## Richard Hunter's Huntersounds RP255 Patch Set V16

The patches in this set were designed using the Audix Fireball V mic. Many of our customers use different mics and love what they hear. Use whatever mic you like! Just keep in mind that the patches will sound different with different mics, just as a "real" amp would.

## Note 1 The general layout of patches in this set is:

> 35 patches in 6 main categories: Amped Blues and Rock, Clean,

DI and no amp, Pitch FX, Rotary and Vibrato, and Wah

> With rare exceptions, the patches are ordered by category, e.g all the

Amped Blues and Rock patches, followed by all the DI patches, then the Pitch patches, etc.

> These patches are doubled in the same order in user locations 1-35 and 36-70.

## Note 2 In order to get as much usable information as possible into a 6-character display, I've named every patch using the following conventions:

**First two letters: amp model;** CH for Champ, TD for Tweed Deluxe, BA for Tweed Bassman, DI for Direct, etc.

**Next 2-3 letters: main effect used;** DEL for Delay, REV for Reverb, 8D for Octave Down, 8U for Octave up, MXF for MX Flanger, etc.

The name ends with W when the WAH effect can be used.

Some names just give you the essence of the patch, e.g. "TuffSI" means a tough slide guitar sound, "Plate" means a plate reverb.

Sorry that the patch names are in effect coded--it ain't easy to get a lot of info into 6 characters.

## Note 3 Make SURE to work the pedal for every sound to see what it does.

Note 4 I recommend that you set the pedal (using procedures described in the manual) to ensure that the Wah does NOT engage unless you really want it to.

A trigger level in the neighborhood of 111-115 will probably do the job.

**Note 5** In general, pushing the pedal down makes the effects more intense.

**Note 6** Be sure to try the A/B switch on every patch.

| Patch                      | Patch | Preset |  |   | Pedal       |                           |
|----------------------------|-------|--------|--|---|-------------|---------------------------|
| Group                      | #     | name   | Short desc   | Description                                 | control     | Comments                  |
| Amped<br>Blues and<br>Rock | 1     | СНАМРВ | 57 Tweed<br>Champ amp<br>model with<br>Bassman cab         | Tough amped<br>blues with<br>slapback delay | Delay level | Perfect for amped blues   |
| Amped<br>Blues and<br>Rock | 2     | СНАМРС | 57 Tweed<br>Champ amp<br>model with<br>Champ cab           | Tough amped blues with slapback delay       | Delay level | More great Amped<br>Blues |
| Amped<br>Blues and<br>Rock | 3     | CHAMPD | 57 Tweed<br>Champ amp<br>model with<br>Tweed Deluxe<br>cab | Tough amped<br>blues with<br>slapback delay | Delay level | More great Amped<br>Blues |
| Amped<br>Blues and<br>Rock | 4     | BDBlue | Blackface<br>Deluxe amp<br>model with<br>bassman cab       | Amped blues<br>with slapback<br>delay       | Delay level | More great Amped<br>Blues |

|                            |    |         |  |  | l                          |   |
|----------------------------|----|---------|--|--|----------------------------|---|
| Amped<br>Blues and<br>Rock | 5  | DSDSLP  | DS Distortion with Brit 4x12 cab                                     | Heavy distortion                           | Delay level                | More great Amped<br>Blues   |
| Amped<br>Blues and<br>Rock | 6  | TW_SLP  | Twin reverb<br>with slapback<br>delay                                | Cleaner<br>blues/rock tone                 | Delay level                | More great Amped<br>Blues   |
| Amped<br>Blues and<br>Rock | 7  | TuffSli | Matchless amp<br>with Whammy<br>set to a major<br>2nd down           | Slide harp                                 | Whammy                     | Amped blues guitar from your harp   |
| Pitch FX                   | 8  | MA_4D   | Matchless amp<br>with pitch<br>shifter adding<br>perfect 4th<br>down | Adds depth and cool to the harp tone       | Pitch shift<br>mix         | Sounds incredible on a natural minor harp   |
| DIs and unamped            | 9  | ROOM    | Room reverb  | Intimate reverb sound                      | Reverb level               | Great for solo and acoustic work  |
| DIs and unamped            | 10 | HALL    | Hall reverb  | bigger reverb<br>sound                     | Reverb level               | Great for solo and acoustic work  |
| DIs and<br>unamped         | 11 | PLATE   | Plate reverb   | big, lush reverb<br>sound                  | Reverb level               | Great for solo and acoustic work  |
| DIs and unamped            | 12 | DDL+RM  | Short digital delay plus room reverb                                 | cool, modern<br>room sound                 | Reverb level               | Great for solo and acoustic work  |
| DIs and unamped            | 13 | DDL+HA  | Medium digital<br>delay plus hall<br>reverb                          | cool modern<br>hall sound                  | Reverb level               | Great for solo and acoustic work  |
| DIs and unamped            | 14 | DDL+PL  | Long digital<br>delay plus plate<br>reverb                           | cool modern<br>cathedral sound             | Reverb level               | Great for solo and acoustic work  |
| DIs and<br>unamped         | 15 | SLAP    | Slapback delay   | instant Chicago<br>for acoustic<br>players | Delay level                | Great for punchy solo<br>work and making an<br>acoustic harp sound<br>"electric" without adding<br>distortion |
| Rotary/<br>Vibrato         | 16 | TW_ROT  | Twin reverb with rotary speaker                                      | Organ<br>emulation, loud<br>and clear      | Rotary<br>speaker<br>speed | Work the pedal for most authentic organ feel  |
| Rotary/<br>Vibrato         | 17 | CH_ROT  | Champ amp<br>with rotary<br>speaker                                  | Organ<br>emulation,<br>darker              | Rotary<br>speaker<br>speed | Work the pedal for most authentic organ feel  |

|                 |    |        |   | I  | I                           |  |
|-----------------|----|--------|---|--|-----------------------------|--|
|                 |    |        | Direct amp  | Organ  | Rotary                      |  |
| Rotary/         |    |        | model with  | emulation, clean   |                             | Work the pedal for most  |
| Vibrato         | 18 | DI_ROT | rotary speaker  | and sweet  | speed                       | authentic organ feel   |
|                 |    |        |   | Organ  |                             | Ğ  |
|                 |    |        | Bassman amp   | emulation,   | Rotary                      |  |
| Rotary/         |    |        | model with  | tough and  | speaker                     | Work the pedal for most  |
| Vibrato         | 19 | BAROTS | rotary speaker  | rocking  | speed                       | authentic organ feel   |
|                 |    |        |   | Wicked   |                             |  |
|                 |    |        |   | variation on   |                             |  |
| Rotary/         |    |        | Tweed Deluxe  | rotary speaker   | Vibropan                    | Work the pedal for most  |
| Vibrato         | 20 | TD_VBP | with vibropan   | theme  | speed                       | authentic organ feel   |
|                 |    |        |   | From mild to in-   |                             |  |
|                 |    |        | Matchless amp   | 15   |                             | Work the pedal to  |
| Rotary/         |    |        | model with  | you work the   | Vibrato                     | intensify the emotional  |
| Vibrato         | 21 | MA_VIB | vibrato   | pedal  | depth                       | impact   |
|                 |    |        | Bassman amp   |  |                             | Work the pedal to  |
| Rotary/         |    |        | model with  | Another tough  | Vibrato                     | intensify the emotional  |
| Vibrato         | 22 | BASVIB | vibrato   | bassman sound  | depth                       | impact   |
|                 |    |        | 77 Marshall   |  |                             |  |
|                 |    |        | Master Volume   | Smooth and   |                             |  |
| Rotary/         |    |        | amp with  | beautiful vibrato,   | Vibrato                     | Use when you want a  |
| Vibrato         | 23 | MVVIB  | vibrato   | violin-like  | depth                       | violin in the sound  |
| Pitch FX        | 24 | TW_8DW | Twin Reverb<br>amp model with<br>low octave<br>double and wah | wah, ballsy<br>synth lead  | Pitch shifter<br>mix OR Wah | This patch can be addictive if you like big power in the low end |
| Pitch FX        | 25 | MA816D | Matchless amp<br>model with low<br>octave/double<br>octave    | Pitch shift adds<br>a note<br>anywhere from<br>1 octave down<br>to 2 octaves | Pitch shift<br>amount       | Bass lines and sax lines in a single patch                       |
|                 |    |        | Direct amp  |  |                             |  |
| <u> </u>        |    | D      | model with low  | Big, clean low   | Pitch shift                 | Maximum bass with  |
| Pitch FX        | 26 | DI_8D  | octave  | octave   | mix                         | minimum distortion   |
| Pitch FX        | 27 | BasGt1 | Bassman amp<br>model with low<br>double octave                | Tough amped bass sound   | Pitch shift<br>amount       | Plenty tough in the low end when you want it                     |
| DIs and unamped | 28 | CMPDRM | Compressed drums  | Compression and reverb to maximize your beatboxed rhythms                    | Reverb level                | Puts some meat in yer beat                                       |
| Clean           | 29 | DI_DET | Direct amp<br>model with<br>detune effect                     | chorusing or<br>Tremolo harp<br>FX   | Detune level                | This is the next best thing to an accordian or tremolo harp      |

|                            |    |         | Direct amp   | Curant                                      |                    | Adds fullness to slow                       |
|----------------------------|----|---------|--|---|--------------------|---|
|                            |    |         | model with multichorus                                       | Sweet chorusing with                        |                    | chords; add delay when you need it for even |
| Clean                      | 30 | DI_MCH  | effect   | digital delay                               | Delay level        | more depth                                  |
| Amped<br>Blues and<br>Rock | 31 | СНАМРВ  | 57 Tweed<br>Champ amp<br>model with<br>Bassman cab           | Tough amped blues with slapback delay       | Delay level        | Perfect for amped blues                     |
| Amped<br>Blues and<br>Rock | 32 | CHAMPC  | 57 Tweed<br>Champ amp<br>model with<br>Champ cab             | Tough amped<br>blues with<br>slapback delay | Delay level        | More great Amped<br>Blues                   |
| Amped<br>Blues and<br>Rock | 33 | CHAMPD  | 57 Tweed<br>Champ amp<br>model with<br>Tweed Deluxe<br>cab   | Tough amped<br>blues with<br>slapback delay | Delay level        | More great Amped<br>Blues                   |
| Amped<br>Blues and<br>Rock | 34 | BDBlue  | Deluxe amp<br>model with<br>bassman cab                      | Amped blues<br>with slapback<br>delay       | Delay level        | More great Amped<br>Blues                   |
| Amped<br>Blues and<br>Rock | 35 | DSDSLP  | DS Distortion<br>with Brit 4x12<br>cab                       | Heavy distortion                            | Delay level        | More great Amped<br>Blues                   |
| Amped<br>Blues and<br>Rock | 36 | TW_SLP  | Twin reverb<br>with slapback<br>delay                        | Cleaner<br>blues/rock tone                  | Delay level        | More great Amped<br>Blues                   |
| Amped<br>Blues and<br>Rock | 37 | TuffSli | Matchless amp with Whammy set to a major 2nd down            | Slide harp                                  | Whammy             | Amped blues guitar from your harp           |
| Pitch FX                   |    | MA_4D   | Matchless amp<br>with pitch<br>shifter adding<br>perfect 4th | Adds depth and cool to the harp tone        | Pitch shift<br>mix | Sounds incredible on a natural minor harp   |
| DIs and<br>unamped         | 39 | ROOM    | Room reverb  | Intimate reverb sound                       | Reverb level       | Great for solo and acoustic work            |
| DIs and<br>unamped         | 40 | HALL    | Hall reverb  | bigger reverb<br>sound                      | Reverb level       | Great for solo and acoustic work            |
| DIs and<br>unamped         | 41 | PLATE   | Plate reverb   | big, lush reverb<br>sound                   | Reverb level       | Great for solo and acoustic work            |

|                    |            |                | Short digital          |                    |               |                           |
|--------------------|------------|----------------|------------------------|--------------------|---------------|---------------------------|
| DIs and            |            |                | delay plus room        | cool modern        |               | Great for solo and        |
| unamped            | 42         | DDL+RM         | reverb                 | room sound         | Reverb level  | acoustic work             |
| and not            |            | 552            | Medium digital         | room couna         | 1101012 10101 | accuciic Well             |
| DIs and            |            |                | delay plus hall        | cool modern        |               | Great for solo and        |
| unamped            | 43         | DDL+HA         | reverb                 | hall sound         | Reverb level  | acoustic work             |
| G.11 G.11 P G G.   |            |                | Long digital           |                    |               |                           |
| DIs and            |            |                | delay plus plate       | cool modern        |               | Great for solo and        |
| unamped            | 44         | DDL+PL         | reverb                 | cathedral sound    | Reverb level  | acoustic work             |
|                    |            |                |                        | instant Chicago    |               | Great for punchy solo     |
| DIs and            |            |                |                        | for acoustic       |               | work and making an        |
| unamped            | 45         | SLAP           | Slapback delay         |                    | Delay level   | acoustic harp sound       |
|                    |            |                | Twin reverb            | Organ              | Rotary        | ,                         |
| Rotary/            |            |                | with rotary            | emulation, loud    | speaker       | Work the pedal for most   |
| Vibrato            | 46         | TW_ROT         | speaker                | and clear          | speed         | authentic organ feel      |
|                    |            |                | Champ amp              | Organ              | Rotary        |                           |
| Rotary/            |            |                | with rotary            | emulation,         | speaker       | Work the pedal for most   |
| Vibrato            | 47         | CH_ROT         | speaker                | darker             | speed         | authentic organ feel      |
|                    |            |                |                        |                    |               | -                         |
|                    |            |                | Direct amp             | Organ              | Rotary        |                           |
| Rotary/            |            |                | model with             | emulation, clean   | speaker       | Work the pedal for most   |
| Vibrato            | 48         | DI_ROT         | rotary speaker         | and sweet          | speed         | authentic organ feel      |
|                    |            |                |                        | Organ              |               |                           |
|                    |            |                | Bassman amp            | emulation,         | Rotary        |                           |
| Rotary/            |            |                | model with             | tough and          | speaker       | Work the pedal for most   |
| Vibrato            | 49         | BAROTS         | rotary speaker         | rocking            | speed         | authentic organ feel      |
|                    |            |                |                        | Wicked             |               |                           |
|                    |            |                |                        | variation on       |               |                           |
| Rotary/            |            |                | Tweed Deluxe           | rotary speaker     | Vibropan      | Work the pedal for most   |
| Vibrato            | 50         | TD_VBP         | with vibropan          | theme              | speed         | authentic organ feel      |
|                    |            |                |                        | From mild to in-   |               |                           |
| _ ,                |            |                | Matchless amp          | your-face as       |               | Work the pedal to         |
| Rotary/            | - 4        |                | model with             | you work the       | Vibrato       | intensify the emotional   |
| Vibrato            | 51         | MA_VIB         | vibrato                | pedal              | depth         | impact                    |
| Botom/             |            |                | Bassman amp            | A noth or touch    | \/ibrotc      | Work the pedal to         |
| Rotary/<br>Vibrato | <b>E</b> 0 | BASVIB         | 1                      | Another tough      | Vibrato       | intensify the emotional   |
| VIDIATO            | 52         | DASVIB         | vibrato<br>77 Marshall | bassman sound      | ueριπ         | impact                    |
|                    |            |                | Master Volume          | Smooth and         |               |                           |
| Rotary/            |            |                | amp with               | beautiful vibrato, | Vibrato       | Use when you want a       |
| Vibrato            | 52         | MVVIB          | vibrato                | violin-like        | depth         | violin in the sound       |
| VIDIALO            | 55         | INIAAID        | vibrato                | VIOIIII-IIKE       | սերու         | VIOIIII III IIIG SUUIIU   |
|                    |            |                |                        | Without wah,       |               |                           |
|                    |            |                | Twin Reverb            | smooth low sax     |               |                           |
|                    |            |                | amp model with         |                    |               | This patch can be         |
|                    |            |                | low octave             | wah, ballsy        | Pitch shifter | addictive if you like big |
| Pitch FX           | 54         | TW_8DW         | double and wah         |                    |               | power in the low end      |
|                    | 0-7        | · • • _ OD • • | Tababib and wan        | 27111111044        | x Or wan      | PONOL III UIO IOW ONG     |

|          |    |          |                | Pitch shift adds |               |                           |
|----------|----|----------|----------------|------------------|---------------|---------------------------|
|          |    |          |                | a note           |               |                           |
|          |    |          | Matchless amp  | anywhere from    |               |                           |
|          |    |          | model with low | 1 octave down    |               |                           |
|          |    |          | octave/double  | to 2 octaves     | Pitch shift   | Bass lines and sax lines  |
| Pitch FX | 55 | MA816D   | octave         |                  | 1             |                           |
| PITCH FX | 55 | IVIAOTOD |                | down             | amount        | in a single patch         |
|          |    |          | Direct amp     | Dia alaas law    | Ditala alaift | Marriagoros la againstita |
| D'C-L EV |    | DI OD    | model with low | Big, clean low   | Pitch shift   | Maximum bass with         |
| Pitch FX | 56 | DI_8D    | octave         | octave           | mix           | minimum distortion        |
|          |    |          | Bassman amp    | L                |               |                           |
|          |    |          | model with low | Tough amped      | Pitch shift   | Plenty tough in the low   |
| Pitch FX | 57 | BasGt1   | double octave  | bass sound       | amount        | end when you want it      |
|          |    |          |                | Compression      |               |                           |
|          |    |          |                | and reverb to    |               |                           |
|          |    |          |                | maximize your    |               |                           |
| DIs and  |    |          | Compressed     | beatboxed        |               | Puts some meat in yer     |
| unamped  | 58 | CMPDRM   | drums          | rhythms          | Reverb level  | beat                      |
|          |    |          |                | Sweet            |               |                           |
|          |    |          | Direct amp     | chorusing or     |               | This is the next best     |
|          |    |          | model with     | Tremolo harp     |               | thing to an accordian or  |
| Clean    | 59 | DI_DET   | detune effect  | FX .             | Detune level  | tremolo harp              |
|          | ·  |          | Direct amp     |                  |               | Adds fullness to slow     |
|          |    |          | model with     | Sweet            |               | chords; add delay when    |
|          |    |          | multichorus    | chorusing with   |               | you need it for even      |
| Clean    | 60 | DI_MCH   | effect         | digital delay    | Delay level   | more depth                |