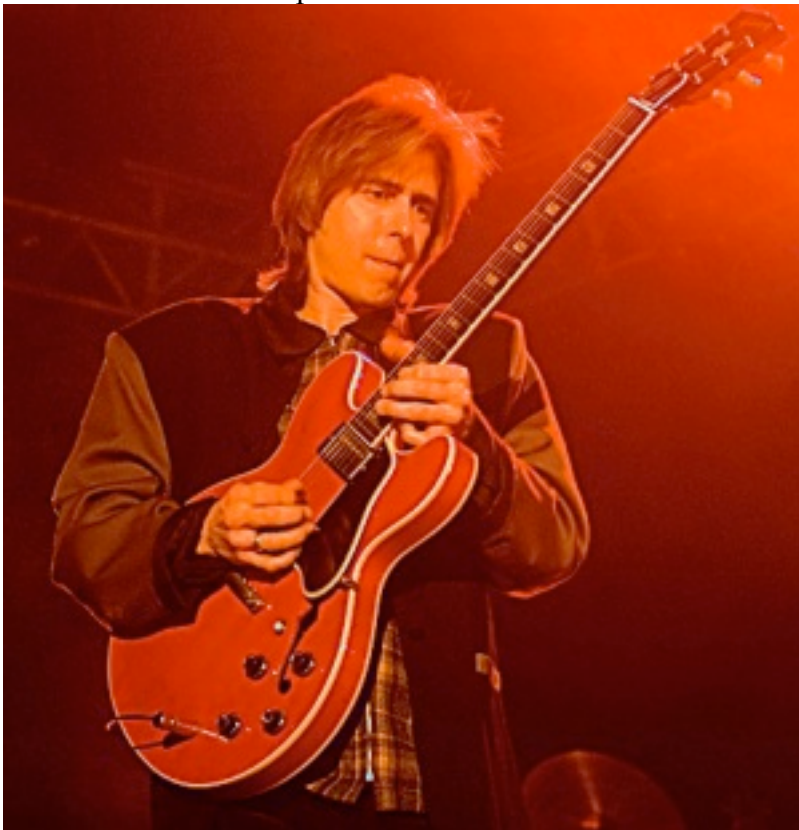


As with the first thread, the following patches were mixed for live performance on an Axe II/Matrix GT800/EVM 12L Classic rig. The patches all have stock cabinet substitutions pre-installed. The custom 3rd party IR's listed (if any) are what I use in my personal versions of these patches.

And now, on with the show!

EDIT: 12/31/2011 All patches in this thread now re-edited for 4.0 Firmware.



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" IR's 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, compressed lead tone he gets, 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).

EJ plays his leads the way Clapton does. On the Bridge pickup with the tone rolled off. So, you know what to do. Play leads above the 10th fret with this patch.

In my personal patch I use:

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

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

Attached Files Attached Files

* File Type: EJ's Singing Plexi.syx(6.3 KB, 0 views)



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.

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.



Attached Files Attached Files

- * File Type: syx Among The Stars.syx†(6.3 KB, 0 views)
- * File Type: syx Pulsar.syx†(6.3 KB, 0 views)
- * File Type: syx Solar Winds.syx†(6.3 KB, 0 views)





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.



Attached Files Attached Files

* File Type: syx Big Brown Fender.syx†(6.3 KB, 0 views)

* File Type: syx Big Brown Fender Lead.syx†(6.3 KB, 0 views)



(above: 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.

Attached Files Attached Files

* File Type: syx Magic FunkyFilter.syx(6.3 KB, 0 views)

* File Type: syx Funky Filter Jr..syx(6.3 KB, 0 views)



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.

Attached Files Attached Files

* File Type: syx Night Falls.syx (6.3 KB, 0 views)



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.

Attached Files Attached Files

* File Type: syx Chop Trem Filter.syx†(6.3 KB, 0 views)



Vox Continental Organ



Farfisa 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 –

Elton John "Crocodile Rock"

Percy Sledge "When A Man Loves A Woman"

Sam the Sham & The Pharoahs "Woolly Bully"

Led Zepplin "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 are no Synth blocks in these. 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, as well.

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.

Attached Files Attached Files

* File Type: syx Vox Continental Organ.syx†(6.3 KB, 0 views)

* File Type: syx Vintage Farfisa Organ.syx†(6.3 KB, 0 views)





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 Vibroverbs (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.

Interesting SRV facts:

He played his famous ’62 Strat “Number One” so much, and so hard that he actually wore down the original 7 ¼” 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).

Attached Files Attached Files

* File Type: syx SRV's Vibroverbs.syx(6.3 KB, 0 views)



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.

Attached Files Attached Files

* File Type: syx Terminator Wah.syx(6.3 KB, 0 views)



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. An envelope controlled wah into a Low Pass filter with a Random LFO attached to its Frequency control.

EDIT: The posted patch is corrected to Matman's specifications, and sounds dead on.

Attached Files Attached Files

* File Type: syx Ship Ahoy Filter.syx (6.3 KB, 0 views)



A classic Raga band lineup, with tabla drums, veena, and sitar.

Thanks to everyone for all your support. I do this for you guys.
You make it fun.

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 semi-tones of the Western Chromatic scale. 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!

Attached Files Attached Files

* File Type: syx Indian Raga Band.syx(6.3 KB, 0 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 eachother. 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.

Attached Files Attached Files

* File Type: syx Mysterious Wahs v2.syx (6.3 KB, 0 views)



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 “Galloping Delays”.

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.

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

Attached Files Attached Files

* File Type: syx MK Ultra.syx(6.3 KB, 0 views)



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.

This sounds 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!

Attached Files Attached Files

* File Type: syx Duane Allman Fillmore.syx (6.3 KB, 0 views)

I'll tell you the 'secret' to bringing out that cut. It's in the Fuzz Face's. I kept their Hi Cut and Lo Cut values between 500-800Kz, which puts all the warm fuzz in the midrange and keeps the treble register clear. This is a great feature of the Drive blocks that lets you put the grind exactly where you want it in the sonic picture.

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.

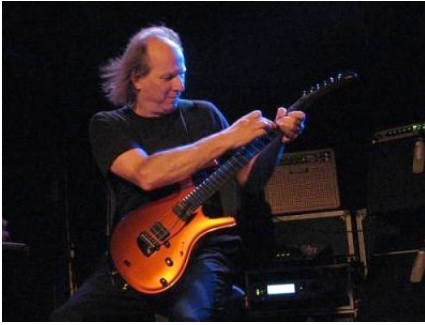
It sounds like a transistor radio version of what I was hearing in the room, but you get the idea of playing against the delay repeats. You can't hear the Tom rhythm at all, just the Hi Hat. But I think you'll be very pleased with the giant, complex, room-filling sound of the patch.

The drum sounds you hear aren't a separate machine or software, they are part of the patch itself (the drums will sound dramatically better thru your system than you hear on this crude recording).

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

Attached Files Attached Files

- * File Type: syx Technoid Delays.syx (6.3 KB, 0 views)
- * File Type: syx Technoid Delays II.syx (6.3 KB, 0 views)



Kfliegner wants guitarist Adrian Belew's famous "Elephant" trumpet sound off 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 its 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).

With a little practice hitting the strings with the right speed and force, and muting after the envelope sounds, 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.

Attached Files Attached Files

* File Type: syx Adrian Belew Elephants.syx(6.3 KB, 0 views)



Smilefan seeking beer after a hard day's patch writing!

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!

Attached Files Attached Files

* File Type: syx Terrifying 3rds.syx†(6.3 KB, 0 views)



Here is a tribute to one of the greatest guitar players of all time, Carlos Santana. 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 Redwirez 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.



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

EDIT: 12/11/2011 this patch originally featured a Synth-driven percussion circuit.

Which, unfortunately, was so complex Axe Edit didn't seem to be able to download without glitching. The attached patch is the amp/effect portion of that patch by itself, and should download fine.

Attached Files Attached Files

* File Type: syx Santana Abraxas.syx(6.3 KB, 0 views)

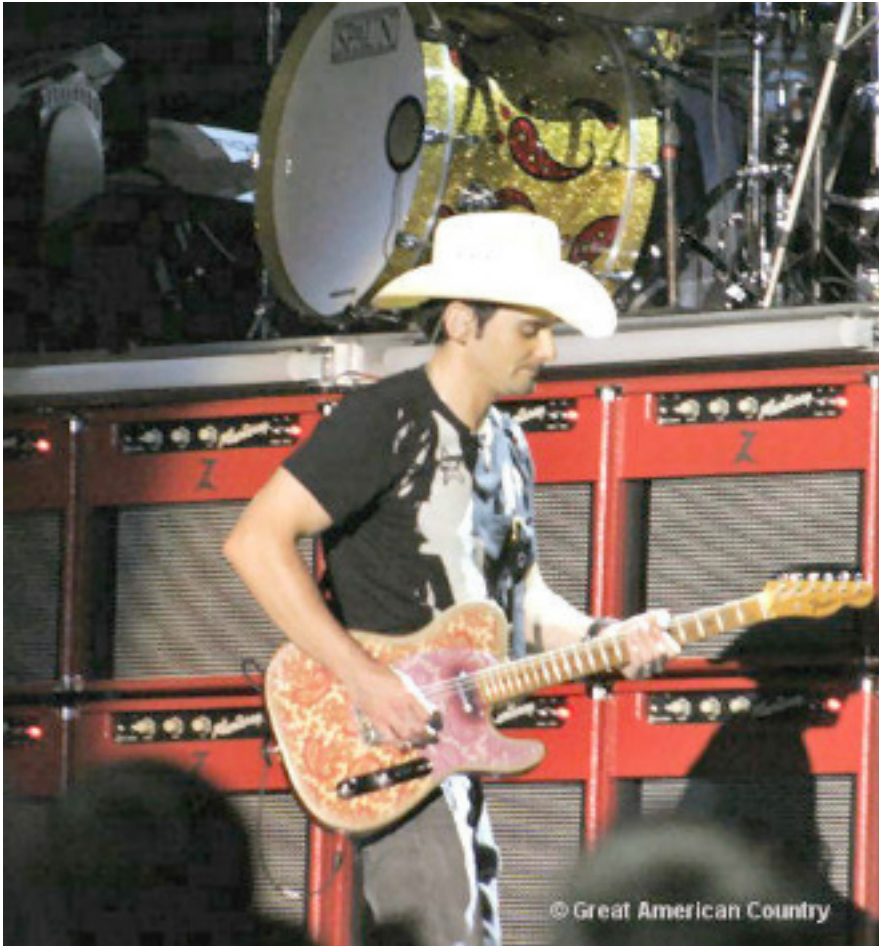
Forum member Axeman was messing with some Keith Urban tones based on the song "Till Summer Comes Around". Thought that was a great idea, as his tones are really good. I came up with a clean, warm-sounding Hiwatt rig (which Keith uses often - see the video) with a TS808 in front set for smooth leads,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

That 'urgent' sounding sustain you are hearing comes from volume. He's on the edge of feedback. His amp is set very loud, and he's playing very softly, with alot of muting, to get the tone you hear on the below clip:

Till Summer Comes Around by Keith Urban

Attached Files Attached Files

* File Type: syx 'Till Summer Comes.syx'(6.3 KB, 0 views)



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.

Attached Files Attached Files

* File Type: syx Paisley Dr. Z Rig.syx†(6.3 KB, 0 views)

* File Type: syx Tone Doctor + Klon.syx†(6.3 KB, 18 views)

There are TWO famous Vibroverbs that Fender made. I'm not sure which the Fractal model is supposed to be. There is the Brownface '63 Vibroverb and the '64 Blackface Vibroverb (which Stevie used). The Brown was fat, middy, and grindy. The Blackface was bass-y, punchy, and snappy. Fender reissued the Vibroverb from 1990-1995, but it was the '63 Brownface, not the Black. Anyway, I think the Fractal model is supposed to be the Brownface. Sounds and feels like it to me. I made my SRV patch with the BF model using 1x15 speaker IR's. That cops the big, hard, snappy SRV vibe better than the warm, squishy Brownface sound, to my ears.



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, singy, 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.

Attached Files Attached Files

* File Type: syx Early Journey.syx (6.3 KB, 3 views)

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 trebly 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).

Attached Files Attached Files

* File Type: syx Stone in Schon.syx (6.3 KB, 1 views)

Rex is correct. If you are talking modern hi gain amps, then yes, set the master low, but old school non-master volume amps (and even most of the early master volume amps), in real life, must have the master set around 8-10 to get the goods. You must start to clip their power sections before they will sound awesome. I am setting these in my presets the way I would (and did) set them in real life.

Also, if you look at my preamp drive settings for these type amps you'll see I have them set very low (on my AC-30 patches down as low as '2'). The signature sounds of vintage amps came mainly from overdriving their power amp sections.

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 IR's into the Cab blocks:

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

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

Attached Files Attached Files

* File Type: syx AC30 Glory (custom).syx (6.3 KB, 1 views)

* File Type: syx AC30 Glory (stock).syx (6.3 KB, 1 views)



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.

Attached Files Attached Files

* File Type: syx Steel Drums.syx†(6.3 KB, 0 views)



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

Another labor of love for me today. And a reminder/refreshing 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 guitarist, 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.

Attached Files Attached Files

* File Type: syx Keef's Tweeds.syx (6.3 KB, 1 views)



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.

Attached Files Attached Files

* File Type: syx Mike Campbell AC30.syx (6.3 KB, 1 views)

- 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.



A vintage orange Kay fuzz.

Forum member DrewHendrickson had a great suggestion for a patch. A recreation of an old classic Kay fuzz, as pictured above. 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'. Not 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. Cliff! Matt! Can we revisit the fuzzes/drive models, with your new modeling super powers, in an upcoming firmware release?!

EDIT: 12/20/2011 Posted improved version of this patch (uglier! real-er!)

Attached Files Attached Files

* File Type: syx Orange Kay - Elevation.syx (6.3 KB, 1 views)



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!

Attached Files Attached Files

* File Type: syx Blackmore's Rainbow.syx(6.3 KB, 1 views)

* File Type: syx Blackmore's Purple.syx(6.3 KB, 1 views)



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.

Attached Files Attached Files

* File Type: syx Rock 'n Roll J Bass.syx†(6.3 KB, 1 views)



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!

Attached Files Attached Files

* File Type: syx Who's That Lady.syx (6.3 KB, 1 views)



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=fvwrel>

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.

The patch is written in the new 4.0 Firmware. In a day or two, I should have my whole patch collection rewritten in 4.0!

Attached Files Attached Files

* File Type: syx Are You Going With Me.syx[†](6.3 KB, 44 views)



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

Attached Files Attached Files

* File Type: syx Gibson FlatTop v2.syx[†](6.3 KB, 30 views)

* File Type: syx gtrbodyIR.syx[†](10.6 KB, 25 views)

Thanks so much for the support. I am really happy you guys want to know all the otherwise useless guitar info in my head. Donna Summer's famous "Hot Stuff". Do you know who played that bad-assed solo? Jeff "Skunk" Baxter of the Doobie Brothers! It was quite the scandal for a pro of his stature to play

on a Disco record, at the time. Did you know that Jeff played with Hendrix for a while? (Jimmy James and the Blue Flames). That solo has more to do with his chops than this tone.

I can tell you that Jeff is almost certainly playing a stock 70's CBS Strat to get that hard, cutting, aggressive tone. And he almost certainly used a mid-sized Fender Brownface (like a Concert model), or Tweed. That tone he's getting in that solo isn't a Marshall.



EDIT: I had taken this post down as I was unhappy with the patch. But with 4.0 and some tweaking it came back to life.

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, Altec's, 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!

Attached Files Attached Files

* File Type: syx '64 BF Deluxe + Klon.syx'(6.3 KB, 17 views)

ALL PATCHES IN THIS THREAD NOW UPDATED & RE-EDITED TO 4.0 FIRMWARE!!!

Several patches got major re-writes, in particular the "Magic FunkyFilter" and "FunkyFilter Jr.", which now have the vintage 70's analog filter vibe I had originally intended.

There is the link to my Zip file with all the 83 patches, and 2 custom IR's, I have posted to this point (the 2 custom IR's must be installed in the upper row cab blocks of "Axe Cello" and "Gibson FlatTop v2"). The zip includes some older, and now discontinued patches, as well.

<http://dl.dropbox.com/u/42749093/4.0%20Smilefan%20Patches.zip>

HAPPY NEW YEAR!!!!