



pocket **POD**®

THE ULTIMATE TONE FOR MOBILE GUITARISTS

In-Depth Reference Manual

An in-depth exploration of the technologies and pulsing tonal pleasures of Pocket POD.

www.line6.com/manuals

Rev A

The serial number can be found in the battery compartment of your Pocket POD. It's the number that begins with "(21)". Please note it here for future reference:

SERIAL NO: _____

WARNING: To reduce the risk of fire or electric shock, do not expose this appliance to rain or moisture.

CAUTION: To reduce the risk of fire or electric shock, do not remove screws. No user-serviceable parts inside. Refer servicing to qualified service personnel.

NOTICE: This equipment has been tested and found to comply with the limits for a Class B digital device pursuant to Part 15 of FCC Rules. Operation is subject to the following two conditions: (1) This device may not cause harmful interference, and (2) this device must accept any interference received, including interference that may cause undesired operation.



The lightning symbol within a triangle means "electrical caution!" It indicates the presence of information about operating voltage and potential risks of electrical shock.



The exclamation point within a triangle means "caution!" Please read the information next to all caution signs.

You should read these Important Safety Instructions

Keep these instructions in a safe place

Before using your Pocket POD, carefully read the applicable items of these operating instructions and safety suggestions:

1. Obey all warnings in the Pocket POD manual.
2. Only use non-rechargeable alkaline batteries or the Line 6 model DC-1 power supply.
3. For maximum battery life, always unplug the guitar cable when not in use for extended periods of time.
4. Do not place near heat sources, such as radiators, heat registers, or appliances which produce heat.
5. Guard against objects or liquids entering the enclosure. Do not place the unit near water.
6. Do not step on cords. Do not place items on top of cords so that they are pinched or leaned on. Pay particular attention to the cord at the plug end and the point where it connects to the unit.
7. Do not perform service operations beyond those described in this Reference Manual. In the following circumstances, repairs should be performed only by qualified service personnel:
 - liquid is spilled into the unit
 - an object falls into the unit
 - the unit does not operate normally or changes in performance in a significant way
 - the unit is dropped or the enclosure is damaged
8. Clean only with a damp cloth.
9. Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Always be sure to practice "safe listening."

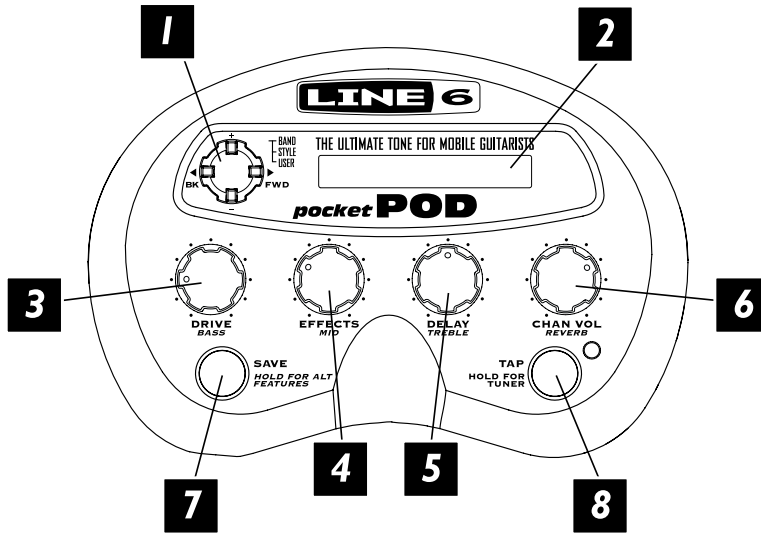
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CONTROLS & CONNECTIONS



1 4-way Navigation Button – This button is your gateway to many of the fabulous features in your Pocket POD. By pressing on the top, bottom, and sides of the button, you'll be able to navigate **Up**, **Down**, **Left**, and **Right** to access the following functions:

Presets – There are over 300 amazing-sounding presets in Pocket POD. Many of them have been dialed in by some great artists. Use the **4-way Button** to browse the various categories of tones to find the ones that inspire you to rock out. See Chapter 2 for more details.

Master Volume – To adjust the overall volume of Pocket POD, hold down the **Save** and **Tap** buttons and press the **Up** or **Down** button.

Amp Models – There are 32 Amp Models in Pocket POD. Hold down the **Save** button and press the **Up** or **Down** button to choose one. See Chapter 3 for more info.

Effect Models – There are 15 Effect Models to choose from in Pocket POD. Hold down the **Save** button and press the **Left** or **Right** button to find the one that's right for you. See Chapter 4 for more details.

Gate Threshold – To adjust the threshold of the built-in Noise Gate, hold down the **Save** and **Tap** buttons and press the **Left** or **Right** button. See chapter 4 for more info.

2 Display – This is where Pocket POD will tell you what’s going on. You’ll see things like preset categories, preset names, control settings, Amp and Effect Model names, tuner readings, etc.

3 Drive – This knob controls how hard you’re driving the input of a chosen Amp Model, and just like the input volume control on a non-master volume guitar amp, higher settings give you more “dirt.”

You can access the **Bass** tone control by holding down the **Save** button and turning the **Drive** knob. When you change Amp Models, the response and interactivity of this control changes. For example, when you select Black Panel, the tone controls operate like the original amp that Model was based on*, the Fender® Deluxe Reverb®. This also goes for the **Mid** and **Treble** tone controls described below.

4 Effects – This knob varies the effect you’ve chosen. Turn it up and the effect will go deeper, louder, faster, longer or just plain more. To turn off the selected effect, turn this knob all the way down. The speed of the effect (delay, tremolo, chorus, flanger, rotary speaker simulation) is set by the **Tap** button (described below). If you choose the Bypass effect, the **Effects** knob will, of course, not change anything.

Hold down the **Save** button and turn the **Effects** knob to access the **Mid** tone control.

5 Delay – If you’ve chosen the Delay effect or a combo effect with delay, this knob sets the mix level of the Delay; left for min and right for max. If you’re running a non-delay effect, turning this knob automatically loads the corresponding combo effect, then sets the mix level of the Delay. This knob doesn’t do anything when you choose the Rotary effect. See Chapter 4 for more info.

Hold down the **Save** button and turn the **Delay** knob to access the **Treble** tone control.

6 Chan Vol – This knob controls the relative volume level of the “channel” you are playing through. Use this to balance levels between the sounds you store in the different Pocket POD memory locations. In general, you want to set the **Chan Vol** as high as

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possible to ensure you're getting the best signal-to-noise ratio.

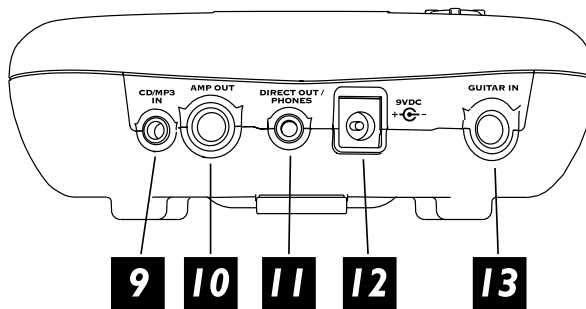
Hold down the **Save** button and turn the **Chan Vol** knob to set the **Reverb** level. See Chapter 4 for more info.

7 Save/Hold for Alt Features – When you want to store your own tweaked-up sounds into one of the 124 User Preset locations, press this button. More info on how to save can be found in Chapter 2.

This button also acts as a “shift” key – press and hold while turning a knob or pressing the **4-way Button** to access its secondary functions. Or, you can press this button for 2 seconds to lock the “shift” feature. This allows you to have direct control of the secondary functions without holding the **Save** button. If you've locked the “shift” feature, pressing the **Tap** button releases the lock and returns the unit to normal operation.

8 Tap/Hold For Tuner – Tap this button a couple of times and the effect speed will match the speed you tapped. The light will blink at the current effect rate.

Press and hold this button for more than 2 seconds to activate the tuner. Press again to exit tuner mode. See Chapter 2 for details.



9 CD/MP3 In – This is the 1/8-inch stereo input where you plug the output of your CD or MP3 player into Pocket POD so you can jam along to your favorite tunes. To balance the music with your guitar you'll need to adjust the output volume on your CD player or MP3 player.

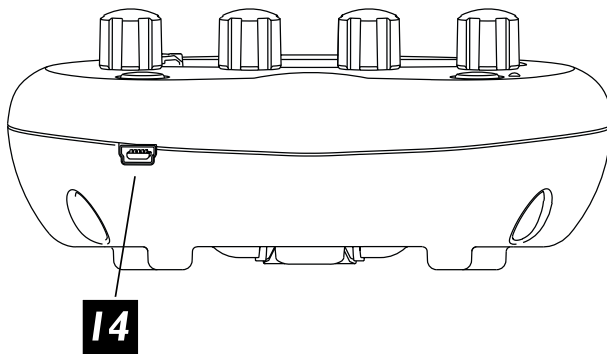
10 Amp Out – This is a mono 1/4-inch output that is perfect for connecting your Pocket POD to a guitar amp.

11 Direct Output/Phones – OK, this should be easy. This is a stereo 1/8-inch output for headphones, a P.A. or recording device.

12 DC Input – You can power Pocket POD here using the optional Line 6 DC-1 external power supply. The optional DC-1 provides 9.6 volts DC, 200 mA and has center-negative polarity.

13 Guitar In – Dude, plug in here. You should use only a standard, 1/4-inch mono guitar cable.

You'll notice that there is no power switch on Pocket POD. This is it! When you plug in, Pocket POD will automatically power-up. To extend the life of your batteries, it's a good idea to unplug your guitar cable when you're not using it for a long time.



14 USB – You can connect Pocket POD to your Macintosh or Windows computer via the included USB cable and it'll automatically show up as a MIDI device. No drivers are needed!

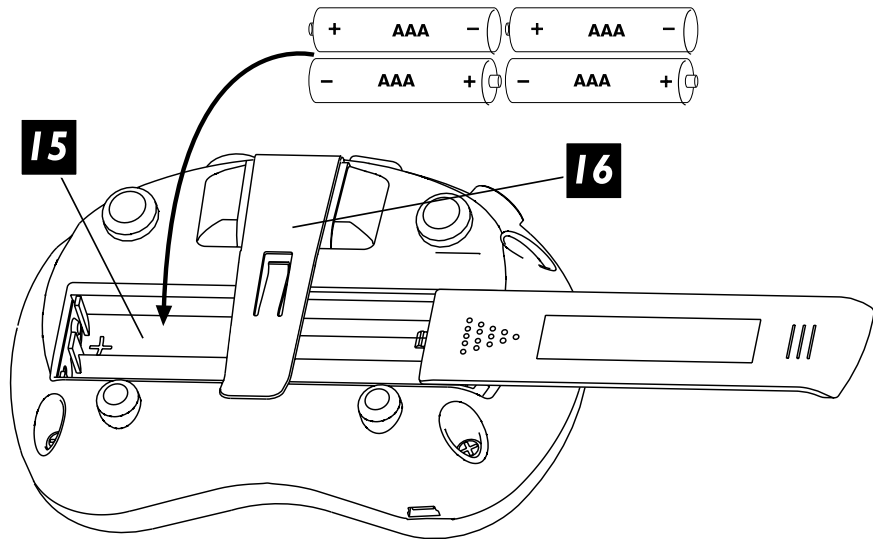
The USB connection also acts as a power switch – as long as you have batteries installed or the DC-1 power supply connected, Pocket POD will come to life when you connect it to your computer via USB. However, keep in mind that the USB connection does NOT power or recharge your Pocket POD, so for maximum battery life, make sure and disconnect the USB cable when you're not using it for a long time.

For tweak heads, the **Vyrex Pocket POD** editor/librarian software is available as a free download from www.line6.com/software. The program runs on Macintosh and Windows computers, and can turn your computer into a Pocket POD command station. It let's you take "full control", and do everything that can be done from your Pocket

POD's front panel, plus a bunch of other cool stuff like saving and swapping sounds on the computer, as well as accessing many additional parameters that lurk deep within the heart of Pocket POD.

You'll also want to visit www.line6.com/monkey to get **Line 6 Monkey**, the free intelligent software update utility that makes it easy to get the latest firmware updates for your Pocket POD. Use it to set up a Line 6 account and register your Pocket POD purchase (you can also use the enclosed, postage-paid card for registration if you don't have Internet access). Registering is important because it ensures that you're dialed in for warranty service and makes it possible for us to contact you if new firmware versions or other cool enhancements are offered – cutting edge technology and such! Once you've got Line 6 Monkey, run it and follow Monkey's lead to get any available updates for your Pocket POD.

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15 Battery Compartment – Pocket POD can run off (4) AAA batteries. To install them, slide off the battery door, insert the batteries in the orientation shown, then slide the battery door back on. Make sure you only use non-rechargeable alkaline batteries and dispose of them properly when they run out of juice.

A note about battery life. During normal use, Pocket POD will give you 4-6 hours of continuous use when running off good-quality AAA batteries. Battery life is directly related to the amount of effect processing you're using at any given time. In particular, **Reverb** tends to be the most power-hungry effect. If you want to get the longest battery

life possible, turn the Reverb knob to its minimum position to turn off the Reverb. Of course, only you can decide whether battery life is more important than great tone!

16 Belt Clip – Use this handy clip to attach Pocket POD to your belt, guitar strap or anything else that makes it convenient for you to take great tone with you. Ever wonder what those small front pockets on your jeans are good for? They're the perfect place to clip your Pocket POD when you're on the go!

PRESETS & TUNER

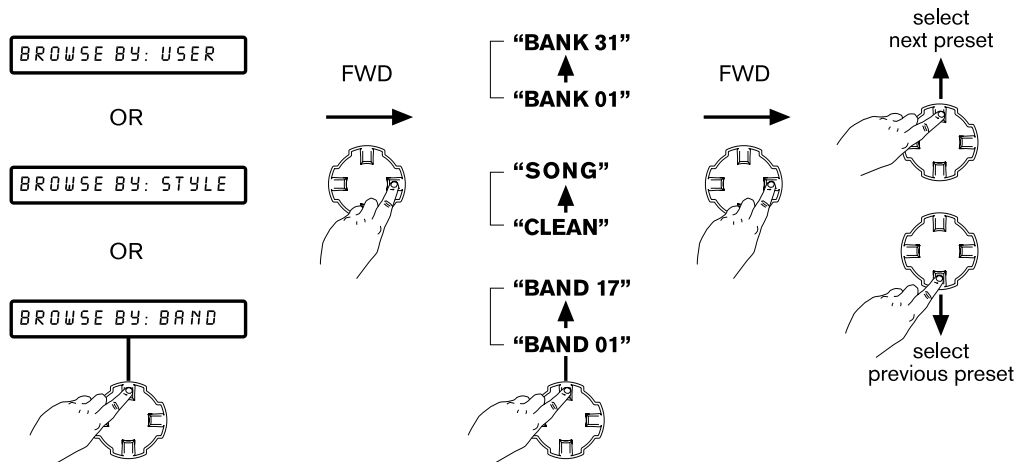
Recalling Presets

Pocket POD includes over 300 presets to cover a wide range of tones and styles. Many presets have been dialed-in by some of today's influential artists! These presets store complete amp-and-effect selections and settings that you can call up at the touch of a button. Of these presets, there are 124 User Preset locations that you can use to store your own custom tones.

With so many presets, we had to come up with a convenient way for you to browse through them all. So, the presets have been split up into the following Categories:

- **Band** – These are the presets dialed-in by artists themselves. There are separate “folders” for each artist. These presets are read-only and cannot be erased, but they can be modified and saved to one of the 124 User Preset locations.
- **Style** – Presets organized by style, instrument or song. Again, there are separate folders for each type. These too are read-only and cannot be erased, but can be modified and saved to one of the 124 User Presets.
- **User** – 124 great-sounding presets that you can overwrite with your own custom tones. These presets are organized into 31 folders with 4 presets per folder. A Factory Reset (described later in this chapter) will restore these presets to their factory defaults.

To recall a preset, use the **4-way Nav Button** as shown below:



When recalling a preset, note that its settings will not be reflected by the present knob positions – like you may have left the **Drive** knob at minimum whereas the just-recalled channel has this control set to max.

To change anything, just grab a knob and tweak.

To recall a preset from a different category or different folder, press the **Left** button repeatedly until you get to the “Browse By:” screen, then use the **4-way Nav Button** as before.

Saving Presets

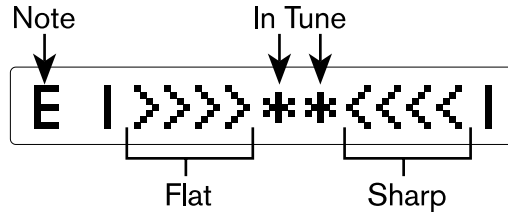
You can edit any of the Pocket POD presets or create one of your own and store it to one of the 124 User Preset locations. To save follow these steps:

- Press the **Save** button. The display will flash.
- If you’ve modified a User Preset, you’ll go to that User Preset’s location. If you’ve modified any other preset, you’ll go to User Preset location 01A.
- Use the **Up** or **Down** button to select the User Preset location where you want to store the new preset.
- Press the **Save** button. The display will stop flashing.
- If you want to rename the new preset, use the **Left** and **Right** buttons to pick a character and the **Up** and **Down** buttons to change that character.
- Press the **Save** button.
- All user controls are saved at their current state.

To cancel a save, press the **Tap** button or allow the unit to have 5 seconds of inactivity since the last press of a button.

Tuner

Press and hold the **Tap** button for 2 seconds to enter tuner mode. The display will briefly show the current Tuner Reference Frequency, then the Tuner Display. Play a note on your guitar and Pocket POD will show you the pitch and tuning in the display. All notes are displayed as naturals or flats, so you'll see "A \flat " instead of "A \sharp " and so on. The display will tell you whether you're sharp, flat or in tune as follows:



To exit tuner mode, press the **Tap** button.

Tuner Reference Frequency

When in Tuner Mode, you can change the tuner reference frequency by using the **Delay** knob. By default, the unit has a tuner reference frequency of A440, but it can be adjusted from A436 to A445. The display will show you the frequency selected. This setting is automatically saved and will be recalled the next time you enter Tuner Mode.

Tuner Pass-Through Volume

When in Tuner Mode, turn the **Chan Vol** knob to set the Tuner Pass-Through Volume. This is how loud you want your sound to be when you're tuning up. You can also turn **Chan Vol** all the way down to mute your sound completely when tuning. This setting is automatically saved and will be recalled the next time you enter Tuner Mode.

Tuner Sensitivity

When in Tuner Mode, use the **Drive** knob to set the Tuner Sensitivity. This is like a noise gate just for the tuner – it'll reduce the hiss and noise guitar systems tend to put out so that the tuner doesn't give you false note readings. This setting is automatically saved and will be recalled the next time you enter Tuner Mode.

Complete Factory Reset

If for any reason, or just for the sheer mad joy of it, you decide you need to reset your Pocket POD to its factory-programmed state, then boldly do this:

- Hold the **Save** and **Up** buttons while you plug in to the Guitar In jack.
- Pocket POD will power up and display “Factory Init?”.
- The display will show “Yes=Save No=Tap”.
- To go ahead with the reset, press the **Save** button. To cancel without resetting, press the **Tap** button.

Keep in mind that a Factory Reset will reset all the 124 User Presets to their factory-default settings.

MODELED AMPS & CABS

Which Amps and Cabs Are Modeled?

There are 32 Amp Models and 16 Cabinet Models living within your Pocket POD. The following is a list of all Models available, along with a description of the original equipment that inspired them. See Appendix A for a summary.

“Line 6 Clean”. To create this Amp Model, we essentially grafted the crisp top end of a solid state amp to a rich, satisfying tube amp-style bottom.

“Line 6 Twang”. Glassy high end, plus the snap and bite of a vintage tube amp. Things don’t really get too crunchy until you get to the top range of the **Drive** knob.

“Line 6 Blues”. This tone is based on* the ’65 Marshall® JTM-45 Bluesbreaker but incorporates wider range tone controls. Once you get into higher **Drive** settings, this Amp Model begins to transition into a variant of the Budda Twinmaster (a high end boutique amp) for sweeter overdrive tonality.

“Line 6 Crunch”. Our “boutique” sound. Not too clean, but not too raging. Great for modern blues or jazz, this sound should be like a fine cognac, smooth and warm going down, but with a nice kick. The **Mid** control is located before the Amp Model’s **Drive**, but the **Bass** and **Treble** controls are placed after the **Drive** for maximum range.

“Line 6 Crunch #2”. Looking for a 50 watt tube head tone with better EQ? Scoop out the mids even at high drive settings.

“Line 6 Drive”. Our version of the modern, super-saturated, high gain, lead amp; smooth, yet biting. All the tone controls here are post-Amp Model for maximum control with minimum muddiness. It’s like playing through a collection of amps simultaneously – a studio technique that has made possible some of the greatest guitar tones of modern recordings.

“Line 6 Layer”. **Line 6 Clean** meets **Line 6 Drive**. As we’ve already mentioned, many guitarists and producers have experimented with running multiple amps simultaneously, with each amp making a contribution to the overall tone. The **Drive** knob acts as a blender

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control – fully left you’ve got big bottom 21st Century Clean, and fully right you’ve got paint-peeling ultra-drive. Set it anywhere in between, and you get to have your cake and smear it all over your audience, too.

“**Line 6 INSANE**”. Our goal here was to provide you with as much input gain distortion as possible short of complete meltdown. You get ridiculous, rich tube drive to shame the distortion of pretty much any amp on the planet while still retaining tonal definition and character. As a result, you get lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the Drive control and take no prisoners!

“**Tube Preamp**”. Not even close to being a guitar amp, but once we got started, we just couldn’t stop ourselves. The thinking went like this: ‘Once people get this Pocket POD, it’s gonna be so great that they’re gonna wish they could use it for everything – warming up keyboards, crunching up drums, fuzzing up vocals. We’ve gotta give ‘em something to do that!’ So we did. The **Tube Preamp** Amp Model lets you warm up any sound source the way producers and engineers often do in the studio with vintage tube gear. For more “edge” on vocals, try running your vocal tracks through Pocket POD. Or punch up (or munch up) a synth bass track by sending it through Pocket POD and cranking up the **Drive** and EQ controls to suit your taste. Although this is not actually a guitar amp model, you can even get some great guitar tones out of it. Also try using it as a direct box for bass. When you do this stuff, you want to use the **Drive** control like a mix knob on a reverb to control how much processing you want to hear. You generally don’t want to mix the pre-Pocket POD sound with the post-Pocket POD sound because of the comb filtering that results. Instead, jack the sound source right into Pocket POD and then only monitor it post-Pocket POD processing. With the tone controls at 12 o’clock, the EQ is “flat.”

“**Jazz Clean**”. Based on* the classic Roland® JC-120. This transistor amp was known for a strident clean sound and built-in stereo chorus. When using the **Jazz Clean** Amp Model, try cranking up the **Treble** for a shimmering clean sound that’ll cut through just about any mix. It’s also perfect for that 80’s “new wave” sound. Alternatively, try backing off on the **Treble** and turn up the **Bass** and **Mid** for a darker jazz tone. It’ll give you an essentially flat response, providing a balanced tone across the fret



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board for jazz chord melodies or single-line phrasing.

“Small Tweed”. Based on* a 1952 “wide panel” Fender® Tweed Deluxe Reverb®. This Amp Model will snarl with the best of them. The original amp had only a single tone control, essentially a treble roll off. We set up the **Treble** knob to give you this treble roll off when using this Amp Model, which left us with the **Bass** and **Mid** knobs just sitting there. That just didn’t seem right, so we figured out a way to put those knobs to work without mucking about with the authenticity of this Amp Model’s treble tone control. We set up the **Bass** and **Mid** as post-Amp Model controls, which essentially lets you EQ up your tone as you would do on a mixing console after recording your amp. Set the **Bass** and **Mid** knobs at halfway to put them in “neutral,” and try the **Treble** knob somewhere above halfway for a classic Tweed sound.



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“Small Tweed #2”. Based on* the 1960 Fender® Tweed Champ®. This is a great sound when the **Drive** is cranked (not bad clean, either). These amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that you could get a great distorted sound at fairly low volume levels. Many of the classic guitar solos of the 50’s were recorded through a Champ®. The Champ® had no tone control, only volume. With your Pocket POD, it’s easy to get a classic Champ® tone. Just leave all the **Bass**, **Mid**, and **Treble** controls parked at 12 o’clock, which means they are “flat,” making no contribution to the tone. Still, we’d hate to waste those things, so we figured out a way to put the **Bass**, **Mid**, and **Treble** controls to work without mucking about with the authenticity of this Amp Model. When using this Amp Model, all these tone controls are applied after the Amp Model processing, which essentially lets you EQ up your tone as you would do on a mixing console after recording your amp. Remember, for the authentic emulated sound of the Champ®, set all the tone controls at 12 o’clock.



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“Tweed Blues”. Based on* the classic ’59 Fender® Bassman® 4x10 combo. The amp that started it all – instant rock and roll tone. Originally a bass guitar amp, the Bassman® became a Blues staple for 6-string guitarists. It has the fat bottom end you’d expect from a bass amp but also has the Fender® twang on the top. The Bassman® was the “blueprint” for Pocket POD’s Tweed Blues. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman®. One of the interesting things about the Bassman® is just how interactive the **Mid** and **Treble** controls are. The **Mid** control isn’t a bandpass, as in most tone control setups. Instead, it’s almost like a second **Treble** control. The two are additive, so if you’re running the **Mid** knob higher than halfway up, you’ll find that the **Treble** control might give you more bright than you really want. On the other hand, when you turn the **Mid** knob down, you’ll probably want to boost the **Treble**. The Bassman®, like many of the amps modeled for Pocket POD, didn’t have a master volume. So to get the kind of tone that the Bassman® can deliver at higher gain settings, you had to crank it up loud enough to do some serious damage to anyone who might be standing close by. With Pocket POD, you can get that kind of tone at a bedroom or studio level – or through your headphones even! Try a **Drive** setting of about 4 or 5 – it’s guaranteed to dredge up the best R&B licks you know.



“Brit Blues”. Based on* the Marshall® 1964-65 JTM-45 head. Although the sound normally associated with Marshall® Plexi amps comes from the 100-watt models of the late 60’s, it is the 50-watt JTM-45 that was the inspiration for the next in Pocket POD’s line up of Amp Models. Complete with block logo (predates the “scrolled” Marshall® logo) and a gold Plexiglas (Plexi) front panel, the JTM-45 marked the beginning of Marshall’s transition from a mellower Fender®-like tone to the distinctive bright “crunchy” sound of the later Marshalls.



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“Black Panel”. Based on* the blackface Fender® Deluxe Reverb®. The Holy Grail for many blues, country, and “roots” players has been a blackface Fender® Deluxe Reverb®. After listening to quite a few candidates for modeling, we stumbled upon an extremely cool amp from 1964. Most players love a Deluxe Reverb® when it’s turned up to about 7 for a nice gritty sound that cleans up when you back off your guitar’s volume knob just a little. Notice how the tone control response changes as this Amp Model’s **Drive** is changed; clean settings are crisp and present, while more driven settings will mellow the high end, which is similar to the response of an actual amplifier. We’ve set up the **Mid** knob for this model, so you can add some post-Amp Model midrange contouring for a little more flexibility. Once again, set the **Mid** knob to its “neutral” 12 o’clock position for the classic sound of a Fender® Deluxe Reverb®.



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“Black Panel #2”. Based on* a 1965 blackface Fender® Twin Reverb®. A real workhorse, everybody used it, from jazz and country players to serious rockers. I remember seeing Johnny Winter at a concert where both he and Rick Derringer – am I dating myself or what? – were using six Twins stacked in a pyramid each. We were in the second balcony and it was REALLY loud even all the way back there. The Twin has a lot of tonal flexibility and is at home in a great many different situations. It never gets extremely overdriven and dirty, mostly just louder; a lot louder. This is the amp for the classic surf sound. Dial up the spring reverb, switch on the tremolo, crank up the volume, and look out for bikinis.



“Boutique #1”. Based on* the Clean Channel of the Dumble® Overdrive Special. The Dumble® Overdrive Special is one of those incredibly expensive, custom amps that most people never get a chance to actually get close to in this lifetime. Each incarnation of the Dumble® magic is a little bit different, because each of these amps is hand built for a specific customer, and voiced to match their playing and desires. With that in mind, we based this Amp Model on the analysis of several different Dumble® Overdrive Specials. Despite this tuning to the individual owner, these amplifiers tend to have a number of features in common; the clean channel is very sensitive to attack and dynamically responsive, and the

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drive channel has a thick, liquid, singing sustain that doesn't lose string definition when driven hard. Pocket POD's tone controls on this Amp Model are quite subtle, like those of the Dumble® itself.

“Boutique #2”. Based on the Dumble® Overdrive Special Drive Channel. If you like the Dumble® sound, you might also want to check out the Line 6 Crunch model – it was created to deliver a similar kind of tone.

“Boutique #3”. Based on* a Budda Twinmaster head. The Budda philosophy is all about power tube distortion. Simplicity is the key. With relatively low front end gain, highly interactive tone controls, and tube rectifier “sag” it's great at getting a classic cranked sound for small gigs and recording. Once again, since the Twinmaster has no mid control, we've added a little bonus in the form of some post-Amp Model mid contouring available via the **Mid** control. As usual, set this control to 12 o'clock to get groovy with the unadorned Budda-style vibe.

“California Crunch #1”. Based on* a Mesa/Boogie® Mark II-C+. The first of the “boutique” amp makers was probably Mesa/Boogie®. Boogie made their mark in the late 70's and early 80's by adding master volumes and more gain stages to amps with Fender®-style circuitry. You can hear the Fender® heritage but with more “punch” in the mids. This model is based on the Clean Channel of the classic Mesa/Boogie® Mark II-C, with the enhancements of the “+” version of the Mark II-C circuitry design.



“California Crunch #2”. Based on* the Drive Channel of the Mesa/Boogie® Mark II-C+. Try your Santana licks here.

“Brit Class A”. Based on* the Vox® AC 30. Music was changing in the early 60's and guitarists were asking for more brilliance & twang. So the Jennings Company, makers of Vox® amps, decided to add Treble and Bass controls (and an extra 12AX7 gain stage, incidentally); this additional circuit became known as Top Boost. The AC 30 with Top Boost was the amp made famous by many



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British invasion bands. Much of the unique character of the Vox® sound can be attributed to the fact that Class A amps overdrive in a very different way than Class AB. Brian May of Queen, Mike Campbell of Tom Petty’s Heartbreakers, and The Edge of U2 have also used classic AC 30s to make their music. On this Amp Model, Pocket POD’s **Mid** control acts like the Cut knob on the AC 30. Although usually played fairly clean, a cranked AC 30 has a great saturated lead tone, a la Brian May on the early Queen albums.

“Brit Class A #2”. Based on* the Normal Channel of a Non-Top Boost Vox® AC-30. As we mentioned, the early Vox® amps were the first designed especially for electric guitar (Hey, some early amps from other manufacturers have Accordion inputs! Polka, anyone!), and used Class A power amp designs, rather than the much more common Class AB type. We were lucky enough to find what we are told was one of Bryan Adams’ favorite AC 30s for recording. Lenny Kravitz happened to be using it the week before we began testing. It was one of the gems in a great collection of vintage amplifiers offered for rental in Los Angeles, where Line 6 is located. We later bought this amp, and continued to hone our emulation of it to bring you the Amp Model it inspired in the Pocket POD. This is definitely a good place to start to get yourself some of those classic British invasion sounds. Like the AC 15, the AC 30 NTB has only a single treble control, so Pocket POD’s **Bass** and **Mid** controls here are set up for boost after the Amp Model processing to add a little extra flexibility without compromising the accuracy of the model. The 12 o’clock setting on these controls is flat response.



“Brit Class A #3”. Based on* Channel 1 of a wonderful 1960 Vox® AC 15. Here’s another Vox-inspired Amp Model. The sound is similar to that of the Vox® AC 30s that were studied for Pocket POD’s **Brit Class A** and **Brit Class A #2** Amp Models, but this is a smaller amp (one, instead of two, 12” speakers) with a warmer, more “woody” sound. Once again, the original amp had only a single tone control – a treble cut. We faithfully modeled that and then slipped in some post-Amp Model bass and mid contouring. Set the **Bass** and **Mid** to neutral (12 o’clock, or halfway up) and play with the **Treble** control to get yourself some of those classic



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British invasion sounds.

“Brit Classic”. Based on* the infamous Marshall® Plexi. Coveted by tone connoisseurs the world over. By this time (ca. 1968) Marshall® had completely changed the circuitry away from the Fender® 6L6 power tube heritage and moved to an EL34 tube; another major tone difference was due to the necessary output & power supply transformer changes. (See, we told you we spent some time looking into all this stuff.) All this mucking about added up to create a tone forever linked with Rock Guitar. Amps of this era didn’t have any sort of master volume control, so to get this sound you’d have to crank your “Mark III Super Amp” to max – just the thing to help you really make friends with the neighbors. Hendrix used Marshalls of this era; 20 years later Van Halen’s first two records owed their “brown sound” to a 100-watt Plexi. In order to get a crunch sound out of a Plexi you would likely crank up the input volume and the tone controls (to 10!). You’ll find that the Brit Classic, in keeping with our basic “make-it-sound-a-whole-lot-like-the-original” concept, is set up to do pretty darned near the same thing. Max out the **Mid** and **Treble** knobs and turn **Bass** to about 9 or 10 o’clock on your Pocket POD when using this Plexi-inspired Amp Model and you can treat those nice neighbors to a tasty slice of fat rock tone.



“Brit Hi Gain”. Based on* the Marshall® JCM 800. Turn to this Amp Model to conjure up tones of the coveted JCM 800, one of Marshall’s most universally-acclaimed modern amps. This updated version of the Plexi continued Marshall’s heritage with added gain and edge for a new generation of rock guitarists. One of the biggest differences here is that the tone controls are located after the preamp tubes. We worked with a 1990 JCM 800 with Master Volume to develop this model. Incidentally, some versions of JCM800s get their distortion from clipping a diode. The amp we modeled uses a tube for distortion. This is the metal sound Marshall made famous. Although not many people play Marshalls clean, it’s a great tone; so you should also be sure to check out this model with a low **Drive** setting, too.



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Of course, you can always pump up the drive and rage....

“Modern Class A”. Based on* a Matchless Chieftain. The '96 Matchless Chieftain, which was studied for the Modern Class A selection, is a very expensive handmade amp. The Matchless has an EL34-powered “modern class A” design – hence this model’s name – and a unique tone (largely due to the complicated EQ scheme). The sound is sort of “future retro.” Its soft clipping is typical of Class A amplifiers; almost a “hi-fi” sound in a great rock and roll amplifier.



“TreadPlate”. Based on* a 1994 Mesa/Boogie® Dual Rectifier® Tremoverb. You can use this Amp Model to get that tight, high gain sound used by bands like Dream Theater or Metallica. Mesa/Boogie® made their mark in the late 70’s and early 80’s by adding master volumes and more gain stages to amps with Fender®-style circuitry. You can hear the Fender® heritage but with more “punch” in the mids. The Dual Rectifier’s tone controls are post-distortion and, as with the tone sections of most of the amps we based our models on, the individual controls interact with each other and with the **Drive**. With high drive settings, you can scoop the mids and crank the bottom end for some great Seattle grunge sounds.



“TreadPlate #2”. Based on* a 1995 Mesa/Boogie® Dual Rectifier® head. As with the Tremoverb combo that was modeled for the TreadPlate Amp Model, the Dual Rectifier® was part of Boogie’s more modern, high gain approach for that “big hair” sound. In contrast to the earlier Boogies, the Dual Rectifier’s tone controls have more influence at high gain settings, so you can scoop the mids and increase the bottom end.

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“Modern Hi Gain”. Based on* the Soldano X88R. The Soldano sound is intensely overdriven, and also has EQ after the preamp distortion. This oversaturated tone is well-suited to thrash metal and grunge bands, but has also been used more subtly by artists like Eric Clapton. This is a good Amp Model to use if you want to get a Van Halen or Joe Satriani sound. The Pocket POD **Modern Hi Gain** Amp Model is based on one of Mike Soldano’s rackmount preamps. Talk about high gain preamp tube distortion! The X88R we studied to create this Amp Model would have been the rage for Los Angeles studio use in the late ‘80s.



“Modern Hi Gain #2”. Based on* a Soldano SLO – Super Lead Overdrive – head. Unlike the X88R preamp used for the Pocket POD Modern Hi Gain Amp Model, the SLO includes a presence control, plus other little details that give it a bit of a different sound. With the Drive control cranked way up, you’ll get sustain for days.... Go out’n’ave a bite – when you come back it’ll still be sustaining!

“Fuzzbox”. Based on* the Arbiter® Fuzz Face. Although not technically an amp, we felt that the unique tonal qualities of the classic 1960’s Arbiter® Fuzz Face earned it a place among the amps studied to create Pocket POD’s Amp Models. This fuzz box used broad-frequency transistor-based clipping. The result is a buzzing kind of distortion that has become popular again with the alternative and grunge set. Jimi Hendrix was among the first guitarists to popularize the Fuzz Face in the States, but our Model is considerably dirtier than the tones found on “Are You Experienced.” Try playing “Satisfaction” by the Stones, or the lead from “American Woman” by The Guess Who. Liberal use of the Bass, Mid, and Treble controls will let you go beyond the tones that the Fuzz Face could deliver, enabling you to discover your own unique recipe for those elusive fuzz tones in your head. Just a note: when recording “Purple Haze”, Jimi didn’t even use an amp – he just went straight from a Fuzz Face to an Orange® power amp to a 4x12 cabinet. Which is the same sort of tone you find here...



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Cabinet Models

The following Cabinet Models are available in Pocket POD. When you choose an Amp Model, you actually select an amp/cab combination. See Appendix A for the details. You can also mix 'n match different cabs with the amp by using the **Vyrez Pocket POD** editor/librarian software, which is available as a free download from www.line6.com/software.

Cab Model	Based on*
1x8	1960 Fender® Tweed Champ®
1x12s	1952 Fender® Tweed Deluxe Reverb®
	1960 Vox® AC-15
	1964 Fender® Blackface Deluxe Reverb®
	Line 6 1x12
2x12s	1965 Fender® Blackface Twin Reverb®
	1967 Vox® AC-30
	1995 Matchless Chieftain
	Line 6 2x12
4x10s	1959 Fender® Bassman®
	Line 6 4x10
4x12s	1996 Marshall® with Vintage 30s
	1978 Marshall® with stock 70s
	1968 Marshall® Basketweave with Greenbacks
	Line 6 4x12
No Cab	You will probably want to use this Cabinet model with the Tube Preamp model for non-guitar sources. It is selected by default when you pull up the Tube Preamp Amp Model.

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Cabinet Tuning Mode

The **Amp Out** on your Pocket POD can be tuned for optimal performance with a variety of systems. By default, your Pocket POD expects to be plugged-in to the instrument input of a combo amp or head with an open-backed cabinet. If you want to plug in to something else, you'll want to change the Cabinet Tuning Mode. To do this, do the following:

- Press and hold the **Save** and **Down** buttons while plugging in the guitar input.
- After startup, the display will show “Cab Select”.
- The display will show current cabinet tuning selection.
- Press the **Up** or **Down** buttons to change selection as follows:

Use Mode...	when Pocket POD is...	& your speaker cabs are...
A	feeding a power amp input	closed back (ideal for 4x12 cab)
B	feeding a power amp input	open back (ideal for 1x12)
C (default)	feeding an instrument input	open back (ideal for 1x12 or 2x12)
D	feeding an instrument input	closed back (ideal for 4x12)
Direct	feeding a recording device, mixer, live P.A., etc.	not connected

- Press **Save** to store the selection.

EFFECTS

Single Effects

In addition to all the great Amp Models built into Pocket POD, there are some great sounding effects. To pick which effect you want to hear, hold the **Save** button while pressing the **Left** or **Right** button. When you first select the effect you want, your helpful Pocket POD will preset the effect's parameters so you're instantly ready to go with a great sound. You can adjust the character of the effect you've chosen by turning the **Effects** knob.

Reverb – Reverb is the effect that makes your guitar sound like it is in a room. With Pocket POD, reverb is always available. You can control the Reverb Level with the **Reverb** knob. To turn the reverb off, rotate the knob all the way to the left.

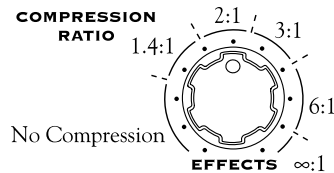
There are two basic reverbs, both from the original POD®; a spring reverb Model and a standard digital room reverb. The reverb type is automatically chosen when you select an Amp Model and generally speaking, if the amp that inspired a given Amp Model had a spring reverb, we give you a spring reverb. If the amp did not have a reverb, we've given you the room reverb. Below is a list of reverbs that are loaded with each Amp Model:

Amp Model	Reverb Type	Amp Model	Reverb Type
Small Tweed	Room	Modern Class A	Spring
Small Tweed #2	Room	TreadPlate	Room
Tweed Blues	Spring	TreadPlate #2	Room
Brit Blues	Room	Modern Hi Gain	Room
Black Panel	Spring	Modern Hi Gain #2	Room
Black Panel #2	Spring	Fuzz Box	Room
Boutique #1	Room	Line 6 Clean	Room
Boutique #2	Room	Line 6 Twang	Spring
Boutique #3	Room	Line 6 Blues	Room
California Crunch #1	Spring	Line 6 Crunch	Spring
California Crunch #2	Spring	Line 6 Crunch #2	Room
Brit Class A	Room	Line 6 Drive	Room
Brit Class A #2	Room	Line 6 Layer	Room
Brit Class A #3	Room	Line 6 INSANE	Room
Brit Classic	Room	Tube Preamp	Room
Brit Hi Gain	Room	Jazz Clean	Room

Delay – Sometimes referred to as echo or slap back, delay essentially repeats your sound in interesting and groovy ways. The **Delay** knob controls the Delay Level, the **Effects** knob controls Delay Feedback, and the **Tap** button controls the Delay Speed – in other words, how far apart the echoes are spaced from each other. To use the **Tap** button, just tap it at the tempo you want and the delays will change to match the tempo that you tapped. When you are using quicker delay times, we cut down the number of repeats so you can get those rockabilly and surf slap back sounds. By the way, we let you set the maximum delay level high enough that your delay’s echoes can actually be louder than your direct signal. You may find this handy for getting delay effect setups like U2’s The Edge is known for.

Compressor – A Compressor “squeezes” your sound so that the softer sounds are louder and louder sounds won’t jump out at you. In other words, it helps to even out your playing, and can be also be used to give increased sustain. Compression is often expressed in ratios, such as 3:1 or 6:1. The higher the ratio, the less difference there is between your softest and loudest playing. The **Effects** knob controls compression ratio. There are five settings: 1.4:1, 2:1, 3:1, 6:1, and ∞ :1. With the **Effects** knob set to max, you get infinite compression, which is similar to having a limiter.

4•2



Tremolo – Modeled after* the classic Fender® tremolo. The **Effects** knob controls the depth; **Tap** controls the speed. The tremolo speed will be twice as fast as you tap (and twice as fast as the Tap light flashes), allowing you to set fast tremolos without having to tap like a madman.

Chorus – You’ll find two different chorus effects in Pocket POD. **Chorus 1** is modulated by a square wave, so it sounds more like a “rackmount” type chorus. **Chorus 2** is modulated by a sine wave with more feedback, so it has richer harmonic content. **Chorus 2** was massaged to closely approximate* the classic tone of an old Roland® CE-1 box. The **Effects** knob spins you through a range of chorus settings from subtle to extreme; **Tap** controls the speed of the effect. By the way, if you want to get a really slow chorus, you have to tap really slow – try 6 or 7 seconds between taps.

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Flanger – Flanging is that familiar “jet airplane taking off sound” you’ve heard on countless recordings from the 70’s; just listen to “Barracuda”, by Heart for example. Originally the effect was rarely used, since engineers had to use finger pressure on one of the tape reels. This pressure slowed the speed of the tape in tiny increments creating this effect. The part of the tape reel they pressed on is called the “flange”, so you can see how the effect got its name. Eventually, the effect could be produced electronically and when it became available in guitar stomp boxes, it became standard equipment for most guitarists.

Two flangers are available in Pocket POD. **Flanger 1** is a light flange with no pre-delay, and is subtler than **Flanger 2**, which is inverted, and has a deeper range (depth). The **Effects** knob gives you a range of flanger effects from just a bit to Holy Cow! **Tap** dials in the speed.

Rotary – This effect simulates* the effect of a mic’d, rotating high frequency speaker horn, like on a Leslie[®]. Rotary speakers have two speeds: slow and fast. We’ve set up Pocket POD’s Rotary Speaker emulation to select a fixed slow speed if you tap the **Tap** button slowly, and a fixed fast speed when you tap the **Tap** button quickly. When you switch from one speed to the other, you’ll notice that the speed doesn’t change immediately, but gradually changes from one speed to the other, just as a real rotating speaker’s speed would ramp from one setting to the other. The **Effects** knob controls the amount of Doppler effect (pitch modulation); **Tap** controls the speed.

Combined Effects

The rest of the effects are combinations of **Delay** and one other effect. They should be fairly self-explanatory. **Tap** sets the delay speed for all these effects.

“Delay Comp” – Delay/Compressor. The **Effects** knob controls Compression Ratio.

“Dly Tremolo” – Delay/Tremolo. **Effects** automatically controls both speed and depth to give you a variety of Tremolos.

“Dly Chorus 1” – Delay/Chorus 1. **Effects** spins you through a variety of Chorus settings.

“Dly Chorus 2” – Delay/Chorus 2. **Effects** spins you through a variety of Chorus

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settings.

“Dly Flange 1” – Delay/Flanger 1. Effects spins you through a variety of Flanger settings.

“Dly Flange 2” – Delay/Flanger 2. Effects spins you through a variety of Flanger settings.

“Delay Swell” – Well, here’s one we haven’t explained before. Swell is like an automatic volume pedal that will give you a very even volume swell with each note or chord you play. **Effects** controls the attack speed of the volume swell. You can, of course, turn the volume knob on your guitar with the heel of your picking hand. Or spin the **Effects** knob here and have Pocket POD do the job for you!

“Bypass” – You guessed it. This bypasses all effects.

Noise Gate

Gate – Pocket POD also includes a built-in noise gate, intended to reduce the hiss and noise guitar systems tend to put out when you’re not playing, especially when using a high gain setting (since high gain means that noise is turned up along with your guitar sound). You can control the gate threshold by holding the **Save** and **Tap** buttons while pressing the **Left** or **Right** buttons – press the **Right** button for more gating and **Left** for less. Repeatedly pressing the **Left** button will eventually turn the noise gate off.

Effects Knob and Tap Button Summary

A summary of the various effect-model-specific parameters that can be adjusted using the **Effects** knob and **Tap** button is shown below:

Effect Model	Effects Knob	Tap Button
Compressor	Compression Ratio	none
Tremolo	Tremolo Depth	Tremolo Speed
Chorus 1	Chorus Depth	Chorus Speed
Chorus 2	Chorus Depth	Chorus Speed
Flange 1	Flanger Feedback	Flanger Speed
Flange 2	Flanger Feedback	Flanger Speed
Rotary	Amount of Doppler effect (pitch modulation)	Rotary Speed
Delay	Delay Feedback	Delay Speed
Delay/Compressor	Compression Ratio	Delay Speed
Delay/Tremolo	Tremolo Speed	Delay Speed
Delay/Chorus 1	Chorus Depth	Delay Speed
Delay/Chorus 2	Chorus Depth	Delay Speed
Delay/Flanger 1	Flanger Feedback	Delay Speed
Delay/Flanger 2	Flanger Feedback	Delay Speed
Delay/Swell	Swell Attack Time	Delay Speed
Bypass	none	none

APPENDIX A: AMP AND CABINET MODELS

Amp Model Name	Default Cabinet Model
Small Tweed	Line 6 1x12
Small Tweed #2	1960 Fender® Tweed Champ®
Tweed Blues	1959 Fender® Bassman®
Brit Blues	1996 Marshall® with Vintage 30s
Black Panel	1964 Fender® Black-face Deluxe Reverb®
Black Panel #2	1965 Fender® Black-face Twin Reverb®
Boutique #1	1996 Marshall® with Vintage 30s
Boutique #2	1996 Marshall® with Vintage 30s
Boutique #3	1996 Marshall® with Vintage 30s
California Crunch #1	1996 Marshall® with Vintage 30s
California Crunch #2	1996 Marshall® with Vintage 30s
Brit Class A	1967 Vox® AC-30
Brit Class A #2	1967 Vox® AC-30
Brit Class A #3	1960 Vox® AC-15
Brit Classic	1996 Marshall® with Vintage 30s

Amp Model Name	Default Cabinet Model
Brit Hi Gain	1996 Marshall® with Vintage 30s
Modern Class A	1995 Matchless Chieftain
TreadPlate	Line 6 4x12
TreadPlate #2	1996 Marshall® with Vintage 30s
Modern Hi Gain	Line 6 4x12
Modern Hi Gain #2	1996 Marshall® with Vintage 30s
Fuzz Box	Line 6 4x12
Line 6 Clean	Line 6 4x10
Line 6 Twang	1964 Fender® Black-face Deluxe Reverb®
Line 6 Blues	1995 Matchless Chieftain
Line 6 Crunch	Line 6 1x12
Line 6 Crunch #2	1996 Marshall® with Vintage 30s
Line 6 Drive	Line 6 4x12
Line 6 Layer	Line 6 4x12
Line 6 INSANE	Line 6 4x12
Tube Preamp	none
Jazz Clean	Line 6 2x12

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