

DISTORTION MODELER DETAILS

The following pages introduce the 16 models of the Distortion Modeler. As the pages describe, these models were created as the result of our in-depth studies of a dream collection of classic effect stomp boxes. The models of your Distortion Modeler are designed to capture the sonic spirit of these classics, and bring it to you with the powerful new advantages of programmability and versatility. We've provided you with a sample setting for each model, plus the history on each unit we studied and its place in guitar tone history.

Using the Optional Noise Gate

While developing the models for your Distortion Modeler, we thought, 'wouldn't it be cool and oh-so-21st century to add a noise gate to tame any annoying single-coil hum, and/or unwanted non-fuzz noise?' So we did, and we've given you the option of turning the noise gate on or off for each of the four preset memories. Follow these steps to set the gate for each preset:

1. It's important you start from bypass mode (all lights must be OFF). Now, choose one of the four preset stomp switches, and press **and hold** it to turn the preset on **and** enter the noise gate select mode.
2. **While still holding down the preset switch** turn the Volume knob to set the status of the noise gate on the preset. (Above 12 o'clock is On, below 12 o'clock is Off).
3. The LED of the currently selected preset indicates the status of the noise gate:
 - LED lit = noise gate on
 - LED unlit = noise gate off

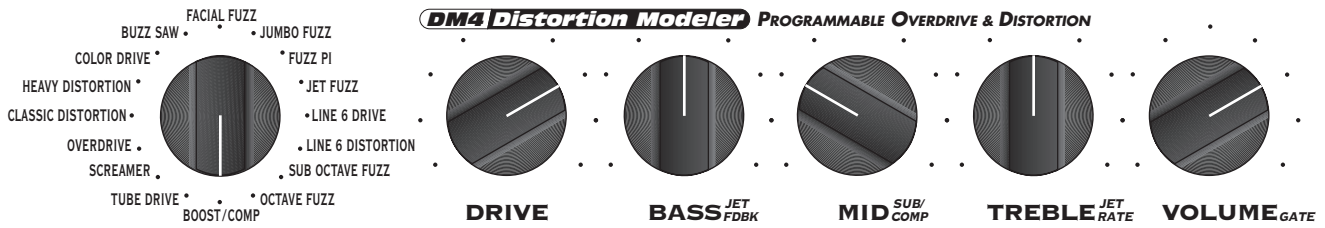
Boost/Comp – based on a MXR Micro Amp.

From phasers to flangers, and from the friendly Dyna Comp to the mysterious Blue Box, vintage MXR effects continue to influence the modern generation of retro tone. While many of these effects add obvious swirl and swoosh, you may have missed the humble effect of the Micro Amp. This box was used by many a guitar god to “push” the front-end of their non-master volume tube amp, helping them to achieve that cranked sound at a somewhat-less than stadium level.

Our model delivers the same “goose the input of the amp” experience and serves up a little secret sauce on the side. You see, the Micro Amp had only one knob. That left us with four other knobs ready and willing to serve. Careful tweaking of these knobs will allow you to season your tone with EQ, and then add some compression strangely reminiscent of a Dyna Comp. Bon Appetit.



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MID adjusts the amount of compression.

Set Bass and Treble to 12 o'clock for the classic sound.

Tube Drive – based on the Chandler Tube Driver.

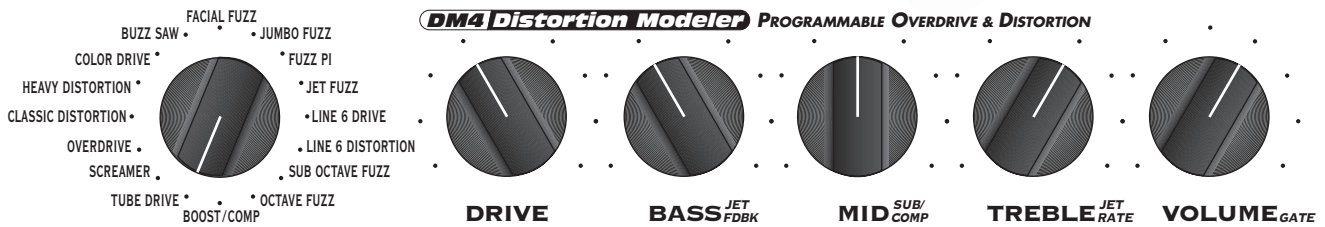
Designed by keyboardist Brent Butler, the first Tube Driver was born to add grind and girth to his Farfisa. Brent was also the father of one of the rarest overdrive boxes called the *Mini Matrix* (aka *Mini Boogie*). But it's his Tube Driver that drives us crazy.

Utilizing a single 12AX7 preamp tube, the Tube Driver delivers the sweet singing sustain craved by guitarists worldwide, and has been a staple of Eric Johnson's rig since the mid '80s.

Our model of this classic offers sweet tone with Hi and Lo EQ controls like the original. And as with many of the DM4 models, we've added an optional Mid control that allows you to boost or cut the mids to tailor the tone for you and your guitar.



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MID in the 12 o'clock position has no effect. (Below 12 o'clock is cut, above is boost.)

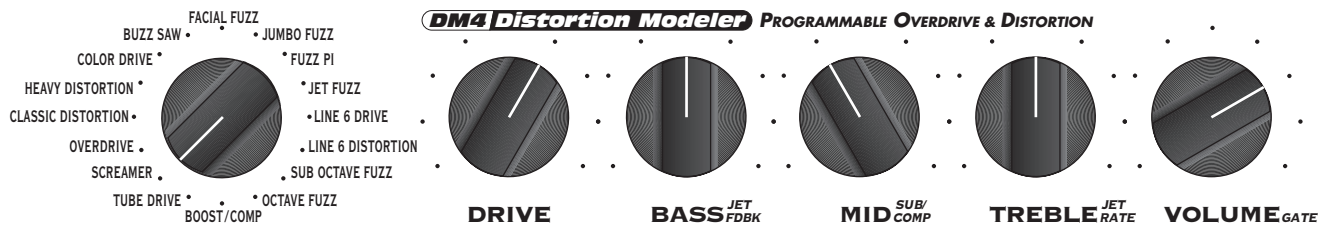
Screamer – Based on the Ibanez TS-808 Tube Screamer. From Stevie Ray Vaughan to Michael Landau, the simple Tube Screamer is the overdrive heard 'round the world. This medium-gain pedal was introduced in the early '80s, and in many blues circles, you're not allowed to solo without one.

Over the years, Ibanez issued several variations of the venerable Tube Screamer, but none have reached the fabled status of the TS-808. Of course, we obsessed over which of our vintage 808s to model, and in the end we think you'll agree that this green jewel makes a precious addition to the DM4.

True to the original, the MID knob on the DM4 acts like the Tube Screamer's tone knob. In addition, you can shape your tone using the Bass and Treble controls. (Or leave these in the 12 o'clock position, and they'll have no effect).



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MID functions like the original 808 tone control.

Set Bass and Treble to 12 o'clock for the classic sound.

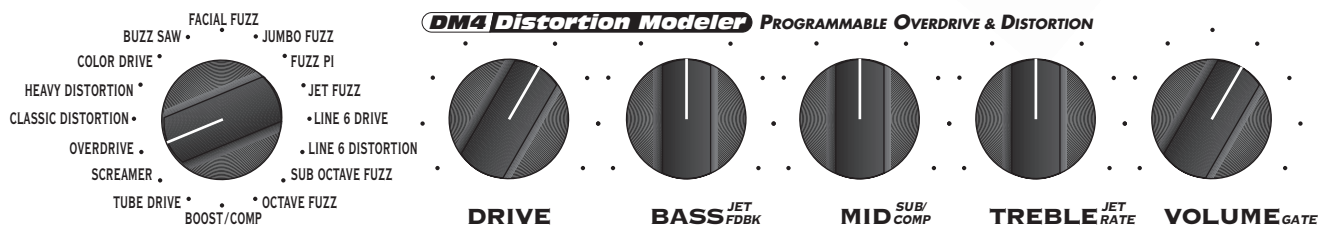
Overdrive – Based on the DOD Overdrive/Preamp 250. Similar to the MXR Micro Amp, the DOD Overdrive Preamp is designed to slam the input of a tube guitar amp as well as add distortion. This increase of input level causes the amp to distort in such a way that guarantees a visit from your mom, who obviously does not share your enthusiasm for distortion!

For several guitarists, including Yngwie Malmsteen, the Overdrive Preamp became an integral part of their signature sound.

Once again the original had only gain and level controls, so your DM4 has knobs to spare. Fear not! You may now approach the EQ. When used tastefully, you'll bring a tear to your momma's one good eye. Or, you can go for the extremes and start looking for a new place to sleep. We'll trust you on this one.



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Set Bass, Mid and Treble to 12 o'clock for the classic sound.

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Classic Distortion – Based on the ProCo Rat.

Born and bred in the late '70s, the Rat was the beginning of a new generation of distortion boxes. With a sound that was angrier and more aggressive than a fuzz, the Rat put teeth into a new breed of metal that was beginning to crawl to the surface.

Through its lifespan, the Rat has seen several changes, and the unanimous choices for tone are the originals pictured here. Inside, these two Rats use the same board, and their circuits are identical. (For those that need to know, we modeled the smaller one.) The MID knob functions like the original Rat's "filter" control, which gives you brighter tone at lower settings, and darker tone at higher settings. Once bitten, you'll know why we call this one tone with teeth!



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DM4 Distortion Modeler PROGRAMMABLE OVERDRIVE & DISTORTION

BUZZ SAW • FACIAL FUZZ • JUMBO FUZZ

COLOR DRIVE • FUZZ PI

HEAVY DISTORTION • JET FUZZ

CLASSIC DISTORTION • LINE 6 DRIVE

OVERDRIVE • LINE 6 DISTORTION

SCREAMER • SUB OCTAVE FUZZ

TUBE DRIVE • OCTAVE FUZZ

BOOST/COMP

DRIVE **BASS** JET FDBK **MID** SUB/COMP **TREBLE** JET RATE **VOLUME** GATE

MID functions like the Rat's "filter" control.

Set Bass and Treble to 12 o'clock for the classic sound.

Heavy Distortion – Based on Boss MT-2 Metal Zone.

This pedal debuted at the height of the big-hair metal craze of the late '80s/early '90s. Its name says it all: it's the Metal Zone. Heavy and scooped, the tones of this model beg to be chunked upon.

Don't hold back, you know what to do... just don't let us catch you wearing your sister's spandex!



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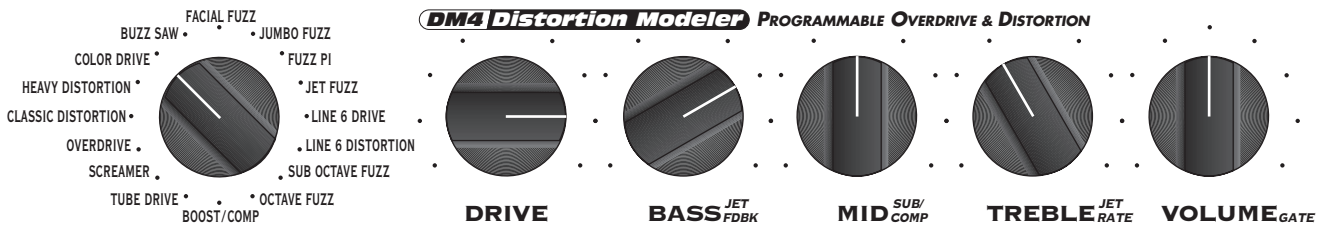
Colordrive – Based on the Colorsound Overdriver.
 What? You haven't heard of this one? Maybe you could ask Jeff Beck or any of the other guitar greats who hung around London's Macari's Music Exchange in 1965.

Born out of the demand for Tone Benders, brothers Larry and Joe Macari started building pedals under the name Sola/Colorsound. Sola also made pedals for Marshall (the *Supa Fuzz*), Park (*Fuzz Sound*), and Vox (the three knob *Tone Bender*).

Our model oozes vintage tone, and will transport you instantly back to that breeding ground of British guitar heroes. Don't be surprised if you smell incense burning!



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MID in the 12 o'clock position has no effect.
 (below 12 o'clock is cut, above is boost)

Buzz Saw – Based on the Maestro Fuzz Tone.

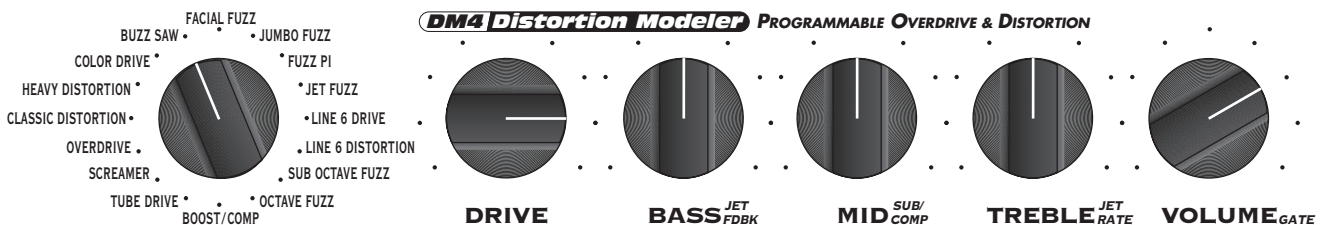
Take a deep breath and repeat: "I can't get no (duh, duh) Satisfaction." If you have an ear that works, you've definitely heard this one. Legend has it that the sound of this pedal was inspired by a broken and buzzing mixer channel heard in Nashville in 1961. Not long after that, a circuit was designed to re-create the "fuzzy sound effect" and a new era was born.

Notable Fuzz Tone users include The Door's Robbie Krieger, Yes's Steve Howe, and of course, Keith Richards.

No collection of classic trash-tone would be complete without the relentless buzzing of the Maestro Fuzz Tone. And thanks to your DM4, Satisfaction is guaranteed.



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Set Bass, Mid, Treble to 12 o'clock for the classic sound.

Facial Fuzz – Based on the Arbiter Fuzz Face.

Sometime in late 1966, this infamous circular stompbox hit the London music scene. Designed and built by Arbiter Music, the Fuzz Face would soon begin its famous association with guitar legend Jimi Hendrix.

Like all stompboxes from the early era, the Fuzz Face would see many design changes, as well as re-issues. Our model is based on the germanium-powered treasure pictured here: An original, very early “gray with black screening” Arbiter Fuzz Face.

This legend is now yours, thanks to the DM4's faithful recreation of its fuzz and glory. Crank up the drive, and you'll be seeing *Purple Haze* right before your eyes.



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BUZZ SAW • FACIAL FUZZ • JUMBO FUZZ

COLOR DRIVE • FUZZ PI

HEAVY DISTORTION • JET FUZZ

CLASSIC DISTORTION • LINE 6 DRIVE

OVERDRIVE • LINE 6 DISTORTION

SCREAMER • SUB OCTAVE FUZZ

TUBE DRIVE • OCTAVE FUZZ

BOOST/COMP

Set Bass, Mid and Treble to 12 o'clock for the classic sound.

Jumbo Fuzz – Based on the Vox Tone Bender.

Have you noticed how the British music scene of the '60s not only gave us great bands, but also inspired a bunch of cool gear, too? Thus is the case with Vox. Most people are familiar with Vox's classic AC-30 amplifier, but did you know they were influential in the stompbox world as well?

To measure their success, all you had to do was track down Jimmy Page. Once you found him, if you looked carefully you'd find a Vox Tone Bender close-by. The classic Tone Bender signature can be heard all over the first two Led Zeppelin records, and is especially apparent on “Communication Breakdown.”



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TUBE DRIVE • OCTAVE FUZZ

BOOST/COMP

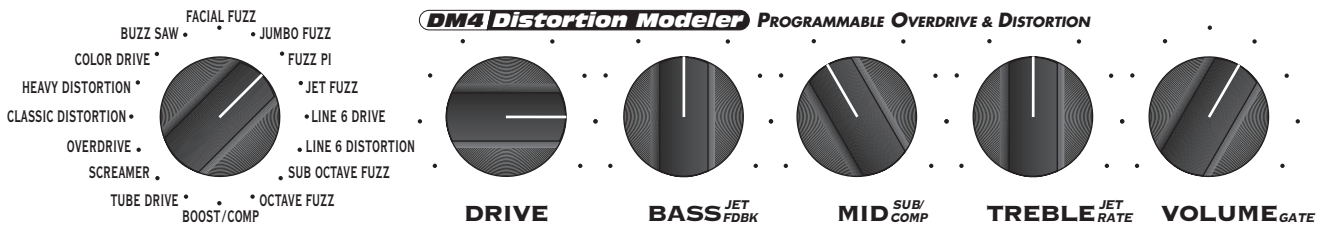
Set Bass, Mid and Treble to 12 o'clock for the classic sound.

Fuzz Pi – Based on the Electro-Harmonix Big Muff π . Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Mathews and his band of merry men at Electro-Harmonix had been cooking up all sorts of nifty effects when their attention turned to the distortion/fuzz pedal. Their most popular offering was the Big Muff π , known more for its sweet sustain than for its buzz.

Electro-Harmonix was famous for their use of surplus parts, and the results of this practice were ever-changing circuit designs and parts specs. As you can see in the picture of our collection, the Big Muff had several looks, but the sweetheart of the bunch is the one in the middle, known as the “triangle knob pattern” model. We know you’ll agree, there’s nothing like a slice of π .



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MID functions like the original Big Muff tone control.

Set Bass and Treble to 12 o'clock for the classic sound.

Jet Fuzz – Based on the Roland Jet Phaser.

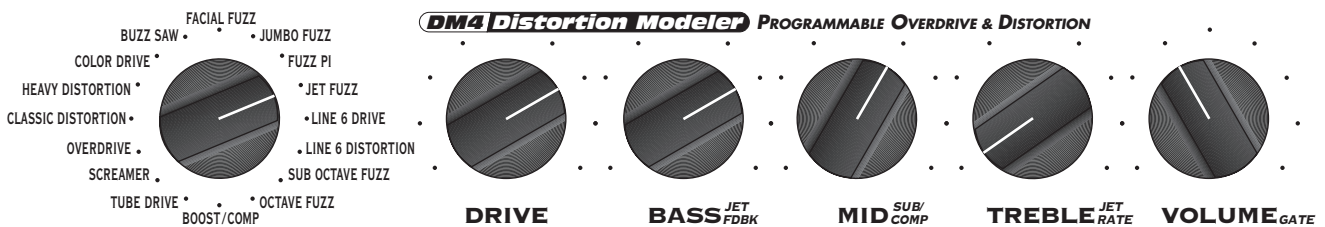
Yeah, yeah. We know. The phasers belong in our MM4 Modulation Modeler – but with this little fella, we just couldn’t resist. It’s the AP-7 Jet Phaser. A Roland catalog from the ’70s says it best, “...the Jet Phaser/AP-7 is a phase shifter producing dynamic jet sounds for rock guitar.”

One listen to the fuzzy swoosh of this model is all it takes to remind you of Ernie Isley’s *Who’s That Lady*, and Uli Roth’s work with the Scorpions.

Take a close look at the small text labeling the BASS and TREBLE knobs of your DM4. These knobs have special functions for use with this model: BASS controls feedback and TREBLE sets the rate of the phaser. The trusty MID knob gives you tone control over the fuzz part of the effect.



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BASS adjusts the amount of phaser feedback.

MID adjusts fuzz tone.

TREBLE adjusts phaser rate.

Line 6 Drive – Inspired by the Colorsound Tone Bender.

We started with this premise: What if we could go back to the 60's and be a part of the fuzz revolution... what would we design? What would it sound like? What would we call it? What's up with all of these questions?

Being the obsessive bunch of guitar players that we are, we had way too much fun with this model. We started with one of our favorite pedals, the Colorsound Tone Bender. Then we changed the single tone control into three *super tone controls*. (Okay, we're obsessive *and* control freaks, too.) The resulting model gives you deliciously rich and juicy fuzz, along with the flexibility to voice and personalize the tone just for you.



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TUBE DRIVE • OCTAVE FUZZ

BOOST/COMP

DRIVE **BASS** ^{JET} _{FDBK} **MID** ^{SUB} _{COMP} **TREBLE** ^{JET} _{RATE} **VOLUME** _{GATE}

Line 6 Distortion – Completely over the top.

What can we say? We were left on our own for just a little too long, and this is the fine mess we got ourselves into. Sure, it's massive. Yes, it's over the top. Okay, it's a lotta crazy... So when are you gonna make a hit record with this effect so we can use you as our musical example? Of course, we'd like a credit in the liner notes, tickets to the Grammy's, and the obligatory mention in your acceptance speech!

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BOOST/COMP

DRIVE **BASS** ^{JET} _{FDBK} **MID** ^{SUB} _{COMP} **TREBLE** ^{JET} _{RATE} **VOLUME** _{GATE}

Sub Octave Fuzz – Inspired by the PAiA Roctave Divider

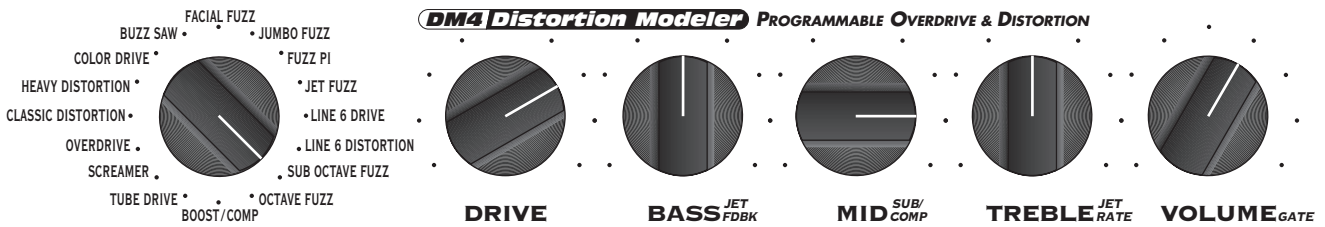
No surprises here – this model is a fuzz with an octave below! It’s just what you need to give those Moog players fits – deep fat square wave distortion with enough grind and glory to shame any analog synth.

The Roctave Divider pedal made a name for itself by combining a double octave shift with fuzz capability. Our model gives you that same kind of octave shift-plus-fuzz experience, but with our own particular flavor of fuzz for the fuzz part of the experience.

Our model includes BASS and TREBLE tone controls, and the MID knob allows you to blend in just the right amount of the lower octave effect. DRIVE, of course, controls the amount of fuzz.



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MID adjusts the blend of sub-octave effect.

Octave Fuzz – Based on the Tycobrahe Octavia.

What was *that*? If it sounded like a phantom guitar possessed by The Ghost of Great Guitarists Past, then it probably was an Octavia.

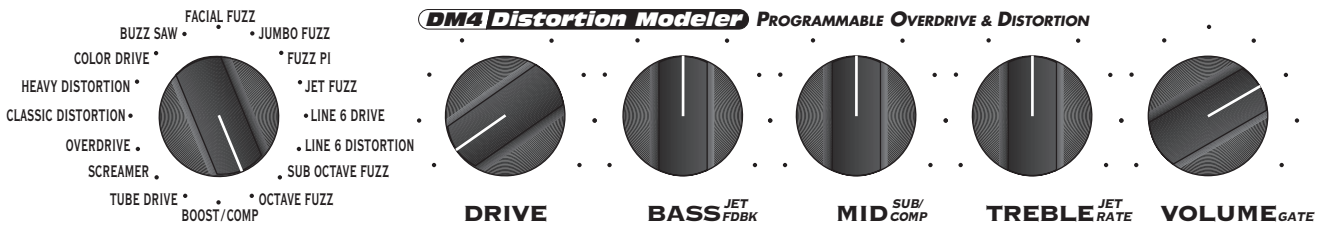
The Octavia is an example of a fuzz+octave effect. One pioneering user of this type of effect was Jimi Hendrix. The Tychobrahe Octavia was used by Jeff Beck, and continues to be an essential part of Michael Landau's tone making tool kit.

The Octavia uses an audio output transformer and two germanium diodes to rectify (a fancy word for *whack*) the guitar signal, thus creating the high octave type sound.

For our model, we studied the original pictured here. We knew we had a keeper when every guitarist in the building wanted to take it home for a little of their own after hours “research.”



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Set Bass, Mid and Treble to 12 o'clock for the classic sound.