

GEAR BOX

VERSION 3.6 USER GUIDE

Getting Started With Your Hardware

GX



UX1



UX2



KB37



DI



UX8



POD X3



POD X3 Live



PODxt



PODxt Live



PODxt Pro



Guitar Port



GearBox Basics

Stand-Alone Application

GearBox with POD X3

GearBox Plug-In

Online Help

Recording & More

Step by Step Recording Setups, Installation, Troubleshooting and more

Store

Model Packs & Plug-In

Support

Online Support Pages

Table of Contents

Start Here1•1

Activation.....	1•1
Transferring Activations.....	1•1
About Line 6 Hardware & Software	1•3
Before You Get Started.....	1•3
System Requirements and Installation.....	1•3
Updating & Registering with Line 6 Monkey.....	1•3

Using Your Line 6 Hardware2•1

TonePort UX1.....	2•1
TonePort UX2.....	2•3
TonePort UX8.....	2•6
TonePort KB37	2•11
TonePort DI	2•13
TonePort GX.....	2•15
GuitarPort.....	2•16
POD X3.....	2•17
POD X3 Live	2•19
PODxt.....	2•21
PODxt Live.....	2•22
PODxt PRO.....	2•23
PODxt - Audio Signal Routing & Re-Amping.....	2•25
Routing Audio From Your Line 6 Hardware to an External Device.....	2•26
ToneDirect™ Monitoring	2•27
Sound Cards & Sound Issues.....	2•29

Line 6 Driver Panel & Recording.....3•1

Audio Routing	3•1
The Line 6 Audio-MIDI Devices Dialog	3•2
Windows® - Line 6 Audio-MIDI Devices Dialog.....	3•2
Mac® - Line 6 Audio-MIDI Devices Dialog.....	3•12
Important Things to Know For Recording.....	3•25

GearBox Stand-Alone Application.....4•1

Overview.....	4•1
GearBox with TonePort and GuitarPort	4•6
Pre/Post Record Send	4•7
Monitoring a GearBox-processed Tone While Recording “Dry”	4•7
Dual-Tone Operation (TonePort UX1/UX2/UX8/KB37)	4•8

MIDI Control	4•9
GearBox with PODxt	4•14
PODxt MIDI Control.....	4•15
GearBox Stand-Alone Application - POD X3.....	5•1
GearBox Controls and Operation with POD X3.....	5•1
Saving & Opening POD X3 Tones Within GearBox	5•8
The POD X3 Hardware Memory Window.....	5•13
Variax Options (POD X3 Live).....	5•19
POD X3 MIDI Control.....	5•21
GearBox How To.....	6•1
GearBox Plug-In.....	7•1
A Quickie Plug-In Primer.....	7•1
Obtaining the GearBox Plug-In	7•2
GearBox Plug-In Controls and Operation	7•5
Where Can I Find the GearBox Plug-In On My Computer?.....	7•6
Model Gallery.....	8•1
Guitar Amp & Cab Models.....	8•3
Bass Amp & Cab Models.....	8•11
Preamp Models	8•13
Effects.....	8•15
Model List.....	8•24
Troubleshooting	9•1
What Is.....	10•1
Online Help & Support	11•1

Line 6, POD, POD X3, POD X3 Live, PODxt, PODxt Pro, TonePort, GearBox, GearBox Plug-In, Line 6 Monkey, ToneDirect Monitoring, GuitarPort, FBV, Variax, Line 6 Edit and Custom Tone are trademarks of Line 6, Inc. All other product names, trademarks, and artists' names are the property of their respective owners, which are in no way associated or affiliated with Line 6.

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START HERE

Activation

Some features of GearBox require “activation” using Line 6 Monkey and your Internet connection. Activation turns these features on in your GearBox-compatible hardware, so they can operate in the GearBox stand-alone application and Plug-in. “Monkey, you say?” – Get the skinny on Line 6 Monkey [here](#).

Detailed information on activating **GearBox Plug-In** can be found in the [GearBox Plug-In chapter](#).

Model Packs that you purchase from www.line6.com/store also need to be activated. You’ll find instructions on just how to do that here.

You may also **transfer your activations** to another computer with or without internet access. The next section describes the process in detail.

Transferring Activations

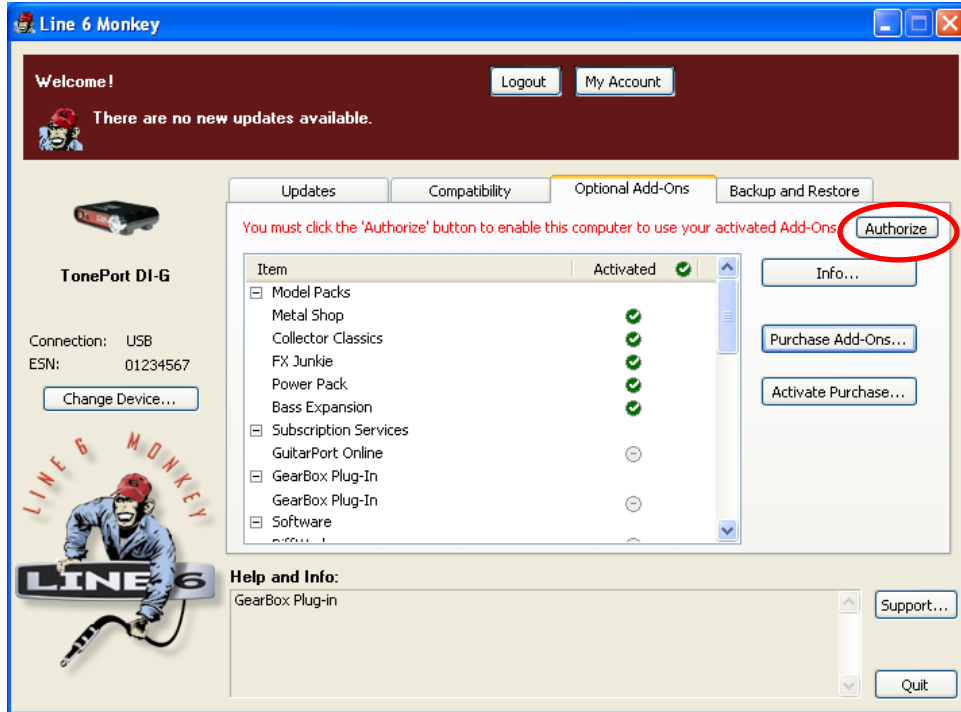
So you just upgraded your computer to the latest and greatest (this week anyway...) model, and want to move GearBox and your Add-Ons to your new system? In this section, we’ll explain how to make the transfer process as easy as A-B-C, whether the new computer can connect to the internet or not.

The destination computer has an Internet connection

This is the easiest scenario: Download and install the GearBox application (always available at line6.com/software). This will also install the necessary drivers for your hardware and the Line 6 Monkey application.

GearBox Plug-in doesn’t work!!! Where are my Model Packs??? Relax –Your Add-Ons (Model Packs, Plug-in, etc...) are tied-in to your hardware’s ESN, but also need to be authorized with each new computer you’ll be using GearBox on. In other words, they work but just haven’t been enabled on the new computer yet.

Launch Line 6 Monkey. The Monkey utility will connect to the server and scan your hardware for any activated Add-ons, and if it finds any, will display the following message in red text:



Just click **Authorize**, and Monkey will enable the use of your activated Add-On(s) on the new computer system.

The destination computer lacks an Internet connection

So you just got the call from Mr. Big Time Producer for a session at so-and-so’s studio, and you want to bring all this great Line 6 tone along for tracking – but their computer does not connect to the internet. You can still move your GearBox activation to their recording environment by following these steps:

Prerequisite - This may seem obvious but we’ll mention it anyway: Your hardware and all GearBox software and Add-ons must already be activated and authorized on your own computer (meaning, an internet connection is required and has been used for the initial activation of your GearBox assets).

On your computer:

- Locate and copy all **.aet** files to removable media (burn to a CD, copy to a Flash drive, etc...). In Windows® environments, these files can be found in the **C:\Document and Settings\ (username)\Application Data\Line 6\GuitarPort** folder; on Mac®, look in **/Users/(username)/Library/Application Support/Line 6/GuitarPort**.
- Copy the GearBox installer to removable media, since the destination computer will not be able to download it.

On the destination computer:

- Install the GearBox software.
- Copy the **.aet** files from your removable media into the correct folder (described above). **You may have to create this folder manually** if it isn’t present on your destination computer.



You're done! You should now be able to launch the GearBox application with all Add-Ons enabled. Just remember that for GearBox Plug-in operation, your Line 6 hardware must always be connected via USB (even if you're using a 3rd-party interface). You don't necessarily need to be using your Line 6 hardware as your active USB audio device - it just needs to be USB-connected (and powered on for units that have a power switch).

About Line 6 Hardware & Software

Before You Get Started

OK, you've got your guitar, a computer and a head full of songs and cool licks, so how do you get this all going? You're just a few steps away from turning your computer into a serious Tone, jamming and recording machine. First, here is some valuable information to ensure you have all the latest and greatest updates....

System Requirements and Installation

GearBox 3.6 is compatible with Mac® OS X® 10.4 (Tiger) and 10.5 (Leopard) as well as Windows® XP® SP2 and Windows® Vista® systems*. If you need to check the specific system requirements or need some assistance with installing GearBox on your computer, please refer to the separate documents located on the [GearBox Online Help](#) page of the Line 6 web site.

Note to Mac® OS X® Leopard and Windows® Vista® users... GearBox, GearBox Plug-In, Line 6 Monkey and Line 6 USB audio drivers are designed to be compatible with these newer Operating Systems, but support testing is ongoing. Please refer to the dedicated [Line 6 Public Beta forums](#) for Leopard and Vista for the latest news and known issues.

Updating & Registering with Line 6 Monkey

Line 6 Monkey is the intelligent updater utility that is automatically installed with your GearBox application. You are prompted to run Line 6 Monkey at the end of your GearBox installation, but it's a great idea to do this often so you can be sure you have all the latest updates for all your Line 6 software and hardware products. Registering your Line 6 hardware is also very important because it ensures that you're dialed in for warranty service and makes it possible for us to contact you if new software versions or other cool enhancements are offered - cutting edge technology and such! So don't put this off any longer. Connect your Line 6 hardware to your computer and follow these steps to launch Line 6 Monkey...

- On Mac®, go to Applications - Line 6.
- On Windows®, go to Start - Programs - Line 6 - Tools.

Login Account

You'll need to Login so that Line 6 Monkey can communicate with the online Line 6 Server and provide you with exactly what you need. It's just a few clicks, and it's free!

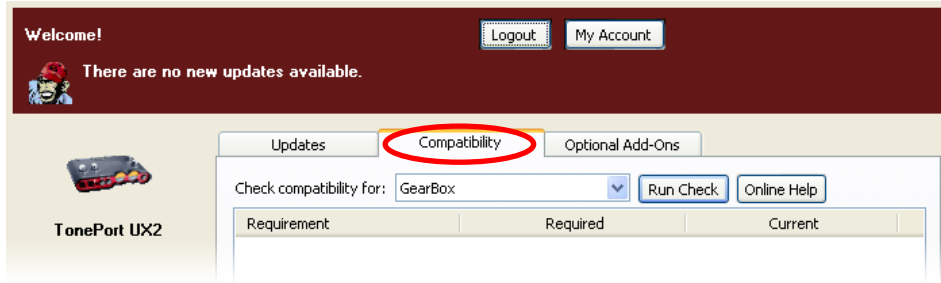
- If you have a Line 6 account, then type in your User Name and Password at the top of the Monkey dialog.
- If you have not yet created an account, click the New User button and you'll be walked right through the steps.

Register Your Hardware

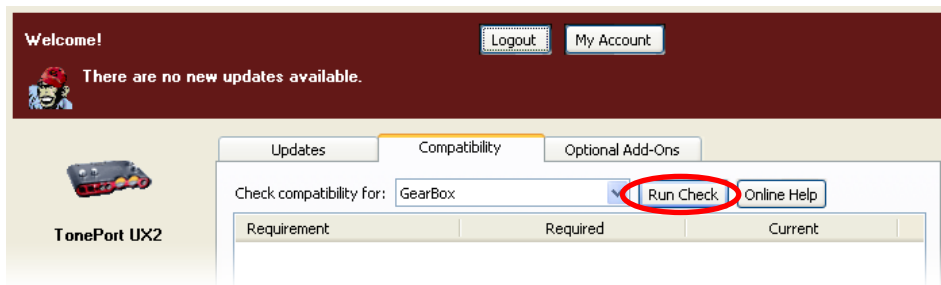
If you have not already done so, you'll be prompted to Register your connected Line 6 hardware. It's a painless process really, so click that Register Now button and fill in the blanks on the Web page. This page will list all your registered Line 6 gear in one place.

Compatibility Check

To check your Mac® or Windows® computer system to see if it meets the requirements to run GearBox, launch Line 6 Monkey and go to the **Compatibility** tab:



Just click the **Run Check** button and Monkey will check your system and list a report of all items in the window, letting you know if they pass the minimum requirements needed for GearBox.



For a complete list of GearBox system requirements, please see the [GearBox Online Help](#) page of the Line 6 web site.

USING YOUR LINE 6 HARDWARE

The GearBox 3.6 software is designed to work with your Line 6 TonePort GX, DI, UX1, UX2, UX8, KB37, GuitarPort, POD X3, POD X3 Live, PODxt, PODxt Live or PODxt Pro hardware. Your Line 6 device, since it connects to your computer via USB and utilizes the high-performance Line 6 Audio & MIDI drivers, is easily configured to work as your computer's sound card. This means that you can access all your Tones coming out of GearBox directly from most any audio recording application, all at the highest quality! But you are of course not just limited to using your Line 6 hardware to record into your computer – the outputs provided on the back of your device additionally allow you to feed your GearBox signal to external tape machines, DAT recorders, PA systems, or whatever else will accept an analog line level signal. Additionally, TonePort UX2, UX8, POD X3, POD X3 Live and PODxt Pro devices include a digital S/PDIF output to allow you to make these connections digitally!

There are some differences in the setup and functionality between the supported Line 6 devices, so be sure to look for the instructions in the following sections for your specific device. Primarily, TonePort and GuitarPort devices function quite similarly since all the Digital Signal Processing (DSP) is performed on your computer when using these units. POD X3 & PODxt devices do all their DSP magic inside the POD itself. Using the GearBox software is pretty similar for all these devices once you have everything setup. You can use the handy links here to jump directly to the section on your Line 6 device...

[TonePort UX1](#)

[TonePort KB37](#)

[GuitarPort](#)

[PODxt](#)

[TonePort UX2](#)

[TonePort DI](#)

[POD X3](#)

[PODxt Live](#)

[TonePort UX8](#)

[TonePort GX](#)

[POD X3 Live](#)

[PODxt Pro](#)

TonePort UX1



Mic - To input a signal from a microphone, connect it here using an XLR cable. This inputs the microphone signal into GearBox where you can choose your tone, and then route the processed signal both to your audio software and out the TonePort outputs.

Guitar/Bass - To input your electric guitar or bass, plug it in here using a standard 1/4-inch TS



instrument cable. This inputs the instrument's signal into GearBox where you can then choose your tone and route the processed signal both to your audio software and out the TonePort outputs.

Phones - If you want to listen to the audio from TonePort using stereo headphones, then plug them into this 1/4-inch stereo jack. This headphone jack outputs the same signal fed to the Analog Outs on the rear panel of TonePort; the audio from your audio software on the computer, as well as anything plugged into any TonePort input.



***Note** - Be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between TonePort and your computer, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.

Line Inputs - To record the signal from a line level source, such as a keyboard, your stereo receiver, the line out from a mixing console, etc., connect them to these Left and Right ins using 1/4-inch TS audio cables.

Monitor In - If you want to hear the signal from a line level source along with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo, 1/4-inch TRS audio cable for this connection.

USB - This of course is where you connect the supplied USB cable to TonePort, with the other end going to your computer's USB port. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide TonePort with the full USB bandwidth. TonePort also gets its power from this USB connection, so it should not be plugged into a non-powered USB hub, or operated on the same USB controller channel with un-powered devices. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

Analog Outs - These Left and Right unbalanced jacks output all the audio from TonePort; the audio from your audio software on the computer, and anything plugged into any TonePort input. These are what you want to connect to your powered speakers or monitoring system for a recording setup. Use 1/4-inch TS cables to connect directly to powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of TonePort if you want to use headphones for monitoring.

TonePort UX2

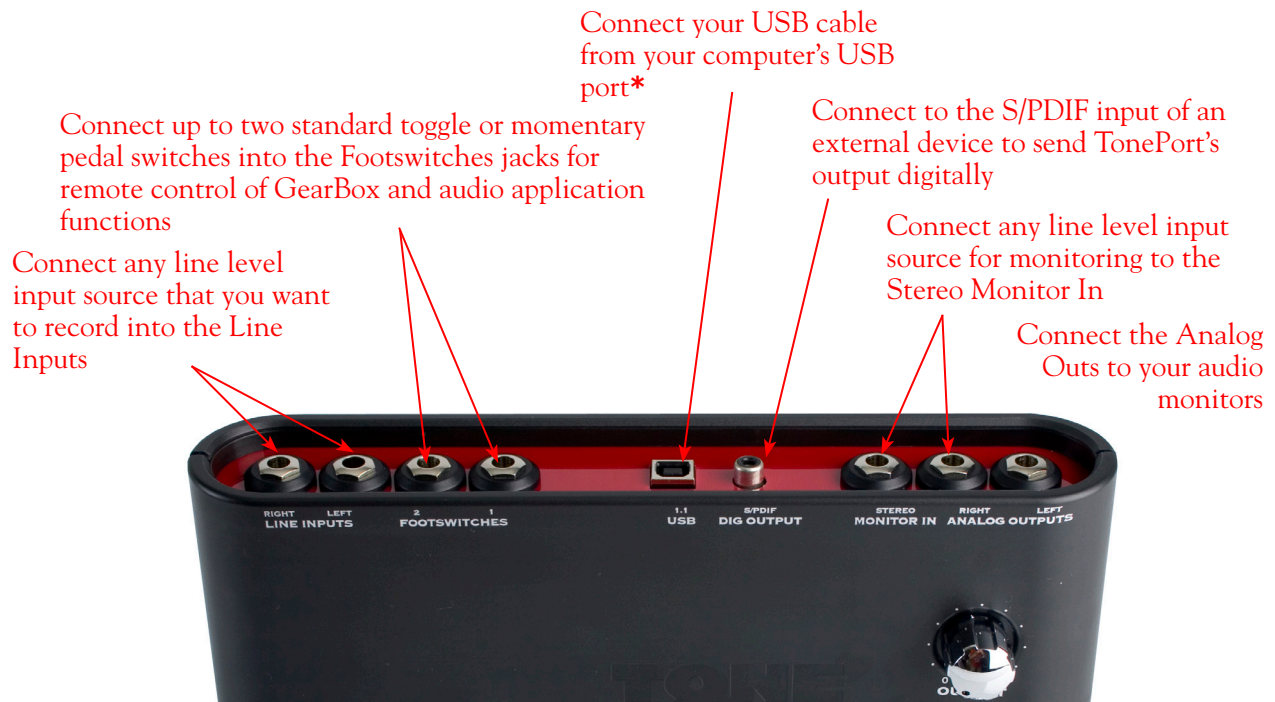


Microphone Inputs - You can receive input from one or two mics at the same time using these ins. There is also a +48V Phantom Power switch that you should toggle to “on” if your mic requires phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect each mic using an XLR cable. This inputs each microphone signal independently into GearBox where you can choose your tone, and then route the processed signal both to your audio software and out the TonePort outputs.

Guitar/Bass Inputs -To input your electric guitar or bass, plug it into one of these inputs. Either of these routes the instrument’s signal into GearBox where you can choose your tone and route the processed signal both to your audio software and out the TonePort outputs.

- **Norm** – This input is for a standard instrument level output. Plug your guitar/bass into here using a standard 1/4-inch TS instrument cable.
- **Pad** - This input is designed for high output level basses and guitars, especially those with active pickups. Plug your high output instrument into here using a standard 1/4-inch TS instrument cable.

Headphone - If you want to listen to the audio from TonePort using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Outs on the rear panel of TonePort; the audio from your audio software on the computer, as well as anything plugged into any TonePort input.



*Note - Be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between TonePort and your computer, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.

Line Inputs - If you want to record the signal from a line level source, such as a keyboard, your stereo receiver, the line out from a mixing console, etc., connect them to these Left and Right ins using 1/4-inch TS audio cables.

Footswitches - If you want to use one or two on/off toggle or momentary footswitches to remotely control functions in the GearBox software, you can plug the 1/4-inch footswitch plugs into these 1 and 2 jacks. To configure each Footswitch, go to the GearBox Preferences. For TonePort UX1, UX2, and KB37, you can also use these footswitches to trigger recording and playback commands within the included Ableton Live® Lite software!

USB - This of course is where you connect the supplied USB cable to TonePort, with the other end going to your computer's USB port. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide TonePort with the full USB bandwidth. TonePort also gets its power from this USB connection, so it should not be plugged into a non-powered USB hub, or operated on the same USB controller channel with un-powered devices. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

S/PDIF Digital Out - To send the output of TonePort to an external device digitally, connect a 75-Ohm coaxial cable into this RCA jack and then into the S/PDIF digital input on the external device. This is the best choice for connecting to digital recording devices, such as a DAT recorder. This S/PDIF output sends the same audio as is sent to TonePort's Analog Outs* (with the exception that any audio coming into the TonePort's Monitor In jack is not routed to the S/PDIF output). The digital signal is always sent at 24-bit resolution.



*Note that when using TonePort and the GuitarPort Online membership service with GearBox, the GuitarPort Online playback audio is never routed to this S/PDIF output. This is necessary to comply with artist copyright requirements that Line 6 follows for the GuitarPort Online Tracks and artist content.

Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/4-inch TRS audio cable for this connection.

Analog Outs - These Left and Right balanced jacks output all the audio from TonePort; the audio from your audio software on the computer, and anything plugged into any TonePort input. So, these are what you want to connect to your monitoring system when using TonePort as your computer's sound card. Use either 1/4-inch TS or TRS cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of TonePort if you want to use headphones for monitoring.

TonePort UX8

The TonePort UX8 is a multichannel recording interface designed for professional use, offering plenty of headroom, a wide dynamic range and an exceedingly low noise floor. Designed with high quality electrical components and a rugged exterior, the UX8 is built to provide many years of reliability.



Included with the UX8 is the GearBox Plug-In, providing all your tracks with same POD quality tone trusted by scores of platinum-selling musicians and recording engineers. In addition, the GearBox standalone application provides a virtual front end for professional tone processing.

Rear Panel Features

Balanced Outputs



TonePort UX8 provides 8 balanced analog outputs (4 stereo pairs). For the cleanest audio signal, use 1/4-inch TRS cables to connect directly to your powered speakers, mixer or power amp setup.

Note that you can use each output pair to provide different monitor mixes for musicians during a tracking session. You can set the input mix levels for each output pair using the Line 6 Audio-MIDI Devices application.

S/PDIF Digital Audio



To send or receive S/PDIF, connect a 75-Ohm coaxial cable to the UX8's RCA jack and the external S/PDIF device. This is the best choice for connecting to digital recording devices, such as a DAT recorder. This S/PDIF output sends the same audio as Main Outs 1-2*. The digital signal is always sent at 24 bit.

*Note that when using TonePort and the GuitarPort Online membership service within GearBox, the GuitarPort Online playback audio is never routed to this S/PDIF output. This is necessary to comply with artist copyright requirements that Line 6 follows for the GuitarPort Online Tracks and artist content.

To sync to an external S/PDIF device, set the UX8 to sync to S/PDIF in the Line 6 Audio-MIDI Devices application.

Footswitch and Expression Pedal Jacks



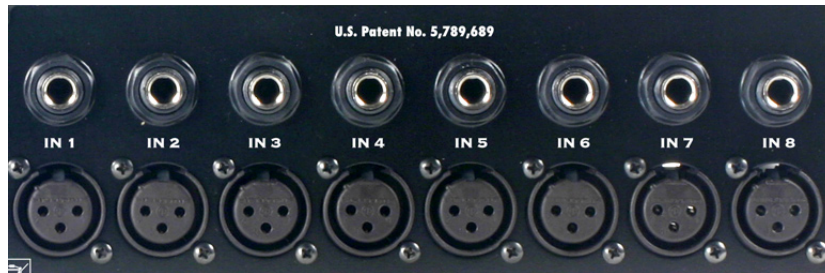
You can use up to 2 on/off toggle or momentary footswitches, and 1 expression pedal to remotely control functions in the GearBox software, such as stomp effects or wah level. You can also configure footswitches and the expression pedal to send MIDI commands, which can be useful for controlling your recording software's transport. To configure footswitch and expression assignments, go to the Line 6 Audio-MIDI Devices application, MIDI tab.

USB 2.0

This of course is where you connect the supplied USB cable to TonePort, with the other end going to one of your computer's USB 2.0 ports. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide TonePort with the full USB bandwidth. It is also recommended to connect directly into a USB 2.0 port on your computer and not into a USB hub.

Note - Be sure to always power off or mute your speakers or monitoring setup before connecting/disconnecting the USB cable between TonePort and your computer, powering your TonePort on/off, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop".

Line Level and XLR Inputs



8 unbalanced line level inputs are available for recording line level sources, such as a keyboard, stereo receiver, the line out from a mixing console, etc. Connect to line level inputs using 1/4-inch TS audio cables.

8 XLR preamp inputs are provided for balanced and mic input sources. +48v Phantom Power switches are located on the front panel for mics requiring phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect to these inputs using XLR cables.

Front Panel Features

Guitar/Bass Inputs



High-Z instrument inputs for guitar and bass are conveniently located on the front panel, providing convenient access for fast instrument switching.

-20 dB pad switches provide attenuation for hot levels, typically for instruments with onboard preamps or active pickups.

The TonePort UX8's instrument inputs work directly with the GearBox standalone application to provide ToneDirect™ Monitoring, which provides a fully processed signal with ultra-low latency, critical for tracking with the desired sound.

Note that the processed signal from GearBox will show up in your recording application as additional sends to analog inputs 1 – 8. You can simultaneously record the direct, unprocessed signal (i.e. Input 1-2) for later processing using the included GearBox Plug-In.

For more information on using the GearBox standalone application, see [GearBox \(Full Program\)](#). For more information on using the GearBox Plug-In, see [GearBox Plug-in](#).

Microphone Input Controls



Rear panel XLR input levels are controlled by a row of Trim knobs on the front panel. Use these inputs for microphones or balanced input signals with a gain range of 0 dB to 45 dB.

Each XLR input has a -20 dB pad switch, which can be used to provide more headroom for high output microphones. A 75 Hz cutoff switch is also provided, useful for eliminating low frequency rumble from microphone sources.

Two +48v phantom power switches are provided for powered mics, such as condenser mics. Phantom power is distributed via two XLR input banks, permitting the option to run dynamic mics in a non-powered bank.

Signal and Clip LEDs



Signal and Clip LEDs exist for each input. The signal LED lights up when signal activity is present, glowing brighter as the signal level increases. When the input level reaches the 0 dBfs, the clip LED lights up momentarily.

VU Meter and Clip Display



The TonePort UX8 provides a stereo pair of large VU meters on the front panel. By default, these meters display Inputs 1-2 levels. Using the Inputs & Recording Tab of the Line 6 Audio-MIDI Devices application, you can assign the hardware meters to display input and output levels of any stereo pair or GearBox send. The clip LEDs light up when the signal reaches 0 dBfs.

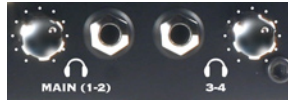
Main Output Level Controls



Main Outputs 1-2 are controlled by a main volume knob and main mute button. The volume knob is an analog level control and does not affect any level being sent to your computer. When Mute is engaged, a solid amber LED illuminates, blinking about once every 2 seconds.

Note that these controls operate on main outputs 1-2 only (headphone and S/PDIF levels are not affected). Outputs 3 – 8 are software controlled.

Headphone Output Controls



Headphone outputs 1-2 and 3-4 provide duplicate stereo outputs or Main Outs 1-2 and 3-4 respectively, providing discrete control over output levels sent over the headphone jacks. Note that headphone output levels are controlled independently of the Main volume control.

Power Button



When the power button is engaged*, the TonePort UX8's main LEDs will illuminate. TonePort UX8 is not USB powered and receives no power from the computer.

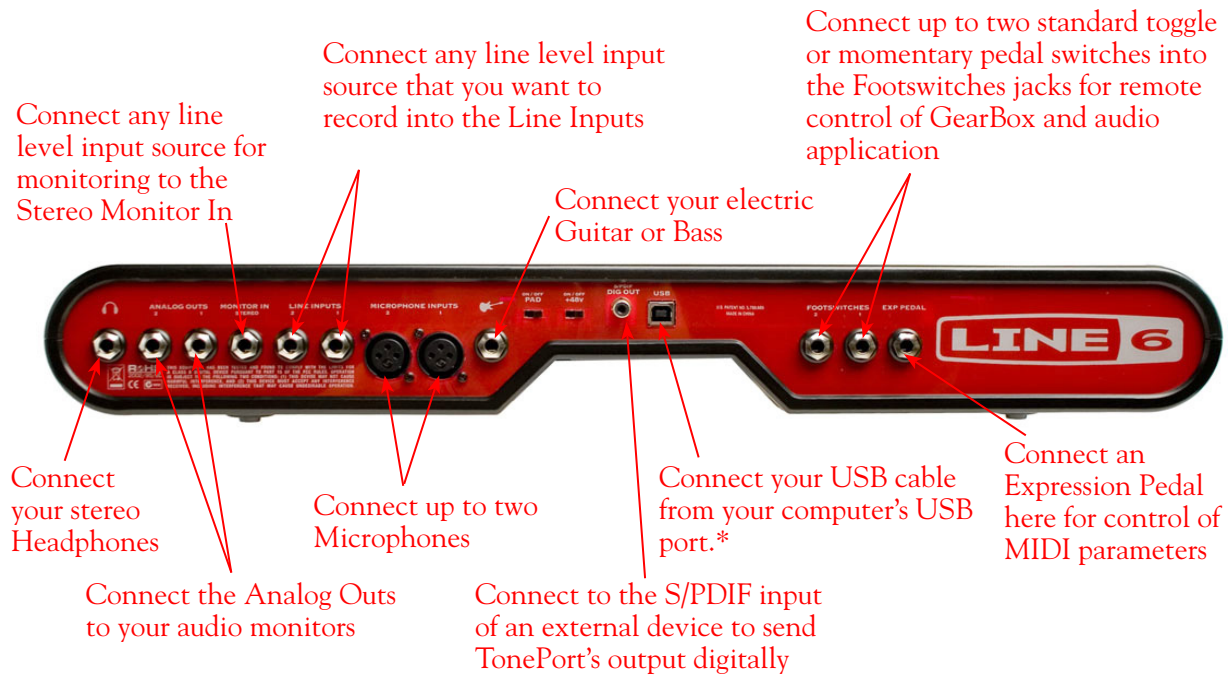
*Note – be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between TonePort and your computer, powering on/off your TonePort, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.

LED status indicators

The Main Mute and Main Clip LEDs provide secondary functions in their ability to indicate the connection status of USB and S/PDIF, as follows:

- No USB connection - The main clip LEDs alternate steadily between left and right, about once every second. The USB cable may be unplugged or the UX8 driver may not be installed on your computer.
- No S/PDIF clock sync - The Mute LED blinks 3 times rapidly about once every second when the clock mode is set to S/PDIF, and no external clock is present.

TonePort KB37



Microphone Inputs - You can receive input from one or two mics at the same time using these ins. There is also a +48V Phantom Power switch that you should toggle to “on” if your mic requires phantom power (most condenser type mics do, but check the documentation for your mic if you are not sure). Connect each mic using an XLR cable. This inputs each microphone signal independently into GearBox where you can choose your tone, and then route the processed signal both to your audio software and out the TonePort outputs.

Guitar/Bass Input -To connect your electric guitar or bass, plug it into this input. This connection routes the instrument’s signal into GearBox where you can choose your tone and route the processed signal both to your audio software and out the TonePort outputs. This input also features a Pad switch; engage this switch when using a guitar/bass with high-output or active pickups, to avoid overdriving the input.

Headphones - If you want to listen to the audio from TonePort using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Outs on the rear panel of TonePort; the audio from your audio software on the computer, as well as anything plugged into any TonePort input.

Line Inputs - if you want to record the signal from a line level source, such as a keyboard, your stereo receiver, the line out from a mixing console, etc., connect them to these Left and Right ins using 1/4-inch TS audio cables.

Footswitches - if you want to use one or two on/off toggle or momentary footswitches to remotely control functions in the GearBox software, you can plug the 1/4-inch footswitch plugs into these 1 and 2 jacks. To configure each Footswitch, go to the GearBox Preferences. You can also use these footswitches to trigger recording and playback commands within the included Ableton Live Lite 5 software!

Expression Pedal - Connect a 1/4-inch TS expression pedal to control Volume, Wah or any other



MIDI CC parameter in GearBox or your recording application. To configure the expression pedal, go to the GearBox preferences .

USB - This of course is where you connect the supplied USB cable to TonePort, with the other end going to your computer's USB 1.1 or 2.0 port. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide TonePort with the full USB bandwidth. TonePort also gets its power from this USB connection, so it should not be plugged into a non-powered USB hub, or operated on the same USB controller channel with un-powered devices. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

***Note - be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between TonePort and your computer, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.**

S/PDIF Digital Out - To send the output of TonePort to an external device digitally, connect a 75-Ohm coaxial cable into this RCA jack and then into the S/PDIF digital input on the external device. This is the best choice for connecting to digital recording devices, such as a DAT recorder. This S/PDIF output sends the same audio as is sent to TonePort's Analog Outs* (with the exception that any audio coming into the TonePort's Monitor In jack is not routed to the S/PDIF output). The digital signal is always sent at 24-bit resolution.

***Note that when using TonePort and the GuitarPort Online membership service with GearBox, the GuitarPort Online playback audio is never routed to this S/PDIF output. This is necessary to comply with artist copyright requirements that Line 6 follows for the GuitarPort Online Tracks and artist content.**

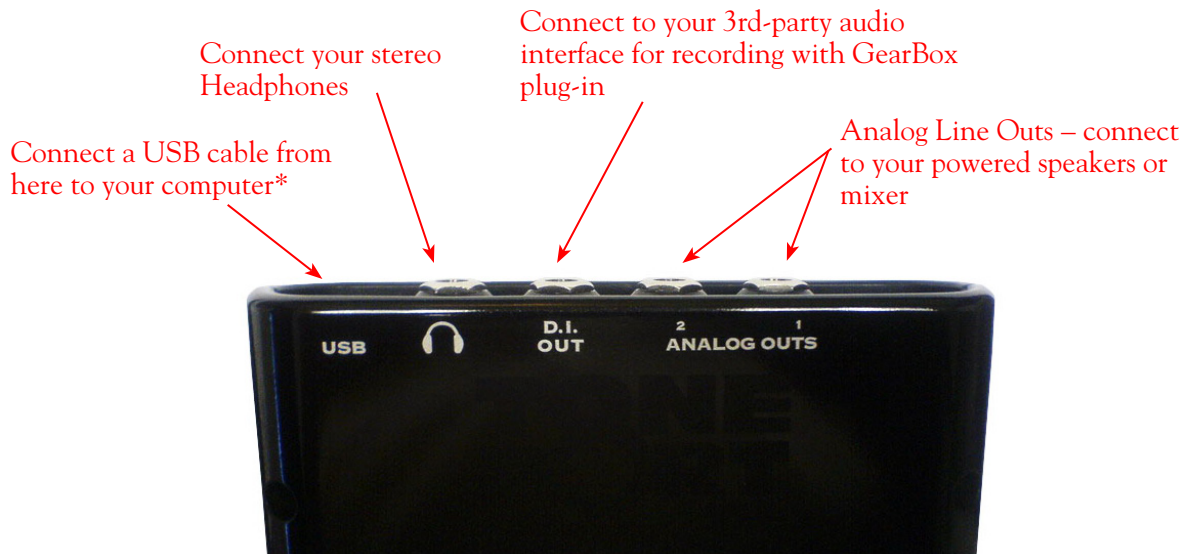
Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/4-inch TRS audio cable for this connection.

Analog Outs - These Left and Right balanced jacks output all the audio from TonePort; the audio from your audio software on the computer, and anything plugged into any TonePort input. So, these are what you want to connect to your monitoring system when using TonePort as your computer's sound card. Use either 1/4-inch TS or TRS cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on the front of TonePort if you want to use headphones for monitoring.

TonePort DI



Guitar/Bass - To input your electric guitar or bass, plug it in here using a standard 1/4-inch TS instrument cable. This input also features a Pad switch; engage this switch when using a guitar/bass with high-output or active pickups, to avoid overdriving the input.



USB - This of course is where you connect the supplied USB cable to TonePort, with the other end going to your computer's USB 1.1 or 2.0 port. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide TonePort with the full USB bandwidth. TonePort also gets its power from this USB connection, so it should not be plugged into a non-powered USB hub, or operated on the same USB controller channel with un-powered devices. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

*Note - be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between TonePort and your computer, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.



Phones - If you want to listen to the audio from TonePort using stereo headphones, then plug them into this 1/4-inch stereo jack. This headphone jack outputs the same signal fed to the Analog Outs on the rear panel of TonePort; the audio from your audio software on the computer, as well as anything plugged into any TonePort input.

D.I. Out - This connection lets you record an unprocessed signal to your track, to which you can apply the GearBox Plug-In. If you use a 3rd-party audio interface, connect the D.I. to one of its inputs, and route that input to the track you're recording into. For more information on using the GearBox Plug-In, see the [GearBox Plug-in](#) Chapter.

Analog Outputs - When using TonePort DI as an audio interface for your recording application, these outputs carry the Master stereo mix from your recording project. If you're using a 3rd-party Audio Interface, these outputs supply the ToneDirect™ magic to your interface or mixer, when using the GearBox application alongside the plug-in. See the [ToneDirect™ Monitoring](#) section for more details.

TonePort GX

Connect your electric Guitar or Bass



Guitar/Bass - To input your electric guitar or bass, plug it in here using a standard 1/4-inch TS instrument cable.

Connect your stereo Headphones/Line Out Cable



Connect USB cable from here to your computer*

USB - This of course is where you connect the supplied USB cable to TonePort GX, with the other end going to your computer's USB 1.1 or 2.0 port. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide TonePort GX with the full USB bandwidth. TonePort GX also gets its power from this USB connection, so it should not be plugged into a non-powered USB hub, or operated on the same USB controller channel with un-powered devices. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

*Note - be sure to always power off or mute your speakers or monitoring setup before connecting and disconnecting the USB cable between TonePort and your computer, as well as before booting up or shutting down your computer if TonePort is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.

Line Out/Phones - When connecting TonePort GX as an audio interface for your recording application, this output carries the Master stereo mix from your recording project. If you're using a 3rd-party Audio Interface, these outputs supply the ToneDirect™ magic to your interface or mixer, when using the GearBox application alongside the plug-in. See the [ToneDirect™ Monitoring](#) section for more details.

If you want to listen to the audio directly from TonePort GX using stereo headphones, you can also plug them into this 1/8-inch stereo jack. This line out/headphone jack outputs the same signal fed to the Analog Outs on the rear panel of TonePort; the audio from your audio software on the computer, as well as anything plugged into any TonePort input.

GuitarPort



Instrument input - your electric guitar or bass, plug it into this input using a standard 1/4-inch TS instrument cable. This inputs the signal into GearBox where you can choose your Tone and route the processed signal both to your audio software and out the GuitarPort outputs.

Analog Line Outs – connect to your powered speakers or mixer

Connect your stereo headphones



Monitor In – connect a line level, stereo output (from your stereo, MP3 player, etc).

Connect USB cable from here to your computer

Analog Line Outs - These Left and Right RCA jacks output all audio signals; the audio from your audio software on the computer, and anything plugged into any the Instrument or Monitor inputs. So, these are what you want to connect to your monitoring system when using GuitarPort as your computer's sound card. Use shielded RCA to RCA tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the headphone jack on GuitarPort if you want to use headphones for monitoring.

Headphones - If you want to listen to the audio using stereo headphones, then plug them into this 1/8-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Instrument or Line inputs.

Monitor In - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/8-inch tipped stereo audio cable for this connection. You'll hear any audio coming into this jack via the Analog Line Outs and Phones, but it won't go to GuitarPort's Record Send 1-2.

USB - This is where you connect the supplied USB cable to GuitarPort, with the other end going to your computer's USB 1.1 or 2.0 port. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide GuitarPort with the full USB bandwidth. GuitarPort also gets its power from this USB connection, so it should not be plugged into a non-powered USB hub, or operated on the same USB controller channel with un-powered devices. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

POD X3



Input 1 (Instrument) – Connect your guitar or bass here using a standard 1/4-inch TS instrument cable. POD X3 itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the “Direct/Studio Mix”, out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the “Blends” folder of POD X3 and you’ll have two complete Tones applied to your Input 1 signal! Or, go the POD X3’s Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

Input 2 (Mic) & Trim knob – Connect a microphone here using a standard XLR cable. You can use the little “Trim” knob to adjust the mic signal coming into POD X3, much like you would on a mixer console. Just like with Input 1, POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels. POD X3 is of course also capable of applying a Dual-Tone, such as independently slathering a guitar Tone on Input 1, and a mic preamp and effects on Input 2 simultaneously! Just go to the “Pairs” folder of your POD X3 to call up some of these pre-baked guitar/mic Dual-Tones! Or, go the POD X3’s Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

Phones - If you want to listen to the audio using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into Inputs 1 & 2.

Left & Right Outputs - These Left and Right 1/4-inch jacks output all audio signals; the audio from your audio software on the computer, and anything plugged into any Inputs 1 & 2. So, these are what you want to connect to your monitoring system when using POD X3 as your computer’s sound card. Use shielded 1/4-inch tipped cables to connect directly to your powered speakers, mixer or power amp



setup. Note that you can also use the Phones jack if you want to use headphones for monitoring.

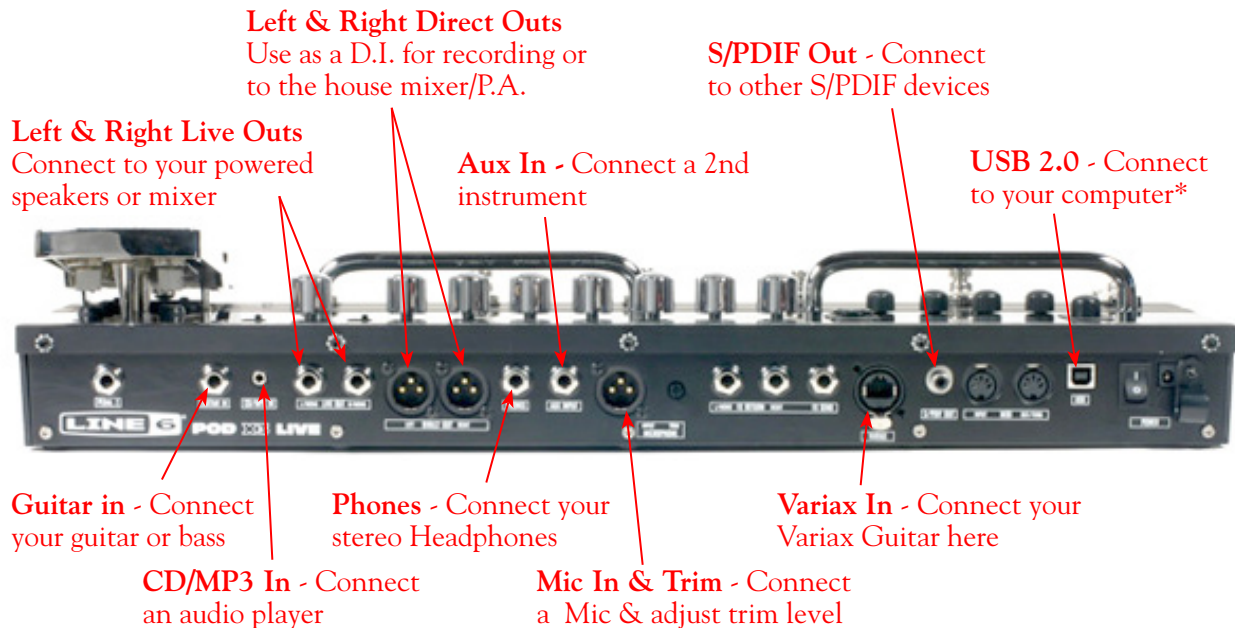
USB 2.0 - This is where you connect the supplied USB cable to POD X3, with the other end going to your computer's USB 2.0 port. Of course your POD is capable of processing your Tones all by itself, but you'll need to connect the USB cable to your computer to use it with GearBox, and to use POD X3 as your sound card device. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide POD X3 with the full USB bandwidth. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

***Note** - be sure to always power off or mute your speakers or monitoring setup before connecting/disconnecting the USB cable and powering on/off POD X3, as well as before booting up or shutting down your computer if POD X3 is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.

S/PDIF Digital Output - To send output from POD X3 to another device digitally, connect from this S/PDIF Dig Out to the S/PDIF in on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder. The S/PDIF output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the “Outputs” button (these digital I/O options are not accessible in GearBox). The digital signal is always sent at 24-bit resolution. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*, or check out the *GearBox Recording Setup Guide* available on the [GearBox Online Help](#) site.

***Note** that when using POD X3 with GearBox, the GuitarPort Online playback audio is never routed to this S/PDIF output. This is necessary to comply with artist copyright requirements that Line 6 follows for the GuitarPort Online Tracks and artist content.

POD X3 Live



Guitar In – Connect your guitar or bass here using a standard 1/4-inch TS instrument cable. POD X3 Live itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed to the “Direct/Studio Mix”, out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels. POD X3 is of course also capable of applying two Tones on your Input 1 - just dial up one of the tone presets in the “Blends” folder of POD X3 and you’ll have two complete Tones applied to your Input 1 signal! Or, go the POD X3’s Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

CD/MP3 Input – Connect a CD player, MP3 player, drum machine or other audio device into this stereo 1/8-inch jack and you’ll hear it at POD X3 Live’s Phones, Direct Out, and Live Out so you can jam along. Note that the audio coming into this input is not routed to the Record Sends, so it won’t be recorded.

Phones - If you want to listen to the audio using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Guitar, Mic, Aux, Variax or CD/MP3 inputs.

Microphone Input & Trim knob – Connect a microphone here using a standard XLR cable. You can use the little “Trim” knob to adjust the mic signal coming into POD X3, much like you would on a mixer console. Just like with Input 1, POD X3 itself applies preamp and effects models to your mic input, which is then fed out the Analog Left & Right Outputs, as well as fed to the S/PDIF digital output, and out the Record Sends digitally to your computer across the USB 2.0 connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels. POD X3 is of course also capable of applying a Dual Tone, such as independently slathering a guitar Tone on Input 1, and a mic preamp and effects on Input 2 simultaneously! Just go to the “Pairs” folder of your POD X3 to call up some of these pre-baked guitar/mic Dual Tones! Or, go



the POD X3's Inputs screen to choose what you want Tone 1 and Tone 2 applied to.

Variac In - Got yourself a Line 6 Variac guitar? Plug it in here for a direct digital audio connection between the guitar and POD X3 Live. The POD X3 Live Inputs screen is where you assign whether this input feeds Tone 1, Tone 2 or both.

Left & Right Live Outs - The unbalanced 1/4-inch connectors here get your POD X3 Live's sound to a guitar amplifier, recorder, mixer or PA system. Go to POD X3 Live's Output screen to configure these outputs for Studio or Live use. In Studio Mode, they're ready to plug into a recorder with unbalanced -10 dBV inputs. In Live Mode, they don't have speaker simulation, and are ready for connection to an on-stage power amp. Whichever you choose, the front panel Master Volume knob determines how much signal you'll get at these jacks. You can use either jack as a mono output.

Left & Right Direct Outs - These balanced XLR connectors always provide studio-quality sound with speaker/microphone/room simulation ideal for direct recording and as a direct send to the house mixer or PA when playing live. Go to POD X3 Live's System page to disable the Master Volume control for these outputs, so you can independently make on-stage adjustments to the 1/4-inch "Live" outputs feeding an amp without affecting the levels sent to the house sound mixer or PA.

Aux Input - This mono, unbalanced 1/4-inch input can be used for a second guitar or just about any other instrument. Go to POD X3 Live's Inputs screen to assign whether this input feeds Tone 1, Tone 2 or both.

S/PDIF Digital Output - To send output from POD X3 to another device digitally, connect from this S/PDIF Dig Out to the S/PDIF in on your other device. Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder. The S/PDIF output sends out the Tone(s) according to your device settings - these options are found on the POD X3 device itself by pressing the "Outputs" button (these digital I/O options are not accessible in GearBox). The digital signal is always sent at 24-bit resolution. For more information on using these digital connections, please see your *POD X3 Pilot's Handbook*, or check out the *GearBox Recording Setup Guide* available on the [GearBox Online Help](#) site.

***Note that when using POD X3 Live with GearBox, the GuitarPort Online playback audio is never routed to this S/PDIF output. This is necessary to comply with artist copyright requirements that Line 6 follows for the GuitarPort Online Tracks and artist content.**

USB 2.0 - This is where you connect the supplied USB cable to POD X3 Live, with the other end going to your computer's USB 2.0 port. Of course your POD X3 Live is capable of processing your Tones all by itself, but you'll need to connect the USB cable to your computer to use it with GearBox, and to use POD X3 Live as your sound card device. Note that you should always connect to a separate USB 2.0 controller channel from other USB audio or MIDI interfaces to provide POD X3 Live with the full USB bandwidth. It is also recommended to connect directly into a USB 2.0 port on your computer and not into a USB hub.

***Note - be sure to always power off or mute your speakers or monitoring setup before connecting/disconnecting the USB cable and powering on/off POD X3, as well as before booting up or shutting down your computer if POD X3 is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop".**

PODxt



Phones - Connect your stereo Headphones

Instrument Input - Connect your guitar or bass

Instrument Input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog Line Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels.

Phones - If you want to listen to the audio using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Instrument input.



Analog Line Outs – connect to your powered speakers or mixer

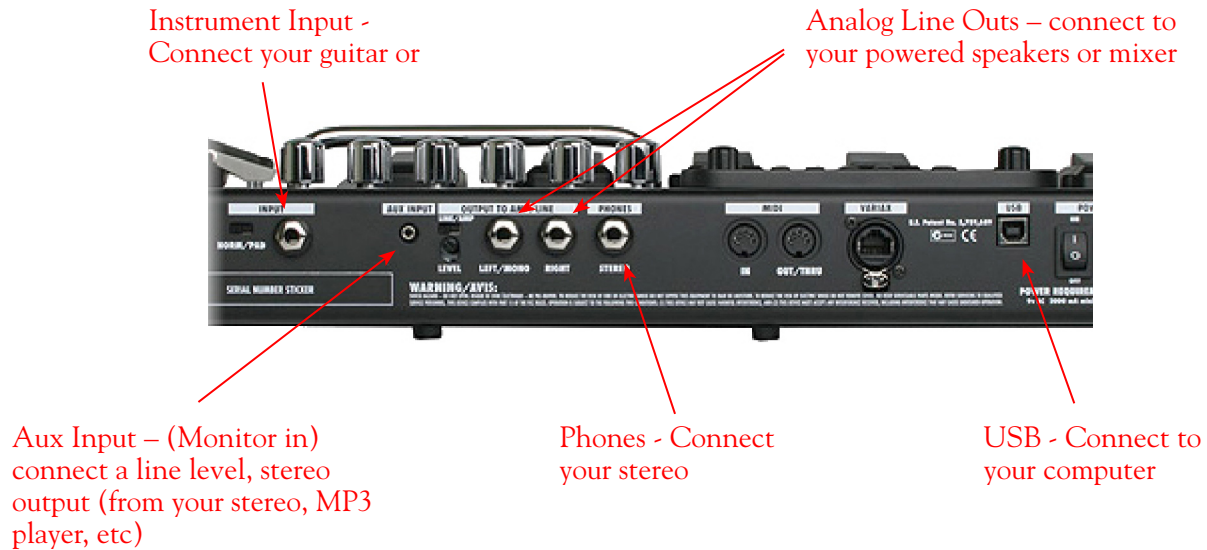
USB - Connect to your computer

Analog Line Outs - These Left and Right ¼-inch jacks output all audio signals; the audio from your audio software on the computer, and anything plugged into any the Instrument input. So, these are what you want to connect to your monitoring system when using PODxt as your computer’s sound card. Use shielded ¼-inch tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt if you want to use headphones for monitoring.

USB - This is where you connect the supplied USB cable to PODxt, with the other end going to your computer’s USB 1.1 or 2.0 port. Of course your PODxt is capable of processing your guitar Tone all by itself, but you’ll need to connect the USB cable to your computer to use it with GearBox, and to use PODxt as your sound card device. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide PODxt with the full USB bandwidth. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

*Note - Be sure to always power off or mute your speakers or monitoring setup before connecting/disconnecting the USB cable and powering on/off PODxt, as well as before booting up or shutting down your computer if PODxt is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a “pop”.

PODxt Live



Instrument Input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt Live itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog Line Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels.

Analog Line Outs - These Left and Right 1/4-inch jacks output all audio signals; the audio from your audio software on the computer, and anything plugged into any the Instrument and Aux inputs. So, these are what you want to connect to your monitoring system when using PODxt Live as your computer's sound card. Use shielded 1/4-inch tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt Live if you want to use headphones for monitoring.

Aux In (Monitor In) - If you want to hear the signal from a line level source mixed with all the other audio coming from your computer, but do not want this audio recorded, then plug the source in here. Note that this is a stereo jack, so you should use a stereo 1/8-inch tipped stereo audio cable for this connection. You'll hear any audio coming into this jack via the Analog Line Outs and Phones, but it won't go to PODxt Live's Record Send 1-2.

Phones - If you want to listen to the audio using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Instrument and Aux inputs.

USB - This is where you connect the supplied USB cable to PODxt Live, with the other end going to your computer's USB 1.1 or 2.0 port. Of course your PODxt Live is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with GearBox, and to use PODxt Live as your sound card device. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide PODxt Live with the full USB bandwidth. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

PODxt PRO



Instrument input – Connect your electric guitar or bass here using a standard 1/4-inch TS instrument cable. PODxt Pro itself contains the processing power that turns your naked input signal into that roaring guitar Tone, which is then fed out the Analog and Digital Outs, as well as fed to the Record Send 1-2 digitally to your computer across the USB connection. When you are connected via USB to your computer, you can also launch GearBox and use it to alternatively load Tones stored on your hard disc, edit them on your screen, and make adjustments for output and Record Send levels.

Phones - If you want to listen to the audio using stereo headphones, then plug them into this 1/4-inch stereo jack. This Headphone jack outputs the same signal fed to the Analog Line Outs; the audio from your audio software on the computer, as well as anything plugged into the Instrument input.



Analog Line Outs, Use either Unbalanced (1/4 -inch) jacks or Balanced (XLR) jacks to connect to your powered speakers or mixer

Digital Input and Output – use the AES/EBU or S/PDIF type connections to connect to other digital gear that uses one of these

Line Input - if you want to record the signal from a line level source, such as a keyboard, your receiver, the line out from a mixing console, etc..., connect it to this input using a 1/4-inch TS audio cable.

Unprocessed Guitar Out - This connection allows you to send an unprocessed signal to your recording application, while monitoring the fully processed signal thru the main Outputs. Very handy if you're using a 3rd party recording interface with your recording application and the GearBox plug-in. For more info, go to the [ToneDirect™ Monitoring](#) section of this Guide.

Note: Your PODxt Pro can also send an unprocessed signal thru its USB connector, as explained [here](#).



Unbalanced and Balanced Analog Line Outs - The Left and Right Unbalanced ¼-inch jacks and the Balanced XLR jacks output all audio signals; the audio from your audio software on the computer, and anything plugged into any the Instrument inputs (and effects loop, if you are using it). So, these are what you want to connect to your monitoring system when using PODxt Live as your computer's sound card. Use shielded ¼-inch tipped or XLR tipped cables to connect directly to your powered speakers, mixer or power amp setup. Note that you can also use the Phones jack on PODxt Pro if you want to use headphones for monitoring.

USB - This is where you connect the supplied USB cable to PODxt Pro, with the other end going to your computer's USB 1.1 or 2.0 port. Of course your PODxt Pro is capable of processing your guitar Tone all by itself, but you'll need to connect the USB cable to your computer to use it with GearBox, and to use PODxt Pro as your sound card device. Note that you should always connect to a separate USB controller channel from other USB audio or MIDI interfaces to provide PODxt Pro with the full USB bandwidth. It is also recommended to connect directly into a USB port on your computer and not into a USB hub.

Note - Be sure to always power off or mute your speakers or monitoring setup before connecting/disconnecting the USB cable and powering on/off PODxt Pro, as well as before booting up or shutting down your computer if PODxt Pro is already connected. The best practice is to always power on your speakers last, and power them off first when connected to other audio gear to avoid a "pop".

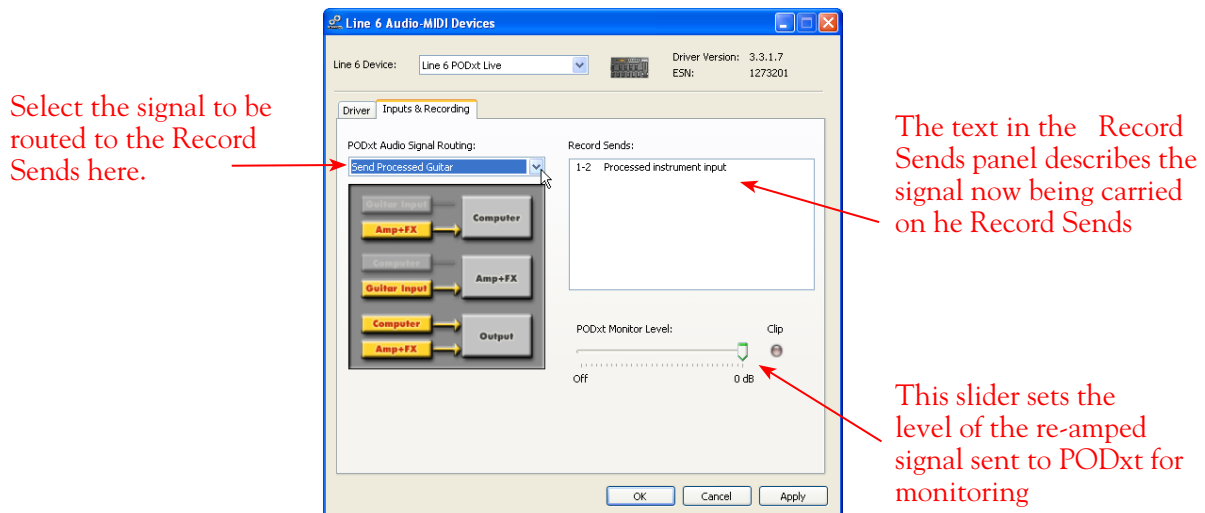
AES/EBU and S/PDIF Digital connections - To connect to another digital audio device with your PODxt Pro, use the pair of these digital jacks that matches the format of your other device (AES/EBU or S/PDIF). Connecting digitally is the best choice for routing to external digital recording devices, such as a DAT recorder. These digital outputs send the same audio as is sent to PODxt Pro's Analog Outs. The digital signal is always sent at 24-bit resolution. All settings for configuring the PODxt Pro's digital in/out options are found on the PODxt Pro device itself by pressing the "I/O Dig Select" button on the front panel (these digital I/O options are not accessible in GearBox). For more information on using these digital connections, please see your *PODxt Pro Pilot's Handbook*.

Note that when using PODxt Pro with GearBox, the GuitarPort Online playback audio is never routed to the AES/EBU or S/PDIF outputs. This is necessary to comply with artist copyright requirements that Line 6 follows for the GuitarPort Online Tracks and artist content.

PODxt - Audio Signal Routing & Re-Amping

Re-Amping is the fancy, schmancy name for recording a dry, unaltered instrument signal to be processed later during mixing - this gives you the greatest flexibility to make later tone tweaks, since you don't have to commit a particular sound to the track(s). This is of course the way that plug-ins work, so it's something that all plug-ins, including GearBox Plug-in, provide. If you don't have plug-ins but do have PODxt, there's another kind of re-amping available.

PODxt, PODxt Pro and PODxt Live provide an additional set of driver options for recording where the signal fed to Record Send 1-2 can be set to "processed" or "unprocessed" independently from what you are hearing as your monitor signal from the PODxt device. Access the PODxt Audio Signal Routing options by clicking the Advanced button in the Line 6 Audio-MIDI Devices control panel...



In the PODxt Signal Routing selector you can choose one of four routing modes for the signals that run inside PODxt, and to Record Send 1-2:

- **Send Processed Guitar** - This is the normal mode of operation: PODxt-processed sound is sent to your computer via Record Send 1-2 so it can be recorded in your audio software. PODxt gets its input from the guitar plugged into its INPUT jack, and you can listen to PODxt-processed guitar sound as well as sound coming from your computer via PODxt's LEFT OUTPUT, RIGHT OUTPUT and PHONES jacks.
- **Send Clean Guitar** - This mode sends unprocessed guitar to your Record Send 1-2, while you listen to PODxt-processed guitar and software playback coming out of your PODxt. You can use this to record an unprocessed guitar signal in your audio software for later re-amping, while hearing your PODxt-processed guitar signal without latency being added by your recording program. You can then choose USB Signal Routing modes 3 and 4 when you're ready to playback that track and re-amp it through your PODxt. You may also want to record a copy of your PODxt-processed sound from the analog outputs of your PODxt when you are making your digital recording of the clean guitar, so you have the processed version for reference when re-amping. This track is also handy for punch-ins, since you can listen to it during punch-ins to hear the processed version of the part of the previously recorded track that you want to keep.
- **Send Clean Guitar Re-Amp Playback** - This mode sends un-processed guitar to your recording software, feeds the signal from your computer into PODxt's processing, and lets you hear the PODxt-processed computer sound at PODxt's outputs. You can use this to run an unprocessed guitar track that you recorded using USB Signal Routing mode 2 into your PODxt for re-amping,

allowing you to listen to or record the PODxt-processed result via PODxt’s analog outputs. You can also use this mode during initial recording, so that unprocessed guitar can be recorded to a track, and the output of that track can be sent by the recording program to PODxt at the same time. This lets you punch-in on the track while you’re recording, and hear PODxt processing of the already recorded part of the track as well as the new portion that you’re recording during the punch-in. Your recording software will add some latency to the guitar signal that it is monitoring back through to PODxt. You can generally get the lowest latency by reducing your buffer size in the recording software, but lower buffer settings will utilize more of your computer’s processing, so you may not be able to run as many tracks or effects in your recording software when you do this. See your recording software’s instructions for details.

- **Send Re-Amp Playback** - This mode is designed to receive unprocessed guitar from your recording program, and send processed guitar back to the recording program for recording. You can use this to run an unprocessed guitar track that you recorded using USB Signal Routing mode 2 into your PODxt for re-amping, so you can digitally record the PODxt-processed signal back to another track in the recording program.

Note – it is not a supported practice to “hot swap” your Line 6 device (unplug the USB cable and plug it into a different USB device) while it is in use by GearBox or any other audio software. In fact, this just isn’t a good idea to do with any USB audio devices, since it can result in a loud pop, loss of sync and possibly crash or corrupt your current audio software project.

Routing Audio From Your Line 6 Hardware to an External Device

In addition to the ability to route digital audio directly within your computer, you may instead want to route your GearBox or POD signal into another sound card on the same or separate computer. Better yet, with all the great tones you can now create for your mics & instruments, there is no need to limit them to the inside of a computer! You may also want to send the signal to external hardware such as an analog or tape Multitrack unit, a DAT or video tape recorder, or even to an amplifier or P.A. system for live performance. To follow are instructions for these different types of setups.

Connecting analog outputs to an external device

You can route your GearBox Tone to just about any type of external device simply by connecting the Analog Outs from the back of your GuitarPort, TonePort or POD directly into the external device’s line level, analog inputs. This allows you to amplify or record your GearBox signal using any external device that accepts analog line level inputs.





Routing analog outputs to another sound card

If you want to use GearBox and your Line 6 device in a computer recording setup where a sound card already exists, then you might find it useful to connect your Analog Outs into the analog inputs of the existing sound card. More information can be found in the [Sound Card and Sound Issues](#) section of this guide.

Connecting the Digital Output to an external digital device

TonePort UX2, UX8, KB37, POD X3, POD X3 Live and PODxt Pro also include digital outputs, which allow you to connect to digital devices such as a DAT recorder, Minidisk, another sound card, or most any device that offers a S/PDIF (or AES/EBU for PODxt Pro) format digital input. Please refer to your hardware’s User Guide, or check out the *GearBox Recording Setup Guide* available on the [GearBox Online Help](#) site.

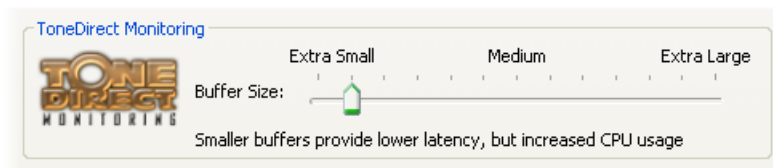
ToneDirect™ Monitoring

A unique feature of your Line 6 hardware is ToneDirect™ Monitoring, which is a separate audio path that allows you to monitor the incoming signal with the lowest possible latency, for uncompromised feel and responsiveness when recording or jamming.

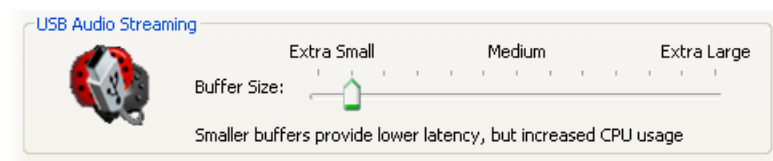
Plus, this lets you to set the audio buffer size in your recording application at a large value for efficient use of your computer, yet still enjoy extreme low latency monitoring while recording. On Windows systems, the ToneDirect™ audio path has its own buffer adjustment while on Mac, no adjustments are needed.

ToneDirect™ Monitoring buffer size slider (Windows®)

TonePort & GuitarPort devices - The Line 6 ToneDirect™ Monitoring audio path has its own buffer to allow you to keep your ASIO Buffer Size at a high value, for more solid performance and more efficient performance of your ASIO software. The initial default is one tick to the right of “Extra Small” as shown. Raise this slider if you are getting any dropouts in your monitor signal.



POD X3 & PODxt devices - These devices utilize a USB audio buffer (rather than ToneDirect™ Monitoring) which provides an independent, direct monitor signal with its own buffer adjustment. When a POD X3 or PODxt is selected as the Line 6 device in this dialog, a POD-specific “USB Audio Streaming” buffer slider is displayed:





ToneDirect™ and your Line 6 Hardware as the preferred Audio Interface/Sound Card

If you choose your Line 6 hardware as the preferred sound card for your audio setup, you get the benefits of ToneDirect™ monitoring automatically when running the GearBox application for tone control. This is standard operation when GearBox is acting as a tone front end for recording or jamming.

POD X3/PODxt users: All Tone processing is performed internally on the POD device, saving CPU resources for recording & mixing tasks!

ToneDirect™ Monitoring while recording with GearBox Plug-in

ToneDirect™ is a feature of the GearBox full application, not the GearBox Plug-in, so in order for you to enjoy the feel and responsiveness provided by ToneDirect™, you'll need to run the "stand-alone" GearBox application alongside the GearBox Plug-in. Keep in mind that these 2 applications run independently of each other, so any tone settings you make in the GearBox application will have to be matched in the Plug-in to provide the same results. You can achieve this by making your settings in the GearBox application, saving the Tone as a Tone Preset to your computer's Tones folder, and then recalling that preset later within the GearBox Plug-in. For more information, please see the [GearBox Plug-in](#) chapter.

Using a 3rd-party Audio Interface with TonePort DI or PODxt Pro

If you use the GearBox Plug-in with a TonePort DI or a PODxt PRO, you'll be able to monitor your signal with ToneDirect by following these steps (illustrated on the graphic at the beginning of this Guide):

- Connect the signal source to the input of your Line 6 Hardware.
- Connect the unprocessed dry output of the TonePort DI / PODxt PRO to your Audio Interface. This will be the source you're running the plug-in on.
- Disable Input Monitoring in your recording application, for the track you're recording into.
- Connect the processed Analog Outs to your Audio Interface, or alternatively, to a mixer (if you don't want to connect them to the recording interface, or if your interface does not support input monitoring)
- Launch the GearBox application and monitor the recorded signal thru the Analog Outputs of your Line 6 Hardware, to get the benefits of ToneDirect™ monitoring

Using a 3rd-party Audio Interface with other Line 6 Hardware

If you have a non-Line 6 audio interface you'd like to use for computer recording/playback, you'll need to purchase a guitar/signal splitter, which will afford you the unprocessed dry output needed to feed your Audio Interface.

- Connect your recording source to the splitter input.
- Connect Output A from the splitter to your audio interface. This will be the source to run the GearBox plug-in on.
- Choose this channel as the track input in your recording application, and disable input monitoring for that track.



- Connect Output B from the splitter to your Line 6 Hardware, the outputs of which will be connected to your audio interface, or a mixer (if you don't want to connect to your audio interface, or if your interface does not support input monitoring).
- Launch the GearBox application, and monitor the GearBox processed signal thru your hardware's Line Outputs. These outputs supply the ToneDirect™ Monitoring magic.

Please check out the *GearBox Recording Setup Guide* available on the [GearBox Online Help](#) site for more about this type of setup.

Mac® Users: There's yet another option for you!

The Mac Core Audio driver architecture features the ability to combine the inputs from 2 separate audio interfaces into one "aggregate device". You may be able to take advantage of this Mac OS X feature with you Line 6 device with another sound card - for more info on this, please refer to the *Gearbox Recording Setup Guide* available in the [Online Help](#) page. Perform the following steps:

- Combine your Audio Interface and your Line 6 hardware into one aggregate device.
- Connect the recording source to your Line 6 hardware
- Make sure that your hardware is sending an unprocessed signal thru USB. Choose this signal as the input for the track you're recording into. This track will receive the GearBox plug-in.
- Disable Input Monitoring for the track you're recording into.
- Launch the GearBox application, and monitor the GearBox processed signal thru your hardware's Line Outputs. These outputs supply the ToneDirect™ Monitoring magic.

Using Line 6 Hardware as your Audio Interface

In order to enjoy the benefits of ToneDirect™ Monitoring, perform the following steps:

- Connect the recording source to your Line 6 hardware
- Launch the GearBox application, and monitor the GearBox processed signal thru your hardware's Line Outputs. These outputs supply the ToneDirect™ Monitoring magic.
- Route the unprocessed signal to your recording application. Choose this signal as the input for the track you're recording into. This track will receive the GearBox plug-in.
- Disable your audio software's Input Monitoring for the track you're recording into.

Sound Cards & Sound Issues

One of the many unique features of your Line 6 Hardware is its ability to function as a computer sound card. You can choose to make your hardware the preferred sound card for your computer, or alternatively keep your current "Built-In" sound card the default device for playing system sounds, etc..., and connect your hardware to it so you can hear GearBox tone thru your computer's sound card.

Choosing your Line 6 Hardware as the Preferred Audio Device

Setting up your Line 6 Hardware as the preferred Audio device means that all system sounds, as well as the audio output of your mp3 player and other audio applications will be routed thru your hardware.

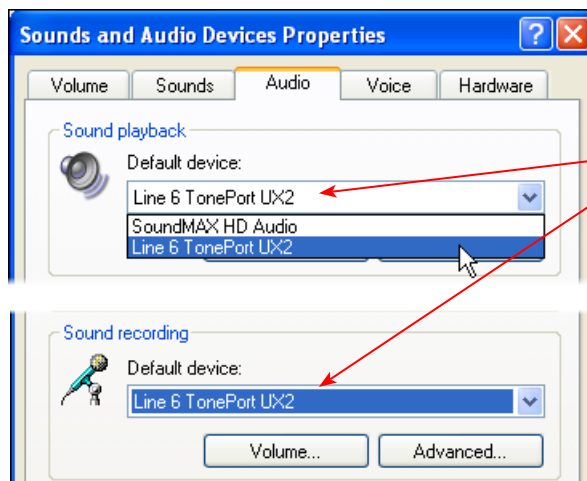
Windows®

(On Windows® XP® or Vista®) Go to your computer's Control Panel, and select Sounds and Audio Devices.



Click on the Audio Tab

All your sound devices appear here

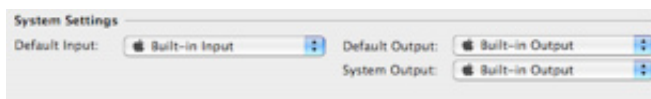


Select your Line 6 Hardware as the default audio device for **Playback and Recording**

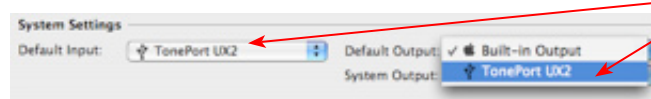
Click **Apply** when done

Mac®

Go to your computer's System Preferences, and click on Line 6 Audio-MIDI Devices



Click on the **Audio Devices** Tab
All your sound devices appear in the drop down menus



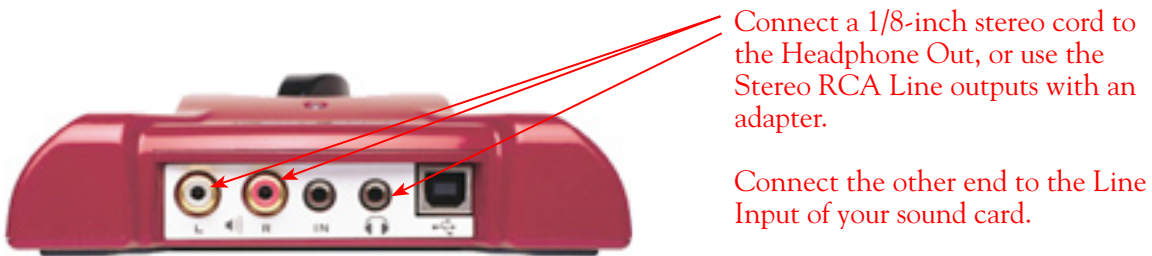
Select your Line 6 Hardware as the default audio device for **Input and Output**

Close the window when done.

Connecting Line 6 Hardware to your Preferred Audio Device

If you want to use GearBox and your Line 6 device in a computer recording setup where a sound card already exists, then you might find it useful to connect your Analog Outs into the analog inputs of the existing sound card. This allows you to use the existing sound card with your recording application to also receive additional discrete inputs directly from other sources at the same time, if this is your desired setup. When your Line 6 device is connected to another sound card this way, then you will want to be sure your recording software is set to use the other sound card as its input device for recording. In this configuration, since your Line 6 device is not in use by an audio application as a sound card, its Analog Out signal is what is being recorded, and therefore, levels are controlled by the GearBox Monitor level and hardware Output knob.

GuitarPort users



Connect a 1/8-inch stereo cord to the Headphone Out, or use the Stereo RCA Line outputs with an adapter.

Connect the other end to the Line Input of your sound card.

TonePort users



Connect the mono 1/4-inch Analog Line Outputs (if you have a UX8 then you probably want to use Outs 1 & 2). Or, connect a 1/4-inch stereo cord to the Headphone Out

Use an adapter if needed to connect to the Line Input of your sound card.

POD X3/PODxt users

Connect the mono 1/4-inch Analog Left & Right Outputs. Or, connect a 1/4-inch stereo cord to the Headphone Out

Use an adapter if needed to connect to the Line Input of your sound card.



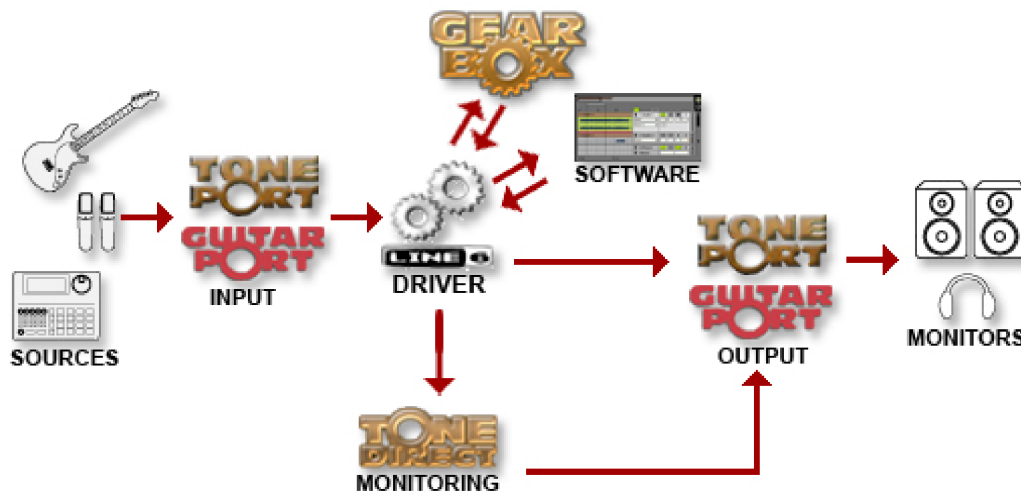
LINE 6 DRIVER PANEL & RECORDING

So, just how does all that huge amount of Tone get routed around between your Line 6 gear, computer and recording software you ask? All this is performed by the **audio driver** - a software component installed with GearBox that allows the audio to be routed to the right place. This section provides an overview of the different driver types and where you can tweak a few settings to work best with your particular computer setup.

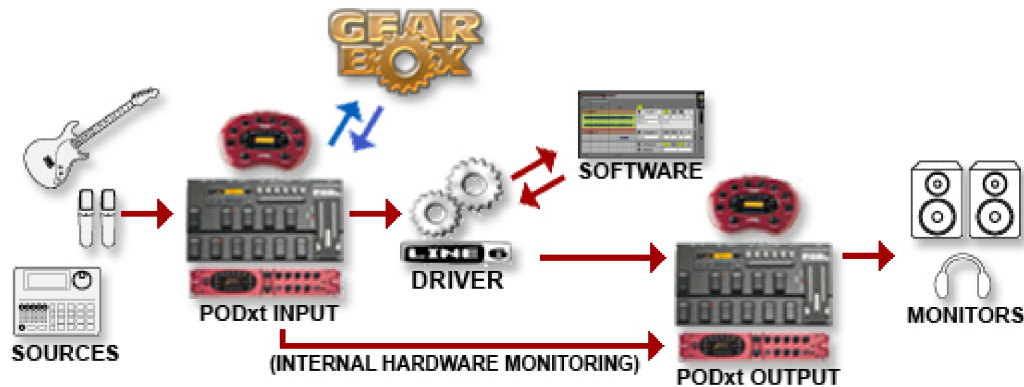
For more instructions about setting up GearBox and your Line 6 hardware for recording with specific audio recording programs, please check out the *Recording Setup Guide* documentation found on the [GearBox Online Help](#) page.

Audio Routing

TonePort and GuitarPort - As shown in the following basic diagram, sources that are input into the Line 6 hardware are handled by the audio driver, which manages applying the GearBox Tone processing to your signal, feeding the processed audio out the Record Sends to your audio software, gathering playback audio from your audio software and then routing the audio back to the Line 6 hardware's outputs and to your monitoring system. The driver also grabs the GearBox processed signal before routing it to the Record Sends and hands this off to Tone Direct Monitoring immediately, to provide a low latency monitor signal, which is then routed to the Line 6 hardware and mixed with the rest of your audio and fed to your monitoring system.



POD X3/PODxt - As shown in the following basic diagram, sources that are input into POD devices are fully processed right on the POD hardware, and the GearBox software acts as a computer Graphical User Interface (GUI) for the processing running on POD. The POD-processed audio is then handled by the audio driver, which manages feeding the audio out to the USB Record Send(s) to your audio software, gathering playback audio from the audio software, and then routing the mixed audio back to the POD's outputs and to your monitoring system. POD also grabs its processed signal before routing it to the Record Sends its internal Monitoring system immediately, to provide a low latency monitor signal, and then mixes it with the rest of your audio to your monitoring system.



The Line 6 Audio-MIDI Devices Dialog

Since your Line 6 device includes our high-performance audio driver, it can act as a USB sound card for just about any audio software that might be installed on your Mac® or Windows® computer. This dialog is the place where you can access the audio driver settings for your connected device to see and configure things such as the current Sample Rate, Bit Depth, Buffer settings, Record Sends, etc. One thing to note here is that this dialog offers controls specifically for your Line 6 hardware. The GearBox software is independent of these settings, however, you'll see information regarding your Record Sends here which may change depending on whether GearBox is currently running or not. For TonePort and GuitarPort devices, you can think of the GearBox software like a giant rack of gear – if it is not running and configured to use your TonePort/GuitarPort hardware, your guitar signal will still be heard, but will be “naked”, without all those lovely amp & effects sounds. For POD X3 & PODxt devices, since your Tone is always running on the POD itself, you'll hear whatever your POD's Tone and audio routing settings are set to deliver, and GearBox can be running or not to control the Tones you want to hear. There, aren't you feeling smarter already?

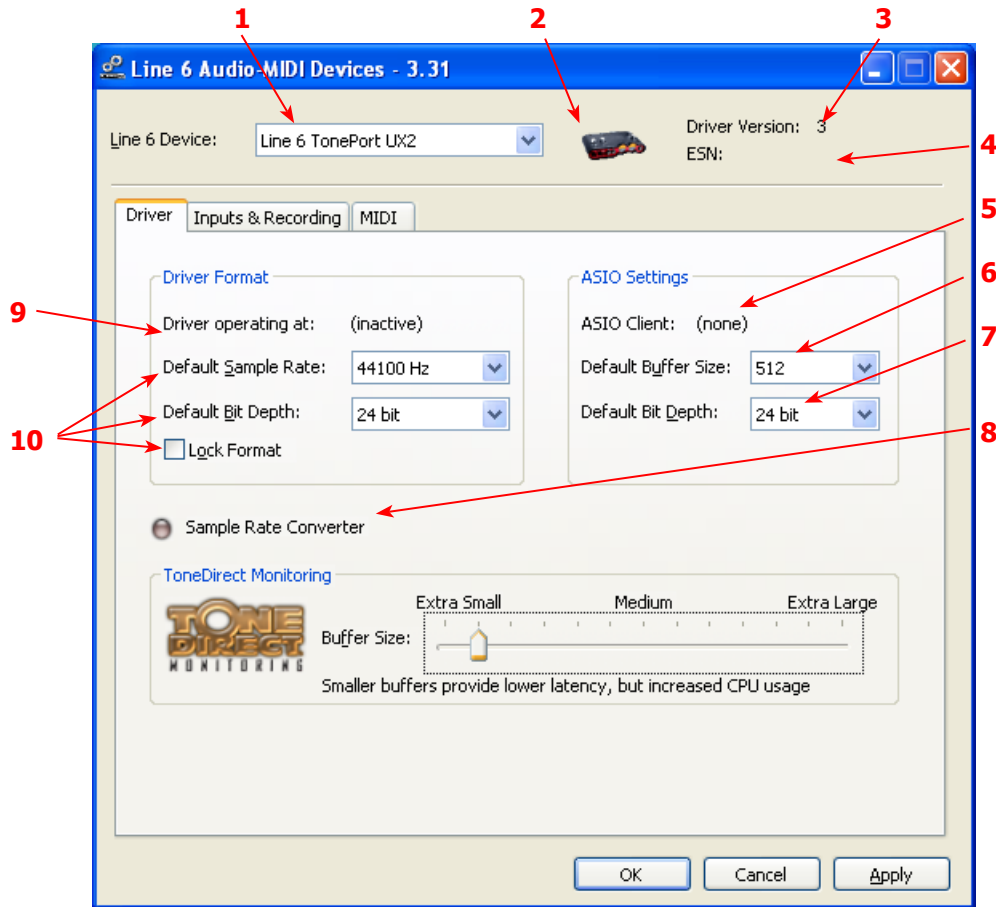
The options in the Line 6 Audio-MIDI Devices dialog are slightly different if you are on a Windows® versus a Mac® system, and also slightly different depending on which Line 6 hardware you are using. Just check out the descriptions that match your setup in the following sections...

Windows® - Line 6 Audio-MIDI Devices Dialog

You can launch the Line 6 Audio-MIDI Devices dialog from within the Windows® XP® or Vista® Control Panel (*Start button > Settings > Control Panel*), or from the GearBox *Help > Hardware & Driver Settings*.

Driver Tab - Windows

TonePort & GuitarPort - This example shows TonePort UX2 as the selected device, with the GearBox software running. You'll see some differences with a POD device selected, which are noted in the following diagram - click on a number to go to its description. If you have the TonePort UX8, you'll have even more options, so be sure to also read up on the UX8 specific sections...



1 – **Line 6 Device selector:** Allows selection of any supported Line 6 USB audio device that is connected. Note that if you have more than one supported device connected, each will be selectable in this list, regardless if it is in use by the GearBox application or not. If your device is not connected and powered on, it will not appear in this list.

2 – **Selected Device icon:** An icon for the selected Line 6 Device appears here.

3 – **Driver version:** Displays the current device’s installed driver version number.

4 – **ESN:** Displays the current device’s unique Electronic Serial Number.

5 – **ASIO Client indicator:** If you are running audio software that is using this Line 6 device as its ASIO sound card, the name of the software will appear here. If not in use by an ASIO software, “none” is displayed here as shown.

6 – **Buffer Size:** The ASIO buffer size in use. Note this field is only active when in use by an ASIO application. As your audio software documentation will likely tell you, the ASIO Buffer Size will affect the “responsiveness” and “latency” of the audio. The lower the setting, the faster the response, but with the trade-off of higher processor usage and the risk of audio dropouts. Raise the value if you are getting inconsistent playback or recording in the audio software. Basically, 512 is generally a good average setting.*



*Note that TonePort and GuitarPort devices also offer ToneDirect™ Monitoring, which is a separate audio path with its own Buffer setting. This allows you to keep the above ASIO Buffer Size at a “safer”, higher value, yet still benefit from low latency monitoring of your input signal while recording. Similarly, POD devices offer a USB audio buffer which provides an independent, direct monitor signal with its own buffer adjustment as well. More info on ToneDirect monitoring can be found in this [section](#).

7 – Bit Depth: The ASIO bit depth in use. Note this field is only active when in use by an ASIO application. It is recommended to use the 24-bit option here as well as the 24-bit option within your ASIO recording software. (If your ASIO audio software only supports or is set to 16-bit, then it is recommended to set your Line 6 hardware’s Bit Depth setting here also to 16-bit to match).

8 – Sample Rate Converter Active indicator: TonePort & GuitarPort devices support 44.1 and 48 kHz sample rates natively, and also support 88.2 and 96 kHz sample rates by way of an internal sample rate converter. This indicator lights up to show you when this converter is active, which can be any time your ASIO software is requesting a different sample rate than what your device “natively” supports. TonePort UX8 supports 44.1, 48, 88.2 and 96 kHz sample rates natively, meaning that these sample rates are not converted.

9 – Driver Operation indicator:

TonePort & GuitarPort devices - Displays what sample rate and bit depth the current device is operating at (or with no text if not in use).

POD devices do not utilize this feature and therefore no text will appear here when a POD is the selected device.

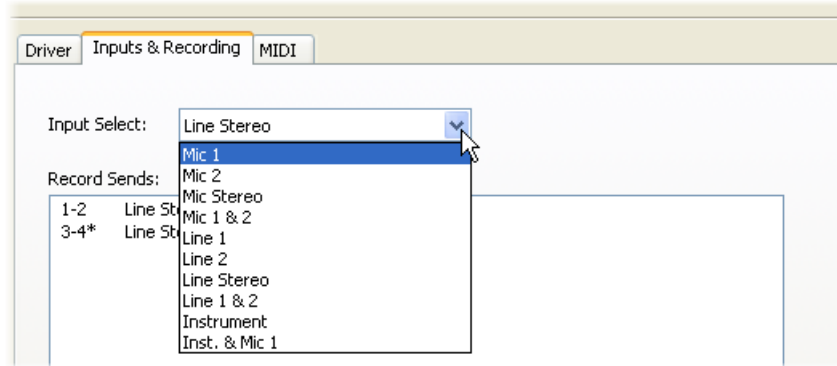
10 – Lock Driver Format: When checked, this forces the Line 6 audio driver to operate at the Sample Rate and Bit Depth settings entered in the two fields below (as opposed to following the sample rate requested by a host audio application).

Note – This checkbox will remain grayed-out while the current Line 6 device is in use by the GearBox application and/or any 3rd party audio application. To access the Force Driver Format feature, you will need to exit GearBox as well as any audio software that might be using the currently selected Line 6 device as its audio device. This checkbox will then be selectable.

Inputs & Recording Tab - Windows

Input Source Select: This is a mirrored control for the Source Select within the GearBox application where it allows the user to select which physical input is used on the device. Note that this control is ONLY selectable when the GearBox software is not in use by the current device. When GearBox is in use, it remains grayed out, but displays the current Source that is selected within GearBox.

When Gearbox is not in use by the selected Line 6 device, this Input Source Select, like the Source Select in the GearBox application, offers a list of input options.



TonePort GX, DI, GuitarPort and PODxt devices are always “fixed” to only route their “instrument” 1 /4 input signal into GearBox. When a GuitarPort or PODxt is the selected device, this Input Source Select list offers only “Instrument” as the source.

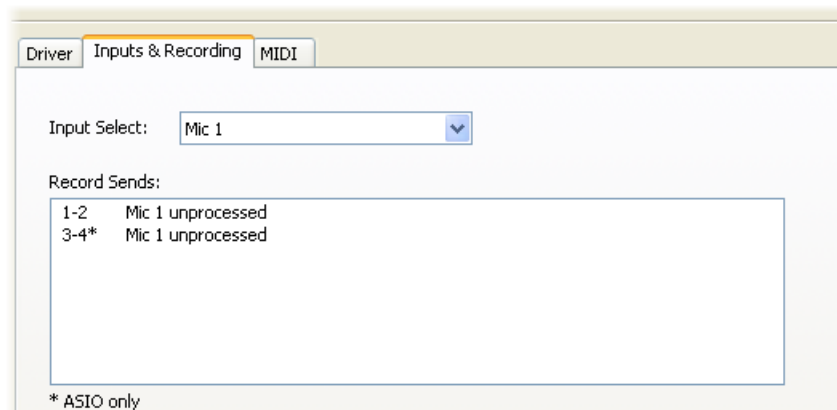
PODxt & POD X3 devices do not offer an Input Source menu in this dialog.

TonePort UX8 has a larger set of options - see the [next section](#) for its Inputs & Recording tab.

Device Sends Info box: One line for each GearBox Record Send appears here along with a general description for signal each Send is carrying. Refer to your specific Line 6 device type in the following descriptions.

Note that multiple Sends for your Line 6 device are only available when using the ASIO driver in your recording software. If your recording software is configured to access the device via its WDM or DirectSound driver, then only one Send will be available in the recording software (Send 1-2).

TonePort & GuitarPort devices (except UX8) show the following Sends:



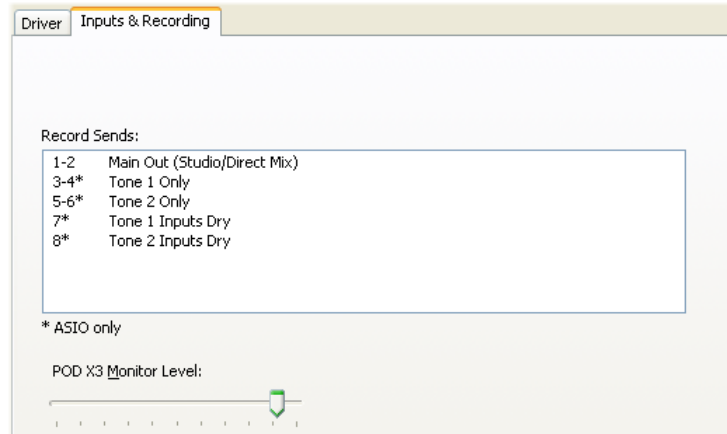
TonePort devices show two stereo Sends (Record 1-2 and Record 3-4)

- **Single Tone Source (Mono/Stereo):** When the GearBox application is not running, Record 1-2 and 3-4 both carry the unprocessed signal. When running GearBox, Record 1-2 will carry the fully GearBox-processed signal. For Record 3-4, you can choose between a signal with no post-effects, and a fully unprocessed signal.
- **Dual-Tone Source*:** If you’ve selected one of the dual input configurations from the input menu,

Record 3-4 will always carry the signal from the second audio source. When GearBox is running, these sends will carry the Tone 2 signal of a Dual-Tone configuration.

*Note: TonePort DI, GX and GuitarPort devices can only run in Single-Tone configuration.

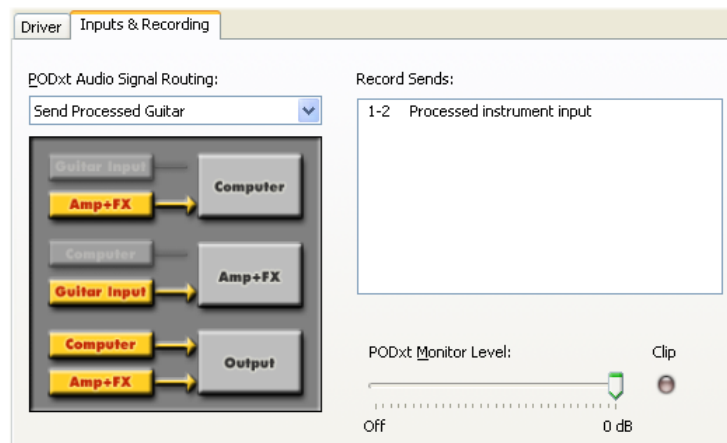
POD X3 devices show a list of 5 Record Sends:



Note that the type of signal that is fed to each Send is configured on the POD X3’s on-board Outputs - Studio/Direct Mix settings screen. Or, if GearBox is running, the Studio/Direct Mix Pan sliders and Mute buttons for Tone 1 and Tone 2 as well as the Send volume knob all affect the signal fed to Send 1-2. To put it another way, Send 1-2 is fed the same “Studio/Direct Mix” as your main outputs, which could be just a Tone 1, or some combination of Tone 1 & 2, depending on how you set the Studio/Direct mix controls. Please refer to your [POD X3 Pilot’s Handbook](#) for details on the Output screen options and especially about POD X3’s unique Dual Tone operation.

POD X3 also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your POD X3 hardware monitor signal while recording (independently of the Send signal level that is being recorded).

PODxt devices show only one Record Send (Record 1-2).

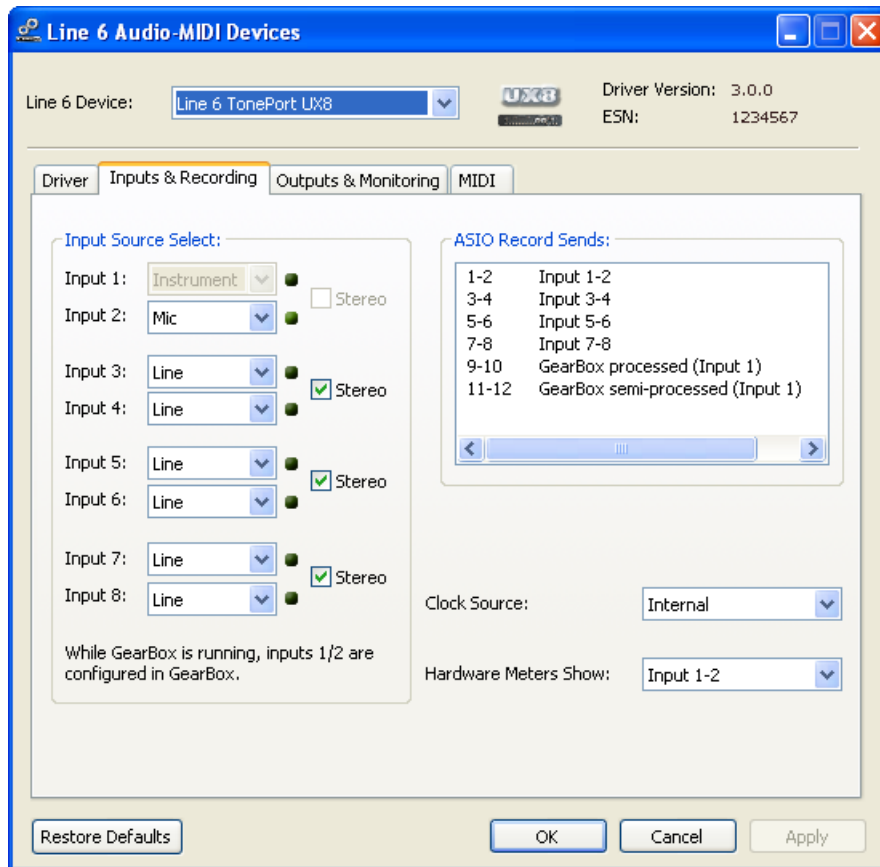


The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing



option within the Audio Signal Routing menu at the left. Note that this Audio Signal Routing determines this signal type regardless if GearBox is running or not. (See the [PODxt Audio Signal Routing](#) section for more about the options in this menu). PODxt also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your PODxt monitor signal while recording (independently of the Send signal level that is being recorded).

Inputs & Recording Tab (TonePort UX8 only - Windows)

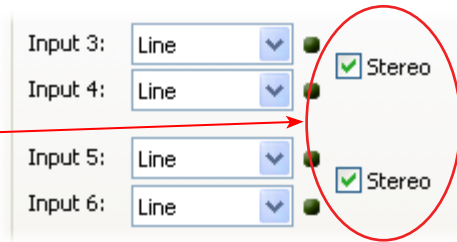


The Inputs & Recording tab lets you select specific inputs for recording. Input source options are as follows:

- Input 1:** Instrument 1 or XLR 1 or Line 1 or S/PDIF (L)
- Input 2:** Instrument 2 or XLR 2 or Line 2 or S/PDIF (R)
- Input 3:** XLR 3 or Line 3
- Input 4:** XLR 4 or Line 4
- Input 5:** XLR 5 or Line 5
- Input 6:** XLR 6 or Line 6
- Input 7:** XLR 7 or Line 7
- Input 8:** XLR 8 or Line 8



You can also link inputs into stereo pairs. This affects hardware monitoring controls in the Outputs & Monitoring tab (see below).

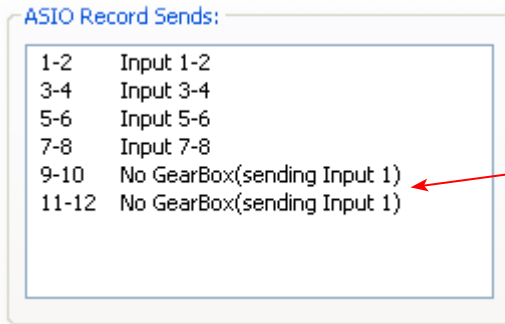


Using Inputs 1 & 2 with the GearBox standalone application

The GearBox standalone application works with the TonePort UX8 driver to provide ultra-low latency via ToneDirect™ monitoring for Inputs 1 & 2 of the UX8, which includes two high-Z Instrument inputs, two XLR inputs, two Line level inputs and stereo S/PDIF input. GearBox's ToneDirect™ Monitoring is ideally suited for recording guitar and bass with amp and effects processing, providing the instantaneous feel necessary for competent performance while tracking.

ASIO Record Sends

This box displays the ASIO names of the UX8's input sources as they appear in recording applications utilizing the UX8's ASIO driver.

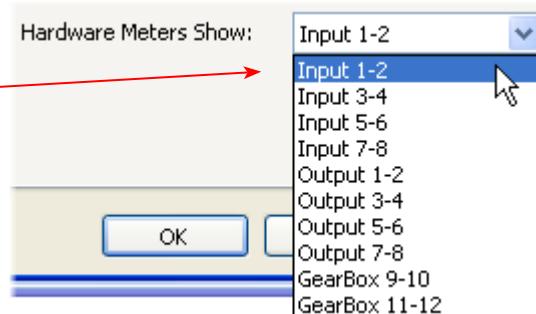


Sends 9-10 and 11-12 represent processed and semi-processed signals respectively, from the GearBox standalone application. If GearBox is not running, Sends 9-10 and 11-12 carry the signal from Input 1.

See the [GearBox Standalone Application](#) chapter for details on using the GearBox sends with the TonePort UX8.

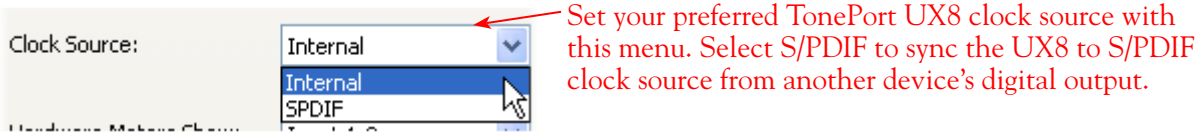
Hardware Meters Show

Use this menu to select the input and output levels you want the UX8's hardware meters to display.



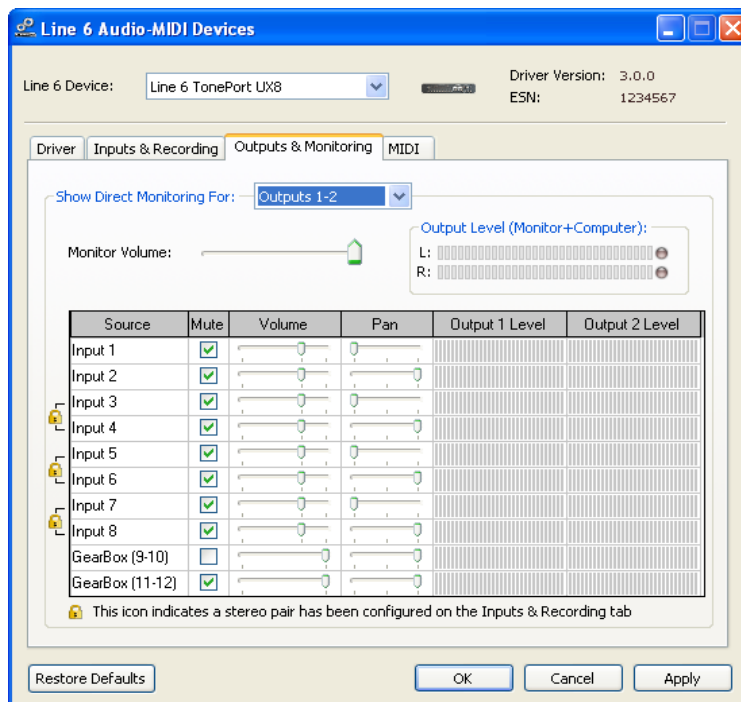


Clock Source

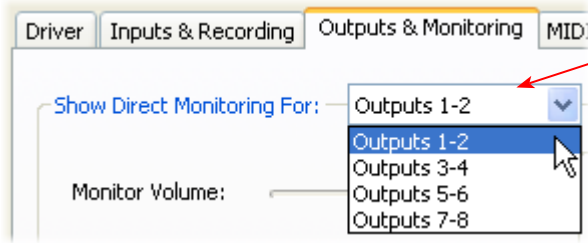


Outputs & Monitoring Tab (TonePort UX8 Only - Windows)

Important: Note that the Outputs & Monitoring tab provides control over the volume of whatever you are inputting into UX8. These controls do not affect Send levels (the audio that streams into your recording software), nor do they control the level of audio coming from your computer (such as the playback level of your software's session). In other words, volume and pan levels here are purely analog, intended for monitoring live input levels (from instruments, mics, etc) to provide you with independent level control over these items versus the playback levels of your audio software's tracks.



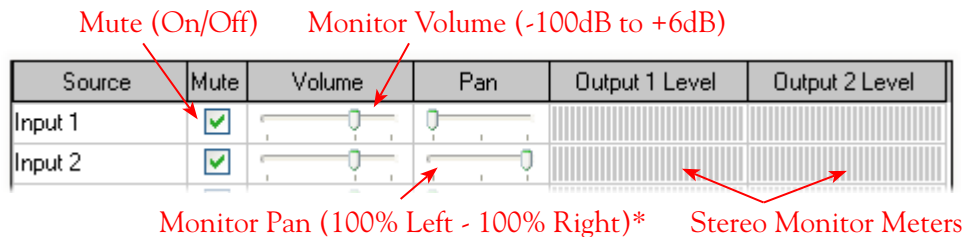
You can specify different mix settings for each pair of UX8 outputs if you like. By default, the only sounds that come out of the UX8 are the computer's output and GearBox 9-10 signal (fully processed), all through Main Outs 1-2. You can directly monitor other UX8 inputs by unmuting (uncheck the Mute checkbox for) the corresponding input source in this tab. Note that the Mute and volume controls here only act upon inputs (your guitar, bass, mic etc., plugged into the UX8), and not audio coming from your computer (such as the playback of your audio software session). The UX8 provides monitoring through the hardware with zero latency, which is ideal for tracking with multiple sources simultaneously.



Use the drop-down menu at the top to select the output pair for which you want to mix. Each output pair can have different mix settings.

Mix Controls

Inputs 1 - 8 offer the following controls:



* -3dB panning law is applied to the pan control to maintain a constant monitoring level across the panorama.

Mix Controls for Inputs 9 - 12:

GearBox monitoring controls behave identically to Inputs 1- 8, with the exception of the Volume Level. GearBox Sends provide a max monitoring level of 0 dB, whereas the other inputs max at +6 dB, in order to match the 0 dB maximum monitoring level provided by the GearBox standalone application.

Main Monitor Volume



This slider controls the overall monitoring volume for the current output pair. What you hear is displayed in the adjacent level meter and includes the combination of input sources and computer-generated signals, such as those assigned to the current output from within your recording software. Note that computer-generated signals (e.g. - the playback audio from your audio software's session) are unaffected by the volume slider. The level meter's clip LED graphics light up when the signal reaches 0 dB.

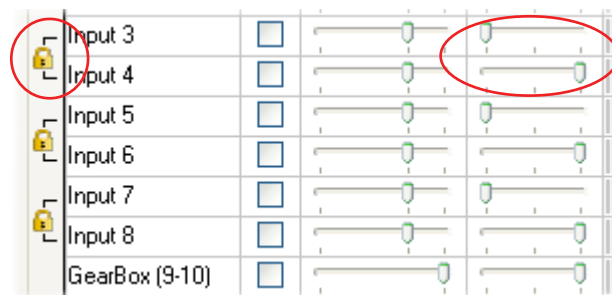
Main Mix vs. Talent Mix

The UX8's two front panel headphone outputs mirror Outs 1-2 and 3-4 respectively. You can use the monitor controls, for example, to create a “main mix (1-2)” that captures the overall image of the recording project, while a separate “talent mix (3-4)” can be provided for the musician who is currently adding a new part, and may need a click track and an ample level of themselves above the rest of the mix (you know, the guy asking for “more me” in his headphones). Additional output pairs 5-6 and 7-8 are available for headphone mixers or sending to an external tape deck, other monitors, or whatever else you might want to send out a customized mix to.

Stereo Pairs

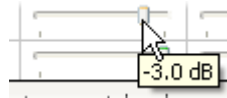
When the “Stereo” checkbox is active in the Inputs & Recording tab for a pair of Inputs, the representative Inputs in the Outputs and Monitoring tab will display them as “locked” as a stereo pair.

The lock icon represents two sources linked as a stereo pair.



The Pan sliders for a “locked” stereo pair are automatically set to 100% Left and Right.

Using tool tips



You can obtain precise value readings for output levels, volume sliders and pan sliders. Do this by hovering the mouse cursor over the meter or slider you wish to read.

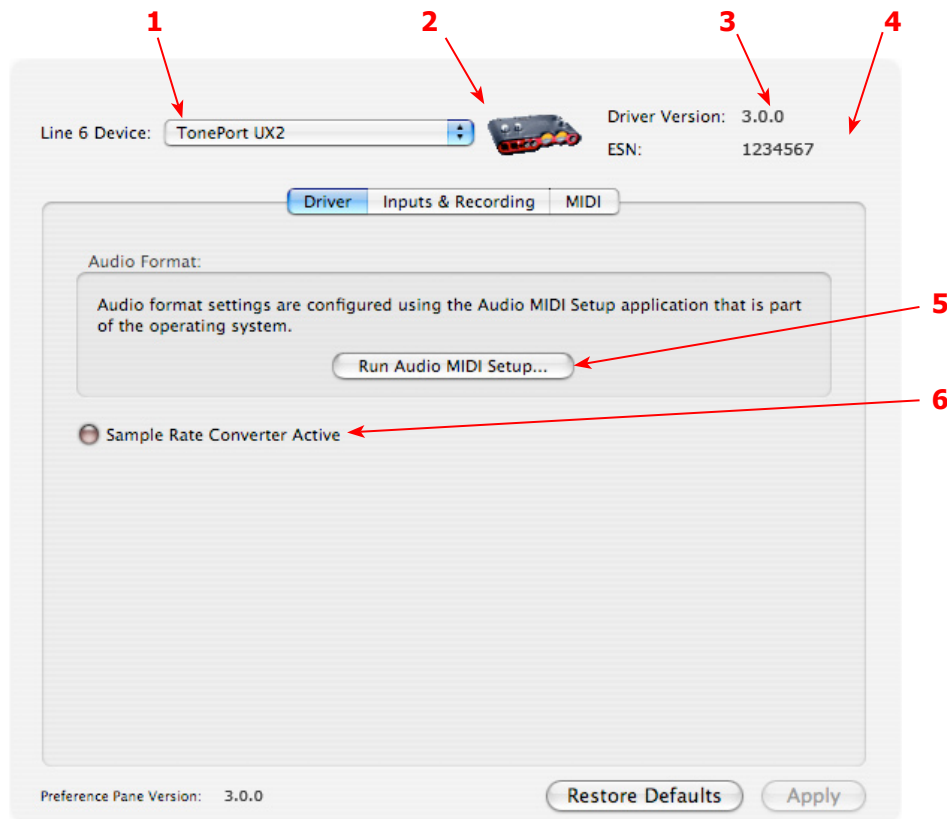
Mac® - Line 6 Audio-MIDI Devices Dialog

You can launch the Line 6 Audio-MIDI Devices dialog from within the Mac® System Preferences, or from the GearBox *Preferences > Hardware* tab. On Mac® systems, all Line 6 hardware utilizes the Mac® OS X® Core Audio driver format, which means that some of your Line 6 device settings will be in the OS X Audio-MIDI Setup dialog. You can get to this dialog from within the Line 6 Audio-MIDI Devices dialog (or, from the Finder by going to *Applications > Utilities > Audio-MIDI Setup*).

Line 6 Audio-MIDI Settings - Driver Tab

TonePort & GuitarPort devices – The following example shows TonePort UX2 as the selected device, with the GearBox software running. If you have the **TonePort UX8**, you'll have even more options, so be sure to also read up on the UX8 specific sections...

POD X3 & PODxt devices - You'll see some differences with a POD device selected – which are noted in the following descriptions...



1 – **Line 6 Device selector:** Allows selection of any supported Line 6 USB audio device that is connected. Note that if you have more than one supported device connected, each will be selectable in this list, regardless if it is in use by the GearBox application or not. If your device is not connected and powered on, it will not appear in this list.

2 – **Selected Device Icon:** An icon for the selected Line 6 Device appears here.

3 – **Driver version:** Displays the current device's installed driver version number.

4 - ESN: Displays the current device’s unique Electronic Serial Number.

5 – **Run Audio-MIDI Setup button:** On Mac® systems, Core Audio sound card driver settings are configured in the OS X® Audio-MIDI Settings utility. This button launches this dialog for you (see following OS X Audio-MIDI Settings Dialog section).

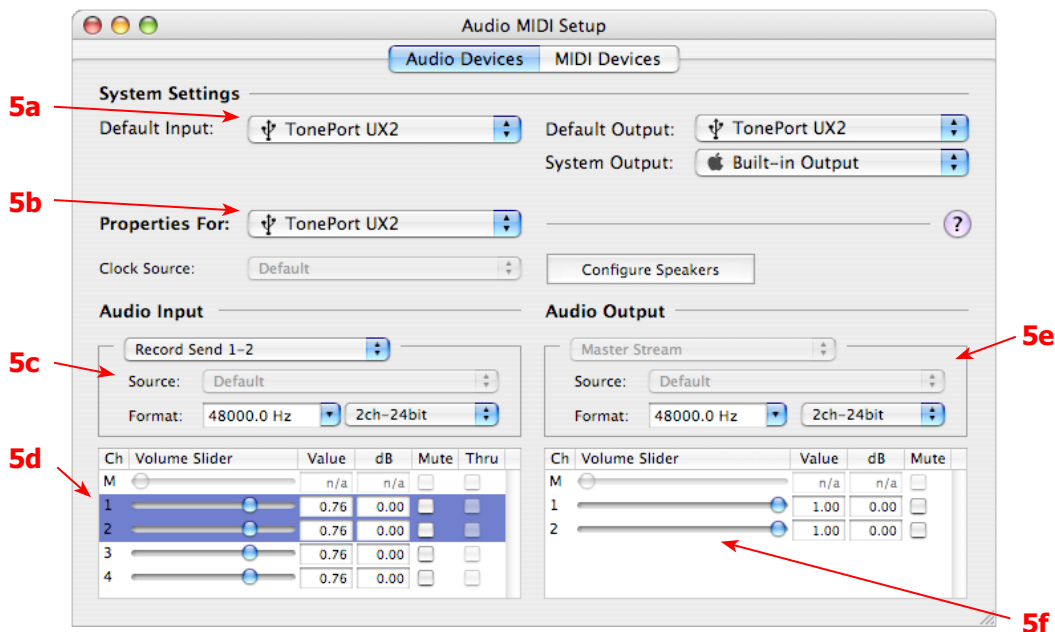
6 – **Sample Rate Converter Active indicator:** TonePort and GuitarPort devices support 44.1 and 48 kHz sample rates natively, and support 88.2 and 96 kHz sample rates by way of an internal sample rate converter.* This indicator lights up to show you when this converter is active, which can be any time your audio software is requesting a different sample rate you’re your device “natively” supports or is “fixed” at. Also see the Force Driver Format checkbox option. See the description for the Mac [Audio-MIDI Setup](#) dialog for more about Sample Rates.

*TonePort UX8 supports 44.1, 48, 88.2 and 96 kHz sample rates natively, meaning that these sample rates are not converted.

Note that TonePort **ToneDirect™ Monitoring**, which is a separate audio path than what the Mac® Core Audio system routes to your audio software. ToneDirect Monitoring allows your Gearbox processed monitor signal to function with very low latency. There are no adjustments necessary for these monitoring systems. More information on ToneDirect can be found in the next section.

Mac® OS X® Audio-MIDI Setup Dialog

Note: For TonePort UX8, please see the following [UX8 Audio-MIDI Settings](#) section.



5a – System Settings:

- The **Default Input** and **Default Output** options allow you to choose the sound card you want your audio applications to use by default. If you want this to be your Line 6 device, select it here.



- The **System Output** option allows you to choose which sound card the Mac System Settings are played through. You may *NOT* want to choose this to be your Line 6 device, since it can be rather annoying to hear those dings, beeps or frogs croaking at blaring volumes in your headphones or monitors when working in your audio application! Even better, you can turn these system settings off completely in the *System Preferences > Sounds* dialog.

5b – Properties For: Choose your Line 6 device here to allow the Audio Input and Audio Output options display its settings.

5c – Audio Input:

- In the top selector, you will be able to choose your Record Send for your Line 6 device to view it's format settings below.
- The **Format** selectors show you the Sample Rate* and Bit Depth that the Line 6 device will be operating at for recording. The Bit Depth for all Line 6 devices is fixed at 24 bit.

*It is recommended that you do not use the Sample Rate selector here in the Mac Audio-MIDI Setup dialog to set your sample rate when your recording software is running. Typically, your recording software will offer a Sample Rate option within its own "Preferences" or "Audio Setup" settings. It is best to configure the Sample Rate within the recording software, and you will see the device's sample rate switch automatically to match it.

5d – Volume sliders (audio input):

These sliders are not functional with Line 6 hardware - use the GearBox Record Send knob and/or the Tone's Volume controls instead of using these sliders to set your Record Send levels for Line 6 devices.

5e – Audio Output:

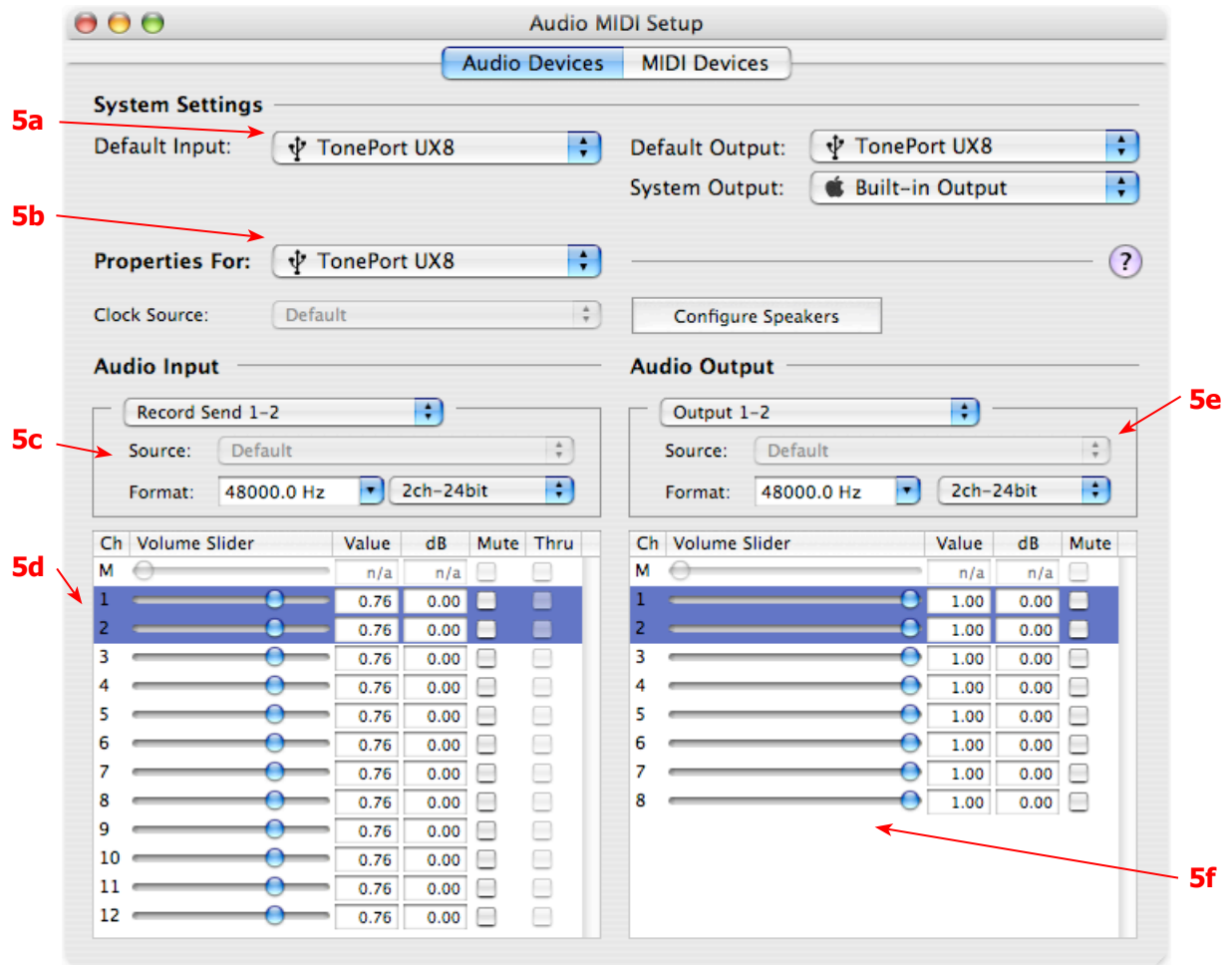
- The **Format** selectors show you the Sample Rate* and Bit Depth that the Line 6 device will be operating at for playback. The Bit Depth for all Line 6 devices is fixed at 24 bit.

*It is recommended that you do not use the Sample Rate selector in the Mac Audio-MIDI Setup dialog to set your sample rate when your recording software is running. Typically, your recording software will offer a Sample Rate option within its own "Preferences" or "Audio Setup" settings. It is best to configure the Sample Rate within the recording software for your project, and you will see the device's sample rate switch automatically to match it.

5f – Volume sliders (audio output):

These sliders are not functional for Line 6 hardware - use the GearBox Out To Monitor controls (or the Volume knobs on your Line 6 hardware) instead of these sliders to adjust output levels.

Mac® OS X® Audio-MIDI Settings Dialog (TonePort UX8 Only)



5a – System Settings:

- The **Default Input** and **Default Output** options allow you to choose the sound card you want your audio applications to use by default. If you want this to be your Line 6 device, select your UX8 here.
- The **System Output** option allows you to choose which sound card the Mac System Settings are played through. You may *NOT* want to choose this to be your Line 6 device, since it can be rather annoying to hear those dings, beeps or frogs croaking at blaring volumes in your headphones or monitors when working in your audio application! Even better, you can turn these system settings off completely in the *System Preferences > Sounds* dialog.

5b – Properties For: Choose your TonePort UX8 here to allow the Audio Input and Audio Output options display its settings.

5c – Audio Input:

- In the top selector, you will be able to choose your Record Send for the TonePort UX8 to view its Format settings below.
- The **Format** selectors show you the Sample Rate* and Bit Depth that the Line 6 device will be operating at for recording. The Bit Depth is fixed at 24 bit.



*It is recommended that you do not use the Sample Rate selector in the Mac Audio-MIDI Setup dialog to set your sample rate when your recording software is running. Typically, your recording software will offer a Sample Rate option within its own “Preferences” or “Audio Setup” settings. It is best to configure the Sample Rate within the recording software, and you will see the device’s sample rate switch automatically to match it.

5d – Volume sliders (audio input):

These sliders 1 - 12 are not functional with UX8 - use the GearBox Record Send knob and/or Tone volume instead of using these sliders to set your Record Send levels for Line 6 devices.

5e – Audio Output:

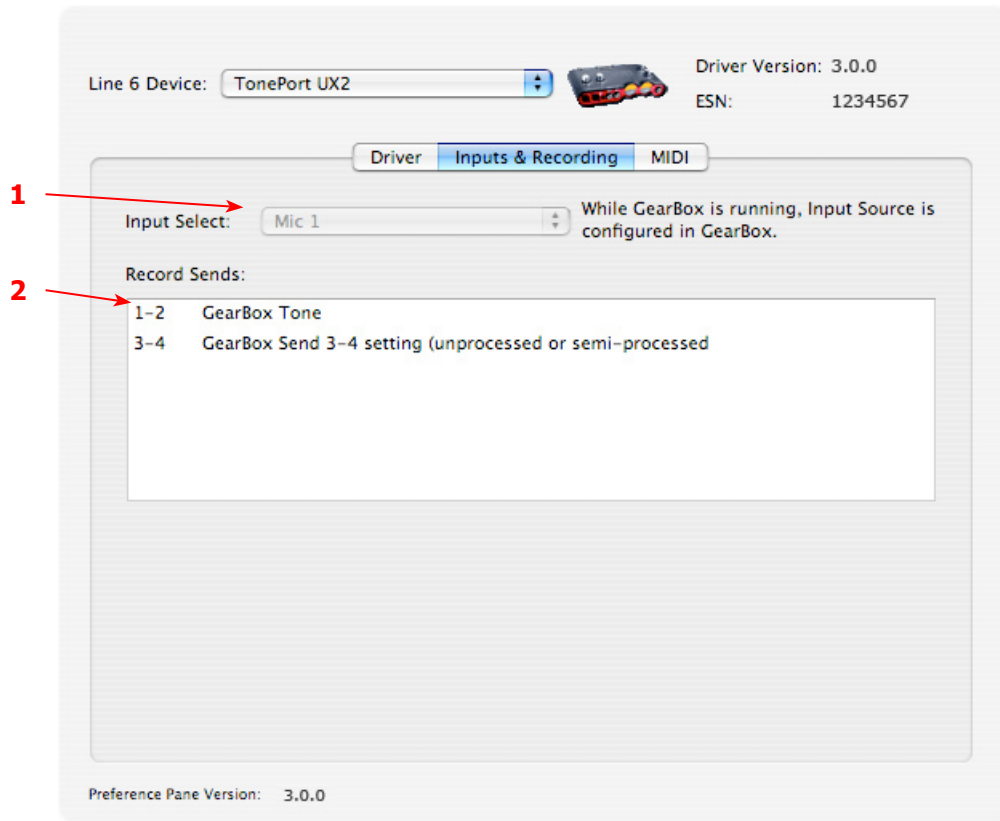
- The **Format** selectors show you the Sample Rate* and Bit Depth that the TonePort UX8 is operating at for playback. The Bit Depth for all Line 6 devices is fixed at 24 bit.

*It is recommended that you do not use the Sample Rate selector in the Mac Audio-MIDI Setup dialog to set your sample rate when your recording software is running. Typically, your recording software will offer a Sample Rate option within its own “Preferences” or “Audio Setup” settings. It is best to configure the Sample Rate within the recording software, and you will see the device’s sample rate switch automatically to match it.

5f – Volume sliders (audio output):

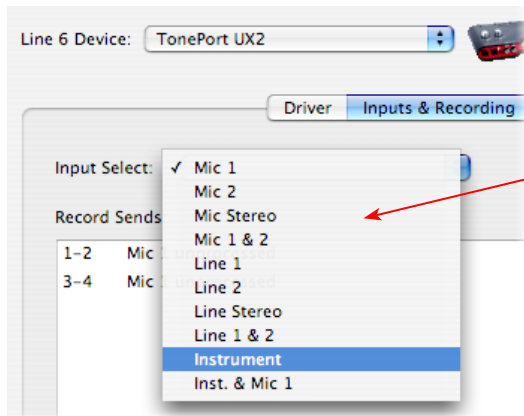
These sliders are not functional for Line 6 hardware - use the GearBox Out To Monitor controls (or the Volume knobs on your Line 6 hardware) instead of these sliders to adjust output levels.

Line 6 Audio MIDI Settings Dialog - Inputs & Recording Tab



1 – Input Source Select: This is a mirrored control for the Source Select within the GearBox application where it allows you to select which physical input is used on the device. Note that this control is **ONLY** selectable when the GearBox software is not in use by the current device. When GearBox is in use, this selector remains grayed out, but displays the current Source that is selected within GearBox.

When GearBox is not launched, this Input Source Select, like the Source Select in the GearBox application, offers a list of input options. The options will differ depending on the Line 6 device. TonePort UX2 displays the following:



When GearBox is not in use, the Input Source Select menu is available. As shown here, TonePort devices offer several input Sources to choose from. The selected Source is what gets routed to the Device Sends.

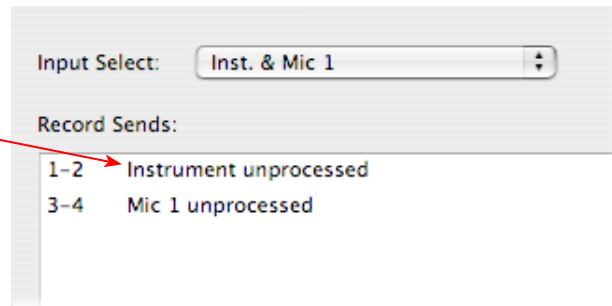
TonePort GX, DI and GuitarPort devices are always “fixed” to only route their 1/4-inch input signals into GearBox. With one of these devices, this Input Source Select list offers only “Instrument” as the source.

POD X3 and PODxt devices are “fixed” to route their input signals into GearBox. With one of these devices there is no Source Select menu displayed in the dialog.

2 – Device Sends info box: One line for each GearBox Record Send appears here along with a general description for each Send.

TonePort & GuitarPort devices (except UX8) show two stereo Sends (1-2 and 3-4):

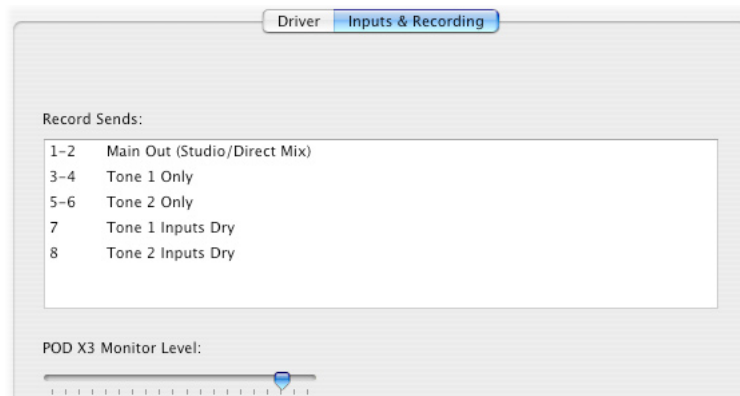
The Device Sends Description then shows the input Source, and informs you if that signal is “processed” or not. Since GearBox is not running, the signal is unprocessed.



- **Single Tone Source (Mono/Stereo):** When the GearBox application is not running, Record Sends 1-2 and 3-4 both carry the unprocessed signal. When running GearBox, Record Send 1-2 will carry the fully GearBox-processed signal. For Record Send 3-4, you can choose between a signal with no post-effects, and a fully unprocessed signal.
- **Dual-Tone Source:** If you’ve selected one of the dual input configurations from the input menu, Record Send 3-4 will always carry the signal from the second audio source. When GearBox is running, these sends will carry the Tone 2 signal of a Dual-Tone configuration. See the [TonePort Dual-Tone Operation](#) section for more about this.

Note: TonePort GX, DI and GuitarPort can only run in Single-Tone configuration.

POD X3 devices show a list of 5 Record Sends:

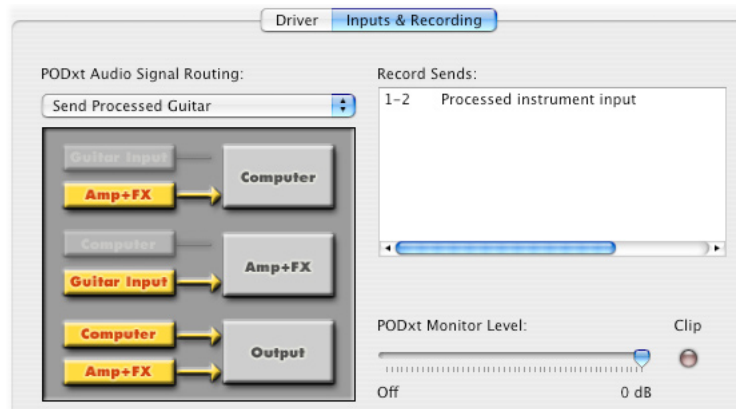


Note that the type of signal that is fed to each Send is configured on the POD X3’s on-board Outputs settings screen - if GearBox is running, the Send 1-2 Pan slider and Mute buttons for Tone 1 and

Tone 2, as well as the Send volume knob also affect the signals fed to Send 1-2. For example, Send 1-2 carries the same signal you hear on POD X3's Main outputs, which could be just Tone 1, or some combination of Tone 1 & 2. Your POD X3 Output screen options allow you to mute, pan or swap Tone 1 and Tone 2, so these options will of course also affect what is fed to the Sends. Please refer to your [POD X3 Pilot's Handbook](#) for details on the Output screen options and especially to learn more about the unique POD X3 Dual Tone feature.

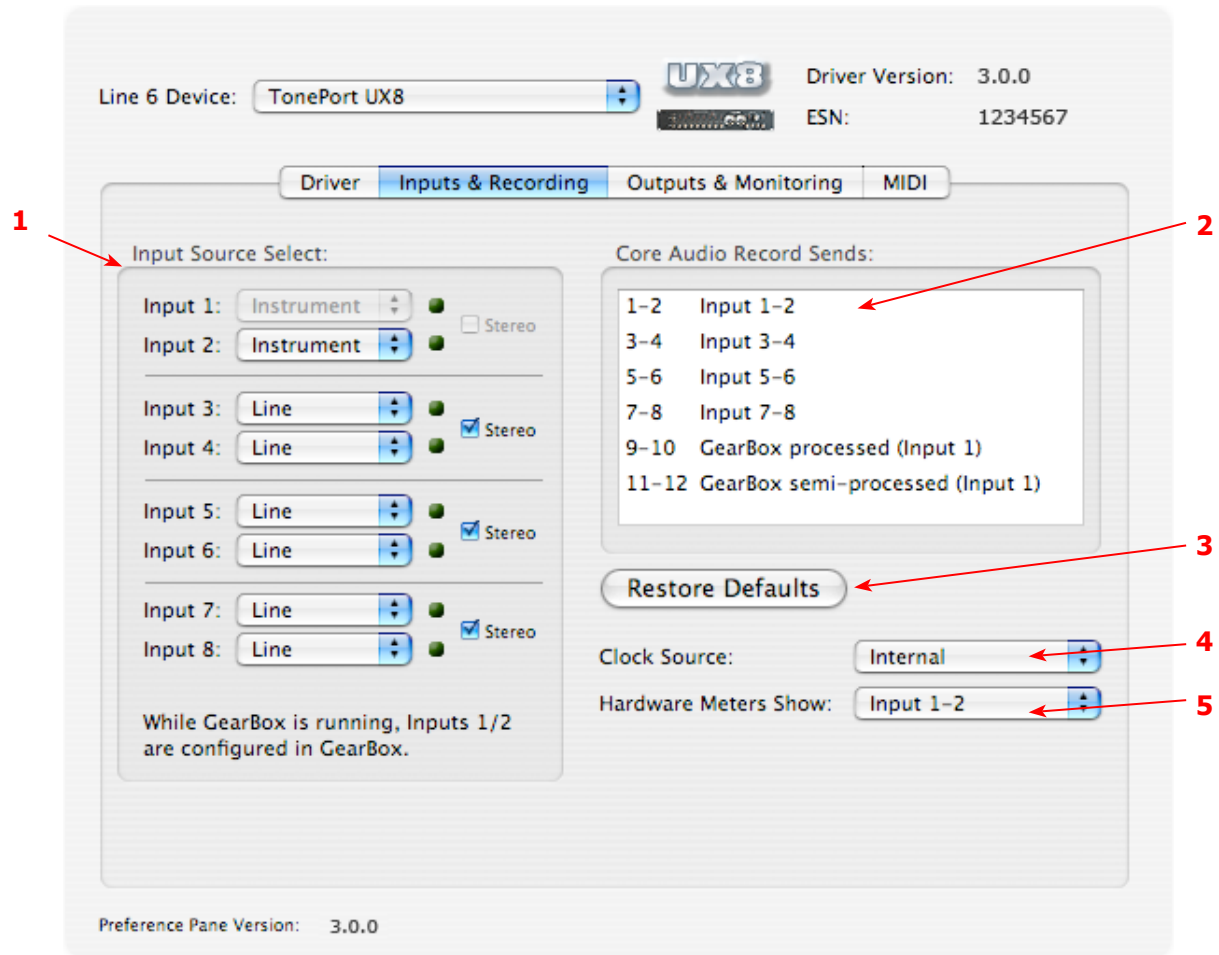
POD X3 also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your POD X3 monitor signal while recording (independently of the Send signal level that is being recorded).

PODxt devices show only one Record Send (Record 1-2).



The type of signal that is routed to the Record Send 1-2 is determined by the PODxt Signal Routing option within the Audio Signal Routing menu at the left. Note that this Audio Signal Routing determines this signal type regardless if GearBox is running or not. (See the [PODxt Audio Signal Routing](#) section for more about the options in this menu). PODxt also offers a Monitor Level slider in this tab as well - you can use this to independently adjust your PODxt monitor signal while recording (independently of the Send signal level that is being recorded).

Line 6 Audio MIDI Settings Dialog - Inputs & Recording Tab (TonePort UX8 Only)



1 – Input Source Select: TonePort UX8 offers 8 individual input sources, each with its own selector where you can choose which physical input is to be used for each. Input source options are as follows:

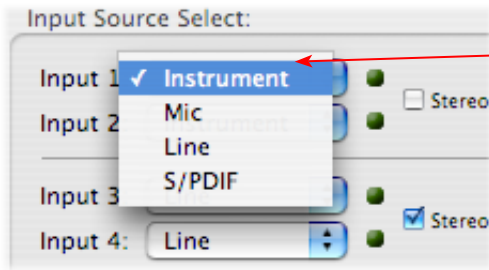
- Input 1:** Instrument 1 or XLR 1 or Line 1 or S/PDIF (L)
- Input 2:** Instrument 2 or XLR 2 or Line 2 or S/PDIF (R)
- Input 3:** XLR 3 or Line 3
- Input 4:** XLR 4 or Line 4
- Input 5:** XLR 5 or Line 5
- Input 6:** XLR 6 or Line 6
- Input 7:** XLR 7 or Line 7
- Input 8:** XLR 8 or Line 8

Using Inputs 1 & 2 with the GearBox standalone application

The GearBox standalone application works with the TonePort UX8 driver to provide ultra-low latency via ToneDirect™ monitoring for Inputs 1 & 2 of the UX8, which includes two high-Z Instrument inputs, two XLR inputs, two Line level inputs and stereo S/PDIF input. GearBox's ToneDirect Monitoring is ideally suited for recording guitar and bass with amp and effects processing, providing



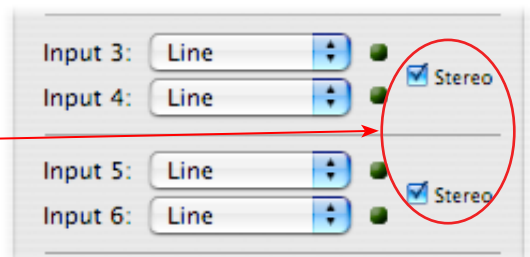
the instantaneous feel necessary for competent performance while tracking.



When GearBox is not in use, the Input 1 & input 2 selectors are available. As shown here, TonePort UX8 offers several input Sources to choose from. The selected Source is what gets routed to the Device Send.

Stereo Paired Inputs

You can also link inputs into stereo pairs. This affects hardware monitoring controls in the Outputs & Monitoring tab (see below).



2 – **Device Sends info box:** One line for each GearBox Record Send appears here along with a general description for each Send.

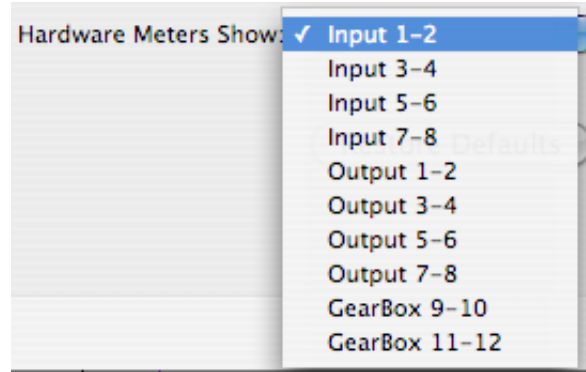
1-2	Input 1-2
3-4	Input 3-4
5-6	Input 5-6
7-8	Input 7-8
9-10	GearBox processed (Input 1)
11-12	GearBox semi-processed (Input 1)

On UX8, Send 9-10 carries the GearBox - processed signal, so you can select this Send as the track input in your audio software to record the full GearBox Tone. Send 11-12 carries the “semi-processed” Tone, which can vary depending on what GearBox effects you select as either “Pre” or “Post” the Send 11-12. All other Sends carry an unprocessed signal of whatever is plugged into the respective Input jack on the UX8 hardware.

3 - **Restore Defaults** - click this button to restore all this tabs settings to their original default values.

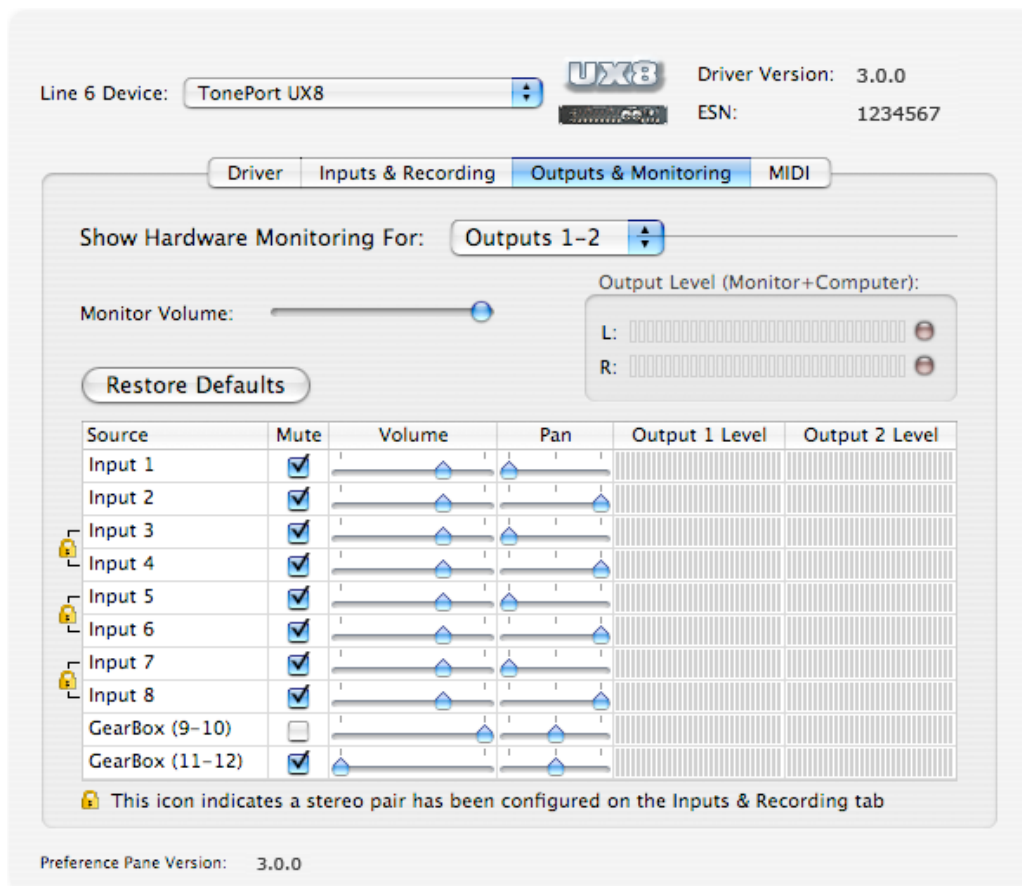
4 - **Clock Source** - Set your preferred TonePort UX8 clock source with this menu. Select S/PDIF to sync the UX8 to an external S/PDIF clock source from another device’s digital output. If you are not connecting anything into UX8’s digital S/PDIF input, then keep this set to **Internal** to use the UX8’s own clock.

5 - **Hardware Meters Show** - This selector allows you to choose what the VU meters on the front of the UX8 are measuring. Note that these hardware meters function even if the GearBox software is not currently running.



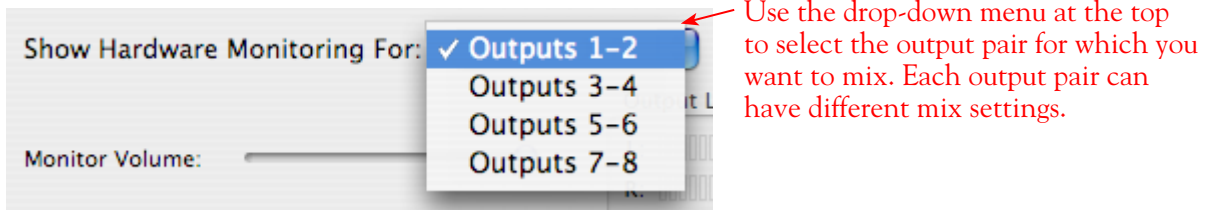
Outputs & Monitoring Tab (TonePort UX8 Only - Mac)

Important: Note that the Outputs & Monitoring tab provides control over monitoring levels, specifically, what you hear coming out of the UX8. These controls do not affect Send levels, the audio that streams into your recording software. In other words, volume and pan levels here are purely analog, intended for monitoring live input levels (from instruments, mics, etc) and computer output levels, in order to facilitate the recording process.



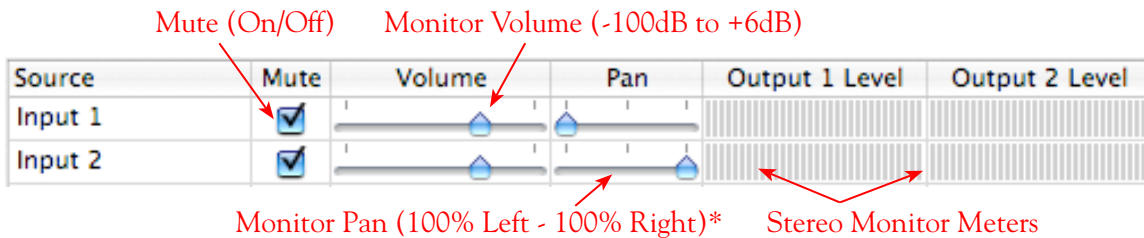
The Outputs & Monitoring tab provides control over hardware monitoring settings, including input source volume, pan and mute states. You can specify different mix settings for each pair of UX8 outputs if you like.

By default, the only sounds that come out of the UX8 are the computer’s output and GearBox 9-10 signal (fully processed), all through Main Outs 1-2. You can directly monitor other UX8 inputs by unmuting (unchecking the Mute checkbox for) the corresponding input source in this tab. The UX8 provides monitoring through the hardware with zero latency, which is ideal for tracking with multiple sources simultaneously.



Mix Controls

Inputs 1 - 8 offer the following controls:



* -3dB panning law is applied to the pan control to maintain a constant monitoring level across the panorama.

Mix Controls for Inputs 9 - 12:

GearBox monitoring controls behave identically to Inputs 1- 8, with the exception of the Volume Level. GearBox Sends provide a max monitoring level of 0 dB, whereas the other inputs max at +6 dB, in order to match the 0 dB maximum monitoring level provided by the GearBox standalone application.

Main Monitor Volume



This slider controls the overall monitoring volume for the current output pair. What you hear is displayed in the adjacent level meter and includes the combination of input sources and computer-generated signals, such as those assigned to the current output from within your recording software. Note that computer-generated signals are unaffected by the volume slider. The level meter’s clip LED graphics light up when the signal reaches 0 dB.

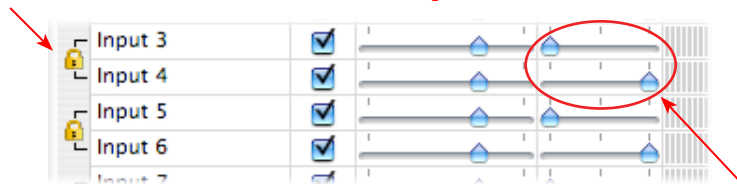
Main Mix vs. Talent Mix

The UX8's two front panel headphone outputs mirror Outs 1-2 and 3-4 respectively. You can use the monitor controls, for example, to create a “main mix (1-2)” that captures the overall image of the recording project, while a separate “talent mix (3-4)” can be provided for the musician who is currently adding a new part (you know, the guy asking for “more me” in his phones), and may need a click track and an ample level of themselves above the rest of the mix. Additional output pairs 5-6 and 7-8 are available for headphone mixers or sending to a mixer, other monitors, etc.

Stereo Pairs

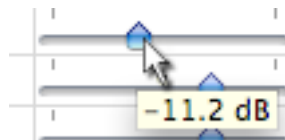
When the “Stereo” checkbox is active in the Inputs & Recording tab for a pair of Inputs, the representative Inputs in the Outputs and Monitoring tab will display them as “locked” as a stereo pair.

The lock icon represents two sources linked as a stereo pair.



The Pan sliders for a “locked” stereo pair are automatically set to 100% Left and Right.

Using tool tips



You can obtain precise value readings for output levels, volume sliders and pan sliders. Do this by hovering the mouse cursor over the meter or slider you wish to read.



Important Things to Know For Recording

This section will give you some pointers for using your Line 6 Hardware for recording, to help you get your brain wrapped around all that complex computer stuff your geeky friends talk about at parties. We've got even more info, including setup tips for specific audio programs and system tweaking tips in our *GearBox Recording Setup Guide* – its available free on the line6.com [GearBox Online Help](#) page!

Sample Rate and Bit Depth

When you select a **Sample Rate** in your audio recording software, your Line 6 hardware's audio driver will automatically match the sample rate setting. It is important to manually match the **Bit Depth** settings between your audio recording software and Line 6 audio driver as well. Here are a few things to check:

- Configure your recording program's sample rate settings, and then confirm that your Line 6 hardware is running at the correct settings in the Line 6 Audio-MIDI Devices dialog (Windows) or in the Audio-MIDI Setup dialog (on Mac). It is best to always change the sample rate settings in your audio software. In most audio software you'll want to make this setting as a Global setting or as a per project setting, and always before you start a new project for it to use a new sample rate.
- Typically, you can choose the 44,100 sample rate in your audio software for most projects. But if you have special requirements for your session, then you can alternatively choose 48,000, 88,200 or 96,000 Hz in your audio software and your Line 6 device will support any of these rates.
- For the Bit Depth on Windows systems, it is typically best choose the 24-bit option in your Windows audio software and to manually select 24-bit in the Line 6 Audio-MIDI Devices dialog if your Windows audio software supports this rate - most all audio recording software does these days. If your Windows audio software is set to 16-bit operation, then it is best to match this setting and choose the 16-bit option in the Line 6 Audio-MIDI Settings dialog.
- For the Bit Depth on Mac systems, it is recommended you choose 24-bit in your recording software for all projects. As you'll see in the Mac Audio-MIDI Setup dialog, 24-bit is the fixed setting for both Audio Input and Output for all Line 6 devices.

GuitarPort Tracks Can't Be Recorded

Attention GuitarPort Online members... Your guitar and/or other input signals (except for Monitor In) from your Line 6 device are the only signals routed to the Record Sends and made available to recording software. Tracks played via the GearBox program's internal Player are not fed to the Record Sends, cannot be recorded to other programs, and not fed to the S/PDIF or AES-EBU digital outputs (for Line 6 devices that include digital outputs). This restriction on the Player audio routing is required in order for Line 6 to protect the copyrights of the musicians and other copyright owners that have licensed music for use in GuitarPort Online.



GEARBOX STAND-ALONE APPLICATION

This chapter offers a tour of the GearBox interface when in use with a Line 6 TonePort, GuitarPort or PODxt family device in use.

POD X3 & POD X3 Live owners - please skip to the following [GearBox with POD X3](#) chapter for the full GearBox Stand-Alone Application information with your device.

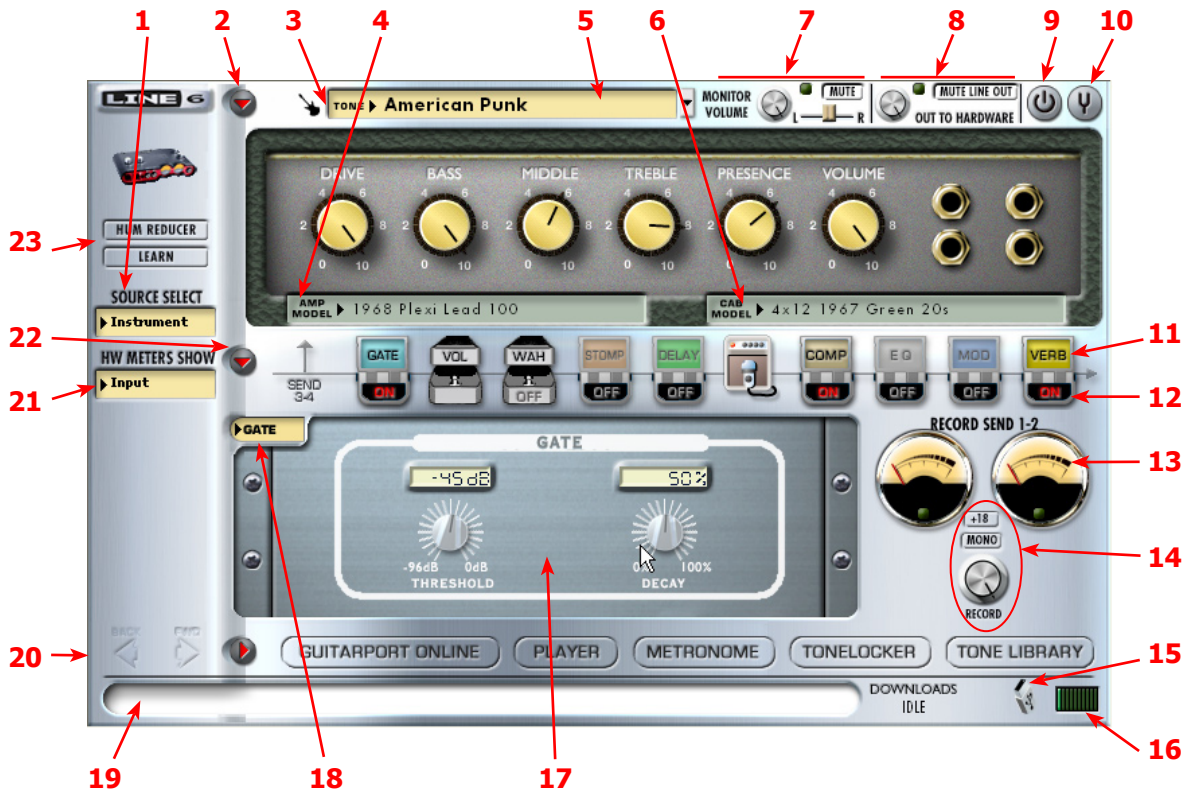
Note that the GearBox interface includes different options depending on your specific Line 6 hardware. In this chapter, we'll describe the GearBox interface with a TonePort UX2 connected - features are very similar for all TonePort, GuitarPort & PODxt units, and we've called out where things differ for each specific device type. If you are using a **PODxt, PODxt Live & PODxt Pro** device, please also be sure to check out the [GearBox with PODxt](#) section for additional, PODxt-specific GearBox controls.

Overview

The GearBox software is free for every owner of the Line 6 TonePort, GuitarPort, POD X3 and PODxt recording and modeling interfaces and is your new Tone Control Central! It gives you visual control, makes it easy to create, edit and save your Tones, includes plenty of great presets, and connects you directly to our exclusive online Tone Library of thousands of professionally programmed Tones. GearBox can run alongside your favorite recording software, letting you easily control every detail of your sound right from your computer during recording, and our additional [GearBox Online Help](#) documentation includes step-by-step instruction for using GearBox with some of the most popular Windows® and Mac® recording software to help make your computer recording experience a great one. GearBox even connects you to [GuitarPort Online](#), our exclusive online world for guitarists who want to play along with the latest and greatest tracks, lessons and licks, covering the greatest guitarists of all time. Combine that with Line 6 Monkey, our world class driver software technology, Add-Ons such as Model Packs and the GearBox Plug-In to expand your Tone arsenal, and it all adds up to be the world's most advanced tone system for guitarists. We call the whole shooting match The GearBox Platform.



GearBox Controls and Operation



All descriptions that follow are the same for Windows® or Mac®, unless otherwise noted.

1 – Source Select menu:

TonePort UX1, UX2, UX8, KB37 – Here is where you choose which physical input(s) you want to use for the GearBox Tone path. Note that TonePort devices also offer a Dual-Tone Source option. See the next Dual-Tone section for more about this.

TonePort DI, GX, GuitarPort, PODxt – No Source Select is shown since these units offer only one input.

2 - Show/Hide button: Clicking this button collapses or expands the viewable height of the Amp and Effects controls. It's useful to collapse these controls if you want to maximize the size of only the lower Browser window.

3 - Tone Menu: Click here to choose from all saved Tones – when you create and save your own masterpiece Tones, they'll appear here too.

4 - Amp Model menu: Choose from all available Amp Models available for your connected device. Remember, you can add more models with optional Model Packs from the [Line 6 store!](#)

5 - Cab Model menu: Choose from a huge assortment of speaker cabinets. We've pre-chosen cabs to match up with your selected amp, but you can choose the Cab here independently - a different cab can make a huge difference on the sound, so try a few different ones!



6 - Tone Options menu: Click this button to do an “A/B” Compare of your settings vs. preset settings, view or edit the Tone Info, Save the Tone, or Save As to do a copy of the current Tone.



7 - Monitor controls:

- **Monitor Volume** – the level of whatever input signal you are feeding into GearBox (e.g. - your guitar) – this is independent of the level routed to your Record Send 1-2 as well as the “playback” level of audio software that is routing its output to your Line 6 device.
- **Monitor/Clip light** – will light up green to indicate your signal, and gets yellow and then red as the level increases. Red means your signal is too hot (in which case you should turn down your input source and/or Monitor vol.)
- **Mute button** – Mutes the monitor signal only.

Note – GearBox will not display this Mute button when PODxt is the source device.

- **Pan slider** – Pans your source input left or right. This affects the signal that is routed to BOTH your Record Send 1-2 and the Monitor path. Double click on the slider to set it to dead center.

For TonePort devices – When using a single Tone Source, these control the Record Send 1-2 Monitor signal path. Send 3-4 has its own set of Monitor controls (accessible in the effects panel when you click the Send 3-4 icon). If you are in a Dual-Tone Source mode, these controls will affect the current, visible Tone only.

For TonePort UX8 only – Note that GearBox’s record sends are labeled “9-10” and “11-12”.

8 - Out To Hardware controls:

TonePort & GuitarPort –

- **Volume knob** – controls the level of audio routed out the analog Line Outs (and headphone out) of your device. This will affect both your Monitor signal AND the playback signal coming into your Line 6 device from your audio software. It does NOT affect the level of your signal going to the Record Send 1-2.
- **Output Indicator/Clip light** – will light up green to indicate your signal, and gets yellow and then red as the level increases. Red means your signal is too hot and you should reduce all individual levels and/or the Volume knob.
- **Mute Line Out button** – Mutes all signals routed to the Line Outs only (and not your headphone out), but does not affect the signal routed to the Record Sends. This is very useful when recording with a Mic since it stops your mic signal from coming out your speakers (to avoid feedback) but still lets you hear it and everything else through your headphones.

Note – GearBox will not display this set of Out To Hardware controls when PODxt is the source device.



For TonePort/GuitarPort devices – These controls affect the Monitor and playback signal paths for both Record Sends 1-2 and 3-4, or both Tones when using a Dual-Tone Source.

For TonePort UX8 only – Note that GearBox’s record sends are labeled “9-10” and “11-12”.

9 - Bypass button:

TonePort – will bypass all amp and effects processing for the currently displayed Tone. Just your “naked”, unprocessed signal will be heard as well as routed to your Record Sends when bypassed.

GuitarPort – will bypass all amp and effects processing. Just your “naked”, unprocessed signal will be heard as well as routed to your Record Sends when bypassed.

PODxt – will bypass only the amp

10 - Tuner button: Toggles the display of the Guitar Tuner.

11&12 - Effects Show/Hide and On/Off toggles:

- Clicking on the top portion of each of the little “stomp box” icons in this row will toggle the lower Effects Panel to display that effect’s controls. You can do this independently of switching the effect itself On/Off. Note that you can use your left or right mouse button to do this.
- Clicking the bottom portion of the stomp box will toggle the effect On and Off.

13 - GearBox Record Send and VU Meters:

TonePort & GuitarPort – These show the signal level of the GearBox-processed audio that is sent to your recording software. For UX8, this send is labeled Send 9-10. For other TonePorts, it’s labeled Send 1-2. This send represents the fully-processed GearBox audio signal. To record exactly what you hear, select this send as your audio input, within your recording application. If the little clip indicator at the bottom of each meter lights red, turn down the RECORD knob and/or turn off the +18 button, because you are clipping your audio, which can cause harsh, bad sound for your recording.



These indicators will light up red when the signal is clipping.

Note – Gearbox will not display VU Meters when a PODxt is the source device.

14 - Record Send 1-2 controls:

- **Record knob** – controls the level of your GearBox processed Tone that is routed to Record Send 1-2. this will ultimately control the record level into your audio software for any track receiving this Send 1-2 signal.



- **+18 button** – Boosts the level of the Record Send – useful if your GearBox signal is a weak one and you need more level to get a good record level.
- **Mono button** – sums the GearBox stereo Tone to a Mono signal for Record Send 1-2 (the same mono signal is fed to both Send 1 and 2 channels). Useful if you want to record from Send 1 or 2 and ensure it is not one side of a stereo signal.

Note – Gearbox will not display the Mono button when a PODxt is the source device.

15 - USB device connection indicator:

TonePort & GuitarPort – This little USB plug icon appears flashing if GearBox does not find a supported Line 6 USB device connected to the computer.

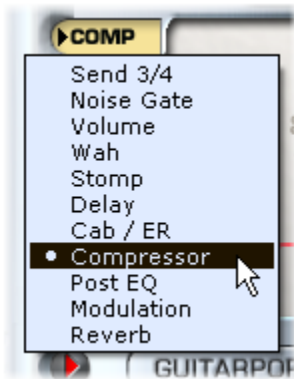
PODxt – When GearBox is set to use a PODxt source device, a little red PODxt icon is displayed.

If the PODxt device is disconnected or powered off, the icon appears with a question mark. 

16 - **CPU meter:** Shows how much of your computer’s processing power is currently being utilized. If it reaches the red then you may experience audible dropouts and therefore need to reduce other processes running, or bypass some GearBox effects.

17 - **Effects Control display:** This panel displays the controls for the selected effect (see # 11 & 12 and #18 for how to choose to show an effect’s controls). For TonePort this can also show the Record Send 3-4 controls.

18 - **Effect menu:** Offers selection for which effect’s controls are shown in the Effects Control display area.

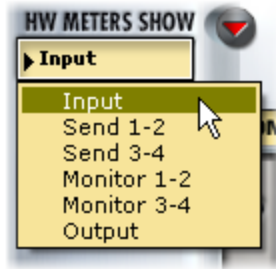


19 - **Info Bar:** Text appears in this bar relating to what your mouse cursor is currently hovering over. This is a very handy source of tips while using GearBox – remember to look here for info while clicking around!

20 - **Browser controls:** All button in this row control things that appear in the Browser panel below. We’ll go into more detail on the browser section separately, which includes the GuitarPort Online functionality, Player, Tone Locker, and more!

21 - **Hardware Meters Show menu:**

TonePort UX2/KB37 only – allows selection for what signal the VU meters on the TonePort UX2 device will measure.

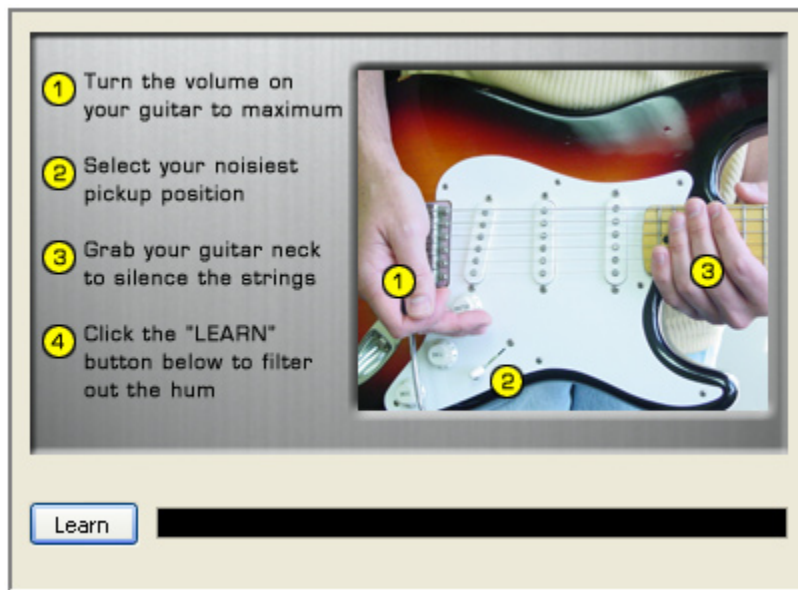


22 - Show/Hide Effects display button: Click this button to collapse or expand the area which shows the Effects Control display and Record Send 1-2 controls.

For TonePort UX8 only – Note that UX8 hardware meters are configured in the Line 6 Audio-MIDI Devices application, Inputs & Recording tab.

23 - Hum Reducer feature:

TonePort & GuitarPort – Use this feature to eliminate that annoying hum that guitars sometime have, especially when in front of computer monitors. Click the Hum Reducer button to walk through the use of this feature:



Note 1 – GearBox will not display the Hum Reducer options when a PODxt is the source device.

Note 2 – The Hum Reducer is for Instrument Input 1 only. Hum Reducer is not available for Mic, Line or Digital input.

GearBox with TonePort and GuitarPort

Using GearBox with a TonePort or GuitarPort device gives you access to multiple Record Sends, and with a TonePort UX1/UX2/UX8/KB37, you get Dual-Tone operation, bringing out the most out of



GearBox!

Note: TonePort DI, GX and GuitarPort can only run in Single-Tone configuration.

Pre/Post Record Send

GearBox displays an additional Record Send for TonePort and GuitarPort devices, which provides several useful signal routing functions. When you have a single input Source chosen in the Source Select menu, you'll see the Send 3-4 icon (labeled Send 11-12 for UX8) in the row of the Effects icons.



Click on this Send icon to show its controls in the panel below.

Select PRE to route an unprocessed signal to Send 3-4. Select POST to route a semi-processed signal to Send 3-4 (see below).



Record Send 3-4 has its own dedicated set of controls and meters that are equivalent in function to the Send 1-2 controls of the same name (see the [GearBox Controls and Operations](#) section)*. When using an audio recording software configured to use the ASIO driver (on Windows®) or Core Audio driver (on Mac®), it is possible to select the GearBox Send 1-2 or Send 3-4 independently for your track inputs for recording.

Please note that the pre/post setting of Record Send 3-4 is not saved within the Tone Preset.

***For TonePort UX8 only** – With a UX8, Record Send 9-10 is the primary GearBox-processed Send, and Record Send 11-12 is the pre/post switchable Send.

Note – if your audio application is configured to use the WDM/DirectSound driver (on Windows®), you will only be able to access Send 1-2 in the recording software, and it will carry both GearBox Send 1-2 and 3-4 signal paths, pre-mixed into Send 1-2.

Monitoring a GearBox-processed Tone While Recording “Dry”

With GearBox Send 3-4, you can send a dry, unprocessed signal to your favorite recording application, while monitoring a fully GearBox-processed tone thru your hardware's outputs*. The Send's Pre/Post switch gives you a couple of options:



- In the **PRE** position, Send 3-4 taps into the audio path before any processing is applied to the input source, routing a totally dry signal thru the USB port. This of course is useful when using plug-ins, including the GearBox Plug-in, since you can record a pass with a no-compromise, great feeling tone, without committing any tone shaping to the track (see the [ToneDirect™ Monitoring](#) section for more info).
- In the **POST** position, Send 3-4 taps into the audio path right after the EQ, and before any post-effects are applied. With this setting, you can apply some amp or mic preamp modeling to your signal before routing it to Send 3-4.

In the POST scenario, you can designate the Modulation, Delay and Reverb FX to be either before or after Send 3-4 to determine if that effect is processed on the Send 3-4 signal or not. For example, if you set the Delay and a Reverb effects both to “Post”, then they are only processed on the signal sent to Send 1-2, and Send 3-4 is tapping the signal just before these effects. This makes it possible to monitor Send 1-2 and hear these effects, but then choose Send 3-4 in your audio application and actually record the signal without them.

**For TonePort UX8 only – Note that GearBox’s pre/post record send is labeled “11-12”.*



Dual-Tone Operation (TonePort UX1/UX2/UX8/KB37)

These TonePort devices are unique in that they give you not one, but two independent Tone paths! This feature allows you to process two completely independent Tones for two separate inputs at the same time, such as your guitar plus a microphone, and allows your recording software to record each in its own separate track.



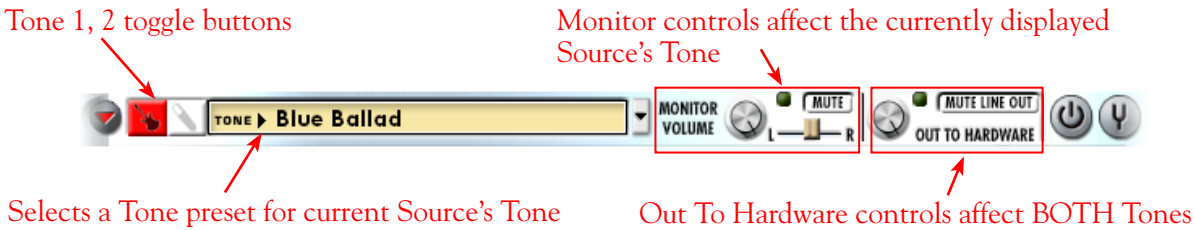
The “Dual-Tone” inputs are the ones in the Source Select menu that have the “&” symbol in the names (e.g. Inst. & Mic 1).

When choosing one of the Dual-Tone input Sources, this displays two distinct Tones within GearBox, allowing you to tweak each source with its own independent Tone settings. When in this Dual-Tone mode, GearBox automatically routes Tone 1 to Record Send 1-2, and Tone 2 to Record Send 3-4, which allows your recording software to record each into separate tracks.



For TonePort UX8 only – Tone 1 and Tone 2 route to Record Send 9-10 and Record Send 11-12 respectively.

In Dual -Tone mode, the Tone 1 & Tone 2 toggle buttons appear at the top left to allow you to show the Amp and FX configuration for the respective Tone path. Note that these other controls across the top of the dialog automatically adjust the currently displayed Tone’s settings. For example, here the “Inst. & Mic1” Source is selected, and the “Instrument” Source’s Tone path is selected. Several controls at the top now affect only the Instrument Tone. To adjust the Mic 1 Tone settings, you switch the Tone 1, 2 toggle button, and then adjust the controls independently.



Note that the Send meters and control automatically change when toggling between Tone 1 and Tone 2 Sources as well.

The Send 1-2 controls are shown for Tone 1, and Send 3-4 controls are shown for Tone 2



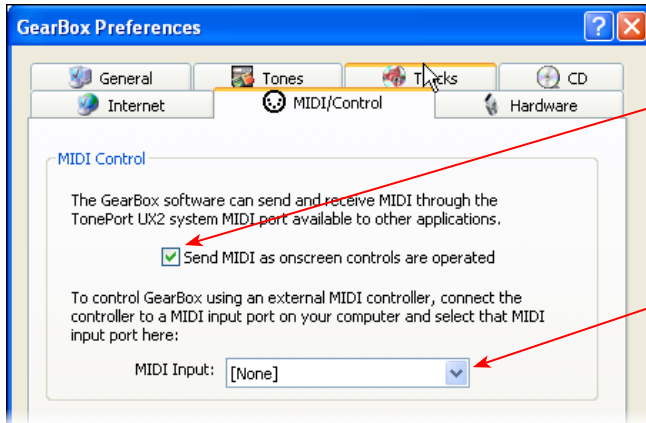
Operating GearBox in Dual-Tone mode can require some major processing power from your computer (not surprisingly, twice as much as a single Tone!) Each effect that is powered “on” will use some processing power – effects that are “off” do not use processing power.

Note that the Hum Reducer is for Instrument Input 1 only. Hum Reducer is not available for Mic, Line or Digital input.

MIDI Control

When using GearBox with TonePort and GuitarPort devices, GearBox offers options for remote control of its parameters. You can connect a 3rd party MIDI controller device to a MIDI port on your computer and set GearBox to receive MIDI Continuous Controller (CC) data from it.

GearBox is also capable of sending out MIDI CC data for the adjustment of the onscreen GearBox knobs and switches.



To send out MIDI CC data from the adjustment of GearBox onscreen knobs & switches, check this box.

To control GearBox features (such as Wah or Volume) from a 3rd party hardware MIDI controller device or software, choose the MIDI Port that your controller unit is connected to. GearBox will then receive MIDI CC data on MIDI Channel 1.

TonePort UX2/UX8/KB37 Controllers

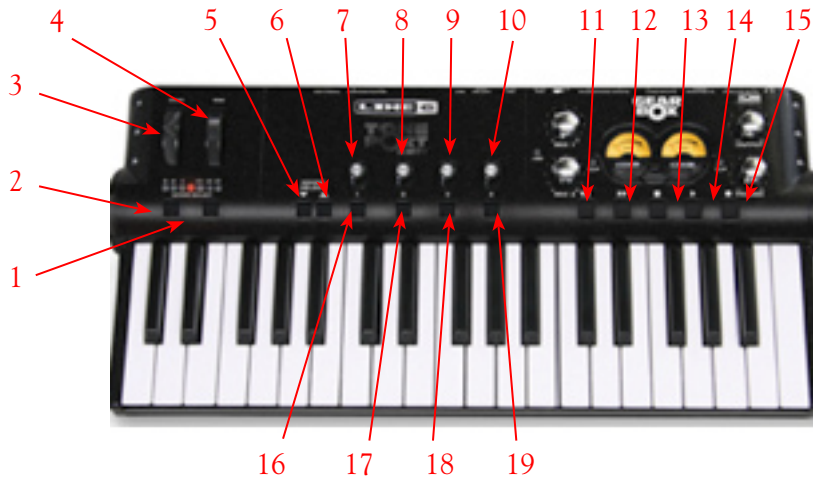
TonePort UX2, UX8 and KB37 include footswitch jacks on the hardware to provide remote control of GearBox parameters, such as Wah and Stomp On/Off. You can assign these controls to any available GearBox parameter or MIDI function from the MIDI tab of the Line 6 Audio-MIDI Devices application.

TonePort devices have the following jacks:

UX2	2 footswitch jacks
UX8	2 footswitch jacks 1 Expression pedal jack
KB37	2 footswitch jacks 1 Expression pedal jack

KB37 Controllers

Additionally, the TonePort KB37 features a number of knobs, wheels and buttons which can be configured to control more GearBox and 3rd-party application functions. KB37 ships with a default set of functions assigned to its controllers, which you can of course re-configure in the Line 6 Audio-MIDI Devices control panel.



KB37 default messages for non-GearBox applications

Controller	Default MIDI/Control Message
1 - Octave up	None (internally shifts note numbers +1 octave; Not Re-assignable)
2 - Octave down	None (internally shifts note numbers -1 octave; Not Re-assignable)
3 - Pitch Wheel	Pitch Wheel (Not Re-Assignable)
4 - Mod Wheel	CC 1 (Modulation Wheel)
5 - Program increment	+1
6 - Program decrement	- 1
7 - Knob 1	CC 73 (Attack Time)
8 - Knob 2	CC 75 (Decay Time)
9 - Knob 3	CC 72 (Release Time)
10 - Knob 4	CC 91 (Effects Depth)
11 - Rewind	MMC Rewind
12 - Forward	MMC Fast Forward
13 - Stop	MMC Pause
14 - Play	MMC Play/Stop
15 - Record	MMC Record/Punch
16 - Button 1	CC 65 (Portamento)
17 - Button 2	CC 127 (Poly On)
18 - Button 3	CC 126 (Mono On)
19 - Button 4	CC 123 (All Notes Off)
Expresion Pedal	CC 11 (Expression)
Footswitch 1 (Sustain)	CC 64 (Sustain)
Footswitch 2	MMC Record Punch

To re-map the functions of any of these controllers, go to **Edit>Preferences** and follow these steps:



Line 6 GearBox 3.6 – GearBox Stand-Alone Application

Select the **Hardware** tab

Click here to display the **Line 6 Audio-MIDI Device** control panel

Launch GearBox using: Auto-Detect Device

When no single compatible Line 6 USB device is detected at startup:

Prompt me with a dialog

Use this device(s): PODxt Live

Advanced Hardware and Driver Settings

To see current hardware status and configure hardware and driver specific settings, click here:

TonePort KB37 Driver Settings

Select the **MIDI** tab

Line 6 Device: Line 6 TonePort KB37 Driver Version: 3.0.1.6 ESN: 1426909

Audio MIDI

Click here to recall any Preset or Default Mappings

...Or click here to create a Custom MIDI Mapping

Line 6 Device: Line 6 TonePort KB37 Driver Version: 3.0.1.6 ESN: 1426909

Audio MIDI

Controller Mapping

Choose a Preset, or click the Settings button to configure individual controller settings:

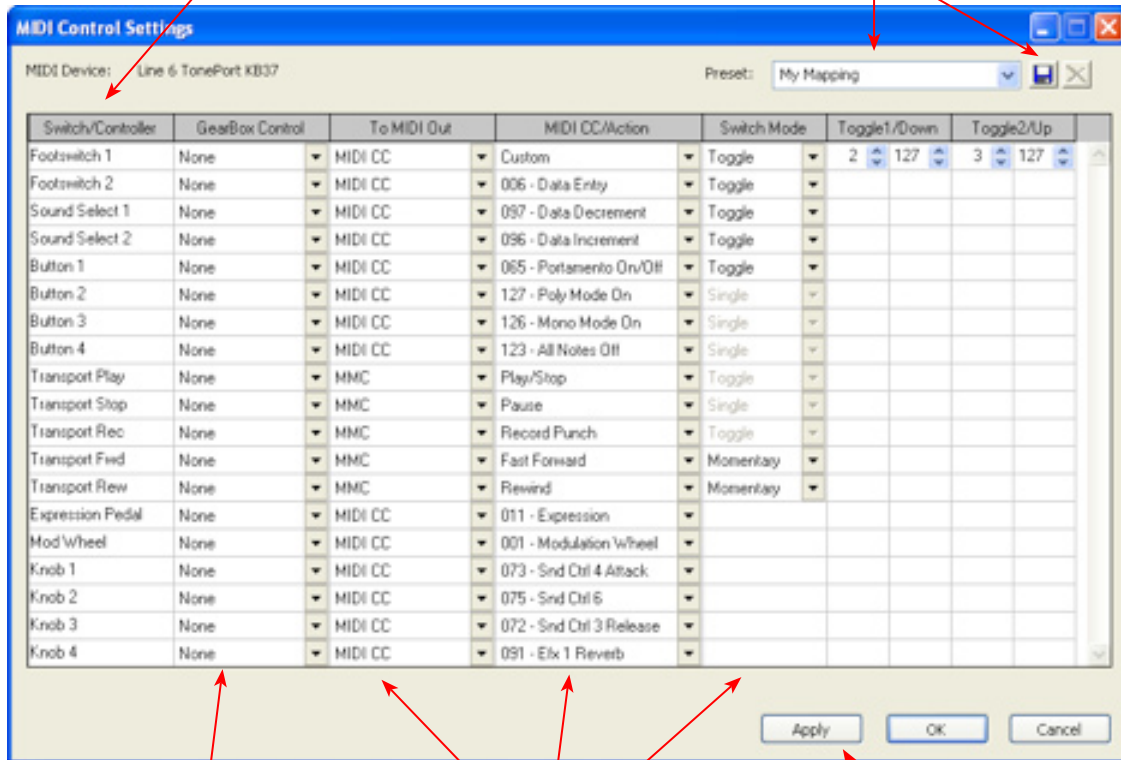
No Mapping Settings...



Line 6 GearBox 3.6 – GearBox Stand-Alone Application

This column populates with all re-assignable controllers for your device (TonePort KB37 shown here)

Name and Save your Custom Mapping as a Preset



Choose which GearBox function (if any) to assign to controllers

Choose the **Type** of Control, which **CC/Action** it will perform, and the **Switch Mode** for your controllers

Click **Apply**, then **OK** when done

Note - For a complete list of GearBox MIDI - parameter assignments, and more help on Footswitch/Controller setup, please check out the [GearBox Online Help](#).

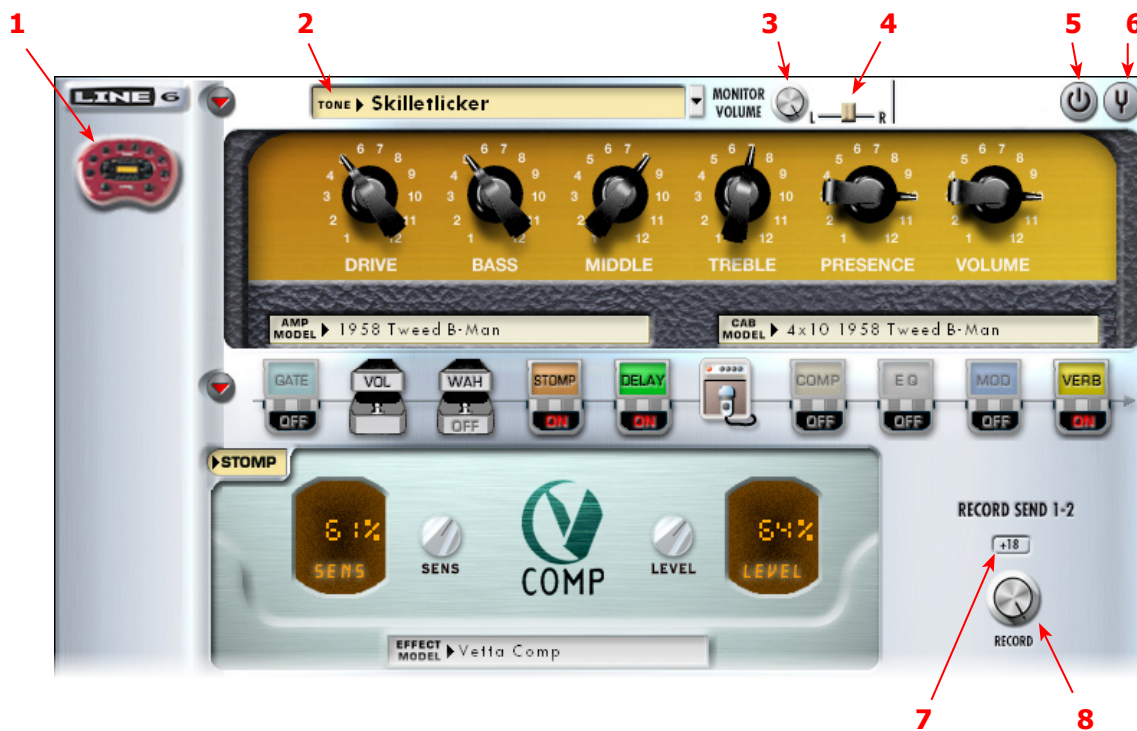
GearBox with PODxt

One fundamental difference between PODxt versus TonePort & GuitarPort devices is that PODxt units have their own onboard DSP processing and Memory. You can think of GearBox as a computer “user interface” for what is running on your PODxt device. Because of this hardware architecture, you’ll see a few differences here for GearBox controls with PODxt as compared to TonePort or GuitarPort devices. It also means that the processing horsepower used to apply all those juicy amp, cab and effects models to your Tone don’t need to run on your computer’s processor, which should give you a bit more reserve processing power for other things, like recording software and more complex sessions.

When using PODxt, PODxt Pro or PODxt Live hardware with GearBox, the GearBox interface offers a fixed set of Tone options. The Instrument input is “fixed” as the GearBox input source, and the input signal is routed to the Record Send 1-2. Please refer back to the [GearBox Controls and Operation](#) section for description of the common interface features. To follow are some details on the items specific to using GearBox with PODxt devices.

GearBox Controls and Operation - PODxt

The GearBox interface offers controls for a single Tone path when PODxt is in use. Click on a number to go to its description...



1 - Source Device indicator: A PODxt, PODxt Live or PODxt Pro* icon appears here to indicate which type of device is now in use by GearBox as the Source device.

2 - Tone menu: Select from your set of GearBox Tones folder to load one on your PODxt. Note that you can also select a preset directly on your PODxt hardware and all its settings will appear in GearBox. You can also use the Tone Locker in the GearBox Browser panel to access items stored in your PODxt Memory.

3 - Monitor Volume knob: Adjusts the monitoring level of your Tone - this is independent of the



level routed to your Record Send 1-2 as well as the “playback” level of audio software that is routing its output back to your PODxt.

4 - Pan slider: Pans your source input left or right. This affects the signal that is routed to BOTH your Record Send 1-2 and the Monitor path. Double click on the slider to set it to dead center.

5 - Amp bypass: Bypasses the current Amp model so that you’ll hear your guitar with no amp processing (yawn), but you’ll still hear any effects that are powered on. Note that this bypassed signal is also what is routed to Record Send 1-2.

Note: The Amp Bypass control is an exclusive feature of PODxt devices. Any PODxt tone saved with the amp bypassed will load in a TonePort or GuitarPort device with the amp active.

6 - Tuner button: Toggles the display of the Guitar Tuner.

7, 8 - Record Send 1-2 controls:

- **Record knob** - controls the level of your PODxt Tone that is routed to Record Send 1-2. This will ultimately control the record level into your audio software for any track receiving this Send 1-2 signal.

Note that for PODxt devices, there is also further control over what type of signal is fed to Record Send 1-2 within the Audio Signal Routing dialog. Get to this from the Line 6 Audio-MIDI Devices control panel – read more about it in [this section](#).

- **+18 button** - Boosts the level of the Record Send – useful if your signal is a weak one and you need more level to get a good record level.

PODxt MIDI Control

For PODxt, PODxt Pro and PODxt Live - MIDI control options are found on the device itself - you can connect MIDI cables directly to your PODxt and then dial up the MIDI settings on the PODxt’s display panel. Please refer to your PODxt Pilot’s Handbook for all the details on MIDI control.

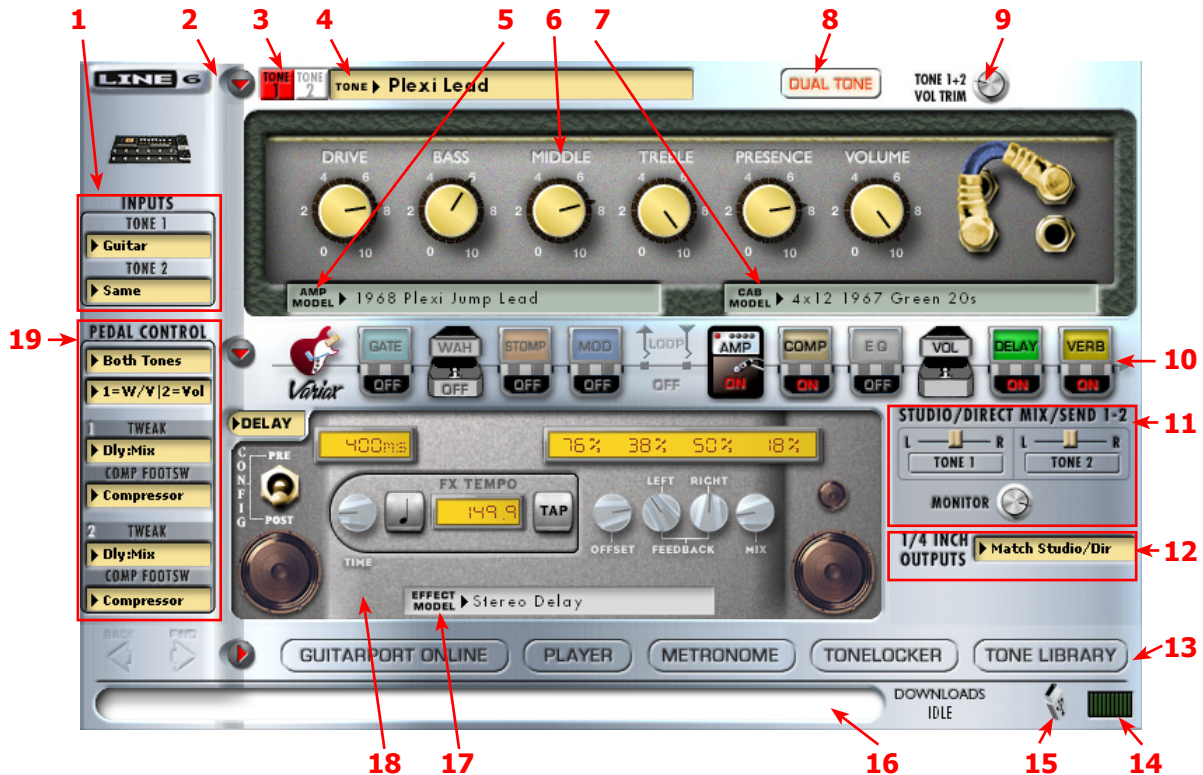
Using PODxt’s MIDI control features, you can remotely control most parameters on your PODxt device and hear them in real time. Likewise, PODxt can transmit MIDI CC data back out its MIDI Out when you adjust its knobs and switches. This interaction all takes place between PODxt and your MIDI device, without GearBox needing to be involved at all. When your PODxt is also connected to your computer and you are using it with GearBox, you will see the respective onscreen GearBox controls also automatically adjust when you are controlling PODxt remotely. Again, just think of Gearbox as a computer “user interface” for what is running on your PODxt hardware.

GEARBOX STAND-ALONE APPLICATION - POD X3

POD X3 and POD X3 Live are the newest additions to the Line 6 USB device family, and X3 is the most powerful POD model yet! POD X3 devices are capable of processing two completely independent Tones and, therefore, offer many new options within GearBox 3.6 for signal routing, Dual Tone presets, Pedal Control, Hardware Memory management and more. One fundamental difference between POD X3 devices as compared to TonePort & GuitarPort hardware is that POD X3 units have their own onboard DSP processing and memory. You can think of the GearBox software as an elaborate computer “user interface” for what is running on your POD X3 device, thus allowing you to twiddle knobs and buttons on your computer and remotely control your POD X3 easily. With POD X3, the processing used to apply all those juicy amp, cab and effects models to your Tone doesn’t need to run on your computer’s processor, which leaves you with more reserve processing power for other things, like running recording software and more complex sessions. Just as with all other Line 6 USB devices, with POD X3 and GearBox you have access to Add-Ons such as GuitarPort Online and the GearBox Plug-In, as well as access to the free online Tone Library and high performance audio drivers for recording directly into your favorite Mac® and Windows® audio recording applications! POD X3 Live additionally includes a switchable Effects Loop and direct input for the Line 6 Variax Modeling Guitar - both of which can be accessed in GearBox. So read on to experience the power of POD X3 and GearBox, if you think you can handle it...

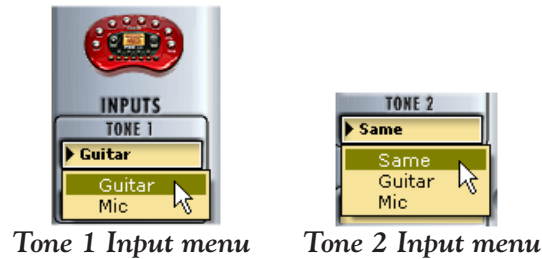
GearBox Controls and Operation with POD X3

As mentioned earlier, it is easiest to think of GearBox as a User Interface for all the features that already exist on your POD X3 or POD X3 Live. To follow is a tour of the GearBox interface - note that you can find even more detail about each of the POD X3 functions in your POD X3 Pilot’s Handbook. Click on a number to go to its description...

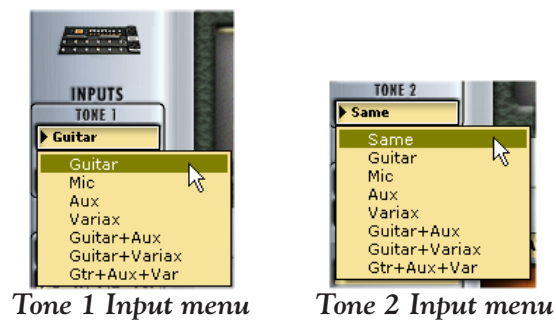


1 – Input Tone 1 & Tone 2 menus: Here is where you choose which physical inputs you want fed to each Tone 1 and Tone 2. You can select a different physical input to feed each Tone, such as **Guitar** for Tone 1 and **Mic** for Tone 2, to allow you to process each with its own distinct tone settings. Or, choose an input for Tone 1 and **Same** in the Tone 2 menu as shown above to feed one input (such as your guitar) into two different Tones at once for one huge wall of sound. Note that POD X3 Live offers additional options in its Input menus since it includes Line 6 **Variax** and **Aux** input jacks...

POD X3 Input menu options:



POD X3 Live Input menu options:



2 - Show/Hide buttons: There are three of these little arrow buttons in the GearBox main window, and they all function to show/hide larger display panels. It's useful to be able to sometimes hide the display panels individually...

- Clicking the top show/hide button collapses or shows/hides both the Amp and Effects controls. It's useful to collapse these controls if you want to maximize the size of only the lower Browser panel.
- The middle button shows/hides only the Effects block edit display.
- The lower button shows/hides the Browser panel - this is the state shown in the main GearBox window screenshot above.

3 - Tone 1 & 2 buttons: The function of these “1” and “2” buttons is different, depending if you are currently in **Single Tone** versus **Dual Tone** mode (see [#9](#) regarding toggling Dual Tone on/off):

- **When in Single Tone mode** - If only a single Tone is active (the Dual Tone button is “off”), then the Tone 1 and Tone 2 buttons will toggle between the Tone settings loaded in each. Note that the Tone you are looking at is the only Tone that is “On” and therefore the only Tone you will hear.
- **When in Dual Tone mode** - If both Tones are active (the Dual Tone button is “on”), this toggles the display to show the Tone 1 settings versus Tone 2 settings. Both Tones remain independent

and both Tones remain “On” so you’ll continue to hear both Tones (unless of course you’ve set a Mute switch to silence either Tone - see [#11](#) about the Mute switches).

Note that you’ll see your POD X3 on-board Home screen also change to show the respective Tone 1 or 2 settings when you switch these GearBox Tone 1 & 2 buttons.

4 - Tone Menu: Click here to choose from all saved Tone file presets on your computer – when you create and save your own masterpiece Tones, they’ll appear here too. By default, these Tone presets (.l6t files) are stored in Documents/Line6/Tones/GearBox/User (Mac) and My Documents\Line 6\Tones\GearBox\User (Windows).

5 - Amp Model menu: Choose from all available Amp, Bass Amp or Preamp Models.

6 - Amp edit display: This area shows the editable interface for the selected Amp model (see [#5](#)).

7 - Cab Model menu: Choose from a huge assortment of guitar or bass speaker cabinets - or choose “No Cabinet” to eliminate the speaker Cab & Mic Model from your Tone. We’ve pre-chosen cabs to match up with your selected amp, but you can choose the Cab here independently - a different cab can make a huge difference on the sound, so try a few different ones!

8 - Dual Tone toggle: Click this “on” to activate both Tone 1 and Tone 2 (or, what we cleverly refer to as “Dual Tone” mode). Pressing this button is the same function as holding down the TONE 2 (Hold For Dual) Button/Footswitch on POD X3/POD X3 Live. When the Dual Tone button is off, only one Tone is on. (See [#3](#) about toggling between Tone 1 & 2 to access their settings).

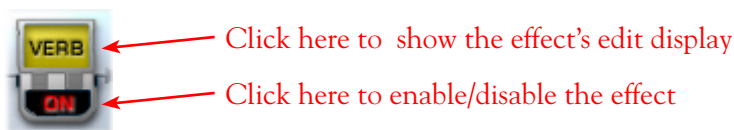


- Process two completely independent Tones for two separate inputs at the same time, such as your guitar plus a microphone. We like to refer to this Dual Tone configuration as a Tone “Pair” - or...
- Use two completely independent Tones on a single input. This is like running through two amp rigs at once! We call this a tone “Blend”.

Note: For more info about the POD X3 Dual Tone concept, please check out your [POD X3 Pilot's Handbook](#).

9 - Tone 1-2 Volume Trim knob: This knob is the same functionality as the Volume Trim at the lower right of the Home Page of POD X3. It offers you an additional +/- 12 dB volume adjustment that affects BOTH Tone 1 & 2. This allows you to keep your Tone 1 and Tone 2 volume settings proportionately the same, yet adjust the overall level up or down a bit if needed.

10 - Effects Block Show/Hide and On/Off toggles: The icons in this row allow you to either show the edit displays or enable/disable each of the Amp and Effects processing blocks, depending on where you click...



- Clicking on the top portion of each of the little amp or “stomp box” icons in this row will toggle the lower Effects Panel to display that effect block’s controls. You can do this independently of switching the effect itself On/Off. Note that you can use your left or right mouse button to do this.

- Clicking the bottom portion of the icon will toggle the effect On and Off.
- **Amp Enable Disable** - Clicking anywhere on the **Amp** icon toggles the Amp & Cab blocks between enabled/disabled. Note that with the Amp & Cab disabled, the Volume knob is still adjustable to allow you to set your (dry) signal level. Hey, sometimes naked is good!

With Amp & Cab in the **disabled** state, the Volume is still adjustable



Amp & Cab Enable/Disable toggle

TIP - You can also independently choose “No Amp” in the Amp Model menu or “No Cabinet” in the Cab Model menu if you want only one or the other applied to your Tone.

- **Variax (POD X3 Live only)** - Clicking on the Variax icon displays the Variax settings panel below. You can choose the Variax Model and Variax Type, as well as adjust the Tone for your connected Variax - or, you can choose “Don’t Control” in the Variax Model menu to prevent the onboard guitar settings from being changed by the Tone preset. These settings can then be saved with your Tone presets so that you can recall both your Variax + full Tone settings later. Please refer to the following [Variax Options](#) section for more info. Note that the Variax icon does not include an “On/Off” switch - your connected Variax signal is automatically “on” whenever you select Variax as one of your Tone 1 or Tone 2 Inputs (see item [#1](#) above). *

*Note - To allow your connected Variax to be controlled by these GearBox Variax panel settings, you’ll need to set the **Variax Global Control** option to “Enable” - this option is in the POD X3 Live’s Input screen. Please also see the following [Variax Options](#) section for more info.

- **FX Loop (POD X3 Live only)**

Click on the top portion of the icon to display the FX Loop settings



Click on the lower portion of the icon to toggle the Loop on/off



With a POD X3 Live device in use, you’ll see options available for configuring the FX Loop settings (the equivalent of the controls found on the POD X3 Live “FX Loop” edit screen). POD X3 Live’s FX Loop provides a mono send and stereo return, able to be used with stomp boxes or line level devices. Different hardware effects can require different input levels, or can change the signal level before it comes back into the Return jack, so you can use the Send & Return level controls here to keep the

levels consistent. Toggle the Loop **Pre** or **Post** to be placed before or after the Amp in the signal chain, and adjust the Mix to blend the Effects Loop signal in with your Tone 1 signal. Note that these Effects Loop settings are saved with each Tone Preset.

11 - Studio/Direct Mix/Send 1-2 controls: The Studio/Direct Mix features of POD X3’s second OUTPUTS screen are presented here for easy access in GearBox, as well as controls for adjusting your hardware Monitoring level. The POD X3 headphone and Send 1-2 outputs are always fed the “**Studio/Direct Mix**” - note this means that as you Pan or Mute Tone 1 or 2 , this also affects what is getting recorded in the Left/Right channels in your recording software. For POD X3 Live, the Studio/Direct Mix is also fed to its XLR Direct Outs.



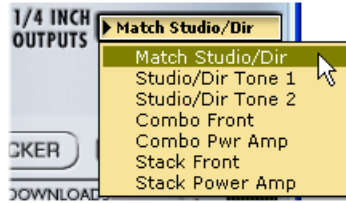
Note - The POD X3 hardware’s Amp/Bass Amp/Preamp Volume & Drive knobs and the Tone 1-2 Vol Trim knob will affect the level of the Studio/Direct Mix signal that is fed to Record Send 1-2, so you can use these to adjust the levels that feed into your audio recording software. Some effects (Comp, Distortion, Fuzz, etc.) can also affect the Tone levels, and thus your Record Send levels. You can use the **Monitor** knob to balance the signal you are hearing (see below).

- **Pan sliders** - Allow you to independently pan each Tone left or right within the stereo field of the Studio/Direct Mix.
- **Tone 1 and Tone 2 buttons** - These buttons correspond to the MUTE features provides by POD X3. When lit, the Tone is Muted - such as the Tone 2 button is shown here...



- **Monitor knob** - Attenuates the overall level of the Studio/Direct Mix heard via POD X3 (i.e. USB Hardware Monitoring). This affects the Monitor level of both Tones 1 & 2. (Note that this knob does not affect what is fed to Sends 1 & 2 and, therefore, will not affect the recording levels in your audio software). Use this knob to balance out how loud your instrument is versus playback audio tracks from your computer, without affecting your recording level.

12 - 1/4-Inch Output options: Choose from three “Studio/Direct Mix” Modes (for direct connections to a mixer, recorder, PA, or headphones) or four “Live” Modes (for feeding a guitar amp, without speaker/mic/room simulation, and with a set of controls for on/mute and pan for Tone 1 and Tone 2 that is independent from the Studio/Direct Mix settings).



1/4 Inch Outputs menu

Studio Modes:

- **Match Studio/Direct** – the 1/4-inch jacks output the same Studio/Direct Mode Mix as is set on the GearBox Studio Direct Mix controls above.
- **Studio/Direct Tone 1** – the 1/4-inch jacks output Tone 1 only, panned center, with Studio Mode processing.
- **Studio/Direct Tone 2** – the 1/4-inch jacks output Tone 2 only, panned center, with Studio Mode processing.

Live Modes:

- **Combo Front** – use this to jack into the instrument input of a combo guitar amp.
- **Combo Power Amp** – use this to jack into the power amp input of a combo guitar amp.
- **Stack Front** – use this to jack into the instrument input of a guitar amp head with separate cab.
- **Stack Power Amp** – use this to jack into the power amp input (or the effect loop “return” jack, if your amp has one) of a guitar amp head with separate cab.

Live Mode Tone Mute & Pan controls - When any of the above Live Mode options are selected, you’ll see an additional set of controls appear here. The Tone buttons and Pan sliders allow you to Mute and Pan each Tone individually as it is fed out the 1/4 Inch Outputs of your POD X3 (or the Live Out jacks of a POD X3 Live). Note that these Mute and Pan settings are independent of what is fed to the Studio/Direct Mix, allowing you to feed a different signal to your amp while the Studio/Direct Mix is fed to your Record Sends (and to the XLR Direct Outs of a POD X3 Live)...



1/4 Inch Out controls are displayed when one of the Live modes is selected

13 - Browser controls: Use the buttons in this row to choose what is to appear in the Browser panel below. For details about each of these items - GPO, Player, Metronome, Tonelocker & Tone Library - please visit the [What Is...](#) chapter. Note that if you are not using any of the Browser items, you can click on the little flip up/down button at the left of this row to hide the browser panel completely and keep the GearBox overall window size nice and compact.

14 - CPU meter: Shows how much of your computer’s processing power is currently being utilized. If it reaches the red then you may experience audible dropouts and therefore need to reduce other computer processes running.

15 - USB device connection indicator: If the POD X3 device is disconnected or powered off, the little USB plug icon blinks here to indicate that the USB connection is not active.

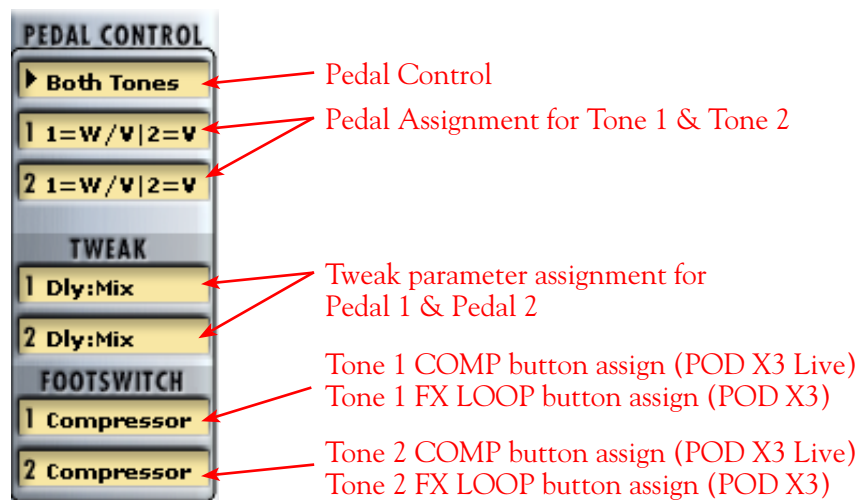
16 - Info Bar: Text appears in this bar relating to what your mouse cursor is currently hovering over. This is a very handy source of tips while using GearBox – remember to look here for info while mousing around!

17 - Effect Model menu: Several of the Effects Blocks will show a menu here where you can choose the specific Effect Model within the selected category. When you choose a Model from the list, the Effects Block edit display (see next item description) will change to show its controls.

18 - Effects edit display: This panel displays the controls for the selected effect block (see #10 for how to choose to show an effect block’s edit display, and #17 above for how to choose a specific effect model).

19 - Pedal Control options: The Pedal Control selectors here are for the wah/volume/tweak pedal built-in to POD X3 Live, and the pedals on Line 6 FBV Series foot controllers that can be used with POD X3. This set of controls is only visible when the Effect edit display is shown - see #2 Show/Hide buttons. (Note that these settings are the equivalent of the Pedal options in the System screen of your POD X3/POD X3 Live).

Note - The Pedal Control options and behaviors described here are for POD X3/X3 Live with USB firmware version 1.01 and Flash Memory version 1.11.1b (or later). If you have earlier versions then your options may differ slightly. It is highly recommended you use [Line 6 Monkey](#) to get all the latest updates!



POD X3 Live Pedal Control Options

Pedal Control – Choose here to have the pedal affect either Tone 1, Tone 2 or Both.

Pedal Assignment – Choose what set of features you want the pedal(s) to control specifically for each Tone 1 and Tone 2. The pedal built-in a POD X3 Live and FBV foot controllers is pedal “1”, and the optional external pedal that you can connect to it is pedal “2”. (On the large FBV unit with two on-board pedals, the left pedal is Pedal “1” and the right is Pedal “2”). Note that you can independently set your Pedal Assignments in the top “1” slot to control Tone 1 effects, and in the “2” slot to control Tone 2 effects (or you can set them the same). The selectable options in each of these two slots are:



- **1=W/V | 2=Vol** – Pedal 1 controls Wah with the toe switch controlling Wah on/off. When the Wah is “off” then Pedal 1 controls Volume. Pedal 2, if present, controls Volume.
- **1=Twk | 2=Vol** – Pedal 1 controls whatever is assigned in the Tweak selector below. Pedal 2, if present, controls Volume.
- **1=W/V | 2=Tw** – Pedal 1 controls Wah with the toe switch controlling Wah on/off. When the Wah is “off” then Pedal 1 controls Volume. Pedal 2, if present, controls Tweak, assigned in the selector below.

Pedal 1 & 2 Tweak – If you’ve assigned Pedal 1 and/or Pedal 2 to control “Tweak” (in either of the above Pedal Assignment selectors), this is where you pick the effect parameter that will be controlled. The list of available settings is too long to list here - click the menus and see what you find!

Tone 1 & Tone 2 Footswitch Assign - In these slots you can choose which Tone 1 and Tone 2 effect blocks are toggled on/off by the (POD X3 Live) COMP button or (FBV foot controller with POD X3) “FX LOOP” button.

- **For POD X3 Live:** These settings determine what feature the on-board COMP (BOOST) footswitch will control for each Tone 1 and Tone 2. The options are Compressor, Amp, FX Loop and Reverb.
- **For POD X3:** This setting determines what feature the FX LOOP footswitch on a FBV will control. The options are Compressor, Amp or Dual (equivalent to the POD X3 “TONE 2/Hold For Dual button”).

Saving & Opening POD X3 Tones Within GearBox

With the powerful new **Dual Tone** abilities of the mighty POD X3 & POD X3 Live devices, we’ve also added some File menu options in GearBox. The File menu commands allow you to not only Save & Open Tone 1 or Tone 2 individually, but also to Save & Open Dual Tone Presets!

Saving Tones

When you use any of the Save & Save As commands from the GearBox File menu, this creates a Line 6 Tone file (.l6t) that is stored to your computer. By default, these .l6t files are saved to the following directories:

- **Mac** - Documents\Line6\Tones\GearBox\User folder
- **Windows** - My Documents/Line 6/ Tones/Gearbox/User folder

If you want to change the directory where your Tone files are saved, you can do so in the GearBox Preferences > Tones tab, where you can define your preferred “Tones Root Folder”.

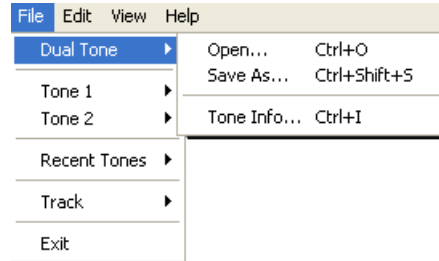
TIP - When you do a Save of a Dual Tone file, by default the title contains the names of both the current Tone 1 name “+” Tone 2 name that make up the Dual Tone - this makes it easy for you to pick out the Dual Tone type files when browsing your computer’s Tone directory!

Please refer to the following File menu command descriptions for specifics on the Save commands, and also the [Hardware Memory Window](#) section for even more ways to Save and backup your Tones!

File Menu Commands

File > Dual Tone

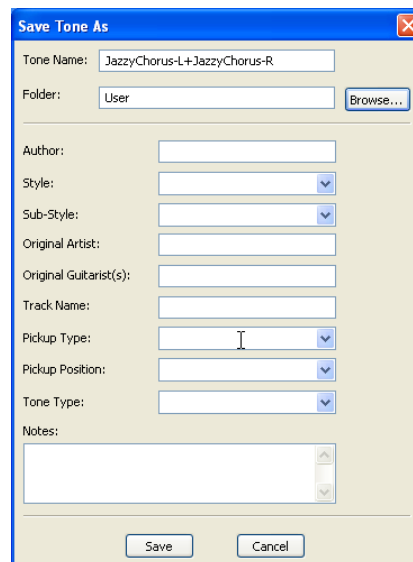
A Dual Tone preset is a snapshot of all settings in both Tone 1 and Tone 2 in GearBox.



Open... - Launches the File > Open dialog allowing you to select any GearBox Dual Tone or Single Tone preset file from your computer hard disk.

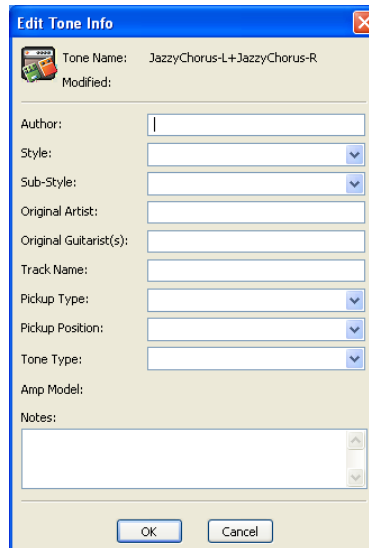
- **Choosing a Dual Tone file** loads all the settings of both Tone 1 and Tone 2 stored in the preset into the Edit Buffer. By default Dual Tone files are saved with two Tone names in their title to make it easy to see which .l6t files on your computer are of the Dual Tone type.
- **Choosing a Single Tone file** loads the data from the preset into *both* Tone 1 and Tone 2 in GearBox, fully replacing the data previously each of these Tone slots. The “Dual Tone” function is not automatically activated, since Tone 1 and Tone 2 are identical settings, but you can of course activate the Dual Tone function and tweak either Tone to make them a bit different if you want to experiment.

Save As... - Launches the Save As dialog where you can edit the name, enter descriptive information, and Browse to where to save the Dual Tone preset. Clicking the Save button in the dialog saves the current Tone 1 & 2 edit buffer settings as a Dual Tone preset file (.l6t) on your computer. You’ll see that we’ve already titled the POD X3 Dual Tone presets to include both individual Tone names with a “+” between them - it is recommended to keep the Name in this format (as well as to follow this naming format when creating your own, new Dual Tone file presets) to easily see the file contains a Dual Tone...



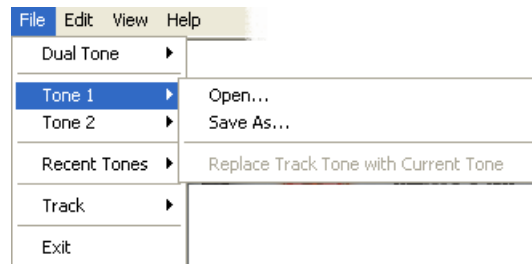
Note - When you use the **File > Dual Tone > Save As...** command, this always creates a specific Dual Tone preset file (even if only one Tone is “on”), which can only be opened with GearBox when running with POD X3 & POD X3 Live devices. If you want to Save Single Tone preset files that can be opened in GearBox with other Line 6 hardware, you can use the Tone 1 or Tone 2 **Save & Save As** commands, or the [POD X3 Hardware Memory window](#).

Tone Info... - Launches a Tone Info dialog where you can enter, edit & reference specifics about this Dual Tone file preset.



Note - For even more control over your Dual Tones, be sure to also check out the following section on the new [POD X3 Hardware Memory Window](#).

File > Tone 1



Open... - Launches the File > Open dialog allowing you to select any GearBox Dual Tone or Single Tone preset file from your computer’s hard disk.

- **Choosing a Single Tone file** loads the data from the preset only into Tone 1, fully replacing the data previously in the Tone 1 edit buffer, and leaving Tone 2 as is.
- **Choosing a Dual Tone file** loads only the Tone 1 data from the preset, fully replacing the data previously in the Tone 1 edit buffer, and Tone 2 is left as is.

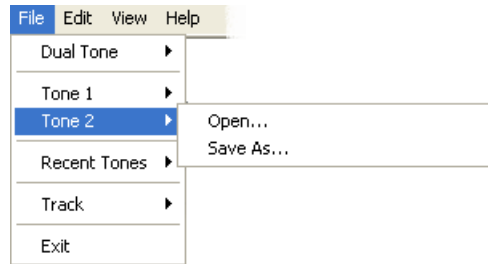
Save As... - Launches the Save As dialog where you can name and then choose where to save the current Tone 1 edit buffer settings as a Single Tone preset anywhere on your computer’s hard disk.



Note that a Single Tone preset can be opened by GearBox with any Line 6 USB hardware (unlike Dual Tone presets which can only be opened by GearBox with POD X3).

Replace Track Tone With Current Tone - Saves the current edit buffer settings for Tone 1 as a single Tone to the Track currently loaded in the Player. This allows you to recall a specific Tone with any audio file or GuitarPort Online track so you can jam again later with them in the Player using the same Tone settings, pretty handy!

File > Tone 2



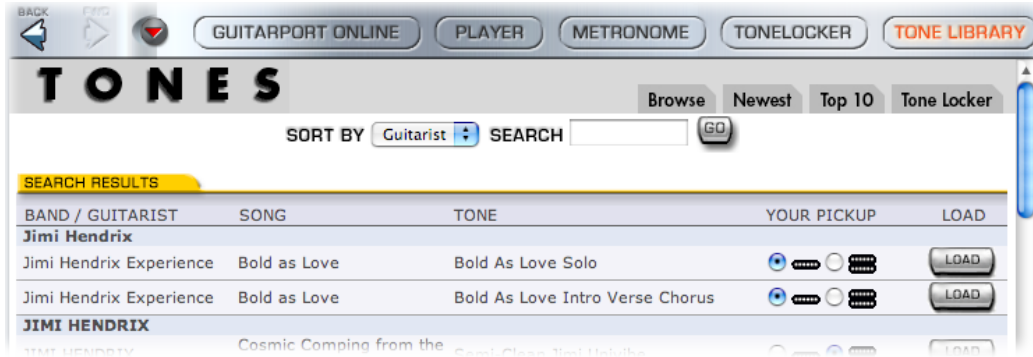
Open... - Launches the File > Open dialog allowing you to select any GearBox Dual Tone or Single Tone preset file from your computer's hard disk.

- **Choosing a Single Tone file** loads the data from the preset, fully replacing the data previously in the edit buffer, putting the data into only Tone 2, and Tone 1 is left as is.
- **Choosing a Dual Tone file** loads only the Tone 1 data from the preset, fully replacing only the data previously in the Tone 2 edit buffer, and Tone 1 is left as is.

Save As... - Launches the Save As dialog where you can name and then choose where to save the current Tone 2 edit buffer settings as a Single Tone preset anywhere on your computer's hard disk. Note that a Single Tone preset can be opened by GearBox with any Line 6 USB hardware (unlike Dual Tone presets which can only be opened with GearBox with POD X3).

Opening Tones from the Online Tone Library

A world of custom-created Tones await you in the Online Tone Library! These Tones were crafted to match the classic sounds of some of the greatest songs and guitarists ever for our GuitarPort Online (GPO) service. But you don't need to be a GPO Member to use this Online Library - all you need is an Internet connection. Just click the Tone Library button and the GearBox Browser panel will fill with a list of Tones for your perusal - search for you favorite Band or Guitarist and press the LOAD button to nab the Tone.



The Online Tone Library

Note that the Tone presets in the Library are Single Tone preset types, therefore a Tone Library Tone will always load into Tone 1 in GearBox, and leave any settings in Tone 2 undisturbed. You can of course tweak the Tone just like any other once it is loaded, and save it to your computer using the File menu options (see the previous section). A Tone loaded from the Tone Library is actually only loaded into the edit buffer and not immediately written to the on-board POD X3 hardware memory - to do this you can use the GearBox [Hardware Memory](#) window's "Put" function.

Tone Translations - Opening Tones Created with Non-POD X3 Devices

You are certainly not limited to opening only Tone preset files that were created by others using different Line 6 hardware such as from the Online Tone Library as described above, GuitarPort Online or the [Line 6 Custom Tone](#) site. Since there are some fundamental differences between Line 6 hardware, some Tone elements may be slightly different or "translated" to work on your X3 device. A few guidelines are as follows:

- POD X3 supports opening Tone presets files created with...
 - Any GearBox-connected Line 6 hardware -This includes all TonePort, GuitarPort, PODxt and of course POD X3 devices.
 - Any POD 2.0 device. Some models may be translated upon loading these Tone presets into your POD X3.
- When loading into POD X3 a Tone preset created with PODxt that includes a Bass Amp model, the Bass Amp D.I. and Blend parameters will be removed. When a Tone preset that includes a Bass Amp model is loaded on PODxt, these parameters will be set to default values (Blend Volume and Delay set to Off/Minimum).
- Dual Tone preset files created with POD X3 can only be opened by POD X3 & POD X3 Live devices. POD X3-created Single Tone files can be opened in GearBox with any TonePort, GuitarPort or PODxt device connected. Note that if the other device does not have the all optional Add-On Model Packs then some of the amp and/or effects models might be substituted. (See the [Model List](#) for each device's standard Model Set).
- All Tone preset files created with non-POD X3 devices will be **Single Tone** types and typically loaded into Tone 1 when using a Load button (such as from the Online Tone library). If you load the file from your computer's hard disk using the GearBox File > Open commands, the behaviors will be as described in the previous File Menu Commands section.
- POD X3 does not support loading Tone preset files that were created with any Bass PODxt device, Vetta or Flexitone amplifier. Likewise, these products do not support loading Tones created by POD X3.

The POD X3 Hardware Memory Window

GearBox also offers a new Hardware Memory window specifically for POD X3 & POD X3 Live devices which displays a local, in-memory, copy of the entire User Bank of Tones from your connected POD X3. This window is the place for referencing and managing exactly what individual Tone presets are stored in each User Bank of your POD X3 hardware, as well as for creating and restoring backup “Bundles” of your POD X3’s Tones! The Hardware Memory window provides a nice, large screen where you can see the contents of each User Bank location, and copy or move Tones between Tone slots, or even drag and drop Tone presets to and from your computer! You can launch/close the Hardware Memory window from within the GearBox **View** menu.

Upon launch of the GearBox application, the Hardware Memory is opened and its “Get All” function is automatically performed. This loads all the data from your POD X3 User Folder into the respective Banks and Channels into your computer’s local memory, displaying them in the window. From this point when working with the Hardware Memory window, the data you see listed in each Bank in the window are what you are actually working with in your computer’s local memory (or in the “edit buffer” as it’s sometimes referred to in Line 6 documentation). The key to syncing the data shown in this window with the actual data stored within your POD X3 device’s on-board memory is to use the “Get” and “Put” functions, as you’ll see described in this section.

Get and Put buttons - see below for the functions of each

Bundle File buttons - to load or save a Bundle file (.l6b)

Banks view toggle - switch to display Banks 1-16 or 17-32

BANK	CHANNEL	TONE 1	DUAL	TONE 2
1	A	Plexi Lead	◀	Plexi Lead-FX
	B	Class A30 TB	◀	Class A30 TB-FX
	C	Clean Chorus	◀	Clean Chorus Pan
	D	Treadplate	◀	Treadplate-FX
2	A	Down The Hall	◀	Down The Hall-FX
	B	Vibe	◀	Vibe - FX
	C	SunnyRainyDay	◀	SunnyRainyDay-2
	D	SmoothCriminal	◀	SmoothCriminal-FX
9	A	Mr. Sparkle	◀	Mr. Sparkle-Rez
	B	Seismik Mellow	◀	Seismik Mellow-2
	C	Plexi+Screamer	◀	Plexi+Screamr-FX
	D	Space Fuzz	◀	Earth Fuzz
10	A	Red Bean Blues	◀	Red Bean Blues-2
	B	Beat The Dragon1	◀	Beat The Dragon2
	C	Sideways Sky	◀	Sideways Sky-FX
	D	New Day	◀	New Day-2

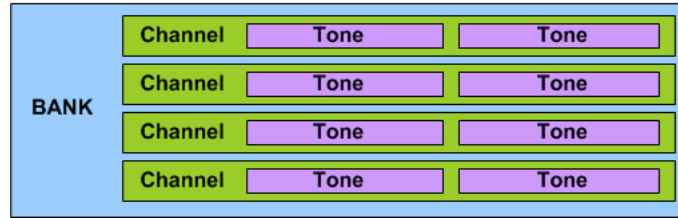
User Bank - each displays the contents of your POD X3’s on-board memory User Bank of the same number

Banks Toggle

The Hardware Memory window displays either User Banks 1 thru 16 or 17 thru 32 - use these buttons to toggle between which you want to access. (Also see the following [Drag and Drop Options](#) section about how you to drag items between the Bank pages).

About User Banks

The contents of each of the 32 User Bank locations are displayed in grid fashion. Within each Bank are 4 Channels (labeled A, B, C & D). Each Channel in POD X3 holds two Tones - this means each Channel is capable of storing either a Single Tone (only Tone 1 or Tone 2 active) or Dual Tone (Tone 1 + Tone 2 active) preset. The structure of the Bank is like this:



A Bank, a Channel, or individual Tone in this local representation can be edited in this window. To edit the Tone parameters for any preset, you can double-click directly on the Channel number (e.g. - directly on “2A”) to load it into the GearBox “Editor”, and then choose between Tone 1 and Tone 2 within GearBox to access either Tone’s settings.

Making Selections

Before covering how to start moving Tones around, it’s helpful to know all your options for selecting items within the Hardware Memory window. It is possible to select a Bank, a Channel or a Tone. It is also possible to select multiple Banks, multiple Channels or multiple Tones so that you can drag and drop just the ones you want. To follow are some tips for making selections...

Selecting a Bank - Clicking in the “Bank Area” of a bank will select the entire Bank.

Click within this area to select a Bank. All Tone slots’ backgrounds darken to indicate the Bank is selected

BANK	CHANNEL	TONE 1	DUAL	TONE 2
9	A	Mr. Sparkle	◀	Mr. Sparkle-Rez
	B	Seismik Mellow	◀	Seismik Mellow-2
	C	Plexi+Screamer	◀	Plexi+Screamr-FX
	D	Space Fuzz	◀	Earth Fuzz
10	A	Red Bean Blues	◀	Red Bean Blues-2
	B	Beat The Dragon1	◀▶	Beat The Dragon2
	C	Sideways Sky	◀	Sideways Sky-FX
	D	New Day	◀	New Day-2

Selecting a Channel - Clicking on the Channel letter (A, B, C or D) will select the entire Channel memory. Double-clicking on the Channel will load the entire Channel into the GearBox editor (and therefore what you will hear applied to whatever you have plugged into your POD X3).

Click within this area to select one Channel - the Tone slot backgrounds darken when selected

BANK	CHANNEL	TONE 1	DUAL	TONE 2
1	A	Plexi Lead	◀	Plexi Lead-FX
	B	Class A30 TB	◀	Class A30 TB-FX
	C	Clean Chorus	◀	Clean Chorus Pan
	D	Treadplate	◀	Treadplate-FX

Selecting an individual Tone - An individual Tone within a Channel is selected by clicking once directly on the individual Tone name. Double-clicking directly on a Tone will highlight the Tone’s title so that you can edit the name.

Click within this area to select only one Tone - the Tone slot background darkens when selected

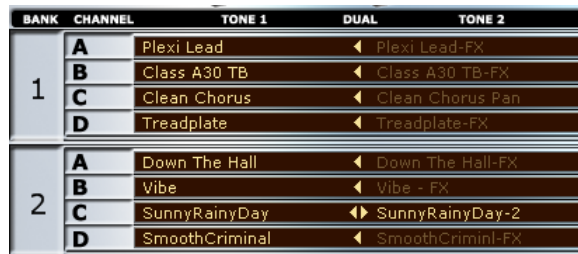
BANK	CHANNEL	TONE 1	DUAL	TONE 2
1	A	Plexi Lead	◀	Plexi Lead-FX
	B	Class A30 TB	◀	Class A30 TB-FX
	C	Clean Chorus	◀	Clean Chorus Pan
	D	Treadplate	◀	Treadplate-FX

Double click directly on the text name of the Tone to highlight-select it so that you can edit the title

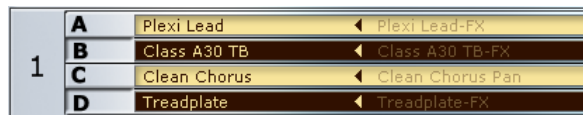


Selecting multiple items - Holding down Command (Mac) or Ctrl (Windows) while clicking will add an individual item to the current selection. Holding down Shift (Mac and Windows) allows you to select multiple contiguous items. For example, holding Command/Ctrl and clicking on channel 1A and then 2B will select these two Channels only. Holding Shift and clicking on them will select these two Channels *and* all Channels in between. Only selections of the same type will be allowed to be appended - for example, if you have selected one Channel, you can hold Command/Ctrl and click on any other Channel and it will also be selected, but you cannot add a Bank or individual Tone using this action since a Channel is the initial type of item selected. As you select multiple items, each will become shaded to indicate they are selected. If you have multiple items selected, you can hold down Command/Ctrl and click any one item if you wish to de-select just that item.

Multiple Banks selected



Multiple Channels selected



Multiple Tones selected



Using Your Keyboard

It is also possible to navigate and perform other actions within the Hardware Window by using your keyboard...

Up/Down Arrow keys - Once a Bank or Channel is selected, the arrow keys will move the selection to the next/previous or adjacent left/right Bank or Channel in the Hardware Memory window.

Return (Mac)/Enter (Windows)- With a Channel selected, this will load the channel into the GearBox editor. With a Tone name highlighted (as when editing the name) Return/Enter will accept the new text.

Command (Mac)/Ctrl (Windows) - Using this “modifier” key, you can select multiple Banks, Channels or Tones in the Hardware Memory window (See the [Selecting multiple items](#) above). You can also hold this key while dragging a Bank, Channel or Tone to another slot within the Hardware Memory window to Copy/Paste (see the following Drag & Drop section).



Get & Put Buttons

Use these buttons to “sync” Tones between your POD X3 on-board memory and your computer’s local memory. Note that after pressing one of these buttons, you’ll be prompted with a dialog letting you know that this action will overwrite all of the current Tone settings for either what exists on your POD on-board memory, or in your local memory...

The “**Get All**” button will download all Tones from your POD X3’s on-board memory into the local memory, **overwriting** ALL locally modified Tones.

The “**Get Selected**” button will download only the Tones in the selected Bank(s) or Channel(s) from your POD X3’s on-board memory into the local memory, **overwriting** only the selected local memory Tones. (See the previous section about how to select multiple items in the Hardware Memory window).

The “**Put All**” button will write any modified tones in the local memory to your POD X3’s on-board memory, overwriting tones that exist on your POD X3’s on-board memory.

The “**Put Selected**” button will write the Local memory Tones in the selected Bank(s) or Channel(s) to your POD X3’s on-board memory, **overwriting** only the selected Banks/Channels. (See the previous section about how to select multiple items in the Hardware Memory window).

Drag & Drop Options

It is possible to simply drag and drop items between the Hardware Memory window and the Finder (Mac) or Windows Explorer (Windows) panels to copy and move things around. You can also drag and drop selected items within the Hardware Memory window itself to swap tones.

Copy Tones to your computer - Simply select one or multiple Banks, Channels or Tones in the Hardware Memory window, then drag and drop the selected items directly into any location on your computer. You can drag the items onto your Desktop, or into any Finder (Mac) or Windows Explorer panel to access any directory. All selected Tones will be copied to your desired destination directory on your computer. If any Tones with the same name already exist in the directory, you’ll be prompted if you want to replace them with the ones you just dragged in.

TIP: Note that if you copy a selected Channel this will always create a Dual Tone preset file on your computer (regardless if the Channel contains a Dual Tone or if the Channel has only Tone 1 or Tone 2 active). A Dual Tone preset file can only be opened by POD X3 devices. If you want to open the Tones in GearBox with other Line 6 hardware, select only an individual Tone within a Channel and drag the Tone to your computer to create a Single Tone preset file. By default, GearBox saves a Dual Tone preset using the names of each individual Tone with a “+” in between them (e.g. - “ToneName1+ToneName2.l6t”).

Copy Tones from your computer into your local memory - Just drag and drop any GearBox, Line 6 Edit, Custom Tone (*.l6t), GuitarPort (*.gpt) file directly onto a Channel within the POD X3 Hardware Memory window. If the .l6t file on your computer contains a Dual Tone file then you’ll see it will automatically load both tones in the Channel you drop it on. If the file contains only a Single Tone, then as you hover over the Hardware Memory window you’ll see that you can choose to drop it directly into either the Tone 1 or Tone 2 slot of any Channel.

Swap, Copy/Paste and Re-order Tones within the Hardware Memory window - That’s right,

it's possible to do all these things by dragging and dropping. For all cases the rules apply that you can only drag and drop a selected item into a location of the same type - that is, you can only drag an individual Tone onto a Tone slot, a Channel onto a Channel, or a Bank onto a Bank. It is also not permitted to drag and drop multi-selected items to other locations in the Hardware Memory window either.

- **Swap** - If you select an individual Tone, a Channel or a Bank within the Hardware Memory window and then drag it onto a different individual Tone, Channel or Bank, this will move the dragged items into the new location. Note that this “swaps” the Tones between the two locations. For example, if you select Channel 2A and drag and drop it on top of channel 4B, this results in the 2A tones being moved to 4B, and the Tones previously in 4B are moved to 2A.
- **Copy/Paste** - If you hold the Ctrl key (Windows) or Command key (Mac) while dragging, this will make a copy of the selected Tone/Channel/Bank and Paste the selected Tone(s) into the location you drop them onto. Using the previous Swap example, this would copy the Tones from Channel 2A into 4B, and the Tones originally in 2A remain in place and unchanged.
- **Re-Order** - If you drag a selected Channel or Bank onto the dividing line between two Channels or Banks, the selected data is inserted at the target location, shuffling the other Channel/Bank data to fill in the location from where the selected came from. For example, if you select Bank 1 and drag and drop it on the dividing line between Banks 3 and 4, this results in the data formerly at Bank 1 moved to Bank 3, the data formerly in Bank 2 being moved to Bank 1, and the data formerly at Bank 3 being moved to Bank 2.

Drag and Drop between Banks 1-16 and 17-31 - Since there are two separate “pages” in the Hardware Memory window, you might be wondering just how you can drag items from Banks 1-16 over to 17-31, and vice-versa. Well, no worries we’ve got you covered here! Once you click on and start dragging a selected bank, Channel or Tone, you’ll see a little message pop up next the Bank toggle buttons. While dragging, just hover over the Bank Toggle buttons and this will switch you to the other Banks page, thus allowing you to drop your dragged there.



Editing a Tone

You can select any Channel in the Hardware Window and hit ENTER on your keyboard (or just double-click directly on the Channel’s number) and you will be switched to the GearBox main “Editor” window where the selected Channel’s Tones are loaded for you (note that the Channel may include one Tone or two, depending on how it was configured). This of course allows you to hear the Tones and edit & Save as desired. A little speaker icon is displayed at the left of the Channel within the Hardware Memory window to indicate which is currently loaded in the GearBox editor - for example,

here channel 1A is loaded in the Gearbox editor:

BANK	CHANNEL	TONE 1	DUAL	TONE 2
1	A	Plexi Lead	◀	Plexi Lead-FX
	B	Class A30 TB	◀	Class A30 TB-FX
	C	Clean Chorus	◀	Clean Chorus Pan
	D	Treadplate	◀	Treadplate-FX

Once you’ve modified any of the parameters in either of the Tones included in the loaded Channel preset, you’ll see the Channel appear outlined in red in the Hardware Memory window to indicate it is now in an edited state. You’ll also see that the Tone names change to italicized text. For example, in the following example, Channel 10B is the Channel currently loaded in the GearBox editor (as you can see by the speaker icon at the left), and the red outline and italicized text tell you that its Tone parameters have been modified from the original Channel preset...

10	A	Red Bean Blues	◀	Red Bean Blues-2
	B	<i>Beat The Dragon1</i>	◀▶	<i>Beat The Dragon2</i>
	C	Sideways Sky	◀	Sideways Sky-FX
	D	New Day	◀	New Day-2

Editing an individual Tone name - Click directly on any Tone’s name within a Channel and you’ll see the name become highlighted. You can then type in a new name for the Tone - hit the **Return** key (Mac) or **Enter** key (Windows) for the text to be accepted.

Double click directly on the text name of the Tone to highlight-select it so that you can edit the title

2	A	Down The Hall	◀	
	B	Vibe1	◀	
	C	SunnyRainyDay	◀▶	

Storing your edited Tones - Once you’ve edited a Tone in GearBox (or both Tones within a Channel), it is up to you if you want to Save this as a Tone Preset on your computer or to “Put” the Tone Preset to your POD X3’s internal memory, if you wish to be able to retain these Tone settings for the next time you use POD X3 or GearBox. What is the difference, you ask?....

When you Save a Tone Preset to your computer - You can open it later within GearBox anytime. But this Tone Preset will not be available within your POD X3’s internal memory - meaning this Tone Preset will NOT be available unless your POD X3 is connected to your computer and you have GearBox open to load the Tone preset. The advantage of saving Tones to your computer is that you can literally store thousands of them since the .l6t files are very small and your hard drive can likely hold tons of them. To Save the Tone to your computer you can use the [File menu commands](#), or the [Drag and Drop options](#).

When you “Put” a Tone Preset to your POD X3 - This stores the Tone Preset within your POD X3’s internal memory, in one of the User folder (1A thru 32D) memory locations. The advantage here of course is that the Tone preset is always available to you, whether POD X3 is connected to your computer or not. The disadvantage is that you have 128 User locations to hold up to 128 Tone presets, so if you want to retain more Tone presets than this, you’ll have to choose to overwrite one to fit it into one of the locations. To “Put” a Tone Preset to your POD X3, select the Channel in the Hardware Memory window and click the PUT SELECTED button. This will write the Channel’s contents to the POD X3 user memory location of the same number (which can be one Tone or a



Dual Tone, depending how you've activated the Dual Tone button in the GearBox editor). Note that within the Hardware Memory window you can also select a Bank, or multiple Banks or multiple Channels and use Put Selected on all in one action. Or, you can use the PUT button to write ALL Channels to your POD X3 memory. See the [Making Selections](#) and [Get & Put buttons](#) sections for more info.

Bundle Files - Backup & Restore your Tones



A Line 6 Bundle file (.l6b) is a specific type of file that can be stored on your computer that is essentially a copy of all User Banks. You can create a Bundle file anytime using the **Bundle Save** button to capture the contents of everything in Banks 1A thru 32D as currently shown in the Hardware Memory window. Note that this means the Bundle is created with all Tones within the Local memory (which may differ from the on-board memory User Bank contents, if you have edited or moved any Tones using GearBox). You can then use the **Bundle Open** button to load the complete Bundle all back into the Hardware Memory window (and thus into your Local computer memory). You can Save as many Bundle files as you like, giving you the means for a limitless personal library of Tones on your computer that can be loaded back into your POD X3 memory at any time.

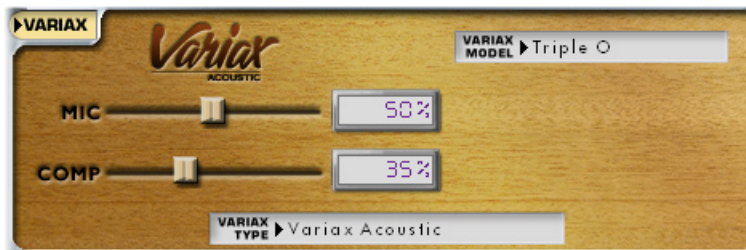
Backup & Restore your POD X3 On-board Memory - The Bundle Open & Save can of course be especially handy for an emergency backup and restore of the contents of your POD X3's internal memory User Bank as well! As stated above, the Bundle Save function creates a Bundle of all the Local memory contents - therefore, you'll want to use the **GET** button to first load the contents of your POD X3's internal memory into the Hardware Memory window (see the [Get & Put buttons](#) section). Once loaded into the Hardware Memory window, then just use the **Bundle Save** button to Save your "backup" Bundle file to your computer. You can of course repeat this process whenever you like and store multiple backup Bundles. To "restore" the internal memory of POD X3, use the Hardware Window's **Bundle Open** button, which loads the Bundle into Local memory - then use the **PUT** button to write the Bundle to POD X3. This will replace all the User Folder contents on your POD X3 with what you saved in the Bundle file. Now all your handcrafted Tones can be safe from next time you discover you little brother test driving your POD X3!

Variax Options (POD X3 Live)

If you are using POD X3 Live, you can of course already plug your Variax guitar or bass directly into POD X3 Live and process the numerous guitar/bass sounds even further with the all your favorite POD flavors. But now you can access your Variax settings in GearBox too, and even create and save Tones including these Variax settings using GearBox as well! When you click on the GearBox Variax icon, this displays the Variax settings panel. Note that the options in the Variax settings panel will be slightly different depending on the Variax Type you select in the menu (Variax Electric, Acoustic or Bass)...



Variax Electric settings panel (for Electric 300, 500, 600 & 700)



Variax Acoustic settings panel (for Acoustic 300 & 700)



Variax Bass settings panel (for Bass 700 & 705)

Note: To allow changes made in the GearBox Variax panel control your connected Variax guitar, you'll need to be sure to set the POD X3 Live's Input screen, Variax option to **“Enable Global Control”**. If this option is set to **“Disable Global Control”**, then the Variax remains **“locked”** so that it its settings can only be accessed on the guitar itself.

To follow are the GearBox Variax panel options:

Variax Type - First, select the type of Variax you are using from this menu (Electric, Acoustic or Bass) to display the matching controls, as shown in the above screenshots.

Variax Model - In this menu you'll see the specific models all available for your connected Variax. Note that choosing the setting here will switch your Variax instrument internally, but of course your Variax guitar/bass model knob and position toggle switch will not change. If you change the knob/toggle settings on the Variax guitar itself, then you will see the Variax Model menu item change to reflect your settings. Within the Model menu, you can choose from all the standard models, custom models, as well as User model presets that all reside on the internal memory of your Variax. If you also own the [Line 6 Variax Workbench](#) software, then you can edit, customize and save into the User model bank of your Variax!* To purchase Workbench, just launch Line 6 Monkey and go to the Optional Add-Ons page.

*Note: The names of the selectable User Models do not reflect Workbench-customized names, however, if you've edited the User models on your Variax using Workbench then the User models you select from this User Model sub-menu will indeed be your customized settings!



Variax Electric knob:

- **Tone** - this is the equivalent of the Tone knob on your Variax 300/500/600/700 guitar.

Variax Acoustic sliders:

- **Mic** - this is the equivalent of the Mic Position slider on your Variax 300/700.
- **Comp** - this is the equivalent of the Compressor slider on your Variax 300/700, to change the compression level.

Variax Bass knobs:

- **Blend** - this is the equivalent of the Pickup Blend knob on your Variax 700/705.
- **Treble** - this is the equivalent of the smaller of the concentric tone knobs on your Variax 700/705.
- **Bass** - this is the equivalent of the larger of the concentric tone knobs on your Variax 700/705.

POD X3 MIDI Control

POD X3 does not include MIDI 5-pin connectivity, and it does not send or respond to MIDI messages from its USB connection. However, you can use the [Line 6 FBV Series Foot Controller](#) units with your POD X3! Please see the previous section covering the [Pedal Control options](#) that are available in GearBox when an FBV unit is used with a POD X3.

For more information about using an FBV Series Foot Controller with your POD X3, check out the additional FBV documentation on the [GearBox Online Help](#) page.

POD X3 Live includes a set of MIDI 5-pin In and Out jacks and supports limited MIDI communication with external devices - POD X3 Live will respond to program change messages, CC 4 (wah), CC 7 (volume) and CC 1 (tweak), all of which are available via the 5-pin MIDI jacks (and not via the USB connection). MIDI control options are found on the POD X3 Live device itself (hold the Outputs button and scroll to the end of the System screen options), as well as in the GearBox Preferences > MIDI/Control dialog (see below). You can connect MIDI cables directly to your POD X3 Live and select your preferred MIDI Channel. Choose from MIDI Channel 1-16, or select Omni to have POD X3 Live respond to all MIDI channels, while transmitting on Channel 1. When program change messages 0-127 are received, POD X3 Live will recall User Presets 01A-32D, and it will send those same program changes as presets are selected from the POD X3 Live. It also echoes all program change messages it receives, so they can be connected “thru” to another MIDI device.

Note: For more info about the POD X3 Live’s MIDI options, please check out your [POD X3 Pilot’s Handbook](#).



GEARBOX How To...

- Basic Operation6•3**
 - How to turn GearBox’s software knobs 6•3
 - How to fine-tune GearBox’s knobs and Model or Tone menus 6•3
 - How to show an effect’s controls without turning on an effect 6•3
 - How to show/hide all Tone controls..... 6•3
 - How to show/hide the Browser..... 6•4
 - How to show/hide the Effect control panel..... 6•4
 - How to resize the GearBox program window..... 6•4
 - Use the Tuner 6•4
- Metronome Tips.....6•6**
- Change and Save Tones6•7**
 - How to initialize a Tone 6•7
 - How to Save a Dual Tone (POD X3)..... 6•8
 - How to Save a Tone..... 6•8
 - How to change the factory Preset Tones 6•9
 - How to set the De-Esser..... 6•9
 - How to use the Wah and Volume effects 6•10
- Hardware Setup..... 6•10**
 - How to select hardware for GearBox to use 6•10
 - How to select your Preferred Audio Device..... 6•12
 - How to connect your Hardware to a guitar amp 6•12
- Stay Up To Date 6•12**
 - How to check & update GearBox, Line 6 hardware drivers and firmware 6•12
 - How to register your Line 6 Hardware purchase 6•13
 - How to purchase Model Packs..... 6•13
 - How to use your Model Packs with GearBox..... 6•13
 - How to purchase the GearBox Plug-In 6•15
- GuitarPort Online & Player Operation 6•15**
 - How to adjust the volume balance between your guitar and the Track..... 6•15
 - How to connect to the Internet 6•16
 - How to disable Download Accelerators 6•16
 - How to find FAQs..... 6•16
 - How to find GearBox Tone and GuitarPort Online Track files on your hard disk..... 6•16
 - How to join GuitarPort Online..... 6•18
 - How to load an MP3, WAV or AIFF file 6•18



How to load a Track from an Audio CD.....	6•18
How to load a Track file from GuitarPort Online.....	6•21
How to load a Track file from your hard disk.....	6•22
How to load GuitarPort's Tutorial Track.....	6•22
How to prevent GuitarPort Online from trying to connect to the Internet.....	6•22
How to set the Loop start and end points.....	6•23
How to share your Tones with other GuitarPort users.....	6•23
How to show/hide all Tone controls.....	6•24
How to show/hide the browser.....	6•24
How to show/hide the effect control panel.....	6•25
How to show/hide the Track sections display.....	6•25

Basic Operation

How to turn GearBox’s software knobs

- Click your mouse anywhere on the knob (Windows® users, you’ll be using your left mouse button for this).
- While continuing to hold the mouse button, drag the mouse up and down.
- Do not drag your mouse in a circular turning motion.

Also, check out the details on fine-tuning knob and other settings...

You can double-click many knobs such as Pan, Record, Monitor, Amp Model knobs and the Out To Hardware volume knob to re-set them to their default settings.

▲ [Return to How To Topics](#)

How to fine-tune GearBox’s knobs and Model or Tone menus

You can fine-tune the setting of most of GearBox’s on-screen knobs as well as the Model and Tone menus.

For knobs:

- Click the left button of your mouse anywhere on the knob or other control.
- Use your keyboard’s left/right arrows to jump big steps. The up/down arrows fine-tune.
- Or, use your number keypad’s / and * for big jumps and + and - to fine-tune.

For Model and Tone menus:

- Your keyboard’s up/down arrows select items in the menu once you’ve clicked on the menu to select it.

▲ [Return to How To Topics](#)

How to show an effect’s controls without turning on an effect

To see an effect’s controls without turning it on, click on the top portion of the effect’s “stomp box” icon. (Click directly on the On/Off portion of the icon to toggle the effect On/Off). Windows® users can also right-click anywhere on the icon to show its controls. Mac® users can control-click.



▲ [Return to How To Topics](#)

How to show/hide all Tone controls



Click the Collapse/Expand arrow button to the left of the Tone menu at the top left of the GearBox program’s window to show/hide the Amp and Effects controls in one click. Note that this is independent of the Browser window, allowing you to keep the Browser window’s contents visible and toggle your Tone controls to be shown or hidden as you need them. There are also separate show/hide

arrows for the Effects section and the Browser.

▲ [Return to How To Topics](#)

How to show/hide the Browser



The bottom portion of the GearBox window, where the GuitarPort Online content and other items are shown, is called the **Browser**. Click the arrow button at the top left side of it, to the left of the Back/Fwd arrow buttons, to show/hide the Browser. There are also separate show/hide arrows for showing/hiding the Amp and Effects controls together individually, or you can click the top-most arrow button to show/hide the Amp and Effects in one motion.

▲ [Return to How To Topics](#)

How to show/hide the Effect control panel



It can be handy to hide the Effects' details when you don't need to fine-tune them and want more space available to view items in the Browser. Click the arrow button at the left side of the Effects area to show/hide the Effects control panel.

There are also separate show/hide arrows for showing/hiding the Amp and Effects controls together individually, or you can click the top-most arrow button to show/hide the Amp and Effects in one motion.

▲ [Return to How To Topics](#)

How to resize the GearBox program window

The width of the GearBox window cannot be changed. However, when the Browser is expanded. The height of the main Gearbox windows can be increased to allow the Browser to take as much vertical space as you have available on your computer's display.

On Windows® - When the main GearBox window is not maximized (and when the Browser is expanded), you can click and hold the top or bottom edge of the main GearBox window and drag to make it taller or shorter. You can also click the maximizing icon (at the top right edge of the program window's title bar) to maximize its vertical size.

On Mac® – When the Browser is expanded, you can click on the bottom right corner of the main GearBox windows and drag to resize it vertically.

The Show/Hide “arrow” buttons work in conjunction with the show/hide arrows for the Effects, Browser and Track sections display to allow you to show/hide portions of the GuitarPort controls and maximize the space available for the Browser to display information.

▲ [Return to How To Topics](#)

Use the Tuner



Click the button at the top right of the GearBox interface to display the Tuner...



Note – There is no Tuner display available with GearBox when set to use POD X3 or POD X3 Live devices. The on-board POD X3 tuner can of course still be used when connected to your computer, you just will not see it displayed within GearBox.

You can then play an open single string on your guitar (or bass guitar), and the display on the right side of the tuner will show you which note that string is currently tuned to. The large meter in the tuner shows you whether the string is sharp or flat relative to that note. When the needle is pointing anywhere on the left side of the meter, your string is flat and needs to be tuned up. When the needle is pointing anywhere on the right side of the meter, your string is sharp and needs to be tuned down. The Mute/Bypass switch lets you choose whether your guitar will be muted while tuning, or if you will hear it with amp/cab/effect processing bypassed.

The Tuner’s Reference control tells the Tuner what to tune to. 440Hz is the standard reference value for A and is generally used for tuning reference. Unless you have a particular need to adjust the Tuner’s reference, you probably want to stick with the standard 440Hz setting for this control.

The standard tuning for guitar is, from the largest string to the smallest, E-A-D-G-B-E. Other tunings are also sometimes used. For instance, “Drop-D” tuning is accomplished by tuning the biggest string down to D instead of E. The table below provides a number of alternate tunings for you to try. Tunings are listed on the left. Columns labeled String 6 (the fattest string) to String 1 (the thinnest string) tell you the pitch to which you need to tune that string:

Tuning	String 6	String 5	String 4	String 3	String 2	String 1
Standard	E	A	D	G	B	E
Down 1 Half Step	E \flat	A \flat	D \flat	G \flat	B \flat	E \flat
Down 2 Half Steps	D	G	C	F	A	D
Down 3 Half Steps	D \flat	G \flat	B	E	A \flat	D \flat
Down 4 Half Steps	C	F	B \flat	E \flat	G	C
Down 5 Half Steps	B \flat	E \flat	A \flat	D \flat	F	B \flat
Drop D	D	A	D	G	B	E
Drop D \flat	D \flat	A \flat	D \flat	G \flat	B \flat	E \flat
Drop A	A	E	A	D	G \flat	B
Drop B	B	G \flat	B	E	A \flat	D \flat
Drop C	C	G	C	F	A	D
Open E	E	B	E	A \flat	B	E
Open E7	E	B	D	A \flat	B	E
Open G	D	G	D	G	B	D
Open D	D	A	D	G \flat	A	D
Open A	E	A	D \flat	E	A	E
DADGAD	D	A	D	G	A	D

Note: All half-steps use flats to match the chromatic tuner.

▲ [Return to How To Topics](#)

Metronome Tips

The Metronome provides a simple “beat sequencer” you can use to practice your timing. To use the metronome, press the Metronome button above the Browser. The metronome will then be displayed within the Browser panel.

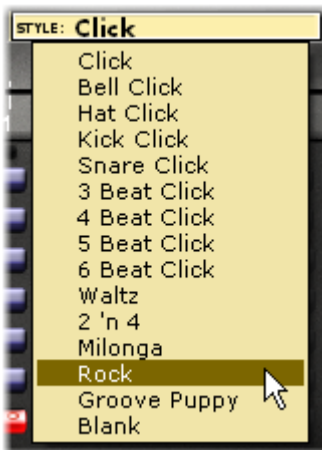


Metronome Controls

- **Speed** - The metronome’s tempo is controlled by the Speed knob and text box on the left and is measured in beats-per-minute. For fine tuning, click the text box and drag it or just double click on the text box and manually enter the speed you want.
- **Volume** - The metronome’s monitor volume is controlled by the Volume knob. The metronome will not be sent to the digital out of GuitarPort. So you can Record Digitally without recording the metronome. So turn it up!
- **Start/Stop** - The Start/Stop switch will turn metronome play on and off.

Presets

Presets allow you to instantly play along with a variety of patterns.



- **Style** - GearBox comes with several preset drum sequences available - just click on the “STYLE” menu and select the one you want. If you can’t find what you need, you can build it with the

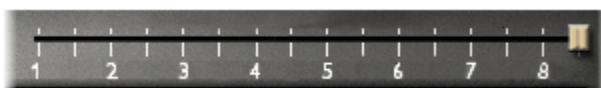
“beat sequencer”.



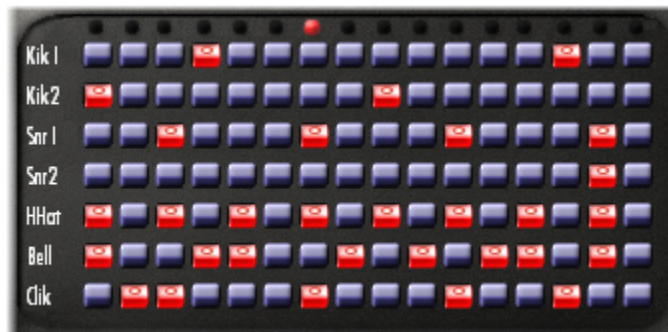
- **Saving** - The last modified sequence will be automatically saved as “Custom”, but you may want to click the “Save” button and give your percussive creation a name. This also keeps you from overwriting it later by modifying another sequence. If you get bored of one of your creations, just load it up from the “STYLE” menu and press the “Delete” button. You can not overwrite or delete the original presets.

Building a Beat

If you don’t find a pattern you like, you can customize your own.



- **Beat Slider** - The Beat Slider indicates how many beats are played before the loop repeats itself. Every tick mark is one half-beat. Two half-beats make one beat, so the numbers below the tick marks indicate the total number of whole beats played per loop. You can have a maximum of 8 beats or 16 half-beats or a minimum of 1 half-beat to every loop.



Now comes the fun part - making the drum sequence. Each row in the matrix beneath the beat slider is a separate percussion sample and each column is a beat. To sound a drum sample on a particular beat, just click the button where the percussion row meets the beat you want. Enabled beats appear red with a small circle while disabled beats are blue. You can make modifications to the sequence while running the metronome - just click the Start switch to get it going. The light will sit over the currently playing beat.

▲ [Return to How To Topics](#)

Change and Save Tones

How to initialize a Tone

Select Basic Guitar, Bass, or Vocal Tone from the Tone menu at the top left of the GearBox program’s window to call up a Tone we’ve included as a basic starting place for use when you’re creating your own Tones (hence the name “Basic Tone”).



All the effects have basic sounds programmed so they're ready to go if you turn them on. This Tone can be, of course, completely customized by you, so you can turn it into whatever you want.

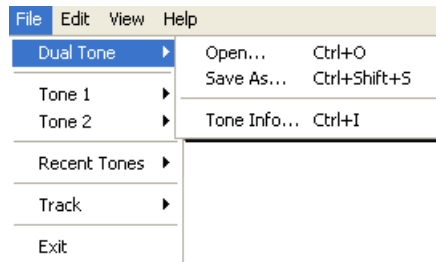
Saving the Basic Tone - Once you've made alterations to this basic Tone, you can then choose **Save Tone** from GearBox's File menu if you'd like to have your changes replace the Basic Tone. Or...

Save As - Choose **Save Tone As** from GearBox's File menu if you'd like to leave the Basic Tone as it was, and save the new setting you've created as a new Tone. You'll then be given a dialog to name the Tone, and provide additional information to categorize the Tone if you like.

▲ [Return to How To Topics](#)

How to Save a Dual Tone (POD X3)

When Gearbox is configured for POD X3 or POD X3 Live, you'll have a specific set of "Dual Tone" commands in the GearBox File menu. Use the Save As command here to save the complete current Channel settings as a Dual Tone preset file onto your computer.



Note – Note that these Dual Tone type files are only able to be opened in GearBox when set for a POD X3 device. If you want to be able to open a Tone with another Line 6 device, use the Tone 1 or Tone 2 Save As command to save either of these Tones' settings as a "Single Tone" preset file. Check out the full info about saving POD X3 Tones in the GearBox with POD X3 chapter [here](#)

▲ [Return to How To Topics](#)

How to Save a Tone

Note – If you are using GearBox with POD X3 or POD X3 Live, then you have more options for saving Tones! Please see the previous How To topic, and check out the full info in the GearBox with POD X3 chapter [here](#).



TO NE ▶ *Cajun Blues*

You can create, edit and save your own Tones any time you like. A Tone includes your Guitar or Bass Amp & Cab, Preamp, and Effect Model selections and their settings. The yellow Tone menu at the top left of the GearBox program's window shows which Tone is currently selected and will also give you access to the new Tones you save.



TO NE ▶ *Cajun Blues*

If the Tone name is shown in italics in the Tone menu as shown above, it has been altered versus the saved version of the Tone. If the Tone name is shown without italics, the Tone has NOT been altered versus the saved version of the Tone. Once you've altered a Tone, if you want to keep that altered version you'll need to decide whether you want to Save your Tone or Save As, as described below.

Save Tone – If you select Save Tone from GearBox's drop down menu, your current settings will replace the Tone whose name was shown in italics in the Tone Menu. The old version of the Tone will be erased and replaced by this new Tone, which will now be available from the Tone menu whenever you want it.

Save Tone As – If you select Save Tone As from GearBox's drop down menu, your current settings will be stored as a brand new Tone. The Tone whose name was shown in italics in the Tone Menu will not be affected. The new Tone you create will be added to the Tone menu so you can call it up again in the future whenever you want it. To Save As:

- From GearBox's drop down menu, select Save Tone As. You'll be able to name your Tone and save descriptive information.
- Click the Browse button at the top of the Save Tone As dialog box if you want to choose a different location to save this Tone, or you want to create a new folder for storing Tones in. Tones must be stored within GearBox's Tones folder in order for them to be accessible from the GearBox Tone menu.
- Click on the Save button to finish saving your new Tone.

▲ [Return to How To Topics](#)

How to change the factory Preset Tones

If you want to tweak one of the factory Preset Tones, all you have to do is:

- Select a Tone from the Preset Folder in the Tones menu.
- Make the changes you want.
- From the File menu, select Save to update the Preset Tone with your changes.
- To save your new Tone without replacing the Preset Tone, choose Save As instead.

▲ [Return to How To Topics](#)

How to set the De-Esser

Note - The Female and Male De-esser Stomp effects are available in GearBox only when used with TonePort and POD X3 devices.

A de-esser is an audio tool designed to reduce sibilance (Sss and Shh sounds) from vocals. It does

this by “listening” for audio energy focused at a selected FREQUENCY (the frequency where the objectionable part of the Sss and Shh sounds are occurring). When it hears high level audio at and around this frequency, it quickly ducks the volume by the AMOUNT you choose, effectively reducing the volume of Sss and Ssh sounds that get recorded.



To use the De-Esser appropriately, try first recording a test vocal track without it. If you hear more Sss and Shh sounds that you would like, try adding a band of EQ to that recorded track in your recording program. Set that EQ to provide a bandpass with a narrow width or Q, and set it to cut quite a bit, maybe something like -20dB. Now set the frequency for that band of EQ to one of the frequency points available from GearBox’s De-Esser, and playback the recorded track, switching back and forth between enabling and bypassing the EQ to hear the results. Try different frequencies until you find the one that seems to have the most effect on the Sss and Shh sounds, then disable that EQ. Use that frequency setting in GearBox’s De-Esser, set the AMOUNT knob to a medium setting, and record another test track. If all has gone well, you should hear that your Sss and Ssh sounds are being reduced, and you can then further adjust the AMOUNT knob as needed.

See the [Model Gallery](#) for specifics of the Female De-Esser and Male De-Esser Models.

▲ [Return to How To Topics](#)

How to use the Wah and Volume effects

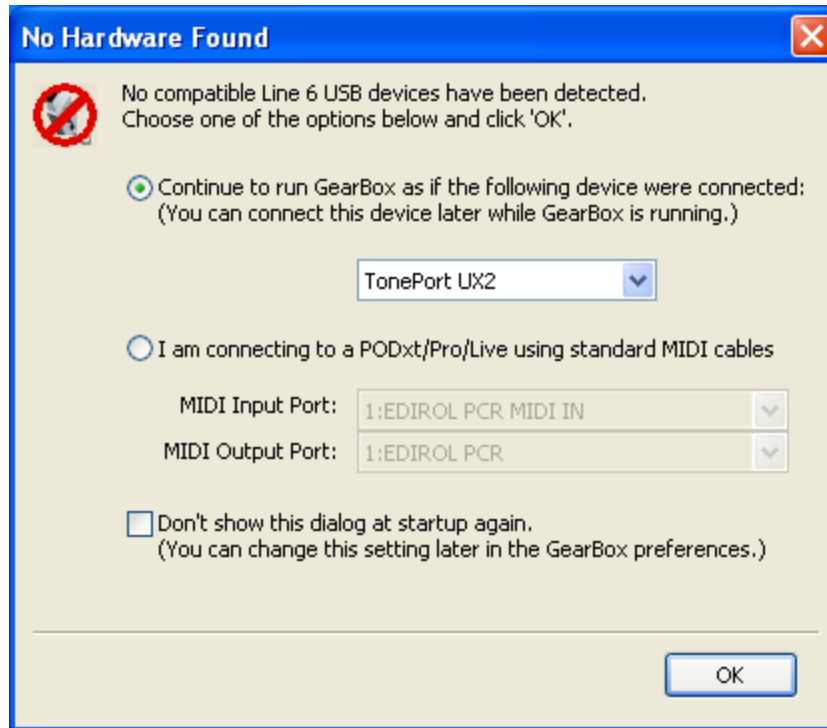
GearBox’s Wah and Volume effects can be controlled via MIDI using a hardware controller or messages from MIDI software. See the [GearBox Online Help](#) page of the Line 6 web site to learn more about setting up MIDI control. The Wah effects can also be used without a MIDI controller for a “parked wah” sound: just turn the Wah effect on, and set its Position knob to get the sound you like.

▲ [Return to How To Topics](#)

Hardware Setup

How to select hardware for GearBox to use

GearBox software can be used with TonePort GX, DI, UX1, UX2, UX8, KB37, GuitarPort, POD X3, POD X3 Live, PODxt, PODxt Live, or PODxt Pro* hardware. When you start GearBox, it automatically looks for the Line 6 device connected to your computer. If GearBox cannot detect your Line 6 device at startup, it will show a ‘No Hardware Found’ message, and ask you to choose what Line 6 device to configure for.



You can also select use GearBox’s Preferences to set how it will configure itself for your Line 6 hardware. Choose Preferences from GearBox’s Edit menu (Windows®) or GearBox menu (Mac®) and select the Hardware tab:



If your Line 6 hardware is connected to your computer and it’s not available from the “Launch GearBox using:” menu, there is a USB connection error. It is specifically recommended to always connect your Line 6 device directly to your computer’s USB port, and not into a USB hub. USB hubs can sometimes cause communication errors with USB audio devices.

* **Note** – On Windows® systems, it is **not** recommended that you connect two POD (POD X3 and/or PODxt) units to the computer at the same time. These specific Line 6 devices utilize a common device driver, and only one can be initialized at a time.

▲ [Return to How To Topics](#)



How to select your Preferred Audio Device

See the Sound Cards and Sound Issues section of this guide to learn how to set your Line 6 device or some other soundcard as your Preferred Audio Device in Windows® or Mac®.

▲ [Return to How To Topics](#)

How to connect your Hardware to a guitar amp

We get this one a lot – Many Line 6 users want to know how to physically connect their hardware to a guitar amp, because they think it will sound better that way. In fact, the opposite is true: Because the audio signal we provide for direct monitoring features a virtual amp emulation that's optimized for full-range systems, the results you'll get when using a guitar amp will be less than ideal, due to the limited range of guitar speakers.

If a guitar amp is your only monitoring solution, following are a few pointers to help you get the most out this connection:

If your amp has an effects loop, plugging into the effects loop **return** is the preferred connection, for 2 reasons:

- You are bypassing the preamp's tone stack, which tends to color the signal in an undesirable fashion.
- Your Line 6 Hardware generally puts out a line-level signal, which is generally too hot for the guitar input of your amp.

If your amp has no effects loop, then plug into the front input, following these steps:

- Place all your tone controls at the 12 O'clock position.
- Turn your amp's Drive or Volume setting all the way to zero. If your amp has a Master Volume, place that control at 12 O'clock or below.
- Plug in your hardware, and slowly bring up the Drive until you hear a satisfactory level of volume, being careful not to overdrive the input.

You can also try disabling cabinet modeling, by selecting **No Cab** in GearBox's Cabinet menu, to further enhance your tonal experience.

POD X3 & PODxt Users: POD devices feature an output setup menu that optimizes the output for different monitoring systems, including the front end or the loop of a guitar amp. Please refer to your POD Pilot's Handbook for more information.

▲ [Return to How To Topics](#)

Stay Up To Date

How to check & update GearBox, Line 6 hardware drivers and firmware

To easily see what version of GearBox software you are using, just go the Help menu and choose About GearBox. This also lists the credits for the creation of this software.



To check for any available updates for GearBox software or your Line 6 Gear... with your Line 6 hardware USB cable connected, and with your computer's Internet connection active, launch **Line 6 Monkey** from GearBox's Help menu. Don't forget to check out all those additional items available for you in the **Optional Add-Ons** tab of Line 6 Monkey!

▲ [Return to How To Topics](#)

How to register your Line 6 Hardware purchase

It's important to register your Line 6 hardware so that you can obtain customer support and stay informed about the latest new products and Add-Ons. Visit the Line 6 web site Support section and select the [Register Gear](#) option there.

▲ [Return to How To Topics](#)

How to purchase Model Packs

Model Packs are additional sets of amp, cab and/or effects that you can purchase to expand your Tone possibilities for your Line 6 device! You can purchase, install and authorize Model Packs using Line 6 Monkey online – you don't even need to get out of your chair! With your Line 6 device connected, just launch **Line 6 Monkey** and go to the **Optional Add-Ons** tab and see what's available for your Line 6 hardware. Follow the steps to easily purchase and download Add-Ons and start using them in minutes.

You can launch the Line 6 Monkey program from the GearBox Help menu by choosing **Update & Configure with Line 6 Monkey**.

Alternatively, you can launch Line 6 Monkey directly by going to:

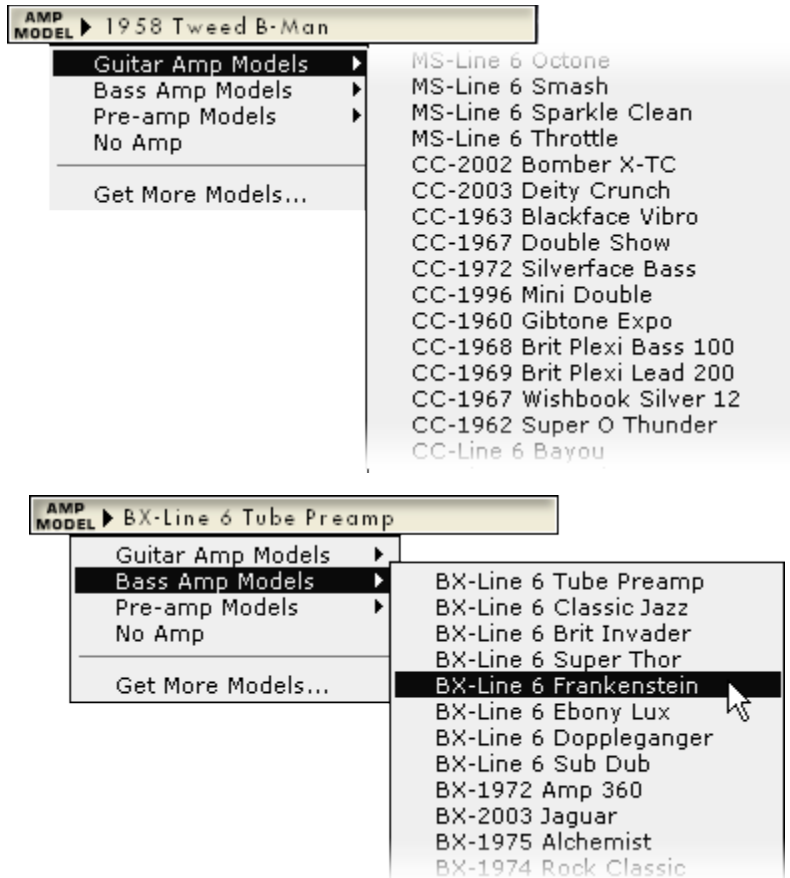
- Windows® - Start Menu / Programs / Line 6 / Tools / Line 6 Monkey
- Mac® - Finder / Applications / Line 6 / Line 6 Monkey

▲ [Return to How To Topics](#)

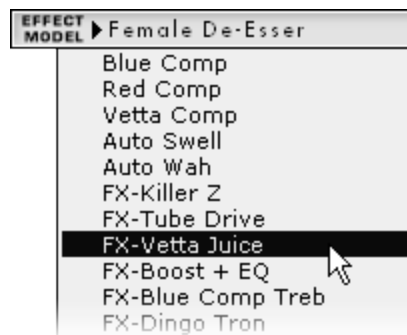
How to use your Model Packs with GearBox

Once you've purchased and authorized your Model Packs, simply restart GearBox with your Line 6 hardware connected and you'll see the new models available within the GearBox.

The **Metal Shop**, **Classic Collection** & **Bass Expansion** pack models will appear under the AMP MODEL drop down menu with either an **MS**, **CC** or **BX** prefix added to the start of their names.



The **FX Junkie** pack models will be spread out among Stomps, Mods, and Delays and will be preceded by an **FX**.



The **Power Pack** is included as a standard feature set on PODxt family devices, and is an optional upgrade on TonePort/GuitarPort. Power Pack models will not have any special prefix, but they will appear under AMP MODEL, Stomps, Mods, Delays, and Verbs.

For more info on Model Packs, please check out the Model Pack Handbooks.

▲ [Return to How To Topics](#)

How to purchase the GearBox Plug-In

The GearBox Plug-In works with all TonePort, GuitarPort, POD X3 and PODxt devices - and comes included with the purchase of a TonePort DI or UX8 unit. The GearBox Plug-In works with Windows® VST®, Mac® AU® and both Windows® and Mac® RTAS® formats. To purchase it, just launch Line 6 Monkey and go to the **Optional Add-Ons** tab, select **GearBox Plug-In** and click the **Purchase Add-Ons** button. The little Monkey dude will walk you through the process and you'll be able to download, install, activate and start using the Plug-In within minutes! You can launch the Line 6 Monkey program from the GearBox Help menu by choosing **Update & Configure with Line 6 Monkey**.

Alternatively, you can launch Line 6 Monkey directly by going to:

- Windows® - Start Menu / Programs / Line 6 / Tools / Line 6 Monkey
- Mac® - Finder / Applications / Line 6 / Line 6 Monkey

▲ [Return to How To Topics](#)

GuitarPort Online & Player Operation

How to adjust the volume balance between your guitar and the Track

Use the **Track Level** slider under the Player button above the Browser to set the level for the current Track playback...



...And use the **Volume** knob on the amp panel to set the level of your guitar signal



More tips...

- Some effects can boost the tone level, which may or may not be what you want - you can affect the overall tone level by gain-based parameters on Compressor, EQ and Distortion type effects.
- Guitar still too quiet versus your Track? Try Guitar too quiet in the Troubleshooting section.
- For Track Level problems, see Track Level issues Troubleshooting.



- Getting distortion or clipping as you try to make these adjustments? See Noise and Distortion troubleshooting.

▲ [Return to How To Topics](#)

How to connect to the Internet

You need an Internet connection to use the GuitarPort Online features of GearBox. If you do not already have an Internet connection, you will need to contact an ISP (Internet Service Provider) and purchase an Internet access plan from them. We recommend a “broadband” connection such as DSL, ISDN or cable modem for use with GuitarPort Online. LAN (Local Area Network) connections such as many businesses have also should work well with GuitarPort Online (you can tell the boss you’re doing “research”!). You can also use a “dial-up” connection, but these are generally slower and downloading Tracks from GuitarPort Online will take some time over a dial-up connection.

Note – you will need to enable Cookies in your Internet Browser software to successfully connect to GuitarPort Online.

▲ [Return to How To Topics](#)

How to disable Download Accelerators

Please see the troubleshooting topic for Download Errors – Download Accelerators.

▲ [Return to How To Topics](#)

How to find FAQs

For the latest Frequently Asked Questions and up-to-the-minute support information, please visit the [GearBox Online Help](#) page of the Line 6 web site. You can also go to the Line6.com web site directly, navigate to the FAQTRAQ system within the Support section and search for information on all Line 6 products!

▲ [Return to How To Topics](#)

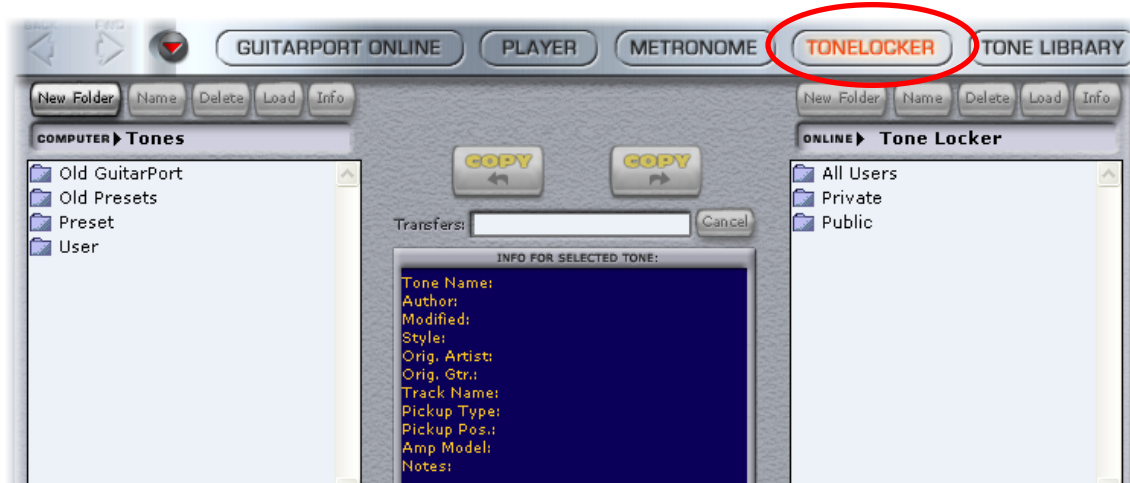
How to find GearBox Tone and GuitarPort Online Track files on your hard disk

GearBox stores Tones and GuitarPort Online Tracks as files on your hard disk. By default, the GearBox installer creates a GearBox folder and stores all your Tone files in this location:

Windows® - My Documents\Line 6\Tones\GearBox

Mac® – Documents/Line 6/Tones/GearBox

Tones must be stored in this GearBox folder to appear in the Tone menu at the top left of the GearBox window, and to appear in the Tone Locker. You can organize your Tones without leaving GearBox by using the Tone Locker, which is available from the Tone Locker button above the Browser.



Additionally, by default the GearBox installer creates a Tracks folder and stores your GuitarPort Online Tracks within it at this location:

Windows® - My Documents\Line 6\Tracks

Mac® – Documents/Line 6/Tracks

Alternatively, Tracks can be stored anywhere on your hard disk, and can be opened from The GearBox File menu - Open command, or via the LOAD FROM HARD DISK button available from the Player button above the Browser.



To get to the default Tones and Tracks folders and access the Tone and Track files outside of the GearBox program:

Windows®

- Double-click the My Computer icon on your desktop.
- Double-click Drive C:, then Program Files, then Line6.
- Double-click the Tones or Tracks folder.

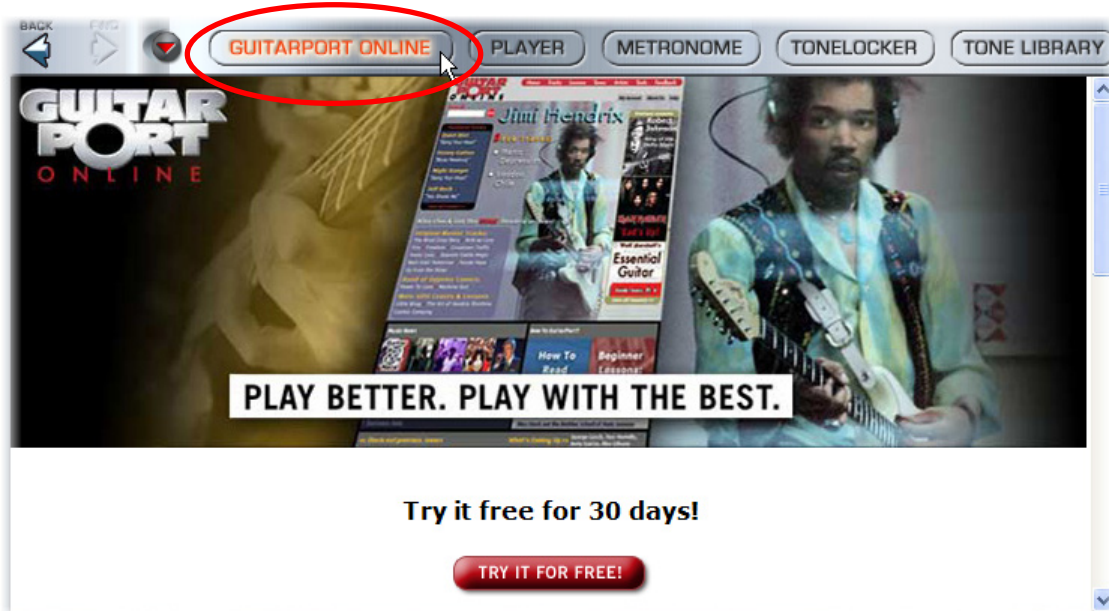
Mac®

- Open the Finder and select Documents.
- Select Line 6 and then look in the Tones or Tracks folders.

▲ [Return to How To Topics](#)

How to join GuitarPort Online

If you're not already a member of GuitarPort Online, click the GuitarPort Online button above the Browser with your Internet connection active and the Browser will show you how to become a member or take a tour to see what GuitarPort Online is all about.



If you want to be a better player, and learn more licks, technique and songs, this is the place you need to be!

▲ [Return to How To Topics](#)

How to load an MP3, WAV or AIFF file

Click the LOAD FROM HARD DISK button under the Player button above the Browser to load an MP3, WAV or AIFF file from your hard disk to use as a GuitarPort Track.



The recently used Tracks are also available in the GearBox *File > Track > Recent Tracks* menu

▲ [Return to How To Topics](#)

How to load a Track from an Audio CD

Note – you do not need to be a GuitarPort Online to use the Player to load CD Tracks or audio files from your hard drive and play along with them!

GuitarPort can load audio from a standard Audio CD. The steps are slightly different depending if you are on Mac® or Windows®:

Mac®:

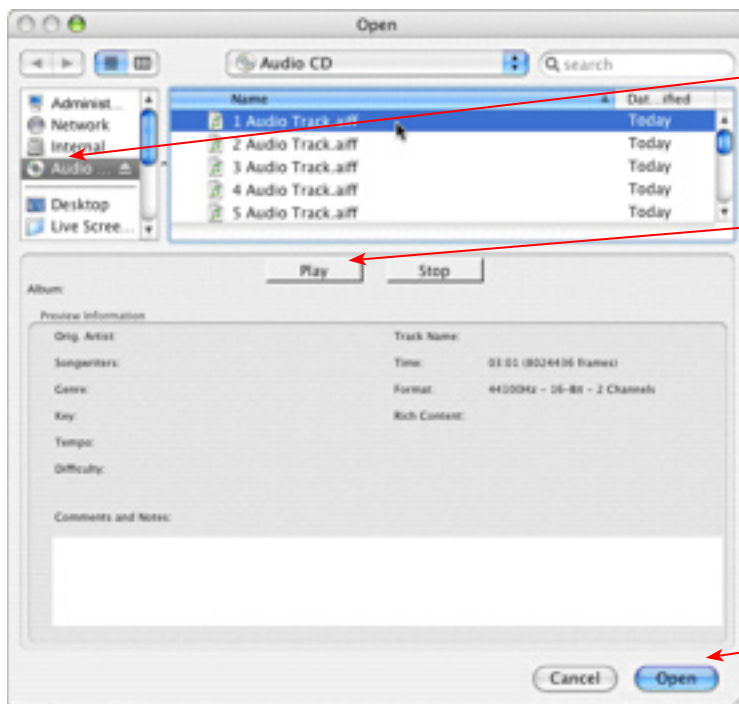
- Click on the Player button above the Browser.



- Insert an Audio CD (you can disable auto-launch of CD player programs).
- Click LOAD FROM: CD, select the Track you want, and click the Open button.



- This launches the Open window, where you can choose your CD drive to access its contents.

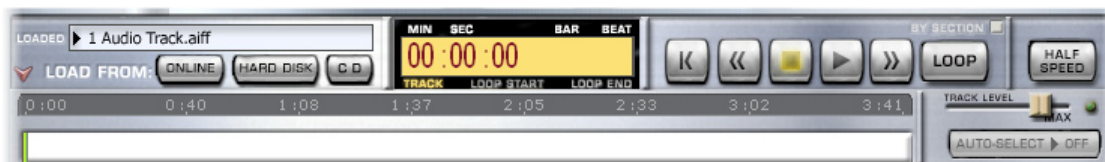


Choose your CD drive here to view its contents

Select a track and click Play to preview the track before loading it

Click Open to load the selected track into the Player

- Once you click Save, the CD track is automatically loaded in the Player and played directly from your CD drive. You can play just like with any other GPO Track or Hard Disk file using the transport.



TIP – You can launch the Mac® iTunes® program if you want to have it connect to the Internet and retrieve the CD Artist name and Track info for the CD. Once iTunes® does this, you can close it and the Open dialog will then show all the actual CD Track names since they will be stored in memory from iTunes®.

Windows®:

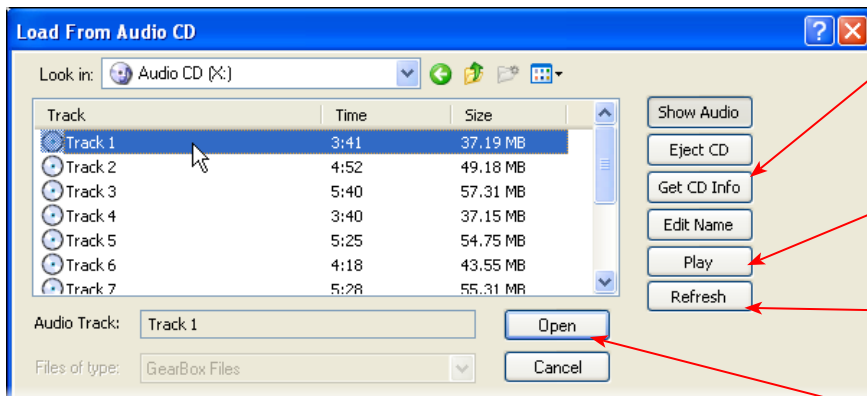
- Click on the Player button above the Browser.



- Insert an Audio CD (you can disable auto-launch of CD player programs).
- Click LOAD FROM: CD, select the Track you want, and click the Open button.



- You should now see the contents of your audio CD in the window.



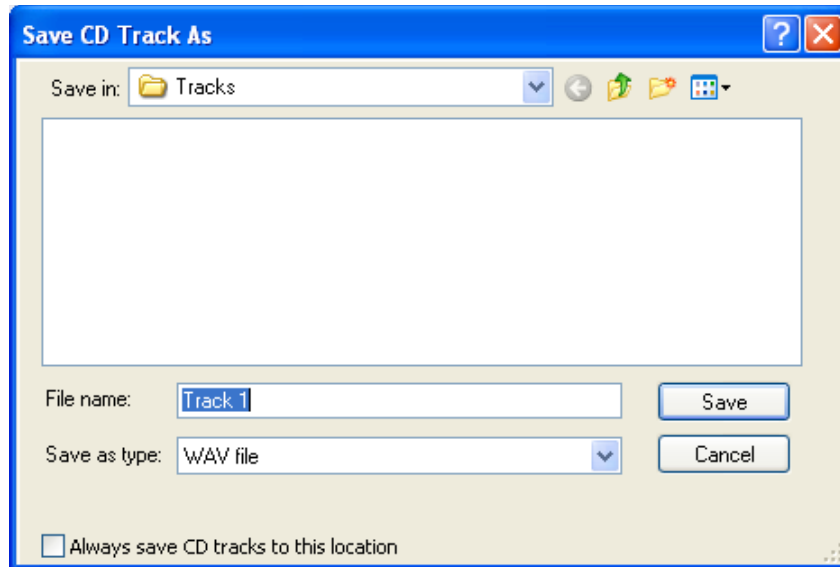
If you want the dialog to retrieve the actual name of the CD, Artist and Track names, click the Get CD Info button.

Select a track and click Play to preview the track before loading it.

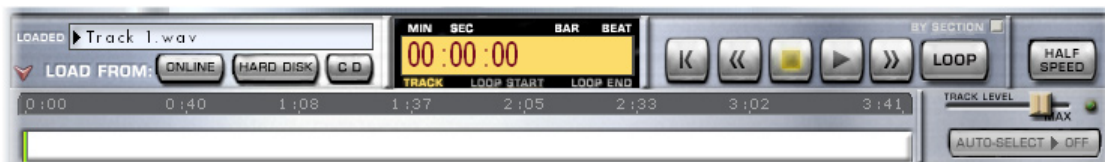
Click Refresh if you have a CD inserted but its tracks do not appear in the list.

Click Open to load the selected track.

- Once you click Open, you are prompted where to Save a copy of this Track – this “rips” the CD track to your hard drive as a WAV file. The default Save directory is your \My Documents\Line 6\Tracks folder.



- Once you click Save, the CD track is automatically loaded in the Player and you can play this track just like any other GPO Track or Hard Disk file using the transport.



▲ [Return to How To Topic](#)

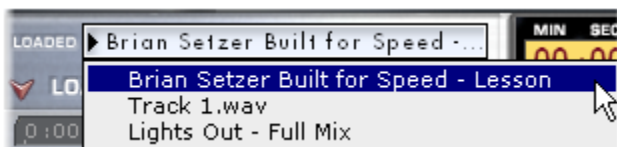
How to load a Track file from GuitarPort Online

Note – you must be a GuitarPort Online member to gain access to GuitarPort Online tracks. For membership details, please visit www.guitarport.com

Click the LOAD FROM: **Online** button in the Player to load a Track from GuitarPort Online.



The recently used Tracks are also available from the Track Loaded menu:



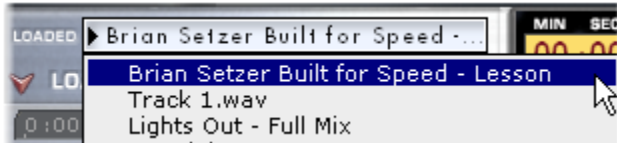
▲ [Return to How To Topics](#)

How to load a Track file from your hard disk

Click the LOAD FROM: **Hard Disk** button in the Player to load a GuitarPort Track file that you have saved to your hard disk.



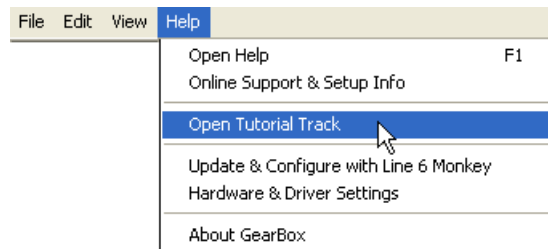
The recently used Tracks are also available from the Track Loaded menu:



▲ [Return to How To Topics](#)

How to load GuitarPort’s Tutorial Track

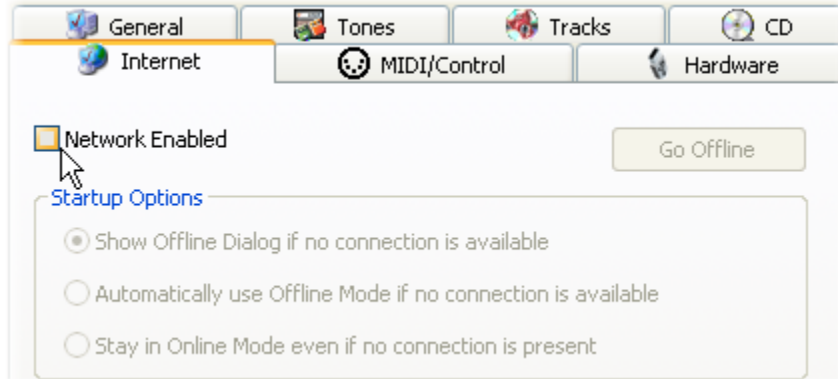
GuitarPort includes a Tutorial Track to introduce you to its basic features and operation. You can load it from the Help menu at the top edge of the GearBox program’s window, by selecting **Open Tutorial Track**.



How to prevent GuitarPort Online from trying to connect to the Internet

By default, GearBox is configured so that GuitarPort Online will attempt to automatically connect to the Internet as needed to access the online features. You can disable the auto-connect behavior via the GearBox Preferences:

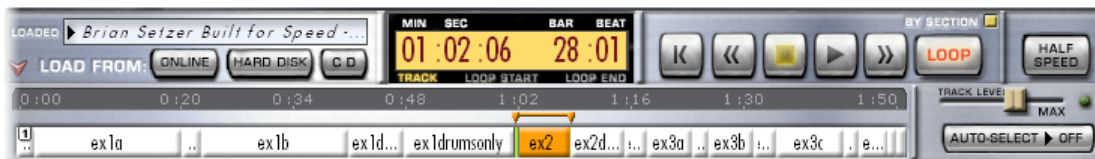
- Select Preferences from the GearBox menu (Mac ®) or Edit menu (Windows ®) and click the Internet tab.
- Click the Help question mark at the top of the dialog box and click an item for details.
- **Uncheck** the **Network Enabled** box and then click OK to exit the Preferences.



▲ [Return to How To Topics](#)

How to set the Loop start and end points

When the Loop is on for the Track loaded in the Player button above the Browser, you'll be able to see and set the Loop's start and end points in the Track Sections Display:

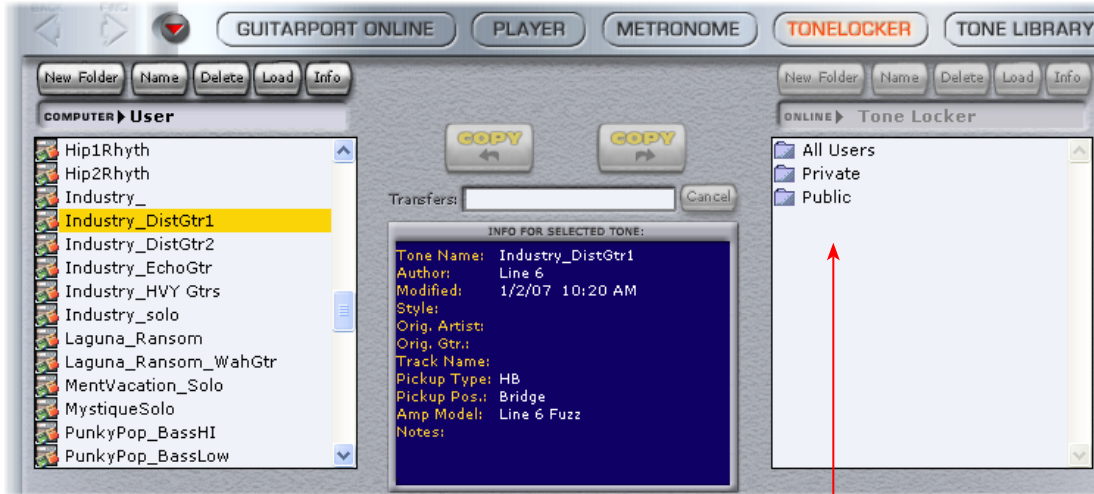


- Click the Loop button to light it red if it's not lit already.
- The looped portion of the Track is shown in orange.
- Light the BY SECTIONS button if you want the loop points to “snap” to the sections.
- Click, hold and drag the orange arrow at either end of the loop to set the start/end.
- There are also Hot Keys for setting Loop start, end and on/off.
- You can also double-click a section to set the loop start and end points to loop that section.
- You can hold the SHIFT key and double-click a section extend the loop to include that section.
- If you choose Save Track from the GearBox File menu and save the Track to your hard disk, the Loop points will be saved with the track.

▲ [Return to How To Topics](#)

How to share your Tones with other GuitarPort users

If you are a GuitarPort Online subscriber, you can put Tones you want to share in the **Public** folder of your Tone Locker. From there, any other GuitarPort Online member can access them and experience your Tone-creation genius! Tone in your Private folder will not be visible to other GuitarPort Online members.



GuitarPort Online members have access to the Online Tone Locker, which appears in this right pane of the Tone Locker

You can also, of course, share Tones that are stored on your local hard disk by emailing them as individual file attachments to your friends who also have GearBox.

▲ [Return to How To Topics](#)

How to show/hide all Tone controls

Click the Collapse/Expand arrow button to the left of the Tone menu at the top left of the GearBox program's window to show/hide the Amp and Effects controls in one click.



Note that this is independent of the Browser window, allowing you to keep GuitarPort Online visible and toggle your Tone controls to be shown or hidden as you need them. There are also separate show/hide arrows for the Effects and the Browser sections as well.

▲ [Return to How To Topics](#)

How to show/hide the browser

The bottom portion of the GearBox window, where the GuitarPort Online content and other items are shown, is called the Browser. Click the arrow button at the top left to show/hide the Browser.



There are also separate show/hide arrows for showing/hiding the Amp and Effects controls together individually, or you can click the top-most arrow button to show/hide the Amp and Effects in one motion.

▲ [Return to How To Topics](#)

How to show/hide the effect control panel

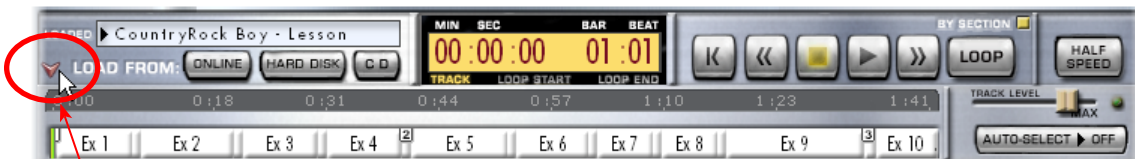
It can be handy to hide the effect details when you don't need to fine-tune the effects, and you want to have more space available to view items in the Browser. Click the arrow button at the left side of the effects area to show/hide the Effects control panel.



There are also separate show/hide arrows for showing/hiding the Amp and Effects controls together individually, or you can click the top-most arrow button to show/hide the Amp and Effects in one motion.

▲ [Return to How To Topics](#)

How to show/hide the Track sections display



Click here

When you've selected the Player button above the Browser, you'll see a display like the one above. You can click the arrow button to the left of the GuitarPort Online tab button to show/hide the bottom portion of this display. Separate show/hide arrows control the display of tone controls together, Effects and the Browser.

▲ [Return to How To Topics](#)



GEARBOX PLUG-IN

Welcome to the wonderful world of GearBox™ Plug-In, where legendary, studio-standard tone and classic vintage effects are all available to you within your favorite recording application, in a flexible native software plug-in format!

A Quickie Plug-In Primer

There are many types of plug-ins in the world of software. Plug-ins are relatively small applications that can only run when loaded inside a compatible “host” application. Plug-ins operate within the host application to extend the capabilities of the host. In the world of music software, audio plug-ins find frequent use inside audio/MIDI host applications, commonly referred to as DAWs (Digital Audio Workstations). Audio plug-ins provide signal processing for your audio tracks or live audio input.

A helpful analogy for plug-ins is to think of them as effects pedals. Effects pedals change the tone of your bass or guitar before the signal reaches your amplifier. As with pedals, rack effects units, or any other conventional piece of outboard gear, plug-ins provide graphical controls for whatever parameters they might expose. For example, a distortion plug-in will most likely have similar controls to a typical distortion pedal (such as drive, gain and tone). Visually, plug-ins often resemble the physical gear they emulate.

When working with DAWs, using plug-ins provides numerous benefits over using outboard effects like pedals or rack processors. Here are a few of the primary benefits:

- Plug-ins are “non-destructive” to your audio track – this means that you can add or remove effects and tweak their settings as often as you like without actually affecting the original audio recording. Recording with outboard gear means that the signal going to tape will be “wet” (with effects and amp tone) and cannot be changed without recording another pass.
- Plug-ins sound the same way twice. Because you can store plug-in settings as presets, precise settings can be recalled easily and loaded reliably. Every time you go back to work on a specific song, you can rest assured that your tones will be identical to the last session.
- Plug-ins are automatable. Host applications provide easy ways to create and manipulate parameter automation, giving you surgical precision of your tone without having to “ride the faders” of external gear during a record pass.
- Plug-ins don’t break, corrode, use up batteries, or take up space on your floor!

MIDI Remote Control and Plug-In Automation

Most audio plug-ins are automatable, meaning their parameters can be manipulated in real-time by some method. The two most prevalent methods are MIDI automation and plug-in automation. Both methods provide unique benefits.

MIDI automation means using MIDI messages, either from an external controller like a Line 6 TonePort KB37, or from the host application, to modify parameter settings on the target plug-in. Most host applications, such as Steinberg Cubase® or Cakewalk SONAR®, provide robust MIDI sequencing capabilities, allowing you to literally draw MIDI controller changes (MIDI automation), which then get sent to track plug-ins or externally, to outboard gear. The latter example is the most common use of MIDI before the rise in popularity of plug-ins.

Today the most common use of MIDI with plug-ins is simply to control them from a tactile control



surface or, in the case of software instruments, from a MIDI keyboard. This is called MIDI remote control, because the MIDI control messages are coming from an external (remote) source. To successfully use MIDI remote control, you must know what parameters respond to a given MIDI CC function. Manufacturers typically supply this information with their product.

Plug-in automation means controlling plug-in parameters from within the host application. Conceptually this is similar to MIDI automation, in that you create automation within the track of the host application. The automation sends parameter change values to the plug-in. But there are a couple distinct advantages:

- Plug-in automation is sample accurate (far more accurate than MIDI). This high resolution allows you to create smooth curves and fades, without any stair-stepping effect, ideal for critical, professional applications.
- Plug-in automation parameters carry the actual names of the parameters, whereas MIDI requires mapping generic MIDI control functions to various plug-in parameters.

Plug-In Formats

There are quite a few available plug-in formats in the digital audio recording world. The GearBox Plug-In uses the VST® (Virtual Studio Technology) format for Windows® recording environments, and the AU® (Audio Units) format on the Mac® platform, and RTAS® (Real Time Audio Suite - for Digidesign Pro Tools and Pro Tools LE) for both Mac and Windows, for compatibility with the vast majority of audio recording software on the market.

Obtaining the GearBox Plug-In

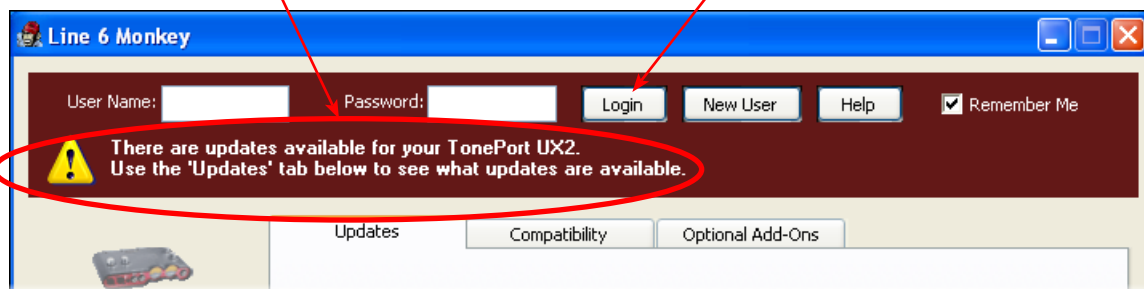
So how do I get the GearBox Plug-In, you ask? The GearBox Plug-In is available to purchase as an Add-On for all Line 6 TonePort, GuitarPort, POD X3 and PODxt devices - and is already included with the TonePort DI and UX8 products!* The Add-On process is easy – make sure your Line 6 Hardware is connected to your computer (with an internet connection), and follow these steps:

Launch Line 6 Monkey

You'll need to log into your Line 6 account, and make sure that your hardware is fully up-to-date. If this all new to you, get help [here](#).

Grab any available updates

Login to your Line 6 account

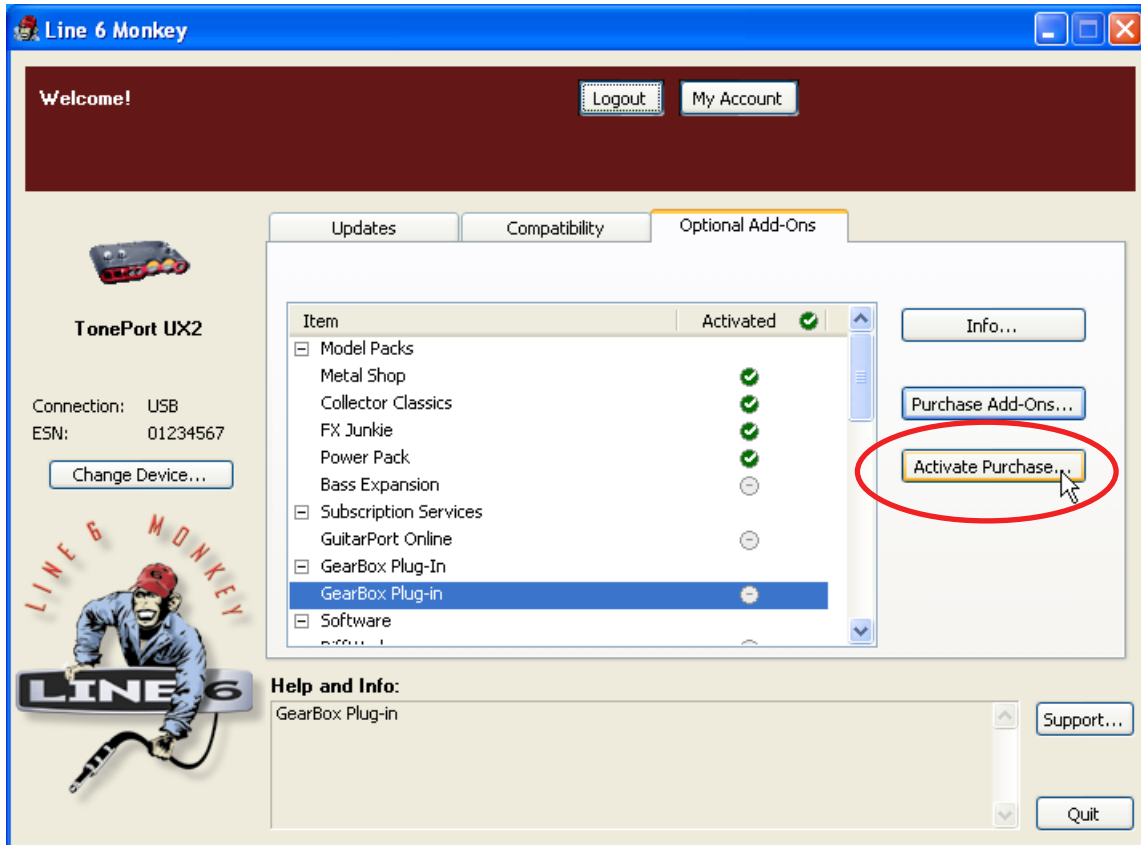




**TonePort UX8 and DI Silver/Gold bundle customers:* The GearBox Plug-In is included in your purchase, and needs only to be enabled on your computer. [This way, please...](#)

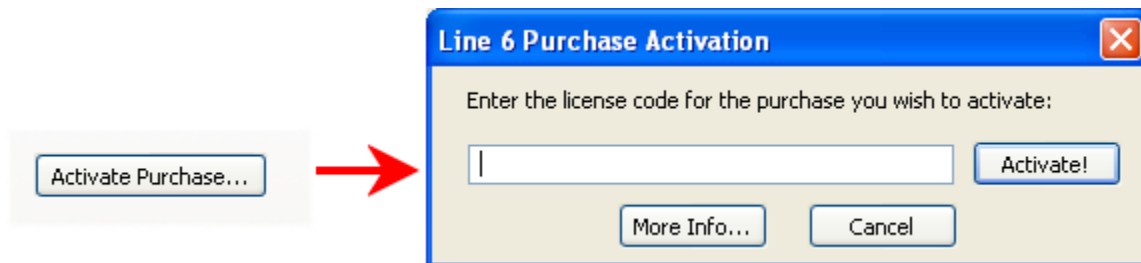
Purchasing the GearBox Plug-In

Click on the **Optional Add-Ons** tab, select **GearBox Plug-In**, then click on **Purchase Add-Ons**. You will be taken to the **Line 6 Store**, where you can purchase a license for the plug-in. Follow the instructions on the resulting page to receive your **activation key**.



Activating the Plug-In

In Line 6 Monkey, click on **Activate Purchase**. A window will pop up, that will prompt you to enter the activation key you just received.





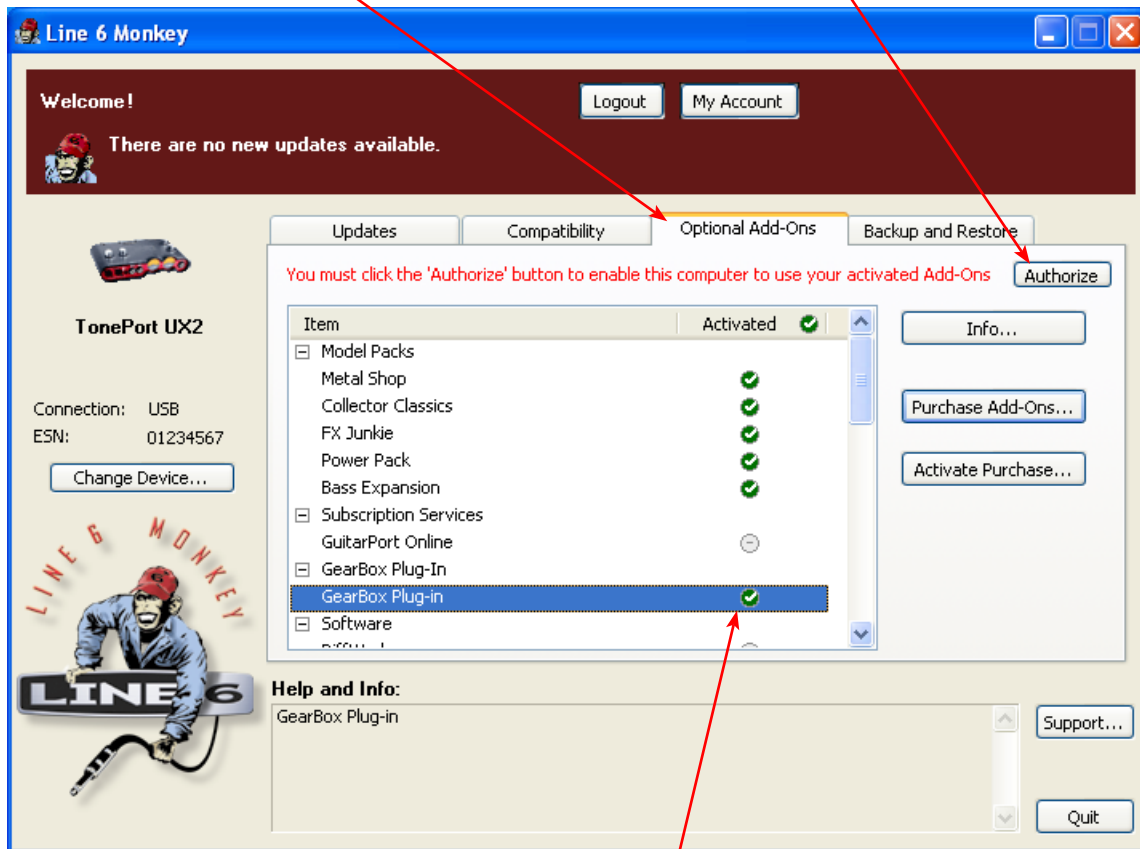
Line 6 Monkey will connect to the server to validate the license, and program your hardware. That's it, you're done! You are now ready to use the GearBox Plug-In with your favorite recording application.

TonePort UX8 & DI Customers

Your hardware comes with the GearBox Plug-In activated from the factory, so the Line 6 Monkey application will display an extra button for you, as shown:

Click the **Optional Add-Ons** tab

Click **Authorize**



This checkmark indicates the Plug-In is activated on your hardware

When clicking the **Authorize** button, Line 6 Monkey will connect to the server and enable your computer to use the activated add-ons. Tada! You are now ready to use the GearBox Plug-In with your favorite recording software!



GearBox Plug-In Controls and Operation

The GearBox Plug-In Graphical User Interface or GUI (you guessed it, it’s pronounced “gooey”) is remarkably similar to that of the GearBox application, so we invite you to refer to the [GearBox Stand-Alone Application](#) section for a description of all the controls and functions. In this section, we’ll point out the differences between the Plug-In and its full-version brother.

Only a single tone path per Plug-In instance - you can of course load multiple instances of the Plug-In within your host session

Click here for Plug-in help

VU-Meters always show the GearBox Plug-In Output level



Sets the level sent to the audio track (or into the next Plug-in)

Attenuates the level of the signal fed into the Plug-in

You can create Tones within the Plug-In, which you can save for later recall, or you can use any of the GearBox application Tones*. GearBox Plug-In Tones are totally compatible with its full-version counterparts, and all Tones are stored in one convenient folder on your hard drive (the default location is *My Documents/Line 6/Tones/GearBox* on Windows®, and *Documents/Line 6/Tones/GearBox* on Mac®).

***Note to POD X3/POD X3 Owners:** Since the GearBox Plug-In does not support Dual Tone configurations, your POD X3 Dual Tone presets will not be available in the Plug-In Tone menu. You can of course load any Single Tone preset created by POD X3, as well as any other Single Tone preset created for GearBox by any other Line 6 USB device.



Where Can I Find the GearBox Plug-In On My Computer?

Your favorite recording application must locate the GearBox Plug-In in order to use it. Some applications scan your hard drive for all available plug-ins while others need you to point them to the correct folder.

On **Windows®** computers, you can define where the GearBox Plug-In is installed during the GearBox installation process. If you didn't specify a location, then the **VST** plug-in is installed by default in the **C:\Program Files\Line6\VstPlugIns\Line 6** folder. **RTAS®** is installed to **C:\PROGRAM FILES\Common Files\Digidesign\DAE\Plug-Ins\Line 6**

On **Mac®**, the **Audio Units®** specification requires that the GearBox Plug-In be installed in **Library > Audio > Plug-Ins > Components**. **RTAS®** is installed to **Library > Application Support > Digidesign > Plug-Ins > Line 6**

For detailed help on using the GearBox Plug-In with today's most popular audio recording software applications, please visit the GearBox Online Help page.
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MODEL GALLERY

Guitar Amp & Cab Models.....8•3

Line 6 Chemical X	8•3
Line 6 Insane	8•3
Line 6 Piezacooustic 2	8•3
Line 6 Spinal Puppet	8•4
Line 6 Treadplate	8•4
1953 Small Tweed	8•4
1958 Tweed B-Man	8•4
1964 Blackface ‘Lux	8•5
1967 Class A-30 Top Boost	8•5
1968 Plexi Lead 100	8•6
1968 Plexi Jump Lead	8•6
1987 Jazz Clean	8•7
1990 Brit J-800	8•7
1993 Solo 100 Head	8•8
2001 Treadplate Dual	8•8
Brit Gain 18.....	8•9
Citrus D-30.....	8•9
Tube Instrument Preamp	8•9
Guitar Cab Models	8•10

Bass Amp & Cab Models 8•11

Rock Classic.....	8•11
Flip Top.....	8•11
Adam and Eve	8•12
Silverface Bass.....	8•12
Eighties.....	8•12
Bass Cab Models	8•13

Preamp Models 8•13

American Classic.....	8•13
Vintage U.K.....	8•14
Lo-Fi.....	8•14
Vintage.....	8•14
Modern	8•14
Console.....	8•15

Effects..... 8•15

Delay	8•15
-------------	------



Analog Delay w/Modulation..... 8•15
Tube Echo..... 8•15
Digital Delay 8•16
Mod..... 8•16
 Sine Chorus..... 8•16
 Line 6 Flanger..... 8•16
 Phaser 8•16
 U-Vibe..... 8•17
 Opto Tremolo..... 8•17
 Rotary Drum + Horn..... 8•17
Stomp..... 8•18
 Facial Fuzz..... 8•18
 Fuzz Pi..... 8•18
 Screamer..... 8•18
 Classic Distortion..... 8•19
 Vetta Comp 8•19
Verb (Reverb) 8•19
 Standard Spring..... 8•19
 Brite Room 8•20
 Medium Hall 8•20
 Cavernous..... 8•20
 Slap Plate..... 8•20
Wah..... 8•20
 Vetta Wah 8•20
 Weeper 8•20
Bass Effects..... 8•20
 Bass Overdrive..... 8•20
 Bronze Master..... 8•21
 Sub Octaves..... 8•21
Other Effects..... 8•21
 Comp (Compressor) 8•21
 EQ 8•22
 Gate 8•22
 Vol (Volume)..... 8•22
 Female De-Esser 8•22
 Male De-Esser..... 8•23

Model List 8•24



You probably know by now that we're relentless tone fanatics here at Line 6. Once we've set our sights on creating a software emulation of a particular piece of gear, we go to great lengths to be sure that we've gotten our hands on the very best example of an amp, preamp, effect or speaker cabinet that we can find to study. We will (and have) scoured the globe in search of just the right specimen — that one, very particular piece of “holy grail” gear that has the magic. In fact, we pride ourselves on hand selecting each and every one of the amps, effect, preamps and speaker cabinets that we studied to create the software models in GearBox and all of Line 6's other products. The result is an extensive line up of Models, some completely original to Line 6, some based on well loved classics.

To follow is the list of amp, cab and FX models that are included as “**Factory-Standard***” models for TonePort & GuitarPort devices. For the breakdown of the Factory-Standard Models for each Line 6 device, please see the Model List section in this document. For descriptions of the Factory-Standard Models included in POD X3 and PODxt family devices, please refer to your [Pilot's Handbook](#), and more info is also available in the [Model Pack Handbooks](#).

* **Factory-Standard Models** are those that are included as permanently installed models on a Line 6 device. These models cannot be transferred to other Line 6 devices. However, it is possible to transfer the License Key that you are granted for any Add-On Model Packs that you purchase separately between any supporting Line 6 device that you own by using Line 6 Monkey. Please visit the Line 6 Online Support pages for more about Transferring License Keys.

Guitar Amp & Cab Models

Line 6 Chemical X

Just like those secret ingredients that detergent companies used to crow about (Now! Contains Ingredient X-27!) The Line 6 Sound Design guys wouldn't tell us anything about what the inspiration for this one was or who it might have belonged to (no matter what type of bribery we attempted). Suffice to say that it's a very punchy hi-gain sound that also cleans up quite nicely when you roll your volume back.

▲ [Return to Model Gallery List](#)

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 way lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the Drive control and take no prisoners!

▲ [Return to Model Gallery List](#)

Line 6 Piezacoustic 2

This one is designed to work with the piezo output of solid body electrics that have one of those newfangled bridges with the ‘acoustic’ pickup built in. Since you don't have to worry about the body shaking itself to pieces with feedback on that type of guitar, we've cooked up this model with more low-mids and low frequencies.

▲ [Return to Model Gallery List](#)

Line 6 Spinal Puppet

You know how, when you're playing head-bangin' music, you look out into the audience and see all those heads bobbing up and down? Those are Spinal Puppets. Need we say more?

▲ [Return to Model Gallery List](#)

Line 6 Treadplate

Looking for tight, high gain tone? The kind of sound that powers classic Metallica or Dream Theater tracks? Then you've come to the right place, my friend. This model lets you dial in plenty of distortion perfect for chunk-chunk-chunking, and also ready to power some mosh pit punking. Its tone controls have plenty of range to let you scoop out your mids, or beef up the bottom for just the tone you need.

▲ [Return to Model Gallery List](#)

1953 Small Tweed

Modeled after* a 1953 “wide panel” Fender® Tweed Deluxe Reverb®, the 1953 Small Tweed 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 Middle knobs just sitting there, so we set up the Bass and Middle 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 Middle knobs at halfway to put them in ‘neutral’, turn the Presence to 0, and try the Treble knob somewhere above halfway for a classic Tweed sound.



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▲ [Return to Model Gallery List](#)

1958 Tweed B-Man

The 1959 Tweed B-Man Model is based on* the classic '58 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. 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 Middle and Treble controls are. The Middle 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 your Middle knob higher than halfway up with this model, you'll find that the Treble control might give you more bright than you really want. On the other hand, when you turn the Middle knob down, you'll probably want to boost the Treble.

The Bassman®, like many of the amps modeled for GearBox, 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. Now you can get that kind of tone at a bedroom or studio level — or even through your headphones! Try a Drive setting of about 4 or 5 — it’s guaranteed to dredge up the best R & B licks you know.

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▲ [Return to Model Gallery List](#)

1964 Blackface ‘Lux

The Holy Grail for many blues, country, and “roots” players has been a blackface Fender® Deluxe Reverb®. After listening to quite a few candidates back when we were seeking the ultimate Deluxe Reverb® for our 1964 Blackface ‘Lux model to be based on*, we stumbled upon an extremely cool ‘64 Deluxe Reverb®. We still haven’t found one better.

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. This is typical of what you get from a Deluxe Reverb® and is nicely captured here. The Deluxe Reverb® itself has only Bass and Treble controls, leaving us, once again, with the prospect of a couple knobs with nothing to say for themselves. But fear not; in this case, we’ve set up the model’s Middle knob so you can add some post-Amp Model Midrange contouring for a little more flexibility, while Presence adds, well, Presence. Once again, set the Middle knob to its “neutral” 12 o’clock position and the Presence knob to 0 for the classic Deluxe sound. Tweaked up right, this tone will cut through and sing. We jacked into Input 1 of the Vibrato Channel to get this model cooked up.



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▲ [Return to Model Gallery List](#)

1967 Class A-30 Top Boost

The 1967 Class A-30 Top Boost model is based on* a Vox® AC 30. Music was changing in the early ‘60s 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) in addition to the Treble Cut knob it already had (which in actuality was a sliding bandpass filter that always seemed like it was working backwards); this additional circuit became known as Top Boost.



The AC 30 with Top Boost was the amp made famous by many 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 all used classic AC 30s to make their music. Although usually played fairly clean, a cranked AC 30 has a great saturated lead tone, a la Brian May on the early Queen albums.

On this Amp Model, the Middle control acts like the original Cut knob on the AC 30. We plugged into the Hi gain input of the AC 30’s Brilliant channel when creating it. We also turned the tone controls around, since original Top Boost amps had the bass and treble turned all the way down when the knob was all the way up. Go figure.

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▲ [Return to Model Gallery List](#)

1968 Plexi Lead 100

The 1968 Plexi Lead 100 is modeled after* the infamous ‘68 Marshall® ‘Plexi’ Super Lead — coveted by tone connoisseurs the world over. We literally scoured the world for this particular amp, finally finding a great example of a Super Lead languishing (we like to think fate preserved it for us) in Holland. By the time this amp was built (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. 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 the sound you’d have to crank your Super Lead to max — just the thing to help you really make friends with the neighbors. Hendrix used Marshall®s of this era; a decade later Van Halen’s first two records owed their “brown sound” to a 100-watt Plexi (Our Super Lead, in fact, has the ‘lay down’ transformer that was unique to ‘68 models, the same as Hendrix and Van Halen’s Marshalls®.). To get a crunch sound out of a Plexi, you would likely crank the input volume and tone controls (to 10!). You’ll find that, in keeping with our “make-it-sound-a-whole-lot-like-the-original” concept, this model is set up to do pretty darned near the same thing.



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▲ [Return to Model Gallery List](#)

1968 Plexi Jump Lead

Guitar playing is all about experimentation, isn’t it? That, and finding all the possible ways to get more distortion out of whatever gear you have at hand. One of the fun things you can do with a Plexi is take a short guitar cable and jumper channel I and channel II (as they’re frequently numbered) together for a little



extra saturation. Some guys loved this sound so much that they pulled the chassis and permanently wired a jumper into the amp. Being the obsessive/compulsive tone freaks we are, we just had to give you the 1968 Plexi Jump Lead model to give you a sound based on* of this setup.

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1987 Jazz Clean

The 1987 Jazz Clean Amp Model is modeled after* the classic Roland® JC-120.

This transistor amp was known for a strident clean sound and built-in stereo chorus. When using the JC-120 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 (after all, it was Andy Summers' favorite amp with The Police).

You should also try setting all the tone controls at 12 o'clock for a darker jazz tone. It'll give you an essentially flat response, providing a balanced tone across the fret board for jazz chord melodies or single-line phrasing.

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▲ [Return to Model Gallery List](#)

1990 Brit J-800

The 1990 Brit J-800 Amp Model is based on* a 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.

Incidentally, some versions of JCM 800's get their distortion by clipping a diode. The amp we modeled uses a tube for distortion.

The JCM 800 is, of course, the metal sound Marshall made famous. And although not many people play Marshalls clean, it is a great tone, so you should also be sure to check out this model with a low Drive setting. Of course, you can always pump up the drive and rage...

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▲ [Return to Model Gallery List](#)

1993 Solo 100 Head

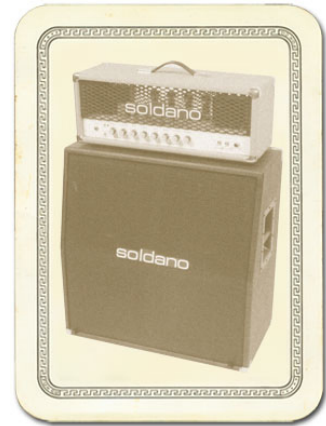
The 1993 Solo 100 Head Amp Model is based on* a Soldano SLO-100 head.

Mike Soldano first came to fame as the guy who could do all the really cool mods to your Marshall®. It wasn’t long before he started building his own ‘hot-rod’ amps — sporting chromed transformers and chassis, no less. Mike’s amps are also famous for their bullet-proof construction and military spec wiring and components.

While primarily known for its high gain personality, the SLO-100 has a great clean tone as well. Eric Clapton put Soldano on the map when he played “Saturday Night Live” with his Soldano SLO-100.

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▲ [Return to Model Gallery List](#)



2001 Treadplate Dual

The 2001 Treadplate Dual Amp Model is based on* a 2001 3 Channel Mesa/Boogie® Dual Rectifier® Solo Head. 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.

We used Channel 3 on the Modern setting for this one with the rear switches set to Bold and Tube Rectifier®, respectively.

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▲ [Return to Model Gallery List](#)



Brit Gain 18

Based on the Marshall® 1974X “authentic re-issue” of the famous 1974 18W Combo from the late ‘60’s. (brief editorial aside: Marshall® has had a long tradition of coming up with model numbers that can easily be taken for years. The Model 1974 combo was manufacturer from 1965 to 1968, the Model 1961 and 1962 combos were first made in 1965. Is it any wonder we look confused sometimes?). The 1974 has a basic preamp, (gain and tone controls) and a cathode biased twin EL84 power amp. It is a great recording amplifier, with a wonderfully compressed and harmonically rich tone.

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▲ [Return to Model Gallery List](#)

Citrus D-30

In 1968, in a little music store on Old Compton St. in London, Clifford Cooper was having trouble getting amplifier manufacturers to take him seriously as a dealer, as they thought he was too young, and his shop too small. So he did what seemed only logical to an enthusiastic young man with a background in electrical engineering – he designed and built his own amplifiers. Since he had come into a large quantity of bright orange vinyl that was what he used to cover his cabinets. It wasn’t long before high-profile musicians like Fleetwood Mac, Stevie Wonder, and Frank Zappa were beating a path to his door. This model is based on an Orange® AD30TC head, a 30 watt, Class A number with a great personality that gracefully marries vintage British mid-gain breakup with modern shimmer and presence. Back off the drive and you’ll get chimey boutique tones, dig in with the drive up and the AD30 purrs pure Brit Rock tone.

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▲ [Return to Model Gallery List](#)

Tube Instrument Preamp

Before we created the dedicated Preamp Models featured in GearBox, we developed this simple tube preamp model for the Amp Model slot of our PODxt® and GuitarPort®. This model was created to give PODxt and GuitarPort users a solution for plugging the output from an acoustic guitar’s piezo pickup or a bass into GuitarPort or PODxt hardware. It can also deliver some tasty tones with a standard electric guitar. With the tone controls at 12 o’clock, the EQ is “flat.”



Adventurous recordists will find that it can even be used to add some tube warmth or distorted grind to just about anything — warming up keyboards, crunching up drums, and fuzzing up vocals the way producers and engineers often do in the studio with vintage tube gear. 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.

▲ [Return to Model Gallery List](#)

Guitar Cab Models

While we’re not going to bore you with complete descriptions of each cabinet that’s modeled in GearBox (“...and with the change from 12 ply Finnish Spruce to 13 ply Baltic Birch in October of 1973, the resonant frequency of this cabinet dropped to 113.7Hz”), here’s a list of all the speaker cabinets that were modeled for GearBox:

1 x 6	1960 Super O (based on Supro S6616)
1 x 8	1960 Tiny Tweed (based on Fender® Tweed Champ®)
1x10	1959 Gibtone (based on Gibson® combo)
1x10	1960 G-Brand (based on Gretsch® 6156)
1x12	1953 Small Tweed (based on Fender® Tweed Wide Panel Deluxe Reverb®)
1x12	1964 Blackface ‘Lux (based on Fender® Deluxe Reverb®)
1x12	1960 Class A-15 (based on Vox® AC-15)
2 x 2	2001 Mini T (based on Fender® Mini Twin)
2x12	2001 Line 6
2x12	1965 Blackface (based on Fender® Blackface Twin Reverb®)
2x12	1996 Match Chief (based on Matchless Chieftain)
2x12	1987 Jazz Clean (based on Roland® Jazz Chorus 120)
2x12	1967 Class A-30 (based on Vox® AC-30 Top Boost)
4x10	2001 Line 6
4x10	1959 Tweed B-Man (based on Fender® Bassman® cab)
4x12	2001 Line 6
4x12	1967 Green 20s (based on Marshall® “Basket Weave” cab with Celestion® Greenbacks)
4x12	1968 Green 25s (based on Marshall® cab with Celestion® Greenbacks)
4x12	1978 Brit Celest T-75s (based on Marshall® cab with stock Celestion® T-75’s)
4x12	1996 Brit Celest V-30s (based on Marshall® cab with Celestion® Vintage 30’s)
4x12	2001 Treadplate (based on Mesa/Boogie® Dual Rectifier® cab)
1x15	1962 Thunder (based on Supro® ‘62 Thunderbolt)
2x12	1967 Wishbook (based on Silvertone ‘67 Twin Twelve)

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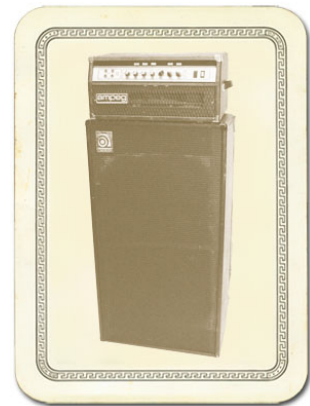
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▲ [Return to Model Gallery List](#)

Bass Amp & Cab Models

Rock Classic

For 30 years now, we’ve heard the tone and felt the power of the mighty Ampeg® SVT® that GearBox’s Rock Classic model is based on*. This workhorse has appeared on innumerable recordings and arena stages worldwide – there is no equal to the original SVT® and its 300 watts of pure tube magic. First introduced in July 1969, the SVT® set the tone, punch and arena-rattling standard for all future big gun bass rigs. Its users have included everyone from The Rolling Stones to Van Halen, and pretty much every “rock” bass player in between. For GearBox’s Rock Classic Model, we selected a 1974 Ampeg® SVT®, and we’ve also given you a 70’s SVT 8x10 speaker cabinet to pair it with. The sonic combination of this head and cab is beyond big, but you had to pray that your bandmates would help you move it! Thanks to GearBox, you can now get big classic rock bass tone without frequent visits to the chiropractor.

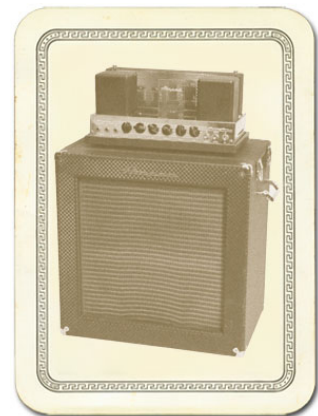


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▲ [Return to Model Gallery List](#)

Flip Top

The Flip Top model is based on* a 60’s Ampeg® B-15 Portaflex® — one of the most popular studio bass amps of all time. It’s tuned and front-ported, has a closed back, is 25 watts with a single 15-inch speaker, and set a new standard for cabinet and speaker efficiency, tone and convenience in bass amplification. If we had to sum up the amp’s sound up in one sentence, we would simply say: Listen to James Jamerson’s bass playing on the Motown®/Tamala records of the 1960’s — The Supremes, The Four Tops, The Temptations, Marvin Gaye, Stevie Wonder, and many more. Jamerson played bass on more Motown hits than anyone else, and his choice for amplification was the Ampeg® B-15. We think you’ll agree that the sound of his P Bass® through that amp on those records is as fresh and exciting today as it was 35 years ago. And if he’s not enough to convince you, how about “Duck” Dunn! Don’t get us started....



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▲ [Return to Model Gallery List](#)

Adam and Eve

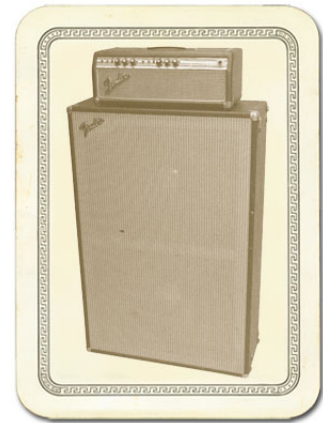
After David Eden made cabs for SWR® for 3 or 4 years, he went into the business of making his own bass amp and cabinet line. Jim Demeter designed the electronics of the first Eden amps, and they were quickly adopted by a veritable who's who of modern bass society. GearBox's Adam and Eve model is based on* the WT-300, one of Eden's latter offerings which produces a clean, clear and rich tone.

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▲ [Return to Model Gallery List](#)

Silverface Bass

The Silverface Bass is modeled after* a 1967 Fender® Bassman®. By '68, when the Beatles went in to record The White Album, they had pretty much done away with their Vox® amps in favor of the new “silverface” Fender® line. John and George each played through a Twin Reverb®, and Paul through the 2x15 “tall cab” Bassman®. This amp remained his favorite through the end of the Beatles' recording career, and can be seen in the Revolution video (the cab is laying on its side), and all over the Let It Be movie — including the infamous “rooftop” concert which closes the film. Paul went on to use the amp for his first solo recordings, and live during the early Wings period. We've paired this Bassman® head with a 2x15 closed back cab loaded with JBL®s. The sound of this cab also reminds us of the theme music from Barney Miller, and all of those days practicing with the high-school jazz ensemble. Try playing a little of the Peter Gunn Theme....



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▲ [Return to Model Gallery List](#)

Eighties

What would any collection of bass amps be without a Gallien-Krueger 800RB? This model is based on the solid state amp that helped define what new bass amps sounded like for the better part of that decade. Geddy Lee had one. Will Lee used one on “Late Night With David Letterman”. And bands like Def Leppard powered through a decade of pop metal with the 800RB. The GK 800RB produces a very scooped sound, and doesn't really distort. Try pairing this amp with another legend of the Eighties, the Hartke 410 cabinet. This rig is known for producing what we call the “mid 80's metal bass” tone. It's the perfect choice when you're ready for a little Pyromania....



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▲ [Return to Model Gallery List](#)

Bass Cab Models

1 x 15	Flip Top Based on a 1960's Ampeg® B-15
2 x 15	DoubleShow Based on a Fender® Dual Showman® D130F
4 x 10	Adam Eve Based on an Eden 410 cab
4 x 10	Silvercone Based on a Hartke 410 cab
8 x 10	Classic Based on an Ampeg® SVT® Cab

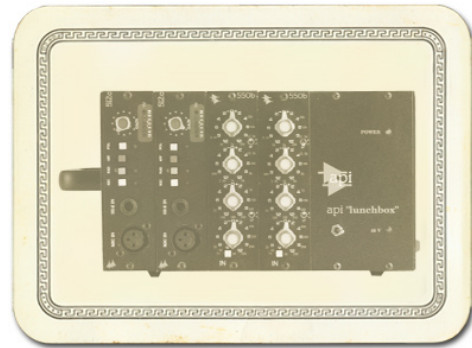
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▲ [Return to Model Gallery List](#)

Preamp Models

American Classic

This model is based on* an API 512 Mic Pre and API 550b EQ housed in an API Lunchbox 500 6-B. In 1967 API introduced the 512 as the first modular mic pre. Along for the ride also came the 550 EQ and together the modular components were housed in a 4 position rack complete with a handle — the lunchbox. This combination is responsible for many legendary recordings of the 60's and 70's. The resulting American Classic model also incorporates tonal elements of the analog tape machines of the day, by Revox, Studer, and MCI. Hence, our model is designed to give your inputs the “sonic love” of the entire analog recording process from the API mic pre, through the EQ, to the sound of recording to tape.

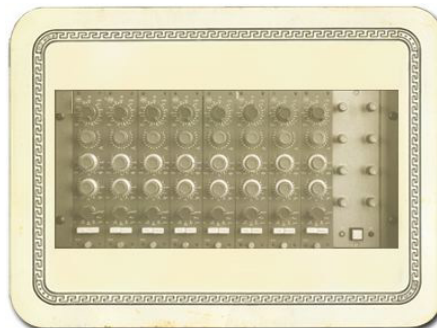


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▲ [Return to Model Gallery List](#)

Vintage U.K.

GearBox’s Vintage UK model is based on* the truly classic Neve 1073 pre-amp. Designed by Rupert Neve in the early 1970’s, as a discrete transistor mic/line amp with 3-band EQ and high-pass filter, the 1073 was used in a variety of Neve consoles. NOT known for being the flattest or cleanest kid on the block, the Neve 1073 became the “Gold Standard” of pre amps regardless. It’s credits are endless and likely numerous songs playing on the radio right now, as you read this, were recorded with a Neve 1073. Like the American Classic, this model’s sound is based not just on our analysis of the 1073, but also incorporates the kind of “sonic love” you’d have gotten when recording through a 1073 to legendary Revox, Studer, and MCI analog tape machines.



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▲ [Return to Model Gallery List](#)

Lo-Fi

Looking for something aggressive, trashy, or just plain interesting? Try the Lo-Fi tip. It gives you tones that are very band passed (meaning there’s little low end or extreme high end), with lots of distortion available from the driver knob. You’ll find it’s just the thing when you want your vocals to sound like they came through a telephone, megaphone or toy microphone.

▲ [Return to Model Gallery List](#)

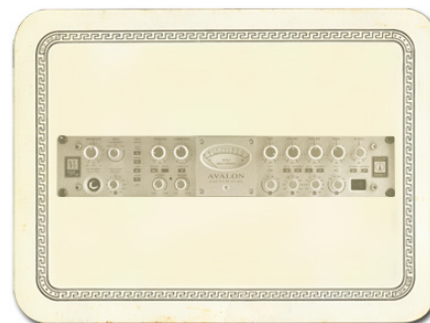
Vintage

Incorporating elements of analog tape machines of the day, this composite model is true to form, lacking the crystal clear 8k and above which wouldn’t arrive for years.

▲ [Return to Model Gallery List](#)

Modern

This model is based on* an Avalon® VT-737, which is an excellent example of a modern tube preamp design incorporating an all-discrete, Class A transistor circuit in the built-in 4-band equalizer. This is a good choice for clean, bright, non-compressed sound, with soft transients.



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▲ [Return to Model Gallery List](#)

Console

Here’s our model inspired by solid state console mic pre designs, delivering flat frequency response that is very clean and without the additional personality that the other Preamp Models provide. This is a great choice when you want to capture quality audio without adding color, as you might want to do when recording line level instruments like keyboards.

▲ [Return to Model Gallery List](#)

Effects

Delay

Delay Effects create echoes by repeating a delayed version of the signal that feeds them. The FEEDBACK knob on Delay control panels determine how many repeats you’ll hear. TIME determines how late the echo will be versus the input signal, and allows Tap Tempo. A short delay time and low feedback setting will give you a classic “slap back” delay. Longer delay times give you a distinctly separate echo, and higher feedback settings increase the number of echoes. There’s always a MIX control, and each of the Models has a few other controls as well....

Analog Delay w/Modulation

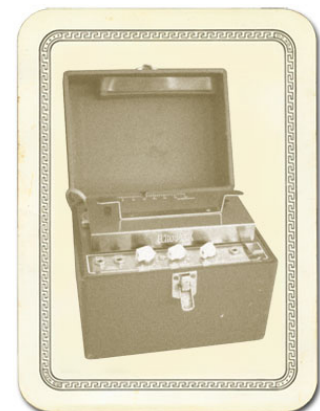
The Analog Delay w/ Modulation model is based on* the Electro-Harmonix® Deluxe Memory Man which is a pedal that uses the “bucket brigade” electronics of other analog echoes, and adds a chorus circuit to boot. This adjustable chorus is applied to the echoes only, leaving the direct sound unaffected. The Memory Man, with its warm, distorted tone and swimming echoes, became an important tool for many guitarists, and was an essential part of the guitar sounds for the first U2 album. Part of the Deluxe in Deluxe Memory Man was the increased delay time of 500 milliseconds. Analog w/ Mod emulates that classic Memory Man tone with the added advantage of 2 seconds of delay time. The mod speed and depth controls set up the chorus on the delays.



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Tube Echo

The classic 1963 Maestro EP-1 was the first of a series of “Echoplex” designs distributed by the company, and made by Harris-Teller in Chicago. As touted in a Maestro advertisement, the Echoplex’s “...special effects range all the way from a controlled high speed reverberation to a full, throbbing echo”! The main feature of the Echoplex design is a special cartridge of looped 1/4-inch audio tape that wraps past separate record and playback heads. The position of the playback head can be moved to adjust the delay time from 60 to 650 milliseconds. Tube Echo is based on* the classic Echoplex tone with the extra advantage of up to 2 seconds of delay time. DRIVE lets you dial up some tube warmth like the original and FLUTTER (short for wow and flutter) adds that unique sound of a slipping, dirty tape capstan!



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Digital Delay

This model is a straight up digital delay with Bass and Treble tone controls. Nothing fancy here, just basic echo-cho-cho-cho. After all, it’s good to cleanse the palate every once in a while.

▲ [Return to Model Gallery List](#)

Mod

Mod Effects are things that swoosh, pulse and warble — from phase shifters to flangers to choruses. Why are they called Mod (Modulation) effects? Well, if we consult a dictionary, we discover that ‘modulate,’ in the electronic world means to “alter the amplitude or frequency of (a wave) by (using) a wave of a lower frequency to carry a signal” (definition courtesy of The Oxford Encyclopedic English Dictionary, Third Edition, thank you very much). That modulating wave is what causes all that swooshing, pulsing, and warbling. The SPEED of the Mod effects controls how quickly (or slowly) the modulating waveform sweeps, and generally allows Tap Tempo. DEPTH controls overall amplitude of the modulating wave, which usually determines just how intense the effect will be. There’s always a MIX control, and sometimes there are also other controls, as we’re about to describe....

Sine Chorus

Here’s your basic digital chorus, which gives you the classic swimmy/watery sound of chorus, plus BASS and TREBLE controls for bass-ing and trebl-ing. :-)

Subtle settings of the chorus can also be used to give a fatter sound. Extreme settings can totally change the character of your sound.

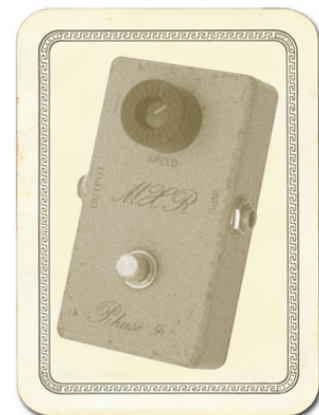
Line 6 Flanger

Flanger is most famously known as the “jet-plane” whoosh effect of several classic 70s recordings. It can also be used to give a “swooshy” or “swept” sound to guitar and other sources, or just to create a “bigger” sound. Eddie Van Halen, for instance, used flanger effects as an important part of his signature sound on many classic Van Halen recordings, including “Ain’t Talkin’ ‘Bout Love” and much of the Van Halen I album. For details on each of the Flanger controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window. The Line 6 Flanger really shines when you set CONFIG to POST, letting the stereo sweep offset serve up luscious harmonic shimmer.

Phaser

GearBox’s Phaser is based on* the MXR® Phase 90 — the guitar stomp box phaser that changed the world. The Phase 90 is relatively subtle compared to other phasers, and when you use it, it becomes part of the overall guitar tone rather than trying to grab the spotlight all to itself. Its lush, organic, and groovy swirl can be heard all over the first two Van Halen albums, as well as Jimmy Page’s work on Physical Graffiti. The Phase 90 is a four stage phaser; its single knob controlled only speed. GearBox’s Phaser gives you additional flexibility with MIX and FEEDBACK controls to adjust the intensity of the effect.

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U-Vibe

The U-Vibe model is based on* the now-legendary Uni-Vibe, which was put on the map in 1969 by Jimi Hendrix. Essentially a four-stage phase shifter, the Uni-Vibe is best known for its watery texture and sultry tones. One listen to “Machine Gun” and you’ll know what we mean. You can recreate the effect of the original Uni-Vibe’s vibrato switch by turning the MIX control to 100% wet. (That’s what the switch did on the original.) The DEPTH control acts like the Uni-Vibe’s “Intensity” knob.



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Opto Tremolo

The Opto Tremolo model is based on* the optical tremolo circuit that was used in the blackface Fender® amps, like the '64 Deluxe Reverb® and '65 Twin Reverb®. Basically a light bulb and a photo-resistor, when the light got brighter, the tremolo got louder. It's a very smooth, even tremolo, and the obvious choice for use with the amp models that are based on Fender® originals.



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Rotary Drum + Horn

Fine furniture and cool tones — the Leslie® 145 that the Rotary Drum + Horn model is based on* gave you both at once! That tube-driven behemoth (you definitely don't want to try picking one up on your own) features a belt-drive rotating high frequency horn along with a downward-facing 15-inch speaker that had a segmented drum spinning under it to disperse the sound. It was originally designed to be used with electric organs like the Hammond B3, but once guitarists (and even vocalists!) heard it, they just had to get in on the rotate-o-rama. Our model gives you all that whirlygig glory, without giving you a herniated disc. Slow/Fast switch acts like the one that came on the Leslie 145's preamp, ramping between the two speeds. This effect also gives you TONE and MIX settings. For the truly authentic kind of spin that a Leslie delivers, you'll want to set the MIX knob to max, since a Leslie had no 'dry' path.



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▲ [Return to Model Gallery List](#)

Stomp

Stomp Effects give you a choice of Models of classic distortions stompboxes, a stomp box-style compressor, and a couple of De-Esser effects designed for taming Sss and Shh sounds that are common when recording vocals.

Facial Fuzz

Sometime in late 1966, an infamous circular stomp box 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 diode-powered treasure pictured here: an original, very early “gray with black screening” Arbiter Fuzz Face. Call the Facial Fuzz model up, and treat yourself to our faithful re-creation of the original’s fuzz and glory. Crank up the drive, and you’ll be seeing Purple Haze right before your eyes!



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Fuzz Pi

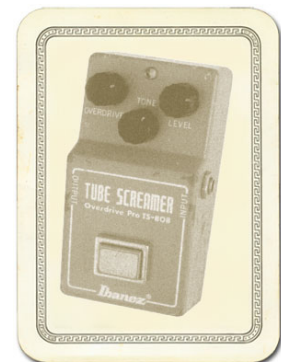
Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Mathews and his band of merry men at Electro-Harmonix® had been cooking up all sorts of nifty effects when their attention turned to the distortion/fuzz pedal. Their most popular offering was the Electro-Harmonix®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



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Screamer

From Stevie Ray Vaughan to Michael Landau, the simple Ibanez® 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® that this model is based on*.



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Classic Distortion

Born and bred in the late '70s, the ProCo 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 of the music scene. The TONE knob on GearBox's Classic Distortion Model based on* the Rat model functions like the original's "filter" control, giving 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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Vetta Comp

This effect is taken from the Vetta II, Line 6's flagship guitar amplifier. A Line 6 original, Vetta Comp has a fixed ratio (2.35:1, in case you're asking) with the threshold (that would be your SENS knob) adjustable from -9dB to -56dB and up to 12dB of gain available at the LEVEL knob. In other words, turn the SENS knob 'til you like the way your signal's compressed, then set the volume with LEVEL.



▲ [Return to Model Gallery List](#)

Verb (Reverb)

Verb Effects simulate the reverberation of sound in a physical space, where the source sound combines with countless, tightly spaced echoes. GearBox's collection of reverb models emulate physical environments (rooms and halls), plate reverbs (which traditionally feature a big steel plate with some sort of speaker driving it plus multiple pickups to pick up the vibrations of the plate) and spring reverbs (the kind guitar players know best). Choose a Spring Reverb when you want the kind of classic sound created by spring reverb tanks built into guitar amps, or used for studio processing on classic recordings. This is the place to come, for instance, when you're looking for that signature Surf Music sound of splattering reverb. Choose a Room Reverb when you want a polished, modern studio sound. It simulates the sound of ambience in a room, and can be set to subtly enhance the size and polish of your tone, or make it sound like you're playing in a large, resonant chamber.

Standard Spring

One of the many things that people have loved about the blackface Fender® Twin Reverb® over the years has been its rich, dense reverb sound. The three-spring tank offered a more complex sound than the Fender® earlier spring reverbs, and of course that's what the GearBox Standard Spring model is based on*. Go find yourself a bevy of bikini-clad beauties, wax up your board, and dig in.



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products that were studied during Line 6's sound model development.

Brite Room

Here's the sound of a live, bright room to add life to any track.

Medium Hall

A medium sized hall with heavy reflections - this one is meant to be heard.

Cavernous

Now that's big! Fire this verb up and get set for a long night of dandelion dreams...

Slap Plate

This reverb dishes up the vibe of early rock and roll recordings, like Sam Phillips' great work at Sun Studios. Thank you very much.

▲ [Return to Model Gallery List](#)

Wah

The GearBox Wah effects simulate classic wah pedals, and can be used to provide a “parked wah” sound, or can be controlled via MIDI for wah pedal effects.

Vetta Wah

This is the original PODxt/Vetta Wah Model, which is a bit of a play on an old classic. We've made it a nice balanced wah, designed to sound great in most any style of playing.

Weeper

Modeled after* an Arbiter® Cry Baby, this is yet another variation on the original Vox® wah design. The biggest variation between many of these wah pedals is the inductor and the tolerances of the capacitors and resistors that make up the filter circuit. Just like vintage guitar amps, two of them made on the same day, by the same person, from the same parts bin might sound totally different. As always, we went for the best examples we could find.

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▲ [Return to Model Gallery List](#)

Bass Effects

Bass Overdrive

This model was inspired by our look at the Tech 21 Bass Sans Amp, plus a few extra liberties taken by the Line 6 sound design team. The Sans Amp is famous for delivering a very quiet and crisp signal under all circumstances, while also serving up a very distinct distortion. Its pleasingly metallic quality makes it a favorite with the Post-Metal crowd and Industrial bands, and producers in all genres of music have come to favor the Bass Sans Amp for crunching up loops. The Bass Overdrive covers the

same sort of territory, with a bit of a uniquely Line 6 bent. Choose this distortion for your bass or any other signal and it will immediately become a very close and furry friend. Note for non-bass players: this stomp box absolutely rocks on signals other than bass. No, really, try it.

Bronze Master

The Maestro® Bass Brassmaster is considered by many to be the Holy Grail of bass distortion units, and ultra-rare bird designed in the early '70's for Maestro® by synth genius Tom Oberheim. It showed up on Chris Squire's gear list in a mid-70's Yes tour program. In fact, the Brassmaster was the first distortion unit we can think of designed primarily with the bassist in mind, and man, did Mr. Oberheim get it right! The original has a fairly elaborate set of controls, include two separate volumes and toggles for accentuating different harmonic voicings. We weren't able to make an exact duplicate of some of that complexity when creating the Bronze Master for GearBox, but you'll find that this model does give you a luscious palette of super-sweet bass fuzz in the style of the Brassmaster, with righteous distortion that doesn't take away that all-important low end. For guitar players, think of it as somewhere between an Octave Fuzz and a synth. You can get positively freaky with this one.

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Sub Octaves

All bassists know that in just about every musical situation, lower can be better! But we couldn't just let bass players have all the fun, so we've included an Octave device in your PODxt that's inspired by the very popular Boss OC-2. Your Sub Octave gets you down into booty-shaking territory mighty quick. Use it to create additional voices below what you're playing. Remember, lower can be better, especially when it makes the booty shake!

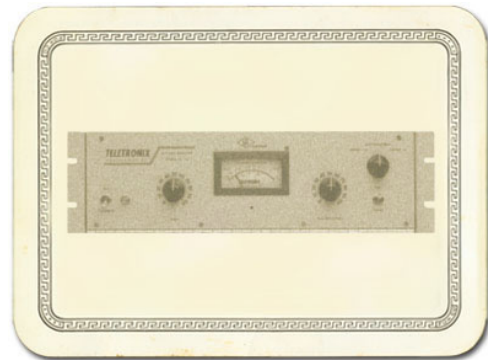
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Other Effects

Comp (Compressor)

The Comp (Compressor) effect in GearBox is modeled after* the classic, studio-standard LA-2A® tube compressor. It's just the thing when you want to smooth out your levels the way that you would typically do in a recording studio. The THRESHOLD knob determines how aggressive the compressor will be in smoothing things out. Turning the knob farther to the left give you more aggressive compression. The GAIN knob lets you increase level once you've smoothed things out. But be careful: if you add too much gain here, you may see that you start clipping, and need to back off again on the gain.



** LA-2A® is a trademark of William Putnam and is in no way associated or affiliated with Line 6. These product names, descriptions and images are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.*

EQ

GearBox's 4 Band Semi-Parametric EQ lets you emphasize and de-emphasize selected ranges of audio frequencies, from bass to midrange to treble. The knobs on the left of the EQ's control panel let you choose the frequency that each of the 4 bands of the EQ will focus on, and set the amount of gain that will be added to or subtracted from that frequency band.

The top knob pair is for the highest frequency range (the treble), providing a high shelf which boosts all the audio at and above the frequency point you select. As you make changes to this and the other EQ bands, the resulting EQ curve is shown in the EQ control panel's display area. The second knob pair down controls a bandpass filter for the high-mids, boosting frequencies at and around the frequency that you select. The third knob pair down is for the low mids, and the bottom knob pair, for the bass, controls a low which boosts all the audio at and below the frequency you select. Press the RESET button to "zero" out all the gains, and set each band to a default frequency point, which is generally a good starting point when you want to make EQ adjustments. As you make EQ adjustments, it's a good idea to frequently check what the Tone sounds like with the EQ turned off, to make sure that you're really making improvements when adding EQ!

Gate

GearBox's Gate is designed to reduce the noise that your guitar or other source makes when you are not playing. You can think of it as a gate that opens to let your guitar or other sound through when you play, and closes when you stop playing to shut out the noise you would otherwise hear after you stop playing. (For guitars and basses, the Hum Reducer is available to tame noise in another way.)

The Gate works by detecting the input level coming into GearBox. When the input level is below the level set for the gate's THRESHOLD knob, the gate will close at the speed set by the Gate's DECAY knob, and cut off the signal from your input. When the input level is above the threshold, the gate will open to let your input signal through. Turning the Threshold knob clockwise increases the aggressiveness of the gate in its effort to cut off sound. The idea is to set the threshold low enough so that it doesn't cut off the signal as you are playing or a note is sustaining, but high enough so that the background noise from your guitar or other source doesn't keep the gate open. When you're using a Stomp effect, Amp Model or Preamp Model that adds a lot of distortion to your Tone, you'll need to adjust the Gate to work well with that, and you'll probably have to tweak the Gate if you change Models, change drive settings, or use different guitar(s), pickup configurations, or other changes to your input source, and the volume of audio that it's providing.

You can turn the Gate on/off by clicking its icon, and the setting of the Gate is saved as part of a Tone.

▲ [Return to Model Gallery List](#)

Vol (Volume)

GearBox's Vol (Volume) allows a MIDI controller to operate a volume pedal effect in GearBox to control the volume of your processed sound. The CONFIGURE switch on the Volume control panel lets you decide whether the volume pedal will run before the amp/cab/mic or Preamp processing ("Pre"), or after ("Post").

Female De-Esser

The Female De-esser should be your first choice when taming the Sss and Shh sounds of female vocalists, although as with all things musical, you may find many uses for it and may find that for some male vocalists it works better than the Male De-Esser. For general information on De-Essers, see the Set the De-Esser topic in the How To section. Technically-savvy users will want to know that this de-



esser performs its gain reduction only on the selected frequency band, unlike the more typical insert-style De-Essing of the Male De-Esser.

Male De-Esser

The Male De-esser should be your first choice for controlling the Sss and Shh sounds of male vocalists, although as with all things musical, you may find many uses for it and may find that for some female vocalists it works better than the Female De-Esser. For general information on De-Essers, see the Set the De-Esser topic in the How To section. Technically-savvy users will want to know that this is a standard insert-style de-esser, performing gain reduction on the full bandwidth audio signal.

▲ [Return to Model Gallery List](#)



Model List

To follow is a list of all Amp, Cab and Effects models that are included as “Factory-Standard*” models for each Line 6 device supported by GearBox, as well as included within each optional Model Pack. These models will appear within the GearBox Amp Model, Cab Model and Effect Model menus when the respective device is the one in use by GearBox, and if the optional Model Packs are authorized for this Line 6 device.

Note that all PODxt devices already include the models from the Power Pack as Factory-Standard, and that PODxt Live additionally comes with the FX Junkie Pack included as Factory-Standard. POD X3 & POD X3 Live devices already include absolutely ALL the Factory-Standard models as well as all models offered in the Add-On Model Packs!

***Factory-Standard Models** are those that are included as permanently installed models on a Line 6 device. These models cannot be transferred to other Line 6 devices. However, it is possible to transfer the License Key that you are granted for any Add-On Model Packs that you purchase separately between any supporting Line 6 device that you own by using Line 6 Monkey. Please visit the [Line 6 Online Support](#) pages for more about Transferring License Keys.

Please refer to the [Model Gallery](#) section for descriptions of the GuitarPort and TonePort Models. Additional descriptions for POD X3 and PODxt can be found in the [Pilot’s Handbook](#) for your device and in the [Model Pack Handbooks](#). Please visit the [Line 6 Online Store](#) for information about Add-On Model Packs – or just launch Line 6 Monkey with your Line 6 device connected and look in the Optional Add-Ons tab to see what’s in store for you!

Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Guitar Amps								
Line 6 21st Century Clean		■	■	■				
Line 6 Sparkle		■				■		
Line 6 Twang		■				■		
Line 6 Bayou		■				■		
Line 6 JTS-45		■	■	■				
Line 6 Class A		■	■	■				
Line 6 Mood		■	■	■				
Line 6 Spinal Puppet	■	■	■					
Line 6 Throttle		■			■			
Line 6 Chemical X	■	■	■					
Line 6 Purge		■				■		
Line 6 Insane	■	■	■					
Line 6 Octone		■			■			
Line 6 Piezacooustic 2	■	■	■					
2001 Zen Master		■	■					



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
1953 Small Tweed	■	■	■					
1958 Tweed B-Man	■	■	■					
1960 Tiny Tweed		■	■					
1964 Blackface 'Lux	■	■	■					
1965 Double Verb		■	■	■				
1996 Mini Double		■				■		
1960 Gibtone Expo		■				■		
1960 Two-Tone		■	■	■				
1973 Hiway 100		■	■	■				
1965 Plexi 45		■	■	■				
1968 Plexi Lead 100	■	■	■					
1968 Brit Plexi Bass 100		■				■		
1968 Plexi Jump Lead	■	■	■					
1968 Plexi Variac'd		■	■	■				
1969 Brit Plexi Lead 200		■				■		
1990 Brit J-800	■	■	■					
1996 Brit JM Pre		■	■	■				
1996 Match Chief		■	■	■				
1993 Match D-30		■	■	■				
2001 Treadplate Dual	■	■	■					
2001 Cali Diamond Plate		■			■			
1985 Cali Crunch		■	■					
1987 Jazz Clean	■	■	■					
1967 Wishbook Silver 12		■				■		
1993 Solo 100 Head	■	■	■					
1960s Super O		■	■	■				
1962 Super O Thunder		■				■		
1960 Class A-15		■	■	■				
1967 Class A-30 Top Boost	■	■	■					
Tube Instrument Preamp	■	■	■					
2002 Bomber Uber		■			■			
2002 Bomber X-TC		■				■		
2002 Angel P-Ball		■			■			
Line 6 Variax Acoustic		■	■	■				



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Line 6 Super Clean		■				■		
Line 6 Super Sparkle		■				■		
Line 6 Sparkle Clean		■			■			
Line 6 Crunch		■				■		
Line 6 Smash		■			■			
Line 6 Fuzz		■			■			
Line 6 Chunk Chunk		■			■			
Line 6 Big Bottom		■			■			
Line 6 Treadplate	■	■	■	■				
Line 6 Lunatic		■	■	■				
Line 6 Agro		■	■	■				
2003 Connor 50		■			■			
2003 Deity Crunch		■				■		
2003 Deity Lead		■			■			
2003 Deity's Son		■			■			
1963 Blackface Vibro		■				■		
1967 Double Show		■				■		
1972 Silverface Bass		■				■		
1987 Brit Gain Silver J		■			■			
1992 Brit Gain J-900 Clean		■			■			
1992 Brit Gain J-900 Dist		■			■			
2003 Brit Gain J-2000		■			■			
2002 Mississippi Criminal		■			■			
Citrus D-30	■	■	■					
L6 Modern Hi Gain		■	■	■				
L6 Boutique #1		■	■	■				
Class A-30 Fawn		■	■	■				
Brit Gain 18	■	■	■					
Brit J-2000 #2		■	■	■				
Bass Amps								
Line 6 Tube Preamp		■						■
Line 6 Classic Jazz		■						■
Line 6 Brit Invader		■						■



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Line 6 Super Thor		■						■
Line 6 Frankenstein		■						■
Line 6 Ebony Lux		■						■
Line 6 Doppleganger		■						■
Line 6 Sub Dub		■						■
1972 Amp 360		■						■
2003 Jaguar		■						■
1975 Alchemist		■						■
1974 Rock Classic	■	■						■
1968 Flip Top	■	■						■
1998 Adam and Eve	■	■						■
1958 Tweed B-Man		■						■
1967 Silverface Bass	■	■						■
1964 Double Show		■						■
1989 Eighties	■	■						■
1973 Hiway 100		■						■
1971 Hiway 200		■						■
1969 British Major		■						■
1968 Brit Bass		■						■
2003 California		■						■
1998 Jazz Tone		■						■
1978 Stadium		■						■
2002 Studio Tone		■						■
1967 Motor City		■						■
1965 Brit Class A100		■						■
Pre-Amps								
American Classic	■	■						
Brit Classic	■	■						
Lo-Fi	■	■						
Vintage	■	■						
Modern	■	■						
Console	■	■						



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Guitar Cabs								
1x6 1960s Super O	■	■	■					
1x8 1960 Tiny Tweed	■	■	■					
1x10 1959 Gibtone	■	■	■					
1x10 1960 G-Brand	■	■	■					
1x12 2001 Line 6	■	■	■					
1x12 1953 Small Tweed	■	■	■					
1x12 1964 Blackface 'Lux	■	■	■					
1x12 1960 Class A-15	■	■	■					
2x2 2001 Mini T	■	■	■					
2x12 2001 Line 6	■	■	■					
2x12 1965 Blackface	■	■	■					
2x12 1996 Match Chief	■	■	■					
2x12 1987 Jazz Clean	■	■	■					
2x12 1967 Class A-30	■	■	■					
4x10 2001 Line 6	■	■	■					
4x10 1958 Tweed B-Man	■	■	■					
4x12 2001 Line 6	■	■	■					
4x12 1967 Green 20s	■	■	■					
4x12 1968 Green 25s	■	■	■					
4x12 1978 Brit Celest T-75s	■	■	■					
4x12 1996 Brit Celest V-30s	■	■	■					
4x12 2001 Treadplate	■	■	■					
1x15 1962 Thunder	■	■	■					
2x12 1967 Wishbook	■	■	■					
Bass Cabs								
1x12 Boutique		■						■
1x12 Motor City		■						■
1x15 Flip Top	■	■						■
1x15 Jazz Tone		■						■
1x18 Session		■						■
1x18 Amp 360		■						■
1x18 California		■						■



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
1x18+12 Stadium		■						■
2x10 Modern UK		■						■
2x15 Doubleshow	■	■						■
2x15 California		■						■
2x15 Class A		■						■
4x10 Line 6		■						■
4x10 Tweed		■						■
4x10 Adam and Eve	■	■						■
4x10 Silvercone	■	■						■
4x10 Session		■						■
4x12 Hiway		■						■
4x12 Green 2019s		■						■
4x12 Green 2519s		■						■
4x15 Big Boy		■						■
8x10 Classic	■	■						■
Dynamics FX								
Volume Pedal	■	■	■					
Noise Gate	■	■	■					
Compressor	■	■	■					
A.I.R.	■	■	■					
Blue Comp		■	■	■				
Blue Comp Treble Boost		■					■	
Red Comp		■	■	■				
Vetta Comp	■	■	■					
Vetta Juice		■					■	
Auto Swell		■	■	■				
Female De-Esser	■	■						
Male De-Esser	■	■						
Delay FX								
Delay		■						
Analog Delay		■	■	■				
Analog Delay w/Modulation	■	■	■					



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Tube Echo	■	■	■					
Multi-Head Delay		■	■	■				
Sweep Echo		■	■	■				
Digital Delay	■	■	■					
Stereo Delay		■	■	■				
Ping Pong Delay		■	■	■				
Reverse Delay		■	■	■				
Tape Echo		■	■				■	
Echo Platter		■					■	
Low Rez		■					■	
Phaze Eko		■					■	
Bubble Echo		■					■	
Modulation FX								
Sine Chorus	■	■	■					
Analog Chorus		■	■	■				
Line 6 Flanger	■	■	■					
Jet Flanger		■	■	■				
Phaser	■	■	■					
U-Vibe	■	■	■					
Opto Tremolo	■	■	■					
Bias Tremolo		■	■	■				
Rotary Drum + Horn	■	■	■					
Rotary Drum		■	■	■				
Auto Pan		■	■	■				
Lumpy Phase		■					■	
Stereo Square Chorus		■					■	
Expo Flange		■					■	
Random Chorus		■					■	
Analog Square Chorus		■					■	
POD Purple X		■					■	
Random S & H		■					■	
Tape Eater		■					■	



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Hi Talk		■					■	
Sweeper		■					■	
Warble-Matic		■					■	
Stereo Expo Chorus		■					■	
Stereo Square Flange		■					■	
Reverb FX								
'Lux Spring		■	■	■				
Standard Spring	■	■	■					
King Spring		■	■	■				
Small Room		■	■	■				
Tiled Room		■	■	■				
Brite Room	■	■	■					
Dark Hall		■	■	■				
Medium Hall	■	■	■					
Large Hall		■	■	■				
Rich Chamber		■	■	■				
Chamber		■	■	■				
Cavernous	■	■	■					
Slap Plate	■	■	■					
Vintage Plate		■	■	■				
Large Plate		■	■	■				
Distortion FX								
Facial Fuzz	■	■	■					
Tube Drive		■					■	
Fuzz Pi	■	■	■					
Screamer	■	■	■					
Octave Fuzz		■	■					
Classic Distortion	■	■	■					
Killer Z		■					■	
Boost + EQ		■					■	
Bass Overdrive	■	■	■					



Model Name	GuitarPort-TonePort Standard	POD X3	PODXT Standard	Power Pack	Metal Shop Pack	Collector Classics Pack	FX Junkie Pack	Bass Expan. Pack
Bronze Master	■	■	■					
Wah FX								
Vetta Wah	■	■	■					
Fassel		■	■	■				
Weeper	■	■	■					
Chrome		■	■	■				
Chrome Custom		■	■	■				
Throaty		■	■	■				
Conductor		■	■	■				
Colorful		■	■	■				
Filter FX								
4 Band SemiParametric EQ	■	■	■					
Auto Wah		■	■	■				
Synth Lead		■				■		
Synth String		■				■		
Synth Analog		■				■		
Synth FX		■				■		
Buzz Wave		■				■		
Rez Synth		■				■		
Saturn 5 Ring Mod		■				■		
Double Bass		■				■		
Synth Harmony		■				■		
Dingo Tron		■				■		
Clean Sweep		■				■		
Seismik Synth		■				■		
Sub Octaves	■	■	■					
Bender		■	■	■				



TROUBLESHOOTING

Audio Glitches	9•2
Auto-connect options don't work	9•4
Why can't I hear the effects?	9•5
Why can't I record a Track from GuitarPort to other programs	9•5
Why can't I play the GuitarPort Track I just downloaded?.....	9•5
Disabling auto-launching of Windows Media Player, iTunes or other CD player programs while using GearBox	9•6
Download Errors – Download Accelerators	9•6
The Line 6 device Audio Driver cannot be found by your computer when connecting your Line 6 device, or on startup.....	9•6
Guitar volume is too quiet at max setting.....	9•7
Trouble accessing GuitarPort Online	9•7
Why do I still hear hum when my Hum Reducer is on?	9•8
Incomplete Downloads	9•8
Light is off on GuitarPort or TonePort hardware	9•8
Multiple computers: Using GearBox and GuitarPort Online on more than one computer	9•9
TonePort/GuitarPort hardware does not power up	9•9
No sound.....	9•9
Causes of excess noise or unwanted distortion and clipping.....	9•11
I still hear noise when the Gate is on.....	9•12
Track Level Issues	9•12
Track playback when using the Player is frequently interrupted	9•13
USB Errors	9•13
TonePort UX8 does not reconnect after Windows goes into standby	9•13
Warranty, Customer Service and Repair Information	9•14
Windows XP/Vista Optimization	9•14

Audio Glitches

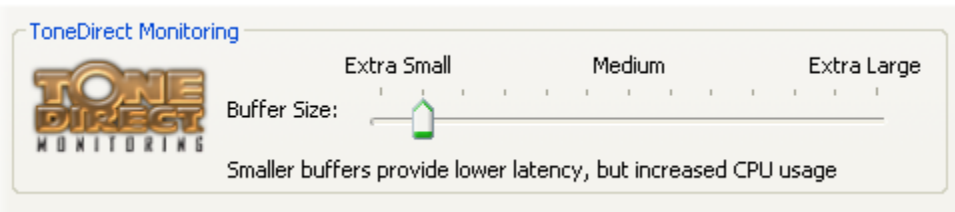
Audible pops and clicks and other audio glitches may occur when another program or device is trying to stream audio or video, or your computer cannot provide enough system resources (RAM memory, or hard disk or computer processor speed) for GearBox. There can be many different causes for this type of problem, since there are so many possible computer models, parts, and configurations. First, be sure to check the instructions in the *GearBox Recording Setup Guide* and *Windows Optimizations* documents that you can find on the [GearBox Online Help](#) page of the Line 6 web site. There's detail there on how to properly setup Line 6 devices and GearBox with a variety of popular recording software applications, plus information on fine-tuning the setup of Windows XP/Vista computers for audio recording and processing. The following tips may also help with resolve audio issues...

On Windows® systems -

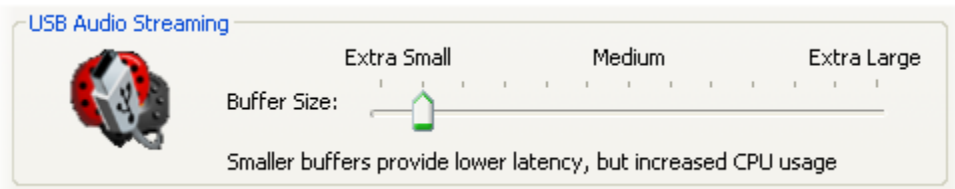
If you are experiencing audio dropouts or glitches, then you can try adjusting the ToneDirect™ Monitoring buffer slider (for TonePort or GuitarPort devices) or by adjusting the USB Audio Streaming slider (for POD X3/PODxt devices). You can access this control by going to the Line 6 Audio-MIDI Devices dialog:

Start button > Settings > Control Panel > Line 6 Audio-MIDI devices.

For **TonePort or GuitarPort** devices, adjust the slider one tick to the right at a time, until the monitoring signal is free from audio dropouts:



For **POD X3 or PODxt** devices, adjust the slider one tick to the right at a time, until the monitoring signal is free from audio dropouts:



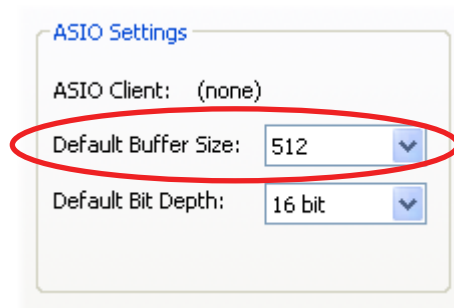
On Mac® or Windows® systems –

If you are recording into your audio software and the recording have dropouts or pops and clicks, then you can try adjusting a Recording Buffer, if one is offered.

On **Windows®** systems, the Line 6 Audio-MIDI settings dialog offer an ASIO Buffer size adjustment, and this is what you should use. (Note that this is only available when you are using GearBox and your Line 6 hardware's ASIO driver with your audio software). You can access the Line 6 ASIO Buffer size setting by going to the Line 6 Audio-MIDI Devices dialog:



Start button > Settings > Control Panel > Line 6 Audio-MIDI device



Note that some Windows® audio programs also offer access to an ASIO Buffer size control within their own preferences or audio options, but is recommended that you always make ASIO buffer settings adjustments in the Line 6 Audio-MIDI devices dialog only.

On Mac® systems, Line 6 devices utilize the Mac® Core Audio driver system and all these audio driver settings are all handled by the Mac® Operating System’s Audio-MIDI Setup dialog. This dialog does not offer buffer settings for the Core Audio driver. However, some recording applications do offer their audio buffer settings – please check the documentation for your Mac recording software to see if any such options are available.

Audio glitches can be caused by your computer just being too busy processing other tasks from other software or hardware. When doing anything with GearBox or audio software on your Windows® or Mac® computer, it is always a good idea to shut down all other programs that you do not need. It is especially important during audio recording on your computer that you are not performing other tasks on your computer such as copying files, playing your new first-person-shooter game, or burning a CD!

Note that it is specifically recommended that you connect your Line 6 device’s USB directly to a USB port on your computer, and not into a USB hub. Some USB hubs can cause communication errors with USB audio devices .

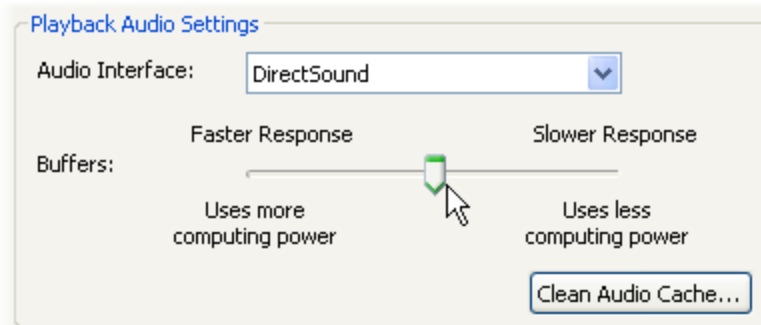
Other computer peripherals can sometimes cause conflicts with your Line 6 hardware, or might be fighting for use of the same computer resources. You can try disconnecting any USB devices you do not need while using your Line 6 device if you encounter any such USB device conflicts.

Keep it lean & mean - it is common for pro recording studios to make their computers be dedicated DAWs (Digital Audio Workstations), meaning they don’t install practically ANYTHING other than the audio software and plug-ins they use for audio work, as well as limit the installation of peripheral non-audio hardware as well. Most of us need to use the computer for some other, non-audio tasks, but it’s good to keep in mind that the more “stuff” you install and run, the greater the chance for software and hardware conflicts which can diminish the audio performance!

Also note that some USB speakers occasionally create clicks and pops themselves. Listen to your speakers separate from GearBox for a while if you suspect this might be the problem.

If you are getting audio glitches in the playback of Tracks in the GearBox Player - You may be able to reduce or eliminate audio glitches by making an adjustment to the GearBox Preferences:

Go to the *Edit* menu (Windows®) or GearBox menu (Mac®) and choose *Preferences*, then go to the *Tracks* tab:



Try adjusting the Buffer slider to the right to reduce the demands puts on your computer to play Tracks.

Hard disk access speed - One common cause of clicks and pops in your recording and playback audio is caused from your computer not being able to write/read the audio data from your hard disk fast enough. Most audio recording software will recommend that you use a hard disk that is rated at 7200 RPM disk speed (or faster). It is also not advisable that you use an external hard disk that is connected via USB 1.0 – instead it should be USB 2.0 or Firewire to ensure fast data transfer for audio work.

On Windows®, the latest PC's typically utilize the Serial ATA (SATA) interface format for Hard Disks, which is fast and typically requires no user tweaking. But if your PC utilizes the IDE Hard Disk controller interface type, check that your internal IDE controller (which controls your hard disk and CD/DVD drives in your computer) is configured for DMA mode for higher speed operation. To configure your drives to use DMA mode under Windows®:

- Click on the Start button, and select Settings > Control Panel.
- Double-Click the System icon.
- Select the Hardware tab, and press the Device Manager button.
- Select the IDE ATA/ATAPI Controllers tree and open it.
- Check each IDE channel to make sure the Transfer Mode is set to **DMA if available**.
- You must reboot your machine if you make changes to these settings.

▲ [Return to Troubleshooting List](#)

Auto-connect options don't work

GearBox can be set to automatically connect to the Internet when needed to access GuitarPort Online. To configure your Auto-connect options, go to the Gearbox Edit menu (Windows ®) or GearBox menu (Mac ®), select **Preferences**, and select the **Internet** tab. To learn more about any item in the Preferences dialog, click the ? button at the top right corner of the Preferences dialog, then click on the item you want to know more about.

AOL users having trouble with the auto-connect features should be sure to upgrade to the latest AOL software.

▲ [Return to Troubleshooting List](#)



Why can't I hear the effects?

Each effect – Gate, Wah, Comp, EQ, Stomp, Mod, Delay and Verb – can be turned on and off independently of the others, by clicking on the lower portion of its stomp box icon. You'll see the OFF or ON status shown on this icon. To see the settings for the effect, click on the top portion of the icon and the controls will appear in the Effect edit panel below.

▲ [Return to Troubleshooting List](#)

Why can't I record a Track from GuitarPort to other programs

GearBox sends your processed guitar signal to other programs for recording. The track you are playing in the GuitarPort Player will NOT be sent to other programs, and cannot be recorded into those other programs. This restriction on re-recording GuitarPort Tracks is required in order for Line 6 to protect the copyrights of the musicians and other copyright owners that have licensed music for use on GuitarPort Online.

Note that the audio from the Player playback will also not be routed out the S/PDIF outs of TonePort UX2 and PODxt Pro* units.

* Note – On Windows® systems, it is not recommended that you connect two POD units (POD X3 and/or PODxt) to the computer at the same time. These Line 6 devices utilize a common device driver and only one can be initialized at a time.

▲ [Return to Troubleshooting List](#)

Why can't I play the GuitarPort Track I just downloaded?

If you download a track from GuitarPort Online, and get an error when trying to load the track, there are a few problems that might have happened:

- Your computer's date may be set incorrectly. Please verify that not only the time, but also the day and year are valid. It doesn't need to match the NIST atomic clock to the millisecond, but your computer shouldn't be partying like it was 1999 either.
- Your GuitarPort subscription may have expired. You must be subscribed to play the subscription-only tracks from GuitarPort Online. Check your account information on GuitarPort Online.
- You may not have connected to GuitarPort Online within the last 30 days. In this case, just reconnect to GuitarPort Online, then try opening the track again.
- You may have a different Line 6 hardware device connected than the one it was downloaded with. Tracks are tied to the device that downloaded them, so if you have both a GuitarPort and a PODxt, then you'll need to use the track you downloaded while using a PODxt on the PODxt. You'll need to download the track again with the GuitarPort device to use it on GuitarPort. Same rules apply if you have a TonePort.
- The file may have been corrupted during download. Download accelerators will cause file corruption with GuitarPort Online Track downloads. Make sure to disable them.

▲ [Return to Troubleshooting List](#)



Disabling auto-launching of Windows Media Player, iTunes or other CD player programs while using GearBox

Windows Media Player, WinAmp, iTunes and other CD player programs can be set so that, each time you insert a CD into your computer, they auto-launch and start playing the first CD track. When GearBox is the foreground application on your computer, it will attempt to prevent these programs from automatically launching and playing a CD that you insert, since you're probably putting the CD in so you can load a track from it into the GearBox Player.

If the GearBox automatic efforts to prevent the auto-launch of the CD application don't work with your system, you can also:

- (On Windows®) Hold down the SHIFT key while inserting the Audio CD into your computer if you want to avoid auto-launching of your CD player program for this one time only.
- (On Mac® or Windows®) If you want to permanently disable auto-launching of your CD player program, go to that program and adjust its Preferences to disable auto-launching.

▲ [Return to Troubleshooting List](#)

Download Errors – Download Accelerators

When you use GuitarPort Online to get Tracks, Tones and other data, GearBox downloads files from the GuitarPort Online servers to your computer. The Transfer Manager displays completed, in progress, and unsuccessful transfers. If you are having trouble with downloads, please make sure you do not have a Download Accelerator installed, because these are generally incompatible with GuitarPort Online. Real Download and Download Accelerator are two examples of download accelerators that are not compatible with GearBox/GuitarPort Online.

Download accelerators generally allow you to disable them for particular applications. Since Gearbox uses Internet Explorer (on Windows®) to download from the Internet, you need to disable the download accelerator for Internet Explorer in order to allow GuitarPort Online to work.

If you want to be able to use the download accelerator when you're not running GearBox or accessing GuitarPort Online, you can. You'll need to disable the download accelerator for Internet Explorer before launching GearBox, and then you can re-enable it once you are finished using GearBox.

NetZero HighSpeed Internet access includes a download accelerator that you'll need to disable for GearBox. You'll need to turn off the high-speed mode by right-clicking on its status bar icon and selecting Turn HiSpeed Off.

See the troubleshooting information on Incomplete Downloads if you have disabled your Download Accelerator and are still having problems.

▲ [Return to Troubleshooting List](#)

The Line 6 device Audio Driver cannot be found by your computer when connecting your Line 6 device, or on startup

When this happens, it means that one of the Line 6 device driver files may be missing or corrupted. Download the latest GearBox installer from the Internet, or pop the GearBox Installation CD into your computer and re-run the installer. Any missing or corrupt files will be re-installed, leaving any Tones and Tracks that you've saved in place. Alternatively, you can also launch Line 6 Monkey and



look in the Updates tab. Just select the Driver item and you can choose to install (or re-install) just the driver here.

▲ [Return to Troubleshooting List](#)

Guitar volume is too quiet at max setting

If you're not getting as much volume as you want from the guitar Tone you've chosen, you may need to adjust your hardware's volume knob, your Guitar Volume, Amp Volume, Track Volume, or Master Volume:

Hardware's Volume - The Volume or Output knob on your Line 6 hardware determines the overall volume of everything you hear coming out of it. Be sure it is turned to maximum to get the loudest possible output. If turning it to maximum causes new problems with distortion, click here for assistance.

Guitar Volume - Make sure that the Volume knob on your guitar is turned up. If you are using a stomp box between your guitar and your Line 6 device, be sure its output level is turned up as well. The only thing to be careful of here is that you shouldn't turn up so loud that you are now clipping your Line 6 hardware - the word CLIP will be shown on the GearBox Amp panel when this happens (and the word CLIP will be shown on a PODxt display as well).

Amp Volume - Turn the Volume knob on the Amp Model that you're using as high as you can go without clipping. You may want to save the Tone with this setting so you get this volume again when you want it. Different Amp Models and settings of the amp knobs will result in different perceived ranges for the Volume knob. This is because of the very different amount of energy that the Tone includes at various frequency ranges, and how the different distortion characters of the different amps are perceived as volume by our ears and brains. Turning the mids way down with a heavily overdriven sound to get a classic metal Tone, for instance, can result in a perceived lack of volume because all the midrange portion of your guitar signal has been removed.

Track Volume - If you've already got the volume knobs maxed out on your Line 6 hardware, your guitar and the Gearbox amp model, you can move the Track Level slider in the TRACKS area to the left to reduce the level of a Track that you are playing along with so that your guitar will sound louder versus the Track. You can then save the Track to your hard disk, and this level adjustment will be remembered.

Out to Hardware Volume - (This feature is not available when PODxt is being used with Gearbox). Normally, you'll want to set the GearBox Out To Hardware Volume knob at the top of the window to the maxed-out position, so you'll get the maximum output level from the software.

▲ [Return to Troubleshooting List](#)

Trouble accessing GuitarPort Online

Your Line 6 TonePort, GuitarPort, POD X3 or PODxt hardware must be connected via USB* to your computer to use the GuitarPort features, including access to GuitarPort Online. If this is not happening, make sure the Driver is properly installed or check USB Errors.

* Note – TonePort UX8, POD X3 and POD X3 Live devices require a USB 2.0 connection, all other Line 6 devices operate at USB 1.1 and can connect to either a USB 1.1 or USB 2.0 connection. It is always recommended to connect to a USB port directly on your computer and not into a USB hub.



You of course also need to have a live Internet connection, so be sure your Internet or network connection is plugged in and active before looking for more complex solutions!

Note that if you own more than one of these Line 6 devices, that your GuitarPort Online membership is only authenticated on the one device that you originally used to sign up. You must use this Line 6 device to gain access to the GuitarPort Online membership content.

▲ [Return to Troubleshooting List](#)

Why do I still hear hum when my Hum Reducer is on?

(This feature is not available when POD X3 or PODxt hardware is used with GearBox.) The Hum Reducer will not completely eliminate hum from your guitar and the electrical interference it receives from your computer's display and other emission sources, but it is usually able to reduce it considerably. If you're not getting the hum reduction you expect, remember that you need to press the Learn button to set up the Hum Reducer before using it. It's important to position yourself and your guitar in your normal playing position in relationship to your computer display, etc. while the Hum Reducer is learning the pattern of the noise that it will reduce. When you change positions relative to the monitor, change guitars or pickups, or add other possible sources of interference (turning on a nearby television, say), the character of the interference that your guitar is receiving and transmitting as hum will change, and you should press the Learn button again to have the Hum Reducer relearn this new hum pattern.

You can also try the Gate to eliminate the noise.

▲ [Return to Troubleshooting List](#)

Incomplete Downloads

The Transfer Manager gives details on in progress, completed and unsuccessful transfers of data between your computer and GuitarPort Online. If a download is interrupted or incomplete, it will be listed in the Transfer Manager as "Aborted". You'll need to start this download again from the beginning; there is no way to continue a partial download.

Download Accelerators are incompatible with GearBox/GuitarPort Online, and must be disabled to successfully use GuitarPort Online. If you have frequent problems with incomplete downloads, there is probably an issue with your Internet connection or the way it is setup, and you may need to contact your Internet Service Provider for assistance. If you are using a dial-up modem connection over regular phone lines and you have Call Waiting, be sure you have Call Waiting turned off when using your Internet Connection so that the Call Waiting signal doesn't interrupt your download. On some phone systems, you can dial *70 before a call to disable Call Waiting for that one call.

▲ [Return to Troubleshooting List](#)

Light is off on GuitarPort or TonePort hardware

If the light or front panel meters on your GuitarPort or TonePort hardware does not light up, it means that the is not receiving power from the USB connection. (TonePort UX8 includes a Power switch, so you of course should be sure to turn it on!) See [USB Errors](#).

▲ [Return to Troubleshooting List](#)



Multiple computers: Using GearBox and GuitarPort Online on more than one computer

You can use GearBox and the GuitarPort Online features with more than one computer if you like. You will, of course, need to install the GearBox software on each computer. Once you've done that, just connect your Line 6 hardware to the computer you'd like to use, start the GearBox program and you'll be able to use both the standard features of GearBox and GuitarPort Online. You won't be able to access any GearBox features without your Line 6 hardware connected.

▲ [Return to Troubleshooting List](#)

TonePort/GuitarPort hardware does not power up

The light on top or front panel meters of the GuitarPort and TonePort hardware comes on to show that it is receiving power and when the driver is correctly initialized and ready to go. These units' lights should come on solidly whenever connected via USB to your computer successfully. If it does not, or if the indicator light is red rather than green or if the front panel lights are blinking, see the discussion of [USB Errors](#).

▲ [Return to Troubleshooting List](#)

No sound

There are a number of things that could be wrong here. Let's start with the simple stuff, and work our way through the possibilities for the Line 6 hardware:

- **TonePort/GuitarPort hardware output volume** – Be sure the knob on the your device is turned up, that it is connected properly to your headphones, speakers or audio system, that the power is on for your speakers or audio system, and that their volume(s) are turned up. Try playing something else through the speakers, audio system or headphones to make sure they're working. Try switching audio cables too since they sometimes can be the problem. If you are using TonePort, be sure the GearBox Source Select menu is correctly set to the input(s) you are plugged into.
- **Can't get any input level from a microphone when plugging into a TonePort/POD X3 Mic input?** – Be sure you are using a good XLR type mic cable, and if you are plugging the cable directly from the mic into the Line 6 device's XLR Mic In jack (no need to first go into a mixer or preamp – GearBox will provide the preamp for you). Check that the Mic Level knob on your TonePort or POD X3 is turned up. Make sure the GearBox Source Select menu at the top left of the software is correctly set to your Mic 1 (or Mic 2) input that you are plugged into.
- **Is the GearBox software running?** – Seems like a silly question, but of you have other software windows open, you might have closed GearBox and not noticed it! For TonePort and GuitarPort devices, you will not hear any processed signal unless GearBox is running and not Muted or bypassed.
- **Is there a USB problem with your hardware?** – The light on top of the GuitarPort or TonePort UX1/DI/GX normally lights green when connected and properly recognized by the computer. If the light is not lit or is lit red, see [USB Errors](#). If the light is green, try disconnecting and reconnecting the USB cable from the Line 6 hardware to “reboot” it to see if that fixes the problem. Also, try connecting into a different USB slot on your computer if one is available. The same is true of the TonePort UX2/UX8/KB37 front panel VU meters – they should light up when correctly connected and powered by the computer.



- **Is the guitar input working with your TonePort/GuitarPort hardware?** – The light on the GuitarPort hardware also acts as an input level indicator, flashing orange when medium volume sound is being received at the guitar connector, and red when the maximum level is reached. If the light doesn't go orange as you play your guitar loudly, you may have the volume turned down on your guitar (been there, done that), a bad guitar cable, the cable not plugged in all the way to the TonePort/GuitarPort hardware (been there and done that, too!), or a broken guitar. Try plugging the guitar into an amp or other device to see if it's working OK with them.
- **Are the meters moving in the GearBox software?** – The round VU meters at the right of the GearBox program's window show the level of audio that is being output by the software. If they're moving but you don't hear sound, be sure you've checked the hardware output volume. If they're not moving as you play guitar, play back a Track or play audio through GearBox, no sound is happening in the software. You could have the BYPASS button, MUTE or MUTE LINE OUT button activated (at the top of the GearBox window), the Monitor Volume knob turned all the way down, the Amp Model's volume turned all the way down, or the Track Level slider all the way to the left. If you can hear the Track, but not the guitar, it's also possible that you've got the Gate on with too aggressive a setting. Try turning the Gate off by clicking its icon.
- **Are some of the TonePort UX8's inputs muted?** – In the 'Outputs & Monitoring' tab of the Line 6 Audio-MIDI Devices application, you can mute/unmute UX8 inputs as well as GearBox sends. If you want to hear the GearBox-processed audio from either Send 9-10 or Send 11-12, make sure that these inputs are not muted. If you are recording a dry signal into your recording software, but want to hear the processed signal, simply mute Inputs 1-2, unmute GearBox Send 9-10 and select the Input 1-2 as your audio source within your recording software.

Note that all settings in the 'Outputs & Monitoring' panel affect only the UX8 hardware monitoring levels. These settings do not affect signals that are sent to the recording software.

- **Is the TonePort UX8 plugged into an AC outlet? Is the power switch on?** – Unlike other TonePorts, the UX8 does not receive power from the USB bus. Make sure the unit is plugged in and switched on.
- **Is the Monitor Level slider up?** For POD X3 & PODxt, there is a Monitor Level slider in the 'Inputs & Recording' tab of the Line 6 Audio-MIDI Devices application.
- **No system sounds or sound from other programs while using TonePort/GuitarPort hardware** – Do these programs allow you to see and choose your Line 6 device or audio driver in their preferences? If not, then the Line 6 driver may not be installed correctly. You can run Line 6 Monkey with your Line 6 device connected and choose "Drivers" in the Updates tab to make sure you have the latest version. Or, just try re-installing the driver using Monkey, following the installer steps it provides.
- **Not getting sound while using POD X3 or PODxt with Gearbox software?** - Start by confirming that your POD is working OK on its own. Power up your POD, connect your guitar to POD's INPUT jack, and turn up the guitar's volume. The best thing to do at this point is connect headphones to POD's PHONES jack, turn up POD's OUTPUT, TONE VOLUME, and/or MASTER VOLUME knob and confirm that you're hearing sound. (Using headphones to listen avoids the possibility of problems with some other setup that you might be trying to listen through.) If you can't hear anything at this point, you may have dead headphones or a bad guitar cable; try other ones if you've got them. Also, make sure POD's TUNER button is not lit - PODxt defaults to muting its output while you're tuning, and POD X3 includes an option to mute the output when the Tuner is active.
 - If you hear sound through headphones connected to your POD, but don't hear sound through an amp and speakers or other audio system that you've connected to POD, thoroughly check the connections of your audio setup, and make sure that all the necessary volumes are turned up. Try connecting something else through the speakers, audio system or headphones to make sure they're working.



- If you can hear POD's guitar processing, but can't hear Tracks or other audio played back by the GearBox Player, check to make sure you have the Track Level slider up (at the top of the Browser window when the Player is in view), and make sure you aren't having a USB problem.
- **If your Line 6 Hardware is not configured as your Sound Card:** You must connect a cable from the Output of your Line 6 device to the input of your sound card.
 - **GuitarPort Users:** Connect an 1/8-inch stereo cord from the Monitor Out to the Line input of your sound card (very likely another 1/8-inch stereo connector).
 - **POD X3 & PODxt users:** Connect the 1/4-inch Left & Right line outs, or the Headphone Output to your sound card.
 - **TonePort Users:** Connect either the 1/4-inch Analog Outs or the Headphone Out to your sound card

▲ [Return to Troubleshooting List](#)

Causes of excess noise or unwanted distortion and clipping

Noise and distortion? That's what electric guitar is all about, right!?! But if you're hearing the bad kind of noise or distortion from GearBox, there are several possible sources and solutions, including the hardware output knob, the onscreen Monitor Volume knob and Out To Hardware knob, Track playback clipping, soundcard noise, guitar noise, and speaker or audio system noise. Let's run through each of these, and how it might be a part of your problem:

- **Output knob set too high** – It's possible that your speakers, headphones or other audio system can't handle the maximum output level from the TonePort or GuitarPort hardware or PODxt that you are using. Try turning the knob on the hardware down and see if this eliminates the distortion.
- **Different sources of Clipping** – "Clipping" is audio distortion that happens when you have some thing(s) turned up higher than a system is designed for, and the loudest parts of your signal get clipped off as a result. Check your system's clipping indicators.
 - The GearBox Monitor Volume and Out To Hardware controls at the top of the window have a little clip indicator light next to each. These are green when receiving a proper level signal, and red if clipping. Back off the knob level if you see red here.
 - The GearBox amp panel also shows the word CLIP that lights up red to show when the amp is clipping. The Track Level Slider within the Player will light up red when clipping.
 - When PODxt is used, the word CLIP is shown on the PODxt's own screen.
 - If you see clipping displayed with either setup while you're playing back the Track and playing guitar, but the clipping stops when you stop playing guitar and leave the Track still playing, it probably means that the combination of the Track volume and guitar volume are too much, even though neither one may clip on its own. In this case, TonePort and GuitarPort hardware users should turn down the Out to Hardware Volume and PODxt hardware users should turn down PODxt's OUTPUT knob. Or you can pull back on the Track Level slider and the Amp Model's Volume knob a bit to get things out of the clipping range.
- **Guitar Noise** – It's easy to find out if your guitar or guitar cable is the source of your noise problem. Just disconnect your guitar cable from your Line 6 hardware and see if the noise goes away. If it does, try using a different guitar cable to see if the cable is the problem. If changing the cable doesn't take care of it, you may just have a guitar with noisy pickups, or your guitar may

be picking up electrical noise from your computer’s display or other sources. You can generally reduce these noises with the GearBox Gate and Hum Reducer features.

- **Speaker or other Audio System Noise when using TonePort or GuitarPort hardware** – It’s also possible that the noise is occurring AFTER TonePort/GuitarPort, in your speakers, headphones, or other system that you are connecting your device to for listening. If you’re using headphones, try another pair that you own or can borrow from a friend to see if the headphones are the problem. If you’re listening via multimedia speakers or other equipment, try listening with headphones instead to see whether the noise is coming from TonePort/GuitarPort or your speakers or audio system. You may have the volume turned too high on the speakers or audio system, causing distortion there. Also, try unplugging the cable that connects your Line 6 device to your speakers or audio system, and see if the noise goes away. If it does, the noise is probably coming from the Line 6 device or something feeding into it; if the noise doesn’t go away, it means that the speakers or other audio system components are probably the noise makers. You should also try a different cable to connect your device’s output to your system, to make sure the cable isn’t the problem.
- **Noise complaints from your family and neighbors** – Sorry, you’re on your own there.

▲ [Return to Troubleshooting List](#)

I still hear noise when the Gate is on

The GearBox Gate will not completely eliminate noise but it will reduce it considerably. Please see the information on the [Gate](#) to learn how to gate works and how its light can help you adjust the Gate for best performance as you change Amp Models, pickups or guitars.

TonePort and GuitarPort hardware users can also try the [Hum Reducer](#) to eliminate the noise. Hum Reducer is not available in GearBox with POD X3 or PODxt devices.

▲ [Return to Troubleshooting List](#)

Track Level Issues

The Player’s Track Level slider is available at the top right of the Browser window when the Player is selected.



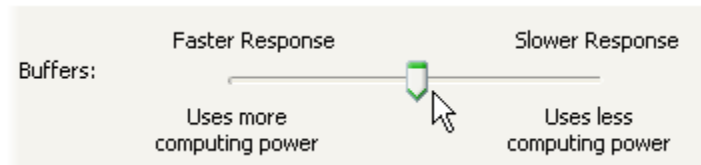
It sets the playback level for any Track that you load into the GearBox Player. The light to the right of the slider glows green to show the current level of the Track as the Track is playing, and flashes red if the Track “clips” because it is turned up too loud. When this happens you may hear distortion in the Track playback, especially as the louder parts of the Track play, and you should move the slider to the left to reduce the volume of the Track playback and avoid this clipping distortion.

▲ [Return to Troubleshooting List](#)

Track playback when using the Player is frequently interrupted

Interrupted Track playback may be caused when another USB device is trying to stream audio or video, or your computer cannot provide enough system resources (RAM memory or computer processor speed) for GearBox. First, it's a good idea to make sure you exit other unnecessary programs running on your computer while using GearBox. You may be also able to reduce or eliminate these problems by making an adjustment to your GearBox Preferences > tracks tab:

In the lower part of the Tracks tab, move the Playback Buffer slider to the right to reduce the load that's put on your computer when playing back Tracks.



Click the Help question mark at the top of the Preferences dialog box and click an item for more details.

▲ [Return to Troubleshooting List](#)

USB Errors

If you are having USB communication problems, the first thing to do is check your cables to make sure they haven't gotten disconnected accidentally. If you have a spare USB cable, try it instead to make sure the cable isn't the problem.


TonePort UX8, POD X3 and POD X3 Live devices require a USB 2.0 connection, all other Line 6 devices operate at USB 1.1 and can connect to either a USB 1.1 or USB 2.0 connection.

TonePort UX8 does not reconnect after Windows goes into standby


When Windows goes into standby mode or hibernation, the UX8 may not come back online. Toggle the power switch to reconnect the unit to the driver.

USB connection indicators

- This icon shown solid at the bottom right corner of the Gearbox program's window shows you the status of the USB connection to your Line 6 device. For **TonePort**, **GuitarPort** and **POD X3** devices,

this icon appears as a little USB plug tip . If the TonePort or GuitarPort USB connection is not successfully detected, this icon will be flashing to indicate this problem.

- For **PODxt**, **PODxt Live** or **PODxt Pro*** devices this icon appears as a little PODxt icon . If the PODxt USB connection is not successfully detected (or if the PODxt is powered off), the

icon appears with a question mark .



USB Connectivity

- It is specifically recommended that you always connect your Line 6 device directly to your computer’s “built-in” USB port and not into a USB hub. USB hubs are known to sometimes cause communication errors with USB audio devices. USB audio devices require a fast, uninterrupted flow of audio data to and from the computer.
- On Windows® systems, it is not recommended that you connect both a PODxt and PODxt Pro unit to the computer at the same time. These two specific Line 6 devices utilize a common device driver and only one can be initialized at a time.
- USB connection to your Line 6 hardware is required in order to use the audio features of GearBox, access GuitarPort Online, etc. So make sure your device is connected to your computer via USB and powered on if you want to use these features. If you are using a PODxt device and don’t care about these features of the GearBox software and only want to edit the sounds on your PODxt, you can instead connect MIDI cables between PODxt and your computer’s properly configured MIDI interface hardware, and select your MIDI interface’s connections in the GearBox software’s MIDI Preferences.
- If you believe that your MIDI or USB connections are OK, you may want to try re-installing the Line 6 device’s Driver or GearBox software, which will not affect any Tones or Tracks that you’ve stored. The easiest way to do this is to run Line 6 Monkey with your Line 6 device connected and go to the Updates tab. Here you will see if you have the latest driver and GearBox software versions installed. You can download and install any available updates here by selecting them in the Monkey Updates tab, or choose to re-install the same versions to make sure all is configured correctly. Just follow the steps as prompted.

▲ [Return to Troubleshooting List](#)

Warranty, Customer Service and Repair Information

Before contacting the Line 6 Customer Service team, please take the time to investigate this Help system to see if it can answer your questions. Don’t forget the searchable FAQTRAQ system which is often the fastest and easiest way to get answers. There are also several documents posted on the [GearBox Online Help](#) section of the Line 6 web site – please visit the site for the most up to date information on your Line 6 gear and warranty and service information.

▲ [Return to Troubleshooting List](#)

Windows XP/Vista Optimization

You will find information on optimizing your Windows XP or Vista operating system for GearBox at the [GearBox Online Help](#) section of the Line 6 web site.

▲ [Return to Troubleshooting List](#)



WHAT IS...

What is A.I.R.?	10•3
What are the Amp, Cab and Effect Models?	10•3
What are the Amp Panel and Amp Model and Cab Model controls?	10•4
What is ASIO®?	10•4
What is the Auto-Select (Tones) Button?	10•5
What is the Browser?	10•6
What is the Bypass button?	10•7
What is Chorus?	10•8
What is Comp (Compressor)?	10•8
What is Core Audio®?	10•9
What is the CPU Usage Meter?	10•9
What is Delay?	10•10
What is the Device Manager in Windows®?	10•10
What is a Dual Tone (POD X3)?	10•10
What are the Effects?	10•11
What is EQ (Equalizer)?	10•12
What is a Flanger?	10•12
What is the FX Loop (POD X3 Live)?	10•13
What is Gate?	10•13
What is GuitarPort Online?	10•14
What is the (Player) Half Speed Button?	10•14
What is the Hardware Memory window (POD X3)?	10•14
What are Hot Keys (keyboard shortcut assignments)?	10•15
What is the Hum Reducer?	10•17
What is the Info Bar?	10•17
What is the Loaded (Track) Menu?	10•18
What is the Loop Button?	10•18
What is MIDI?	10•18
What is Mod?	10•19
What are Model Packs?	10•19
What are the numbers shown in some tracks?	10•20
What is a Preferred Audio Device?	10•20
What is Re-Amping?	10•21
What is a Record Send?	10•21
What is the Reference control in the Tuner?	10•22
What is a Rotary Drum + Horn?	10•22
What are Sends?	10•22



What is a Soundcard?	10•23
What is Stomp?.....	10•23
What is Tap Tempo?	10•23
What is a Tone?	10•24
What are Tone Changes (on GuitarPort Online Tracks)?.....	10•24
What is the Tone Library?	10•25
What is the Tone Locker?.....	10•26
What is the Track Level?.....	10•32
What is the Track Sections Display?.....	10•32
What is the Transfer Manager?.....	10•33
What is a USB hub?.....	10•34
What is Variax®?.....	10•34
What is Verb (Reverb)?.....	10•35
What is Vol?.....	10•35
What is Wah?.....	10•36
What is the “! “ Warning Triangle?.....	10•36

What is A.I.R.?



A.I.R. is the Line 6 exclusive **Acoustically Integrated Recording** technology that accurately simulates the sound of a microphone and recording space. Click on the A.I.R. icon when the effects panel is shown, and you will be able to adjust A.I.R. for the current Tone. Point your mouse at items in the effect panel and look at the Info Bar for more information on those items. Settings made to A.I.R. are saved and loaded with Tones.



Note that the order of the “stomp box” icons in the row show you the signal flow order of the Effects, starting from the Gate effect, and flowing to the right through the effect icons. Effects to the left of the A.I.R. icon are running “Pre” (before the amp, cab and mic models) and effects shown to the right of the A.I.R. icon are running “Post” (after the amp, cab and mic models).

▲ [Return to What Is Topics](#)

What are the Amp, Cab and Effect Models?

Line 6 pioneered the use of modeling technology for guitarists with the world’s first modeling guitar amp. Since then, all Line 6’s products have included Models developed through extensive, meticulous studies of guitar equipment heralded for its classic tone qualities.

To create a Model, we first locate an absolute mint version of a particular piece of equipment, with that special sound quality that makes it a truly remarkable guitar sound machine. We lock ourselves away in the Line 6 labs and sound studios to study this piece of classic equipment in exhaustive detail. We play guitars through it, listen to it, measure, write software, and then play and listen some more as we carefully craft a software Model that captures the signature qualities of the equipment being studied.

The resulting Model is designed to emulate the controls and sound qualities of the original equipment studied, including the beloved quirks and unruly qualities that made the original equipment classic in the first place. Each model is painstakingly perfected until it becomes an organic, living thing with guitar tone pumping through its veins. And when they’re finally ready, we unleash these software Models in revolutionary new products like GearBox.

Of course, as we’re studying all that classic equipment, we’re bound to come up with an idea or two for something that classic equipment can’t do. When we do, you end up with something like the Line 6 Insane Amp Model—with as much paint-peeling high gain as a distortion box, but the well defined, love-to-play-it quality of a truly world class guitar amplifier.

The particular Models that power GearBox were each originally developed for Line 6’s revolutionary PODxt, which has now transformed the way that guitar is recorded in the world’s greatest studios, for countless platinum recordings. Each one represents a particular amplifier, cabinet or type of effect that has become a standard in the guitar world. Together, they deliver a range of sound that allows you and GearBox to achieve the signature sounds of countless classic recordings.

Check out the [Model Gallery](#) section to see exactly what gear Line 6 used to capture these classic

Amp, Cab and Effects models!

▲ [Return to What Is Topics](#)

What are the Amp Panel and Amp Model and Cab Model controls?

The Amp Panel includes the following controls:



- **Amp Model** – Click the Amp Model menu, and drag down while holding your mouse button to select one of the Gearbox Amp Models.
- **Cab Model** – Click the Cab Model menu, and drag down while holding your mouse button to select one of the Gearbox Cab Models.
- **Drive** – All of the Gearbox Amp Models include a Drive knob. Turn this up for more “dirt”, and turn it down to clean up your sound. The particular drive character and range for each Amp Model is different, emulating the drive character of the original amplifier that was modeled for GuitarPort.
- **Volume** – All of the Gearbox Amp Models include a Volume knob. Turn this up to make your guitar louder, and turn it down to make your guitar quieter.
- **“Original” Knobs** – Each Amp Model will have a different set of tone knobs that emulate the controls of the original amplifier that was modeled for GearBox. These are shown as three-dimensional knobs in the main part of the amp panel, like Drive, Tone and Volume on the Small Tweed panel above.
- **“Bonus” Knobs** – Some Amp Models also have additional tone controls that weren’t on the original amp that was studied to create the model. These knobs are shown on a “display” at the right side of the Amp Panel, like Bass, Treble and Presence on the Small Tweed panel above.

Point your mouse at any of these controls and look in the Info Bar at the bottom of the GuitarPort window to see a description of the control and its use, then give it a spin and try it out!

The selection of Amp, Cab and Effect Models, as well as the setting of all the amp and effect controls are saved when you save a Tone. Selecting a Tone from the Tone menu at the top left of the GearBox window will set all these controls to match the settings that were saved for that Tone.

▲ [Return to What Is Topics](#)

What is ASIO® ?

ASIO® is a protocol for computer audio that allows audio software to communicate with audio hardware. It is a feature available on many recording programs, which use ASIO® to communicate with a soundcard or other audio device. Line 6 TonePort, GuitarPort, POD X3 and PODxt devices come with ASIO® drivers for Windows® - these drivers are installed when you run the GearBox application

installer, or can be downloaded individually from the Line 6 Support - [Software Downloads](#) page.

ASIO® was designed with the assumption that a single soundcard would provide input and output to your audio software application. When you choose set your audio software to use the ASIO driver for your Line 6 device, it will act as that single soundcard. Your guitar (or whatever you are plugging into your Line 6 hardware’s input) will feed into your computer through your Line 6 hardware, and your recording program will play back through this hardware’s outputs, and not through other soundcards’ outputs on your computer.

ASIO® also provides better performance on Windows® systems since it allows the input signal that is fed into the soundcard travel through the computer, your audio software, and back out the soundcard outputs in a very short amount of time. This is what is referred to as “low latency” operation. Please see your Windows® recording program’s instructions for details on ASIO® operation.

Note - Line 6 hardware utilizes ASIO® drivers for Windows® systems only. For Mac® computers, Line 6 hardware uses the [Core Audio](#) driver, which also offers low latency operation, and is the driver format compatible with most popular Mac® audio software.

▲ [Return to What Is Topics](#)

What is the Auto-Select (Tones) Button?



This button is available in the Player interface, within the Browser when the Player button is active. It can be used with Tracks available from GuitarPort Online to automatically load up a recommended Tone custom-made to match the Track. It is also used (for selected Tracks) to enable automatic Tone Changes for that Track. If a Track does not have any Tones embedded in it for auto-selection, the Auto-Select Button will be grayed out.

The Auto-Select Button includes three options:

- **Off** – Disables automatic Tone selection for this track.
- **Single Coil** – Selects a Tone optimized for single coil pickups, or OK for all pickups.
- **Humbucker** – Selects a Tone optimized for humbucker pickups, or OK for all pickups.

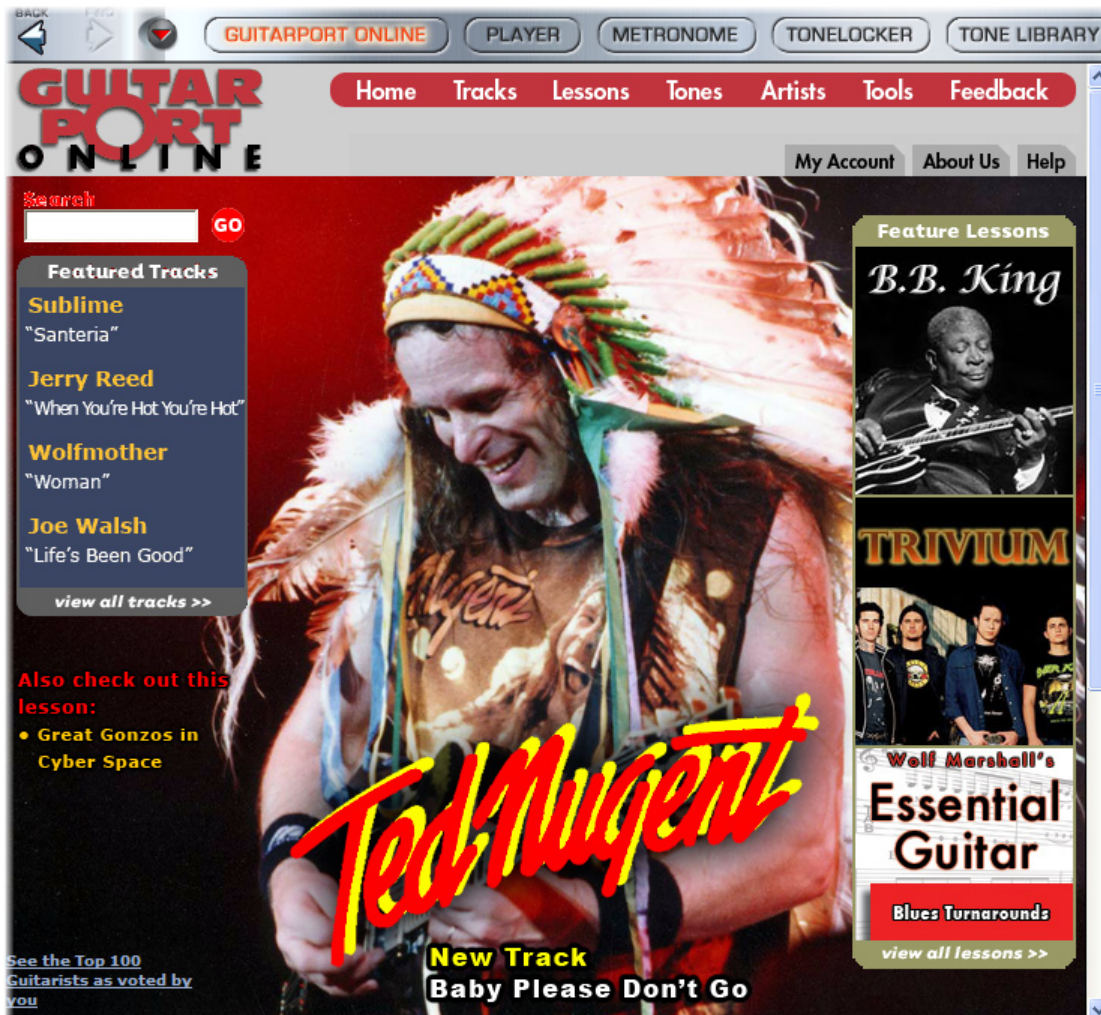
If you really like a particular Tone that you’ve found embedded in a Track, and you want to have this Tone available to use without the Track as well, all you have to do is load the Tone from the Track, and then Save it from the GearBox File menu.

▲ [Return to What Is Topics](#)

What is the Browser?

A **Browser** is a program that understands HTML, JavaScript, image files, sound files and other data, and can display them to you to provide an interactive visual and sound experience. Internet Explorer®, for example is the browser made by Microsoft, included on Windows® XP® computers to browse the Internet. Likewise, Mac computers come with the Safari® browser program.

An enhanced browser is built into the bottom portion of the GearBox window. It is used to display text, images and sound from GuitarPort Online, and also displays the Player, Metronome, Tone Locker and Tone Library.



Click the buttons along the top of the Browser to access the different features:

- **GuitarPort Online** - Connect to a world of guitar online...
- **Player** - GuitarPort's advanced jam tools.
- **Metronome** - Configure a custom beat to play along to.
- **Tone Locker** - Organize your Tones.

- **Tone Library** - Download hundreds of custom and Artist created Tones for free!

There are three controls at the top left of the Browser:



- **BACK** – Steps back through the items that the browser has displayed.
- **FWD** – After clicking the BACK button, you can click the FWD button to step forward again through the items that the browser has displayed. The button will be replaced by an outline if you have not used the BACK button yet, or you have forwarded to the last item displayed by the Browser.
- **Show/Hide Browser** – The arrow button at the left shows/hides the Browser.

▲ [Return to What Is Topics](#)

What is the Bypass button?

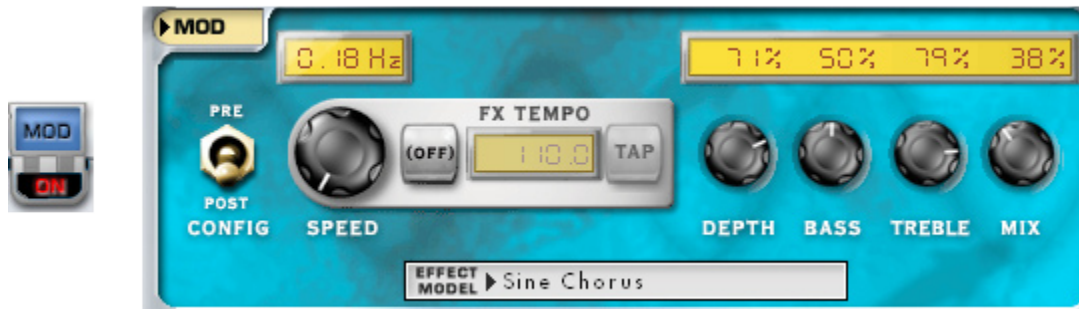
The Bypass button will bypass ALL the GearBox processing of your input signal. The monitor signal you hear will then be rather “naked”, as well as the signal routed to your Record Sends. Engaging the Bypass button reduces the CPU load of your computer as well since it turns off all signal processing tasks. You’ll see the GearBox interface “gray out” to indicate this when the Bypass button is engaged:



[[Update for POD X3 if changed for release - instead of this bypass button, you can enable/disable the Amp & Cab processing blocks by clicking on the Amp icon, just like all the other blocks in the row of FX icons.]]

▲ [Return to What Is Topics](#)

What is Chorus?



Chorus is one kind of Mod (modulation) Effect. It is generally used to give a “lush” or “swimmy” sound to guitar. Andy Summers of the Police, for instance, made chorus an important part of his signature sound. For details on each of the Chorus controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window.

Some effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is Comp (Compressor)?



Comp, which is an abbreviation for Compressor, is one of the Gearbox Effects. Compressors even out signals by reducing the volume of the loudest sounds to better match the volume of quieter sounds. You can use subtle compression to make your guitar playing sound more even, or drastic compression for dramatically increased sustain and a very consistent level. For details on each of the Compressor controls, move your mouse over the control and look in the Info Bar at the bottom of the GuitarPort window.



The GearBox Stomp effect also includes the Vetta Comp compressor that runs “pre” (before) the amp



processing, which can give a different kind of sound than the dedicated Comp effect which always runs “post” (after) the amp processing.

Some effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is Core Audio®?

Core Audio® is a Mac® protocol for computer audio that allows audio software to communicate with audio hardware. Most all popular Mac® audio recording programs now utilize Core Audio to communicate with a soundcard or other audio device. Line 6 TonePort, GuitarPort, POD X3 and PODxt devices come with Core Audio drivers - these drivers are installed when you run the GearBox application installer, or can be downloaded individually from the Line 6 Support - [Software Downloads](#) page.

Core Audio also provides excellent performance on Mac® systems since it allows the input signal that is fed into the soundcard travel through the computer, your audio software, and back out the soundcard outputs in a very short amount of time. This is what is referred to as “low latency” operation. Please see your Mac® recording program’s instructions for details on Core Audio operation.

▲ [Return to What Is Topics](#)

What is the CPU Usage Meter?



The CPU Usage Meter at the bottom right corner of the GearBox window shows how much of your computer’s CPU horsepower is being used to power GearBox. If you see the meter close to fully lit (as the meter shown above is), GearBox is putting a heavy load on your computer. When you bypass GearBox’s tone processing engine by pressing the second button to the right of the Tone menu, you’ll see the CPU Usage Meter’s level drop.

Windows® users can reduce the load GearBox and TonePort put on their CPU by selecting Hardware & Settings from GearBox’s Help menu and increasing the setting used by ToneDirect™ monitoring. Click Driver & Recording to the left, and select the Windows® Driver topic for more info about Windows® TonePort driver settings.

▲ [Return to What Is Topics](#)

What is Delay?



Delay is one of the categories of GearBox Effects, and you'll find several types of Delays in GearBox. Delay adds a delayed echo of your guitar. A short delay time and low feedback setting will give you a classic “slapback” delay. Longer delay times give you a distinctly separate echo, and higher feedback settings increase the number of echoes. For details on each of the Delay controls, move your mouse over the control and look in the Info Bar at the bottom of the GuitarPort window.

Some Delay effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is the Device Manager in Windows®?

To learn about the Windows® Device Manager and see how it can be used to view and adjust the settings for your computer's hardware, please see the *Windows XP/Vista Optimizations* document on the [GearBox Online Help](#) section of the Line 6 web site.

▲ [Return to What Is Topics](#)

What is a Dual Tone (POD X3)?

One of the main features of the POD X3 devices over the PODxt architecture is that POD X3 is capable of operating in a “Dual Tone” mode. POD X3 devices have two independent Tone paths built right in and you can load any existing Tone preset into either the Tone 1 or Tone 2 slot, as well as edit and create your own individual Tones. Tone 1 is always on, and you can optionally click the Dual Tone button at the top of GearBox to additionally toggle on Tone 2 to enter Dual Tone mode. Note there are different configurations for a Dual Tone setting, depending on how you choose to feed the POD X3 physical inputs into these two Tone paths:

- Process two completely independent Tones for two separate inputs at the same time, such as your guitar plus a microphone. We like to refer to this Dual Tone configuration as a tone “Pair” - or...
- Use two completely independent Tones on a single input. This is like running through two amps at once! We call this a tone “Blend”.

Using the GearBox (or on-board POD X3) Pan, Volume and Mute controls for each Tone 1 and Tone 2, you can customize how you want each Tone fed out to the Left & Right channel outputs and Record Sends.

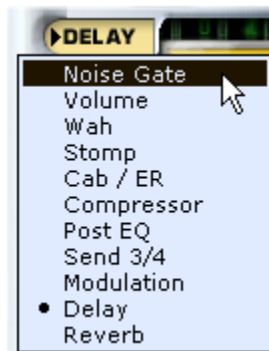
Note: For more info about the POD X3 Dual Tone concept, please check out your [POD X3 Pilot's Handbook](#).

What are the Effects?

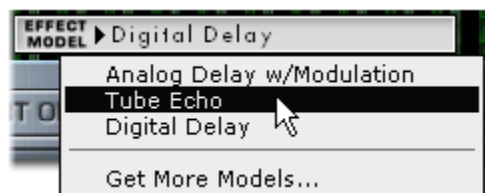
GearBox includes nine simultaneous Effects - A.I.R., Comp, Delay, Gate, Mod, Stomp, Verb, Vol (Volume Pedal) and Wah. When you load a Tone from GearBox's Tone Menu, the Effects will be set to the settings saved for that Tone. Saving a Tone will save all the effect settings with the Tone.



- Clicking the arrow to the left of the Gate icon shows and hides the Effects control panel.
- Click directly on the ON/OFF portion of the Gate, Wah, Stomp, Delay, Mod, Comp, EQ, and Verb icons to toggles the effect On or Off. The Volume, Amp/Mic/ER and Send 3-4 icons do not turn on/off. (For TonePort UX8, you'll see a Send 11-12 icon rather than a "3-4" icon).
- Clicking the top portion of an effect icon will also cause its controls to be displayed in the Effects control panel – this is independent of toggling the effect On/Off.
- You can also select a particular effect for display in the Control Panel by selecting it from the menu just below the Gate icon, or by right-clicking the effect (Windows®) or control-clicking (Mac®).



- As you move your mouse over any effect control, you'll get a description and tips on using the control in the Info Bar at the bottom of the GearBox window.
- Click switches in the Control Panel or turn any knobs to adjust the selected effect. Or double-click numerical values to type in values.
- Some effects include a Model menu for selecting which Model you'd like to use for the effect.

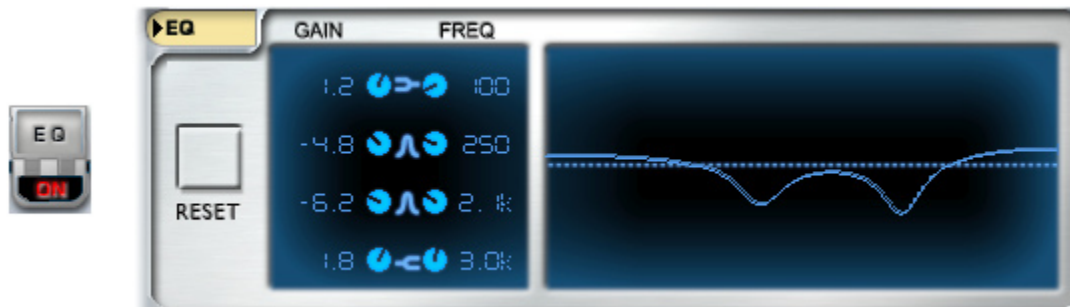


- The order of the effects icons shows you GearBox's signal flow, from left to right.

- The Vol, Mod, Delay and Reverb effects include a Pre/Post switch so they can run Pre (before the amp/cab/mic or Preamp processing) or Post (after the amp/cab/mic or Preamp). As you click the pre/post switches of these effects, you'll see all the icons re-ordered to show the new signal flow.
- Many of the effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

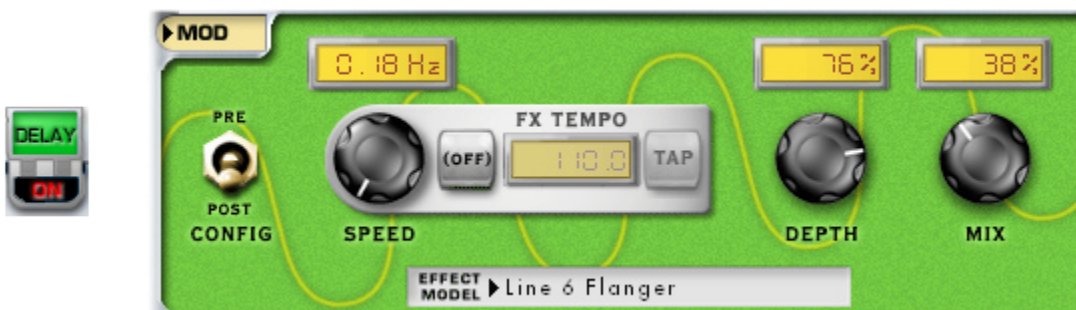
What is EQ (Equalizer)?



EQ, which is an abbreviation for Equalizer or equalization, is one of the GearBox Effects. Equalizers add or remove any range of audio frequencies from bass to treble. The EQ is configured as a “post” effect – that is, it comes after both the Compressor and the Amp in your signal chain. For details on each of the Equalizer controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window.

▲ [Return to What Is Topics](#)

What is a Flanger?



Flanger is one of the GearBox Mod Effects. Flanger is most famously known as the “jet-plane” whoosh effect of several classic 70s recordings. It can also be used to give a “swooshy” or “swept” sound to guitar, or just to create a “bigger” sound. Eddie Van Halen, for instance, used flanger effects as an important part of his signature sound on many classic Van Halen recordings. For details on each of the Flanger controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window.

▲ [Return to What Is Topics](#)

What is the FX Loop (POD X3 Live)?



With a POD X3 Live device in use, you'll see options available for configuring the FX Loop options for Tone 1 (the equivalent of the controls found on the Tone "FX Loop" edit screen). POD X3 Live's FX Loop provides a mono send and stereo return, able to be used with stomp boxes or line level devices. Different hardware effects can require different input levels, or can change the signal level before it comes back into the Return jack, so you can use the Send & Return level controls here to keep the levels consistent. Toggle the Loop Pro or Post to be placed before or after the Amp in the signal chain, and adjust the Mix to blend the Effects Loop signal in with your Tone 1 signal. Note that these Effects Loop settings are saved with your Tone Preset.

▲ [Return to What Is Topics](#)

What is Gate?



The Gate effect included in GearBox is designed to reduce the noise that your guitar makes when you are not playing. You can think of it as a gate that opens to let your guitar sound through when you play, and closes when you stop playing to shut out the noise you would otherwise hear after you stop playing.

The Gate works by detecting the input level to GearBox from your guitar. When the input level is below the level set for the gate's Threshold knob, the gate will close at the speed set by the Gate's Decay knob, and cut off the signal from your guitar. When the input level is above the threshold, the gate will open to let your guitar signal through. Turning the Threshold knob clockwise increases the aggressiveness of the gate in its effort to cut off sound. The idea is to set the threshold low enough so that it doesn't cut off the signal as you are playing or a note is sustaining, but high enough so that the background noise from your guitar doesn't keep the gate open. You'll need to select the Gate setting that works best with the Amp Model you've chosen as well as the guitar(s) and pickups you happen to be using with GearBox. (The Hum Reducer eliminates noise in another way.)

▲ [Return to What Is Topics](#)

What is GuitarPort Online?



GuitarPort Online is the membership service accessible from within the GearBox software which offers guitar lessons, artist biographies, guitar news, transcriptions to popular songs and licks and more! If you are not already a member of GuitarPort Online, click the GuitarPort Online button above the Browser to take a tour of GuitarPort Online.

▲ [Return to What Is Topics](#)

What is the (Player) Half Speed Button?



The **Half Speed** button is available in the Player interface, which is displayed in the Browser when you select the Player button. When the Half Speed button is lit red, the Player will play back the currently loaded Track at half speed without changing pitch. This can be very handy when you are trying to learn a guitar part. Slow the track to half speed for careful study, then switch back to normal speed once you're ready to put what you've learned into action.

To use the Half Speed Button:

- Click the button to light it red.
- Use the Track controls, including the Loop, as normal.
- Click the Half Speed button again to return to normal playback speed.

▲ [Return to What Is Topics](#)

What is the Hardware Memory window (POD X3)?

The **Hardware Memory** window is available in GearBox when configured for POD X3 or POD X3 Live and is for managing the Tones in the User Bank locations of the on-board POD X3 memory. The window lists all the User folder locations (1A thru 32D), allowing you to reference exactly what Tones are currently loaded into each, copy Tones to and from your POD X3 and computer, rearrange Bank and Channel contents, create and restore backups and more! With the powerful Dual Tone capabilities of the POD X3 devices, this window is very helpful in managing what two Tone presets make up a Dual Tone for any of the User Bank locations as well.

[[[[[screenshot to be added]]]]

For more on how to use the Hardware memory window with POD X3, please visit the [Hardware Memory Window](#) section in the GearBox Stand-Alone Application with POD X3 chapter.

▲ [Return to What Is Topics](#)



What are Hot Keys (keyboard shortcut assignments)?

What Hot Keys are available in GearBox? You can type on your computer's keyboard to activate various GearBox functions:

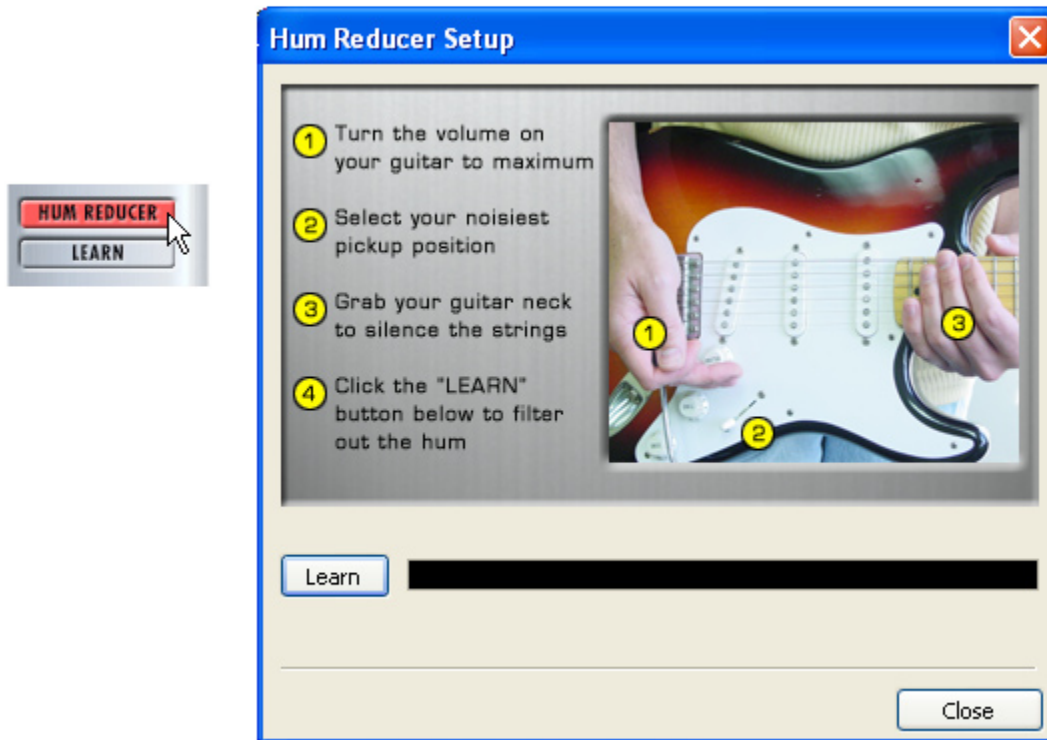
Hot Key Assignments		
Command - Action	Windows®	Mac®
Main Menu Commands		
File-Tone-Open	Ctrl + O	⌘ O
File-Tone-Save	Ctrl + S	⌘ S
File-Tone-Save As	Ctrl + Shift + S	⇧⌘ S
File-Tone-Info	Ctrl + I	⌘ I
File-Tone-Recent	Ctrl + [0 - 9]	⌘ [0 - 9]
Edit-Cut	Ctrl + X	⌘ X
Edit-Copy	Ctrl + C	⌘ C
Edit-Paste	Ctrl + V	⌘ V
Edit-Delete	Del	Del
View-Show/Hide Browser	Ctrl + B	⌘ B
View-Browser-Back	Alt + Left Arrow	⌘ [
View-Browser-Forward	Alt + Right Arrow	⌘]
View-Browser-Refresh	Ctrl + R	⌘ R
View-Browser-Stop	Ctrl + Z	⌘ .
View-Browser-Home	Ctrl + H	⇧⌘ H
View-Transfers	Ctrl + T	⌘ T
Help-Open Help	F1	⌘ ?
File-Tone-Open (B)	Ctrl + Alt + O	⌘ Alt O
File-Tone-Save (B)	Ctrl + Alt + S	⌘ Alt S
File-Tone-Save As (B)	Ctrl + Alt + Shift + S	⇧⌘ Alt S
File-Tone-Info (B)	Ctrl + Alt + I	⌘ Alt I
File-Tone-Recent (B)	Ctrl + Alt + [0 - 9]	⌘ Alt [0 - 9]
Player - Transport		
Toggle Half Speed	F3	F3
Toggle Looping	F4	F4
Play Start/Stop	F5, Spacebar	F5, Spacebar
RTZ	F6	F6
Rewind	F7	F7
Fast Forward	F8	F8
Previous Section	F9	⌘ F9



Hot Key Assignments		
Command - Action	Windows®	Mac®
Next Section	F10	⌘ F10
Set Loop Start	F11	⌘ F11
Set Loop End	F12	⌘ F12
Browser		
Scroll Down	Down Arrow, Spacebar	Down Arrow, Spacebar
Scroll Up	Up Arrow, Shift + Spacebar	Up Arrow, ⌘ Spacebar
Scroll Left	Left Arrow	Left Arrow
Scroll Right	Right Arrow	Right Arrow
Popup Menus		
Next Item	Down Arrow	Down Arrow
Previous Item	Up Arrow	Up Arrow
Knobs		
Single Step Up	Up Arrow	Up Arrow
Single Step Down	Down Arrow	Down Arrow
Large Step Up	Right Arrow	Right Arrow
Large Step Down	Left Arrow	Left Arrow

▲ [Return to What Is Topics](#)

What is the Hum Reducer?



The **Hum Reducer** reduces the noise that your guitar (or bass guitar) puts out*, including noise that is caused by electrical interference from your computer display and other sources that are picked up by your guitar's pickups. The Hum Reducer will not completely eliminate hum, but it is usually able to reduce it considerably. To use the Hum Reducer:

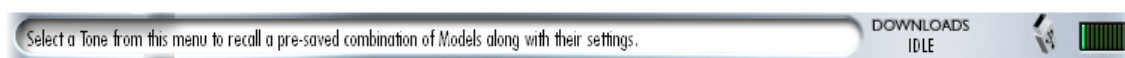
- Click the Hum Reducer button to light it up red, then
- Click the Learn button, then
- Follow the other directions on-screen in the Hum Reducer window.

It's important to position yourself and your guitar in your normal playing position in relationship to your computer display, etc. when the Hum Reducer is learning the pattern of the noise that it will reduce. When you change positions relative to the monitor, change guitars or pickups, or add other possible sources of interference (turning on a nearby television, say), the character of the interference that your guitar is receiving and transmitting will change, and you should press the Learn button again to have the Hum Reducer relearn this new hum pattern.

***Note** – the Hum Reducer is only available when using GearBox with TonePort or GuitarPort hardware. It does not appear in GearBox when using POD X3 or PODxt as the connected device.

▲ [Return to What Is Topics](#)

What is the Info Bar?



The **Info Bar** is the area at the very bottom of the GearBox window. Point your mouse (you don't

have to click the mouse button) at something in the GearBox program and look at the Info Bar to see a description of the thing you're pointing at as well as brief instructions on how to use it. For some controls, the current setting of the control is shown (in parentheses) at the end of the Info Bar text.

▲ [Return to What Is Topics](#)

What is the Loaded (Track) Menu?



The Loaded Track Menu within the Player interface, which is displayed in the Browser when you select the Player button, shows the name of the currently loaded Track. Click your mouse button on the menu and drag down to select from up to 10 of the Tracks that you loaded before the current one.

▲ [Return to What Is Topics](#)

What is the Loop Button?



When the Loop Button is on for the Track loaded within the Player interface, which is displayed in the Browser when you select the Player button, the Track will repeatedly play from the Loop's start to end.

The loop is shown and set in the Track Sections Display.

▲ [Return to What Is Topics](#)

What is MIDI?

MIDI (Musical Instrument Digital Interface) is a communications standard supported by a variety of music equipment and software. All the tone controls of the GearBox software (and PODxt hardware) are associated with one of the 127 MIDI CC (continuous controller) messages.

MIDI Pedals and Controllers

PODxt includes MIDI connectors that allow you to connect a MIDI controller (for instance, a controller pedal) directly to it to select channel memories, operate wah and volume, or control other Tone parameters, all of which can also be done using a Line 6 FBV family foot controller. More information on those is available at www.line6.com/podxt, and in your PODxt Pilot's Handbook.

A MIDI pedal or other MIDI controller can also be used with TonePort or GuitarPort hardware to operate the GearBox Wah and Volume, as well as any other Tone parameter. Connect the MIDI pedal or other MIDI controller hardware to a MIDI input jack on your computer's hardware MIDI interface, then select that MIDI input port in the MIDI tab of the GearBox application Preferences > MIDI tab. Remember that you will also have to configure the MIDI hardware to send the right MIDI controller messages, which are listed below. For example, the Wah's Position knob is associated with MIDI CC #4. When CC #4 messages are received by the GearBox software, the Wah's Position knob

moves accordingly, and you'll hear your guitar Tone change just the way it would if a wah pedal was being used. Please see the [MIDI Continuous Controller Reference](#) document for more details on MIDI connectivity and how to map MIDI hardware to specific GearBox parameters.

POD X3 devices do not respond to MIDI control, however, POD X3 does support the use of the Line 6 FBV Foot Controller units - check you POD X3 Pilot's Handbook or the **POD X3-FBV Control Guide** documentation on the [Gearbox Online Help](#) site.

MIDI Channel

When TonePort or GuitarPort hardware is used, the GearBox software always sends MIDI messages on Channel 1 and responds to messages on any channel. PODxt users, please see your PODxt Pilot's Handbook to learn how to set your PODxt's MIDI Channel to match your other MIDI hardware and software.

▲ [Return to What Is Topics](#)

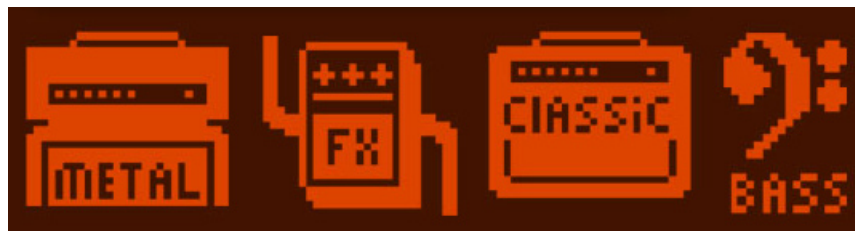
What is Mod?



Mod, an abbreviation for Modulation, is one of GearBox's Effects. The Modulation effect can use one several different Models, all described in the Model Gallery.

▲ [Return to What Is Topics](#)

What are Model Packs?



Model Packs are expansion sets you can purchase for your TonePort, GuitarPort and PODxt*.

- The **Metal Shop** pack contains 18 bone crushing high gain amp models.
- The **Classic Collection** pack contains 18 vintage amp models.
- The **FX Junkie** contains 17 sinister stomps, 13 mind bending mods, and 5 dreamy delays. (The PODxt Live unit already includes all models in the FX Junkie).
- The **Power Pack** expands a TonePort's or GuitarPort's amp, stomp, mod, delay, and verb collection to that of a PODxt. (PODxt's already include all models in the Power Pack).
- The **Bass Expansion** Model pack delivers 28 bass amp and 22 bass cab models all paired with the

perfect mic selections.

***POD X3 Owners:** Your POD X3 already includes all these Model Packs! But don't put your wallet away just yet, there are still some other Add-Ons you can purchase via Line 6 Monkey.

Just connect your Line 6 device to your computer and launch Line 6 Monkey – the Optional Add-Ons tab will show you which Model Packs and other goodies are just a few clicks away (well, a few clicks and a credit card number anyway). For more info, please check out the [Model Pack Handbooks](#).

▲ [Return to What Is Topics](#)

What are the numbers shown in some tracks?



The small numbers shown at the bottom of some Tracks are the **Tone Changes** included in some Tracks available from GuitarPort Online. Please see the [What are Tone Changes?](#) section that follows.

▲ [Return to What Is Topics](#)

What is a Preferred Audio Device?

Windows® calls the device it uses to play system sounds the Preferred Audio Device. You can choose to make your Line 6 device your preferred audio device, and then Windows® will route all sounds that your computer makes through GearBox and to the Line 6 hardware via the USB cable.

Your Line 6 USB audio device is one of the best-sounding USB bus-powered devices in the world, so if you do use it as your preferred audio device, you'll get no-compromise sound quality. However, on some systems you will lose some sound capabilities if your Line 6 device is the preferred audio device:

- If your soundcard provides surround sound via multiple speakers, this would also be a feature that you would lose by making your Line 6 hardware your preferred audio device.
- MIDI File Playback - Some sound cards also have synthesizer chips onboard that some programs such as Windows Media Player uses to be able to play MIDI files, and some games require it for their MIDI sound playback as well. Therefore, MIDI playback sounds might also not be available to you if you were using your Line 6 device as the preferred audio device. If your soundcard has one of these, you could get around this by connecting the audio output from your computer to the Monitor In jack on the back of your Line 6 device. Another trick to retain synth functionality for MIDI file playback is to go to START > Control Panel > Sound > Audio tab > and set MIDI music playback to "Microsoft GS Wavetable SW Synth" which will play out the Preferred Audio Device.
- Some older computers have the audio output of their internal CD drive connected to the internal sound card via a direct analog connection, so the audio from the CD drive is never "seen" by the computer as the CD plays. If your computer is set up this way, making your Line 6 device your preferred audio device would mean you could not use the computer's CD to play audio CDs via Windows Media Player or other programs. However, you do sometimes get an alternative to enable digital playback of the CD. This can be accessed on some Windows® systems by right clicking on the "My Computer" icon on your desktop and choosing Properties. You will then see a tab named Device Manager. Select your CD here and navigate to an option to enable digital



audio playback of the CD (if this option is provided), and you will now be able to playback audio from your computer's CD drive in any program, and hear it coming out of your Line 6 device. If your CD doesn't support digital playback, you could also get around this by connecting the audio output from your computer to the Monitor In (or Aux In) jack of your Line 6 device.

▲ [Return to What Is Topics](#)

What is Re-Amping

Re-amping is the process by which you can record a completely dry unprocessed signal to your digital recorder/computer, while monitoring an amp/fx processed tone, and then route the recorded dry audio back through an amp to apply this sound on the track later. The PODxt family of products features digital re-amping thru the USB output, allowing you to basically record dry audio and then later on run the audio back through PODxt to apply your desired Tone to it. This process is covered in detail in the [PODxt Audio Signal Routing](#) section of the Hardware chapter.

Note that for all Line 6 USB devices you can alternatively use the **GearBox Plug-In** Add-On to provide the same “non-destructive” benefits within your recording software! Please check out the [GearBox Plug-In chapter](#), or the [Line 6 web site](#) for more info.

▲ [Return to What Is Topics](#)

What is a Record Send?

A Record Send is a signal routing mechanism utilized in audio hardware and software mixing systems which allow specific input signal to be mixed together or processed and then made available to the recording inputs in your audio recording software. You can think of a Send as a “virtual” audio cable that carries a signal between your audio hardware device, GearBox and other applications. GearBox provides stereo Record Sends that are accessible within the GearBox software, as well as from the Line 6 Audio-MIDI Devices dialog. These Record Sends are able to carry whatever signal(s) you input into your Line 6 device and route them to the Audio Driver so that they are available in digital form for your audio recording software. Your recording software can then choose the GearBox Sends as mono or stereo inputs for recording into tracks.

The number of Record Sends available in GearBox depends upon the Line 6 device in use – PODxt devices have one stereo Send, POD X3 has 4 stereo Sends, TonePort & GuitarPort devices have two stereo Sends, and TonePort UX8 is the grand device that offers 6 stereo Sends. All Sends show up as inputs in your recording software when accessing your Line 6 device using its ASIO driver on Windows, or Core Audio driver on Mac.

Additional information is provided in the *Recording Setup Guide* on the [GearBox Online Help](#) section of the Line 6 web site.

▲ [Return to What Is Topics](#)

What is the Reference control in the Tuner?



This control is available within the Tuner interface. It tells the Tuner what to tune to. 440Hz is the standard reference value for A, and is generally used for tuning reference. All the Tracks available from GuitarPort Online use the standard 440Hz reference. So, unless you have a particular need to adjust the Tuner's reference (and tune your guitar to match something other than GuitarPort Tracks), you probably want to stick with the standard 440Hz setting for this control.

▲ [Return to What Is Topics](#)

What is a Rotary Drum + Horn?



A **Rotary Drum + Horn** (or rotary speaker) is one of those things that makes you go, “Gee whiz!” when you first hear about it: a speaker is mounted on a rotating motor, and spun around as sound plays through it. A switch allows you to select slow or fast speed for the rotation, and one cool thing about a rotary is the gradual change in sound that you hear as the speaker speeds up or slows down to the new speed. The rotary drum + horn speaker enclosure was originally developed for organ players, but guitar players soon put it to use as well. Effects manufacturers also quickly started making foot pedals that emulated this effect too (check out the GearBox U-Vibe in the Mod Effects menu for a model of one of these popular effects). Stevie Ray Vaughn and The Beatles were both heavy users of rotary speaker effects for guitar. For details on each of the Rotary Speaker controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window.

Many of the effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What are Sends?

Sends are also referred to as “Record Sends” - please see the earlier topic, [What is a Record Send?](#)

▲ [Return to What Is Topics](#)

What is a Soundcard?

A **soundcard** is the piece of hardware in (or attached to) your computer that plays back and receives sound into the computer for recording or other uses. The purpose of a soundcard is to convert audio from analog to digital (for recording into your computer) and to convert digital audio to analog (to send to speakers so you can hear it). Line 6 TonePort, GuitarPort, POD X3 and PODxt devices all operate as USB soundcards, since they utilize high performance audio drivers and can be accessed by most any audio software on your Mac or Windows computer for quality audio recording and playback. Additional information is provided in the *Recording Setup Guide* on the [GearBox Online Help](#) section of the Line 6 web site.

▲ [Return to What Is Topics](#)

What is Stomp?



Stomp is one of the categories of GearBox Effects. A selection of stomp box distortion, fuzz and compressor effects are available from its Effect Model menu. For details on each of the Stomp controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window.

Many of the effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is Tap Tempo?



All GearBox's Delay and Mod Effects (except for Rotary Drum + Horn) allow you to set their time/speed two ways. One way is to turn their speed or time knob. The other way is to choose a tempo.

You choose a tempo one of two ways. You can type into the TEMPO field shown for these effects. Or you can select a note value from the button to the left of their FX TEMPO display, then click a few times on the TAP button to set tempo to match the tempo of the music you're working on.

The most common use of tap tempo is to set the note value to a quarter note (as shown above), tap along with the song you're recording, and enjoy GearBox's Delay and/or Mod Effect as it pulses in quarter note time to match your song. You can also choose other notes values — U2's guitarist, The Edge, is fond of using dotted-eighth note delays.

GearBox uses one tempo for both the Mod and Delay effects, so when you set it with one, it will also be used by the other. Choose (OFF) from the button to the left of the tempo display if you'd like Delay or Mod to ignore the tempo. Mod and Delay can have different note values, so for instance your delays

could be dotted-eighth notes while your tremolo pulses along in quarter note time.

▲ [Return to What Is Topics](#)

What is a Tone?

A **Tone** is a saved setting for all controls that affect the processed sound applied to TonePort inputs.



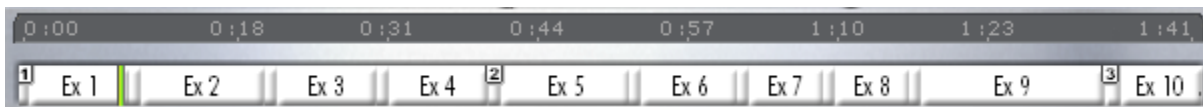
Tones stored on your computer are accessed from the Tones menu at the top left of the GearBox window. Some Basic Tones and a folder of Preset Tones are available in this menu. The menu also has a User folder ready to store any new Tones that you save.

▲ [Return to What Is Topics](#)

What are Tone Changes (on GuitarPort Online Tracks)?

The small numbers shown at the bottom of some Tracks are the **Tone Changes** included in some Tracks available from GuitarPort Online. When Tone Changes are available, the Auto-Select button lets you choose to use them, or turn this feature off.

Only selected GuitarPort Online tracks include Tone Changes. You'll most likely see these included in Tracks where the guitarist used significantly different equipment or settings to achieve a variety of sounds on the recording. When these Tracks are created, Line 6 creates multiple Tones that deliver the required range of sounds. These Tones are then embedded into the Track along with Tone Changes that trigger the right Tone to load at the right time. Wherever a Tone Change occurs, a boxed number is shown in the Track Sections Display. There are three Tone Changes in the example below: Tone Change 1 at the beginning of the Track, number 2 at the beginning of the Solo, and number 1 again later in the Solo:



Replacing Tones in Tracks

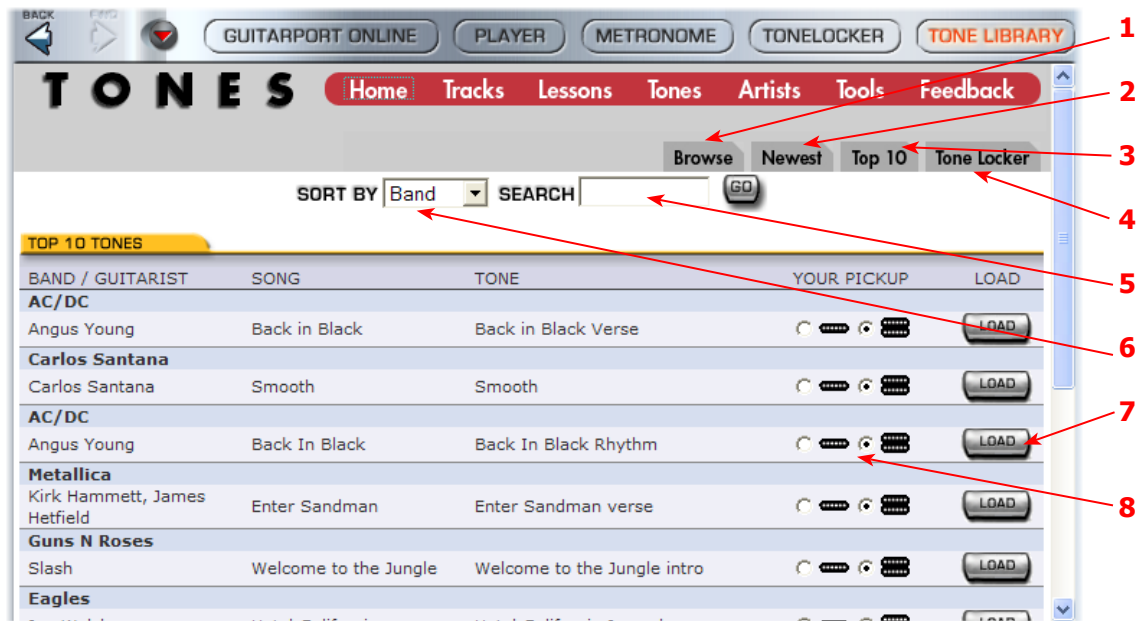
You can also choose a different Tone for a Tone Change to trigger. Stop the Track somewhere just after the Tone you want to change. Edit the Tone as you wish or choose a completely different Tone from the Tone menu. Then, from the File menu, choose *Save > Tone > Replace Track Tone with Current Tone*. The Tone you're using has now been saved to the numbered tone change just before the green playback indicator in the Track. In the example above, the playback indicator is at the start of Chorus 1, so Tone Change number 1 would be the Tone that would get replaced, because that's the first Tone Change before this point in the Track. This Tone will now be used for every Tone Change number 1 in the Track. In the example above, you'll get this Tone at the beginning of the Track, and then again for the latter part of the Solo toward the end.

You can not add additional Tone Changes into a Track, move the Tone Changes, or change the number assigned to each Tone Change.

▲ [Return to What Is Topics](#)

What is the Tone Library?

The **Tone Library** is your resource for Line 6 created Tones – and its free! This library holds a collection of Tones matching the sounds of the greatest guitarists, bands and gear of all time. Originally created for the Line 6 GuitarPort Online Tracks and Lessons, these Tones are made available for you to download by clicking on the Tone Library button above the Browser window. Even better, new Tones are added to this library all the time. Note that you do not need to be a GuitarPort Online member to have access to this library – you need only an Internet connection. Just Browse or Search for a Tone, then click the Load button at the right to load the Tone directly into GearBox. Click on a number to go to its description...



1 -**GuitarPort Online membership sign up:** Click the Join Now button to take you to the online sign-up page for the GPO membership.

2 -**Browse button:** Click this tab button to see all available Tones in the Library. Use the Search to find specific Tones.

3 -**Newest button:** Click here to show you the most recently added Tones.

4 -**Top 10 button:** Click here to show the current 10 most popular loaded Tones.

5 -**Tone Locker button:** Click here to load the GearBox Tone Locker in the Browser, where you can manage your Tones.

6 -**Search option:** Type in the name of any Guitarist, Band, Song title or Tone title in this field and press go to find any Tones that match.

7 -**Sort By selector:** Choose **Band** or **Guitarist**, then press the **GO** button to sort the library's list by either.

8 -**Load button:** Press the Load button to the right of the desired Tone to have it load into GearBox.

You'll then see the Tone's name appear in the main Tone menu at the top of GearBox:



Note that the Tone name appears in italics since it is not a saved Tone yet. If you want to keep this Tone, be sure to do *File > Tone > Save* to permanently save this Tone into your GearBox Tones folder.

9 -Pick-up type indicator: You'll see that either the “single coil” or “humbucker” type pickup is selected for each Tone. This is an indicator saved within the Tone by its creator to let you know what type of pickup it was intended for use with. You can of course use it with any pickup setting on your guitar, but it the Tone will sound most faithful to what it is trying to match if you use the same pickup type as indicated.

POD X3/POD X3 Live users... Since the Tones available in the Online Tone Library are Single Tone type presets, they will always load into only Tone 1 with your POD X3.

▲ [Return to What Is Topics](#)

What is the Tone Locker?

GearBox's Tone Locker lets you access and organize your Tones. Click the **Tone Locker** button above the Browser to access the Tone Locker:



- The list on the left shows Tones stored on your computer. This list shows the contents of the folder that is set as the **Tones Root Folder** in your GearBox Preferences – Tones tab window.
- The list on the right shows the **Online Tone Locker** for GuitarPort Online members.
- To load a Tone into GearBox so you can hear it, double-click the Tone in one of the lists, or click a Tone in either list to highlight it, and then click the Load button above its list, or type the ENTER key on your computer's keyboard to load it.
- Point with your mouse at something in the Tone Locker and look at the Info Bar at the bottom of the GearBox window for information on it.

PODxt users also have a **Right List Shows** menu at the top of the Tone Locker to select whether the right list will show their **Online Locker** or **PODxt Memory**. (More on this in the following Memory List sub-section).

Computer List



When you first install GearBox, the following items are displayed in the **Computer** list on the left side of the Tone Locker:

- The **Preset** folder containing a selection of factory-programmed Tones.
- The **User** folder containing Tones you save from the File menu.
- If you had a previous version of GearBox installed, you might also see an **Old Presets** folder – this contains all the Tones from your previous version, and you can still use them in your new GearBox version.
- A set of **Basic Tones** for Guitar, Bass and Vocals is supplied as a starting point for creating your own Tones. These are within the Preset folder:



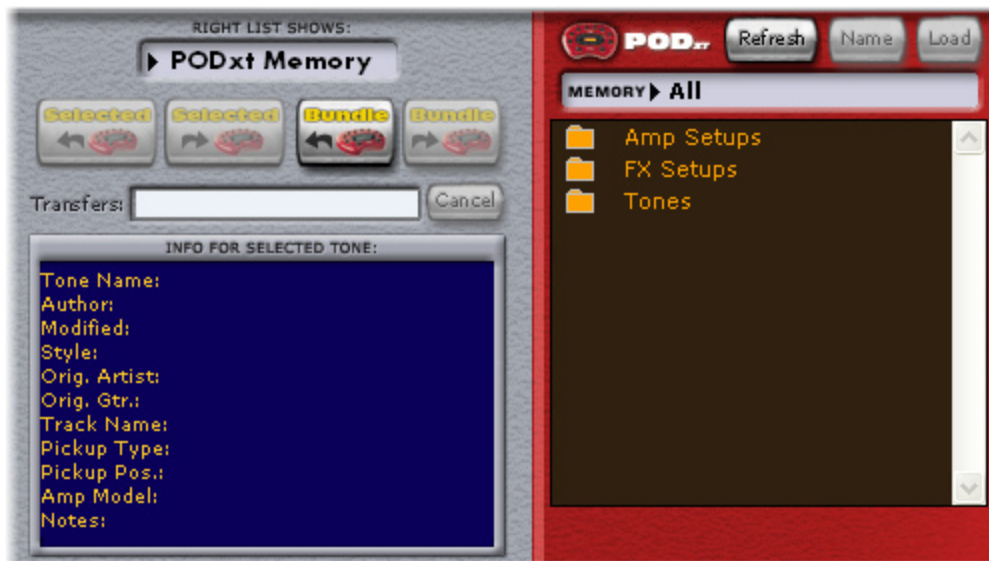
Online List

If you're a member of GuitarPort Online, there are three main folders in the **Online** list on the right (PODxt users, select "Online Locker" from the **Right List Shows** menu at the top of Tone Locker to see these):

- The **Public** folder, for Tones you want visible to all members of GuitarPort Online.
- The **All Users** folder. Inside this folder, you'll find the Public folders of all GuitarPort Online users. Hear what other GuitarPort Online users have created for you to share!
- The **Private** folder. Tones in this folder are only visible to you. Copy Tones here if you want to keep them private, while being able to access them from another Internet-connected computer that you use with GuitarPort.

As shown in the image above, the buttons above the **Online** list will be grayed out if you are not currently looking at the contents of the **Private** or **Public** folders, because you cannot add, delete or alter files at any other location.

Memory List (PODxt only)



PODxt users, select "PODxt Memory" from the **Right List Shows** menu at the top of the Tone Locker to see your PODxt's memory displayed as three "folders" for **Tones** (Channel Memories), **Amp Setups** and **FX Setups**:

POD X3 & POD X3 Live owners... You will not have this Memory List option within the Tonelocker. When GearBox is set to use a POD X3 device you'll see the [Hardware Memory window](#), which is your solution for managing Tones between your computer and POD X3's on-board memory!

- Double-click the **Amp Setups** folder to see the 32 Amp Setups plus any additional amp model packs stored in your PODxt.
- Double-click the **FX Setups** folder to see PODxt's 64 FX Setups.
- Double-click the **Tones** folder to see the 128 Channel Memories of your PODxt.

- Click the **Refresh** button at the top of the list to update the memory display.
- **Amp Setups** and **FX Setups** can be loaded just like **Tones**, by double-clicking their names, or clicking the **Load** button at the top of the list when they are highlighted.
- **Amp Setups** can not be renamed (because there is always one Amp Setup for each Amp Model, named to match that model).

The **Name** and **Load** buttons above the Memory list will be grayed out until you have opened the **Amp Setups**, **FX Setups** or **Tones** folder and selected one or more of the memory locations within it.

Navigating Folders

You can double-click a folder in the Tone Locker to open it. The folder selectors at the top of the **Computer**, **Online** and **Memory** lists let you move from the folder you are in to the enclosing folder(s).

F5 or Right-click to Refresh lists

You can press the F5 key on your computer keyboard or click the right mouse button (on Windows®) while pointing to a Tone Locker list to have the list updated to show the current folder contents. You'll find this handy, for instance, if you're viewing a friend's Public Tones via the **All Users** folder, and they've just added a new Tone while you're there. In that case, right-click and refresh the folder display and you'll see the Tone that's just been added. The PODxt Memory list has a Refresh button at the top of the list, which will update the list to show the current memory of your PODxt.

Delete Tones

Click a Delete button to delete one or more Tones or Folders (items in **PODxt Memory** list cannot be deleted):



- Highlight a Tone by clicking its name in the left or right Tone Locker list.
- Click the **Delete** button to delete the highlighted Tone(s).
- You can SHIFT-click multiple Tones to select several at once to be deleted.
- The **Delete** button will be dimmed if no Tones are currently selected.

Copy >



GuitarPort Online members can use the **Copy >** button to copy one or more Tones or folders from their local **Computer** list to the **Online** list:

- Open your **Private** or **Public** folder on the right so that the name of the folder is shown in the folder selector at the top of the **Online** list, and the folder's contents are shown in the list below.
- Highlight a Tone or folder by clicking its name in the **Computer** panel list on the left.
- You can SHIFT-click multiple Local Tones or folders to select several at once to be copied.



- The  button will be dimmed if no **Local Tones** or folders are currently selected, or the **Public** or **Private** folder is not open in the **Online** panel on the right.
- Click the  button to make a copy of the highlighted Tone(s) or folder(s) in the Online folder.

Copy <



GuitarPort Online members can use the < **Copy** button to copy one or more Tones or folders from the Online list to their local **Computer** list:


- Open your **Private** or **Public** folder on the right so that the name of the folder is shown in the folder selector at the top of the **Online** list, and the folder's contents are shown in the list below.
- In the **Computer** list, open the folder that you'd like the Tone(s) or folder(s) copied to.
- Highlight a Tone or folder in the **Online** folder by clicking its name.
- You can SHIFT-click multiple Online Tones or folders to select several at once to be copied.






- The  button will be dimmed if no Online Tones or folders are currently selected.
- Click the  button to make a copy of the highlighted Tone(s) or folder(s) in the Local folder.


< Selected



When PODxt users select “PODxt Memory” from the Right List Shows menu at the top of Tone

Locker to see your PODxt's memory, the  button can be used to copy items from PODxt memory to computer files:

- Double-click the **Tones**, **Amp Setups** or **Effect Setups** folder to show the memory items in it, and select one.
- Click the  button to make a computer file containing the memory data.
- The file icons are — Tone:  Amp Setup:  FX Setup: 
- You can SHIFT-click multiple items in a PODxt folder, then click the  button to make files from them all at once.


- Or, select a folder and click the  button to make individual files on your computer from its entire contents.




- The  button will be dimmed if no PODxt Tone, Amp Setup, Effect Setup or folder has been selected in the list.

> Selected



When PODxt users select “PODxt Memory” from the Right List Shows menu at the top of the Tone

Locker to see your PODxt’s memory, the  button can be used to send data from the Computer list to your PODxt memory:




- Select a **Tone**, **Amp Setup** or **FX Setup** file in the left **Computer** list.
- Click the  button to transfer that Tone or Setup to your PODxt.
- A dialog box will ask you to confirm that you want to replace a Tone or Setup in your PODxt with the computer data you’ve chosen. If you highlight a PODxt memory location in the Memory list on the right before pressing the  button, the dialog will ask if you want to put the data at the PODxt location you’ve highlighted.
- You can SHIFT-click multiple items in a **Computer** folder, then click the  button to send them all to your PODxt.

- The  button will be dimmed if no PODxt **Tone**, **Amp Setup**, **Effect Setup** file has been selected in the left Tone Locker list.

< Bundle and > Bundle



When PODxt users select “PODxt Memory” from the Right List Shows menu at the top of Tone Locker to see your PODxt’s memory, the **< Bundle** and **> Bundle** buttons can be used to backup and restore the complete memory of PODxt to your computer:

- Click the  button to backup your complete PODxt memory as a Bundle file.
- The Bundle file icon is: 
- Select a Bundle file in the left Tone Locker list, then click the  button to replace your PODxt’s memory with the data in the Bundle file.
- A dialog box will ask you to confirm that you want to replace your PODxt memory with the

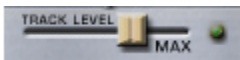
computer data you’ve chosen.

- The  button will be dimmed if no Bundle file is selected in the left Tone Locker list.

GearBox stores Tones on your hard disk. Note that Tones and Tone folders must be stored in the GearBox Tones folder in order to be available from GearBox’s Tones menu. To see where this folder resides on your computer, look in the GearBox Preferences – Tracks tab and see the “Tones Root Folder” setting.

▲ [Return to What Is Topics](#)

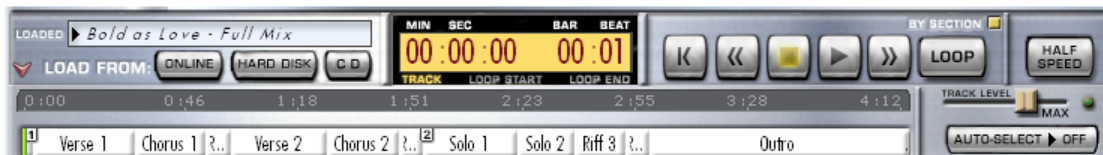
What is the Track Level?




The **Track Level** slider is available in the Player interface, which is displayed in the Browser when selecting the Player button above the Browser. This slider sets the playback level for any Track that you load into the Player, and its setting is saved with a Track if you save the Track to your hard disk. The light to the right of the slider glows green to show the current level of the Track as the Track is playing, and flashes red if the Track “clips” because it is turned up too loud. Note that this independently adjusts the playback level of your Track, and you can adjust your guitar level separately using the GearBox Amp Volume knob. If you are having trouble with clipping or other issues, see the Troubleshooting information for Track Level Issues.

▲ [Return to What Is Topics](#)


What is the Track Sections Display?



When you’ve selected the Player button above the Browser, you’ll see a **Track Sections Display** – it’s the bottom portion of the image shown above. You can click the arrow graphic  to the left of the LOAD FROM menu to show/hide the Track Sections Display. You may want to hide the Track Sections Display (and use the tone controls show/hide arrow) when you want to have more room in the Browser to see tablature, a lead sheet, or other Track contents.

Tracks imported from Audio CD or MP3, WAV and AIFF files will show a single section for the

entire Track. Tracks provided by Line 6 will show multiple sections. Clicking the  (Fast

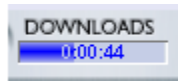
Forward) and  (Rewind) buttons will jump you to the next/previous section boundary in the Track (if you click and hold the buttons, the play point will move smoothly forward or backward

instead of jumping by sections). When Loop  is on, the loop start and stop points will be shown and set here also.

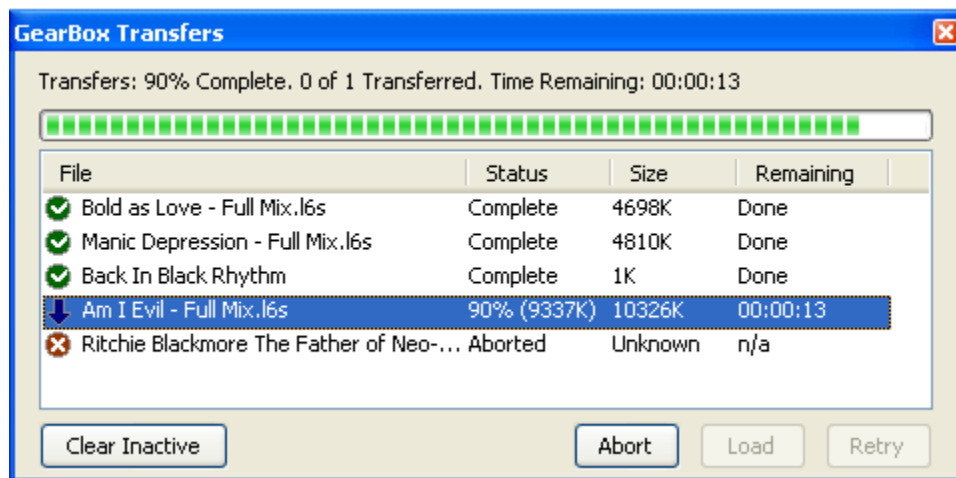
▲ [Return to What Is Topics](#)

What is the Transfer Manager?

The **Transfer Manager** shows the status of in progress, completed, and aborted transfers of data between your computer and GuitarPort Online.



Download progress activity shows at the bottom right of the GearBox program's window. Click there to open the Transfer Manager window which shows details of transfers, like this:



In the example display above, the **Transfer Manager** shows that downloading of the “12 Bar Jam - No Lead” track was aborted, “67-70 Groove - Drums Only” will be downloaded and automatically loaded once the items currently downloading have been completed, “Back In Black Solo” was downloaded successfully and “12-8 Blues - No Lead” is currently being downloaded, won’t be automatically loaded, and is 405K of 4716K—which works out to be 9%—complete. The Retry button can be clicked to retry a download on the currently selected item. In this case, that would be “12 Bar Jam - No Lead”.

Once you have downloaded a Tone, Track, or other item, you can often reload it into GearBox simply by selecting it in the Transfer Manager and pressing Load. This can be especially useful for some online lessons if you wish to use Half Speed on sound bytes, or if you did not have items auto-load after downloading. Automatic saving and loading may be configured by selecting the GearBox Preferences, then choosing the General tab.

Selecting a transfer and pressing the **Abort** button will abort the transfer. It may take a few seconds to finish aborting, as it tries to politely disconnect from the server. You can clear all inactive transfers - transfers that are not currently downloading - by pressing **Clear Inactive**.

▲ [Return to What Is Topics](#)

What is Tremolo?



Tremolo is one kind of effect that can be run by GearBox’s **Mod** (Modulation) Effect. Tremolo produces a pulsing sound. It works by turning the volume of your input down and back up again repeatedly, at the speed set for the tremolo. For details on each of the Tremolo controls, move your mouse over the control and look in the Info Bar at the bottom of the GearBox window.

Many of the effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is a USB hub?

A USB hub is a hardware device that can be connected to a computer’s “built-in” USB port to expand the number of USB connections to the computer. **However, please note that it is specifically recommended that you always connect your Line 6 device directly into your computer’s built-in USB port and not into a USB hub.** USB hubs are known to sometimes cause communication errors for audio devices, which require a nice fast, uninterrupted flow of audio data.

▲ [Return to What Is Topics](#)

What is Variax®?

The Line 6 Variax® line of instruments includes the revolutionary modeling electric guitar, acoustic guitar & electric bass that offer the sounds of dozens of classic axes all in one instrument! You can plug your Variax guitar or bass directly into POD X3 Live and process the numerous guitar/bass sounds even further with the all your favorite POD flavors, and access settings in GearBox as well. When using GearBox with POD X3 Live, you’ll see a Variax icon button - press this button to display the Variax settings screen. This allows you to choose the Variax Type, Model and adjust its Tone, and/or volume and compressor levels for the acoustic Variax - and these settings can be saved with any of your GearBox/POD X3 Tone presets as well for later recall.



To get even more out of your Variax, you can also purchase the Variax Workbench software which

allows you to dive deeper and tweak pickup, body & control options, alternate tunings, create custom presets and more! Please check out the Line 6 site for more about [Variax](#).

▲ [Return to What Is Topics](#)

What is Verb (Reverb)?



Verb, an abbreviation for Reverb, is one of the GearBox Effects. The Effect Model menu in the Reverb control panel lets you choose from a number of different models, including Spring Reverb as well as Room, Hall and Plate Reverb types:

- Choose the **Spring Reverb** when you want the kind of classic sound created by spring reverb tanks built into guitar amps, or used for studio processing on classic recordings. This is the place to come, for instance, when you're looking for that signature Surf Music sound of splattering reverb.
- Choose a **Room or Hall Reverb** when you want a polished, modern studio sound. These simulate the sound of your amped guitar echoing in a small or large room, and can be set to subtly enhance the size and polish of your tone, or make it sound like you're playing in a large, resonant chamber.
- Choose a **Plate Reverb** for a more reflective reverberation, reminiscent of some of the famous old recordings. Plate reverb can be excellent for vocals or drums too.

Many of the effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is Vol?



Vol (Volume) is one of GearBox's Effects, and can be accessed remotely via an external MIDI controller device to provide you with a Volume pedal for your Gearbox "rig". Note that the position of the Vol

can be set “Pre” or “Post” in the signal chain.

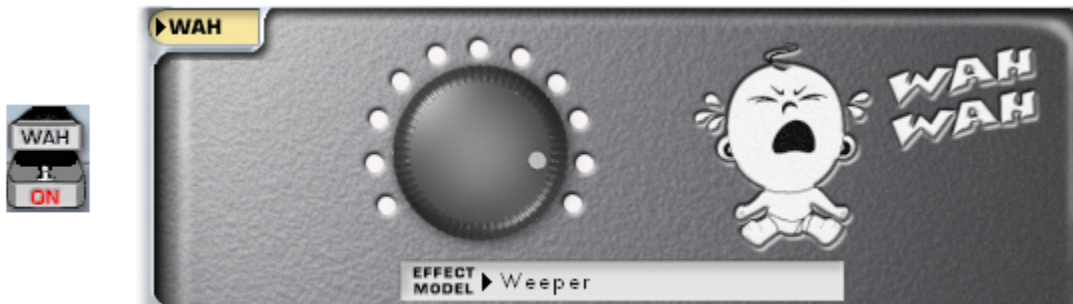
POD X3 & POD X3 Live only - With one of these devices connected, the Volume panel in GearBox offers a Pre/Post switch, Min Volume and Max Volume controls, which are the same parameters you’ll see on your POD X3’s on-board edit screen for the Volume block.



The Vol and other effects are described in detail in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is Wah?



Wah is one of GearBox’s Effects, and there are two different Wah models to choose – the Vetta Wah, and the Weeper. Both are designed after classic wah pedals, and can be used to provide a “parked wah” sound, or can be controlled via MIDI for wah pedal effects.

Many of the effects are modeled after classic gear described in the [Model Gallery](#).

▲ [Return to What Is Topics](#)

What is the “! “Warning Triangle?

This warning icon will show at the bottom right of the GearBox application window if some aspect of your computer’s setup appears to be incompatible with GearBox, or your hard disk space runs low.

▲ [Return to What Is Topics](#)



ONLINE HELP & SUPPORT

Hungry for more info? We've got plenty of helpful resources just a click away...

-Several more Help documents covering the latest GearBox news and support info, MIDI Control, product Release Notes and more are available here:

[GearBox Online Help](#)

-For technical support, choose from the many options listed on the Line 6 Support page:

[Line 6 Support](#)

-Official Line 6 hardware Product Manuals can be downloaded here:

[Line 6 Product Manuals](#)

