +12db). The sharpness/width of each notch with the "Q". Look at the below EQ curve I posted, then look at the Parametric EQ graph in the patch. Observe how I picked out the five largest features of the below curve and duplicated them in the Axe's Parametric EQ.

Dont be intimidated by Parametrics. They are powerful tools. Use them to clean up sounds, bring out effects and sonic elements you want heard.

Play this patch on the neck pickup!



Jimi's Bad Trip – [Jimi's Bad Trip.syx](#)

In India it is said, "There are many paths to God, but the path to God is a razor's edge". And so it is in our state-of-the-art digital Axe world. A lot of different options to get where you are going, but they all require that you either know what you are doing, or spend a lot of time tweaking.

So here is a patch that gets cool guitar sounds in unorthodox ways. How often do you get to play guitar thru a Vocoder? You've heard their hollow, far-away, robotic sounds on a thousand disco records. But, in this patch I was aiming more for Hendrix than Cher. The Vocoder helped me get a distant, swelling, atmospheric vibe that reminded me of the dreamy tones on "Electric Ladyland". A familiar vibe by a road less travelled.

Don't be afraid to try unconventional experiments in your patches. Often, the coolest sounds are found by accident. No custom IRs here, all stock.

'59 Tweed Bassman – ['59 Tweed Bassman.syx](#)

Here is an amp sim who's original vintage brothers I've played many of, and so feel entitled to butcher a sim patch of it. The below file is a dup of the famous 1959 Narrow Panel Tweed Bassman.

You'll notice in the patch that I used a Fuzz Face as my 'secret sauce' breakup tone. I find its distortion qualities are very similar to vintage Tweed grind. I narrowed the bandwidth to 675-1000Hz, which is where most of the Bassman's breakup occurred. The Tweed Bassman was all boomy bass, and obese, greasy, grumbling mids. Fairly little signal or breakup above 1000Hz (versus something like a JCM800 who's snarly rip was almost all above 1000Hz). Also, there is an optional TS808 tweaked for bluesy leads in the patch.

Fun Bassman Tidbits

The Tweed Bassman is more revered and highly regarded among harp players than guitarists (THE live amp for harp)

Jimi Hendrix recorded his masterful "Voodoo Chile" with a Tweed Bassman.

All the electric guitars on Heart's (Ann & Nancy Wilson) first two smash studio albums are played thru guitarist Howard Leese's Tweed Bassman, not a Marshall, as was generally assumed.

Fender originally advertised the Bassman as having: Power Output = 60 watts at less than 5% distortion (My ass! You're lucky to get 30-40W out of them. 5% distortion? Try turning a Bassman to '10' and see if it sounds like "5%" to you!)

Famous Tweed Bassman users – Buddy Guy, Jimmie Vaughn & Kim Wilson (The Fabulous Thunderbirds), Mike McCready (Pearl Jam), Stevie Ray Vaughn (In Step album), Robbie Robertson (The Band), Rory Gallagher (in addition to his famous AC-30), Buck Owens (loved them so much he put every amplified instrument in his early band thru Bassmans), Otis Rush, Albert Collins, Merle Haggard, and Sue Foley.

Custom IR

Redwirez BassmanP10Qs-TC30-Cap-0in (67 cond mic)

(This IR makes a great difference in the patch's clarity, use if you have)

Klingon Bird of Prey – [Klingon Bird of Prey.syx](http://KlingonBirdofPrey.syx)



A studio-owner friend of mine in Portland, OR is bringing me up in October for some sessions. He asked if I could supply some "ominous and spacey sounds". I'm making a family of sounds for him to demo I thought I'd share a couple.

Patch construction – Two mono signal paths panned hard left and right. Each has a Lowpass filter with envelope controller on its Frequency 6160 amps, followed by octave down Pitch blocks, mixed in at about 10-15%. Very different cabs on each side to bring out the stereo separation. These

signals go into a stereo Filter with a looping ADSR controller on the Frequency to give it a spacey 'wobble'. All stock cabs in this.

Programming tip: There are three Filters in this patch. Two are set to Mono, one in Stereo. Did you know you can set Filters either way? Pan hard mono left or right if you want? Yup. But be aware that the Default setting is in Stereo. You have to manually change the Pan L&R to 0% to make them Mono.

In the "Solo" patch, the only difference is the addition of a Delay. You'll be surprised how much this one extra block in one of the mono pathways changes the sound and feel.

Live long, and post more patches!

Tasty Brown – [Tasty Brown.syx](#)

For those who haven't heard the two new amp models we have in Firmware 1.05, here is the FAS Brown.

Don't download this patch without 1.05 or space/time will fold backwards on itself! Or, worse, the patch just won't work at all

The Devil's Trem – [The Devil's Trem.syx](#)

Today's topic is Tremolo. More a pre-occupation than a topic Tremolo is part of the DNA of American music. The earliest amp effect, it pre-dated reverb by about 10 years (which was first made commercially by the Hammond Organ Co. in 1959). Tremolo was first seen commercially in the late '40's in amps by Gibson and Danelectro. Fender did not catch up until 1955, with the Tremolux amp.

In the music world, tremolo was vastly popular with Pop artists. The clear, pretty volume waver was a big hit with teenage record buyers (remember "Crimson & Clover"?). But, Pop artists did not pioneer its use. Blues and rockabilly players did. Tremolo sounded much different in their hands. More an atmosphere than a special effect. A primal, organic pulse hanging in the air like the smell of bad booze, cigarettes, and lustful thoughts in a cheap motel room (listen to Slim Harpo's "Tip On In" for a master class in trem use). On records by masters like Muddy Waters, Bo Diddley, and Slim Harpo, amp trem was as much a part of the rhythm section as drums.

In this patch I pay homage to their sound. Early trem amps were thick and dirty as Mississippi mud. So I went all out to achieve that grind and pulse Two mono pathways, each with a maxed Tremolo after the amp, in parallel with a Filter set up for Frequency modulation (pitch vibrato) Both paths terminate into a Panner. So I've got volume trem, pitch vibrato, and panning all happening simultaneously! The final Highpass filter is just for cleaning up the bass a little.

Famous habitual trem abusers : Slim Harpo, John Fogerty (one of the greatest trem artists – "Green River", "Run Thru The Jungle", "Born on the Bayou", etc.), Roy Orbison, Bo Diddley, Chris Isaak, Dave Alvin (The Blasters), Ry Cooder.

All stock cabs here.

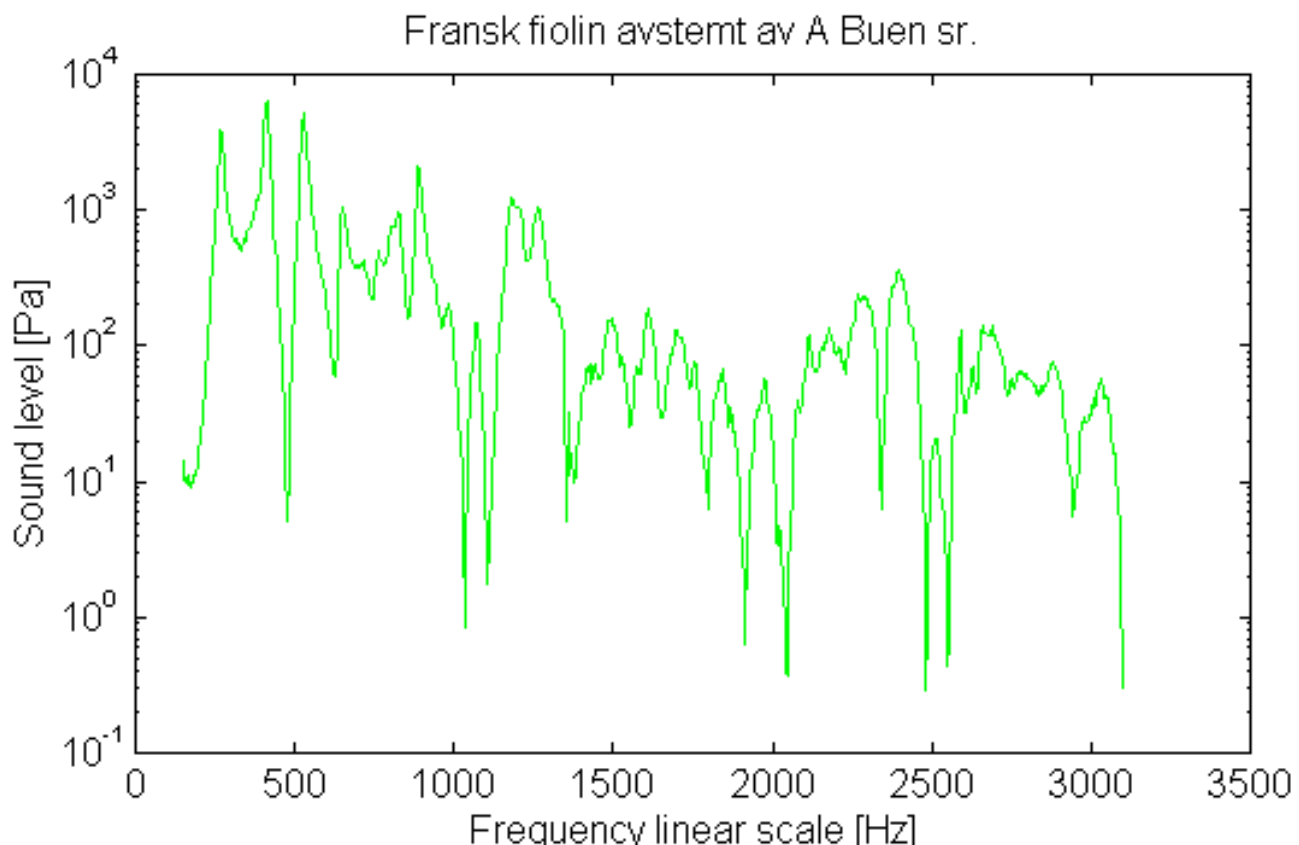
Axe Cello –  [Axe Cello.syx](#)
 [Cello_BodyIR.syx](#)

I've been messing with the famous Violin patch for a while. The other night I was watching one of my fav movies, "Master and Commander", which has a beautiful extended Cello solo as part of the soundtrack. I thought, "hey, we've got a cello IR...why not make one using the violin patch as a base?!"

So here it is. I put two compressors in front of the Synth Blocks to help moderate some of the glitching that is so prominent in the Violin patch. I was really hell bent to get that woody bowed instrument resonance, so I added a Tape Distortion and a Resonator block, and changed the Flanger to a warm analog setting with a very short delay. I redid the PEQ and tuned the Resonator with some help from the below Cello EQ Spectrum Analysis I found on line.

As with my Gibson acoustic patches you need to manually add the included "Cello_BodyIR.syx" into the Cab block. As with the Violin patch, play lightly and evenly. Try to "brush" the strings and play linearly, instead of our usual guitar player horizontal Blues Box patterns. Mute strings you are not playing, its still pretty glitchy, don't think we'll get away from that with two parallel Synth Blocks in the patch. Use LOTS of finger vibrato, and bridge PU with tone rolled off!

Hope you like.



Blowtorch Plexi – [Blowtorch Plexi.syx](#)

Here is a variation on the "Nitro Plexi", tweaked for a smoother, more intense gain. It features a Maestro Fuzz out front, with an MXR Phaser in the loop, in place of the Flanger. Nice sing-y tone on the neck PU with some Tone rolled off.

Custom IRs

Custom IRs I use (these make the patch sound really vintage 'sweet' if you have them):

Cab A: Redwirez Marshall1960A-G12Ms-TC30-Cap-0in. (U87 cond mic)

Cab B: Redwirez BasketweaveG12M25s-TC30-CapEdge-0in. (421 dyn mic)

Alien Warning – [Alien Warning!.syx](#)

This is a unique one. Part of a series of sounds I'm making for a studio-owner friend. It's both thrilling and embarrassing. Embarrassing because it serves no valid musical purpose whatsoever beyond my friend's soundtrack applications and your amusement. Thrilling because I was able to achieve fairly remarkable results from a very standard set of tools. Nothing exotic, like Synth's, Formants, or Vocoder in this patch.

Rather than bore you with a long-winded rundown of its workings I'll just say that it came about as a result of talking to a friend that works at Pasadena JPL (Jet Propulsion Labs – the Moon shot people). He suggested the Axe II has enough processing power to be configured as a miniature Interstellar Transponder like the one's S.E.T.I. (Search For Extra-Terrestrial Intelligence) uses.

Out of sheer curiosity I followed his advice and routing instructions. While pointing the Axe at the Northern Sky last night, I seemed to get a hit when aiming at the Crab Nebula (vast nebular remains of a giant Super Nova). The results of that incident are preserved in the below patch.

I can hear something, but my old ears are shot. What is the message saying? Is it, "Did you copy?", or "Get away!". Submitted for your consideration..... 😊

All stock cabs. BTW, this patch loves harmonics!

Tone Doctor + Klon – [Doctor Z + Klon.syx](#)

Just to show you I'm not a totally out of tune old fossil, here is a more modern, yet still classic, amp/pedal combo.

Mike Zaite, started Dr. Z amps in 1988, out of his garage. His designs took the best of vintage sounds and brought them up to modern standards in build quality and performance. In 1994, thanks to the patronage of guitarist Joe Walsh, and a wildly positive review by Guitar Player magazine, he went into full-time production. A further partnership with Brad Paisley in 2001 put him at the forefront of 'boutique' amp builders. I have owned five Z's over the years. One of my favorite amp lines ever. Wish we had a few more of his models than just the MAZ Sr.

A great Dr. Z walks that magic line between dirty and clean like the best vintage amps did. Tickle the strings and they glisten with a light chimey grind. Hit them, and they break up like Sandra Bullock and Jesse James!

Also, I've included in this patch, a sim of one of the most famous of modern pedals, the Klon Centaur. Go on any guitar board/chatroom and you'll see reams of discussion about Klon's. Essential they function as a boost/light overdrive. They have a unique sound quality that seems to meld with your amp's character. Step on one, and it sounds like you just bumped your amp volume 2-3 notches higher. The original gold-colored units can sell for \$1200-1500 on Ebay.

Try turning the Drive Block off and on to hear what a Klon does to an amp's sound. With the drive off and backed off a bit on the guitar volume you should get some good cleans on the middle or neck PU's. You'll notice that I've paired a Vox Blue cab with a Celestion G12H30 speaker, which is how the original Dr. Z cabinets came loaded. A great combo, and an essential part of their sound.

Custom IRs

Cab A: Redwirez Celestion G12H30-TC30-CapEdge-0in. (67 cond mic)

Cab B: Redwirez VoxAC30Blues-R121-Cap-0.5in. (67 cond mic)

Big Fender Trem – [Big Fender Trem.syx](#)

No fancy explanations of this patch needed. Your basic Blackface Fender tremolo sound, as bold as I could make it. This is a rewritten version of my "Big 65 Twin" patch tweaked to showcase the trem.

Interesting Fender tremolo fact: Did you know that most amp tech's call the Fender-style trem circuit a "Tremolo Bug"? That's because it is a piece of black tubing with four wires sticking out, like legs. In the tubing is a neon tube and a variable resistor. Power from a vacuum tube pulsates the neon light, which varies the resistance of the resistor, creating.... Fender Tremolo (at least the Blackface version of it).

Custom IRs

Cab A: Redwirez TwinJensenC12N-TC30-CapEdge-0in. (67 cond mic)

Cab B: Redwirez TwinD120s-TC30-Cap-0in. (U87 cond mic)

Budda Twinmaster + Klon – [Budda Twinmaster+Klon.syx](#)

This patch should make an interesting contrast with the earlier Dr. Z + Klon overdrive combo. This is the well known Budda Twinmaster. Brainchild of amp builder Jeff Bober. Budda started in 1995, and had an instant smash at that year's NAMM show with the 18 watt Twinmaster.

It shares some design and sound similarities with the AC-30/AC-15, like Dr. Z's MAZ series. However, most of its sonic properties resemble the fantastic, but little known, Marshall 18 watt combo. The Budda's breakup and drive are pure Marshall. It also backs off to some great clean tones, like an AC-30 or Dr. Z MAZ.

I again used the Vox Blue + Celestion G12H30 (although I believe Budda's originally used Vintage 30 speakers). Once again I have included a Klon Centaur-style booster in front of the amp. This patch has really nice cleans with the Drive off and backed off a couple clicks on the guitar volume. This combo is great for Alternative Rock/Pop styles where you need to be able to go quickly from fat cleans to mild overdrive.

Compare it to the "Tone Doctor" patch and see what you think. I think many will like this one better.

Custom IRs

Cab A: Redwirez VoxAC30Blues-421-CapEdge-0in. (U87 cond mic)

Cab B: Redwirez G12H30-TC30-CapEdge-0in. (U87 cond mic)

Fender P Bass –  [Fender P Bass.syx](#)

Fender J Bass –  [Fender J Bass.syx](#)



Here are a couple sims of the two most famous bass guitars of all time. The Fender Precision bass, and the Fender Jazz bass. Huge public credit goes to RACA. I took his two bass patches, Raca Bass 6 & 7 and used them as a starting point to come up with these.

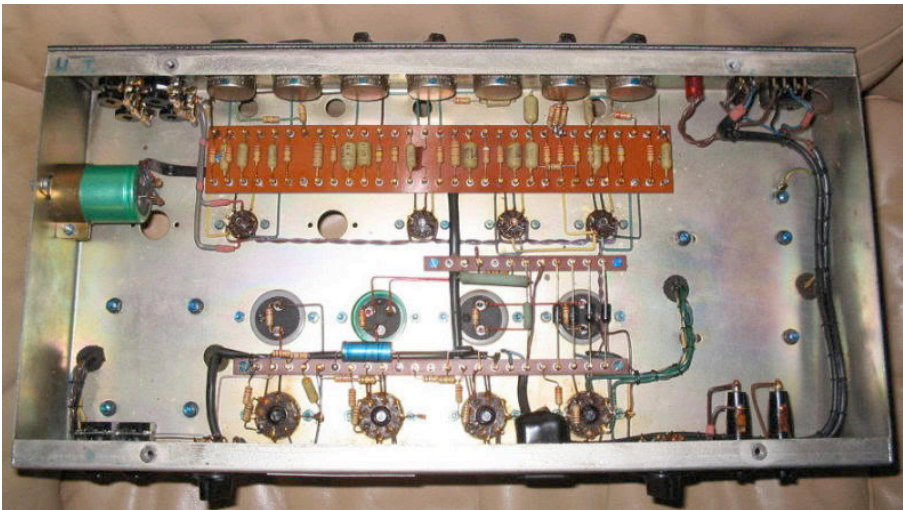
I have heard both of these basses playing in back of me so many times I don't know whether to laugh or cry. The Precision, or "P" bass, as it is universally known, makes a very signature bass sound, I have heard described as "dinosaur farts". Big, blatty, boomy bass notes. Not much for note separation. Many Rock bassists used to play P basses thru 100W Marshalls, Hiwatts, or the ultimate, the Ampeg SVT. Hammering low "E" string notes and power chords thru a P bass into those big tube amps is a punishing and glorious experience in sonic Armageddon.



The Jazz bass, or "J" bass, had a much more defined, snappy, middy tone which endeared it to Funk, R&B, and, or course, Jazz players. Most of the style-setting, visionary bass players of Pop music history made their reps on the "J" bass. Fender designed the J bass to compete with the very popular (and very bright) Rickenbacker 4001 bass.

I would venture to say that every electric bass player has used one of the two models at one time. Stock cabs here, and thanks again to Raca for his great Bass patches.

HiWatt Rig with Big Muff – [Hiwatt + Big Muff.syx](#)



Today we have something I think is very cool. An exploration of one of the greatest tube amps ever built. The Hiwatt amp line Started by electrical engineer, Dave Reeves, who started his professional career working for the famous British electronics company, Mullard. Mr. Reeves was an exacting fellow who believed in building things to the highest possible quality. The amps he built were wired to military specifications. All wire paths clear and uncluttered, all circuit bends at perfect 45 degree angles, all circuits

laid out in clear, and easily serviceable reach. The parts themselves were the best available at that time. He used top quality Mullard vacuum tubes, and massive Partridge transformers still treasured to this day. The products of Leo Fender and Jim Marshall did not even approach the stunning quality of Hiwatt amplifiers.

As a result of this obsession, Hiwatts sound like nothing else. They are 'hi-fi' as hell. Basically, whatever you put in is what comes out. Massive, clean, and punchy. You can hear the metal in the strings when you strike a chord thru one We used to call it, "Krang"! Additionally, Hiwatt cabinets were no less overbuilt Their 4x12 cabs were ported, weighed a ton, and featured unique 12" 50W Alnico magnet speakers, by the Fane company. They were the guitar cab versions of 'boom boxes', and were a critical ingredient in what made the clear and crisp Hiwatt heads so massive and punchy.

The two most famous early users were Pete Townsend (The Who) and David Gilmour (Pink Floyd). Both created their signature sounds with Hiwatts. David Gilmour was known to use his with the famous Big Muff Pi fuzz, to create massive distortion soundscapes Hiwatts and Muffs are a match made in heaven. I used to play in a band with a bass player who used a 100W Hiwatt head for bass. I had an original 'sheep's head' Big Muff, so we tried the Gilmour recipe. The below patch is almost exactly how it sounded (at a drastically lower volume). Try the neck pickup for some intense Floyd-y lead tones. Or the bridge PU for some very dense crunch. The clean tones, sans Muff, are very nice as well. I have mixed in some nice ambient Floyd-style processing in the loop.

Custom IR

Stereo cabs: Redwirez HiwattSE4123-Fanes-TC30-CapEdge-0in. (E609 dyn mics)



Nothing earth shaking today, just another blast from my past. Hope you all will find this bit of guitar trivia interesting. In the early '70's a company called "Morley" started making wah pedals with an electro-optical circuit controlling the wah, rather than the traditional potentiometer ("pot"). This eliminated mechanical wear on the pot and gave a unique feel to their pedals. In the mid-'70's I purchased one of their "Power Wah" units which included an integrated distortion circuit, which got more distorted as the pedal depressed. I loved that pedal! Here is my sim of it.

Morley pedals are still around today as most of you know (their big name endorsee being Steve Vai). Their name came about because one of the company's first inventions was a rotating disc inside a small drum

filled with electrostatic fluid. It imitated the sound of the famous Leslie rotating speaker. So they called their pedal the "Mor-Lie" (vs. the "Leslie").

I have stayed true to the original unit's somewhat crude sound by using Maestro & Treble Boost fuzzes in the sim. It wasn't a high gain unit by any means, but it sounded pretty cool for jamming Blues/Rock lead styles. We spent hours wailing on that thing thru my friend's ancient Marshall amp (which turned out to be an original JTM45).

I have automated the wah for instant gratification. If you want to attach it to a pedal you'll need to tie both Drive blocks and the Wah block LFO's to Ext. 1 (or wherever you've got your pedal assigned).

Custom IRs

Cabs A & B: Redwirez G12H30-TC30-CapEdge-0in. (87A cond & 421 dyn mics)



Suck It (Dry) –  [Suck It \(Dry\).syx](#)

Suck It Flangers –  [Suck It Flanger.syx](#)

Suck It Chorus –  [Suck It Chorus.syx](#)



OK, now they've done it! I've never been so insulted in my life! Someone I've worked with told me, "dude, you're just not a Metal guy". Say what?? Outrageous slander!! I am SO a Metal guy! Boy, I was listening to Metal when you were still a gleam in your daddy's eye. I was listening to Metal before it was even CALLED Metal!

OK, I admit. I don't play much Metal these days, but I am and have always been, a die hard fan. I became aware of Metal when I first heard Iggy & The Stooges' album, Fun House (listen to "Down On The Street" to hear Metal being born). It wasn't called metal at the time, but it had Metal's power and unhinged aggression. The first time I fell in love with Metal was in college, when I first heard Judas Priest's cover of Peter Green's "Green Manalishi". The light came on, and I was hooked (it was 1979!).

It is said, "once a metalhead, always a metalhead". So in that spirit, I present my personal take on Metal guitar. I realize there are already great rock/metal patches out there, but I have my own recipe for how it should sound and feel. Above all it should be punchy and tight, with only as much gain as can be added without sacrificing clarity. I not a fan of very 'brown' sounds. I want "cut", I want percussion. In Metal, rhythm is the power and the essence.

I'm not a big believer in heavy reverb and delay in my metal, either. Metal is in your face, not in the clouds. Effects, if they are present, should be one with your tone. These patches are all based on the same dual SLO/Peavey amp chain, panned hard left and right (on a side note I LOVE the new Soldano SLO sim in Axe II, I had one of the originals, and this does it proud).

Each patch is mixed a little different. The "Wet A" has Thru Zero Flangers on both chains, each 90 degrees out of phase with the other. Big stereo separation. The "Wet B" patch features a huge 80's style chorus. All stock cabs. I used Ownhammer IRs for these like Mark Day does on his Axe II patches. I think they are the right choice under heavy gain.



Here is the first in a series of three patches I will be posting over the next several days. All part of a theme. We are taking a sonic trip into the most recorded rock amps of all time. The Marshall 50 watt heads!

If you listen to Classic Rock format radio

stations you will be hearing Marshall 50W'ers more than any other amp. There are many models of 50W amps put out by Marshall in recent years, but essentially, they all descend from one of three circuits.

1. Plexi 50W (1969-1970) 2. JMP 50W (known at the "Metal Panel" models) (1970-1980) 3. JCM 800 50W (1980-1987)

So what's the deal with 50W'ers? Why have one, versus a 100W head? Firstly, 50W Marshalls do not sound like 100W Marshalls. The 50's have noticeably less bass, and very pronounced mids. Many players prefer the 50 to the 100 because it sits really well in the mix of a four or five piece Rock band. That middy 'honk' sits right behind the vocals perfectly. A 50W head on "5" with a pedal in front, thru a 1x12 or 2x12 cab, is the right volume for a mid-sized club, in which a 100W stack would be overwhelming.

Each model has a story we will review. First up today is the legendary Plexi panel 50 watt (above pic is of a reissue model). One of history's most superb amps, it hardly makes a bad sound. It has nice warm cleans, wonderful greasy semi-dirty tones, and one of the great singing lead tones, when played flat out. It's my personal fav of the three.

Plexi 50's are beloved by many pros. Its first major adherent was none other than the immortal Jeff Beck, who recorded all his classic 70's solo work thru Plexi 50's. They also became, literally, THE sound of classic Southern rock. Starting with the Allman Brothers. Both Dicky Betts and Duane Allman were known for playing Plexi 50's thru Marshall 4x12's loaded with JBL 12" speakers (a smoother, less distorted sound than Celestions). Lynyrd Skynyrd always toured with Plexi 50's. The Marshall Tucker Band, Molly Hatchett, .38 Special. Moderns acts as well. Rich Robinson of the Black Crowes favors Plexi 50's, as do the Georgia Satellites, and the Kentucky Headhunters.

Smooth, sweet, honky, and fat. Far more than any of the three 50W'ers we will be discussing, the Plexi betrays its Tweed Bassman roots. I have included with each model a dedicated 'solo' pedal, typical to the era of the amp (in this case a Fuzz Face).

Notice that I've got a Tape Echo in directly front of the Marshall. This is how we used to run real Echoplex tape delays back in the day. Slamming the amp's input section with a hot signal, as much for the additional overdrive as the delay repeats.

Custom IRs

Cab A: Redwirez BasketweaveG12M20s-TC30-Cap-0in. (67 cond mic)

Cab B: Redwirez Marshall1960A-G12Ms-TC30-Cap-0in. (87A cond mic)

50W JMP with Rat Pedal – [50W JMP + Rat Pedal.syx](#)



The Marshall 1970's-era JMP 50 watt amp. It was a considerable departure from the Plexi, in sonic terms. Aside from the physical difference of having a brushed aluminum control plate, it was louder, with less bass, more treble, and more gain. A superb rock amp, it needed to be above '5' to bring the noise. It was the first Marshall with that signature dry treble rip. Its cleans and borderline tones were OK, but not in the Plexi's league. About 1975 they were issued with a 'preamp' control, and the two input sections wired in series instead of parallel (a mod a lot of tech were performing to get more gain) but which sounded like crap at low volume. You still had to crank them to get the sound. The magic comes when the power section starts to clip.

It was essentially a one trick pony. But it was a great trick. Hard rock artists made the amp their own. It can be heard on many famous '70's rock records. The list of users is endless. The most famous was Aerosmith. Guitarists Joe Perry and Brad Whitford used them all over the first five albums. Their extraordinary "Rocks" album, is an encyclopedia of metal panel Marshall tones. Most every 70's British Hard Rock band used them.

I owned a very early example of this amp (1971 I think). I used to get gigs just by showing up with the amp. It was considered serious pro artillery at that time.

The patch includes a Rat pedal, and the sim sounds really accurate with it on. This was a VERY common combo in the mid-late '70's and sounded just as you hear.

Custom IRs

Cab A: Redwirez Marshal1960A-G12Ms-TC30-Cap-0in. (E609 dyn mic)

Cab B: Redwirez G12H30-TC30-CapEdge-0in. (58 dyn mic)

50W JCM800 Rock Rig – [50W JCM800 Rock Rig.syx](#)



Part III of this series is the very well known JCM800 50 watt amp. The "JCM" model designation was taken from Jim's initials (James C. Marshall), and the license plate of his car (800). JCM amps were a huge success, and thousands are still

in circulation. They have even less bass than the JMP series (they rely on a 4x12 cab for their bass response). With even more gain, they defined the "Marshall sound" with their utterly vicious, ear-perforating treble rip.

Initially, they were issued as both non-master (4 input) and Master Volume models. About 1987 they were redesigned with channel switching and a diode clipping circuit in the preamp path, for even more gain. Marshall purists (like your author) felt this was akin to building a cheap distortion pedal inside the amp, and that the "clean" channel was useless. Nevertheless, the public loved them. Virtually every major rock act of the '80's used them, in either the 50 or 100W versions.

You can't listen to 80's hard rock or metal and not hear them. The 50W version in particular was also a huge hit with Punk artists who loved its reasonable price, availability, and ragged, rude distortion assault. I believe Billy Joe Armstrong from Green Day uses a 50W JCM800 head to this day. Some great recorded examples of its dry, hashy tone are the recorded works of Tom Morello (Rage Against The Machine).

I personally hate the dry tone of a JCM800, so I used a loop to get a good amount of processing into the mix, as many producers did with them on record. A little easier on the ears. It's a pain to get a good sound out of a stock JCM800 50W'er. They need lots of help to sound their best. Compressors, EQ's, time-based effects, etc. This patch has the 'Full Monty' treatment, as a pro of the time would set it up. The patch also features a Marshall Shredmaster pedal preset in the ON position and an optional Tube Screamer for leads.

I hope you've all enjoyed this series of three classic 50W Marshall patches and the ramblings of an old picker who likes to bore you with useless, forgotten amp trivia!

"Don't you start me talkin', I'll tell everything I know!" – Sonnyboy Williamson (50's Bluesman)

Custom IR

Redwirez Marshall1960B-V30s-KM84-Cap-0.5in (R121 cond mic)

Fear Made Flesh – [Fear Made Flesh.syx](#)

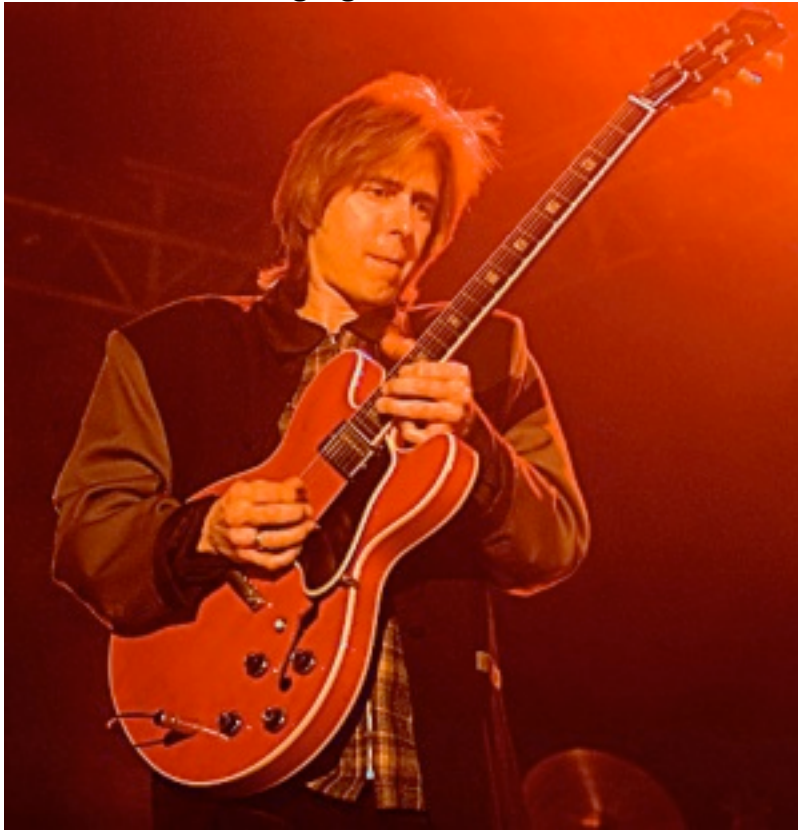
I made a patch featuring BOTH of the new firmware 2.0 amp models in headcrushing stereo. A happy, bubbly affair. Its ideal for campfire sing-along's and family gatherings. 😊 Stock cabs in this.

Vintage ADA Flanger – [Vintage ADA Flanger.syx](#)

Attached is an old patch, who's post I regrettably deleted by accident (Sounds really good now with the rewrite!). I had one of the real ones for years and this sounds very close. Those units had a big, hollow, metallic sound good for R&B, Funk, Soul, etc.

Part II

Eric Johnson's Singing Plexi



This patch is for Forum member, Adrianni, who stated in Pt. 1 of this thread that he could find no good Eric Johnson leads tones. Intrigued, I looked at the stock "Cliffs of Dover" preset, and sure enough, I didn't think it was as accurate as it could be.

So here is my take on a singing, edgeless EJ lead tone. It should be noted that his rig which yielded the famous "Cliffs of Dover" tone had as much to do with the guitar he used, as his amp, speakers, and effects. He recorded that song with his bass player's (Roscoe Beck) 60's vintage Gibson ES-335. Those guitars have the famous sugar-sweet PAF pickups, and an ES-335 has maybe half the string "pop" that a Fender guitar has. Smooth is its game, and explains its popularity with jazz and jazz fusion stylists. It's not a commonly used rock guitar.

EJ is well known for using an old B.K. Butler "Tube Driver" (which we have a model of in the Axe), and reportedly cut "Cliffs of Dover" with it. He also uses an old MXR digital delay (well represented in the Axe by the "Vintage Digital" Delay model). So I have included those tonal elements in this patch. The rest of that tone is in the compression of a vintage '67 or '68 100W Plexi head cranked to "10", and the speaker breakup of his vintage Marshall 4x12 cabs. I used one of Jay Mitchell's "Far Field" IRs to help with the big, open, sing-y vibe. I also used a bit of EQ'ing from a PEQ to clean up the distortion, and a Peaking filter to put an extra dose of gain-y 'sing' at the right frequency. I think this patch simulates that smooth, honeyed compression and drive pretty close.

"Strange But True" EJ tidbits:

He claims he can hear the tonal differences that various brands of 9V batteries have in his pedal effects.

He believes the tone of his pedals is better without metal screws securing the bottom plates, so uses rubber bands to hold them in place.

He believes his floor pedals produce their best tone when they are aligned to magnetic north.

It took him SIX years to release a follow up to the Grammy-winning "Ah Via Musicom" his most commercially and critically successful album (he kept trashing the masters for "Venus Isle", never happy with their sound).

Finally, there is one other critical ingredient to the EJ tone. The magic of the man himself. How to duplicate that?? Well. It so happens, I know a guy! Who knows a guy! And it seems one of Eric's roadies somehow got ahold of a little of the legend's "Mojo" (we don't want to know how!). At great expense, I have secured a tiny portion of this mysterious substance, and am sharing it with you all in the below "IR", which must be installed in one of either of the cab blocks. 😊

Now the hard truth is, you have to have some God-given ability yourself, for this to work. So don't be too disappointed if, after all this, you just end up sounding like, "you", instead of....."HIM!" (queue: church music with choir)

EJ plays his leads the way Clapton does. On the Bridge pickup with the tone rolled off. So, you know what to do.

Custom IR

Cab A: Redwirez BasketweaveG12M20s-TC30-Cap-0in. (U87 cond mic)

Cab B: Stock 2x12 Gold 30 Far-Field (U87 cond mic)



[EJ's Singing Plexi.syx](#)



[EJ's Mojo IR.syx](#)

Moog Synth

Today we are going to talk about a non-guitar subject, that is nevertheless extremely cool. The first commercial analog synthesizers. The "Moogs". Developed by engineer Robert Moog. They were one of the coolest sounding electronic instruments ever, still highly valued to this day (original Minimoogs, like the one above, sell for \$3K on Ebay!).

As fate would have it, they were debuted at the 1967 Monterey Pop Festival, the same event that introduced Jimi Hendrix to the US public. They had their first commercial hit the following year with musician, Wendy Carlos' "Switched On Bach". The highest selling Classical music album in American music history. Following that, in 1974, the German pop music group, Kraftwerk, had a massive worldwide hit with, "Autobahn" using Moog synths. Afterwards, they were widely adopted by pop musicians. Stevie Wonder, Yes, The Doors, The Beatles (on Abbey Road), Keith Emerson of ELP, and the Monkey's were all early adopters.



Why do we care about all this? Because Moog synths were simple monophonic devices, just like the Synth blocks in the Axe. Meaning, we should be able to dup their killer/cool vibe! The secret to making cool Moog-like sounds is the highly programmable Arpeggiator feature in Axe's Pitch Blocks. That's what I did in the attached three patches. I made three variations for your listening pleasure:

Among The Stars: Has its arpeggiator set to Eb Phrygian mode with a 4 step sequence at an 1/8 Dot tempo.

Interstellar Drive: Arpeggiator set to Ionian C Major mode with a 3 step sequence at a 1/16th tempo, and a Maestro fuzz for flavor.

Xrays: Arpeggiator set to Pentatonic E Maj mode with a 4 step sequence at 1/16th tempo and a Ring Modulator, plus a "Crystals" Pitch block for a different vibe.

You will clearly hear the differences these minor variations make.

Those old Moogs sound cool as hell, even today. Modern synths don't get the same fatness as those old analog units. They are the keyboard equivalents of tube amps. Have fun with these. The 70's-80's genre of "Space Music" was founded on tones just like these. If you've never heard Jean-Michel Jarre's "Oxygene", go listen to it now, and you'll hear how to use these patches.



[Among The Stars.syx](#)



[Pulsar.syx](#)



[Solar Winds.syx](#)

Big Brown Fender

Time for another vintage amp history lesson (and patches!). Today we will review a totally forgotten piece of amp history. The "Big Brown Fenders". Specifically the "High Power" Tweed Twin, the Blonde Twin, and



the Blonde Showman (all pictured above). Produced during a lull in Fender's amp success between 1959-1963, after the height of the Tweeds and before the Blackface series.



At the time Fender had high expectations of their flagship Tweed Bassman, but was getting scooped in the marketplace by higher powered amplifiers. They were receiving frequent complaints about its lack of stage punch from pro musicians of the time (who played in the days before PA systems). In response, Leo Fender built the biggest amps he'd ever made. All with 2x12" or 1x15" speakers in big cabs, the amps running four 5881 or 6L6GC power tubes for about 80-100 watts power output. At the time they were the amplifier equivalents of jet engines.

Fender didn't have a real marketing plan for these amps so they languished in obscurity for the most part. In 1964, when the first Blackface amps were introduced, they were all phased out in favor of the massively popular BF's. Too bad. Because every one of those three amps sounds like a million bucks (I've played all three). They all have a room-filling, mid-centered, ultra warm, honky, ultra sweet character like no other amps. They give fat, punchy chords, and single note lines with

an edgeless, yet clear beauty. With a very gradual transition into distortion, they produced a fantastic range of semi-clean, semi-dirty sounds.



So here is a clean and dirty patch to remember those forgotten gems by. Eric Clapton never forgot though. He's played Blonde Showman's in public many times, and has been touring with old "high power" or "big box", Tweed Twins, as they are known, for many years now. The "Big Brown Fenders" are his amps of choice.



[Big Brown Fender.syx](#)



[Big Brown Fender Lead.syx](#)

Magic Funky Filter

Funk master, Paul Jackson Jr.

Today we are going to start a multi-part series on one of my pet peeve Axe II subjects. Filters! Pound for pound, they are the most potent blocks in the Axe II arsenal. And you get four of them per patch! With four of them you could literally have filters filtering filters (not a bad idea!). We will explore just how powerful and versatile filters are.

The basics: Filter types Null – flat frequency filter for simple gain or cut (many use as a foot switchable 'solo' boost). Bandpass- A bell curve shaped filter, which cuts off any freq outside the curve. Peaking-bell shaped curve like a bandpass except its floor is normal freq level (all freq heard, but those in the peak are amplified). Notch-A trench shaped curve, eliminating any freq in the trench. High Pass/Low Pass – cuts off all frequencies above or below a programmed point. Low-shelf-Sets all frequencies below a programmable level at a higher gain than those freqs above that point. High-shelf-Opposite of low shelf.

The good part (what you can modify with controllers): Frequency - The center freq of the filter Q – The relative sharpness or broadness of a filter peak or notch Level – volume of the filter's effect Balance-meaning, it's a Panner too!

Our patches today harken back to the funky analog envelope filters of the '70's, such as the famous Mutron pedals. Except, when it comes to the Axe filter's controllability, they can't touch this! The bandpass filters in the attached patches are "breathing" (take a look at your Axe LCD screen on the Filter block page). What's causing this is that I've got a Sequencer pumping the Q value up and down. Additionally, there is a looping ADSR controller on the Frequency value running the frequency up and down. So the filter sounds "alive". My own mad scientist version of '70's envelope filters!

The "Junior" version has a 4th order filter, for a very squished, narrowed frequency response. The other has a 2nd order filter for full range response.

Adds cool texture to arpeggiated chords, funky 9th chord rhythms, and Blues scale noodling. The tone of this patch can be further improved by playing with a Strat or Tele style guitar, and wearing dark glasses while you do it. 😊



[Magic FunkyFilter.syx](#)



[Funky Filter Jr..syx](#)



Night Falls

The legendary jazz guitarist George Benson



Some more fun with filters today. Today you get to hear what a Notch filter sounds like, and how to use one. But first, some more filter basics:

Controls you get with Axe Filters –

- Type – reviewed in last post.

- Frequency – Sets the center freq of the filter

- Order – choice of two different filter slopes (4th order has a more nasal, focused sound) Q – the relative sharpness or broadness of the filter peak/notch (higher setting = sharper peak)

- Gain – The amount of gain at the filter's center frequency (how big the peak/notch is)

- Level – Volume pot

- Bal – Set to 0% for stereo, 100% or -100% for hard panned mono

- Pan L,R – default is 100%/-100% stereo. Reset both to 0% for mono operation

Today we have a patch with the seldom used (in guitar applications) “notch” filter. As we reviewed last time, a notch filter cuts a divot out of the frequencies. If you attach an LFO or other controller to the frequency parameter of a Filter Block, this filter makes a moving sweep out of the patch's sound. What does that sound like? Like the patch below. Very earthy, dark, and jazzy in this case, because I programmed the sweep in the mid level frequencies.

Try some slow, jazz-y sounding chord progressions with this patch and see how you like it.



[Night Falls.syx](#)

Chop Trem Filter

Pete Townsend performing a manual version of the "Chop Trem"

Today we have the final installment of our series on Filter blocks. We will see how to make use of an unusual type of filter, the "High Shelf". As reviewed in the 1st part of this series, the High Shelf allows a segment of the signal's frequency response to be boosted after a set point. The "ramp up" of this boost can also be customized.

Have you ever heard a Tremolo do a "helicopter" effect? That hard "on/off" sound is created by a square wave setting in the Trem. You can do this in the Axe's Trem block, but a similar auditory effect can be much more dramatically rendered by the use of our heroes, the Filter blocks.

The filter is panning hard left and right thru the use of a Sequencer who's steps are programmed - 100% - 0% - 100% - 0%, etc. Today's guest,

the High Shelf filter, comes into use as it boosts the high end. A hard, choppy Trem is losing a good part of the signal between 'chops', and so benefits greatly from having its high end response dialed back up. Volume and clarity are restored. The trem (actually pan) tempo is then set by attaching an LFO (set to 1/8 tempo in this case) to the Level control of the filter.

Thus we have constructed a very radical sounding "Hard Pan/Trem" with our Filter Block. Try playing between the "chops" for a cool effect.



[Chop Trem Filter.syx](#)

Electric Organs

Vox Continental Organ

For most of my life I've been hearing electric organs in Pop and Rock bands, so I set out to make some decent sounding patches of them.

When talking about vintage electric organs, the two most seen on Rock stages are the Vox Continental and the Farfisa, both pictured above. Both have a bright, pop-y sound with that cheesy "roller rink" rotating speaker waver (an electronic simulation of it). After the Hammond Organ Co. released the legendary B3, every manufacturer was trying to cop its vibe. The B3's drawbacks were its massive size and weight. So several competitors came out with compact, stage-ready electric organs that sounded good (though nothing like the B3), and were big hits with musicians.



You would have to have lived in a cave to have not heard both the Farfisa and Vox Continental. Famous recordings: Vox Continental – The Doors "Light My Fire" (Ray Manzera used the Vox for most of the Doors history) The Animals "House of the Rising Sun" Iron Butterfly "In-A-Gadda-Da-Vida" Question Mark & The Mysterians "96 Tears" The Beatles "I'm Down" Tom Petty and the Heartbreakers (Benmont Tench used a Vox for all their early albums)

Farfisa Organ

Farfisa – Elton John "Crocodile Rock" Percy Sledge "When A Man Loves A Woman" Sam the Sham & The Pharoahs "Woolly Bully" Led Zeppelin "Dancing Days" Blondie "Heart of Glass", "Call Me" B-52's "Love Shack", "Rock Lobster" Sly & The Family Stone "Dance To The Music" (basically all their hits feature the Farfisa)

Construction – There is no Synth block in this. I tried to keep it out so we could play complex chords with these patches. The two critical elements are the Pitch block, which I set 2 octaves high to get that organ-y upper octave ring, and the Rotating Speaker Block. That's what give it the authentic warble. I used a Resonator block up front to get note thickness in the upper mids where it was centered on the real units. There is an envelope-controlled Volume block to cut out note attack.

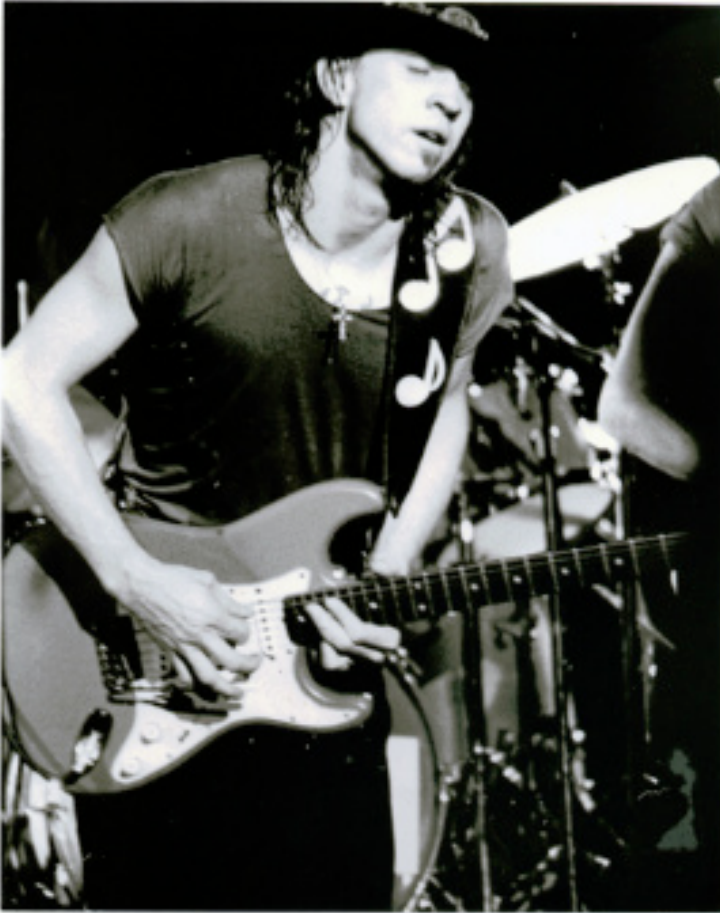


Turn down your guitar volume if these sound too hot. They were mixed on low output vintage pickups. Sounds great with Major chord variations (try E Maj 7th) and arpeggiated chords. Play these on your guitar's bridge pickup and pick softly. Enjoy.

-  [Vox Continental Organ.syx](#)

-  [Vintage Farfisa Organ.syx](#)

Stevie Ray Vaughn's Vibroverbs



Now this patch was a true labor of love for me. Stevie Ray Vaughn is my personal favorite guitar player. I pretty much love every note he played. I also am a subscriber to his philosophy of "big strings, tune down, hit 'em hard". I personally use heavy bottom .011's, Stevie used .013's or .012's depending how his fingers were doing that night. His guitar tech, Rene Martinez, said Stevie played with such fire and abandon that the heavy strings would rip the skin right off his fingertips. SRV then instructed him to glue it back with Crazy Glue so he could continue playing! They don't make 'em like that anymore.

Stevie used a lot of amps at the end of his career, but is most famous for his two sequentially serial numbered 1x15" Blackface Fender Vibroverb (only made '63-'64). Having played thru one of these I can tell you, they sounded as much like the earlier



Brownface amps as they do big, clean Blackface amps with their warm, middy gain and bass-y string 'pop'.

One of the ways Stevie got his giant sound was using multiple amps. So that's what I programmed in this patch. Two hard panned mono Vibroverb 1x15" sims, setup a little different on each side for a big stereo sound.

A very simple patch, it nevertheless required a bunch of micro-tweaking to get the right balance of clarity on the low strings, fat breakup on the high strings, and middy punch.

You will notice in the patch that the TS808 drive has been limited to a very narrow freq response in the 700-800Hz range. This is to get thickness on the high strings, while leaving the low A and E clear and punchy.

Interesting SRV Facts:

He played his famous '62 Strat "Number One" so much, and so hard that he actually wore down the original 7 1/4" fretboard radius to a flat 9" (according to famed luthier Dan Erlewine).

The famous left-handed vibrato bridge on "Number One" wasn't put there to copy Jimi Hendrix (whom SRV idolized), but because it was the only bridge available when the original needed replacing (per his tech, Rene Martinez).

"Number One" originally belonged to Pop musician, Christopher Cross.

At their breakout performance at the 1982 Montreux Jazz Festival, SRV & Double Trouble were the only unsigned act ever to play.

David Bowie, saw him at Montreux, tapped him to play on his "Let's Dance" album and subsequent tour, reported only paying him \$300/show!

The helicopter that crashed, resulting in his death, was originally chartered for Eric Clapton, who was also playing at Stevie's last gig. At the last minute, Eric decided not to fly, as the weather was bad.

In his life, Stevie was nominated for 12 Grammy awards (he won six).



SRV's Vibroverbs.syx

Terminator Wah

In my never ending quest to bring you ever more whacked-out sounds, I stumbled across a great combination. I love messing with the Vocoder block. Its so exotic to have something like that at our disposal, I feel compelled to drag something cool out of it.

They were originally designed for coded voice transmission in military applications, and had nothing to do with music. But in 1970, Robert Moog (the creator of Moog synth's, we talked about earlier in this thread) built one specifically for musical applications. He changed the design to its present "talking synthesizer" mode. Use of his device took off.

First used by electronic musicians, Tomita, Kraftwerk, and Alan Parsons. Then a disco producer by the name of Giorgio Moroder began using it on his dance-oriented albums, and set a huge trend for its use on disco records (Cher's "Do You Believe In Love" is a cringe-worthy example).

Rock fans would remember the effect from the "talking robot" sound on Styx's famous hit, "Mr. Roboto".

In all my experimentation with our Vocoder block, it struck me how much like a static wah pedal it sounds. Far away, squawky, and squished. So, what happens when you put them together? The Terminator Wah!!

A Wah block, with a Vocoder block do a great job of reinforcing eachother's strengths and character. But, to work, the wah has to come before the amp, and the vocoder after. To hear the effect the Vocoder is having on the patch, try turning it off and on. Enjoy the madness.



[Terminator Wah.syx](#)

Posted by ccroyalsenders

At the risk of being that dick that corrects everything, this is actually a common misconception.

This song was actually the first to be recorded using the now ubiquitous Antares Auto-Tune plugin. The producers, recognizing the potential of this effect (a potential that has come to such mind-numbing fruition through the likes of T-Payne) intentionally misrepresented their method and claimed they had used a vocoder in an attempt to guard their "trade secret."

The "Cher Effect" or "T-Payne Effect" is created by purposefully maximizing and minimizing various settings in the plugin to their extremes so that the plugin "glitches" on notes and sounds as unnatural as possible.

See link: [Recording Cher's 'Believe'](#)

To offset my dickish correction, I will say that all these patches are phenomenal and you are doing everyone here a great service!

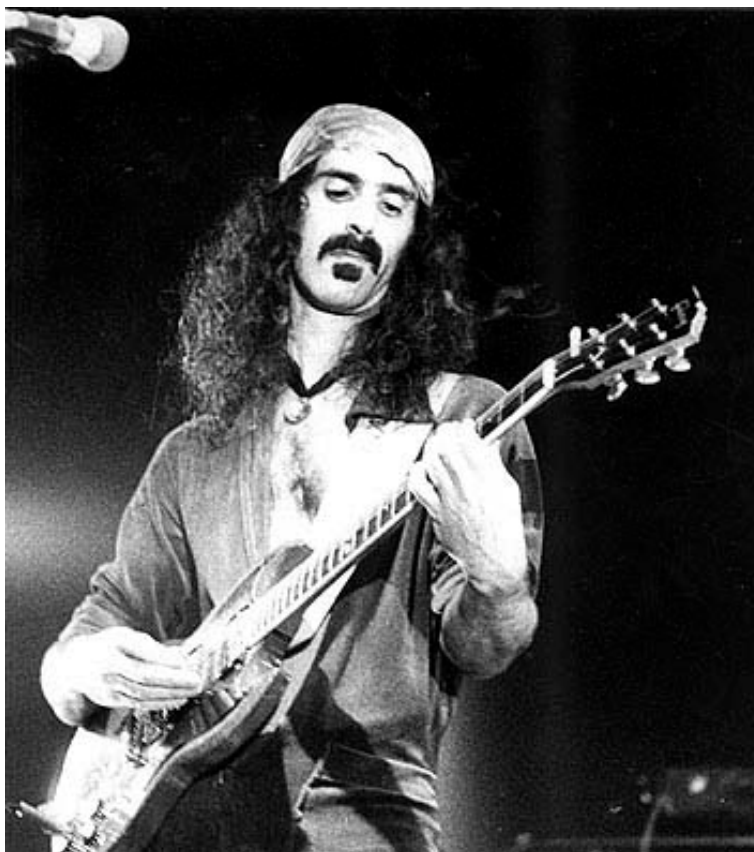
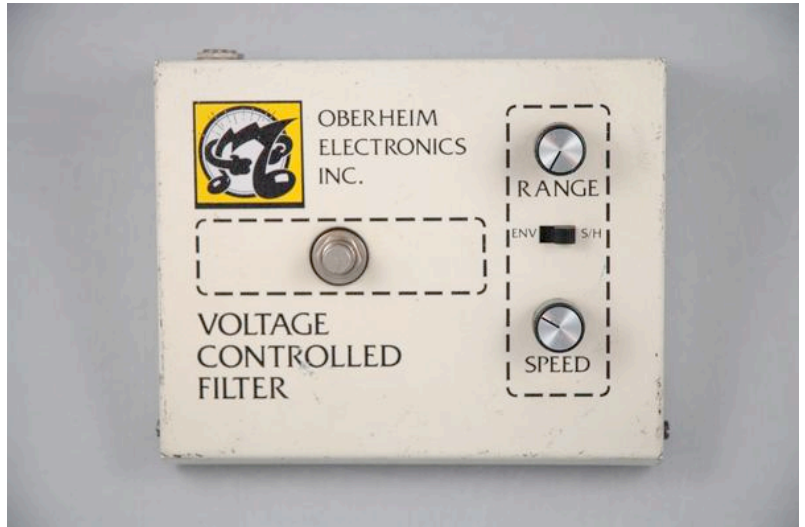
Ship Ahoy Filter

Posted by jethro"

I really learn a lot from these patches. I really liked the synths and filters. Any chance the axe II can do the "ship ahoy" effect from zappa? Its near the bottom of this link [Guitar Solos From The Road! - Dweezil Zappa World](#)

I'd love to hear some harmonized stuff with the pitch transposer as well. Keep up the kick ass job! You should make patches for cliff. Thanks again.

He used this pedal to make the "Ship Ahoy" effect:



Right then. I'm down for a challenge. So, based upon what I hear in the Dweezil clip, and Matman's description, it would be something like the below patch:

A 4th order High Shelf Filter tied to a Random LFO.

EDIT: The posted "v2" is corrected to Matman's specifications. See which one you like best!



[Ship Ahoy Filter.syx](#)

Indian Raga Band



This may be one of the coolest Axe patches ever. Before we get started, equal credit goes to two Forum superstars. Yek, for his incredible "Tambura" patch, and Don Peterson, for sharing his brilliant ideas on Bass drum synthesis with me. Which enabled me to create an automated tabla player for this patch.

Indian music. As a musician, I don't think you can afford NOT to investigate it. A bunch of guys with homemade gourd instruments created the most complex musical system in the world. They divide the octave into 22 semi-tones instead of the 12 chromatic semi-tones of Western music. This results in the finely shaded, "finger-dragging-on-record-player" harmonic movements of Indian melodies.

Classical Indian music is heavily spiritual in its intent. The Hindu word for musician is "Bhagavatar", literally, "he who sings the praises of God". Historically, it takes its rhythmic cues from Nature. Stories abound of legendary Tabla players sitting in the forest for weeks to isolate the rhythms of bird songs for use in raga recitals.

The most common classical Indian music form is the well known "raga". Ragas bear much in common with Jazz, in that , all players know the central melody of the composition, but reclothe it anew with every playing. The tabla player setting the rhythm and tempo, while the soloists embellish the melodic movement.

The patch uses the upper Synth block as the tabla player. I used a sequencer controller tied to the Synth's lower triangle wave form to get the odd-time interesting rhythm pattern. The lower Synth block is very close to Yek's original Tambura patch with some speed and other changes to make it sound like a slowly strummed veena (a fretless sitar drone instrument).

The usual solo instrument would be a sitar or sarod, fretted instrument, but I ran out of Synth blocks to make a good one with, so you'll just have to make due with an approximation of a resonating instrument with sympathetic strings (the upper row signal path).

Hope you like it. Between myself, Yek, and Don Peterson, a whole lot of time went into making this patch.

Here is a common Indian scale formula applied to 6 string guitar to try with this patch:

Ascending: 1 b2 4 5 b6

Descending: 1 b7 b6 5 4 b3 b2

Have fun!



[Indian Raga Band.syx](#)

Night in the Taj

Originally Posted by yek

Hi Smilefan, great job!

For the record, the Tampura preset is (originally) not mine, but Geamala's. Enclosed is a "sitar" preset, based on a preset by Simeon. It doesn't use a Synth. Maybe nice to integrate. It uses the gtrbody.syx IR.

OK, sitar patch integrated. Although I changed it pretty drastically, adding a Resonator and a Compressor, losing the Reverb block, changing the Amp also. Sounds good if you play lots of hammer-ons and sliding notes around the 12th fret. Alot more "acoustic" sounding than the "Indian Raga Band" patch.

Thanks so much for your, as usual, great suggestions, Yek!

NOTE: You must use gtrbody.syx IRs in the stereo cab for this to work, as Yek specified earlier.



[Night in the Taj.syx](#) (6.3 KB, 7 views)



This one is by request for Kfliegner and Yek. Seems no one has nailed the elusive U2 "Mysterious Ways" Korg A3 "FunkWah" sound. I did some poking around at other people's attempts and now I see why no one is quite getting it right. There is a programming trick to it. Not a hard one. You don't need a Wah block or multiple filters.

The secret is: You must tie both the Frequency and "Q" parameters of your Lowpass filter to an envelope controller AND you must invert the two envelope slopes relative to each other. Slope = 0% on the Frequency envelope, slope = 100% on the 'Q' envelope. This will cross their response curves, creating a 'notch' and give you the correct, hard "Wow" response on the envelope.

EDIT 12/14/2011: I have juiced up the original version of this patch to make it gainier and more responsive.



[Mysterious Wahs v2.syx](#)

MK Ultra

Matt Bellamy of Muse with his Korg Kaoss equipped Manson guitar. This is another 'by request' for Mark Melling, who wanted a patch to duplicate the effects Matthew Bellamy of Muse uses on the song 'MK Ultra' off "The Resistance" album.

This was a tough one as Matt uses a lot of unusual gear, like the Korg Kaoss Pad, MIDI-equipped Manson guitars, and Fernandes sustainer pickups. Plus, I could find nothing online to describe how he made the intro/main verse rhythmic delay effect.

So I had to use my ears. He is well-known for using a Digitech Whammy pedal, and it is known that he used an AC30 combo to record 'The Resistance'. So those are included in the patch.

Anytime you hear a rhythmic delay repeat pattern, you can be sure you are hearing at least one multi-tap delay, usually in parallel with another delay. I used this same technique in a patch I made in Part I of this thread, called "Gallopings Delays" (an updated version of that patch is included below for comparison).

Not only is Matt using a rhythmic delay, but the delay repeats alternate between a pitch-shifted sound, and another pitch-shifted sound an octave higher in a very distinct on/off pattern.

Tricky stuff. I also made a patch for Matt's big distorted riff sound on this song, since it was easy. He uses an MXR Blue Box double-octave down, fuzz pedal into his AC-30 for that section of the song.

So I think I got it close. The patch seems to match the intro pitched delay pattern on this video:

[Muse - Making of Mk Ultra - YouTube](#)

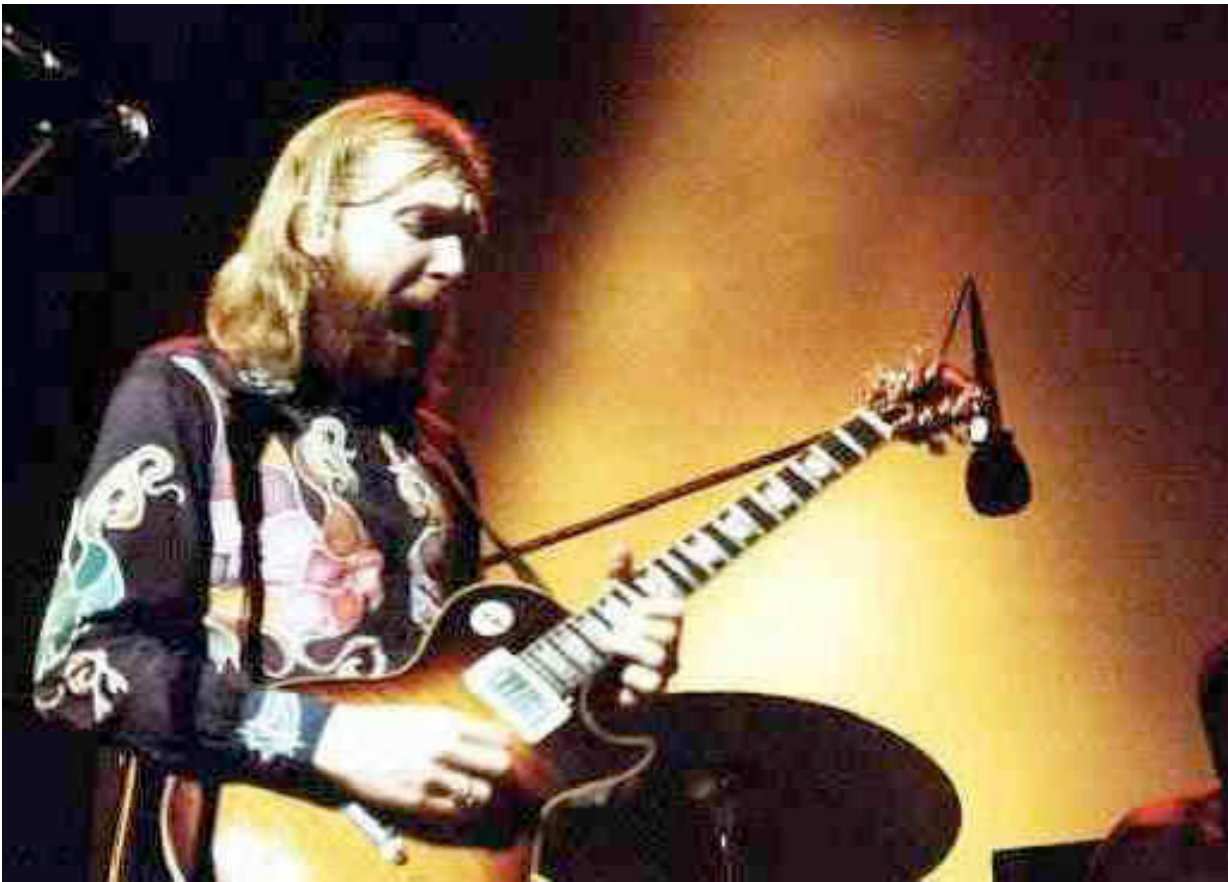
You can create a mind-blowing array of rhythmic patterns with a couple delays in parallel (especially using one of our highly programmable multi-tap delays). As these patches demonstrate. I've been able to get some very cool rhythms out of this intro patch sound.



[MK Ultra.syx](#)



Duane Allman - Fillmore



Duane Allman at the Fillmore with his "Hot 'lanta" darkburst Les Paul Forum member, Drama, had a great idea for a patch. He wants Duane Allman's legendary "Live at the Fillmore East" tone. Who doesn't?

I couldn't resist taking a crack at this, since I've heard so much about Duane, his gear, and tones over the years. This is the tone (he comes in at about 3:00):

[The Allman Brothers Band with Duane - Dreams - Fillmore East - 09/23/1970 - YouTube](#)

After listening to this, I know you youngsters are saying, "that's the thinnest Les Paul sound I've ever heard, why does anyone want that??" Because you can't hide behind it! It's a plain, clear, sweet, volume compressed tone that shows exactly who you are and what you can do. Duane made history with that tone.

The Amps

He used two 50W Plexi heads (the model 1986 Bass/Lead). It is rumored his amps were modified to be smoother. His cabs were Marshall 4x12's with cutouts in the back, making them more open sounding, with less mids and focus. They were loaded with JBL D-120 alnico speakers. One of the best speakers ever made, they were often used by pros in Fender amps, and contributed to Duane's less-Marshall-y sound.

Those JBL's don't break up when you push them, they just get smooth and compressed. The JBL K120-loaded Marshall 4x12 is the closest IR we have in the Axe II to the D series.

The Guitar

The guitar you see in the vid is his "darkburst" tobacco sunburst '58 Les Paul. He was known for using vintage Les Pauls (a '57 Goldtop, and a couple '59 cherrybursts). The darkburst (known as the "Hot'lanta" guitar) was acquired from Pop musician, Christopher Cross (the same guy SRV got his "Number One" Strat from). The sound you hear in the vid is the signature tone of real PAF pickups. Thin, reedy, and sweet. Nothing like modern humbuckers.

The Effects

He only ever used one effect, but what he did with it became urban legend among guitarists of the day. He would use Fuzz Face's, but only load them with nearly dead carbon 9V batteries, claiming it gave the sweetest tone. So he used them more as a "flavored EQ" than a drive to hit the Marshall's input stage with, like Hendrix did. When I was coming up as a young player, EVERYBODY talked about this. THE 'secret' tone formula! I cranked the bias on the patch's Fuzzface drives way down to simulate this.

The Man

If you are serious about playing electric guitar then investigating Duane Allman is not optional. One of the best electric guitarists who ever lived. He was a famous session player at the Muscle Shoals studio before the Allman Brothers. The recordings done with ABB cemented his place in history. The three albums he did with them are all classics ("The Allman Brothers Band", "Idlewild South", "Live at the Fillmore East").

He was great at everything. Rhythm, lead, slide, even acoustic (check out "Little Martha"). His nickname to friends in the business was, "Skydog", reportedly because he was high all the time (the whole Allman Brothers Band had psilocybin mushrooms tattooed on their knees as a symbol of their chemical brotherhood). In his life, Duane was as respected a player as Clapton or Hendrix.

I also made an automated Dicky Betts. He looks just like a Pitch Block! That's the "Allman Harmonies" patch with the pitch set to 3rds. If you look at the Pitch block pg. 2 on this patch, you'll see I tied slow, shallow LFO's to the "Detune" parameter of both the pitch altered, and root sounds. This simulates the real pitch waver you get trying to play two guitars in unison.

These sound pretty good, played with a Les Paul-type guitar with low output PAF-style pickups. Now I just need to get a "Duane's Talent IR" together!



[Duane Allman Fillmore.syx](#)

Technoid Delays

Before we get started on the attached patch I need to give a huge public thank you to two people. First, forum member Levipeto for his help and patience in getting my old computer-illiterate butt up to speed with Soundcloud byte files. Second, thanks to Don Peterson for allowing me to work with his great Gen. I patch, "Technoid Vocoder". If you never heard this patch, he was the first to use the synth blocks for drum sounds. I have taken his brilliant ideas and tried to expand upon them.

I wanted to make audible what it sounds like when you play against a complex slap-back delay. In this patch, there is a Tom beat, a Hi Hat beat, an AC-30 amp signal, and a Multi-delay which generates two 1/8 Dot repeats, out of sync with the main beat. This creates a polyrhythm (cross-rhythm) when you play in time to the 4/4 beat. The result is a beautiful, complex soundscape.

Apologies for the total lack of recording polish. This is live, one pass, straight into the Soundcloud site recording software. It sounds like a transistor radio version of what I was hearing in the room, but you get the idea of playing against the delay repeats. You can't hear the Tom rhythm at all, just the Hi Hat. But I think you'll be very pleased with the giant, complex, room-filling sound of the patch. I'll be posting two other patches soon, to show you some more of the amazing percussion sounds possible with our Synth blocks.

<http://soundcloud.com/smilefan/technoid-delays>



[Technoid Delays.syx](#)



[Technoid Delays II.syx](#)

Adrian Belew's Elephants

At the risk of over-staying my welcome on this thread, I'll venture another "signature tone" request you might find interesting:

[King Crimson - Elephant Talk - YouTube](#)

A number of interesting sounds here, but I'm especially keen for the "title tone", best heard here (studio version) at 1:36:

[King Crimson - Elephant Talk - YouTube](#)

And remember, "discipline is never an end in itself, only a means to an end".



Kfliegner wants guitarist Adrian Belew's famous "Elephant" trumpet soundoff King Crimson's classic, "Discipline". Here you go, but fair warning.

I have taken some practical license to make this sound more usable and controllable. Everyone I know who's seen Adrian do this up close told me he has a Big Muff and a Flanger on the floor. He hits the strings hard, behind the nut, then a split second later, takes the guitar volume knob from zero to '10', with his fret hand. I was able to make this sound, but it's useless for anything other than this one technique.

So I reproduced the elephant trumpet sound such that it can be manipulated in a standard guitar way. The trumpet sound comes from a Flanger time setting of about 1.40-1.50 ms, plus a high feedback setting (works on any flanger). I put an envelope-controlled Volume block out front to simulate Adrian's volume knob manipulation (and free us from having to do that manually). Make a quick, hard string strike and you'll hear the elephant sound every time. Plus, you don't have to hit the strings behind the nut with my patch to get the right effect.

Just play normally. Hope you like it.



[Adrian Belew Elephants.syx](#)

Rock Drummer



A guy wanted to play bass in a rock band. But the band members told him, "dude, you've got a Master's Degree, you need to get 1/3 of your brain removed first!". So he goes for surgery at the hospital. After the surgery the nurse tells him, "we are so sorry, there has been a mistake. We removed 3/4ths of your brain!". The guy says, "that's OK, get me some sticks!!"

We gather today to pay tribute to perhaps the most maligned group of musicians of all time. Rock Drummers! Dr. Frankensmile was able to synthesize one. He's not pretty. They never are.

You only get one beat, played overly hard, without finesse. So it's a realistic patch in that respect. It deviates from reality in that the patch keeps consistent time. For absolute realism, I should have tied the tempo to a slowly cycling LFO so the beat can wander on and off tempo. Like a real rock drummer!

To enable you to cover up his mistakes, there is also a big, burly, punchy SLO rig in the patch. I used to own one. I think I did the sim proud in this patch.

On a serious note, this patch is to show you that we can get percussion sounds out of our Synth blocks. One Synth provides the Tom beat sound. This is generated by subjecting a Square wave tone to a "Saw Down" oscillation. The Synth is fed into two Multi-tap delays, which provide a rhythm for the Tom beats. You can adjust the beat to your liking by changing the repeat tempos of the two Multi-taps.

The other Synth provides the white noise-generated "Hi Hat" splashes (a technique I learned from Don Peterson). Admittedly, this patch is little more than a fancy metronome, but I wanted to show that Axe II is capable of drums sounds. I am working on a Latin percussion patch, that will amaze you. You won't believe what the Axe can do!

Say...did I ever tell you guys about the diabetic drummer in my old rock band? He was fine until he pawned his dialysis equipment for drug money.



Terrifying Thirds

A little something for the holiday. The most horrifying of all intervals....3rds!!!

With a Pitch Shifter and Recto Orange model providing the drama.

Happy Halloween everyone!



[Terrifying 3rds.syx](#)



'Til Summer Comes

Forum member Axeman was messing with some Keith Urban tones based on the song "Till Summer Comes Around". Thought that was a great idea, as his tones are really good. I came up with a clean, warm-sounding Hiwatt rig (which Keith uses often - see the video) with a TS808 in front set for smooth leads, to get his kind of sounds. (helps if you've got a '60's vintage pre-CBS Strat like him)

[Till Summer Comes Around by Keith Urban](#)



['Till Summer Comes.syx](#)

Space Trippin'

Some new patches came out of my sessions in Portland, OR the last couple weeks. Here is one I thought you might get a kick out of.

This one saw action on some soundtrack projects. It uses the new "Prince Tone" amp model. A Pitch block with an LFO attached to its "Voice Shift" parameter is used to make a spacey/science fiction pitch warble.



[Space Trippin'.syx](#)

Santana Abraxas



This patch is doing double duty. First, it's a display of the cool percussion sounds you can get out of our Synth blocks. Second, it's a tribute to one of the greatest guitar players of all time, Carlos Santana.

In the below patch, you get my custom designed Latin rhythm section. Plus my best take on Carlos' famous Mesa Boogie Mk. 1 rig, with a separate 'rhythm' and 'lead' amp channels.

Carlos Santana grew up in Tijuana, until his parents moved to San Francisco. Which landed young Carlos in the middle of the late '60's hippie movement. He got his first break from Bill Graham (owner of the legendary Fillmore theatres).

One night famed blues guitarist, Paul Butterfield, showed up too wasted to play, and Bill gave Carlos a shot. His soulful playing shocked everyone present, and he quickly shot to stardom. The Santana Band brought down the house at 1969's Woodstock Festival, and their debut album reached No. 4 on the US charts. The following two albums, 'Abraxas' and 'Santana III' both hit No. 1.

I can say, from personal experience, that Santana could move an audience like few others. I watched him perform a 20 minute version of "Oye Como Va" that had 40,000 people up in their seats and dancing in the aisles. During the set he was in a sort of trance, eyes rolled back in his head. Totally absorbed in the music.

Carlos' most famous gear association is with Mesa amps. His early adoption of Randall Smith's creations put them on the map. He even put the "Boogie" in Mesa Boogie. After his first test drive thru a Mk. 1 prototype, he commented, "that little thing really boogies!". Mark 1's were first debuted on Carlos' famed "Abraxas" album.

For guitars, Carlos is most famous for his association with PRS. However, all of his early hits were done on Gibsons. The debut, "Santana" album was a Gibson SG. Abraxas, Santana III, and Caravanseris were all a tobacco sunburst Les Paul Custom. Thereafter he played a custom inlaid Yamaha SG2000 named "Devadip" (Hindu trans. "The Eyes of God") until 1982 when he started playing PRS.

Carlos has won 10 Grammy Awards.

In the patch, the upper amp block is the 'lead' channel, the lower is the 'rhythm'. Sounds great with both on at once, as well. You'll notice that I've got the cab blocks set to the Redwired Electro-Voice 12L 1x12 cabs. This is because the RW's cabinet used to record the IR was solid mahogany (info on their site). This is very similar to early Mesa Mk. I's which came with a beautiful solid koa wood cab. This gets us very close to his actual tone in those earlier days.

I think you'll enjoy the Latin percussion section as well. I'll bet you didn't know the Axe could do that!



Carlos' Yamaha SG2000 named, "Devadip" in the Berlin Museum



[Santana Abraxas.syx](http://SantanaAbraxas.syx)

Santana Abraxas Redux

"Originally Posted by thunder100"

Dear smilefan

Huge thank you for all this effort and sharing the patches.

If you have spare time(no high priority) could you have a look into Santana's Abraxas sound(just guitar,eventually instead of SG's HB's with Strat single coil

thanks

Roland

(Also obsessed by the old stuff)

Here you go. Santana Abraxas tone. Abraxas was the first record to feature the then revolutionary Mesa Boogie Mark I amp. The patch is dual amp'ed, the upper for the trademark singing "Lead" channel, the lower for the "Rhythm".

This is just a slightly reworked version of my earlier 'Santana Latin Rhythm' patch, without the drum beat section (that patch was so complex because of the Synth drum circuitry that I don't think many got it to download successfully). Don't forget to try some jazzy Latin-style chords on the lower rhythm amp with your neck PU. Its very accurate to a real Mk. I.



[Santana Abraxas.syx](http://SantanaAbraxas.syx)

Brad Paisley's Dr. Z

"Originally Posted by cragginshred"

An Attempt at Brad Paisley's monstrous 'Z' tone would be interesting. As much as I love the AxeII I cannot come close to the gritty percussiveness my Z Remedy had.

Love to take a crack at that tone. Only problem is, the tone you are talking about isn't a Dr. Z model we have in the Axe II. I could get very close to his gritty tones if we had a Z-28 model. The model we do have, the MAZ Sr., is what he uses for his semi-clean tones. That we can do.

Brad's earlier stuff is mostly all AC-30's. He currently uses Dr. Z Maserati's, MAZ Jr.'s, Z-28's, and lately an ES Rx, and Z Wreck.

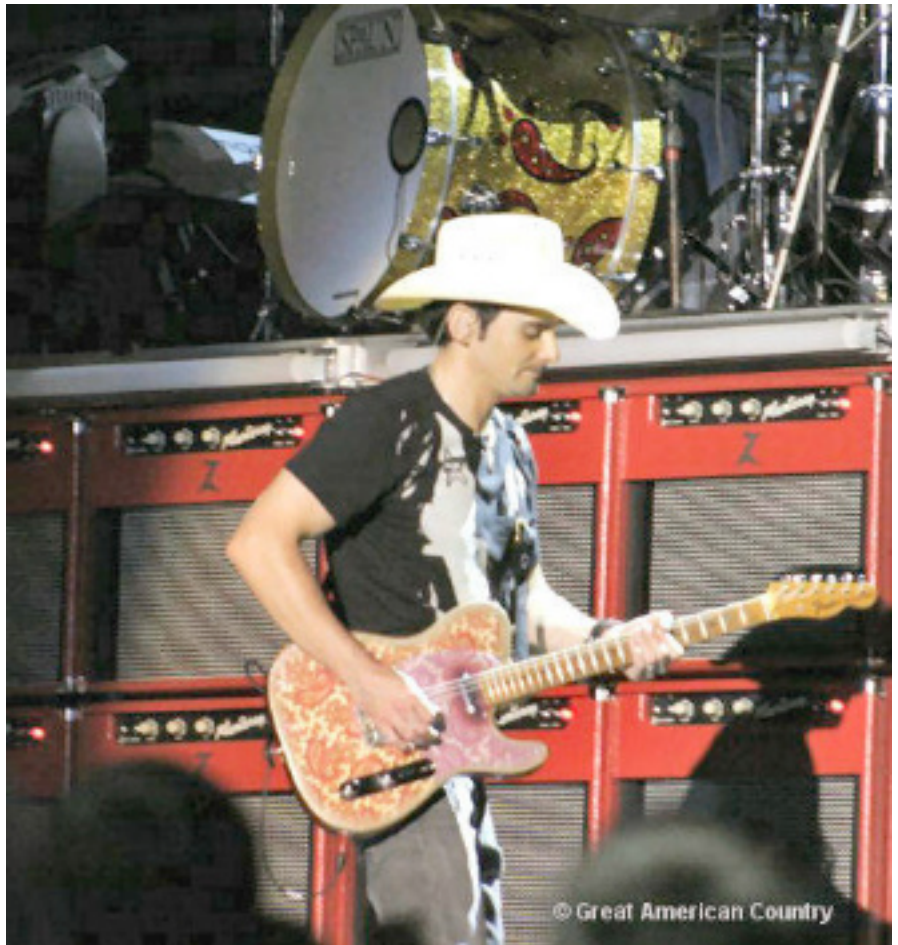
I also included an earlier Dr. Z patch from Pt. I of this thread, which comes close, as well.



[Paisley Dr. Z Rig.syx](#)



[Doctor Z + Klon.syx](#)



More Brad Paisley

From the [Paisley Tone Video thread](#):

I reworked my Paisley Dr. Z rig patch to be more treble-y and aggressive like this video.



[Paisley Dr. Z Rig v2.syx](#)

Posted by cragginshred:

smile, your was a little less clarity in the 'grit' context than I like, try this; [Mr.syx](#) I used a fet boost instead of the TS.

Liked your patch. OK, less mids, thinner, not so blues-y. This should be alot closer. Twangier, punchier.



[Paisley Dr. Z Rig v3.syx](#)

Posted by mmeyer9:

Hi guys - I'm the dude in the video at the top. Here's the exact patch [Brad Paisley.syx](#). The only mod I have made since posting is I reduced the delay time a slight bit. Glad some folks liked this!!

Neal Schon/Early Journey

"Originally Posted by Rick Axis"

Can't wait for a good Neal Schon file, old school '70s from the early Journey records till now.



A youthful Neil Schon? Or Ben Stiller doing a 70's parody? (That's Neil and his 'fro in 1979)

This one is for new member Rick Axis. He wants early Journey, and that's a sound I know up close and personal. I was working concert security when they were on the "Infinity" tour, and saw Neil's rig in detail. So this patch is a pretty decent representation of his live tone at that time.

Neil was a gear hound, and changed guitars often, but it was mostly Les Pauls thru a rather unusual amp for a pro of his stature, a Peavey Mace. The Mace was a 180W amp with SIX 6L6 power tubes and a solid state preamp. It sounded like ass at anything less than concert volume. He got almost all his distortion/sustain from pedals.

One of the trademarks of his sound in those days was the use of a "cocked wah". A wah in the 'on' position but not played, just left at the EQ notch position he wanted, for a middy, sing-y, vowel-like effect. He also used a compressor pedal, and a British-made Colorsound Overdriver (made famous by Jeff Beck). I was amazed how much smooth gain he got out of that rig even thru the super clean Peavey.

I used a Hiwatt Normal model to simulate the Mace, as it is the most powerful "clean-ish" amp we have in the Axe. We

don't have a Colorsound Overdrive in the Axe (Cliff!! Please!?), so I used a maxed out Tape Distortion to simulate its warm, urgent sing. Note that I've got the Hi Cut down to 767Hz.

This is how you dial in a warm, vintage-style distortion with clarity using our drive blocks. Set the Hi Cut very low and leave the treble register clean (I used this same trick on the Duane Allman patch). Thanks for the great patch idea, Rick! Try some leads on the bridge PU with the Tone rolled off a bit.



[Early Journey.syx](#) (6.3 KB, 3 views)

"Originally Posted by CodePoet"

Great Schon preset - thanks. Any tips on a "Stone In Love" sound? I tried the preset of that name on the Ultra, but didn't find it to be that close...

You are right. If you listen to the studio version of "Stone in Love":

<http://www.youtube.com/watch?v=kFqXFE8OSG4>

The stock patch isn't even close. The recording is much more trebley and spare. He's using fairly clean amp settings, two amps panned stereo L & R. He was using the Boss DS-1 OD at that time, and I can hear on the recording he's using his prized '63 Strat which he never toured with, and he's got his 'cocked wah' thing going on, as well. Most of the distortion is coming from the Boss pedals.

So I redid the stock patch with a pair of stereo Marshalls, hard L & R, with a cocked wah on one side. This is way closer to the recorded tone. (I used a Les Paul Deluxe w/minihums, bridge on '9'. Use Strat if u got).



[Stone in Schon.syx](#) (6.3 KB, 1 views)

AC-30 Glory

"Originally Posted by CodePoet"

Smilefan - another question, in regards to the [AC30 Glory patch](#). Its the school of thought to crank the master on the AC30 most of the time? I was getting some more chimey clean tones with the master about 6.5 or so and the gain up a little bit more - does that make any sense? I know to go with what sounds good to you, but I was wondering if perhaps I had something else different with the EQ or need to play around with boosting prior to the amp. Just wondering what you thought.

Yes, on our sim the master should be close to '10' for any AC-30 tone. Note that, even though this is a very clean tone, the master is still at '10'. Real vintage AC-30 amps were never completely clean. They always had a little treble grind happening at volume, even on clean settings. If you like the master set lower, by all means. But to my ears, this is what it takes for our sims to sound accurate (played many vintage AC30's).

Note also in the patch, that I've got a hot compressor, plus a Tape Drive into the AC-30 input stage, in addition to master on '10', and its STILL very clean-ish (as the preamp drive is at 1.59).

EDIT: To use the "Custom" version of this patch, you must manually install the following Redwirez 3rd Party IRs into the Cab blocks:

Custom IRs

Cab A: Redwirez AC30Blues-KM84-Cap-2in. (R121 cond mic)

Cab B: Redwirez AC30Blues-R121-Cap-0.5in. (57 dyn mic)



[AC30 Glory \(custom\).syx](#)



[AC30 Glory \(stock\).syx](#)

Steel Drums



Forum members toasterdude and theblogjammers wanted steel drums.

Here is my crack at it.

In broad strokes you simulate steel drums sounds with a detuned, octave up Pitch Block into a wide Chorus (around 40ms delay), with all the modulation dialed out.

Play single notes without bends, up around the 12th fret. If you have a Les Paul, try the middle position with the neck tone rolled off. See what you think.



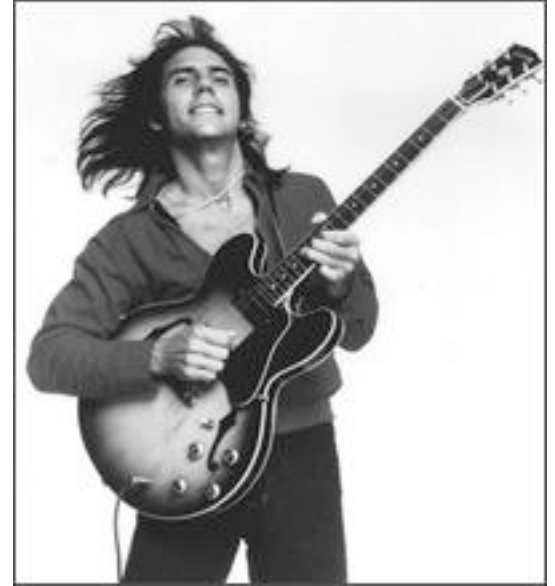
[Steel Drums.syx](#)

Larry Carlton's ES-335

In spite of my weather problems I've got couple new patches for you. These are for Lkdog, who wanted a Jazz-fusion tone ala' Larry Carlton.

During the late '70's-early '80's, Larry was almost certainly the most prolific session guitarist who ever lived, doing as many as 500 dates a year! Most of the Pop records that came out of the LA music scene in that period had Larry playing on them.

One of the tones most associated with Larry's early career is his famous solo on Steeley Dan's "Kid Charlemagne". Larry used a cranked Blackface Fender Princeton Reverb for many of his recordings in those early days (Larry later specified it was a Tweed Deluxe on that track). His most famous amp association was this use of Dumble amps. The Overdrive Special, which we have in the Axe. He used the ODS on the majority of his session and famous solo recordings, although many of his '70's sessions were done with Princeton Reverbs (which I used in the below "Steeley Dan" patch).



Larry gets his smooth sound largely from a combination of his playing technique and his habitual use of a Gibson ES-335 semi-hollow (same guitar Eric Johnson used for his famous 'Cliffs of Dover'). He plays rather softly, and picks close to the neck pickup, rather than at the bridge like country or rock players.

In 1988 Larry was jumped outside his LA "Room 335" studio, beaten, shot in the throat, and left for dead. He made a brave and swift recovery from this horror and continues his solo career to this day.

The attached Youtube is a great example of a classic Larry tone. Go to 1.00 on the video, where he starts his solo. He gets a beautiful middy, open, almost single coil tone thru his Dumble (the tan tolex head behind him). Compare that with Lee Ritenour's much more compressed, gainier sound (the other guitarist in the video with the red ES-335). Whether or not you are a fan of his jazz-fusion style, most players can agree this is superb tone.

You really need a Gibson ES-335 with low output PU's for these patches to sound close to Larry, but they sound good with any guitar, regardless.

<http://www.youtube.com/watch?v=JfchN7G-oQk>



[Mr. 335 Tone.syx](#)



[Mr. 335 \(Steeley Dan\).syx](#)

Keef's Tweeds

'Keith Richard with his famous '53 Tele, "Micawber"



Another labor of love for me today. And a reminder/refreshers course for you younger players who might not have been well exposed to him.

The immortal Keith Richards. He's a little forgotten these days, but he is almost certainly the greatest "riff" guitarist who ever lived. A pillar in the Temple of Rock 'n Roll. To be a well-rounded guitarists, you simply MUST spend some time with "Keef".

The Rolling Stones had probably the greatest career of any rock band. They released over two dozen studio albums. Ten of those albums are among Rolling Stone magazine's The 500 Greatest Albums of All Time, with their 1972 double album 'Exile on Main St.' placing seventh. My personal fav Stones albums are Beggar's Banquet, Let It Bleed, and Some Girls.

Keith has a massive love affair with guitars. He has a collection of over 3,000 instruments. He is most associated with a 1953 Telecaster, which he named "Micawber" (after a character in Dicken's novel 'David Copperfield') - pictured above. He used many different tunings but is most famous for his use of Open G. He tunes D-G-D-G-B-D, then removes the low E string. He summed up his playing as follows, "5 strings, 4 bars, 3 chords, 2 fingers, 1 asshole!". He takes most of his playing style from Chicago blues, and 50's-60's American Country music.

Not surprisingly, his two biggest influences were Chuck Berry and Muddy Waters. He detests flashy playing, and praises players with "unpretentious" styles. He seldom uses effects (but is famous for his use of the very first fuzz pedal, the Maestro Fuzz, on "(I Can't Get No) Satisfaction"). He states his formula for great sound as, "the right guitar thru the right amp". For amps he has been most famous for his live use of Ampegs, Mesa Boogies, and Fender Showmans (and lately Fender Tweed Twins, like Clapton). But in the studio he always favors small to mid-sized Fender tweed amps. So that's what you've got in the below patch. A stereo pair of honky, grind-y, mid happy tweeds. Enjoy.



Keef's Tweeds.syx

Originally Posted by CodePoet

Have any expertise there with Mike Campbell? A crunchy AC30 seems to get in the ballpark but wondering if you had any of your masterful insight on that one.



Here you go. A Mike Campbell-style, driven AC-30. You should be able to play open first position chords, and still be able to hear every note. There is an optional FET drive for leads in the patch as well. Try turning off one or both of the compressors to get cleaner tones. Helps if you play it with single coil, or vintage style pickups (which Mike generally uses).

I have a fun, trashy anecdote about these guys. About 15 years ago they were recording in L.A. My tech, and good friend, was hired to do some work to Tom and Mike's guitars at the session (they are both vintage guitar freaks). He invited me to come with him, as a tag along, for fun. When we opened the doors to the studio they were in, we were practically knocked flat by a giant mushroom cloud of pot smoke that billowed out. They were the biggest stoners I have ever seen. I was amazed they got anything done.



[Mike Campbell AC30.syx](#)

Orange Kay Fuzz

Originally Posted by CodePoet

I was studying the patch and noticed some things - maybe you can comment:

- The cab sizes are dropped a bit - is that to EQ the sound or focusing the tone or something else?
- What do the 2 compressors do for the tone that a single one doesn't? Is that based on a Mike Campbell configuration?
- EQ adjustments in the amp block such as -0.03, 0.08: are you hearing those differences?

A. I drop the cab size when I want to focus a tone, and bring in more treble response.

B. Compressors do more than just stretch a signal's response time. I configured one of those two as a transparent gain boost, along the lines of a ZVex SHO pedal. This lets me gain up the signal without adding much audible distortion, as you would get from a Drive block.

C. Yes, I absolutely hear the differences in fine adjustments of the EQ section in the Amp blocks. I listen intently to these when I make patches, especially the highest five bands.

Forum member DrewHendrickson had a great suggestion for a patch. A recreation of an old classic Kay fuzz, as pictured here. These were early primitive, ugly square wave fuzzes along the lines of the Maestro, and Jordan Bosstone fuzzes.

It differed from other fuzzes in that it had a 'treadle' (moveable pad) like a wah pedal, which did a sweep of its limited frequency range, like a guitar's tone pot. U2's the Edge, made this old pedal famous with his intro to their song, "Elevation", where you can hear him rocking the pedal back and forth. Producer, Daniel Lanois, is also well known for his use of this pedal, per the above link.



This request was a challenge in that it highlights what I feel is a weakness in our Axe models. The Drive blocks. I don't think they've been kept up with the realism of our incredible amp and cab models. The fuzzes especially don't sound real world to me. Not as in-your-face, square wave-y, crude sounding as the real things. So, to help simulate the ugly grind of this old fuzz, there is no amp or cab models in this patch.

I had to use two fuzz models in parallel, a Maestro fuzz and an Octavia, to get the tone right. The Kay fuzz had a distinct octave-up over-tone, in addition to a very farty, bass-y fundamental tone. IMPORTANT: There is a Filter block at the start of this chain. That is your pedal's 'treadle'.

Note the Wah block that follows it. That wah functions only as a static filter. I have preset the Filter to bypass. When you turn it on, you'll hear my "demo" mode. Its preset to simulate the oscillation speed of the Edge's "Elevation". To get manual control of it (for use with your own footpedal) you'll need to go into the Filter block's Frequency parameter and change the Controller value from "LFO 2A" to "Extrn 1" (or where ever you've got your pedal assigned).

I know this patch isn't perfect. But its the best I could do with the fuzz emulations as they are now.



[Orange Kay - Elevation.syx](#)

Ritchie Blackmore

Guitar legend, Ritchie Blackmore

Today we're taking a look at the legendary guitarist, Ritchie Blackmore. Founding member of the seminal hard rock band, Deep Purple, and band leader of his own hard rock creation, Rainbow. He is one of the most interesting and historically significant guitarists of all time. He was the first rock guitarist to employ openly classical influences in his playing, and is credited as a founding father of Metal guitar styles.



As a young player he was given lessons by the famous Big Jim Sullivan, who was the most prolific British session guitarist of the 60's. Becoming fast friends with Big Jim, it was Ritchie, Big Jim Sullivan and Pete Townsend who originally convinced Jim Marshall, in his London music store, to begin making amplifiers.

Ritchie is famous for his nearly exclusive use of Fender Strats. He always screws the middle PU down and uses only the bridge and neck coils (on the Fender "Ritchie Blackmore" signature model, the middle coil is a dummy) . He was the first rock guitarist to have scallops cut in the fingerboard between frets (he performed the surgery himself).

He maintained a very close relationship with Jim Marshall. Live, he used (and made legendary) Marshall "Major" amps. These were beefed up versions of Plexi 100W heads using four huge KT-88 power tubes. Ritchie's Majors were custom altered by Marshall with an additional output stage and generated 278 watts each! Nowadays he uses Engl amps.

For effects he is most famous for employing a reel-to-reel tape deck (Aiwa TP-1011) as a preamp stage into his amps. This produced the very warm sounds you hear from his Strats on Deep Purple records.

Interesting Blackmore facts

Deep Purple was original conceived as a band between Ritchie and organist Jon Lord in a Hamburg transvestite bar in 1968 (from a Guitar Player mag. interview). He and Jon wanted to avoid the Blues (which Ritchie termed "shoeshine music") and play as loud and fast as they could.

He used the Strat's vibrato bar with such force that he regularly snapped stock units, so his repairman fashioned one of 1/4" steel for him (he broke that too!). He has said in interviews that his timeless "Smoke on the Water" riff (possibly the most famous guitar riff of all time) is correctly played by plucking the strings with your fingers, not downstroking with a pick.

Ritchie has a nasty reputation in the industry as a cranky bastard. His legendary band, Rainbow, saw no less than 22 different musicians come and go, either from being fired or being unable/unwilling to live with Blackmore.

He has produced some memorable quotes:

Blackmore stated that, in his opinion, Hendrix was not a great player, but everything else about him was amazing, especially the way he walked (!) He gave up playing electric guitar from 1975-78 to pursue his interest in cello, suddenly switching back to electric. When asked why, he replied, "cello is so melancholy. Such an isolated, miserable instrument."

When asked what he thought of Yngwie Malmsteen, who credits Blackmore as his prime influence, he replied, "he's not Paganini- though he thinks he is. When he can play his pieces on a single string, then I'll be impressed."



On what he thought of Eddie Van Halen: "I think he's going to be remembered. He could be the next Cole Porter" (iconic 1930's pop music composer).

On advise for young players: "The only way you can get good, unless you're a genius, is to copy. That's the best thing. Just steal."

In 1997 he disbanded Rainbow to pursue his interest in an acoustic band called, Blackmore's Night, with this woman, Candice Night (now his wife). Oddly, she had been working as a model, with no previous musical experience. Apparently, Ritchie recognized her.....potential:

You get two patches. His tone with Deep Purple was warm, crunchy, and rather low gain.

The "Rainbow"-era tone was more gain-y and fun. This one has a stereo pair

of Plexi 100W's based upon the times I saw Rainbow live. He really sounded great,

with blasting Marshall Major's on both sides of the stage. Rainbow was unspeakably

loud. Ronnie James Dio was singing when I saw them, and I was impressed beyond words

with his talent (probably the best live hard rock/metal voice ever). Enjoy!



[Blackmore's Rainbow.syx](#)



[Blackmore's Purple.syx](#)

Rock 'n Roll Fender J Bass



Dave Ellefson of Megadeth rocking his Fender Jazz Bass

This should be a fun and practical patch. Readers of this thread from Part I might remember a couple sims of a Fender Precision and a Fender Jazz bass I did. The "J" bass came out very well. Except that patch is crystal clean. When playing live, I always hear bass with some balls and grit. So I have endeavored to top myself on this old patch.

Below is the kind of vibe I like from a rock bass, onstage. I did a bit of surgery to the "J" patch for a big stereo sound, with some boost and drive dialed in to the appropriate frequencies. Hope you like it as well as the original.



[Rock 'n Roll J Bass.syx](#) (6.3 KB, 1 views)

Who's That Lady

Forum member, Funeral, had a great idea while we are on the subject of "Fuzz" (he didn't request a patch, but he's getting one anyway). Ernie Isley's sweet, intense, high octave flavored fuzz tone on The Isley Brother's, "Who's That Lady?". If you don't know the song:

<http://www.youtube.com/watch?v=q1DDgNCLD84>

The story is such an interesting one, that it begs to be told, as it directly involves one James Marshall Hendrix. The Isley Brothers were a famous recording act while young Ernie was just a boy. They hired as their touring guitarist a young hot-rod named Jimi Hendrix. Jimi took Ernie under his wing and told him, "you need to learn to play, one day you'll be playing with your brothers." Jimi bought him his first guitar, and gave him lessons.

Young Ernie idolized Jimi (this was a few years prior to Jimi's fateful trip to London). Years later, as Ernie took his place with his brothers, Jimi sent his world famous guitar tech and effects guru, Roger Mayer to set him up. Roger was the inventor of both the Fuzz Face and Octavia fuzz pedals. He brought him a Strat and an Octavia set up just like Jimi's. That's what you hear on the Isley's recording of "Who's That Lady", per many experts.

He also used an old Maestro Phaser, which had a really strong, intense sound. We don't have anything like it in the Axe, so I used two 8-stage Phasers with EQ'ing, to emulate it. In his live shows, Ernie is reported to have used many different fuzzes.

He never used the Octavia live, as they were fragile, and their Germanium transistors were highly sensitive to temperature - they never gave you the same sound twice. Often he used a Univox Super Fuzz. A very intense, dense, mid-rangy fuzz, with octave-up overtones.

The recording is too intense to be just an Octavia. I've used them and they don't sound that rich without another fuzz in front. So I used a Fuzz Face (which my ears suspect, he used on the original recording, as well). The patch is a bit of a compromise between his live tone and the studio tone. The studio tone, by itself, is so "pinched", I doubt many would want to play that sound exactly as is. So the patch is a little fuller than the record in its EQ, more as his live tone was. Again, like the "Orange Kay" patch, no amp or cab sims. I think our fuzz sims, as they are now, sound the most accurate this way. Enjoy.

Use your guitar's neck or middle position with the neck PU tone rolled off!



[Who's That Lady.syx](#)



Pat Metheny Roland Gr300

Pat Metheny with Roland's GR808 synth guitar. Forum member, Patzag, had a great thread a while back concerning jazz guitar legend, Pat Metheny, and his use of the Roland GR300 guitar synth. I was so intrigued with Patzag's GR300 patch, that I used it as a starting point to do my own take on Pat's beautiful synth tone on his famous song, "Are You Going With Me?":

Pat comes in at 3:12 - <http://www.youtube.com/watch?v=Ip7kE...feature=fvwr>

You'll be surprised to know that Pat has won 18 Grammy Awards since his breakout album, "Bright Size Life". This

patch is not going to be able to exactly match the sound/capabilities of the Roland GR300, as that is a polyphonic unit. Our synth's are only monophonic. But it sounds pretty good anyway.



[Are You Going With Me.syx](#)

Gibson J45 Flat Top Redux



Gibson J-45 on which this patch was modeled

Almost done with my 4.0 rewrites. Here is a preview of an old Patch remodeled in 4.0 Firmware. Readers of Part I of this thread might remember an acoustic patch I did of a Gibson J-45. That patch has been intensively reworked.

You must manually install the included GuitarbodyIR.syx in the

upper row cab block for this to work properly.

This patch really comes into its own when you capo up 2-3 frets, and play some first position open chords. Go here if you want the full geekfest description of how this patch was made:

[Smilefan's Axe II Patches Thread](#)



[Gibson FlatTop v2.syx](#)



[gtrbodyIR.syx](#)

'64 BF Deluxe Reverb

Yet another vintage amp history lesson today. Up to bat is the immortal Fender Blackface Deluxe Reverb. Manufactured from 1963-1967, at the time it was released, it, along with the other amps of the Blackface series, were game changers. It sounded great for every kind of then-popular music, and had the two most desirable amp effects of the day, tube-driven tremolo and reverb. It is hard to put into words just how woven into the fabric of American popular music the BF Deluxe Reverb is.

The essential and most successful Blackface models were the Deluxe, the Super, and the Twin. But Leo had his marketing act together for the BF's. There was a Blackface amp for every speaker and power tube configuration, and every price point. The Fender Blackfaces were far and away the most successful tube amplifier series ever designed. An instant smash to the point that musicians were spray painting older Tweed models black, rather than suffer the humiliation of playing an amp that looked like your Grandma's luggage.

The Deluxe Reverb is legend. I doubt there was a '60's/'70's/'80's Country star that didn't use the Deluxe. Blues players made it their own. Pop players, R&B, Soul, Funk guitarists all loved it. Any pro who played small clubs had one. Its 1x12" speaker with 2 6V6 power section got right into its sweet spot in a 50-200 seat room. Sweet, snappy, and trebly with a sing-y, blues-y midrange the Deluxe could do anything but hard rock/metal, and do it well.

Every pro I ever knew changed out the very average sounding stock Oxford 12" speaker, they generally came with, to something better. Jensen C12Q's, C12N's, JBL's, Altecs, early Electro-Voice's, even Celestion Blues. A BF Deluxe with an upgraded speaker and a pair of RCA Blackplate 6V6 power tubes is one of the all-time classic amplifier voices. If you can't get a good sound out of one, maybe electric guitar isn't your thing!

Also, one of the most recorded amps of all time. My personal favorite example is Chris Isaak's "Wicked Game". It is a little known fact that the Beatles used BF Deluxes in the studio, heavily, on every record after "The White Album", not Vox's as was generally assumed. The most famous current user is probably Trey Anastasio (Phish) – his is modded to use two Celestion Greenbacks.

The patch features an optional Klon Centaur-style booster in front of the amp, for some vintage grit. Twang on!



['64 BF Deluxe + Klon.syx](#)

Part III

Tutorial: Forbidden Secrets of The Drive Blocks!

I've harped on various details of Drive block use for most of this thread, but I think it bears repetition, now that many have their Axe II's. So here is my lecture on real world patch-making with the drive blocks.

Why use drives at all, instead all our incredible hi gain amp models? Because drive pedals hitting the input stage of an amp sounds different from a hi gain preamp, sounds different from an overdriven, clipping power section! Three distinctly different sounds and playing feels. What you hear in 80-90% of classic 60's/70's/80's rock recordings is a combo of drive pedals into an amp's input stage and power section clipping. Everybody from Keith Richards to Kurt Cobain used pedals into vintage tube amps. So, if you want to make those type sounds, we need to learn to use the drive blocks.



Drive Blocks Pg. 1:

- **Drive:** When going for subtle drive flavors, consider starting at a '0' setting. Many times I have achieved great vintage sounds from the TS808 and Fuzz Face models with zero drive.
- **Tone:** Sweep this by ear! Your settings will vary drastically according to the results you are seeking. Generally, I never set it higher than '6'. When creating smooth vintage lead tones set Tone well below '5' (especially when using a bright Drive, like the Treble Booster model). You can dial clarity and brightness back in at the amp's EQ.
- **Level:** Generally set between 4-10, depending on how percussive you want your drive attack to sound. Light overdrives and boosts should be set high, fuzzes much lower.
- **Mix:** Does not have to be/should not always be set to '10'. Great drive effects can be achieved by setting your drive level high, then setting the Mix low to create a 'flavor' rather than an overwhelming wash of distortion.

Drive Blocks Pg. 2:

- **Low Cut/ High Cut:** Possibly the most important Drive settings. They will make the difference between a ripping, shrill sound and a smooth, vintage-approved sound. Sweep these both by ear!
- Look at my settings. You'll see how often I set the Lo around 600Hz, and the Hi around 700Hz. I keep my Drive bandwidth narrow so my patches stay defined, with a clear high end. (Take a look at my "Duane Allman @ Fillmore" patch for an illustration of this technique)
- **Clip Types:** Take a good listen to the options. Don't just use the stock settings
 - *LV Tube* – This will give the mildest, clearest drive
 - *Hard* – This will give the hardest string attack
 - *Soft* – This will give the softest, smoothest string attack
 - *GE Diode* – This will give a bright, sweet attack
 - *FW Rect* – Octave up overtones
 - *HV Tube* – This will give a rich, full-range EQ drive

- *Si Diode* – Boxy, mid-rangey drive
- *4558/Diode* – Highest drive level available, most gain.
- **Slew** – Turning up will give the impression of increased drive thickness.
- **Bias** – Settings of 0.0-3.0 will seem to increase the gain, giving your pedal a punchier sound. Settings below 0.0 will sound progressively weaker, smoother, and sweeter (great for vintage fuzz flavors).

Drive Blocks Pg. 3:

My advice with the 4 control EQ is simple. Sweep all four controls and LISTEN! The midrange is the most critical. Generally the MID FREQ is set 600-700Hz for Fender type tones, and 800-850Hz for Marshall type tones. The more vintage you want to sound, drop the Bass and Treble below 0.0. Vintage pedals generally cut lows and highs.

Getting creative with the Drive Blocks:

Two Drives in Parallel – Sometimes what you want doesn't exist so you have to make it yourself. Example, in my fuzz patch, "Orange Kay - Elevation", I used a Fuzz Face and Octavia in parallel to get the fat, bassy fundamental tones of that pedal, concurrent with the pedal's 'octave up' overtones when played above the 12th fret. I used the Block's 'Mix' controls to determine how much of each flavor sounded right, and dialed the Hi & Lo Cuts of each so their frequencies would not overlap excessively, and maintain the integrity of each fuzz in the sonic picture.

Two Drives in Series – Stacking drive pedals to get unique sounds and textures has long been a secret of pro guitarists and studio wizards. Billy Gibbon's signature 'rubber crunch' tone is achieved this way. If you look at my fuzz patch, "Who's That Lady?", you'll see I'm feeding a Fuzz Face into an Octavia. This makes possible the very dense, intense fuzz tone featured in that song, which is not in the range of any single fuzz model. If you look at my "The Naughty Wah" patch, you'll see I fed one Bender Fuzz into another. Because I set the 'Mix' very low on both, it gives me a nice chewy midrange texture, reminiscent of 70's Funk/R&B recordings, rather than an unintelligible wall of fuzz.

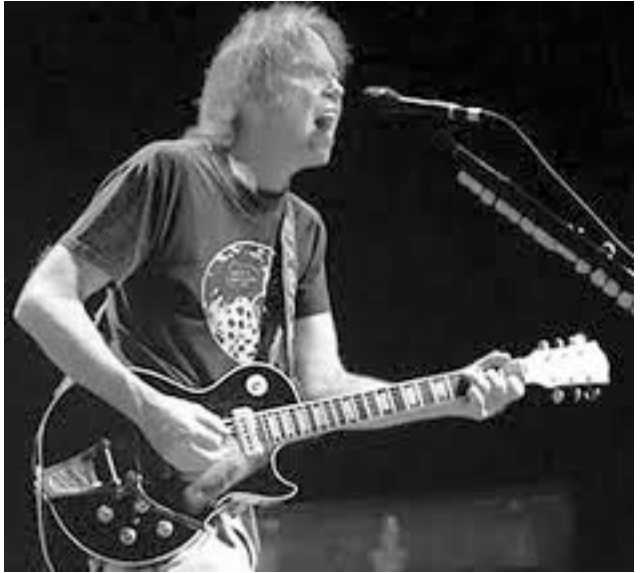
These are just general guidelines. I have broken these rules many times and gotten cool sounds. The ear is the final judge. OK, class dismissed.

Neil Young's 59' Tweed Deluxe 5E3

I was going to give you nice easy instructions to make this by modding my '58 Tweed Deluxe patch, but Neil's tone is just too unique. So you get what I said I wasn't going to do, a patch. The tone in the video is more metallic. It would take tweaking a PEQ for an hour to nail that high treble string-y overtone. But this gets you in the ballpark of the feel of that damn Tweed Deluxe of his.

Nailing this is mostly in the SPKR and EQ pages of the amp model. Which I planned to do some tutorials on in the future. In short it, would take too long to explain without doing a full write-up, so you get a patch.

This took some advanced tweaking on the SPKR, EQ, and ADV pages. If you could see the stock Deluxe setting compared to how many parameters I changed, it would make you dizzy. Still, I encourage all to take a look, especially at the SPKR response curve. This is a very powerful amp sculpting tool that I don't think anyone is messing with yet. We're about to change that.



[Cortez The Killer.syx](#)

Version 2

I completely redid the "Cortez The Killer" Neil Young Tweed Deluxe patch, by seriously re-editing the Advanced paged values from "Deluxe" stock settings. I think this is much closer than what I originally posted.



[Cortez The Killer v2.syx](#)

Neil Young - Tweed Deluxe with Magnatone



Forum member, Barhrecords, did this! He got me thinking about Neil Young. Now I have to do a full post. And once again you get a patch. But this patch is really versatile and great-sounding, so its worth giving some of my remaining attachment space for.

I know you younger readers are wondering why us old farts are so high on an old hairy hippie, with a crazy look in his eyes, that sings like a girl. It's not because he's a mind-blowing guitar player, but because his career as a songwriter/artist/musician is on par with the Beatles!

He is a direct living link to the 'troubadours' of the '30-'40's. The wandering singer/songwriters of the Great Depression, like Woody Guthrie, who inspired Bob Dylan to

change the face of Popular music. Like them, the central theme of Neil's career has been, that the whole reason to pick up a guitar in the first place, is to write a simple song about something that matters. And he has done that like few others.

In the late '60's a music style known as "Folk Rock" emerged and became massively popular. Neil was on the ground floor of this music explosion being a founding member of the band, Buffalo Springfield. Thereafter, he moved on to join the already famous trio of Crosby, Stills, and Nash. During Neil's tenure with that group, CSN&Y achieved super-star status. Some of the old timers on this Board can tell you just how famous, respected, and mega-popular these guys were at that time. You had to be there (playing their live album, "Four Way Street" for a girl, stood a good chance of getting you laid).

After internal tensions imploded CSN&Y, Neil went on to form the legendary group, Crazy Horse. His work with them created the sonic template that became "Grunge" in the mid-'90's. Widely known as "The Godfather of Grunge", many stars of that scene, notably Eddie Vedder and Kurt Cobain openly acknowledged him as their primary influence.

His list of great recordings is staggering (34 studio albums). A partial list of his well-known songs:

- Sugar Mountain
- The Loner (a staple of his live shows)
- Cinnamon Girl
- Down By The River
- Cowgirl in the Sand
- Ohio (one of the greatest protest songs ever written)
- Southern Man
- The Needle and the Damage Done (one of the greatest anti-drug songs ever written)
- Old Man
- Heart of Gold
- Hey Hey My My (Into the Black) (contains some of the most heavily quoted lyrics of all time)
- Cortez The Killer
- This Note's For You
- Rockin' in the Free World

Fascinating Neil Young Facts:

He has been inducted into the Rock 'n Roll Hall of Fame twice (once solo, once with Buffalo Springfield).

He owns a Martin D-28 acoustic, that is the actual Martin played by Country music icon, Hank Williams (seems his son, Hank Jr., sold his father's priceless gear to buy shotguns).

He played in a band with future funk-master, Rick James, in his early career (The Mynah Birds)

The video for his 1988 hit, "This Note's For You" was banned by MTV for disparaging some of the network's sponsors. Neil then wrote them a very public letter asking if the "M" in MTV stood for "Music", or "Money"!

Legendary southern rock group, Lynryd Skynyrd, wrote the following lyrics in their massive hit, "Sweet Home Alabama", directly to Neil in response to his scathing indictment of Deep South racism in his songs "Southern Man" & "Alabama":

- "Well, I heard Mr. Young sing about her
- Well, I heard ol' Neil put her down
- Well, I hope Neil Young will remember
- A Southern man don't need him around anyhow"

Gear!

Us geeky guitar players must talk about gear and Neil's is very interesting.

Guitars: Neil used Gretsch "Chet Atkins" and "White Falcon" hollowbody electrics in Buffalo Springfield and early solo career. The guitar he is most associated with is a 1953 Les Paul goldtop, with an amateur black paintjob, known as "Old Black". The guitar has a vintage Gibson Firebird pickup, retro-fitted in the bridge. It is microphonic as hell, and is directly responsible for the string-y, metallic tones, and feedback you hear on his recordings with Crazy Horse.

Amplifiers: Neil has a massive collection of vintage amps, including over 400 vintage Fender Tweed Deluxes! Incredibly, he bases his whole live tone on one very special sounding Tweed Deluxe, upon which sits a custom-made device, called 'The Whizzer', which mechanically turns the amp's knobs to preset positions. Like a primitive MIDI switcher.

Also, in his live rig, he feeds a direct line out from the Deluxe to a Magnatone amp. A warm-sounding vintage amp that has true pitch-shift vibrato (vs. Fender's volume trem). You may remember in Pt. I of this thread I did a patch called "True Vibrato" based on the Magnatone sound.

Hope you like the patch. It features a highly refined version of the "Cortez the Killer" Tweed Deluxe model in parallel with my Magnatone model (featuring stereo pitch vibrato!) from the "True Vibrato" patch. They are connected to a Mixer block. Channel 1 is the Tweed, Channel 3 is the Magnatone. You get to mix them as you please, or isolate each amp. Try each by itself, they both sound great. When you combine the two, you'll get distortion textures very reminiscent of Neil's work with Crazy Horse.

This patch responds extremely well to volume knob manipulation. Try turning your bridge PU volume to the '2-3' area for rhythm, then crank to '10' for leads.



[Neil Young Rig.syx](#)

Lincoln Brewster

Posted by cragginshred

Smile, I really want to hear a good take on the Plexi tone Lincoln Brewster gets. He did go back to Line 6 -saw him live last summer and spoke with him too. Anyhow if you have seen him play on the instructional videos he has out, it will blow your mind how good he gets a sub standard unit to sound. Trying to keep the plexi big sound means I have too much gain and cleaner sounding = too thin. Not sure how to find the right mix?

I checked out some Lincoln Brewster tunes. You are right, he has a unique and hard to match balance of 'string' and 'sing'. I tried some Plexi's but they just don't have enough string crispness. So I used the most defined sounding rock amp I know. The Hiwatt Brilliant channel. I used his song, "Today is the Day" as a guideline. Sounds pretty close thru my rig with the bridge PU tone rolled off about halfway.

Today is the Day:

<http://www.youtube.com/watch?v=tSVpHhW9u9Q>

[Lincoln Brewster.syx](#)

Posted by cragginshred

Thanks for spending the time to work on the Lincoln Brewster tone! Sounds close! Hey why would I only hear your pre set through one side of my head phones?

You caught me! I had the amp and delay balances pegged to the left and didn't notice. Corrected below. I also took the opportunity to micro-tweak the GEQ to get the tone a bit closer. Now has more 'sweet' and more 'cut'!



[Lincoln Brewster v2.syx](#)

Tutorial: Amp Model Speaker Impedance Page - The Programmer's Paint Brush

I have noticed in the patches I see posted on the Board that few are delving into the mysteries of the SPKR 'impedance' page on the amp models. I have even read a few mention that they didn't want to mess with those settings. Nonsense. We are going to turn everyone here into fearless patch programmers. Bold and reckless explorers of the Black Box!

Impedance is the electrical characteristics of the amp/speaker hardware that restricts the flow of power to the speaker. Impedance is a complex issue. When you see an "8 ohm" speaker, that's a great oversimplification. A speaker's impedance is different at different frequencies. As a speaker's impedance changes, it changes the task of the amp, asking for more or less current flow. The greater the impedance, the more current and voltage are required from the amp to drive the speaker. This interaction has a great effect on sound and performance.

The controls you have on page 3 of the Amp model Blocks function like an integrated 3 band Parametric EQ. Except it allows you to precisely tailor the output impedance of amp to the speakers at a wide range of frequencies. There are two major areas where output impedance affects the way a loudspeaker sounds. Frequency response and controlling the motion of the speaker cone. So variations in output impedance produce a noticeable affect on what frequencies the amp's tonal and drive characteristics will be displayed thru the speaker, and the playing feel of the amp thru the motion of the speaker cone.

How to Control the Curve Shape:

The 3 bands, Lo, Mid, and Hi, give you the ability to create 3 distinct peaks (or a valley in the Mid band) in the amp's impedance output. You can make 3 peaks, and determine their sharpness/ width, height, and position. Or you can run any or all of the peaks into each other and create a 'hill' shape.

The **Lo/Mid/Hi Res Freq** controls the position of the peaks.

- Lo ranges from 40-400Hz
- Med ranges from 100-10000Hz
- Hi ranges from 4000-40000Hz

Lo/Mid/Hi Res Q – The "Q" control is what allows you to shape your peaks/valleys. The control ranges from 0.100-10.0. A value of 0.10 gives you the broadest peak, getting progressively sharper as you approach 10.0, which gives a needle shaped peak.

Lo/Mid/Hi Resonance – This determines how high the peak will be. It ranges from 0-10. The current manual doesn't say, but I'm guessing this means we can boost the response of those peak up to 10dB's. That's a lot! In the Mid band only, the resonance ranges from -6db to +6db, giving you the ability to create a valley or peak within the Mid band Res frequency range (100-10000Hz) of up to 6db.

The Pay-Off:

OK great, but what does all this techno speak do for me? In real world patch programming, here are some samples of what a knowledge of the SPKR page gives you the ability to do:

- Make your clean Twin patch sound huge, crisp, and icy by bumping up the Hi/Lo peaks, moving them farther apart, and creating a little Mid valley. Make your Brad Paisley country-shred patch sound quick, snappy, and defined by sharpening up the Lo peak, dropping its height, and raising its resonant frequency position closer to the midrange.
- Make your raging Fender Tweed distortion patch sound more like the real thing in the room by running Lo/Mid/Hi peaks into one tall mid-peaked 'hill', then jacking up its height until all you hear is roaring, sweet mids.
- Get rid of the high frequency "buzz" in your monster Metal patch by re-positioning the Hi peak position to the point where the buzz just becomes audible.
- Dial up the low frequency "whomp" of your monster Metal patch by lowering the "Q" value (thus broadening its peak) until the low end response starts to rupture your eardrums.
- It can help make your notes fat and edgeless, or crisp and ripping.

Acquiring Surgical Skill(z):

Ultimately, skill with the SPKR page is a listening art. Me telling you where to manipulate the curve only makes ME a better programmer, not you. So I have devised a little exercise give you both confidence to manipulate the curve, and personal experience of how different curve shapes change your sound.

1. Guitar in hand, plugged into Axe (or Axe Edit), select a nice low-to-medium gain patch, and open up Pg. 3 of the Amp model ("Speaker" in Axe Edit).
2. Set Hi & Lo Resonance to 0.00, Mid to 0.0db. Now your curve is dead flat.
3. Set Lo Res Freq to 100Hz, Hi Res Freq to 10000Hz, Hi & Lo Res Q to 10.0. Now sweep both Lo & Hi "Resonance" from 0 to 10, string plucking as you go. Now you have 2 needle shaped peaks. Sweep both peaks full L & R with the Freq controls, playing as you go.
4. Now return the peaks to 100 and 10000Hz. Sweep both Hi & Lo "Q's" from 10.0 to 0.10, then back to 10.0, playing as you go (Hi's & Lo's will get huge approaching 0.10).
5. Return Lo/Hi peaks to 100Hz/10000Hz. Set Mid Res Freq at 600Hz, Mid Q at 10. Sweep Mid Res to -6.0db (steep valley,) then to 6.0db (steep hill). Move it L & R with Mid Res Freq. Return Mid Res Freq to 600Hz. Now drop Mid Q from 10 to 0.10 (makes large scooped crater). Now sweep Mid Res to 6.0db (big hill shape).
6. Finally, lets make one single big hill. Set Lows= 400Hz Freq/0.420 Q/2.95 Res, Mids= 837Hz Freq/ 0.10 Q/4.42db Res, Highs= 4000Hz Freq/0.077 Q/0.00 Res. Now all our output impedance is focused in the mid band for a nice vintage-y tone. Wah Lah! You are now a SPKR page master!

Budding Programmer: I'd like to try editing the SPKR Pg., but I'm afraid

Fractal: Don't be afraid

Smilefan: No. Be afraid. Be very afraid!

	Stock AC30	AC Glory
Low Freq	110 Hz	110.5 Hz
Low Q	2.50	3.425
Low Res	4.17	4.06

As an addendum to my SPKR impedance page post, I took one of my patches many of you have heard, "[AC30 Glory](#)", and redid the Impedance settings considerably from stock. The patch now sounds better than ever. As a quick comparison:

I tightened up the bass by raising the Q quite a bit. This causes a narrowing (needle shaped peak) of that band, and dropped the height of the peak a bit.

I brought the mid response up in the sonic picture by dropping the Q all the way (causes the broadest response), and raised the Mid Resonance to make this broad 'hill' audible.

	Stock AC30	AC Glory
Hi Freq	10999 Hz	12731 Hz
Hi Q	0.270	0.285
Hi Res	6.25	6.30

I left the amount of highs almost the same, but moved the emphasis on the Hi curve up. This will help bring out the characteristic high treble "chime" qualities in the AC30, while scooping the midrange a bit. This makes the midrange cleaner sounding, and the treble response a bit less, "in your face".

	Stock AC30	AC Glory
Mid Freq	1000 Hz	986.6 Hz
Mid Q	0.707	0.100
Mid Res	0.00 dB	1.70 dB

Ideal setting for any patch will vary from system to system, but you can hear for yourself that the patch sounds great, despite some values being moved far from stock settings. So don't be hesitant to try tweaking this amp page. Also new to this patch is a Klon-style booster and a very unique Tremolo, which sounds exactly like an old vintage Ampeg "Echo Twin" I had. (found this sound by experimenting with the "Duty" and "LFO Phase" positions)



[AC-30 Glory w Klon+Trem.syx](#)

Matchless DC30 Chime Redux

I redid the SPKR impedance page for another well known patch of mine to make the "chime" quality in that amp really pop out. Just another example of how you can manipulate and showcase the specific qualities of the amp models using the Impedance curve.

	Stock "Boutique 1"	Smilefan's Matchless
Low Freq	90.0 Hz	91.2 Hz
Low Q	2.50	1.841
Low Res	4.17	3.83
Mid Freq	1000 Hz	982.1 Hz
Mid Q	0.707	10.00
Mid Res	0.00 dB	0.05 dB
Hi Freq	19999 Hz	8625 Hz
Hi Q	0.190	0.763
Hi Res	7.50	7.53

Note how I tightened up the bass, scooped the mids a bit, and brought the treble response WAY down in register to put the highs of the amp right in your face.



[MatchlessDC30 Chime v2.syx](#)

Warm Bath Clean

Posted by metalpriest

Need a clean sound that is super warm , super fat and midrange-y. Set back in a dreamy, atmospheric mix so that you just make out some note clarity. Sort of like a warm bath, if that makes any sense. Love any help, but hoping to beg for a patch at the feet of the mighty Oz!

The Mighty Oz says, "Here is your patch, Dorothy!"

This is really basic patchmaking. Not going to leave this one up long, as I am at the end of the Welfare line of attachment space.

Among our amp models, the one most closely fitting your description is the "Vibroverb". You control an amp model's volume in the sonic picture with its Level control (page 2 of the Axe amp models or "Basic" heading in Axe Edit). You can also adjust your Cab model's volume, similarly, with its Level control ("Mix" pg. of the Cab models).

We have a range of great Delay models which cover a range of clarity/thickness options. You should select a dry patch you like, then add a delay block and listen to each of the choices so you know what's in your toolkit. The more you raise the 'Mix' value of the delay, the more awash your amp/cab sound will be.

Based on your description, this should be close to what you had in mind.

[Warm Bath Clean.syx](#)

Gibson Flattop Re-edit

Should have the next installment of the Tutorial series up Sunday. The "Advanced" amp model page, this time!

To entertain you until then I greatly re-edited the "[Gibson FlatTop](#)" patch (again). Its now less tubby and more natural sounding (awesome when capo'ed up 2-3 frets). GuitarbodyIR goes in the upper row cab block.



[Gibson FlatTop v3.syx](#)



[gtrbodyIR.syx](#)

Tutorial: The Amp Model “Advanced” Page

Part 1: The Full Monty Geek-Out

Next in our tutorial series, we are going to start in on the mother of all micro-tweak menu's. The “Advanced” page of the Amplifier models. First, let me say, I've heard it commented that small changes don't seem to have a greatly audible affect on many of our billions of tweakable parameters. If you ask any great pro guitarist about their unique sound, he'll tell you its no “one thing”, but rather, a series of small tweaks, all working together in concert. So, for example, if you wanted to program a Brian May-style, quacky, mid-centered, ultra focused, distortion tone in the Axe, there is no one ‘button’ to push to make that happen. But there are 20-30 different parameters you can tweak, all contributing to that ultimate goal. That's the way is in the analog world, and in our Black Box. So if these tutorials have any central message to them, its “Know Your Tool Kit”!

The Amp model advanced page is so vast, we'll do this in installments.

OK, straight down the Advanced page, parameter by parameter:

Input Trim: A straight gain control at the Amp block's input. The manual specifies that this is a different type gain than the amp's ‘Drive’ control, which alters the amp's frequency response as you turn up the wick (just like real tube amps). Use this Trim to punch up an anemic amp sound, or clean up an overly fat one. Control goes from 0.10 to 10, with 1.0 being default, and provide a huge amount of gain or cut. I have used extreme amounts of ‘cut’ on some of my patches when used in tandem with a Synth block to tame the massive, fat signal generated by certain Synth settings. NOTE: this is the only one of the amp block's 28 (and counting!) advanced parameters that can be attached to a controller.

So you could attach this to a floor pedal for a nifty little solo gain boost.

Low Cut Freq: Controls the amount of lows the amp sim sees **at the input**. Ranges from 10-1000Hz, with the lowest setting basically letting all the lows you feed it in. The main practical use for this is to tighten up a tubby bass end. Somewhere between 10-150Hz is generally where it will sound best for standard guitar tones. I sweep this by ear in that range to get a good balance of bass punch and defined string snap.

Hi Cut Freq: A low-pass filter positioned at the end of the preamp section that will chop all frequencies above the value you select. Ranges from 2000-20000Hz. This Will make your top end sound smooth and silky, the lower the value, brilliant and defined, the higher the value. Try changing values from stock when you want to fine tune a sound. I have found it useful for putting a vintage sounding ‘sheen’ on overly crisp patches (dropping the stock setting down).

Bright Cap: Most amps have what is referred to as a ‘bright cap’ or ‘treble bypass’ cap. A capacitor that creates a very noticeable increase in upper treble response. Our virtual bright cap has a vast range. From 10-10000 picofarads (pF). In most amps the value is between 100-500pF. You'll find these little caps soldered to the hot lug and wiper lug of a real amp's volume control. It has forever been a standard tweaker mod to either clip these, to get a warmer sound, or change the value to something else. In real amps this functions mainly to compensate for the loss of highs at low amp volume, having progressively less effect as the volume goes to 10. Not so in our Black Box. You can dial in teeth chattering brightness at any amp “Master” setting.

Tonestack Type: First off, a “tone stack” is a tone control circuit, usually passive filtering to the audio signal, generally positioned directly after the preamp stage. OK, major pet peeve here. This is where Smilefan loses it! People, people! Why?! Oh Why?! When Cliff has carefully modeled **thirty three** separate, and distinct tonestack voices do I see patch after patch using the default, “PASSIVE” setting??!!

Most of the amp models have a specific tonestack model available on this Parameter, and will contribute to realistic tones and responses for many famous amp models. Not one in twenty of my personal patches uses ‘PASSIVE’. Most use the stack specific to that amp model, but some use atypical models to help me get a special or unique tone I'm after (‘Vintage’ is one of my favorites). Since so many members don't seem to be aware of these tonestacks in the Advanced page, I'm dragging everyone thru all the Tonestack models waiting for you in Axe II:

Active – seldom found on real amps, this tonestack option turns the BASS/MID/TREB dials on Amp block pg. 1 into active tone controls, allowing you to boost or cut Hi/Mid/Lo bands up to 12dB's (that's a lot – enough to get you in trouble, add/cut judiciously)

Passive – default setting, actually sounds right for some models that don't have their own tonestacks

Brownface - warm Fender early 60's sounds

Blackfaces - crisp Fender late 60's sounds

Bassguy - fat and gain-y Fender Tweed Bassman

Topboost - AC30 Top Boost

Plexi - classic rock late 60's Marshall

Boutique - Matchless

Hi Power - Hiwatt, which had a very unique tonestack design

USA Clean/USA Rhythm/USA Lead - Mesa Boogie "Mark" series

Recto Org/Recto New Org - Boogie Rectifiers

Recto Red/Recto New Red - Boogie Rectifiers

Skyline - Dumble amps had a specially voiced tonestack after the mid-'80s called "Skyliner"

German - Dark voiced stack for mega-gain German-made amps (Energyball, Das Metal)

Blues Jr. - modern Fender 1x10 combo

Wrecker - the late Ken Fisher's legendary "Trainwreck" amp

Vintage - a mid-heavy stack great for small tweed amp-type sounds

CA3+SE - Bob Bradshaw's CAE preamps

Freyer D60 - VHT/Fryette

MR Z 38 SR - Doctor Z

Euro Uber - Bogner Uberschall

PVH 6160 - Peavey 5150

SOLO 100 - Soldano SLO

Corncob - British-made Cornford amp

Euro - Bogner Ecstasy

Carolann - Alan Phillip's boutique masterpiece

Citrus - modern Orange Rockerverb

Brit JM45 - Marshall JTM 45, Marshall's 1st amp model. fat and sweet

Shiver Clean - Bogner Shiva

Cameron - Mark Cameron amp model

Homework assignment: Take a couple of your favorite patches and move the tonestack setting around. Listen to the drastic variations in sound you can get from changing this one parameter. OK, that's enough torture for one day. Much more to come.

Part 2: Mastering Your Machine

OK, last time we got thru the 'Tonestack' options on the Advanced page menu, and learned about the 33 different tonestack voices we have available. Charging down the parameter list:

Tonestack Freq: Tone controls are often referred to as 'tone stacks'. The passive components that comprise tone controls - resistors, capacitors and potentiometers - are connected in such a way that, when they are drawn on a schematic, the treble, middle and bass controls look like they are 'stacked' on each other. That's where the term "tone stack" comes from.

Because tone stacks are constructed from passive components, even if you turn the knobs up to 10, each tone control still reduces certain frequencies. With passive tone controls there is no such thing as a true 'flat' setting where the signal is not affected in any way. There is always some signal loss, plus the stack is changing the tone profile of your signal. The Tonestack Frequency parameter control determines where the frequency effect of the tonestack will be centered. Tweaking this value from default setting can make a brilliant sounding amp chunkier, or bring a dark amp voice into better focus.

Tone Location: Determines the location of the tonestack in the amp circuit. "Pre" puts the stack at the beginning of the preamp circuit, "Post", at the end of the preamp circuit, "Mid" puts it between the two final triode stages (which we have also in our Advanced menu- Triodes 1 & 2 Plate Freq.), and "End" which puts it after the Power amp (impossible in the real world). The farther upstream you position your stack, the thinner the sound. "Mid" setting will sound chunkiest, with "End" being rather dark. In real amps, Fenders Blackface's, and Mesa Boogie "Marks" have their stacks "Pre", Fender Tweeds, Marshall's, Vox's, Hiwatt's, and Mesa Recto's are "Post" position, while Dumbles are in the "Mid" position.

Presence Freq: The 'Presence' is a control on a guitar amplifier that boosts the upper frequencies above the normal treble control range for added high-end. This control is usually a shelving type of equalizer, and is normally implemented as a lowpass filter inside the amp's global negative feedback loop. By decreasing the amount of high frequencies that are fed back, the high frequencies at the output of the amplifier are boosted. This control on the advanced page sets the 'center' of the amp presence control's effect.

Depth Freq: The Depth control on an amp is essentially the inverse of the Presence control. It is implemented in the same way. Decreasing the amount of lows to the global negative feedback loop, the lowest frequencies of the amp are boosted. This advanced page control sets the 'center' of the amp's Depth control effect.

Power Tube Bias: This is one of the most important Advanced page controls, and all programmers should be familiar with the sonic effect it has. It ranges from 0.000 (pure Class B operation) to 1.000 (pure Class A operation). "Class A" is an ancient and very inefficient (but great sounding) amp design which, essentially puts out full power at all times (even at idle). "Class B" is what is generally used in modern amps, a much more efficient design which pushes and pulls current between two power tubes (Push-Pull), with no current draw at idle. The important part for us is the sound. Cranking the setting towards 0.000 will seem to thin out the gain, and pull the amp's sound back in the sonic picture. The closer to 1.000 (Class A), the more gain-y and forward the amp will sound. Modern amp designs tend to set the power tube bias very low (to lower the strain on the power tubes, and extend their service life, and reliability). Vintage amps tended to have their bias set much higher (and, correspondingly, were less reliable, like the highly flammable Vox AC30).

Ok, that's enough for today. Back soon with more "Advanced" page obsessions!

50W JCM800 Rock Rig - now with Dumble Tonestack

I re-did a version of another well known patch from Pt. I of this thread, the [50W Marshall JCM800](#) head. The original was very crisp and top-y, like the real amp. Now it has a new Dumble (Skyliner) tonestack (i.e., the last tutorial in action), and a few other tweaks to compliment its new punchy, full voice:



[50W JCM800 Rock Rig v2.syx](#)

Brian May's "Deacy" Amp

I see a little silhouetto of a man!

Scaramouche, Scaramouche, will you do the Fandango?

Thunderbolt and lightning, very, very fright'ning me

(Galileo.) Galileo. (Galileo.) Galileo, Galileo figaro!



Queen's guitarist, Brian May. One of the most unique guitar players ever. Possibly the most instantly recognizable electric guitar tone ever created in the Rock world. It is said, "tone is in the fingers". Brian is living proof it's also in the gear.

The Guitar

The "Red Special" (ever notice how many famous pros have guitars with names?). Many people know this story, but for those who don't, Brian's father and he built the Red Special from scratch. They made the guitar of mahogany and oak from an 18th Century fireplace. It has a 24 fret fingerboard and a trem/whammy bar of his own design (it can do full dive-bombs and come perfectly back into tune). He built the guitar for 8 Pounds (\$22 US)!

It features three Burns Tri-sonic pickups wired in SERIES rather than parallel. That's a part of how he is able to get such thick overdriven sounds. Also, each of the 3 pickups has a phase switch which is part of his signature nasal 'notched' lead tones.

The Amps

Live he has always uses AC30 amps on the normal channel (not the top boost model), and turns up full. He uses 14 AC30's onstage and switches between them to avoid the damage incurred by full power operation (they catch fire if you leave them on '10' too long). However, perhaps the most important single ingredient of Brian's world-recognized studio guitar tone is the "Deacy amp". Queen's bassist, John Deacon, built Brian a tiny 1 Watt, fire-breathing amp with a little 5" speaker, for studio work (using parts from an old radio). Many of the guitar 'orchestra' multi-tracked sounds on classic Queen recordings are in fact, this amp, not AC-30s.

In studio, Brian ran his custom treble booster into the "Deacy" amp producing this sweet, sing-y, incredibly focused tone he is famous for (sometimes putting a coat over the amp to cut treble and make it smoother!). So that's what I've done in the below patch, tried to give you a good representation of this critical element of his studio tone.

Effects

He originally used a Dallas Rangemaster Treble Booster (but more recently one by Pete Cornish), and often a vintage Foxx FootPhaser, heard clearly on Bohemian Rhapsody and We Will Rock You. He frequently uses a Wah as a filter, rather than manipulating it (the "cocked" wah technique), which further added to his signature super-focused sound.

In the studio he uses multiple overdubs to create his wall of sound. Often recording identical or harmony parts, with different amp and effect settings to get a huge complex sound. That's what I've done below, in part. Constructed two little "Deacy" amps with different effects and settings for a very focused, but super-fat, stereo picture.

The "Deacy" Amp

It's also worth noting that another ingredient of his utterly unique tone comes from using a British six-pence coin as a pick! (like Billy Gibbons, who uses a Mexican peso coin)

Compare this patch to stock preset 164, Bohemian Rhapsody, and see what you think!



[Brian May's Deacy Amp.syx](#)

