



Boutique Amp ReFill

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USER MANUAL (V2.5)

OVERVIEW

December 2014

Hello, my name is Marco Raaphorst and I have created this very special Boutique Amp ReFill for Propellerhead Reason users. It consists of 59 Amp/Combinator patches which are meant for Softube Amp Rack Extension users. This Rack Extension is included for free with Reason 8. Reason 6.5 and Reason 7 users who don't want to upgrade to Reason 8 can buy this Rack Extension in the Propellerhead webshop (link: <https://shop.propellerheads.se/product/softube-amp/>).

The Boutique Amp ReFill is fully compatible with version 6.5 or higher. No additional Rack Extensions are needed.

If you haven't already bought the Boutique Amp ReFill, you can do so at <http://melodiefabriek.com/shop/boutique-amp/>

SOFTUBE (STEREO) AMP

Softube Amp is currently my favorite software amp. I prefer it over using tube amps.

Amp doesn't come with a manual so I had to discover it: Although you may use a MONO input, Amp will always produce a STEREO sound. The STEREO image is not very wide but there will always be some movement between both speakers which sounds as if two different microphones are recording the amp. If you want Amp to sound MONO, you need to unplug the right output channel which goes into the right return of the Audio Track or by turning the Width of the channel on the SSL mixer all the way to the left.

FOCUS: MILDLY OVERDRIVEN TONES

The **Boutique Amp** ReFill excels at mildly overdriven tones. Tones that will remind you of the famous clean and heavy sounds of people like Jimi Hendrix, Jeff Beck, Jimmy Page, Keith Richards, Billy Gibbons, Angus Young, Brian May, Steve Lukather and so on. Although many of the patches can be pushed hard to obtain overdriven tones no “*scooped mids*” Metal sounds were included, because I am not a Metal head.

THE AMP PATCHES

Included are 32 Amp patches which are great starting points for learning about any specific combination of Amp, Cabinet and Boost settings.

For all possible combinations I have created The Perfect Patch. 4 Amps with 4 Cabinets, with boost and without boost versions makes: $(4 \times 4) \times 2 = 32$ Amps.

THE COMBINATOR PATCHES

Included are 24 custom designed Combinator patches which make use of one or two Amps (bi-amping). The front panel of the Combinator is programmed in such a way you can quickly make changes, by altering the amount of overdrive, or switching additional effects on or off (like chorus, phaser, reverb, tremolo and echo), or even do complicated multiple parameter changes using one single button or pot.

THE SUPER MODELS

The Super Models folder contains 3 additional Combinator patches which are based on 3 classic Amp + Cab combinations, emulating the sounds of:

- ★ Fender (F)
- ★ Marshall (M)
- ★ Vox (V)

These patches give you the pure tones of the Amps without additional effects like Modulation, Reverb or Echo.

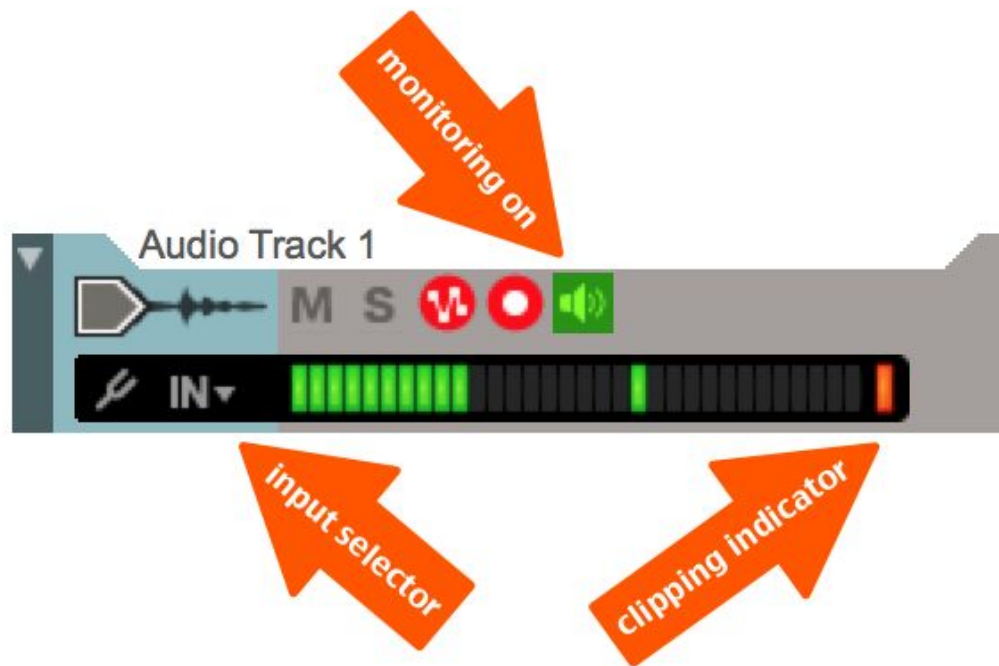
The Super Models make use of several MClass Equalizer and Pulveriser devices before and after the Amp to shape the sound. They use a little more CPU power in exchange for a great guitar sound.

SETTING AN OPTIMAL INPUT LEVEL FOR GUITAR

These patches can be applied to any recorded guitars and guitar-loops, but most fun you'll have when these patches are applied to a live guitar signal. For live input you need an audio interface with an instrument/guitar jack input.

The input level should be set to the loudest possible level just before the input starts clipping (your audio interface and Reason will show the clipping with a red led). For finding the perfect recording level, please do this in Reason:

- 1) Create an Audio Track.
- 2) Activate the speaker-icon (monitoring On).
- 3) Use the input-selector for choosing the input your guitar is plugged into.
- 4) Strum the strings as hard as you can.
- 5) If clipping does occur, click on the red led so it will disappear, set the level a little lower and try again by strumming the strings real hard.



Choose the Preferences section from the menu and choose the Audio-tab. Here you can change the latency settings for the audio input. Make sure your latency is set to the lowest possible value. Sometimes you need to set the latency to a higher value because your CPU is not capable of processing the audio in real-time. If that's the case you will be alarmed by glitches and clicks as prove the signal starts to falter. Most modern audio interfaces offer a Direct Monitoring option which will route the live signal of your guitar unprocessed to the output without any latency. Although your guitar will sound 100% clean that way and not at all warm and tube like, it's sometimes the best way to get a glitch free recording.

OVERDRIVE & DISTORTION “PEDALS”

Pulveriser, Scream 4 and the Color section of The Echo are used for overdrive and distortion. They all have their own special characteristics which can create all sorts of overdriven tones. There is also one patch, which uses the Shaper section of the Malström for its saturation effect.

THE ECHO

The Color section of The Echo is capable of producing some cool sounding overdrive and distortion sounds which reminds me of the best guitar pedals. The filter of The Echo is also useful (it is a bandpass filter type). A low pass filter often works better as a simple tone filter, but using the bandpass filter on The Echo is also cool as we can change the complexity of the mid frequencies.

The ECF-42 filter is used as a low pass filter in combination with The Echo for patches where I needed a low pass filter instead of a bandpass filter.

The Color unit of The Echo has 4 coloring types:

- ❑ **LIM** - an analog sounding limiter (not used in any of the included Combinators).
- ❑ **OVDR** - a fantastic sounding overdrive which is capable of very musical sounding overtones (overtones have a fast decay, which makes it rather unique).
- ❑ **DIST** - a great sounding distortion unit which adds more dense overtones with a slower decay than the OVDR.
- ❑ **TUBE** - a superb sounding tube saturation effect.

The Echo adds 1 millisecond of extra delay at its lowest delay setting which will add some nasty sounding comb filtering when it is blended with the dry signal. By connecting the input signal to the breakout input instead of the main input I was able to use the device as a superb sounding saturation insert effect. I used it for most of the included Combinator patches.

The Echo is also used for its warm and analog sounding effect.

SCREAM 4

The Scream 4 has a couple of interesting overdrive types available. For the included Combinators I only used the Overdrive, Distortion, Fuzz, Tube and Tape algorithms.

PULVERISER

Pulveriser is a great sounding and flexible device to dirty things up in Reason. It has a unique sounding compressor which is great for getting that squashed

compressed sound and it has flexible overdrive (modelled after a Pro Co Rat guitar pedal!) and filter unit. The Pulveriser can also create rather interesting tremolo and modulation effects because its LFO unit (called Tremor) can modulate the filter and the volume of the device.

THE COMBINATOR PATCHES IN-DEPTH

Some Combinator patches have an ON/OFF switch plus one or more parameters to control the effect. When the ON/OFF switch is turned to the OFF position (white button state) changing the additional parameter(s) will have no effect. When a button doesn't contain the word ON in its label name it means that by switching the button ON or OFF no other parameters will be affected as well.

When you open the Combinator patches by using the 'Browse Insert FX Patch'-button, the patch will be loaded as Insert FX and shown without the special Boutique Amp BackDrop/skin. Although all parameters can be controlled from the Insert FX panel, some of the label names will be shortened (note: this is an inconsistency in design which was never addressed by Propellerhead). And it creates another small issue: A few Combinator patches have a pot control for switching between Pedal Types with a special BackDrop/skin for visually feedback. Without the BackDrop/skin you have to control the pot by ear.



Clean & Dirty Dual Amps

A great way to achieve a complex and thick guitar sound is by feeding the guitar signal to two different amps. This adds depth to the sound.

The patch can be used for clean, overdrive and solo tones. You can adjust the separation with the *Amp Space* parameter on the panel. Both wide STEREO tones

as well as complex sounding (merging the amp sounds) MONO tones can be produced.

Clean & Dirty Vibe (new In version 2.5)

A nice and retro sounding vibrato effect capable of clean and dirty saturated tones. It uses the Chorus in send mode so the signal is 100% wet, without the dry input signal. This creates vibrato instead of chorus.

Clean DIY Modulations

For this patch I have created a true stereo modulation unit using two Pulverisers. The controls on the panel allows you to dial in your favorite chorus, phasing, or flanger sound. Really easy.

Clean Funky Frog

A great clean sounding autowah effect which uses the Follower of the Pulveriser for the Autowah. To get the right results, play with the controls on the panel of the Boutique Amp Combinator. This is a very dynamic effect which totally depends on the input level.

Clean LA Sessions

This patch uses a funky old trick: By using 2 compressors you can compress both the attack as well as squashing the decay. You can get a very clean signal this way with a kind of “fade upwards” decay. This patch also uses the wonderful chorus effect of Thor, The Echo and a RV7000 for additional effects.

Clean Landau

This patch is inspired by the clean sounds Michael Landau used on many famous records in the 90s. It splits the signal into a low and high pass signal which are treated individually. It's meant for clean sounds only, therefore I have added a additional *Low Input Sens* button on the panel in case your guitar signal is a little hot.

Dirty Bohemians

Many people will probably recognize this in-your-face Britsch sound which was inspired by Brian May of Queen. It produces that midrangy vocal sound while maintaining transparency even when a humbucker in the neck position is used. It's very dynamic and responsive to play style, so roll back the volume on your guitar to find different tones.

Dirty Cult Rocker

In the 80's some New Wave guitarists were using Flangers on their overdriven tones. Although it's kinda weird, I must say it sounds very cool.

Dirty Edgy Echo

This patch was inspired by The Edge of U2. I tried to simulated the Korg SDD-3000 delay units he uses in stereo. Including the +4 db boost on input where the SDD-3000 got famous for. A patch that sounds best when using a Stratocaster guitar and damping the strings with the palm of your hand a bit. Playing with flageolets will sound like magic.

Dirty German Transistor Maniac

What happens when you plug a Germanium transistor pedal into a Marshall amp? To keep a long answer short: Bloody fantastic tones. The patch can create all sorts of overdriven tones from mildly overdriven rhythm tones to some serious heavy solo tones.

Dirty Heavy Voodoo Phaser

This patch will create some sick fuzz-like overdriven tones (using the Malström Shaper section) with a throaty sounding Phaser. It is a trip back to the 60's.

Dirty Jallhouse

Think Sun Studio. Think Scotty Moore. Think Slapback delay. Think early Rock 'n Roll.

Dirty Kurt

This one is for the next Kurt Cobain.

Dirty Old Tremolo

An Americana sound (sounds merged from Folk, Country, Blues, Rhythm and Blues, Rock 'n Roll and other external influences) using the fantastic Pulveriser for creating a very flexible Tremolo which can be controlled from the Boutique Amp Combinator panel. If Tempo Sync and Lag are not activated and the Rate is set high, the Tremolo will produce a sharp sounding ring modulation effect.

Dirty Pedals

4 Saturation pedals and a spring Reverb (the RV7000 is the key factor here!) plus a Tremolo in a super flexible configuration which delivers a wide range of nice midrangy saturated tones.

Dirty Phaser (new in version 2.5)

The Reason Phaser is a funky sounding device. Maybe a little bit complicated so I made it easier for you. The Phase Speed sets the modulation rate and with the Contour parameter you can make the effect sound thicker/deeper or thinner.

Dirty Playing Dynamics

This is a rather nifty patch which does something which is unique: When you strum the strings harder it will lower the Drive of the Color section of The Echo (I this patch I'm using The Echo as an overdrive pedal). This generates a tone which will stay transparent, but will add a bit of additional dirt to the sustain of the sound. A patch which is perfect for using the neck pickup of your guitar to get that complex Bluesy tone.

Dirty Rat

The dirt control of the Pulveriser was modelled after a Pro Co Rat pedal (for further details see this [interview with Mats Karlöf of Propellerhead about designing the Pulveriser](#)). It sounds great.

Dirty Rosanna

Steve Lukather of Toto used chorus on his overdriven tones back in the day. The patch uses Thor's lovely chorus effect for bringing back those sweet and softened memories.

Dirty Southern Twang

An Americana sounding patch (sounds merged from Folk, Country, Blues, Rhythm and Blues, Rock 'n Roll and other external influences) with an old sounding echo and compressor.

Dirty Sweet Tubes

Another great 'Rat into Amp' tone that sounds super warm thanks to the additional Tape Damage type of the Scream 4 device. Keith Richards and Ronnie Wood in a patch.

Dirty Tube Screamers

This is a showcase of The Echo's great sounding Color section which has 3 different saturation modes. The Overdrive type is my personal favorite. It adds a fast decay on additional harmonics, which makes it rather unique. Like a classic old Ibanez Tube Screamer but a bit different. Really cool!

Dirty Tweed with Boutique Pedals

Another showcase for The Echo's great sounding Color section but now plugged into a fantastic sounding Fender Tweed amp. A great Blues/Rock tone which adapts to your guitar playing style. Even when using neck pickups the sound will not be muddy.

Dirty Voodoo Wah Wah

Excuses me while I kiss the sky...

The Auto Wah button is for lazy people. Sounds cool but less human than using the Modulation Wheel. It took a long time to construct, but I think I nailed it. This is a killer wah. No need to plug in a trusty old Vox Wah anymore. Seriously.

THE TOOLS USED

I created these sounds using a pair of Equator D5 monitors, a Focusrite interface and a MacBook Pro Retina. For comparison I've used my Vox AC15, Marshall Studio 15 and Koch KV-50 tube amps with a Palmer Speaker Simulator PDI-03. I used a trusty old Ibanez AM-50 (over 30 years old guitar with a Seth E. Lover pickup at the neck and Gibson Classic pickup at bridge position) and my 16 year old 'blackie' Fender Voodoo Strat.

I balanced the patches in such a way that they can be used by both single coil and humbucker guitars. The volume differences of the patches are of course optimised and they will respond to various guitars in a different way, so always be careful when switching patches!

CONTACT INFORMATION

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SPECIAL THANKS

Special thanks go to Ed Gool who helped me with beta testing the ReFill and text corrections for the manual.

VERSION HISTORY

V2.5	<p>Release Date: May 14, 2019</p> <p>Details:</p> <ul style="list-style-type: none">★ changed the highs on most of the patches (added brightness)★ added 2 Combinator patches:<ul style="list-style-type: none">○ Clean & Dirty Vibe○ Dirty Phaser
V2.0	<p>Release Date: March 23, 2015</p> <p>Details:</p> <ul style="list-style-type: none">★ Super Models added:<ul style="list-style-type: none">★ Fender (F)★ Marshall (M)★ Vox (V)★ additional new label names (Combinator patches)

	★ additional pre-EQ for a few Combinator patches (low end corrections)
V1.5	<p>Release Date: January 26, 2015</p> <p>Details:</p> <ul style="list-style-type: none"> ❑ Polarity INV signal path removed from 18 Combinator patches and reallocation for this button on some of the Combinator patches. ❑ Paragraph about Polarity INV removed from manual.
V1.0	<p>Release Date: January 18, 2015</p>