POD XT

ULTIMATE TONE FOR GUITAR

POD XT PRO

ULTIMATE TONE FOR GUITAR + DIG I/O

Pilot's Handbook

An in-depth exploration of the revolutionary technologies and pulsing tonal pleasures that lurk within PODxt and PODxt Pro.

Includes details on Version 3 features.
Use free Line 6 Monkey to make sure your PODxt is up to date: www.line6.com/monkey

Electrophonic Limited Edition. Also available at www.line6.com. Revision H.

PODxt MODELS

PODxt, **PODxt Live** and **PODxt Pro** all include the **Standard** and **Power Pack** Models plus all guitar Cab Models. See **www.line6.com/modelpack** to learn about adding other Model Pack Models.

GUITAR AMPS & CABS

STANDARD & POWER PACK AMP MODELS

#	Standard	Power Pack
0	BYPASS	
1		TUBE PREAMP
2		LINE 6 CLEAN
3		LINE 6 JTS-45
4		LINE 6 CLASS A
5		LINE 6 MOOD
6		SPINAL PUPPET
7	LINE 6 CHEM X	
8	LINE 6 INSANE	
9	LINE 6 ACO 2	
10		ZEN MASTER
11	SMALL TWEED	
12	TWEED B-MAN	
13		TINY TWEED
14	BLACKFACE LUX	
15		DOUBLE VERB
16		TWO-TONE
17		HIWAY 100
18	PLEXI 45 PP	
19	PLEXI LEAD 100	
20	PLEXI JUMP LEAD	
21		PLEXI VARIAC
22	BRIT J-800	
23		BRIT JM PRE
24		MATCH CHIEF
25		MATCH D-30
26	TREADPLATE DUAL	
27		CALI CRUNCH
28	JAZZ CLEAN	
29	SOLO 100	
30		SUPER O
31		CLASS A-15
32	CLASS A-30 TB	
33		L6 AGRO
33		L6 LUNATIC
34	L6 TREADPLATE	
36		VARIAX ACOUSTIC
101		CITRUS D-30
102		CLASS A-30 FAWN
103		BRIT GAIN 18
104		J-2000 #2
105		LINE 6 BOUTIQUE
106		LINE 6 MODERN GAIN #1

CAB MODELS

#	Cab Model
0	NO CAB
1	1X6 SUPER O
2	1X8 TWEED
3	1X10 GIBTONE
4	1X10 G-BRAND
5	1X12 LINE 6
6	1X12 TWEED
7	1X12 BLACKFACE
8	1X12 CLASS A
9	2X2 MINI T
10	2X12 LINE 6
11	2X12 BLACKFACE
12	2X12 MATCH
13	2X12 JAZZ
14	2X12 CLASS A
15	4X10 LINE 6
16	4X10 TWEED
17	4X12 LINE 6
18	4X12 GREEN 20'S
19	4X12 GREEN 25'S
20	4X12 BRIT T75
21	4X12 BRIT V30'S
22	4X12 TREADPLATE
23	1X15 THUNDER
24	2X12 WISHBOOK

METAL SHOP AMPS

#	Amp Model
37	BOMBER UBER
38	CONOR 50
39	DEITY LEAD
40	DEITY'S SON
41	ANGEL P-BALL
42	BRIT SLIVER
43	BRIT J-900 CLN
44	BRIT J-900 DST
45	BRIT J-2000
46	DIAMOND PLATE
47	CRIMINAL
48	L6 BIG BOTTOM
49	L6 CHUNK CHUNK
50	L6 FUZZ
51	L6 OCTONE
52	L6 SMASH
53	L6 SPARKLE CLN
54	L6 THROTTLE

COLLECTOR CLASSICS AMPS

#	Amp Model
55	BOMBER X-TC
56	DEITY CRUNCH
57	BLACKFACE VIBRO
58	DOUBLE SHOW
59	SILVERFACE BASS
60	MINI DOUBLE
61	GIBTONE EXPO
62	BRIT BASS
63	BRIT MAJOR
64	SILVER TWELVE
65	SUPRO '62 THUDERBOLT
66	L6 BAYOU
67	L6 CRUNCH
68	L6 PURGE
69	L6 SPARKLE
70	L6 SUPER CLN
71	L6 SUPERSPARK
72	L6 TWANG

BASS AMPS & CABS

BASS EXPANSION AMPS

#	Amp Model
73	TUBE PREAMP
74	L6 CLASSIC JAZZ
75	L6 BRIT INVADER
76	L6 SUPER THOR
77	L6 FRANKENSTEIN
78	L6 EBONY LUX
79	L6 DOPPELGANGER
80	SUB DUB
81	AMP 360
82	JAGUER
83	ALCEMIST
84	ROCK CLASSIC
85	FLIP TOP
86	ADAM AND EVE
87	TWEED B-MAN
88	SILVERFACE BASS
89	DOUBLE SHOW
90	EIGHTIES
91	HIWAY 100
92	HIWAY 200
93	BRIT MAJOR
94	BRIT BASS
95	CALIFORNIA
96	JAZZ TONE
97	STADIUM
98	STUDIO TONE
99	MOTOR CITY
100	BRIT CLASS A100

BASS EXPANSION CABS

#	Cab Model
25	1X12 BOUTIQUE
26	1X12 MOTOR CITY
27	1X15 FLIP TOP
28	1X15 JAZZ TONE
29	1X18 SESSION
30	1X18 AMP 360
31	1X18 CALIFORNIA
32	1X18+12 STADIUM
33	2X10 MODERN UK
34	2X15 DOUBLESHOW
35	2X15 CALIFORNIA
36	2X15 CLASS A
37	4X10 LINE 6
38	4X10 TWEED
39	4X10 ADAM EVE
40	4X10 SILVERCONE
41	4X10 SESSION
42	4X12 HIWAY
43	4X12 GREEN 20'S
44	2X12 GREEN 25'S
45	4X15 BIG BOY
46	8X10 CLASSIC

EFFECTS

STOMPS

Standard	Power Pack	FX Junkie
FACIAL FUZZ		
FUZZ PI		
SCREAMER		
CLASSIC DIST		
	OCTAVE FUZZ	
	BLUE COMP	
	RED COMP	
VETTA COMP		
	AUTO SWELL	
	AUTO WAH	
		KILLER Z
		TUBE DRIVE
		VETTA JUICE
		BOOST + EQ
		BLUE COMP TREB
		DINGO-TRON
		CLEAN SWEEP
		SEISMIK SYNTH
		DOUBLE BASS
		BUZZ WAVE
		REZ SYNTH
		SATURN 5 RING M
		SYNTH ANALOG
		SYNTH FX
		SYNTH HARMONY
		SYNTH LEAD
		SYNTH STRING
	BASS OVERDRIVE	
	BRONZE MASTER	
	SUB OCTAVES	
	BENDER	

REVERBS

Standard	Power Pack	FX Junkie
	LUX SPRING	
STD 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	

MODS

Standard	Power Pack	FX Junkie
SINE CHORUS		
	ANALOG CHORUS	
LINE 6 FLANGER		
	JET FLANGER	
PHASER		
	U-VIBE	
OPTO TREM		
	BIAS TREM	
ROTARY DRUM +HORN		
	ROTARY DRUM	
	AUTO PAN	
		ANALOG SQUARE
		SQUARE CHORUS
		EXPO CHORUS
		RANDOM CHORUS
		SQUARE FLANGE
		EXPO FLANGE
		LUMPY PHASE
		HI-TALK
		SWEEPER
		POD PURPLE X
		RANDOM S/H
		TAPE EATER
		WARBLE-MATIC

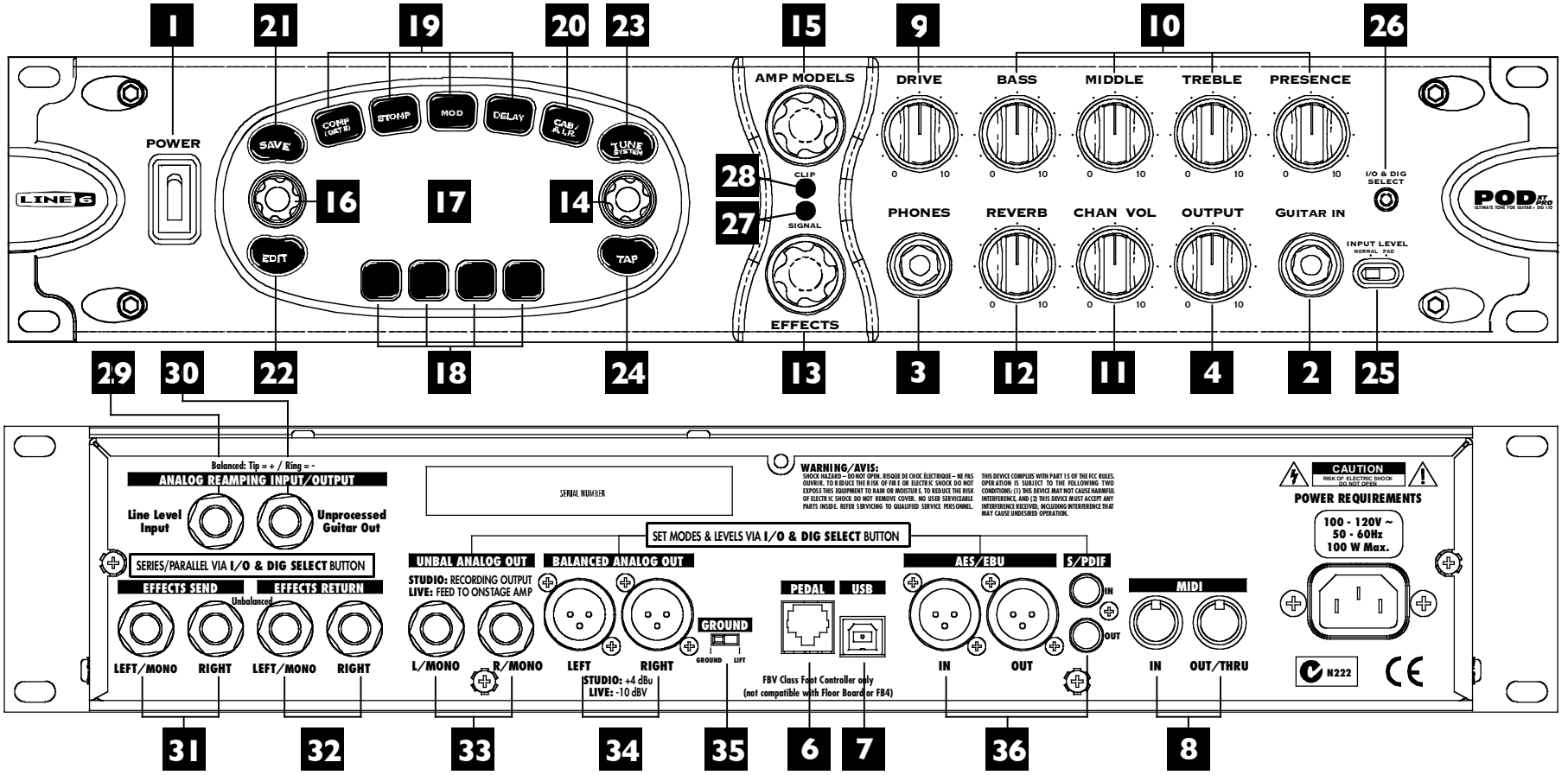
DELAYS

Standard	Power Pack	FX Junkie
	ANALOG DELAY	
ANALOG W/ MOD		
TUBE ECHO		
	MUTLI-HEAD	
	SWEEP ECHO	
DIGITAL DELAY		
	STEREO DELAY	
	PING PONG	
	REVERSE	
		ECHO PLATTER
		TAPE ECHO
		LOW REZ
		PHAZE EKO
		BUBBLE ECHO

WAHS

Standard	Power Pack	FX Junkie
VETTA WAH		
	JEN FASSEL	
	WEEPER	
	CHROME	
	CHROME CUSTOM	
	THROATY	
	CONDUCTOR	
	COLORFUL	

PODxt PRO CONTROLS REFERENCE



NAVIGATION REFERENCE

- When EDIT, SAVE or TUNER is lit, "SELECT" selects pages
- Otherwise, "SELECT" chooses Channel Memories

- For Comp, Stomp, Mod, and Delay, the effect is on when lit.
- CAB/A.I.R. is lit when you are using a cab simulation.
- Double press an effect button to go straight to its EDIT page.

EDIT PAGES

- Amp Settings
- Amp Bypass Settings
- A.I.R. Settings
- Compressor and Gate Settings
- EQ Settings
- Stomp Select and Settings
- Stomp Settings (page 2 for some models)
- Modulation Select and Settings
- Modulation Settings (page 2)
- Delay Select and Settings
- Delay Settings (page 2)
- Reverb Select and Settings
- Reverb Settings (page 2)
- Wah Settings
- Volume Settings
- Switch Pedal, Effect Tweak and Tempo Settings

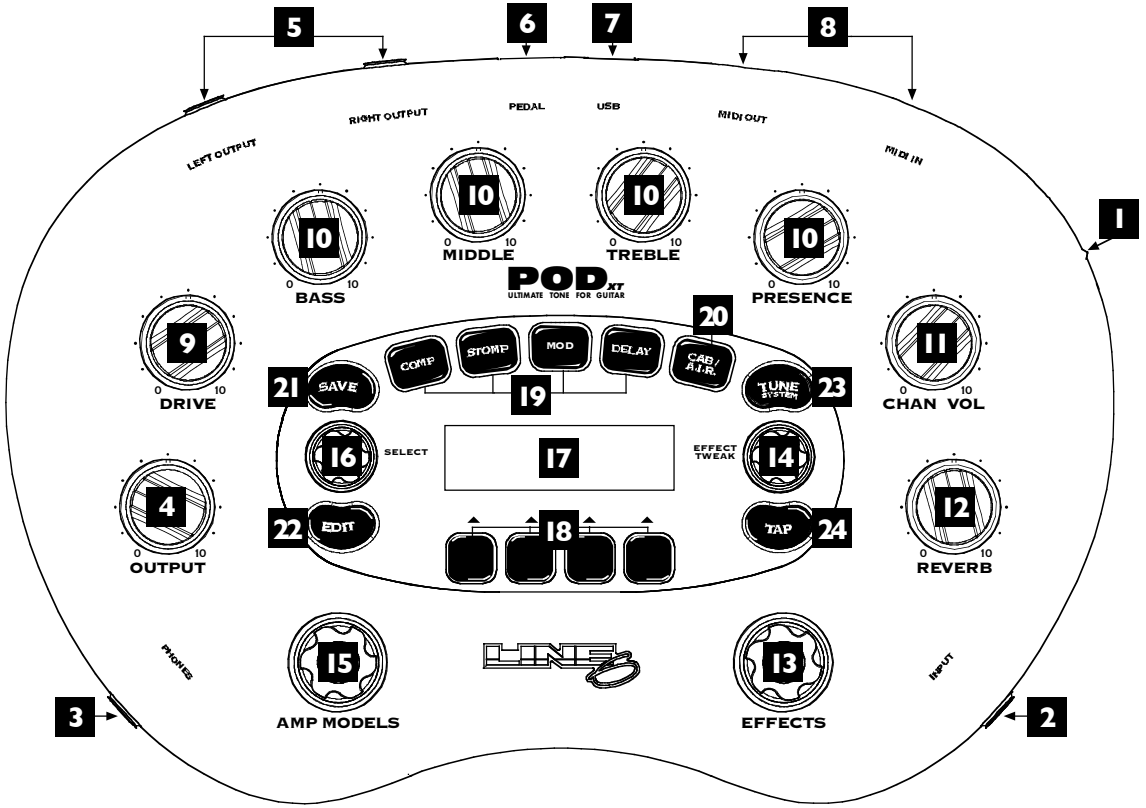
SAVE PAGES

- Save Sound to Channel Memory
- Custom Save Amp Model
- MIDI Dump

TUNER PAGES

- Tuner
- What are you connecting to?
- Display contrast
- MIDI/Variax
- PODxt Live Software Version

PODxt CONTROLS REFERENCE



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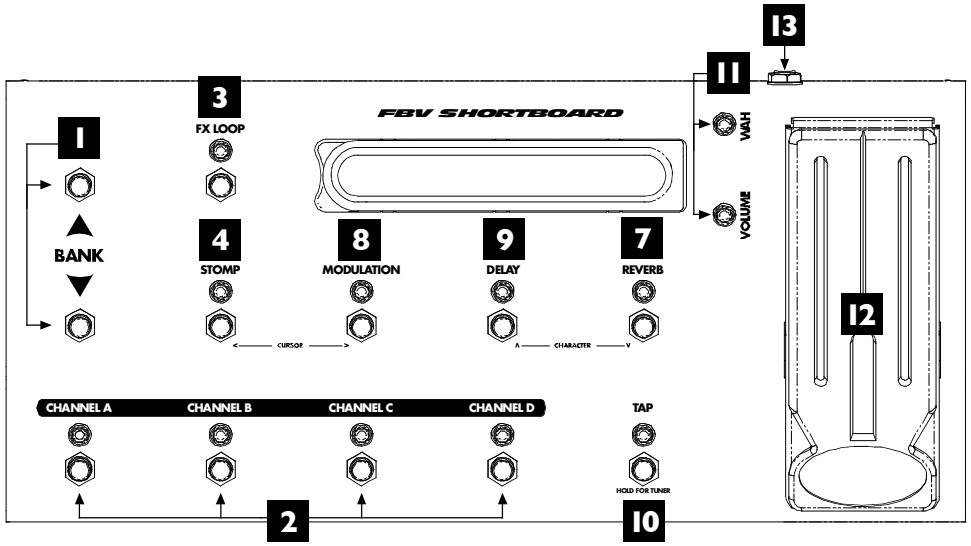
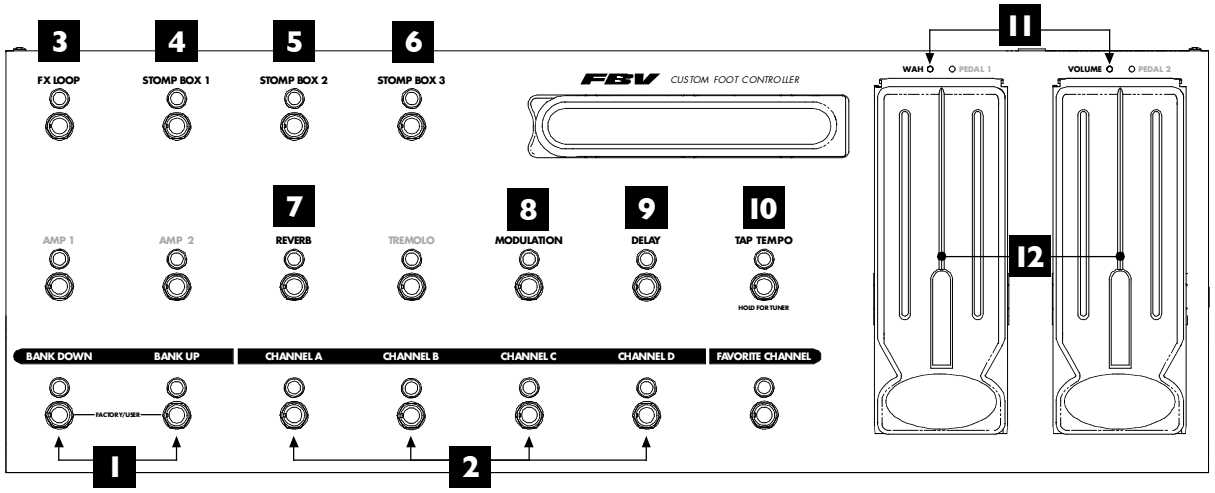
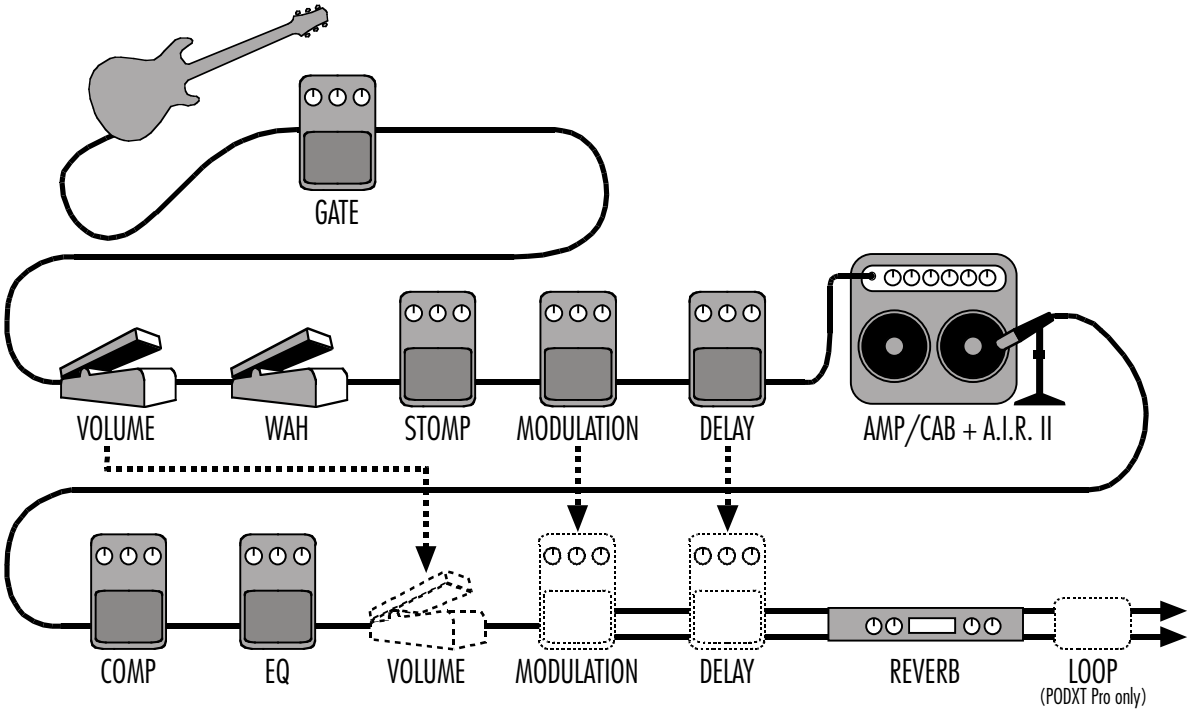
FBV SERIES REFERENCE



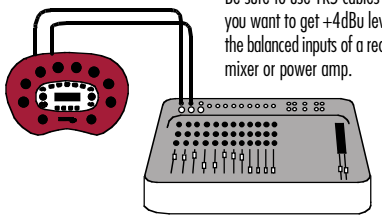


SIGNAL FLOW & EFFECTS ROUTING OPTIONS



THE "WHAT ARE YOU CONNECTED TO?" EDIT PAGE (see text pages for PODxt Pro details)

STUDIO : DIRECT

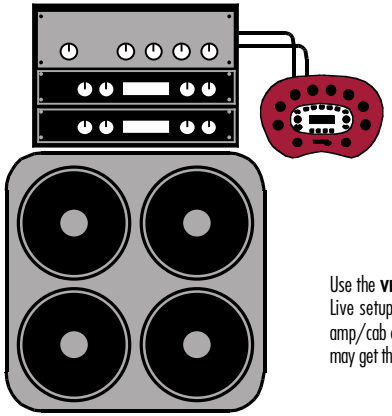


Be sure to use TRS cables when you want to get +4dBu levels to the balanced inputs of a recorder, mixer or power amp.

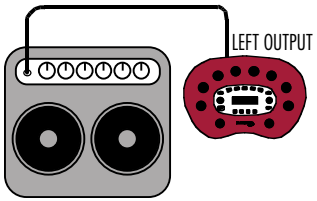
Use your A.I.R. settings to get the right mic sound you're looking for! Choose from:

MIC 1.....57 ON AXIS
MIC 2.....57 OFF AXIS
MIC 3.....421 DYNAMIC
MIC 4.....67 CONDENSER

LIVE : 4x12



LIVE : 2x12



Use the **VIBE** parameter to adjust the sound for your particular Live setup. Experiment with all the options, since different amp/cab combinations can give very different results, and you may get the best sound with an unusual combination of settings.

The serial number can be found on the underside of your PODxt, or back panel of your PODxt Pro. It's the number that begins with "(21)". Please note it here for future reference:

SERIAL NO:_____

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

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

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

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

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

You should read these Important Safety Instructions
Keep these instructions in a safe place

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

1. Obey all warnings on the PODxt and in this Pilot's Handbook.
2. Do not place near heat sources, such as radiators, heat registers, or appliances which produce heat.
3. Guard against objects or liquids entering the enclosure.

4a. PODxt: Connect only to AC power outlets rated 100-120V or 230V 47-63Hz (depending on the voltage range of the included power supply).

4b. PODxt Pro: Connect only to AC power outlets rated 100-120V or 220-240V 47-63Hz (depending on the voltage range of the unit).

5. Do not step on power cords. Do not place items on top of power cords so that they are pinched or leaned on. Pay particular attention to the cord at the plug end and the point where it connects to the PODxt.
6. Unplug your PODxt when not in use for extended periods of time.
7. Do not perform service operations beyond those described in the PODxt Pilot's Handbook. In the following circumstances, repairs should be performed only by qualified service personnel:
   - liquid is spilled into the unit
   - an object falls into the unit
   - the unit does not operate normally or changes in performance in a significant way
   - the unit is dropped or the enclosure is damaged

8. Prolonged listening at high volume levels may cause irreparable hearing loss and/or damage. Always be sure to practice "safe listening."

Please Note:

Line 6, POD, PODxt, PODxt Pro, Vetta, FBV, FBV Shortboard, FBV4, Amp Farm, 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. Product names, images, and artists' names are used solely to identify the products whose tones and sounds were studied during Line 6's sound model development for this product. The use of these products, trademarks, images, and artists' names does not imply any cooperation or endorsement.

Contents

Quick Start Guide

OR:

"Manual? I don't need no stinking *manual*!"

PODxt Pro owners, if you're going to use anything beyond the standard guitar input and analog outputs, we can't cover all your options on this brief page. See Chapter 2 to learn about controls, and then get deep with the inputs and outputs in the PODxt Pro — Configurations & Connections section that starts on page 3•8.

1. Turn the **Output Level** control all the way down to zero.
2. Connect the **Left** and **Right Outputs** to your recorder or mixer's inputs, or plug the left output into your guitar amp's input. Or connect headphones to the **Phones** jack on your PODxt for silent jamming.
3. Connect the included power pack or power cable to your PODxt, and plug the other end into a power jack.
4. Connect your guitar to PODxt's **Input** (PODxt's Pro **Guitar In**).
5. Flip the **Power** switch to fire up.
6. PODxt comes ready to rock for direct connection to your recording setup. **If you're connecting to a guitar amp, it's essential to let your PODxt know so it gives you the best tone.** Do this by pressing **Tune/System**, then turning the **Select** knob one step clockwise. Press the button below **Dest** (Destination) and then turn the **Effect Tweak** knob to tell your PODxt what type of amp you're connecting to. PODxt will automatically override this setting when you plug in headphones, so you don't have to do anything to get great headphone sound.
7. Select an Amp Model using the **Amp Model** knob. Set the **Chan Vol** to max and the **Drive**, **Bass**, **Mid**, **Treble** and **Presence** to your heart's desire. **Output** sets the, uh, output level.
8. Turn the **Effects** knob to load an **Effects Setup**, then twist the **Reverb** and **Effect Tweak** knobs so you're happy with the sound. Tap the **Tap** tempo button to set the speed of the selected effect.
9. Browse pre-programmed tones using the **Select** knob. Press the far left button under the display when the **Edit** button is NOT lit for a "**Manual** Override" and where-the-knobs-are-is-how-it-sounds operation.

Now before you run off, please give the page a quick flip and....

Register now!

Included in this manual is a handy, postage-paid card for you to send back to us to register your purchase. It's **very important** that you fill that registration card out **right now** and drop it in the mail, or jump on the Internet and register at www.line6.com. Registering insures that you're dialed in for warranty service (warranty info is at the end of this manual) and insures we can contact you if new software versions or other cool enhancements are offered — cutting edge technology and such.

Go on-line and get more stuff!

Here at Line 6, our mission is to help you be more creative by bringing you powerful new technologies. As part of that mission, we focus great effort on making the Internet a valuable resource for every one of our customers. The Line 6 web site is one of the most effective ways for us to deliver you what you need to make you and your POD XT ever more powerful.

Connect to **www.line6.com** to check out Custom Tone—a truly massive, free, exclusive-to-Line-6 online tone library that gives you instant access to the signature sounds of the greatest guitarists, bands, songs and gear of all time. It integrates with the free Line 6 Edit software that lets you edit your POD XT's sounds, and save copies of them on your computer. Our web site is also the place to download our GuitarPort software and USB driver software, all free for your POD XT. You can even add more Models to your POD XT (see **www.line6.com/modelpacks** for the details on that). And to make it easy to get all this cool, computer-related stuff, look for the handy **Line 6 Monkey** utility, downloadable from our web site, which will check for and install the latest versions of everything for you! Visit the discussion boards to learn tips & tricks, trade advice, and generally hang out and get POD-a-licious with the whole extended family of POD XT users. Use the Support pages to get answers to your technical questions and contact our customer service experts. Or grab electronic versions of this book and other documentation, learn what your favorite artists are doing with Line 6 gear, and see the latest products we're introducing for you.

Not on the Internet yet? This may be the time to make the big jump, and thereby ensure that you will get all the great resources we can offer for you and your POD XT.

Introduction

Welcome To PODxt...

Thank you for inviting PODxt into your life. Whether you use your PODxt as a direct recording miracle, a powerhouse preamp, a practice partner, or as a creative digital signal processing tool (and heck, why should it be just one of these?) — we think you'll agree that PODxt is about the most amazing thing to happen to the electric guitar since, well, since the guitar amplifier itself! PODxt delivers the incredible tones of the acclaimed Line 6 Point-to-Point Interactive modeling technology (as featured in our Vetta series amps) and fuses it with the wonderfully portable and easy to use POD, which has been the guitar recording world standard for years. So you've got the tonal heritage of the past century of guitar amplifier and stomp box design, *plus* no-compromise recording and direct sound excellence — all ready to roll when you are.

Who is Line 6?

As you may know, Line 6 first came on the scene several years back with a new kind of guitar amplifier — the first to put digital software modeling technology to work in a combo amp for guitarists. We also knew then that guitarists need great amp tone when recording, but generally don't have the room to crank up that classic stack, or the money to hire a team of ace engineers to get it to tape. So we squished our patented modeling technology down into a small, kidney-bean-shaped wonder called POD, and forever changed the world of guitar recording.

Once we'd gotten this whole modeling amp and POD thing started, it was time to see what we could do if we really cranked up the horsepower and took our modeling to the next level. I mean, once you've climbed to the top of the mountain, it's on to the next mountain, right? So, eyes glowing like power tubes, we stocked up on the Pepsi, gathered our genius engineers into a secret lab, fired up our extensive collection of amplifiers and stomp boxes... and spirited their treasured tones into a newly-supercharged modeling technology we dubbed Point-to-Point modeling. It first hit the streets in the award-winning Vetta amp, whose superb tone and unparalleled selection of dream amps, cabinets and effects make it a pretty good contender for the world heavyweight amp title. After that, we poured the same magic elixir into the classic POD and—ta-dah!—PODxt was born.

How does PODxt help you create a guitar tone that is out of this world, and then get that tone wherever you need it? Easy! It's…

Modeling

Modeling: just what is it, and why is it so important?

To answer that question, we'll start with tubes (better know as "valves" to our friends in England and elsewhere). Tubes, we can all agree, are the heart and soul of pretty much every legendary guitar amp, and are key to the warm, harmonic-rich tone quality of those amps. Solid state devices (transistors) are simply unable to duplicate tube warmth and performance. And "hybrids" — a tube in a circuit along with a bunch of transistors — are really a vain attempt at warming up a transistor-based tone. They fall short in any comparison to a 100% tube circuit. So that's it — tubes or nothin', right? Well, not any more....

You see, Line 6's team of crack engineer-guitarists has spent years understanding pretty much everything there is to know about tube-powered gear, including exactly how different types of tubes respond under various conditions typical of guitar amplifier design. How tubes process an input signal, how the signal is colored and shaped, at what point it begins to distort, the quality and characteristic of the distortion, what happens when the signal gets to other parts of the system — complicated stuff, but all analyzable as electronic data. A guitar pickup output, after all, is an electronic signal, and tubes and all the rest are really just a complex form of signal processing.

Having sussed it all out, the Line 6 engineers translated all this arcane knowledge into software that simulates the signal processing of guitar amps' tubes and other electronics, entirely within the digital domain. Cool, huh? The Line 6 crew also directed their caffeine-enhanced modeling attention to a study of guitar speaker cabinets and the important part they play in communicating great guitar tone. And the great variety of stomp box and rack effects that guitarists use to juice things up. They translated it all into yet more powerful software, and it's this revolutionary DSP (Digital Signal Processing) software-based modeling technology that gives Line 6 the power to create super silicon-based life forms like POD XT.

Amp, Cab and Effect Models

The tone and technology know-how of Line 6 thus comes to you as *Amp*, *Cab* and *Effect Models* based on a collection of gear recognized by guitarists the world over as true "tone classics." These models were tweaked through careful, scientific A/B comparisons to the gear that inspired them, with an ear open for the effects of different volume levels and settings of the originals' tone and gain controls. The gain and equalization characteristics of the modeled gear were carefully measured so that changes to knobs on the models

would mirror the effects of these changes on the originals as closely as possible. We're talkin' major attention to detail here. Tone control center frequencies, slopes, and cut/boost range were painstakingly analyzed, in addition to a whole host of factors unique to each piece of gear. Not only that, but since many classic amps and effects have highly interactive circuits, we paid careful attention to the way that the setting of one knob changes the way that another knob may behave. All in an effort to make our Models as much like the amps, cabs and effects in our collection as possible. The resulting Amp, Cab and Effect Models are the foundation of POD*xt*.

Now, then — here are a couple of things we want to be completely crystal clear on:

1. The Line 6 modeling process is a patented, 100% digital software-based technology exclusive to Line 6.
2. Line 6 Modeling is not sampling, nor is it solid state; no special guitar, pickup, or cabling is needed.

There's Magic in the A.I.R.

POD*xt* delivers its modeling tones through another innovation: Line 6's A.I.R. direct recording output. The A.I.R. (*a*coustically *i*ntegrated *r*ecording) technology is the result of intensive research and careful study of the tonal characteristics produced by the interaction of amplifiers, cabinets, speakers, microphones and the recording room during the recording process.

The direct output of many preamps, amplifiers and direct box-style amp replacements available today offer some limited form of cabinet simulation or speaker emulation. Those that happen to be more than simple high end roll-offs have little or no control options. Generic cabinet simulations cannot reproduce the markedly different tones resulting from the choice of speakers, wood, and other details of a great real-life speaker cabinet. Other equipment also fails to reproduce the significant tonal contribution of microphone selection and placement, and do nothing to reproduce the subtle ambience of the recording space.

The result is the familiar dissatisfaction with direct recording products — even those that deliver a reasonably usable basic tone fail to reproduce the "life" of the guitar sound, and destroy the proper feel in the process. It is as if your guitar strings became heavier and less responsive, like they just went up a couple of gauges when you plugged into your direct box. And your sound lost its life.

PODxt's combination of Amp Models and A.I.R. technology provides superior direct tones by recreating all the elements contributing to a great recorded guitar sound, and giving you that tone with the same feel as playing through a real amp and speaker cabinet:

• The effect of the guitar amplifier circuit is emulated by the Amp Model you choose. Each model was developed from extensive study of a classic amplifier treasured as a tone classic.

• In a guitar amp, once the guitar signal passes through the electronics, it is output to one or more speakers in a speaker cabinet. The specific design of the speakers, how many there are, and how they are arranged contributes significantly to your guitar tone, as does the construction and resulting tone of the wood box itself. A Marshall head driving a single 12-inch speaker in an open-back cabinet, for instance, will sound dramatically different from the same head driving a 4x12 closed-back cabinet. Line 6 has carefully constructed virtual software speaker cabinets that emulate the contribution made by real speaker cabinets to get great guitar sound.

• Once the sound makes it out of the speaker cabinet, the next important link in the recording system is the microphone that receives that sound. Guitar recordists select different microphones, and arrange them in different placements, to get particular sounds. A microphone pointing directly into the cone of a speaker will hear something different than one positioned off-axis. Line 6 carefully analyzed the coloring that various microphones add to the guitar sound, as well as the effects of different mic placement techniques, and gave you control of these details in your PODxt.

• The guitar amp, cabinet, and microphone don't just sit in empty space. The room that they are in contributes importantly to the guitar sound you will record. Reverb can be used to capture the basic character of the space, simulating the effect of the sound reflecting off the room's walls, floors and ceiling. But there are other subtle details that have more to do with the "spread" of the sound as it passes through the air between the speaker and microphone. This final component is the key to the sense that the listener is in one position in the room, and the guitar sound is in another position, and that the two are separated by a mass of air that sound spreads through to reach the listener.

All of these important sound-shaping components are accounted for in your PODxt. Turn the Amp Model knob to call up the amplifier emulation you want. PODxt automatically matches that amplifier with an appropriate cabinet and microphone setup, and gives you the sound of that setup coming through the air of a recording space. Turn the reverb knob to taste, and start recording incredible mic'd up sound. Press a button and twiddle a knob or two, and you can switch cabinets, change out mics and their placement, and adjust the "spread" of the sound in your virtual room as well.

The A.I.R. direct recording output is exclusive to Line 6. In combination with the Line 6 Amp, Cab and Effect Models, it is the key to PODxt's phenomenally satisfying direct recording sound.

And Away We Go....

So, now that you know what's in store, it's time to experience PODxt for yourself. Grab your favorite axe, plug in, and flip back to the handy **Quick Start Guide** on the first page of this chapter if you haven't already been through that. Then fold out the back cover and follow me, my friend, for the PODxt Grand Tour....

Controls & Connections

Now would be a good time to turn to the nifty back cover of this manual and notice that it folds out. Ooh, pretty pictures! The idea is to have this essential pictorial reference always opened out while you're thumbing through the manual. It's also got all the essential details for quickly getting around on your PODxt. The boxed numbers that pop up throughout this manual correspond to the numbers on the foldout's illustrations. The back side of the cover's got handy pictures for the FBV and FBV Shortboard foot controllers, plus signal flow and connection guides.

1 Power Switch - Flip this to bring your PODxt to life. PODxt Pro includes a standard IEC grounded power cable. For PODxt, **use only the included PX-2** power pack.

2 Input/Guitar In - Plug your guitar in here. (You techies will want to know this is a mono, un-balanced connection).

3 Phones - Plug your headphones in here for silent concertos. The volume is set by the ***Output*** knob. Any time you use headphones, it important to be sure they're not set for ridiculous volume before your slap them on your ears. Try an ***Output*** knob setting of about 10 o'clock when first putting the headphones on, them turn up from there if you need more volume.

So that you hear appropriate sound through the headphones, PODxt automatically switches to Studio Mode whenever headphones are connected (for more on Studio Mode, see "What are you connecting to?" on page **3•2**).

A quick note about headphones: Earbuds and headphones designed for use with portable MP3 players and tape players are very low impedance as well as not very accurate in frequency response. This makes them not suitable for use with PODxt. We recommend a pair of 150-600 ohm pro or semi-pro level studio headphones for best results.

4 Output - This controls the overall output level of PODxt and also sets the headphone level. Changing the ***Output*** level does *not* change your tone, so you can get the tone you want at *any* volume level. This setting is *not* saved when you store settings into one of the PODxt's memory locations.

PODxt Pro users, note that this does not affect the level of the XLR Outputs in Live Mode (for more on Live Mode, see "What are you connecting to?" on page **3•5***).*

PODxt will give the best signal-to-noise performance when you have the ***Output*** control at max. With the ***Output*** control turned down low, you may get extra hiss—which obviously ain't what you want—if you turn up your mixer or recorder's output to compensate. In order to allow you to set the ***Output*** as high as possible when connecting to recording, mixing, and other studio gear, **be sure you are plugging PODxt's outputs into line level**, not microphone or guitar level inputs. Line level inputs should allow you to turn PODxt's ***Output*** up all the way (or close to it) and thereby get the best sound possible. If your gear has inputs that function as mic/line level inputs, try to set the trim for those inputs to the minimum level, and PODxt's ***Output*** to maximum, when setting levels.

5 Left & Right Output - *(See numbers 33 and 34 for PODxt Pro's outputs.)* These balanced 1/4-inch TRS (tip/ring/sleeve) connectors are ready to rock with pro +4dBu balanced equipment. They will also work happily with unbalanced –10dBV equipment and standard guitar cables. If you need mono output, you can use either one.

6 Pedal - Looks like a telephone connector on steroids. Connect optional Line 6 FBV or FBV Shortboard foot controllers here. PODxt's do *not* work with the Line 6 Floor Board and FB4.

7 USB - PODxt's USB jack lets you connect it directly to most computers, and record your PODxt directly to a wide variety of popular recording software. We've included a USB cable for use with our GuitarPort Windows software, Line 6 Edit software for Mac OS X and Windows, our Custom Tone online tone library, and PODxt driver software. All this software—along with directions for using it—is free for you to download at **www.line6.com**.

8 MIDI In & Out - Connect PODxt to your MIDI equipment to select Channel Memories (via Program Change messages), or automate PODxt settings (via controllers and/or SySex). You can also use MIDI (or USB) to communicate with the free Line 6 Edit software downloadable from **www.line6.com**. The PODxt **MIDI OUT** connects to another device's **MIDI IN**; its **MIDI IN** goes to another device's **MIDI OUT**. Please also see Chapter 7, **Deep Editing and MIDI Control**, to setup your MIDI gear with PODxt and find out what MIDI can do for PODxt and you.

9 Drive - This knob controls how hard you're driving the input of the chosen Amp Model. Like the input volume control on a non-master volume guitar amp, higher settings give you more "dirt."

10 Tone Controls - ***Bass***, ***Middle***, ***Treble***, ***Presence***. Just like any guitar amp, only when you change Amp Models, the response and interactivity of the controls changes, too — so they act like the tone controls of the original amp that inspired the Amp Model you've selected.

11 Chan Vol - This knob controls the relative volume level of the "channel" you are playing through — thus, ***Channel Volume***. Use this to balance levels between the sounds you store in two different PODxt Channel Memories (say between your rhythm and lead tones). In general, you want to set the ***Chan Vol*** as high as possible to insure you're getting the best signal-to-noise ratio performance — but back off on this control if you're seeing CLIP in PODxt's display.

TIP: You probably want to have all of your favorite sounds as loud as possible, while also having the right difference in volume between your lead and rhythm sounds, clean and dirty sounds, etc. Right? OK, then, to get this happy balance, start with your favorite 'clean' sounds. Turn up their Chan Vol as high as you can without getting the CLIP indicator in PODxt's display when you strum hard. and save them that way. Then switch amongst them to see if some are too loud, and turn them down a bit to match well with the others. Next, move on to select your 'dirtier' crunch and lead tones, comparing them to the clean sounds and saving them with lower Chan Vol settings to match well with those clean sounds. Now, each time you use your PODxt, you just have to set an Output volume level you like, and you can switch amongst your various sounds without unhappy volume differences.

12 Reverb - How much reverb do you want today? Spin this knob to set the Reverb level. Several flavors of reverb live inside PODxt, including springs, rooms, chambers, halls and plate reverbs.

13 Effects - This knob selects from PODxt's Effect Setups — which set up a combination of effects for you (all the details on effects are in Chapter 6, ***Stompboxes & Effects***). Think of each Effect Setup as a virtual pedal board or outboard gear rack that you can match with any Amp Model. When you turn the ***Effects*** knob, PODxt shows the name of the Effect Setup that is loaded and you'll hear the effects change instantly. The effect buttons light to show which effects are on. There are 64 of these effect "rigs" pre-programmed and ready for you to use.

14 Effect Tweak - This knob varies some aspect of the effect you've chosen. Turn it up and the effect will generally go deeper, louder, faster, longer or just plain more. You'll know what you're tweakin' because a window will pop up on PODxt's display to show you. The delay time is usually set by the ***Tap*** button. For the inside scoop, including how you can customize the ***Effect Tweak*** knob see Chapter 4, **Creating & Storing Sounds**. If the effect that ***Effect Tweak*** is "targeting" is off, then, big surprise, ***Effect Tweak*** won't change anything. While the ***Edit*** or ***Tune/System*** button is lit, the ***Effect Tweak*** knob adjusts parameter values instead.

15 Amp Models - When you spin this knob, it's essentially like changing what electronic "circuitry" is running inside PODxt to make your amp sound. (See the groovy details in Chapter 5, **Modeled Amps and Cabs**.) You'll see the Amp Model names change in PODxt's display. When you choose an Amp Model, Cabinet and Microphone Models are also loaded automatically. For instance, when you choose the Brit Hi Gain model (based on the classic Marshall JCM 800 head), a Cabinet Model based on a Marshall 4x12 will be loaded with it. You can also choose a different cabinet/mic setup by pressing the ***CAB/A.I.R.*** button (below).

In fact, Amp Models automatically load with all the amp-related settings pre-set for a ready to go tone. Drive, Bass, Mid, Treble, Presence, Cab/A.I.R., EQ etc. will all be determined by the Amp Model you choose — giving you a ready-to-rock sound with the turn of just this one knob. Once you get familiar with PODxt, you can change these amp-associated defaults to customize the settings of each of the Amp Models to fit your tastes. *Note that when you're in Manual Mode, Drive, Bass, Mid, Treble, Presence, Channel Volume and Reverb are set by the physical knob positions instead of being automatically set with the amp selection.* Complete details are in **Chapter 5**.

16 Select - The PODxt has 128 Channel Memories. They are arranged in 32 banks of four channels each. (The four are called A, B, C, and D.) You can think of each bank as a sort of virtual four-channel guitar amp — and you'll find that the same layout is used on the optional Line 6 foot controllers for PODxt (the FBV and FBV Shortboard) which are discussed later in **Chapter 8**.

The first 64 Channel Memories (Banks 1-16) store a variety of complete amp-and-effect selections pre-programmed by the tone mavens at Line 6. The second 64 (Banks 17-32) are left for your own creations (or you can load them up with one of the thousands of great tones you'll find at **customTone.com**).

You load PODxt channels by turning the ***Select*** knob. When recalling a channel, you may have left the physical ***Bass*** knob at minimum, whereas the just-recalled channel has this control set to max. To change ***Bass*** (or anything else), just grab the knob you want and tweak.

To leave the Channel Memory world and enter Manual operation, make sure the ***Edit*** button is not lit, and press the Soft Button **18** below the word ***manual***. The display will read **Manual Mode** to let you know you've got WYSIWYG (*what-you-see-is-what-you-get*) operation, and all the physical knob positions are being used to determine your sound. More on all this later.

When the ***Edit***, ***Save*** or ***Tune/System*** button is lit, the ***Select*** knob selects from the available display pages. When you press ***Edit***, it selects pages of effect and channel parameters; when you press ***Tune/System***, it takes you through all of the Tuner and system-wide settings; when ***Save*** is lit, you'll find amp and effect customization features as well as MIDI dump operations. The vertical "scroll bar" on the left side of each display page shows you where you are in that group of pages.

17 Display - PODXT's LCD (*liquid crystal display*) is your window into every parameter and setting available. Here's how to get around:

1. When the **Save**, **Edit** or **Tune/System** button is lit, a scroll bar on the left side of PODXT's display shows you where you are in the available display "pages." Press one of these buttons to see the scroll bar now. For those that really need to get all the nerdy details, each dot in that bar represents a page. As you turn the **Select** knob, you move through the pages and so does the little square. When you're on the first page, the little square is at the top. When you get to the last page, the square's at the bottom. Square goes up, square goes down. Square goes up, square goes down. Fun for the whole family!

2. Each page typically has words that appear in the bottom of the display. These words label things you can adjust. Press the button below the thing you want to adjust, then turn the **Effect Tweak** knob to do your adjusting.

18 Soft Buttons - These four buttons operate differently depending on what you're doing.

If the *EDIT* button is NOT lit, the PODXT's display will look about like this:

You can press the far left Soft Button to enable ***MANUAL*** mode. Press the second Soft Button from the left to show the saved settings of the Amp Model's tone controls, then press the lit ***EDIT*** button to exit that display. Press one of the two Soft Buttons on the right to turn the ***GATE*** and ***EQ*** effects on/off (in the illustration, the Gate effect is off, and the EQ effect is on). Double-pressing the button for ***GATE*** or ***EQ*** will jump you right to the detailed settings for those effects. You can then press the lit ***EDIT*** button when you're finished tweaking.

If the *EDIT* button IS lit, the Soft Buttons will let you select which displayed setting you'd like to tweak. See **Chapter 4** for the detail on that.

19 Effect On/Off Buttons - These four buttons allow you to quickly turn any of four effects on or off (the effects are on when the buttons are lit).

- The ***COMP*** button turns on/off the Compressor effect
- The ***STOMP*** button turns on/off the loaded Stomp-Box effect
- The ***MOD*** button turns on/off the loaded Modulation effect
- The ***DELAY*** button turns on/off the loaded Delay effect.

Double-press one of these buttons to adjust the loaded effect or load a different one. For example, just press the ***COMP*** button two times quickly and you're instantly taken to the Compressor and Gate ***EDIT*** page. Double-pressing the ***STOMP*** button will quickly take you to the first Stomp Box ***EDIT*** page. Double-press the same button again (or press the ***EDIT*** button) to leave Edit Mode.

20 CAB/A.I.R. - Press the ***CAB/A.I.R.*** button once to pick a Cab Model to pair with your amplifier, select the microphone used on the cabinet and even set the amount of "room" that the mic captures. Unlike the ***EFFECT ON/OFF*** buttons, this button is not an on/off type control. A single press of this button simply lets you change cabs and mics quickly. When the Cabinets are off, this button's light will be off as well.

21 Save - When you want to store your own tweaked-up sounds in your PODXT this button is the key. Exactly how it works is detailed in Chapter 4, **Creating & Storing Sounds**. But you're probably impatient, so here are the basics:

When using a pre-programmed sound, PODXT will display the bank number, channel letter and channel name at the top of the display. If you turn one of the knobs or change a parameter in the ***EDIT*** mode pages, you'll notice an asterisk appears to the left of the bank number. This is a reminder to you that you have tweaked the memorized channel, and that you should *save* it if you want your PODXT to remember the tweak.

To save the changes you've made to a Channel Memory, press the ***SAVE*** button. The button will start to flash. Just press ***SAVE*** again if you want to overwrite the currently loaded Channel, using the same name. Or, if you'd like to change the name first, use the middle two Soft Buttons to select a character, then press the right soft button and turn the ***EFFECT TWEAK*** knob to change the character. Press the soft button under **dest**, turn the ***EFFECT TWEAK*** knob, and you will see that you are switching through memory locations A, B, C, and D in each of the sixteen numbered banks. Pick one to store your sound in, and

press that ***SAVE*** button a second time. The button's light will stop flashing, a progress bar will shown on the display, and the sound is stored at the location you chose, replacing the sound that was there before.

After the sound is stored, you can bring it back any old time by simply turning the ***SELECT*** knob to call up the location where you stored it. (See **Chapter 8** to learn how to do all this with your feet on the optional foot controllers).

If you aren't using one of the POD XT Channel Memories — you're in Manual mode, and you're just getting the sound of where the knobs are set — you can store that state into a memory location the same way. Press ***SAVE***, then ***DEST***, then use ***EFFECT TWEAK*** to choose a place to save to, and press ***SAVE*** again.

If you decide you don't want to store the sound after you've started saving, press any other button to cancel the save. (The save will also be canceled if you don't touch anything for 15 seconds after pressing ***SAVE***.) If you accidentally save over a factory sound you liked, the ***SAVE*** button's additional pages let you recall the factory preset version of a Channel Memory any time. See **Chapter 4** for details on this feature.

The ***SAVE*** button also lets you customize any of the Amp Models and Effect Setups to your own taste, so your favorite version of the amp or effect comes up instantly when you turn ***AMP MODELS*** or ***EFFECTS***. See **Chapter 4** for the details on that.

22 Edit - A deep-dive into tone central is available at the press of the ***EDIT*** button. While ***EDIT*** is lit, the ***SELECT*** knob selects pages of everything that makes up a Channel Memory. From here, you set all the effect parameters, select cabinets and microphones, and assign a parameter to the ***EFFECT TWEAK*** knob. To learn more about deep editing, please see **Chapter 4**.

23 Tune/System - Press that puppy and — shazam! Instant digital chromatic tuner. All Amp Model and effects processing are bypassed so you can hear those questionably-tuned strings clearly, should you choose to do so.

Play a note on your guitar and PODXT will show you what it is on that handy display; all notes are displayed as flats, so you'll see A♭ instead of G#. Play that string you're trying to tune again, spin its tuning key so it goes sharp and flat, and the little ball will move to the right if it's sharp and back down to the left when the note's flat. The little ball will sit right in the middle when you've got it *just right*. Give PODXT's ***TUNE/SYSTEM*** button a push and the tuner disappears just as swiftly as it came, taking you right back to normal operation.

Tuner Bypass/Volume - Normally, the audio will be muted while you're tuning, but if you prefer to hear yourself tune, press the button labeled Mute, and turn ***EFFECT TWEAK*** counter-clockwise to select Bypass.

Tuner Reference - Want a different reference than A=440Hz? When you're in the tuner mode, press the button labeled 440 Hz and turn the ***EFFECT TWEAK*** knob on PODXT while watching the display. This control lets you set the reference frequency anywhere from 430-450 Hz. This setting is stored so you don't have to reset it every time you turn on PODXT if you decide you want to be different (or if that piano in your rehearsal room has decided to be different).

24 Tap - PODXT allows you to control the time and speed of your effects by simply tapping on this button. To use the ***TAP*** control, just tap the button at the tempo you want and the effects that are set to "lock" to that tempo will change to match what you tapped. There's also a Tempo parameter near the end of the ***EDIT*** pages, so you'll see exactly what Tempo you've Tapped. This is especially useful if you are trying to nudge your ***TAP*** setting to just the right value. See **Chapter 4** to learn how to set up effects to follow the tempo that you've tapped.

PODxt Pro

The following controls and connections are found on the PODxt Pro only.

25 Input Level - The Normal setting of this switch is appropriate for most guitars. If you see the Clip light **28** coming on, that means you're overloading PODxt Pro's input. If that happens frequently, try the Pad setting here. This switches in input circuitry that's appropriate for hotter signals output by some guitars with active pickups, or from keyboards and other sources. For those non-guitar sources you may also want to try the rear panel **Line Level Input 29**, which is a balanced TRS connection. A separate CLIP indicator shows in the display if you are clipping in the internal DSP.

26 I/O & Dig Select - Press this to tell your PODxt Pro what it's connected to so it can give you the best sound, and to choose digital audio and other options.

- Press it once to select where you're going to connect your input source to the PODxt Pro, and exactly what you want to come out of the digital outputs.
- Press it a second time to tell PODxt Pro whether you're using it in the studio or live, how you have connected your effects loop and what kind of digital gear you have connected to PODxt Pro.
- Press it a third time and it will dismiss the pages and take you back to whatever was in the display before you pressed the button.

27 Signal Light - This lights to say, "Yep, I'm hearing some input." If you've got something feeding audio to your PODxt Pro but you can't hear it and don't see it here, press the ***I/O & DIG SELECT*** button **26** and be sure you've got the right input selected. (This light *doesn't* show input from USB, by the way.)

28 Clip Light - This lights to say, "Whoa, Nelly! That's *too much* input!" (And, again, it doesn't show the status of USB audio.) Reduce the output level of the device that's feeding your PODxt Pro, or try the Pad setting of the handy ***Input Level*** **25** switch. For non-guitar sources, you may instead want to use the...

29 Line Level Input - Here's a balanced connector for non-guitar sources (or the line level output of a wireless guitar system). It's also perfect for "re-amping"—feeding an already-recorded guitar into PODxt Pro for further processing. To use it, you'll also need to press the ***I/O & DIG SELECT*** button **26** and select the Line Input. The front panel's **Signal** light **27** shows you when you've got some signal coming, and the ***CLIP*** **28** light shows you when you're overdoing it and need to reduce the level you're feeding to PODxt Pro.

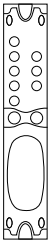
30 Unprocessed Guitar Out - This connector actually has at least a couple of potential uses. If you've got a separate rack-mount tuner, you can feed it with this signal for instance. But the real reason it's here is to let you do the kind of after the fact adjustments to your guitar tone that Pro Tools users with our Amp Farm plug-in software have come to rely on.

The idea is this: you record this unprocessed guitar out signal to your recording system. Then, you play it back through the **Line Level Input** **29** of your PODxt Pro when you're mixing, and you can change amps, effects and every other aspect of your guitar tone with complete flexibility.

'Course, it would be pretty hard to record a good guitar take without hearing the amp and effects sound that you were planning to use, right? I mean, who can solo with a dry guitar signal? The answer is that you don't listen to this unprocessed signal while recording—instead, you monitor your PODxt Pro's left/right processed outputs during the recording process. You can even record both the unprocessed guitar out and the processed left/right outputs at the same time, so you're ready for complete flexibility in later tone adjustments, or you can just stick with what you had. Page **3•14** has details.

PODxt Pro's digital outputs can also send unprocessed signal, if you prefer to capture this signal digitally. You can set them to do this from the display pages of the ***I/O & DIG SELECT*** button **26**.

31 32 Effect Send & Return - The effects loop is designed for line level devices, like rackmount effect processors, not for stomp boxes (which you can run happily in front of your PODxt Pro). Use the left jacks if you want to run the send or return mono. You can choose to run the loop series or parallel from the display pages of the ***I/O & DIG SELECT*** button **26**. If you have the loop set to series, but nothing plugged into the loop return, PODxt Pro is smart enough to see this and disable the loop so you still get sound. See page **3•12** for more details.



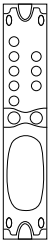
33 Unbalanced Analog Out - The display pages of the ***I/O & DIG SELECT*** button **26** configure these outputs for Studio or Live Use. In Studio Mode, they're ready to plug into a recorder with unbalanced –10 dBV inputs. In Live Mode, they don't have speaker simulation, and are ready for connection to an on stage power amp. Whichever you choose, the front panel Output knob **4** determines how much signal you'll get at these jacks. You can use either jack as a mono output, by the way.

34 Balanced Analog Out - The ***I/O & DIG SELECT*** button **26** display "pages" configure these outputs for Studio or Live Use. In Studio Mode, they're ready to plug into a recorder with balanced +4 dBu inputs. In Live Mode, they're ready to send great sounding –10dBV signals to the house sound system or P.A. The front panel ***OUTPUT*** knob **4** does not affect the volume at these jacks in Live Mode. This lets you make on stage adjustments to your volume without affecting the P.A.'s levels.

35 Ground - This switch lets you lift the grounds of PODxt Pro's XLR Balanced Analog Outs. This can be handy if you get an audible hum caused by a ground loop when connecting to other grounded equipment.

36 AES/EBU & S/PDIF Inputs & Outputs - These jacks send and receive digital audio signals. The display "pages" of the ***I/O & DIG SELECT*** button **26** choose which of these connections to use, along with sample rate, word length ("bits") and other details. You can use digital input at the same time as analog output, or analog output as the same time as digital input, or any combination. You can even send digital audio into PODxt Pro with one rate and word length, and choose a different rate and word length for output.

PODxt Pro does not include a separate clock connector, but it can clock to the digital audio being received at either of its digital inputs, even if you are using an analog input to get audio into your PODxt Pro. You can, for instance, connect a digital output from your digital mixer PODxt Pro's S/PDIF input, press the ***I/O & DIG SELECT*** button **26** set the ***FORMAT*** to ***MATCH SPDIF***, and PODxt Pro will clock to your mixer. PODxt Pro will also format the digital audio it outputs to match the incoming format. Note: The FX Loop in the PODxt Pro exists entirely after all of the digital processing and is in the analog signal path, directly before the main outputs. This means that anything run in the loop will not be present in the digital output signal.



GETTING SET UP

The numbers in black boxes below and throughout the chapter refer to the back cover foldout's illustrations

PODxt is ready to give you world-class tone, no matter what you're plugging into. It's as happy to live on stage, plugged into your ol' standby amp, as it is working alongside the most elite of world-class recording systems. (And who wouldn't be?) To tell you what you need for where you're going, this chapter's got three sections:

PODxt - In the Studio
PODxt - Playing Live
PODxt Pro - Connection & Configuration

But first, it's the...

All Purpose Basics

1. Plug the power supply or cable into the wall, and connect it to the power connector on your PODxt.
2. Connect your guitar to PODxt's Input (PODxt Pro's ***Guitar In***) 2 .
3. PODxt: Connect PODxt to whatever you're going to be playing it into. The ***Output*** connectors 5 are balanced 1/4-inch TRS (tip/ring/sleeve) connectors, ready to rock with pro +4dBu balanced equipment. They will also work quite happily with unbalanced -10dBV equipment and standard guitar cables. To run PODxt mono, you can use either the ***Left*** or ***Right*** output.

   PODxt Pro: Use either pair of rear panel outputs, and see the details in the third section of this chapter. Press the ***I/O & DIG SELECT*** button 26 to select Guitar (or whatever else you want) as your input.

POD*xt* — In The Studio

*POD*xt *Pro users, fast forward to the* ***POD*xt *Pro – Configurations & Connections*** *section at the end of this chapter.*

*To use the USB connector, visit www.line6.com to download POD*xt *USB Driver Software, as well as Line 6 Edit Mac/Windows software or GuitarPort (Windows only) software.*

What are you connecting to?

Your POD*xt* needs to adjust itself to deliver the best possible sound depending on what you're connecting to. Press the ***Tune/System*** 23 button and turn the ***Select*** 16 knob clockwise until the display asks, "What are you connecting to?"

Press the Soft Button below ***dest*** and turn the ***Effect Tweak*** knob 14 to select ***studio: direct*** mode. In this mode, Line 6's exclusive A.I.R. II DSP is active, and you are treated to a virtual speaker-cabinet-air-microphone experience that's so good you may never use a regular guitar amplifier and microphone set up again.

The ***dest*** setting you select will be remembered by your POD*xt*, so you don't have to re-set it every time you power up. If you change it to a different setting for a special situation you come across, don't forget to change it back again to the setting you normally use once you get back to your standard setup. When you plug your headphones into POD*xt*, ***dest*** will be automatically set to ***studio: direct***, giving you the best tone for private jamming.

The Ins and Outs of Great Tone

If you're hooking your POD*xt* up to a recorder, mixer, or other equipment, be sure you are plugging its outputs into **line level inputs** on your other gear, as opposed to microphone level or guitar level inputs. This will insure that you get the best signal-to-noise ratio (lots of juicy guitar tone, not too much hiss) with POD*xt*. Some equipment only gives you a single input for both mic & line level sources, allowing you to trim low level signals (like mics) up to a high level at the inputs. If you are plugging your POD*xt* into one of these inputs, try setting the trim to minimum, and twisting the ***Output*** 4 and

Channel Volume knobs up to maximum. If your equipment has a couple of open line-level only inputs, you'll probably get better performance by plugging into these, rather than the wide-ranging mic-to-line level trimmed inputs.

Setting Levels

Start by setting PODxt to the sound you intend to use, strum hard, and set ***Channel Volume*** as close to max as you can without getting the CLIP indicator in PODxt's display. Now play with the PODxt ***Output*** knob and any input volume control on your system so you can get the maximum sound level out of your PODxt without going so far that you overdrive the input on your system and cause unwanted distortion.

TIP: You probably want to have all of your favorite sounds as loud as possible, while also having the right difference in volume between your lead and rhythm sounds, clean and dirty sounds, etc. Right? OK, then, to get this happy balance, start with your favorite 'clean' sounds. Turn up their Chan Vol as high as you can without getting the CLIP indicator in PODxt's display when you strum hard. and save them that way. Then switch amongst them to see if some are too loud, and turn them down a bit to match well with the others. Next, move on to select your 'dirtier' crunch and lead tones, comparing them to the clean sounds and saving them with lower Chan Vol settings to match well with those clean sounds. Now, each time you use your PODxt, you just have to set an Output volume level you like, and you can switch amongst your various sounds without unhappy volume differences.

Radiation Alert

You're also likely to find, especially if you are using a guitar with single coil pickups, that it is quite easy to pick up some serious noise from any computer CRT (which stands for *cathode ray tube*) display you might have in your studio. CRT displays are, after all, just special purpose ray guns that shoot photons at you all day long. Your guitar pickups receive and amplify the electro-magnetic fields that your display radiates, and you hear this in your audio signal as buzz and hum. Moving farther from the CRT, and turning your guitar so it does not directly face the computer's display, will minimize this problem. But if you find yourself in a tight studio setup, needing to lay down some quick tracks, and being pestered by CRT-induced buzz, you may find it helpful to do as we have sometimes done: set up your track to record and start your pre-roll; reach up and flick your computer monitor's power switch off; record your guitar part; stop your recording, flick the monitor back on, and check out the buzz-free playback. Flatscreen LCD monitors generally don't

cause hum and buzz. And just in case you're looking for an excuse to buy one... Line 6 **Variax** guitars are immune to this sort of radiation-induced hum also, since it does not use traditional magnetic pickups.

Pedal Power

PODxt has several foot control options that make getting great guitar tracks even easier: the Line 6 **FBV** foot controllers offer a range of functionality from basic A, B, C, D channel changes to full real-time control over almost every parameter in the PODxt. While we'll go into all the details in a later chapter, it's good to know that both allow you to select PODxt channels, tap in your effect speeds/times/tempos, and kick in the tuner, plus both give you Wah and Volume pedal control. Whichever of these two Line 6 foot controllers you choose, it will plug into the PODxt 6 Pedal jack. Remember that the older Line 6 Floor Board and FB4 pedals will *not* work with your PODxt.

MIDI Mania

Those of you with MIDI-capable studios will find that your PODxt lets you control *everything* via MIDI. Using MIDI, you can select any PODxt Channel and automate any PODxt parameter. You are truly lord of your domain. Pretty neat, huh? Read the **Deep Editing & MIDI Control** chapter if you plan to venture into this realm.

Re-Amping

What is Re-Amping?

For years, creative recording engineers have used what they call "re-amping" to add a whole other layer of creativity to the recording experience (some would say that it's a whole other layer of complexity, but we won't get into *that* particular argument here). What re-amping consists of, in the old-school way, is using a splitter/direct box to feed the guitar to both an amp (for monitoring and recording one track) and straight to the board (for a completely unprocessed dry signal to tape on a second track). This gives the ability to tweak the guitar tone after the fact. If you get the perfect performance, but discover on mixdown that the guitar tone isn't sitting quite right in the track, you don't have to bring the guitarist back into the studio (paying his exorbitant rates) to re-cut the track. You simply feed the dry guitar track back out to an amp and dial up a more appropriate tone.

To do all this used to require the aforementioned splitter/direct box, some sort of impedance and level matching box for feeding the signal back to the guitar amp (because the

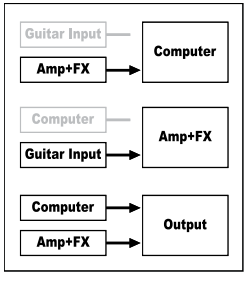
signal coming out of the board or direct from tape doesn't look like a live guitar signal to the amp, so it won't *sound* quite like a live guitar when you're done), a box full of mics, a closet full of amps, a tangle of cables, and a lot of time to set all that stuff up. What a pain, huh? Well, with the PODxt, you've already got the box full of mics and the closet full of amps. We've built the rest into the USB driver (which is, of course, available for free from the Line 6 website or through the Line 6 Monkey program we've mentioned earlier in this manual).

Re-Amping via USB

Once you've downloaded and installed the USB driver, whether directly from the Line 6 website or by letting Line 6 Monkey do all the work for you, you're ready to re-amp. Here's how:

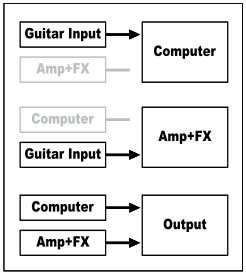
The PODxt Family USB driver (which we will henceforth refer to as the driver to save our delicate typing fingers, okay?) has four (4) different signal routing options, all of which have their own purpose.

1. Send processed guitar – This routing option is the default setting for normal



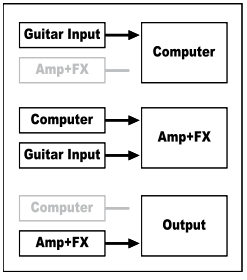
recording. As you can see from the diagram, the guitar goes right to the internal processing of the PODxt, the processed signal is sent to the computer (so you can record it) and the output of the PODxt shows both the processed guitar signal and the tracks that you're playing on the computer. Pretty straightforward, isn't it?

2. Send clean guitar – This is the basic re-amping "get my dry guitar recorded"



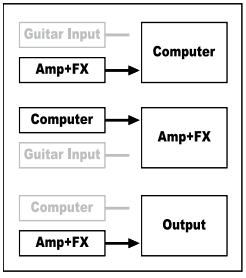
setting. The dry guitar input signal is sent to the computer for recording, and also to the internal processing of the PODxt so you can hear how the guitar sounds through the amp and effects you've dialed up. The tracks you're playing and the processed guitar signal are sent to the output of the PODxt so you can monitor your performance.

3. Send clean guitar, re-amp playback – This one's a little tricky, but it has it's uses.



The dry guitar is sent to the computer and to the internal processing. The computer signal is also sent to the internal processing and only the internally processed signal from the PODxt is sent to the outputs. This one is useful if you're trying to double a guitar track you've already recorded (or play a harmony line or contrapuntal part to that track) for a track that you'll also be re-amping. You'll generally be playing only the 1st track and a click reference unless you like the sound of the entire band through a raging amplifier.

4. Send Re-amp playback – This would be your traditional re-amping set up. The



computer audio is sent to the internal processing of the PODxt, and the processed signal is fed back to the computer for recording and to the outputs of the PODxt for monitoring.

So how do we put this all together? Here's the basic workflow:

1. Using routing setting 2 - Send Clean Guitar, record the basic guitar track while monitoring the whole mix through the PODxt's outputs. This should result in a recorded track of crystal clear, unprocessed dry guitar.
2. Using routing setting 4 - Send Re-amp Playback, use your recording program to assign the playback of the track you want to re-amp to the PODxt input and arm a new track for recording that's assigned to the PODxt output. When you press "Record" on your software, what you should end up with is a new track that has all the juicy goodness of PODxt's amp and effect modeling, while leaving your original dry track alone, so you can do it all over again with yet another round of re-amping.

Obviously, with all these different routing options available, there are a lot of other things you can do - far more than we can cover in this manual, as a matter of fact. We recommend spending some time experimenting with the other routing options after you get the basic process down, and if you come up with something really cool and twisted, let us know.

A few notes about stuff that you may run into:

Latency – No doubt about it, computer recording has latency issues. Anytime you send

a signal in and out of the computer, it takes time, even if it's only a couple of milliseconds. That new track you record by re-amping will be just a wee bit behind the original track. Do it a few times and it'll start to sound funny. Check your recording software for a latency compensation feature. Sometimes it's automatic, sometimes you just have to drag the new drag backwards a couple of ticks to line it up with the original. Unfortunately, there's no magic wand for this. Time only moves forward, at least until you drag the track back.

Latency, part II – How your buffer size is set on your recording software can have an adverse effect on latency. Larger buffers equal higher latency, small buffers equal more load on your CPU, which can mean clicks, pops, and dropouts. Every system is different, so you'll have to spend some time finding out what the most reliable settings on your system are. We highly recommend NOT having other programs (like email, browser, and especially games) running in the background while you're recording. After all, they don't play Pong on the board in a pro recording studio.

Imaging – It may have stereo outputs, but the PODxt's input is mono only. You can't feed it a stereo signal (well, you can, but what you'll get out is mono). It's important to remember that when you're assigning tracks to the PODxt for re-amping.

PODxt — Playing Live

***PODxt Pro** USERS, FAST FORWARD TO THE **PODxt Pro – Configurations & Connections** SECTION AT THE END OF THIS CHAPTER.*

Mount Up

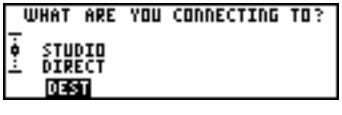
If you perform live, you'll probably want to have the PODxt in a handy spot on stage. One of the easiest ways to get it there is with the optional PODxt mic stand/amp top adaptor you can get from Line 6 — it's described on the Line 6 web site (where it can also be purchased). We know this is another shameless plug to get you to buy more gear, but what the heck — this really is a handy little item to get the PODxt's righteous red aluminum chassis wherever you need it for mid-show tweaking. And that custom PODxt carry case is simply *smashing*.... But let's get back to educational stuff:

Keeping Your Options Open

When you're playing live with PODxt, you've got a choice of setups. You can plug straight out of the PODxt's outputs into the house system for awesome tone without the hassle of mics and cabinets and all that other stage setup. You can also choose to run PODxt into a power amp and speaker cabinets, using it as the ultimate preamp. Or, you can plug your PODxt in between your guitar and a guitar amplifier so PODxt acts as a tone shaping front end for the amp. Whichever setup you choose, you're gonna have to tell your PODxt about it first. Read along and we'll get'cha dialed in like a pro.

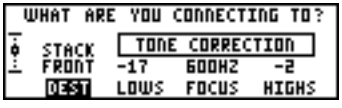
What are you connecting to?

You can supply your PODxt with one of three answers to this question, and thereby ensure that your friend on the floor gives you the best possible tones in any setup. Press the **Tune/System** button and turn the **Select** knob clockwise until the display asks, "What are you connecting to?"



STUDIO DIRECT—When plugging PODxt straight into a P.A., or using in-ear monitoring systems, press the Soft Button below ***DEST*** and turn the ***EFFECT TWEAK*** knob **14** to select ***STUDIO DIRECT*** for amazing amp and effect tone, night after night. Line 6 exclusive A.I.R. processing serves up a virtual speaker-cabinet-air-microphone experience so good you may never use a regular guitar amplifier and microphone on stage again. You're as powerful as the entire P.A.—and guaranteed to be in the mix!

COMBO FRONT, COMBO PWRAMP, STACK FRONT & STACK PWRAMP—Choose one of these modes when you're plugging your PODxt into another guitar amp, or a power amp and guitar speakers. When you're running Amp Modeling in your PODxt with one of these modes activated, the Mic and Room components of A.I.R. are turned off, and the Cabinet Models are revoiced to sound their best coming through the kind of speaker you choose. The "Pwramp" variations should be used when you're running straight into a poweramp driving speakers, or running into the effect return of an amp so that its own preamp is bypassed and you're getting your PODxt's signal right to the power amp section. Choose a "Front" variation when you're plugging right into the front of a combo amp or head, which will also run you through that amp's preamp section. The two "Front" modes also give you some Tone Correction controls, as shown here:



The idea of these Tone Correction controls is to adjust PODxt's overall sound to compensate for the tonal response of the preamp section of the amp that you're plugging into. We've found that it is often necessary to reduce the low frequency or high frequency parts of the PODxt to get decent results in this sort of a configuration, or shift the focus of the mid frequencies, so that's what these controls are set to do. Press the Soft Button **18** below ***LOWS*** or ***HIGHS*** and twiddle the ***EFFECT TWEAK*** **14** knob to reduce the amount of low or high frequencies that the PODxt will send out. Use ***FOCUS*** to choose which mid frequencies to emphasize.

Note: When running PODxt into a guitar amp (as opposed to studio monitors or headphones) remember that different speaker/amp combinations sound wildly different. Consider the name of each *DEST* choice as a recommendation only, and experiment with all the options to see which sounds best for your particular setup.

And last but not least ON our lineup of available ***DEST*** choices is...

BOSE PS1—Choose this when plugging into a Bose PS1 Cylindrical Radiator™ loudspeaker system. We specially tuned this mode for great sound from the innovative new sound system that you can learn more about from **www.bose.com**.

PODXT remembers the "What are you connected to?" settings you choose, so you don't have to re-set them every time you power up. If you change to a different setting when using a different setup, don't forget to change back to your standard setting once you get back to your regular setup.

Getting The Right Tone With An Amp

The first thing to consider when running PODXT in front of an amp is what you want to achieve. If you want to use your amp for its tone, with PODXT supplying effects and some extra distortion when needed, then you'll generally get the best results turning the amp modeling off on PODXT, and using a stomp box model when you want to add distortion. The sounds that are pre-programmed in Banks 9-16 are set up this way, to complement the tone provided by your amp. For this setup, you'll want to plug right into your amp's front panel guitar input, and be sure you've made the proper choice of ***COMBO FRONT*** or ***STACK FRONT*** on the "What are you connecting to?" system page (see page **3•5**).

On the other hand, if you want to use PODXT's Amp Modeling ability to transform the basic tone of your amp to make it sound more like another amp, you'll probably want the amp modeling on. If you've got an amp with effect send/return jacks, or a power amp input, we recommend you first try feeding your PODXT's input into them, bypassing your guitar amp's own preamp and its tone contribution. Then be sure you've made the proper choice of ***COMBO PWRAMP*** or ***STACK PWRAMP*** on the "What are you connecting to?" system page (see page **3•5**). If, instead, you're plugging right into the guitar input on the front of your amp, try ***COMBO FRONT*** or ***STACK FRONT*** mode on the "What are you connecting to?" system page.

It's also important to be realistic about what you're going to achieve here — as good as it is, PODXT won't be able to make a $100 combo amp with a cheap speaker sound *exactly* like the vintage amp of your dreams. When you're plugging into the front of an amp, it's a good idea to start off with that amp in neutral. What is "neutral," you ask? Well, if you only have one volume control on your amp, set it low enough to get a "clean" tone; that ensures PODXT's sounds come through as purely as possible. If you have a master volume in addition to a volume control on the input, set them both so that the first volume doesn't overdrive the master volume (so you're getting a clean tone). This will vary from

amp to amp, but usually the input volume is going to be less than the master volume to get a clean, non-distorted sound. If you have passive tone controls, try setting your mid control at max, and your treble and bass controls at zero (this is actually "flat" equalization-wise on most amps). Active tone controls may vary, but just be sure you're not overdriving the amp so the PODxt tone comes through without extra coloration. Once you get going, you can tweak the amplifier settings to suit your tastes. Try to set PODxt's ***Output*** so you're not overdriving the input of the amp.

External Stomp Boxes and PODxt

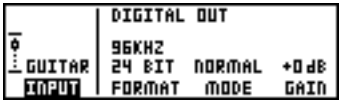
If you've been playing guitar for a while, you probably have some favorite pedals that you dig. And even though PODxt has now graced your life with some pretty hip stomp box and rack effects models, you probably still want to have the option of keeping those old pedals in your arsenal. No problem! Just remember that if you're going to use PODxt with those other effects boxes in front, they're going to act differently based on the Amp Model you've selected on your PODxt. It's just like you'd expect — different combinations will produce a veritable feast of tone! Some distortion boxes may sound overly harsh if you max their output volume into your PODxt. Try lowering the distortion box's volume, and you can always add more gain with PODxt's ***Drive*** knob or its own ***Stomp*** effects.

PODxt Pro — Configurations & Connections

To use the USB connector, visit www.line6.com to download PODxt USB Driver Software, as well as Line 6 Edit Mac/Windows software or GuitarPort (Windows only) software.

Selecting An Input

Press the ***I/O & Dig Select*** button **26** once to see this page where you select from PODxt Pro's many inputs and digital options:



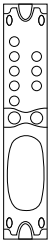
Press the far-left Soft Button below ***input*** and select from these options:

guitar in—Pick this when plugging your guitar straight into the front panel ***Input*** **2** jack. When this is selected, audio from the rear panel's line level input and digital inputs is ignored.

line in—Select this option when whatever you want to run through PODxt Pro is plugged into the rear panel ***Line Level Input*** **29**. When this is selected, audio from the front panel input and the digital inputs is ignored.

aes left, aes right, aes l+r—Select one of these to use the rear panel ***AES/EBU*** **36** digital inputs. The ***aes l+r*** option merges the left and right AES inputs to mono, since PODxt Pro only allows a mono input. When this is selected, the front and rear panel analog inputs are ignored.

spdif left, spdif right, spdif l+r—Select one of these for the rear panel ***S/PDIF*** **36** digital inputs. The ***spdif l+r*** option merges the left and right S/PDIF inputs to mono, since PODxt Pro only allows a mono input. When this is selected, the front and rear panel analog inputs are ignored.



Input & Digital Out Options

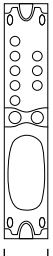
Press the ***I/O & Dig Select*** button **26** once to see this page and select from PODxt Pro's many inputs and several digital options:

FORMAT: Sample rate, word length (bit depth), and clock source

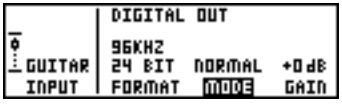
Press the Soft Button below ***FORMAT*** and spin the ***Effect Tweak*** **14** knob to choose to output any combination of 16, 20 or 24 bits along with 44.1, 48, 88.2 or 96 KHz. PODxt Pro will use its internal clock to generate the sample rate you choose.

Or choose ***MATCH AES IN*** or ***MATCH SPDIF IN*** from the ***FORMAT*** options, to have PODxt Pro clock to the sample rate being received, and output data in the same rate/bit format.

Clocking to external gear: Whatever you've selected as your input (including analog Guitar In or Line In), you can still pick ***MATCH AES IN*** or ***MATCH SPDIF IN*** for ***FORMAT*** to have PODxt Pro slave to the clock of your other digital equipment. For instance, feed PODxt Pro's digital input with an output from your digital mixer, choose that source for ***FORMAT***, and PODxt Pro slaves to your digital mixer's clock and matches its digital audio format. Sweet.

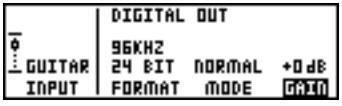


MODE: Normal or Dry Guitar



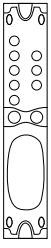
Press the Soft Button below ***MODE*** and spin the ***EFFECT TWEAK*** **14** knob to choose ***NORMAL*** (delicious amp-cab-fx-mic-room processed sound comes out of the digital outs) or ***DRYGTR*** (unprocessed guitar comes out of the digital outs). See page **3•15** for more info on why this can be cool.

GAIN: Extra gain on the digital outs



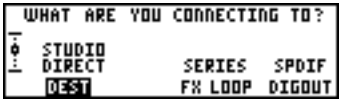
Press the Soft Button below ***GAIN*** and spin the ***EFFECT TWEAK*** **14** knob to add up to 12 db of gain on the digital outs *only*. This can be used to increase the digital output level of sounds that don't have a lot of distortion or other settings that are driving their levels up.

"Danger, Will Robinson!" Well, not *danger*, really, but important to know: If you are recording the dry guitar signal via the digital output and intend to re-amp the signal by digitally feeding it back to PODxt Pro later, **DO NOT add gain**—leave the signal at +0db—*and* play the signal back from your recorder to PODxt Pro's digital input without an increase or decrease in level. If you dash madly forward and don't follow this advice, you'll be feeding the re-amp signal to PODxt Pro at a different level than the signal that was used while you were tracking the guitar in the first place, and the change in input gain to PODxt Pro will make it impossible to get a clean sound, or will give you a less gainy sound than you expect. Of course, if you're a danger-lover looking for unpredictable versatility during re-amping, this may be just your thing.... See page **3•15** for more on that.



What are you connecting to?

You can supply your PODxt Pro with one of three answers to this question, and thereby insure that your trusty tone partner gives you the best possible sound in any setup. To start the dialogue, press the ***I/O & Dig Select*** button **26** twice to see the display ask, "What are you connecting to?"



STUDIO: DIRECT—When plugging PODxt Pro straight into a P.A., or using in-ear monitoring systems, press the Soft Button below ***DEST*** and turn the ***Effect Tweak*** knob **14** to select ***STUDIO: DIRECT*** for amazing tone, night after night. Line 6 exclusive A.I.R. processing serves up a virtual speaker-cabinet-air-microphone experience so good you may never use a regular guitar amplifier and microphone on stage again. You're as powerful as the entire P.A.—and guaranteed to be in the mix!

LIVE: COMBO & LIVE: STACK—These modes are best when you are running into a power amp that is driving guitar cabinets. The Mic and Room components of A.I.R. are turned off, and the Cabinet Models are revoiced to sound their best coming out of the 1/4-inch jacks to feed the kind of speaker you choose. The XLR outputs have additional processing to simulate the sound as it will be heard coming out of your speakers, and can be sent to a P.A. or house sound system.

BOSE PS1—Choose this when plugging into a Bose PS1 Cylindrical Radiator™ loudspeaker system. We specially tuned this mode for great sound from the innovative new sound system that you can learn more about from **www.bose.com**. It is important that you use only the XLR outputs in this mode, connecting them to the Bose system. (The 1/4-inch outputs do not output correct sound in this special mode.)

PODxt Pro remembers the ***DEST*** setting you choose, so you don't have to re-set every time you power up. If you change to a different setting when using a different setup, don't forget to change back to your standard setting once you're back to your regular setup.

FX Loop

Press the Soft Button below ***FX LOOP*** and spin the ***EFFECT TWEAK*** **14** knob to choose ***SERIES*** or ***PARALLEL*** operation for the loop.

Setting ***LOOP*** to ***SERIES*** means that PODxt Pro will send its full signal out to the effect, and then output the signal that returns from the effect. If you turn the effect off, or turn its output level all the way down, you won't hear anything. Use the mix control on the effect unit that's connected to the loop to determine how much effect you hear versus how much of the uneffected PODxt Pro sound. Please note that the PODxt Pro's effects loop is entirely analog and is placed directly before the analog outputs, so anything run in the loop will not be present in the digital out. This is a great way to record "wet cab/ dry cab", as you can record dry signal from the digital outs, then use the main outputs to record the effected signal separately.

If you set ***LOOP*** to ***PARALLEL***, PODxt Pro will send a parallel copy of its signal to the loop, while simultaneously sending its signal to its own outputs as usual. Some people prefer this type of setup, because only a small portion of their tone is run through the effect, preventing some effect units from degrading their overall tone. When running parallel, you should set the mix control on the effect unit that's connected to the loop to 100% wet. Then adjust the balance of effect versus uneffected PODxt Pro sound by adjusting the output volume control of the connected effect unit.

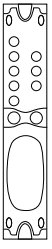
PLEASE NOTE: Many effects can result in compromised sound when run in parallel, because the signal coming back from the effect unit is out of phase with the signal that has stayed in the PODxt Pro. This is generally not a problem for delay or reverb, as long as the external effect is running 100% wet. It is often a problem with modulation effects (chorus, phase, flange, etc.), compression, or any other effect that includes some unprocessed sound mixed with processed sound. For these effects, series is generally the way to go with the effects loop.

You can turn the loop on/off from a connected FBV foot controller or the loop on/off parameter in the last ***EDIT*** displays. This on/off state is stored with Channels that you save, so you can have some with the loop on, and some with the loop off.

AES/EBU or S/PDIF Data Format?

PODxt Pro's AES/EBU and S/PDIF digital outputs are both active at the same time, and each have the electrical properties appropriate to their respective digital standards. The ones-and-zeroes digital data that is transmitted in the AES/EBU and S/PDIF standard is almost—but not exactly—the same.

Since both of PODxt Pro's physical digital outputs always sends the same data, we've given you the ***DIGOUT*** parameter to decide whether this data should be formatted according to the AES/EBU standard, or the S/PDIF standard. In practice, many pieces of equipment will accept either data format from either connector, but if you want to be sure you are sending exactly the right format that you prefer, this parameter is for you:



Radiation Alert

You'll probably find, especially if you are using a guitar with single coil pickups, that it is quite easy to pick up some serious noise from any computer CRT (which stands for *cathode ray tube*) display you might have in your studio. CRT displays are, after all, just special purpose ray guns that shoot photons at you all day long. Your guitar pickups receive and amplify the electro-magnetic fields that your display radiates, and you hear this in your audio signal as buzz and hum. Moving farther from the CRT, and turning your guitar so it does not directly face the computer's display, will minimize this problem. But if you find yourself in a tight studio setup, needing to lay down some quick tracks, and being pestered by CRT-induced buzz, you may find it helpful to do as we have sometimes done: set up your track to record and start your pre-roll; reach up and flick your computer monitor's power switch off; record your guitar part; stop your recording, flick the monitor back on, and check out the buzz-free playback. Flatscreen LCD monitors generally don't cause hum and buzz. And just in case you're looking for an excuse to buy one... Line 6 **Variax** guitars are immune to this sort of radiation-induced hum also, since it does not use traditional magnetic pickups.

Pedal Power

PODxt Pro has a couple of foot control options that make getting great guitar tracks even easier: the **Line 6 FBV** and **FBV Shortboard**. While we'll go into all the details in a later chapter, it's good to know that both allow you to select PODxt Pro channels, tap in your effect speeds/times/tempos, and kick in the tuner, plus both give you Wah and Volume pedal control. Whichever of these two Line 6 foot controllers you choose, it will plug into the PODxt Pro Pedal 6 jack. Remember that the older Line 6 Floor Board and FB4 pedals will *not* work with your PODxt Pro.

MIDI Mania

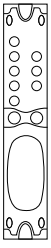
Those of you with MIDI-capable studios will find that your PODxt Pro lets you control *everything* via MIDI. Using MIDI, you can select any PODxt Pro Channel and automate any PODxt Pro parameter. You are truly lord of your domain. Pretty neat, huh? Read the **Deep Editing & MIDI Control** chapter if you plan to venture into this realm.

Re-Amping with PODxt Pro

Having issues with commitment? PODxt Pro address your needs with its support for re-amping—the process of recording "dry," unprocessed guitar and then processing it "live" during mixing so that you have totally flexibility to adjust your tone. This is similar to the way most people record vocals without reverb—they may "audition" some reverb while tracking, but the vocal signal sent to their recorder is generally sent without the reverb, so they can make the final choice of reverb tone and amount during mix-down. Even if you don't plan to rely on re-amping all the time, you may find it handy to record a re-amp-ready dry guitar at the same time as your standard processed guitar signal, so the dry guitar is standing by if you need to salvage what might otherwise turn out to be an unusable take of a once-in-a-lifetime performance.

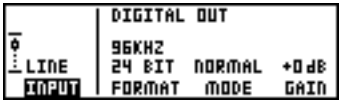
Analog Re-amping

Just like you would for normal recording, connect your guitar to the **Guitar In** jack on the front of the PODxt Pro. And connect PODxt Pro's left and right **Analog Outs** to your audio system to you can hear what's coming out of them. Play a little guitar just to make sure you're hearing it. OK so far.



Now, connect the rear panel **Unprocessed Guitar Out** to an analog input of your recording device, and route it to a record track. This is the signal you will be recording so that it can be used for re-amping during mixdown. You may also, if you wish, track PODxt Pro's left and right outputs to your recorder at the same time.

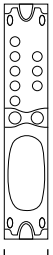
Connect the monitor output from this record track that's receiving the unprocessed guitar signal to the rear panel ***Line In*** jack of PODxt Pro. Press the ***I/O & Dig Select*** button **26** once to see this page:



Press the Soft Button below ***input*** and spin the ***Effect Tweak*** **14** knob to choose ***line in***. PODxt Pro is now ready to process the signal that's received at the ***Line In***, while simultaneously sending your *unprocessed* guitar signal to the **Unprocessed Guitar Out**, so you can record it.

Dial up your tone as you normally would, and record. The dry signal will be recorded, and all the while you will hear the full Amp, Cab and Effects processing of your PODxt Pro at the same time. Like listening to reverb on your vocal while recording, *without* committing it to the recorded track. Pretty cool, huh?

Now, as you mix, you can adjust the guitar tone to your heart's content. Turn up the Drive a little, back off on the Chorus—heck, change the Amp Model and use a different modeled microphone selection. When you *are* ready to commit a processed sound to a track, you can record the left and right analog or digital outputs of the PODxt Pro to your recording system.

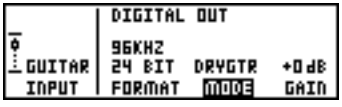


Digital Re-amping

In this scenario, we're going to track PODxt Pro's analog outputs, while also recording a "safety" track of dry guitar digitally, so the dry guitar can be used later if you need to make a tone change.

Connect your guitar to the **Guitar In** jack on the front of the PODxt Pro. Connect PODxt Pro's left and right **Analog Outs** to your audio system so you can record them while you are also listening to what's coming out of them. Play a little guitar. Hear it? OK so far.

Press the ***I/O & Dig Select*** button 26 once to see this page if it's not already shown:

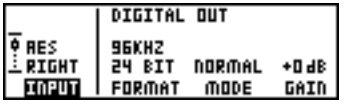


Press the Soft Button below ***INPUT*** and spin the ***Effect Tweak*** knob to choose ***GUITAR IN***. Select ***DRYGTR*** for the ***MODE*** option. Connect PODxt Pro's ***AES/EBU*** or ***S/PDIF*** digital outputs to your recorder. Do *not* monitor this signal while recording—you're simply "saving it for a rainy day" so that you can "fix it in the mix."

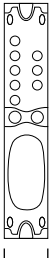
Also, be sure ***GAIN*** is set to +0dB; adding gain to get a hotter signal to your record track won't improve signal to noise ratio or any other aspect of audio quality, and *will* cause problems when you actually attempt to use this signal later for re-amping, so take our advice: don't do it!

Now, the idea is to record the main analog outputs to your recorder, while the dry guitar is also being recorded on a separate track. Monitoring the processed guitar signal and punching in/out works exactly as you would expect it to if you were recording any other analog signal into your recording app/device. The bonus here is that you also have a digitally recorded unprocessed guitar signal that can be used to create a new (or additional) sound that you can use later. Speaking of which...

When you want to make use of that digitally recorded dry guitar signal, send it out of your recorder to one of PODxt Pro's digital inputs, and select that **input** as **aes left** has been selected here:



Don't change (increase or decrease) the playback level of the dry guitar track; send it out to PODxt Pro at exactly the same level it was recorded at. Then connect PODxt Pro's analog or digital outputs to your recorder, and you record processed guitar sound while making whatever tone changes best fit the needs of your final production.



Creating & Storing Sounds

This chapter gives you the inside scoop on editing your new PODxt. Here, we'll take you through everything from loading and changing sounds to full customization of PODxt's Amp and Effect Models. Even you power users will want to read on and learn the tips and tricks to the quickest way around for instant tonal satisfaction. You can also use **Line 6 Edit** software, downloadable from **www.line6.com**, to edit your PODxt, backup your memory, and save a library of sounds on your computer.

Recalling Channel Memories

When you first turn your PODxt on, the display will look something like this:

Use the ***Select*** knob to spin through the channels, which are organized into 16 Banks, where each Bank has four Channel Memories: A, B, C, D. (**Chapter 8** tells how to do this and more with your feet to make your guitar-playing hands happy!)

Try spinning that ***Select*** knob to find something you like. Need a bit more bass, or perhaps lots more drive? No problem! Simply reach up, grab a knob and twiddle away, my friend. In addition to the tone, volume and ***Reverb*** knobs, you've got those handy on/off buttons for the effects, plus the smart ***Effect Tweak*** knob that is always ready to change the most important effects parameter.

Recalling Effect Setups

One of the handy functions of your new PODxt is the ability to create and save custom Effect Setups. Think of them like pre-wired pedal-boards, or pre programmed rack gear. Your PODxt sports 64 of these setups, and they are accessed by turning the ***Effects*** knob. Give that knob a spin to see the names and hear the sounds of all those Effect Setups as you turn. Later in this chapter we'll show you how to save your own custom Effect Setups for use anytime, anywhere!

Editing Basics

In this section we'll take a trip into tweak. A Deep Dive into the way your PODxt works, and how to make it best work for you. PODxt's knobs, buttons and display give you direct access to absolutely every detail. No need to connect to a computer for detailed editing as is required for the original POD.

To begin your editing adventure, all you have to do is press the ***Edit*** button to light it up. Now turn the ***Select*** knob. Well lookey here, everything you'd ever want to tweak on your PODxt is right there in front of you. To change something shown on the display, simply press the Soft Button 1 8 directly below it and spin ***Effect Tweak***. Everything you tweak here, by the way, is remembered when you press ***Save*** and choose a Channel Memory to save to.

Double Press for Easy Access

Want to change the Mod effect, or pick a different Delay model? No worries! Press twice quickly on the ***Comp***, ***Stomp***, ***Mod*** or ***Delay*** button any time to go straight to the first page of parameters for the associated effect. Another double-press will pop you right back out of Edit, so you can surf for more tone. (The ***Cab/A.I.R.*** button just takes a single press to select its page, or leave Edit.)

When the ***Edit*** button is NOT lit, you'll notice that the two right Soft Buttons 1 8 have the boxed words ***Gate*** and ***EQ***. Double-press one of them to jump right to the editing page for that effect. Then press the ***Edit*** button to leave again.

Inside the Edit Menu

When the ***Edit*** button is lit, you'll see that there is a graphic representation of the ***Edit*** "menu" on the left side of the PODxt's display. Turn the select knob, and notice that the box in the graphic slides up and down the menu, with each dot in the graphic representing one of the available ***Edit*** pages. This "scroll bar" is there to help you keep your place in the great circle of life, er, ***Edit*** pages.

Amp knob settings

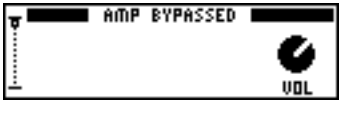
With the ***EDIT*** button lit, spin the ***SELECT*** knob counterclockwise to select the first page from the ***EDIT*** menu. This page shows the knob settings for the current channel. With the ***EDIT*** button *NOT* lit, double-press the Soft Button labeled ***AMP*** to see the Amp Model settings. It looks like this:

At the top of the display you'll also see the Amp Model name. Now, spin the ***AMP MODELS*** knob. See how the tone controls change? This shows you the settings that the helpful elves at Line 6 have programmed for each Amp Model. Read on to find out how to customize them for your taste.

Look carefully now... do you see the little 'dots' by the knobs? These tell you where the knobs were last saved. Reach up and spin the Drive knob. Notice that the knob moves on the display. Cool, huh? And notice that the little dots are still where they were. This allows you to compare your edit with the saved settings for this Channel Memory. Now, that's handy!

Amp Bypass Channel Volume

If you've got the ***AMP*** off, the display will instead look like this:



This is the volume that this channel will be set to when ***AMP*** is bypassed. It does not affect the volume that you'll hear when ***AMP*** is not bypassed.

Cabinet and Mic settings (There's magic in the A.I.R.!)

From the Amp Knob display, turn **Select** one click to the right (you can also get here directly by pressing the **Cab/A.I.R.** button). You're now looking at something like this:

These are the advanced A.I.R. settings where you can mix and match any cabinet model with any amp, as well as dial in the perfect microphone setup.

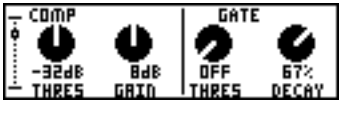
Press the button under the displayed word ***CAB***, then use the ***EFFECT TWEAK*** knob to spin through the available Cabinet models.

You can change the microphone selection or spread of the room the same way. Press the button under the displayed word ***MIC***, then use ***EFFECT TWEAK*** to spin through the Mic options, or press the button under ***ROOM*** and dial in more or less room.

These settings allow you to completely customize the sound of the virtual recording environment we call A.I.R. — all without leaving the privacy of your own mind! Remember, you can get to this page at anytime from anywhere with a single press of the ***CAB/A.I.R.*** button.

Comp/Gate settings

From the A.I.R. settings display, turn ***SELECT*** one click to the right (you can also get here directly by double-pressing the ***COMP*** button any time, or double-pressing the Soft Button under the word ***GATE*** when the ***EDIT*** button is not already lit). You're now looking at something like this:



Just like any other edit page, you can press a Soft Button then turn the ***EFFECT TWEAK*** knob to adjust the settings shown here. **Chapter 6** tells you more about getting the most out of the Comp and Gate effects.

EQ settings

From the Comp/Gate settings display, turn ***SELECT*** one click to the right (you can also get here directly by double-pressing the Soft Button **18** under the word ***EQ*** when the ***EDIT*** button is not already lit). Welcome to the ***EQ*** edit display:

The 4 graphic sliders on the left side of the page show you the gain settings of the four bands of PODXT's 4 Band Semi-Parametric EQ. The bands toward the left are for lower frequencies, the bands toward the right are for higher frequencies, and you can adjust the gain and frequency of each of them. The far left band is a low shelf, affecting all the sound at and below the frequency you select for it, and the far right is a high shelf, affecting the sound at and above its frequency. The middle two are band pass filters, affecting the sound centered on their frequency. The currently selected band is shown with heavier graphics, like the fourth band in the illustration. Press one of the two Soft Buttons on the left to ***SELECT*** one of the four bands for adjusting.

Pressing the two left Soft Buttons simultaneously will set the EQ "flat," so all bands have a gain setting of 0 and a default setting for frequency. Press the third Soft Button from the left and turn the ***EFFECT TWEAK*** knob to adjust ***GAIN*** for the correctly selected band. Press the far right Soft Button and turn the ***EFFECT TWEAK*** knob to adjust ***FREQ*** for the correctly selected band. As you do all this, you can press two right Soft Buttons simultaneously any time to turn the EQ off ("EQ Bypassed" will show at the top of the display) and on to see what difference the EQ is making, and insure that the changes you're making are improving your sound.

Stomp settings

From the EQ settings display, turn **Select** one click to the right, or simply double-press the **Stomp** button. You'll be looking at the Stompbox **Edit** page that looks something like this:

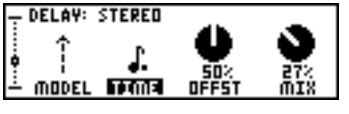
As with all of the effects, the first button from the left below the display allows you to choose the effect model. You can also see that the model selected here, Vetta Comp, has 'knobs' for Sensitivity and Level. Pressing the button under **sens** selects it for tweaking via the **Effect Tweak** knob.

Some Stomp effects will have a second page, which you'll see if you turn the **Select** knob. See **Chapter 6** to learn the details of the many Stomp models, and how to get the most out of each one of them.

Mod and Delay settings

Turn the **Select** knob one click clockwise from the **Stomp** page(s), or double-press the **Mod** button to see the Mod settings pages. Turn **Select** another couple clicks clockwise or double-press the **Delay** button to see the Delay pages. For the most part, things here work like the other edit pages already described (and **Chapter 6** will tell you about all the Mod and Delay models in detail). The pages look something like this:

Delay Edit Page 1

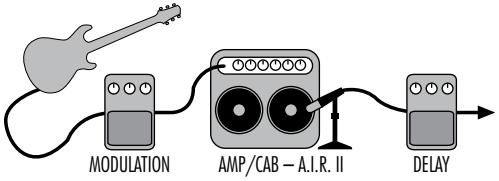


Delay Edit Page 2

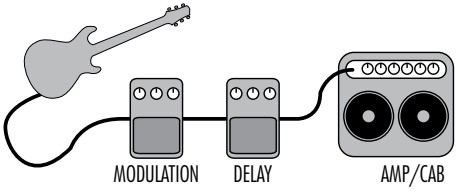
Config

The **config** parameter on the second Mod and Delay pages determine whether those effects will come before (***PRE***) the amp or after it (***POST***) in the signal flow.

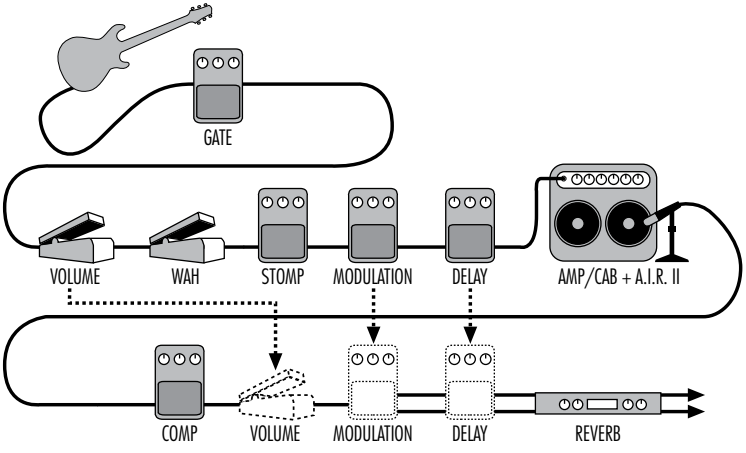
Here's a typical routing with a ***MOD*** effect ***PRE*** and a ***DELAY*** running ***POST***:



Here's another routing with both ***MOD*** and ***DELAY*** effects in the ***PRE*** position:



And this is what the full signal flow looks like inside your PODxt, including the pre and post options for Mod, Delay and the Volume pedal:



Setting your Tone to Tempo

Mod Speed or Delay Time can optionally be set using note values and tempo:

1. Select the Delay ***TIME*** or Mod ***SPEED*** by pressing the button below it.

2. Spin ***EFFECT TWEAK*** counter-clockwise until you start seeing little notes in the place where milliseconds or Hertz used to be. Pick the note value you'd like your ***TIME*** or ***SPEED*** to match.

3. Tap twice on the ***TAP*** button to set your tempo, and your Delay and/or Mod now match the tempo you tapped.

When you set your Delay time to match dotted-eighth notes, for instance, the ***TIME*** control will look like this:

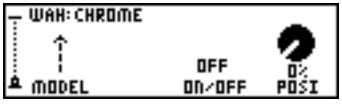
Reverb settings

Our next stop on our little trip through the ***EDIT*** wonderland is the Reverb page. (To get there, turn the Select knob one click clockwise from ***DELAY***'s last ***EDIT*** page:

Here you've got the ability to change the reverb model (PODXT's got plenty of them), as well as the associated parameters necessary to get that really groovy verb going on. The only thing you won't find is reverb Mix — that's because the mix is controlled by the dedicated ***REVERB*** 12 knob.

Wah Settings

From the last Reverb edit page, spin the ***SELECT*** knob one click clockwise and you'll find the wah pedal parameters. The display now looks something like this:



Here you can choose the wah model and save the on/off state of the wah with a Channel Memory. That way when you recall that channel, the wah comes on automatically. In fact, you can even save the position you want the wah to be set at when it comes on — by pressing the button below ***POSI*** and twiddling that ***EFFECT TWEAK*** knob.

Volume Settings

Spin the ***SELECT*** knob one more click clockwise and you're at the volume pedal parameters. The display should look like this:

Here you can choose the position of the volume pedal in your signal flow: ***PRE*** (before the amp model), or ***POST***. The ***MIN*** setting determines how much volume you'll hear when the volume pedal is at its minimum (heel down) setting. Set it to 0% to have silence in the heel down position.

Assigning the Pedal and Tweak Knob and dialing in Tempo

Light up the Edit button and spring the Select knob clockwise to the last page and you'll get this page:

Press the Soft Button 18 under ***ASSIGN***, and you can pick what the pedal of an optional FBV Shortboard will control. Here are your choices:

Setting	Internal Pedal	Pedal 2
1 - W/OFF **2 - VOL**	Wah/Off	Volume
1 - TWEAK **2 - VOL**	Tweak	Volume
1 - W/V **2 - TWEAK**	Wah/Volume	Tweak

Press the Soft Button under ***TWEAK***, and you can choose which parameter the ***EFFECT TWEAK*** knob will adjust when you are not in the ***EDIT*** pages.

The right side of this display shows you the tempo for this Channel Memory. This tempo is used to calculate the time/speed of any delay and modulation effects that you set to follow tempo. You set the tempo by tapping the ***TAP*** button a couple of times. Or you can press the button beneath ***TEMPO*** and spin the ***EFFECT TWEAK*** knob until you get exactly the tempo that will make your heart beat with passion and joy!

Saving Yourself

PODxt lets you save as many as 128 tones that you create as described earlier in this chapter. And even though we ship it to you chock full of some of our favorites, go ahead and save over whatever you want. We recommend spending some time with each of the factory sounds so you'll know which you want to keep, and which you'll want to save over. And don't worry, because we'll soon show you how to recall that favorite factory sound you just saved over and simply have to get back. You can also visit *www.line6.com* to check out the ToneTransfer database, surf around, pull a few down, and even add your own masterpieces to the lot.

Saving a Channel Memory

One of the simplest things to do with PODxt is call up a Channel Memory, make a few tweaks, and save that Channel without changing its name. To simply save a Channel you've changed, press ***Save***, then ***Save*** again. That's it.

Of course, you might want to stick your sound somewhere else, or at least change the name so you know which one it is. PODxt lets you do that just as easily.

To save your edit to a new location - Make your edits, then press ***Save***. This calls up a screen that looks something like this:

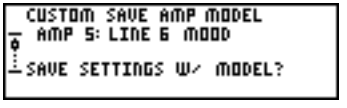
Now, press the button under the display that reads ***dest*** (short for destination) and then use the ***Effect Tweak*** knob to pick a different Channel Memory. Pressing ***Save*** again will confirm your decision, and save your sound to that Channel Memory, replacing what was there before.

Give your tone a name - Make your edits, then press ***Save***. Again, you'll see a display like the one above. Now, use the ***cursor*** **<** and **>** buttons to move the cursor under the letters you want to change. Press the button under ***char*** (short for character) and then use ***Effect Tweak*** to change the selected character. When you're done, press ***Save*** again to complete the job. See, that wasn't so bad.

Custom Saving Amp Models

Using this powerful feature, you can pack your PODxt with all the special amp- tweaking genius that only you possess. This brilliance will then be available instantly at the turn of the ***Amp Model*** knob, loading your customized version of the Amp Model, including your chosen Cab Model, Mic selection and your personal tweak of the 'room'. This way, when you turn the ***Amp Model*** knob to load the Plexi-45 model, you'll get *your* personal Plexi-45, with all the controls set for your very own version. Here's how it works:

Choose an Amp Model, change the cab, tweak the room, and even use a different microphone. Press the ***Save*** button, then use the ***Select*** knob to show the display that looks like this:



You have entered the land of **Custom Save**. Now, if you want your current settings to be recalled with this Amp Model, simply press ***Save*** again.

PODxt saves the following controls with an Amp Model, and loads them when you turn the ***Amp Models*** knob:

Controls you can customize
Amp Models
Cabinet Models
Microphone Model and Room amount
Drive, Bass, Middle, Treble, and Presence controls
Channel Volume
EQ settings

Custom Saving Effect Setups

As we mentioned earlier, you've got easy access to as many as 64 pre-wired pedal-boards and racks in your PODxt just by spinning the ***Effects*** knob. We've set up 64 of these for you, but if you always use that tweaked-up fuzz box feeding into your favorite settings of an analog delay pedal, then phase it all up after the amp, *and* you use that over and over with different Amp Models, just make it your own custom Effect Setup. Then, you can mix it with any of your customized Amp Models any time you want.

It's easy, just:

Press ***Save*** and use the ***Select*** knob to scroll down to the page that looks like this:

Where to put it — Press the button under the display that's labeled ***dest*** (destination) and then use the ***Effect Tweak*** knob to select a location to store it. You may decide to save these settings in the current location, or you can choose any of the 64 total spots.

What to name it — If you want to give your new Effect Setup a name, now's the time to do it! Use the ***cursor*** **<** and **>** buttons to move the cursor under the letters you want to change. Press the button under ***char*** (short for character) and then use ***Effect Tweak*** to change the selected character.

Commitment — Pressing ***Save*** again will now take a snapshot of your current ***Comp***, ***Gate***, ***Stomp***, ***Mod***, ***Delay*** *and* ***Reverb*** settings, and keep them forever and ever.

MIDI Dumps

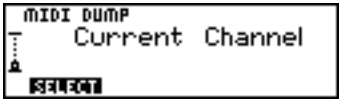
If you want to transfer one or more tones directly from one PODxt to another PODxt, or between PODxt and a MIDI data recorder, workstation, computer or sequencer, read on. You'll need a standard MIDI cable to do the deed. Connect the **MIDI Out** of your PODxt to the **MIDI In** of the receiving device. If you're exchanging MIDI with a computer, you also have the option of installing the PODxt Family USB Driver software (a free download from www.line6.com) and have your PODxt exchange MIDI messages with your computer over a USB cable.

You can then transfer:

- All Channels
- The Current Channel
- The Effect Setups
- The Amp Setups (including your customizations)

Transferring All Channel Memories - This feature will let you send all of your PODxt Channel Memories out via MIDI for a complete back-up of the 128 Channel Memories:

Press ***Save*** once, and use the ***Select*** knob to scroll down to this page:

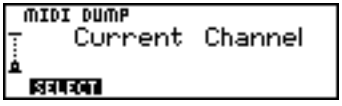


Press the button under ***select***. Turn the ***Effect Tweak*** knob to the left (counterclockwise) until the display reads:

Now, if you press ***Save*** again, the entire set of 128 Channel Memories of your PODxt will be dumped out of its MIDI jack. If another PODxt is connected, its brain will be taken over by this data, making it a virtual clone of your own PODxt channels! Who knew cloning was so easy?

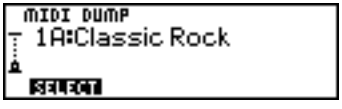
Transferring Only Some Channels - To transfer only one or more individual Channel Memories, Effects Setups or Amp Models from one PODxt to another, do this:

Press ***Save*** once, and turn the ***Select*** knob to show the page that looks like this:



Turn the ***Effect Tweak*** knob to tell PODxt what to transfer:

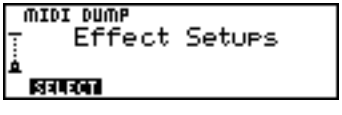
Any Channel Memory:



All Channel Memories:

All Amp Models:

All Effects Setups:



Now, if you press ***Save*** again, the MIDI dump you've selected will be transmitted out the MIDI jack, into the brain of a receiving PODxt, or into your computer or other MIDI device for backup.

Modeled Amps & Cabs

Which Amps and Cabs Are Modeled?

General Notes About the Models

As you may have guessed, we're tone fanatics here at Line 6. Once we've set our sights on creating a software emulation of a particular kind of amp, we will scour the globe in search of just the right specimen—that one, very particular amplifier that has the magic. We are also intensely mindful of the fact that, although amp model names may stay the same over the years, the circuit designs sometimes change radically. Amps from '57, '62, '65, '67, '75, and 2001 may all bear the same model name, yet sometimes have totally different sound and response, and quite often a different look as well. And as we all know, even two amps with the same circuit design, from the same era, can sound radically different, just on the basis of variance in component tolerances, among other things. Plus, there's the fact that every amp has its own special way of settling in over the years. And, just like people, some of them only get better with age. That's exactly why we went to so much trouble to find the very best examples we could of every amp that we wanted to model for PODxt. And it's why, when describing the software amp models that are emulations of other amplifiers, we've included photos here of the actual, individual amps that we lovingly selected, studied and measured—so that you'll know *exactly* which amp we're talking about.

So, now that you know what's in store, let's take a tour of the amp models that live inside your PODxt, and the original equipment that helped to make them possible.

There are 42 Amp Models living within your PODxt, plus 24 Cabinet Model selections. When you turn the ***Effect Tweak*** knob, you select an Amp/Cab combination. You can then mix'n' match different cabs with the amp (see **Chapter 4** for details). **Chapter 4** also tells you how you can customize PODxt to call up your favorite Amp/Cab combinations.

Line 6's Originals

We'll start the introductions with the original Amp Models that Line 6 created to give you even more tonal options than you could get from vintage gear alone:

Line 6 Clean

To create this Amp Model, we essentially grafted the preamp and tone stack of our model based on* a JC-120 (Roland®'s popular "Jazz Chorus" solid state combo) onto the poweramp and transformer of our model based on* a classic Marshall® JTM-45 tube head, thereby giving you the crisp and clear front end typical of a solid state amp, but with a rich, satisfying tube amp-style bite as you turn it up.

Line 6 JTS-45

Since the design of early Marshall®s was based on the Fender® Tweed Bassman circuitry, we wondered what it would be like if we took the preamp and tone stack of our model based on* the Marshall® JTM 45 and ran it into the poweramp and transformer of our model based on* the Fender® '58 Tweed Bassman. What we got was *way* happening, as JTS-45 will attest. Great grind and nice punch. A tone the whole family can enjoy.

Line 6 Class A

One of the most satisfying tonal experiences as a guitarist is to play through an amp that's driven to the point where the poweramp is just starting to distort, but before it achieves full clipping. For many players, this is the coveted 'sweet spot' they look for on an amp. Because we're not limited to physical reality when we're creating amps in the digital world, our goal for this one was to make an amp model that was nothing but sweet spot. One of the great side effects is the ease of coaxing feedback out of this one.

Line 6 Mood

And here we give you a fantasia tone, based on our memories of grunge guitar tones we have known and loved.

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?

Line 6 Chemical X
Just like those secret ingredients that detergent companies used to crow about (Now with Ingredient X-27!), the Line 6 sound design guys wouldn't tell us anything about the inspiration for this one 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.

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 (sort of like a Mesa/Boogie® Dual Rectifier® on 10 being used as a preamp for a Soldano®), while still retaining tonal definition and character. As a result, you'll enjoy lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the Drive and take no prisoners!

Line 6 Piezacoustic 2
This one is designed to work with the piezo output of solidbody 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.

Line 6 Agro
An aggressive high gain amp with a unique Mid control that will take you though the entire gamut of tone on one knob. How did we do it? The mid knob for this model changes the character of the distortion. When set to minimum the distortion exhibits Fuzz pedal characteristics. When the Mid is set to noon it creates creamy modern high gain amp tones a la Soldano®. And when the Mid knob is turned up to Max it's very much reminiscent of that Class A Vox® sound. Of course, then there are all the places in between...

Line 6 Lunatic

High gain with lots of high mids and no mud. Great for layering with other amps to cut through on the high end. A wide range of top is available with the Treble and Presence controls (maybe to the edge of lunacy).

Line 6 Treadplate

The original POD and POD 2.0 had a popular amp model that was our best attempt at the time to make a model based on* the Mesa Boogie® Rectifier® series of amplifiers. In addition to the Boogie® vibe, that model had some unique qualities that were all its own, and people it liked so much, they asked us to let them get that same sound with the newest generation PODxt. So here it is. In a way, Treadplate marks the first time we've actually modeled another Line 6 product! Here is an excerpt from the old POD manual to describe it: *"…modeled after* a 1994 Mesa Boogie® Dual Rectifier Tremoverb®. You can use this Amp Model to get that tight, high gain sound used by bands like Dream Theater or Metallica."*

Line 6 Variax Acoustic

One of the great features of the Variax Digital Modeling Guitars from Line 6 are their models of acoustic instruments. These sounds are best appreciated through a full range monitor or P.A., due to their high frequency content. This Amp Model was created in order to allow the Variax's acoustic models to sound as full-range as possible through the speakers of typical guitar amps. This can come in handy when you're using an acoustic model from a Variax, and listening to it through a guitar amp's speakers. Keep in mind that since this model provides a large amount of high frequency boost (to compensate for the natural roll-off of typical guitar speakers) and overdriving a model playing an acoustic guitar is not usually a desired thing, this model will likely appear softer than most of its compatriots. If you need more gain, the Drive knob can be used to add some tube preamplification.

Zen Master - Based on* a Budda Twinmaster 2x12 combo

The Budda has a great, warm, Class A/B, sound. The Budda philosophy is all about power tube distortion. Simplicity is the key. With relatively low front end gain, highly interactive tone controls, and tube rectifier "sag," it's great at getting a classic cranked sound for small gigs and recording (it's all of 18 watts). Since the original Twinmaster has no mid control, we've added a little bonus to our model in the form of some post-Amp Model mid contouring available via PODxt's ***Middle*** control. As is true for all such "bonus" tone controls on PODxt's models, you should set this control to 12 o'clock to get groovy with the unadorned Budda-style vibe.

We used the Twinmaster's Input 2, which is lower gain, when creating this model.

Small Tweed - Based on* a 1953 “wide panel” Fender® Tweed Deluxe®

This Amp Model will snarl with the best of them. The original amp had only a single tone control, essentially a treble roll off. We set up the ***TREBLE*** knob to give you this treble roll off when using this Amp Model. Which left us with the ***BASS*** and ***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.

Tweed B-Man - Based on* a 1958 Fender® Bassman® 4x10 combo

The Bassman® 4x10 combo was 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 PODXT's ***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 PODXT, didn't have a master volume. So to get the kind of tone that the Bassman® can deliver at higher gain settings, you had to crank it up loud enough to do some serious damage to anyone who might be standing close by. With PODXT, 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.

Tiny Tweed - Based on* a 1961 Fender® Tweed Champ®

This model has a great sound when the Drive is cranked (not bad clean, either). These amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that you could get a great distorted sound at fairly low volume levels. Many of the classic guitar solos of the 50's were recorded through a Champ®. The Champ® had no tone control, only volume. With your PODxt, it's easy to get a classic Champ® tone. Just leave the ***Bass***, ***Middle*** and ***Treble*** controls parked at 12 o'clock, which means they are "flat," making no contribution to the tone. Set ***Presence*** to 0, and it will also be letting the unadorned classic Champ® tone through. When you're ready to explore further sonic territory, spin those and work your magic.

Blackface Lux - Based on* a 1964 Fender® Blackface Deluxe Reverb®

The Holy Grail for many blues, country, and "roots" players has been a blackface Fender® Deluxe Reverb®. After listening to quite a few candidates back when we were seeking the ultimate Deluxe Reverb® to model during our development of Flextone and POD, we stumbled upon an extremely cool '64 Deluxe. We still haven't found one better.

Most players love a Deluxe 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 and is nicely captured here. The Deluxe 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 PODxt'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 for PODxt.

Double Verb - Based on* a 1965 Fender® Twin Reverb®

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

Like most everyone who owns one, we plugged into Input 1 of the Normal Channel for modeling purposes.

Two-Tone - Based on* a Gretsch® 6156

Another amp made by Valco/Supro, this is the Gretsch® 6156. One of its curiosities is that the output transformer is actually mounted on its single 10-inch speaker, rather than on the amp chassis. It also has a lovely wraparound grill cloth, for a real futuristic look (or what passed for it in the '50s).

Hiway 100 - Based on* a Hiwatt® DR-103

Based on a Hiwatt® DR-103, this model gives a great, punchy sound that will cut through almost anything and retains great definition even when cranked. That's exactly what designer Dave Reeves was looking for when he left the Sound City division of Dallas Arbiter in 1966 to form HyLight Electronics. Though his first designs were more reminiscent of the Vox® and Selmer® amps of the day, it wasn't long before Reeves had started producing the amps that '60s Brit-Rock fans have become familiar with. Renowned for their 'tank-like' construction (due in part to Reeves' hiring of 'mil-spec' wiring specialist Harry Joyce), it was no small wonder this amp was the choice of Pete Townshend for so many years. It wasn't just Townshend using Hiwatt®, either. Many of the then-current crop of British rockers like Pink Floyd, The Moody Blues, Manfred Mann, and Jethro Tull were also Hiwatt® endorsees. Crank this one up and you can see for miles.

Plexi 45 - Based on* a 1965 Marshall® JTM-45

This Amp Model is based on a '65 'block logo' (predates the "scrolled" Marshall® logo) JTM-45 head, complete with a gold Plexiglas front panel. When the royal agents we had dispatched to the U.K. found this particular amp, we instantly fell in love. The amp even has the original KT-66s in it, still in great shape! It's one of the finest examples of a JTM-45 we've ever heard, and it's a constant battle at Line 6 to see who gets to take it home for the weekend.

Those interested in the genealogy of tone will be interested to note that the JTM-45 marked the beginning of Marshall®'s transition from a mellower Fender®-like tone to the distinctive, bright "crunchy" sound of the later Marshalls®.

Plexi Lead 100 - Based on* a 1968 Marshall® 'Plexi' Super Lead

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 Marshall®s.). 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, PODxt's model is set up to do pretty darned near the same thing.

Plexi Jump Lead - Based on* a 1968 Marshall® 'Plexi' Super 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 a model of this setup, too.

Plexi Variac - Based on* a Marshall® Super Lead Variac

Ahhh, the stuff of legend. According to the stories, part of the magic behind Edward Van Halen's 'Brown Sound' was a Marshall® 100 watt Super Lead being purposely run at higher voltage through the auspices of a Variable AC Transformer (aka a 'Variac').

While we don't generally recommend experiments with high voltage sources, especially ones that might blow up precious gear, we felt it was our duty to see if the stories were true. So we cranked the Variac up to 140v AC and gave the '68 Super Lead a power workout. (Don't worry, it survived to rock again.) We're thinking those stories must not be too far from wrong.

Brit J-800 - Based on* a 1990 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 Marshall®s 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...

Brit JM Pre - Based on* a Marshall® JMP-1

Marshall®'s entry into the rackmount preamp world, the JMP-1, has been a favorite of 'big-hair' metal guitarists as well as many others looking for a tight, highly saturated tone without the compression of poweramp 'sag.' It was also one of the first MIDI-controllable preamps.

The overdrive flavor of the JMP is somewhat "Boogie®-esque" and many people saw the JMP as Marshall®'s answer to the ADA MP-1 and Mesa Boogie® preamps. First introduced in the early nineties, the JMP has enjoyed a recent surge of popularity with new metal bands looking for a really tight, aggressive, well focused tone without being overly scooped. Your seven string is gonna love our model developed from our careful study of the JMP-1.

Match Chief - Based on* a Matchless® Chieftain

We crafted this model from our studies of the Matchless® Chieftain. The Matchless® has an EL34-powered "modern class A" design — hence this model's name — and a unique tone (largely due to the complicated EQ scheme).

The Chieftain was designed by Mark Sampson at Matchless® to blend a Fender®/Marshall® type front end with a classic 'spongy' and very reactive Class A power section.

With higher gain than the DC-30 (which is next in our hit parade), the Chieftain is a great roots-music amp. It also features the incredibly sexy feature of a light up front logo name plate, which may not affect tone, but it sure does look cool.

When, sad to say, Matchless® went out of business, both the Chieftain and the DC-30 became highly collectable pieces of gear, with used ones often fetching up to a thousand dollars more than their original price. We're happy to do our part to keep the Matchless® legacy alive with the Matchless® models in your POD XT.

Match D-30 - Based on* a Matchless® DC-30

The DC-30 was the amp that really put Matchless® on the map. Mark Sampson, the amp's designer, who was generous enough to tell us the story of this amp's creation, set out to create a road-worthy Class A amp that could cover a wide range of tones.

Built like a tank (and weighing nearly as much), the DC-30 paid tribute to early Vox amps. So if you like a Vox® AC-30 (or PODxt's model based on one), you'll also want to check out PODxt's model of the DC-30.

Treadplate Dual - Based on* a 2001 Mesa Boogie® Dual Recitifier® Solo

The Dual Rectifier® was part of Boogie®'s more modern, high gain approach for that "big hair" sound. In contrast to the earlier Boogie®s, 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.

Cali Crunch - Based on* a Mesa Boogie® Mark IIc+

Mesa® Engineering started out with Randall Smith souping up old Fender® Princeton amps for SF Bay area musicians. Over the years, the amps evolved, adding effects loops, switchable channels, and Randall's Simul-Class design, in which one pair of output tubes is run Class AB and the second pair run Class A. Boogie®s were really the first modern guitar amplifiers and were quickly adopted by many players looking for more 'oomph' in a smaller package.We used the Drive channel to do our modeling.

Jazz Clean - Based on* a 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.

Solo 100 - Based on* a Soldano SLO-100

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.

Super O - Based on* a Supro® S6616

Yet more of the stuff of legend. Jimmy Page has admitted to using his '58 Tele® and a Supro® amp to record most of the first two Led Zeppelin albums. The only problem is, he's never really copped to *which* Supro® model he used, since his simply saying the word 'Supro®' caused a run on pawnshops and music stores everywhere, making it virtually impossible to find another one of whichever model it was that he used.

We went so far as to impose on our friendship with people we know who were actually present during the recording of "Led Zeppelin II" to see if they remembered anything about that particular amp. They didn't recall the specific model number, only that it was "a grey and silver tiny little bastard." Other sources have claimed that it was the 1x12-inch version. So, until Pagey speaks, the mystery remains, but, whatever the truth of those Zep sessions may be, we're confident that this Supro® S6616 model can be a fine entrance ticket to the Houses of the Holy.

By the way, that's a 6x9-inch speaker in this amp, just like in your car stereo. Go figure.

Class A-15 - Based on* a 1960 Vox® AC 15

Here's another Vox®-inspired Amp Model. This model is based on Channel 1 of a wonderful 1960 AC 15. The sound is similar to the more famous Vox® AC 30, but this is a smaller amp (one, instead of two, 12-inch speakers) with a warmer, more "woody" sound.

Once again, the original amp had only a single tone control—a treble cut. We faithfully modeled that and then slipped in some post-Amp Model Bass and Mid contouring. Set the ***Bass*** and ***Middle*** in neutral (12 o'clock, or halfway up), ***Presence*** to 0, and play with the ***Treble*** control to get yourself some of those classic British invasion sounds.

To model this, we plugged into Input 2, which is slightly darker than Input 1, and gives you more of that classic warm sound that the AC 15 is famous for.

Class A-30 TB - Based on* a 1967 Vox® AC-30 Top Boost

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, PODXT’s ***MIDDLE*** control acts like the original Cut knob on the AC 30.

For this model, we used the Hi gain input of the Brilliant channel. 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.

Tube Preamp

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

Citrus D-30 - Based on* a 2005 Orange® AD30TC

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 enthusiatic young man with a background in electrical engineering – he designed and built his own amplifiers, Since he had come into a large quantiy 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 a 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.

Class A-30 Fawn - Based on* a Non Top Boost Vox® AC-30

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

Here we modeled the Normal Channel and, as we did on the Class A-15 and Class A-30 TB model, we reversed the action of the Treble knob, so it doesn't behave 'backwards' from every other amp.

Brit Gain 18 - Based on* a Marshall® 1974X "authentic re-issue"

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 com-pressed and harmonically rich tone.

J-2000 #2 - Based on* a Marshall® JCM2000 DSL

Hre's a model based on* a Marshall® JCM2000 DSL's Classic Gain - Crunch channel with the Deep switch in and the Tone Shift switch out. In addition the front end was driven with a Prescription Electronics Germ pedal, (moded for a flat tonality). The Germ gives it this incredible extra kick to the crunch, and opens up the top end. The rig belongs to Matt Scanell from Vertical Horizon. It's his studio rig, for which he takes out a duplicate set live. Thanks for the tip, Matt.

Line 6 Boutique #1 - Based on* a Dumble Overdrive Special
Based on* the POD 2.0 model of the Clean Channel from the Dumble Overdrive Special. The Dumble Overdrive Special is one of those incredibly expensive, custom amps that most people never get a chance to actually get close to in this lifetime. Each incarnation of the Dumble magic is a little bit different, because each of these amps is hand built for a specific customer, and voiced to match their playing and desires. With that in mind, we based this TubeTone Amp Model on the analysis of several different Dumble Overdrive Specials. Despite this tuning to the individual owner, these amplifiers tend to have a number of features in common; the clean channel is very sensitive to attack, and dynamically responsive, and the drive channel has a thick, liquid, singing sustain that doesn't lose string definition when driven hard. The tone controls on this Amp Model are quite subtle, like those of the Dumble itself.

Line 6 Modern High Gain #1 - Based on* a Soldano X88R
Based on* the POD 2.0 model of the Soldano X88R. The Soldano sound is intensely overdriven, and also has EQ after the preamp distortion. This oversaturated tone is well-suited to thrash metal and grunge bands, but has also been used more subtly by artists like Eric Clapton. This is a good Amp Model to use if you want to get a current Van Halen or Joe Satriani sound. The POD Modern Hi Gain Amp Model is based on one of Mike Soldano's rackmount preamps. Talk about high gain preamp tube distortion! The X88R we studied to create this Amp Model would have been the rage for Los Angeles studio use in the late '80s.

Cabinet Models

The following Cabinet Models are available on PODxt, and are accessed by pressing the ***Cab/A.I.R.*** button, then turning the Effect Tweak knob:

Cabinet Model	Based On*...
1x6 Super O	6x9 Supro S6616
1x8 Tweed	1961 Fender® Tweed Champ®
1x10 Gibtone	1x10 Gibson®
1x10 G-Brand	Gretsch® 6156
1x12 Line 6	Line 6 1x12
1x12 Tweed	1953 Fender® Tweed Deluxe
1x12 Blackface	1964 Fender Blackface Deluxe®
1x12 Class A	1960 Vox® AC-15
2x2 Mini T	2x2" Fender® Mini Twin
2x12 Line 6	Line 6 2x12
2x12 Blackface	1965 Fender® Blackface Twin Reverb®
2x12 Match	1995 Matchless® Chieftain
2x12 Jazz	Roland® JC-120
2x12 Class A	1967 Vox® AC-30
4x10 Line 6	Line 6 4x10
4x10 Tweed	1959 Fender® Bassman®
4x12 Line 6	Line 6 4x12
4x12 Green 20's	1967 Marshall® Basketweave with Greenbacks
4x12 Green 25's	1968 Marshall® Basketweave with Greenbacks
4x12 Celest T-75	1978 Marshall® with stock 70s
4x12 Celest V-30	1996 Marshall® with Vintage 30s
4x12 Treadplate	4x12 Mesa Boogie®
1x15 Thunder	1x15 Supro '62 Thunderbolt
2x12 Wishbook	2x12 Silvertone® '67 Twin Twelve
No Cab	You will probably want to use this Cabinet model with the Tube Preamp model for non-guitar sources. It is selected by default when you pull up the Tube Preamp Amp Model.

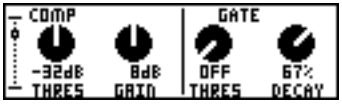
Effect Model Details

What guitarist doesn't like stomp boxes and effects? PODxt's got a bunch of great stomp box and effect models adapted from Line 6's DM4 Distortion Modeler, MM4 Modulation Modeler, and DL4 Delay Modeler pedals, and some brand spankin' new models that come straight from our flagship combo, Vetta. You'll also find the ol' standby's like Ping Pong and Stereo Delay, as well as important tone shapers like Comp and Gate. Who says you can get too much of a good thing?

In this chapter, we'll have a look at just which stomp boxes and effects are modeled, and talk about the special possibilities each one holds. So hold onto your hats and glasses, and please keep your hands and feet inside the car at all times...

Comp

The Compressor effect available from the Comp button is just the thing when you want to smooth out your levels the way that you would typically do in a recording studio. The thres (Threshold) knob determines how aggressive you want the Compressor to be in smoothing things out. More negative numbers make the Compressor more active in taming your levels, so -32dB is a more aggressive setting than -16dB, say. The Gain control controls (what else?) gain, so that even when you're really squashing your signal with an aggressive threshold setting, you'll be able to get good volume levels out of your PODxt.



Gate

The Gate effect helps eliminate unwanted noise when you're not playing, and can be especially valuable when using high gain sounds. Like a security gate, it's supposed to quickly open to pass the things that you want, and then swing closed to keep out the things that you don't want. Turn the ***THRESH*** all the way down to minimum to disable the Gate (***THRESH***'s value will then be off, as shown above). The ***THRESH*** knob determines how loud your playing has to be to open the gate. More negative numbers (where the knob is near its fully-counterclockwise setting) mean that the gate will open and allow sound through even when you are playing quietly, and less negative numbers (where the knob is near its fully-clockwise setting) mean that the gate will only allow sound to pass when you are playing pretty hard. The ***DECAY*** knob determines how fast the gate will swing closed. Like a gate in the real world, a fast decay means the gate might catch your trailing foot as you pass through—in this case, that means the gate will chop off the decay of your notes. And a slow decay means that as the gate swings slowly closed behind you, someone might have time to slip through behind you—in this case, that would be the unwanted noise that you hear as your notes decay. You'll have to experiment with the ***DECAY*** to get just the right happy medium for your particular guitar, playing style, and sound settings.

The Stomp Effects: Fuzz, Distortion, Overdrive

Back before fuzzes, distortions, and overdrives, guitar players used to do stuff like slice speakers with a razor blade to get that raunchy, distorted, lovely sound (check out Link Wray's 'Rumble' for an example). While it sounded great, it did make it impractical to turn around and play a nice smooth ballad on the same amp. Enter the 'fuzz' box...

Facial Fuzz

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

Like all stompboxes from the early era, the Fuzz Face would see many design changes, as well as re-issues. Our model is based on* the germanium diode-powered treasure pictured here: an original, very early "gray with black screening" Arbiter Fuzz Face. Call the POD*xt* 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.

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—which this model is based on*—was the Electro-Harmonix® Big Muff Pi®, known more for its sweet sustain than for its buzz.

Electro-Harmonix® was famous for their use of surplus parts, and the results of this practice were ever-changing circuit designs and parts specs. As you can see in the picture of our collection of Big Muff®s, these pedals had several looks determined by the parts that Mike and the gang found at hand. Our sweetheart of the bunch is the one in the middle, known as the "triangle knob pattern" model. We know you'll agree, there's nothing like a slice of Pi.

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. Of course, we obsessed over which of our vintage 808s to model, and in the end we think you'll agree that our model based on* this classic green jewel makes a precious addition to PODxt.

Classic Distortion

Born and bred in the late '70s, the ProCo Rat (which this model is based on*) 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.

Through its life span, the Rat has seen several changes, and the unanimous choices for tone are the originals pictured here. Inside, these two Rats use the same board, and their circuits are identical. (For those that need to know, we modeled the smaller one.)

The ***TONE*** knob on this model functions like the original Rat's "filter" control, which gives you brighter tone at lower settings, and darker tone at higher settings. Once bitten, you'll know why we call this one tone with teeth!

Octave Fuzz

What was that? If it sounded like a phantom guitar possessed by The Ghost of Great Guitarists Past, then it probably was a Tycobrahe Octavia—or this model based on* that calssic effect box.

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

The Octavia uses an audio output transformer and two germanium diodes to rectify (a fancy word for whack) the guitar signal, thus creating the high octave type sound. For our model, we studied the sweet-sounding original pictured here. We knew we had a keeper when every guitarist in the building wanted to take it home for a little of their own after hours "research."

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. Is 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 stompbox 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 your POD XT, but you'll find that this model does give you a luscious palette of super-sweet bass fuzz in the style of the Brass-Master, with righteous distortion that doesn't take away that all-important low end. For guitar players, think of it as somewehere between an Octave Fuzz and a synth. You can get positively freaky with this one.

Stomp Effects: Compressors

A compressor takes quiet sounds and loud sounds coming into it, and makes them have a more similar volume, so the loudest sounds aren't so loud versus the quiet sounds, and the quiet sounds are closer to the level of the loudest sounds. The result is that a compressor can be set to keep boosting the level of your guitar signal as a note dies away, giving your guitar a longer note decay. In other words, plop a stomp box compressor down in front of an amp and you've got an instant sustain enhancer! As a side benefit, the compressor evens out your attacks and enables you to make up some gain (so you can hit the front end of your amp a bit hotter, but without extra before-the-amp distortion that a distortion box would create when boosting input level to your amp). We've provided you with a number of stompbox compression options in PODxt, so you can squash your signal'til the cows come home.

Blue Comp

Roland®/Boss® jumped on the compressor stompbox bandwagon with the CS-1 Compression Sustainer. It has a fixed ratio, so the PODxt model based on* it has the ***SUSTAIN*** control varying the threshold of the compressor circuitry. ***LEVEL*** does what you'd expect.

Red Comp

Probably the most widely used stompbox compressor, and pretty much the standard against which others are judged, the MXR® Dynacomp has a fixed compression ratio with variable threshold and gain, which is what you get in the PODXT model based on* this classic workhorse pedal.

The ***SUSTAIN*** knob varies your compression threshold, and ***LEVEL*** varies your (wait for it) level.

Vetta Comp

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***.

Auto Swell

This effect is an envelope generator, similar to the Boss® SG-1 Slow Gear and other pedals. Each note or chord that you play ramps up. You can dial in the ramp time here to give you the kind of 'bowed' attacks that might otherwise require you to have your pinky rolling the volume knob on your guitar with every pick attack. Longer ramp times in combination with delay and reverb can keep you occupied for a pleasant hour or two, seeing what kind of chords you can come up with to blend into each other. You've got ***RAMP*** time to set over how long the swell takes to happen, plus ***DEPTH*** to determine how much the volume of your attacks is reduced.

Auto Wah

What self-respecting filter-junkie would be without a Mu-Tron III envelope follower? Part auto-wah, part triggered filter, it's all about wacky, and this model based on* the Mu-Tron III gives it to you both coming and going. Go ahead – unbutton that shirt, put on the flares, and get down with your bad self!

The ***SENS*** knob varies the filter's response to your playing, and **Q** adjusts the filter's width.

The Wah Pedals

PODxt offers 8 different wah pedal models. "What's that?", you say, "8 models? Why so many?" Well, guitar players being guitar players. and despite the fact that the basic circuit designs of most of them are remarkably similar, there's as much difference of opinion over which wah pedal is the ultimate as there is over which amp is, or over whether the bass player should pay for the pizza delivery (the answer, by the way, is always yes. It was a trick question). One person's 'thin and whiny' is another person's perfect wah and all that sort of thing. So, in the interest of balance and variety (and because they each sound cool in their own way), we present for your edification and enjoyment:

Vetta Wah

This is the original PODxt/Vetta Wah Model, from back in the dark ages when a PODxt and Vetta had only one Wah model. 'Course, nowadays you've got a whole crowd of additional models to choose from:

Fassel

Based on* a Cry Baby Super made by Jen Electronics. Jen Electronics in Italy manufactured wah pedals for many companies, including Vox®, Thomas Organ, Arbiter®, and others. This particular pedal has the highly desireable mojo of the Fasel (an Italian manufacturer of electronic components) inductor. Some have credited the unique saturation characteristics of the Fasel inductor to the fact that it was a really cheaply made component. Go figure.

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.

Chrome
Based on* a Vox® V847. This pedal was a reissue of the original 1967 Vox® V846 wah pedal, which was the successor to the original Clyde McCoy wah (Clyde McCoy was a trumpet player who had asked Vox® to make an effect that would make a keyboard sound like you were using a plunger mute on it. Guitar players everywhere thank him).

Chrome Custom
Based on* a modded Vox® V847 that belongs to one of the Line 6 crew. This pedal had the gain staging on the first transistor stage tweaked, a aftermarket Fasel inductor, the Q widened at the top end, and the 100k pot replaced with a 470k pot to better match the original V846 specs.

Throaty
Based on* the RMC Real McCoy 1. For many guitarists, the original Vox® Clyde McCoy signature (or even rarer, picture) pedal is the 'holy grail' of wahs. Geoffrey Teese of RMC did a lot of research, even tracking down a supply of the original 'stack of dimes' inductors and having pots that duplicate the taper characteristics of the original ICAR parts to produce a clone of these highly sought-after wahs.

Conductor
Based on* the Maestro® Boomerang - According to the original Maestro advertising material , this was not a 'wah-wah' pedal, but a 'wow-wow' pedal. Po-tay-to - Po-tah-to. In 1968 or so, Maestro went to Richard Mintz of All Test Devices, who had first become known for his design of a sustainer for Leslie West, and hired him to redesign most of their effects units. This pedal was Curtis Mayfield's choice for wah, so it's perfect for R'n'B 'wacka-wacka' retro madness.

Colorful
This model is based on* the wah part of a vintage Colorsound Wah-Fuzz. The Colorsound is different from the other wah pedals here in that it was an inductor-less design. For you non-electronics minded folks, this basically means that it used a different type of circuit to get its frequency resonance and would saturate (distort) in a different manner than the inductor-based designs.

The Modulation Effects

Modulation effects are things that swoosh, pulse and warble—from phase shifters to flangers to choruses. Why are they called 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.

For Modulation effects, there are controls for ***SPEED*** and ***DEPTH***. ***SPEED*** controls how fast (or slow) the modulating waveform sweeps. ***DEPTH*** controls the 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 you're about to learn...

Sine Chorus

Your basic digital chorus (as opposed to the analog type vibe of the Analog model), with a sine wave as the modulator. Smooth going down, with ***BASS*** and ***TREBLE*** controls for bassing and trebling.

Line 6 Flanger

Cooked up in the Line 6 labs, this creation really shines when you set ***CONFIG*** to ***POST***, letting its stereo sweep offset serve up luscious harmonic shimmer.

Opto Trem

This one is based on* the optical tremolo circuit that was used in the blackface Fender amps, like the '64 Deluxe® 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.

Bias Trem

One of our long time favorite pieces of 'Rube Goldberg' engineering, the old Vox® tremolo (and a similar circuit in some blonde and brown Fender amps) got its pulse by literally varying the bias of the power amp tubes. While this tended to reduce the life span of the output tubes in these amps, it gave a beautifully liquid, uneven, and rather 'lumpy' sound that bears a distinct resemblance to a Uni-Vibe or other phase shifter (mainly because treating the tube bias in such a cavalier manner actually caused some phase shift to occur). Ad of course, that's what you'll get from this model is based on* those classic circuits.

Auto Pan

Also known as a panner, this effect makes your sound go back and forth between the left and right channels. Sure to keep you up late at night.

Analog Chorus

The POD*xt* wouldn't be complete without a model based on*the original stompbox chorus, the Boss® CE-1 Chorus Ensemble. The CE-1 came onto the music scene in 1977 and made waves with its big, warm and groovy chorus tones. It quickly found its way onto Andy Summers' pedal board and then into our homes via the classic albums recorded by The Police. The CE-1's controls included ***SPEED***, ***DEPTH*** and a switch to go from chorus to vibrato mode (see below). The CE-1 is spacious, and sounds great feeding into a distorted amp.

The POD*xt* CE-1 model is every bit as warm and gooey as its inspiration. Dial up some lush landscape and enter into chorus heaven.

"Hey, wait a second!" you say, "The original CE-1 had a cool pitch vibrato mode, too. Whatcha gonna do about that?" Well, no worries, mate, we've got you covered. Since a chorus is, when you come right down to it, a pitch vibrato mixed with a dry signal, what the vibrato mode switch on a CE-1 did was simply turn off the dry signal. To get that effect here, just set the ***MIX*** knob to 100% wet (in other words, crank it all the way up), and, presto change-o, you've got vibrato. You can use the ***DEPTH*** knob to get as seasick as you want, too.

Jet Flanger

This is our model based on* the A/DA "studio quiet" Flanger. Introduced in 1977, this stompbox has a sweep range of 35-to-1 and a built-in compressor that work together with the tone circuitry to give the A/DA its signature jet-like sweep. It can be very dramatic with its unique wave shape and ability to create almost ring modulator-like effects at extreme settings.

When the model of the A/DA Flanger is selected for editing on PODXT, the knob below ***DEPTH*** controls the sweep range. ***FDBK*** adjusts feedback (in other words, how much of the effected signal is fed back to the input of the effect), and the ***MANUAL*** knob controls the length of the very short delay that's applied to the sweep to make the flanging effect happen.

Plug in, spin up the ***DEPTH*** and ***FEEDBACK***, and get ready for take-off!

Phaser

The unassuming metal box pictured above is the phaser that changed the world—the MXR® Phase 90. 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. PODXT's Phaser modelbased on* that MXR® classic gives you additional flexibility with a **mix** control and a ***FEEDBACK*** control to adjust the intensity of the effect.

U-Vibe

The now-legendary Uni-Vibe that this model was based on* 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.

As with the Analog Chorus model's stealth vibrato mode, 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.

Rotary Drum+Horn

Fine furniture and cool tones—the Leslie® 145 gave you both at once. This 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 based on* the classic gives you all that whirligig glory, without giving you a herniated disc.

The ***SPEED*** knob for our model based on the Leslie® acts like the Fast/Slow switch that came on the unit'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.

Rotary Drum

When they noticed that guitar players had started using Leslie®s, Fender® decided to come out with its own, guitar-specific whirling dervish of a tone machine. Dubbed the Vibratone, it used a styrofoam baffle spinning in front of a 12-inch speaker, kicking all the sound out the sides of the box. One of the best known examples of a Vibratone tone is Stevie Ray Vaughan's classic 'Cold Shot'.

The editing controls for this model based on* the Vibratone are the same as for the Rotary Drum+Horm model. Take it for a spin!

The Delay Effects

Analog Echo

Analog echo units like the DM-2 were designed as improvements over the tape echoes that came before them, using "bucket brigade" electronics to give guitarists echo units that were more reliable than the tape-based delays, with the added advantage of a low-power circuit that can be run on batteries.

Analog delays are treasured for the warm, distorted tones they produce, and PODXT's model based on* the Boss® DM-2 gets you the same sort of thing in a new digital realm of existence.

Analog w/Mod

Here's a model 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. Your PODXT's Analog w/Mod emulates that classic Memory Man tone with the added advantage of 2 seconds of delay time.

On page 2, you'll find the ***MOD SPEED*** and ***DEPTH*** control to set up the chorus on the delays.

Tube Echo

The classic 1963 Maestro® EP-1 that this model is based on* 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. PODxt's EP-1 model emulates the classic Echoplex tone with the extra advantage of up to 2 seconds of delay time.

On page 2, you'll find ***FLUT*** (wow and flutter) and ***DRIVE*** controls so that you can not only dial up some tube warmth like the original, but add that unique sound of a slipping, dirty capstan as well.

Multi-Head

Long before Boss® pedals, the RE-101 Space Echo (which this model is based on*) was Roland®'s first venture into the world of effects processing. Instead of having one movable playback head (like the Echoplex) this machine has multiple stationary heads. You change delay times by switching amongst these heads, and then fine-tune delay time with a motor speed control. The groovy part is that you can play back on multiple heads at the same time to get multi-tap delay effects.

Page 2 controls includes a control for ***HEADS***, which enables you to choose from the available combinations of the Multi-Head model's 4 virtual tape heads. There's also a ***FLUT*** (wow and flutter) control like the Echoplex EP-1 model.

Sweep Echo

This model is a Line 6 original. It first appeared on our DL4 Delay Modeler and has turned out to be a special favorite amongst the many DL4 users that we've spoken to.

The Page 2 knobs adjust the speed and depth of the sweeping filter part of the effect. sweep ***SPEED*** sets how fast the filter sweeps, and sweep ***DEPTH*** sets the range of frequencies that the filter affects, allowing you to create and explore your own shifting landscape of tonal possibilities. There's both subtle texture and serious weirdness to be found in this one. Try assigning one of the FBV pedals to control the Mix, and use a relatively short delay for some fun.

Digital Delay

This model is a straight up digital delay with ***BASS*** and ***TREBLE*** tone controls (located on Page 2, of course). Nothing fancy here, just basic echo-cho-cho-cho. After all, it's good to cleanse the palate every once in a while.

Stereo Delay

Ever asked yourself, "How did The Edge (U2) get that groovy sound on Where the Streets Have No Name"? Stereo delays, my friend. It's the secret to many a U2 song, as well as the "Big L.A. Solo" sound of the late '80s. Set one side as a fast echo with many repeats, and the other as a slow delay with just a few repeats. Voila, you're famous!

Run this effect post in order to hear it in stereo, with one delay on the left, and another on the right. The ***TIME*** parameter sets the left delay's time, while ***OFFSET*** sets the right delay time as a percentage of the left. So, if you set ***TIME*** to 500ms, and ***OFFSET*** to 50%, your right delay time will be 50% of 500ms—in other words, 250ms. Ignoring the particular value of the left delay time, 50% just means that your right delay happens in half the time. So if you think of the left delay as a quarter note, the right delay is an eighth note. The second page of parameters for this model gives you independent left and right ***FEEDBACK*** controls, so for instance you can have your left delay feedback set low for a small number of repeats, while the right feedback is set high to give you a large number of repeats.

Ping Pong Delay

The Ping Pong Delay is the one delay that can be run as a Post Delay Effect, but not as a stompbox (since this kind of delay requires a stereo output to do its stuff). It has two separate channels of delay, with the output of each channel flowing into the other, going back and forth like a game of ping pong.

The ***TIME*** knob on Page 1 sets the time for the left side delay line.

The ***OFFSET*** knob on Page 2 sets the time for the right side delay line, as a percentage of the left delay's ***TIME***. And ***SPREAD*** sets the stereo spread of the delays from mono to hard-panned left and right.

Sound too tricky? Just use the ***TIME*** knob (or Tap Tempo Button, if you want to set that up) to set the longer delay time you hear, and then turn ***OFFSET*** to adjust the shorter delay time. If you set ***OFFSET*** straight up at 12 o'clock, your left and right delays are evenly spaced. Then, once you've got your delay times set, use the ***SPREAD*** knob to adjust where the delay repeats appear in the stereo field.

Reverse Delay

!seltaeB eht dna xirdneH imiJ ekil tsuJ — Take a step back in time with your cool new reverse delay. Whatever you play in comes back out at you backwards, delayed by the time you set (up to 2 seconds). To use this little wonder most effectively, try playing a legato lick, ignoring the reverse playback as well as you can. Longer licks can translate into very cool reverse phrases. We've seen Tom Petty guitarist Mike Campbell taking advantage of the Reverse Delay on the Line 6 DM4 Delay Modeler stompbox to play a backwards guitar solo live—on a worldwide TV broadcast, no less.

When using Reverse, try setting the ***MIX*** knob to full (100% wetness) so all you hear is the reversed sound—instant backwards guitar solo fun.

Reverb

When we set out to create PODxt, we devoted our fanatical modeling technology and energy for innovation to developing no-compromise reverb effects. PODxt'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, and usually multiple pickups to pick up the vibrations of the plate), spring reverbs (the kind guitar players know best), and even a couple of unique new models that you'll have to hear to appreciate.

Springs

Ahh, the 'sproing' of a good spring reverb tank. Ya say you wanna play surf music, neighbor? Well sir, you've come to the head of the stream! The only thing missing is the ugly crash when the bass player stumbles over your amp.

Lux Spring

The blackface Fender® Deluxe Reverb® amp had a two spring reverb tank, which this model is based on.*

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 Fender®'s earlier spring reverbs, and its what this model is based on.* Go find yourself a bevy of bikini-clad beauties, wax up your board, and dig in.

King Spring

A Line 6 original, inspired by the Sealy Posturepedic. If three springs are cool, how about a whole mattress full of Slinkies? Richer, denser, wigglier. A good night sleep is guaranteed, or we'll give you your money back.

Rooms

Over the years, inventive recording engineers have pressed all sorts of rooms into service as reverb chambers. Stairwells, hallways, and basements have been some of the popular choices. We've tried to present a good cross-section in your PODxt.

Small Room

As its name implies, this reverb model will give you the kind of sound you'd get when recording an amp that's mic'd up in a small room. Fortunately, unlike the small rooms that you might have handy at home, say, this room has well-tuned acoustics, no traffic noise coming from the nearby street, and you don't have to worry about the upstairs neighbors yelling, "Turn it down!"—don't you hate it when people ruin a good take like that?

Tiled Room

Think of this one as recording your guitar in the hall bathroom. All that porcelain has always made for great reverb, and lots of classic recordings were done by making the saxophone player stand in the 'necessary' and wail. Or at least that's what they told them. Sax players can be so naive.

Brite Room

A live, bright room to add life to any guitar track.

Halls

We're not talking about the passageway between your living room and bedroom. We're talking large, cavernous spaces here.

Dark Hall

A large concert hall with many reflections. This one is all about size and is great for that huge backdrop of reverb that doesn't get in the way even when turned all the way up.

Medium Hall

A medium sized hall with heavy reflections, this one is meant to be heard.

Large Hall

A very large concert hall. It doesn't get much bigger than this.

Chambers

Back in the day, there was no such thing as digital reverb. But people still wanted to be able to add more 'room' to the sounds they were recording. Someone got the bright idea of building a big empty room where sound bounced around nicely. They stuck a speaker in there, fed the sounds that needed loving through said speaker, and arranged microphones to pick up all the resulting ambience so it could be mixed back in with the music. These early reverb chambers all had a different personality, and some studio's reputations were made based on their individual reverb sound.

Rich Chamber

A rich chamber great for making that crunch tone even fatter.

Chamber

Typical of a studio chamber, this reverb goes well with just about anything.

Cavernous

Okay, so it does get bigger than Large Hall. Fire this verb up and get set for a long night of dandelion dreams.

Plates

Plate reverbs were the first type of 'mechanical' reverb. The basic design includes a big steel plate or sheet of gold foil with some sort of speaker driving it, and usually multiple pickups to capture the vibrations of the plate.

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.

Vintage Plate

A classic plate reverb that you won't forget.

Large Plate

Well with Large Hall and Cavernous lying around, we just had to dish up a big ol' Plate of goodness. This one makes a great bed of reverb for playing over and washes up real good with soap and water.

MIDI

This chapter focuses on MIDI communications over standard MIDI cables, using the MIDI in and out connectors on the rear panel of your PODxt Live. If you're exchanging MIDI with a computer, you also have the option of installing the PODxt Family USB Driver software (a free download from www.line6.com) and have your PODxt Live exchange these same MIDI messages with your computer over a USB cable.

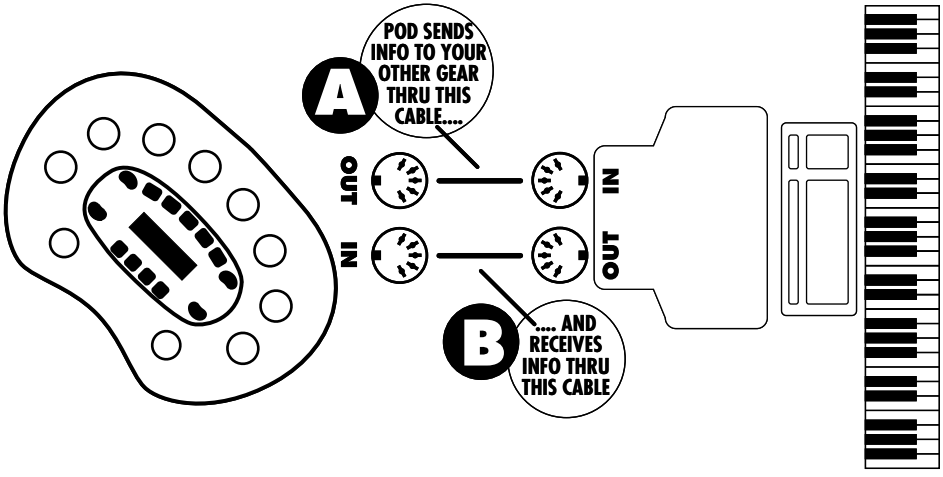
MIDI Basics

What's MIDI?

MIDI (Musical Instrument Digital Interface) is a communications protocol designed to let various music-making machines exchange information. It allows one device to control another, and several devices to all be used together in coordination.

In/Out

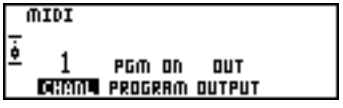
PODxt has two MIDI connections: **In** & **Out**. You connect PODxt to other MIDI has devices by connecting MIDI cables to these connectors. Each connection is a one-way street: information flows from the **Out** of one device to the **In** of another device. To allow information to flow back, you must connect a second cable, from **In** to **Out**.



MIDI Channel

MIDI allows 16 different channels of information to be transmitted and received through one MIDI cable. The MIDI channel is independent of, and has nothing to do with, PODxt's preset channels for storing individual sound programs.

You tune PODxt in to listen to a particular MIDI channel (like choosing a channel on a TV or a station on a radio), and make sure the device that you want PODxt to listen to is transmitting on that same MIDI Channel. To set PODxt's MIDI channel, press the ***TUNE/SYSTEM*** button (which will light up). Use the Select knob to find the MIDI page that looks like this:



Channel—Press the button under ***CHANL*** and start spinning the ***EFFECT TWEAK*** knob to change the MIDI Channel. You can choose channels 1 thru 16, or OMNI—this means PODxt will 'listen' on all MIDI channels, which is fine if it's your only connected MIDI device. PODxt always accepts SysEx data on any channel, so if you are only working with Sysex data, this channel setting is only important to determine what channel your PODxt will send on.

Program Change—The PODxt allows you to process incoming MIDI Program Change messages (***PGM ON***), ignore these messages (***PGM OFF***), or pass the received program change regardless of the MIDI Output setting (***PGM ECHO***).

Output—PODxt's MIDI Out generally sends out the MIDI messages generated by your PODxt when this parameter is set to ***OUT***. You also have the option of changing it to act as a MIDI Thru. When you choose ***THRU*** for the ***OUTPUT***, PODxt will not generate any outgoing MIDI messages. Instead, it will take whatever comes in at its MIDI In and send it straight "thru" to the MIDI Out so you can get this same info to some other MIDI device. Note that in Thru mode, the MIDI Out simply passes on what's received at its MIDI In; it does not combine PODxt MIDI messages with this incoming MIDI data.

MIDI Messages

MIDI allows for several different kinds of messages, each with a different purpose:

MIDI Program Changes—Program change messages tell a device to switch from one sound or setup to another. With PODxt, program changes change from one Channel Memory to another. So, for instance, when PODxt receives program change number 0, it will select Bank 1, Channel A. When it gets program change number 1, it will select Bank 1, Channel B. And so on, as the chart in **Appendix B** shows.

MIDI Continuous Controllers—MIDI continuous controller messages (CC for short) allow you to control a device's parameters in real time. So, for instance, you can use a MIDI controller to vary the setting of PODxt's ***Drive*** control, or the ***Reverb*** level. Each of PODxt's parameters are mapped to a MIDI controller, so you can take full control of your PODxt. The chart in **Appendix C** lists each PODxt parameter, the controller assigned to it, and how that controller affects PODxt. Note that the wah and volume pedals of the FBV and FBV Shortboard also transmit MIDI controller messages via MIDI when used with your PODxt.

MIDI SysEx Commands—Sysex stands for "System Exclusive." SysEx commands are special commands that only a particular device understands—they are 'exclusive' to that device—as opposed to the more generic kind of program, controller, and other messages that almost all MIDI devices understand. PODxt uses SysEx to transmit its Channel Memories to another device, or to receive new Channels from another device. This exchange of data is typically called a "dump." Note that PODxt always accepts SysEx data on any MIDI channel; your choice of MIDI channel still determines what channel your PODxt will *send* Sysex data on.

Backing Up PODxt Programs to Other Devices

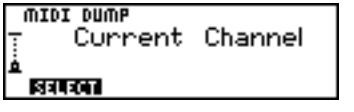
While we recommend our free ***Line 6 Edit*** *software (downloadable from* ***www.line6.com****) for backing up your memory, you can also back up to any appropriate MIDI hardware or software as described here.*

It's recommended that you backup the sounds programmed into your PODxt so that you can restore them in case of some future disaster. If you want to transfer sounds from PODxt to some other MIDI device for backup (like say a MIDI file player or a hardware sequencer or keyboard workstation), things work pretty much the same way as they do for PODxt-to-PODxt transfers. You'll need a standard MIDI cable to get everybody talking.

Connect the MIDI OUT of your PODxt to the MIDI IN of the receiving MIDI device. Press ***Tune/System*** so that it's lit, and turn ***Select*** to reach the MIDI page.

Transferring All Channels - This feature will let you send all of your PODxt presets out via MIDI for a complete back-up of all your Channels:

Press ***Save*** once, and use the ***Select*** knob to scroll down to the page that looks like this:

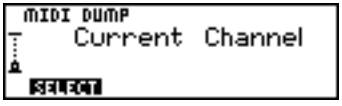


Now press the button under ***Select***. Turn the ***Effect Tweak*** knob to the left (counter-clockwise) until the display reads:

Now press ***Save*** again to make the transfer. PODxt's display will say, "**SENDING SYSEX... STANDBY**," until the data transmission is complete.

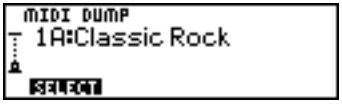
Transferring Some Data - If you'd like to send a particular Channel memory out via MIDI, or just Effect Setups or Amp Models do this:

Press ***SAVE*** once, and use the ***SELECT*** knob to scroll down to the page that looks like this:



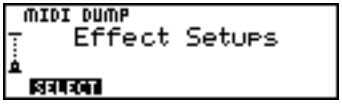
Turn the ***EFFECT TWEAK*** knob to select a Channel Memory, Amp Models, or Effect Setups that you'd like to transfer.

Any Channel Memory



All Amp Models (including your customized ones)

All Effect Setups (including your customized ones)



Now press ***SAVE*** again to make the transfer.

Restoring Data - You don't have to do anything special to restore data to your PODXT. Just send the data to PODXT via MIDI, and it will recognize and receive the data and show messages on its display to tell you what data it successfully receives.

Other Things You Can Do with MIDI

Changing PODxt Channels with MIDI Program Changes

The most basic thing to do with PODxt via MIDI is change channels. You may have a foot controller or other device that sends MIDI program change messages. Hook its MIDI **Out** to PODxt's MIDI **In**, set the MIDI Channels of both devices to be the same, and refer to the chart in **Appendix B** to see what program number on the foot controller will select which PODxt Channel. Note that both **Manual Mode** and the tuner can be selected with MIDI Program Change messages. You can also send MIDI Program change messages to PODxt from a MIDI sequencer to allow you to change PODxt sounds automatically in sync with your sequences.

Tweaking PODxt Tones with MIDI Controllers

If you have a hardware MIDI "fader box," assignable MIDI controllers on a keyboard, or a stand-alone or computer software-based MIDI sequencer, you can take control of any PODxt parameter via MIDI. The chart in **Appendix C** lists which PODxt parameter is controlled by which MIDI Controller. Remember to make sure that the MIDI Channels have been set properly when first setting up your PODxt with the gear that will control it. **To minimize "zipper" noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to PODxt settings.**

Full MIDI Automation of PODxt

When you use PODxt with a MIDI sequencer, you can automate any PODxt parameter using MIDI Controller messages. This allows PODxt to give you the same kind of capabilities as Line 6's acclaimed Amp Farm software plug-in software for Pro Tools TDM systems, without the Pro Tools system!

The PODxt front panel knobs all send out appropriate MIDI controllers (as do the wah and volume pedals of the optional Floor Board foot controller) that you can record into a MIDI track as you play through your PODxt along with a MIDI sequence.

Hook your PODxt's MIDI OUT to a MIDI IN on your sequencing setup. Hook the sequencer MIDI OUT to PODxt's MIDI IN, and make sure PODxt and your sequencer are set to the same MIDI Channel. Be sure you set the MIDI ***output*** setting in ***Tune/System*** mode to ***Out***. Also, disable any MIDI "echo" or "soft thru" function in your sequencer so it doesn't send all MIDI coming from your PODxt right back to the it.

To allow MIDI-controlled automation, you need to set up a MIDI track in your sequencer to record the data flowing from PODxt's MIDI Out. Record-enable that track and start the sequencer recording. Slowly turn PODxt's ***Drive*** knob all the way up and then

all the way down as your sequencer records, and then stop your sequencer. Now, look at the data that's been recorded into the PODxt MIDI track on your sequencer. You'll see that you've recorded MIDI controller #13 messages. This is the controller that's assigned to PODxt's Drive parameter. Play back the recorded MIDI track as you play through PODxt (or play back recorded direct guitar audio through PODxt), and you'll hear the Drive changes that you recorded into your MIDI track. **To minimize "zipper" noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to PODxt settings.**

MIDI Setup Trouble-shooting

Here are some troubleshooting hints for computer MIDI setups, courtesy of Line 6's own product support gurus:

1. SoundBlaster type computer cards have more than one MIDI driver. The system will usually default to the driver for the built-in synth on the card, rather than the external MIDI port. This means that you must select the correct driver before the software can see the PODxt.

2. MIDI cables must run from **out** to **in** and vice versa—connect PODxt's MIDI *In* to your computer's MIDI *Out*. Think of it in terms of the direction that information is flowing; *out* of PODxt *in* to the computer. *Out* of the computer *in* to PODxt.

3. For non-SysEx communication, your PODxt and your MIDI software/hardware must be set to use the same MIDI Channel. If you've got PODxt on channel 1, set your other device or software to channel 1 so they can communicate. You can also set PODxt's MIDI Channel to ***OMNI***, and it will listen to all channels.

Putting Your Feet to Work

FBV Series Foot Controllers

PODxt is compatible with the optional **FBV** series foot controllers. The largest of these, called simply the **FBV**, provides all the functions needed for our Vetta series amps, and therefore includes a number of controls that aren't needed for PODxt. The **FBV Shortboard**, on the other hand, is focused on PODxt features, so we'll slant our presentation here toward the use of your PODxt with an FBV Shortboard. If you've got a standard **FBV**, you'll find that it works pretty much the same way. The **FBV Express** gives you the ability to switch between the channels in the current bank, use tap tempo, and provides a handy pedal, so you can access the ***Volume***, ***Wah***, and ***Tweak*** functions. Also available is the **FBV4**, which lets you pick one of the channels of the current bank, and tap tempo.

Hooking Up

All FBV series foot controllers comes with the necessary hookup cable, so all you have to do is plug it into the jack on the back of your PODxt that's labeled **PEDAL** (in case you ever need to replace it, it's a standard CAT-5 Ethernet cable that's available just about everywhere these days). Since the pedal is powered over the cable, there's no need for a 'wall-wart' or other external power supply. One cable, and you're done!

Meet the FBV Shortboard

The FBV Shortboard foot controller gives you a greatly expanded range of control over your PODxt, especially in live performances. The Shortboard provides foot switches for virtually every function of PODxt, a pedal that can be used for Wah or Volume and a separate input for the Line 6 EX-1 expression pedal.

Pushing Your Buttons

1 **Bank Up - Bank Down:** Use these two switches to choose any of the 16 Banks of PODxt Channel Memories. Press A, B, C, or D to actually load the Channel Memory. You can also hold either one to quickly scroll through the banks.

2 **Channel A, B, C & D:** Load one of the four Channel Memories in the current Bank.

3 FX Loop: This will turn PODxt Pro's loop on/off. Although the other FBV switches act when you first step on them, this one doesn't switch the loop until you lift your foot *off* of it. PODxt users, the **Comp** sticker that came with your Shortboard magically relabels this switch to operate PODxt's ***Comp*** On/Off.

4 Stomp: *(Stomp Box 1 on FBV)* Use this switch to turn your ***Stomp*** effect on and off. The light above the switch will be lit when this effect is on.

5 Stomp Box 2: *(not on Shortboard)* Switches PODxt's ***Comp*** on and off.

6 Stomp Box 3: *(not on Shortboard)* Switches PODxt's ***Gate*** on and off.

7 Reverb: Switches PODxt's ***reverb*** on and off.

8 Modulation: Use this switch to turn your ***Mod*** effect on and off. The light above the switch will be lit when this effect is on.

9 Delay: Use this switch to turn your ***Delay*** on and off. The light above the switch will be lit when this effect is on.

10 Tap Tempo: Tap twice on the ***Tap Tempo*** switch to set the Tempo on PODxt. The light above the ***Tap Tempo*** switch flashes to show you the current tempo in BPM (*beats per minute*). Hold the ***Tap Tempo*** switch down for two seconds to activate PODxt's tuner. The Shortboard display shows the note you're playing and lets you know whether you're sharp or flat.

11 Wah and Volume Lights: One of these lights will come on when the Shortboard's built-in pedal is ready to control ***Wah*** or ***Volume***. If an expression pedal is connected and set to control ***Volume***, the ***Volume*** light will not come on.

12 Wah / Volume Pedal: Press this pedal fully forward to click the toe-switch, switching the pedal to control ***Wah*** or ***Volume***. If an expression pedal is connected to the Shortboard's rear panel 1/4-inch jack and is set to control ***Volume***, the Shortboard pedal controls ***Wah*** only, with the toe switch toggling the ***Wah*** on/off. If the expression pedal is set to provide remote control over the ***Effect Tweak*** parameter, the ***Wah / Volume*** pedal will continue to switch between ***Wah*** and ***Volume***. See Chapter 4, **Creating & Storing Sounds** for more details.

13 **External Pedal Jack**: You can connect an expression pedal (such as the Line 6 EX-1) to the Shortboard's rear panel 1/4-inch jack. The connected pedal can be set to control ***Volume*** or ***Effect Tweak***. See Chapter 4, **Creating & Storing Sounds** for more details on setting up the expression pedal.

Note: Any FBV switches not being used by your PODxt will send MIDI messages via PODxt's MIDI Output and can be used to control other devices. See **Appendix C** for details.

Saving and Naming with the FBV Shortboard

To prepare for saving, it's a good idea to browse through the various factory-stored preset sounds to decide which you can do without. Make a note of their Bank number and Channel letter so you can save your own sounds there instead.

1. **Save -** Step on the ***FX Loop*** (***Comp***) switch until **NAME EDIT** is displayed.
2. **Name -** The Shortboard's ***Stomp*** and ***Modulation*** switches (labeled ***Cursor*** in small text) select one of the characters of the channel name so you can change it. The ***Delay*** and ***Reverb*** switches (labeled ***Character*** in small text) choose from the available letters, numbers and symbols. Once you've got a name you're happy with, go ahead to step 3.
3. **Pick a Bank -** The ***Bank Up*** and ***Bank Down*** switches pick a Bank you'd like to save to.
4. **Finish -** Press the ***A, B, C*** or ***D*** switch to store to that Channel Memory in the chosen Bank. The display will show **"SAVING"**.

Cancel - You can cancel the save process at any time by pressing ***Tap***.

Congratulations, you're all done!

Note: FBV owners, saving works the same way for you except that the ***Reverb*** and ***Pitch/Tremolo*** switches are used for cursor control, and the ***Mod*** and ***Delay*** switches change the character.

Using an EX-1

The FBV Shortboard allows you to connect an expression pedal, such as the Line 6 EX-1, to provide dedicated volume pedal control or act as remote control over the parameter assigned to the ***Effect Tweak*** knob. This lets you remotely control the Rotary Drum Speed, for example, while allowing the on-board pedal to control ***Wah*** or ***Volume*** and it's even stored with a Channel Memory so you can change it on the fly. To set up this pedal:

1. Press the ***Edit*** button and turn ***Select*** until you see this page (the loop parameter will only be shown for PODxt Pro):

2. Press the button under ***pedal*** and select either ***volume***, to control the volume, or ***tweak***, to control the ***Effect Tweak*** parameter.
3. Be sure to save if you want to keep your changes.

When the ***pedal*** is set to ***Effect Tweak,*** moving a connected EX-1 from heel to toe will move the ***fx tweak*** assigned parameter from its minimum value to its maximum value. When ***pedal*** is set to ***Volume***, the FBV Shortboard's Volume light will go out, the EX-1 will control the PODxt's volume and the on-board pedal will be your dedicated wah pedal. Like the delay and mod effects, you can also choose the position of the volume pedal: ***Pre*** (before the Amp Model), or ***Post*** (after the Amp Model).

Appendix A: Amp Models

Amp Model	Cab Model
Tube Preamp	No Cab
Line 6 Clean	2x12 Line 6
Line 6 JTS-45	4x12 Green 25's
Line 6 Class A	1x12 Tweed
Line 6 Mood	4x12 Green 20's
Spinal Puppet	4x12 Brit V30's
Line 6 Chem X	4x12 Brit T75
Line 6 Insane	4x12 Brit T75
Line 6 ACO 2	No Cab
Zen Master	2x12 Line 6
Small Tweed	1x12 Tweed
Tweed B-Man	4x10 Tweed
Tiny Tweed	1x8 Tweed
Blackface Lux	1x12 Blackface
Double Verb	2x12 Blackface
Two-Tone	1x10 G-Brand
Hiway 100	4x12 Green 25's
Plexi 45	4x12 Green 20's
Plexi Lead 100	4x12 Green 20's
Plexi Jump Lead	4x12 Green 25's
Plexi Variac	4x12 Green 25's
Brit J-800	4x12 Brit T75
Brit JM Pre	4x12 Brit T75
Match Chief	2x12 Match
Match D-30	2x12 Match
Treadplate Dual	4x12 Treadplate

All product names are trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These product names are provided for the sole purpose of identifying the specific products that were studied during Line 6's sound model development.

Amp Model	Cab Model
Cali Crunch	1x12 Line 6
Jazz Clean	2x12 Jazz
Solo 100	4x12 Brit T75
Super O	1x6 Super O
Class A-15	1x12 Class A
Class A-30 TB	2x12 Class A
L6 Agro	4x12 Brit V30's
L6 Lunatic	4x12 Line 6
L6 Treadplate	4x12 Treadplate
Variax Acoustic	2x12 Jazz
Citrus D30	2x12 Class A
L6 Modern Hi Gain	4x12 Brit V30's
L6 Boutique #1	2x12 Match
Class A-30 Fawn	2x12 Class A
Brit Gain 18	4x12 Green 25's
Brit J-2000 #2	4x12 Green 25's

Appendix B: MIDI Program Changes

PODxt channels can be selected via MIDI program changes. Some devices number programs starting at zero. Some start at one. We start at zero (Channel 1A) and then work our way along through the stored channels as shown in this table:

PODxt Channel	MIDI Program Changes	PODxt Channel	MIDI Program Changes	PODxt Channel	MIDI Program Changes	PODxt Channel	MIDI Program Changes
1A	0	9A	32	17A	64	25A	96
1B	1	9B	33	17B	65	25B	97
1C	2	9C	34	17C	66	25C	98
1D	3	9D	35	17D	67	25D	99
2A	4	10A	36	18A	68	26A	100
2B	5	10B	37	18B	69	26B	101
2C	6	10C	38	18C	70	26C	102
2D	7	10D	39	18D	71	26D	103
3A	8	11A	40	19A	72	27A	104
3B	9	11B	41	19B	73	27B	105
3C	10	11C	42	19C	74	27C	106
3D	11	11D	43	19D	75	27D	107
4A	12	12A	44	20A	76	28A	108
4B	13	12B	45	20B	77	28B	109
4C	14	12C	46	20C	78	28C	110
4D	15	12D	47	20D	79	28D	111
5A	16	13A	48	21A	80	29A	112
5B	17	13B	49	21B	81	29B	113
5C	18	13C	50	21C	82	29C	114
5D	19	13D	51	21D	83	29D	115
6A	20	14A	52	22A	84	30A	116
6B	21	14B	53	22B	85	30B	117
6C	22	14C	54	22C	86	30C	118
6D	23	14D	55	22D	87	30D	119
7A	24	15A	56	23A	88	31A	120
7B	25	15B	57	23B	89	31B	121
7C	26	15C	58	23C	90	31C	122
7D	27	15D	59	23D	91	31D	123
8A	28	16A	60	24A	92	32A	124
8B	29	16B	61	24B	93	32B	125
8C	30	16C	62	24C	94	32C	126

8D	31	16D	63	24D	95	32D	127

Appendix C: PODxt MIDI Controls

There is exhaustive documentation of MIDI controller assignments for all Line 6 products available at http://line6.com/support/manuals/. This online document is kept current, as updates can cause changes, and manuals can become outdated.

Parameter	Notes	CC#	Min	Max	TX	RX
Tweak		1	0	127	√	√
Wah Position		4	0	127	√	√
Compressor Gain		5	0	127	√	√
Volume Pedal	Realtime (not saved in Channel or Setup)	7	0	127	√	√
Compression Threshold		9	0	63	√	√
Amp 1 Pan	0=Full Left, 64=Center, 127=Full Right	10	0	127		√
Amp 1 Select w/ Amp defaults	Loads Amp with Amp Defaults. Range depends on device	11	0	-	√	√
Amp 1 Select w/out Amp defaults	Loads Amp Model without Amp Model Defaults. Range depends on device	12	0	-		√
Amp 1 Drive		13	0	127	√	√
Amp 1 Bass		14	0	127	√	√
Amp 1 Mid		15	0	127	√	√
Amp 1 Treble		16	0	127	√	√
Amp 1 Channel Volume		17	0	127	√	√
Reverb Level		18	0	127	√	√
Effect Setup		19	0	63	√	√
EQ Freq 1 (low shelving)	Non-linear mapping	20	0	127	√	√
Amp 1 Presence		21	0	127	√	√
Noise Gate Enable	0~63=Off ; 64~127=On	22	0	127	√	√
Gate Threshold	0<>31=-96dB, 32=-96dB...127=0dB	23	32	127	√	√
Gate Decay Time	0=.1msec; 127=3000msec	24	0	127	√	√
Stomp Enable	0~63=Off ; 64~127=On	25	0	127	√	√
Comp Enable	0~63=Off ; 64~127=On	26	0	127	√	√

Parameter	Notes	CC#	Min	Max	TX	RX
Delay Enable	0~63=Off ; 64~127=On	28	0	127	√	√
Modulation Param 1		29	0	127	√	√
Delay Param 1 MSB		30	0	127	√	√
Delay Param 1 Note value	See Appendix D 1	31	0	127	√	√
Delay Param 2		33	0	127	√	√
Delay Mix		34	0	127	√	√
Delay Param 3		35	0	127	√	√
Reverb Enable	0~63=Off ; 64~127=On	36	0	127	√	√
Reverb Model	Range depends on device	37	0	-	√	√
Reverb Decay		38	0	127	√	√
Reverb Tone		39	0	127	√	√
Reverb Pre-Delay		40	0	127	√	√
Reverb Pre/Post	0~63 = Pre-Amp Model, 64~127 = Post-Amp Model	41	0	127	√	√
EQ Freq 2 (peaking)	Non-linear mapping	42	0	127	√	√
Wah Enable	0~63=Off ; 64~127=On	43	0	127	√	√
Volume Pedal Minimum		46	0	127	√	√
Volume Pre/Post	0~63 = Pre-Amp Model, 64~127 = Post-Amp Model	47	0	127	√	√
Mod Enable	0~63=Off ; 64~127=On	50	0	127	√	√
Modulation Param 1 Note value	See Appendix D	51	0	13	√	√
Mod Param 2		52	0	127	√	√
Mod Param 3		53	0	127	√	√
Mod Param 4		54	0	127	√	√
Mod Mix		56	0	127	√	√
Mod Pre/Post	0~63 = Pre-Amp Model, 64~127 = Post-Amp Model	57	0	127	√	√
Mod Model		58	0	-	√	√
EQ Freq 3 (peaking)	Non-linear mapping	60	0	127	√	√
Mod Param 1 LSB		61	0	127	√	√
Delay Param 1 LSB		62	0	127	√	√

Parameter	Notes	CC#	Min	Max	TX	RX
EQ Enable	0~63=Off ; 64~127	63	0	127	√	√
Tap Tempo	64-127 = a Tap	64	0	127	√	√
Pedal Assign	0~41 = Wah/Off - Volume; 42~85 = Tweak-Volume; 86~127 = Wah/Vol - Tweak	65	0	127	√	√
Tuner Enable	0~63=Off ; 64~127=On	69	0	127	√	√
Mic Model Select	Range depends on device	70	0	-	√	√
Amp 1 Cabinet Type	Range depends on device	71	0	-	√	√
Stomp Model	Range depends on device	75	0	-	√	√
Room Level		76	0	127	√	√
EQ Freq 4 (high shelving)	Non-linear mapping	77	0	127	√	√
Stomp Param 2		79	0	127	√	√
Stomp Param 3		80	0	127	√	√
Stomp Param 4		81	0	127	√	√
Stomp Param 5		82	0	127	√	√
Stomp Param 6		83	0	127	√	√
Amp Switch Select	0~63=Amp switch will turn Amp on/off ; 64~127=Amp switch will turn Comp on/off	84	0	127	Live	Live
Delay Param 4		85	0	127	√	√
Delay Pre/Post	0~63 = Pre-Amp Model, 64~127 = Post-Amp Model	87	0	127	√	√
Delay Model	Range depends on device	88	0	-	√	√
Tempo MSB		89	0	127	√	√
Tempo LSB		90	0	127	√	√
Amp Bypass Channel Volume		105	0	127	√	√
FX Loop	0~63=Off ; 64~127=On	107	0	127	Pro	Pro
Tweak Parameter Destination		108	0	13	√	√
Amp 1 Engage	0~63=Off ; 64~127=On	111	0	127	√	√
EQ Gain 1 (low shelving)		114	0	127	√	√
EQ Gain 2 (peaking)		116	0	127	√	√
EQ Gain 3 (peaking)		117	0	127	√	√
EQ Gain 4 (high shelving)		119	0	127	√	√

Appendix D: Note Value Controller Values

1	Whole Note	8	Dotted Eighth Note
2	Dotted Half Note	9	Eighth Note
3	Half Note	10	Eighth Note Triplet
4	Half Note Triplet	11	Dotted Sixteenth Note
5	Dotted Quarter Note	12	Sixteenth Note
6	Quarter Note	13	Sixteenth Note Triplet
7	Quarter Note Triplet		

Appendix E: FBV Series MIDI Controls

PODxt Parameter	FBV Control	MIDI Controller #	Transmitted MIDI Range
Stomp On/Off	FBV "Stomp 1" switch FBV Shortboard "Stomp" switch	25	0~63=Off 64~127=On
Modulation On/Off	"Modulation" switch	50	0~63=Off 64~127=On
Delay On/Off	"Delay" switch	28	0~63=Off 64~127=On
Reverb On/Off	"Reverb" switch	36	0~63=Off 64~127=On
Tap (momentary)	"Tap" switch	64	0~63=Off 64~127=On
Wah	Left pedal on FBV Shared pedal on FBV Shortboard	4	0-127
Volume	Right pedal on FBV Shared pedal on FBV Shortboard	7	0-127
Tweak	Volume pedal can be assigned via PODxt Edit pages to operate Tweak parameter	1	0-127
Comp On/Off	FBV "Stomp Box 2" switch FBV Shortboard "FX Loop" switch controls this parameter when connected to PODxt; this parameter cannot be controlled from a Shortboard connected to PODxt Pro	26	0~63=Off 64~127=On
Gate On, Off	FBV "Stomp 3" switch (not available on Shortboard)	22	0~63=Off 64~127=On
Do not control PODxt parameters; can be used for control of other connected MIDI devices	FBV "Amp 1" switch FBV "Amp 2" switch FBV "Pitch/Tremolo" switch	111 112 113	0~63=Off 64~127=On 0~63=Off 64~127=On 0~63=Off 64~127=On
FX Loop On/Off (PODxt Pro only)	"FX Loop" switch	107	0~63=Off 64~127=On