

POD_{XT}
ULTIMATE TONE FOR GUITAR

POD_{XT PRO}
ULTIMATE TONE FOR GUITAR + DIG I/O

BASIC FEATURES GUIDE

An in-depth exploration of the revolutionary technologies and pulsing tonal pleasures that lurk within POD_{XT}, POD_{XT} Live and POD_{XT} Pro.

Includes detail on Version 3 features.

USE FREE LINE 6 MONKEY TO BE SURE YOUR POD_{XT} IS UP TO DATE:

www.line6.com/monkey

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

The serial number can be found on the underside of your PODXT, or back panel of your PODXT Pro or PODXT Live. 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).

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

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, POD_{XT}, POD_{XT} Live, POD_{XT} Pro, Vetta, FBV, FBV Shortboard, FBV Express, FBV4, GearBox, Amp Farm, Variax 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.

POD_{XT}

Quick Reference

Open this booklet to the spread for your version of POD_{XT}, and refer to its numbered illustration when reading the Basic Features guide.

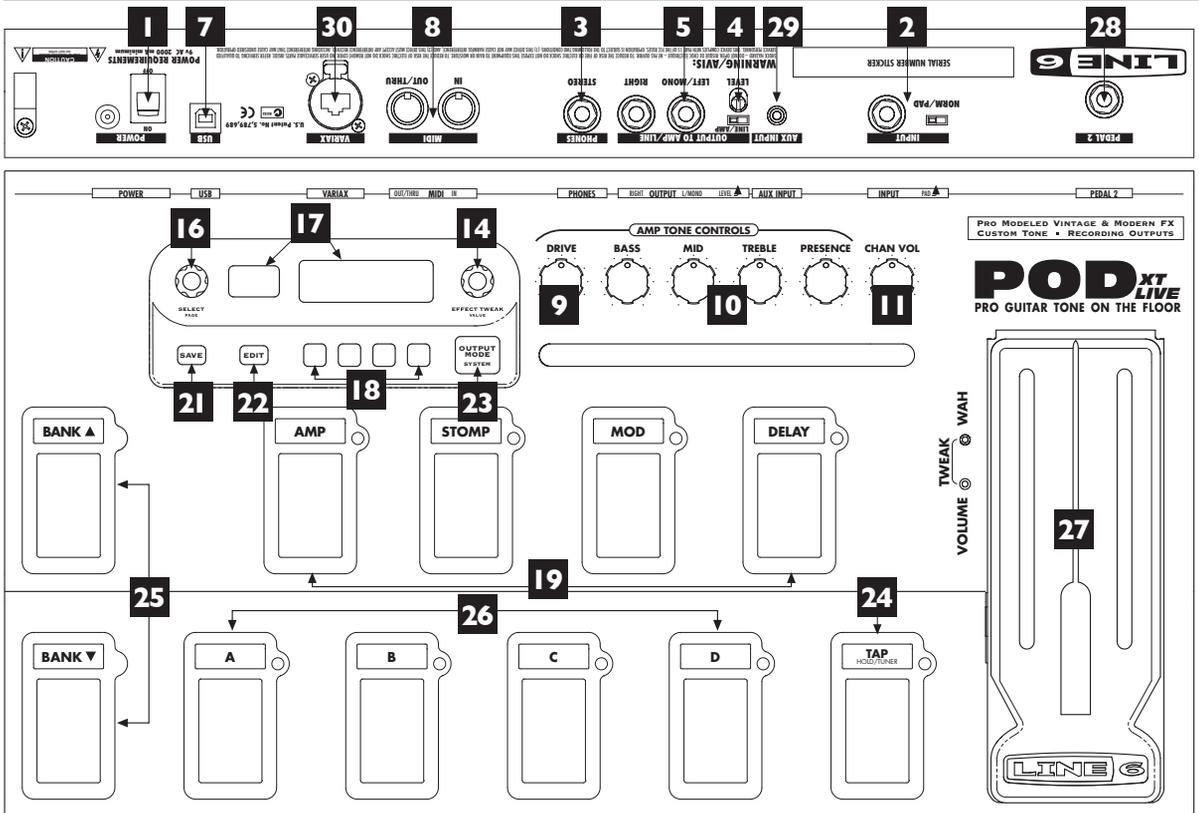


QUICK START: PODxT Live

1. On the rear panel, turn the small **OUTPUT LEVEL** knob all the way down to zero, flip the switch to the amp position if you're plugging into an amp, or the line position if you're plugging into line level equipment such as a recorder or mixer, or using only headphones.
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 Live for silent jamming.
3. Connect the included power pack to your PODxT Live, and the other end to a power jack.
4. Connect your guitar to PODxT Live's **INPUT**. Flip the switch there to **NORM** for most guitars or **PAD** for extra-hot-output pickups.
5. Got a Variax guitar? Connect it to the PODxT Live's rear panel Variax jack, using only Line 6-supplied Variax cables. See Variax on page 3•2.
6. Flip the rear panel **POWER** switch to fire up.
7. Press the **OUTPUT MODE/SYSTEM** button. Press the button below **DEST** (Destination), then turn the **EFFECT TWEAK** knob to tell your PODxT Live what you're connecting to. This setting will be overridden when you plug in headphones, so you don't have to do anything to get great headphone sound.
8. Turn up the rear panel **OUTPUT LEVEL** knob so you can hear PODxT Live's output, but don't turn up so high that you're overdriving the input of whatever you're plugging into.
9. Turn the **SELECT** knob to choose from preset sounds, organized in 32 Banks of 4 Channels, with Channels labeled A, B, C, D. Banks 1-8 are great for use with headphones, mixers and recorders. Banks 9-16 are designed for in front of an amp. Banks 17-32 are ready to fill with your own sounds, or ones you download from the Line 6 web site. With the **EDIT** button NOT lit, press the left button under the display for "**MANUAL** Override," where-the-knobs-are-is-how-it-sounds operation.
10. Turn the knobs to further adjust. **CHAN VOL** adjusts the volume of this Channel Memory relative to the others.
11. Step on the **AMP**, **STOMP**, **MOD**, or **DELAY** switches to turn those parts of your sound on/off. Double-stomp one of these to go straight to its edit page.

**Refer to the illustration on the right
when reading the Basic Features Guide.**

POD^{XT} LIVE HARDWARE/NAVIGATION REFERENCE



SELECT

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



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



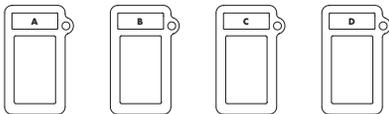
SAVE PAGES

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



SYSTEM PAGES

- Tuner
- What are you connecting to?
- Display contrast
- MIDI/Variac
- POD^{XT} Live Software Version



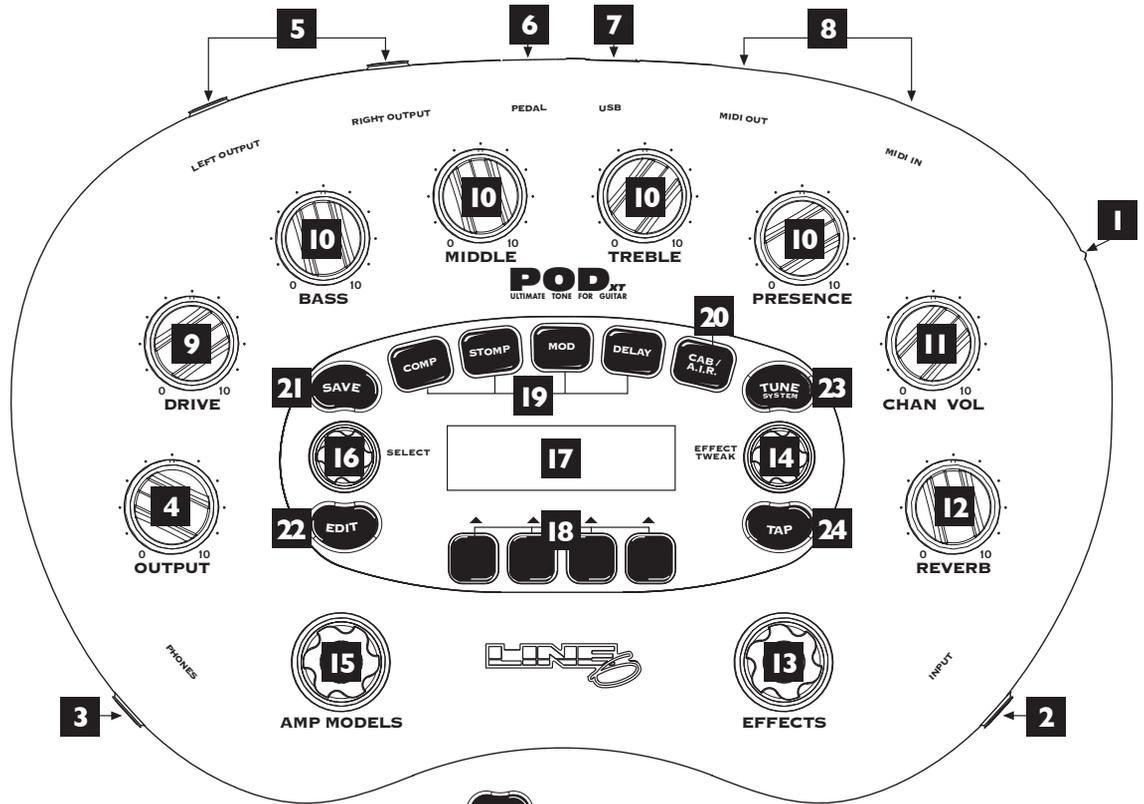
- Comp, Stomp, Mod, Delay: on when lit.
- CAB/A.I.R.: lit when using a cab simulation.
- Double-stomp a switch to go straight to its EDIT pages.

QUICK START: PODxT

1. Turn the small **OUTPUT LEVEL** knob 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 to your PODxT, and plug the other end into a power jack.
4. Connect your guitar to PODxT Live's **INPUT**.
5. Flip the rear panel **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** button, then turning the **SELECT** knob one step clockwise. Press the button below **DEST** (Destination), then turn the **EFFECT TWEAK** knob to tell your PODxT what you're connecting to. This setting will be overridden when you plug in headphones, so you don't have to do anything to get great headphone sound.
7. Turn up the **OUTPUT LEVEL** knob so you can hear PODxT's output, but don't turn up so high that you're overdriving the input of whatever you're plugging into.
8. Select an Amp Model using the **AMP MODEL** knob. Set **CHAN VOL** to the max and the **DRIVE**, **BASS**, **MID** and **TREBLE** to your heart's desire.
9. Turn the **SELECT** knob to load an Effects Setup, when 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.
10. Browse pre-programmed tones using the **SELECT** knob. Press the far left button under the display when the **EDIT** button is NOT lit for "**MANUAL** Override," where-the-knobs-are-is-how-it-sounds operation.

**Refer to the illustration on the right
when reading the Basic Features Guide.**

PODxt HARDWARE/NAVIGATION REFERENCE



SELECT

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



- Comp, Stomp, Mod, Delay: on when lit.
- CAB/A.I.R.: lit when using a cab simulation.
- Double-press a 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)
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- Modulation Settings (page 2)
- Delay Select and Settings
- Delay Settings (page 2)
- Reverb Select and Settings
- Reverb Settings (page 2)
- Wah Settings
- Volume Settings
- Pedal, Effect Tweak and Tempo Settings



SAVE PAGES

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



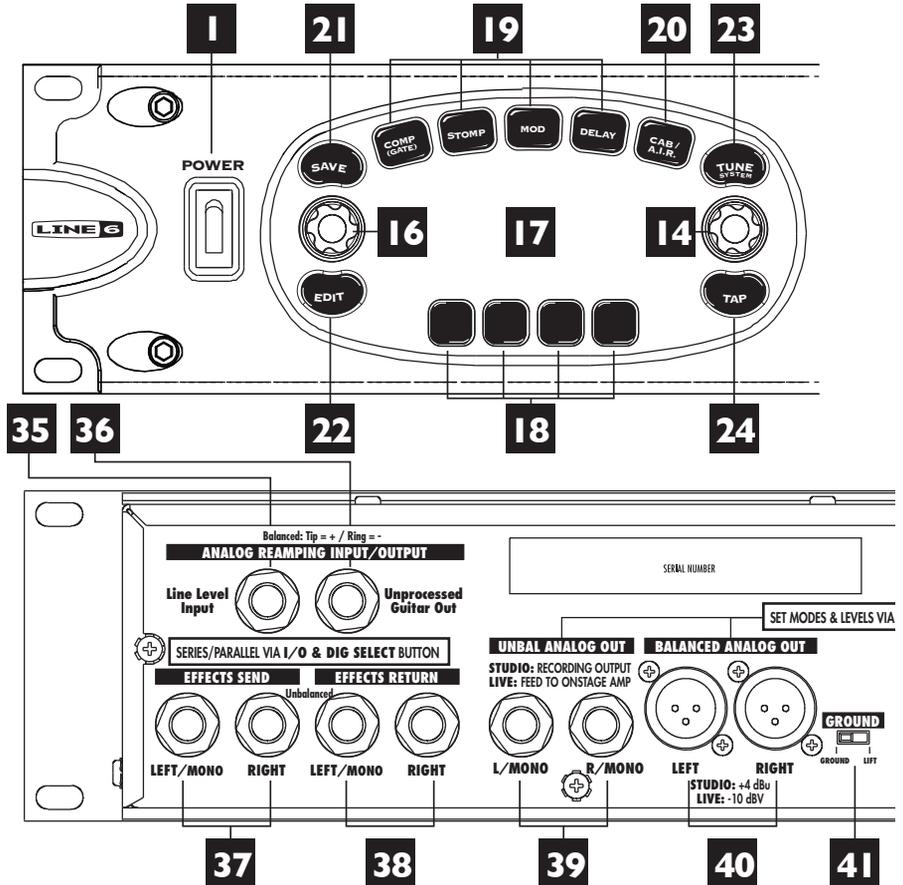
SYSTEM PAGES

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

PODxT PRO HARDWARE/NAVIGATION REFERENCE

PODxT Quick Start (on previous page) gives a fast run through of basic setup.

Connections & Configurations chapter of Basic Features Guide has step-by-step setup instruction for the various options of PODxT Pro, including more advanced setups.



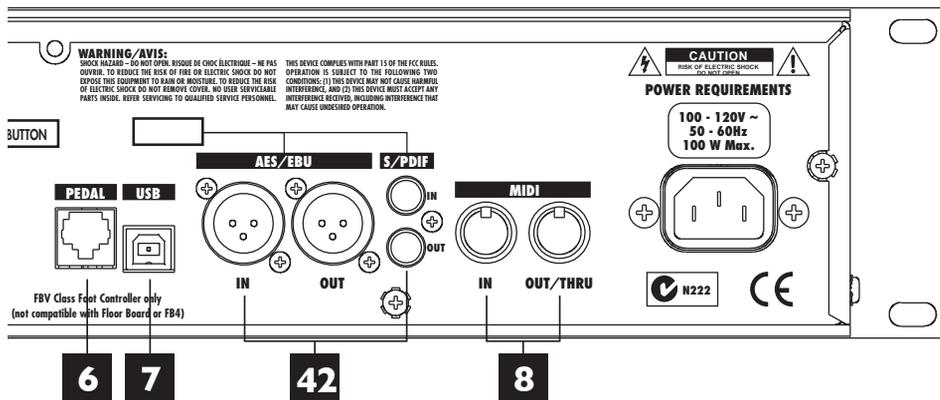
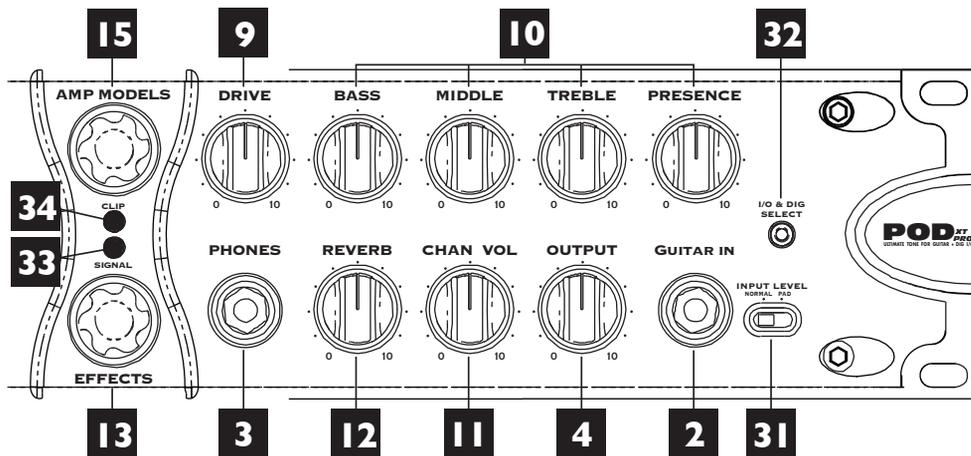
- Save Sound to Channel Memory
- Custom Save Amp Model
- Custom Save Effect Model
- MIDI Dump



- Tuner
- What are you connecting to?
- Display contrast
- MIDI/Variac
- PODxT Software Version

Refer to the illustration above when reading the Basic Features Guide.

PODXT PRO HARDWARE/NAVIGATION REFERENCE



- 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
- Pedal, Effect Tweak and Tempo Settings

PODxT FAMILY AMP & CAB MODELS

GUITAR AMPS & CABS

STANDARD & POWER PACK AMPS

#	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

CABS

#	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

#	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

#	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 THUNDER
66	L6 BAYOU
67	L6 CRUNCH
68	L6 PURGE
69	L6 SPARKLE
70	L6 SUPER CLN
71	L6 SUPERSPARK
72	L6 TWANG

PODxT, PODxT Live and PODxT Pro all include the **Standard** and **Power Pack** Models plus all guitar Cab Models. **Metal Shop**, **Collector Classics** and **Bass Expansion** are optional Model Packs.

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

POD_{XT} FAMILY EFFECT MODELS

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 TREP DINGO-TRON CLEAN SWEEP SEISMIC 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	

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

WAHS

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

DELAYS

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

REVERBS

Standard	Power Pack	FX Junkie
STD SPRING	LUX 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	

FX Junkie is included with **POD_{XT} Live** and can be added to **POD_{XT}** and **POD_{XT} Pro**.

Learn about adding Model Pack Models:
www.line6.com/modelpacks

FBV REFERENCE

FBV foot controllers are optional, adding foot control to PODXT and PODXT Pro. They include the necessary hookup cable: plug it into the jack on the back of your PODXT that's labeled **Pedal**. The pedal is powered over the cable, so there's no need for a 'wall-wart' or other external power supply for the FBV—one cable, and you're done! If you ever need to replace the cable, it's a standard CAT-5 Ethernet cable, available just about everywhere these days.

1 Choose any of the 32 Banks of Channel Memories, then step on A, B, C, or D to actually load the Channel Memory. (FBV Express doesn't provide Bank select from its footswitches.)

2 Load one of the four Channel Memories in the current Bank.

3 **PODxt Pro only:** Turn effect loop on/off. Unlike other FBV switches, this one doesn't switch until you lift your foot off of it.

PODxt only: rather than let this go to waste, it's used to turn **Comp** On/Off.

4 Turn the **Stomp** effect on and off. Light above the switch is lit when effect is on.

5 6 **FBV only:** Switch **Comp** and **Gate** on and off. Lights shown if these effects are on.

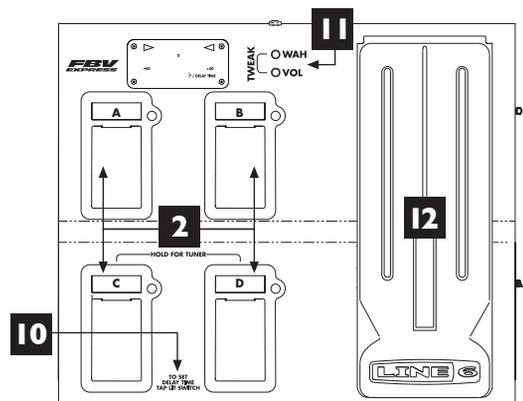
7 8 9 Switch **Modulation** and **Delay** and **Reverb** on and off. Light on, effect on.

10 Tap twice to set Tempo on PODXT. Light flashes to show you current tempo. Hold for two seconds to activate PODXT's tuner. The FBV display shows the note you're playing and lets you know whether you're sharp or flat.

11 Lights show what the pedal(s) are controlling. (See **Chapter 4** for details.)

12 Press fully forward to click the toe-switch, switching the pedal's function and/or switching the wah on/off. (See **Chapter 4** for details.)

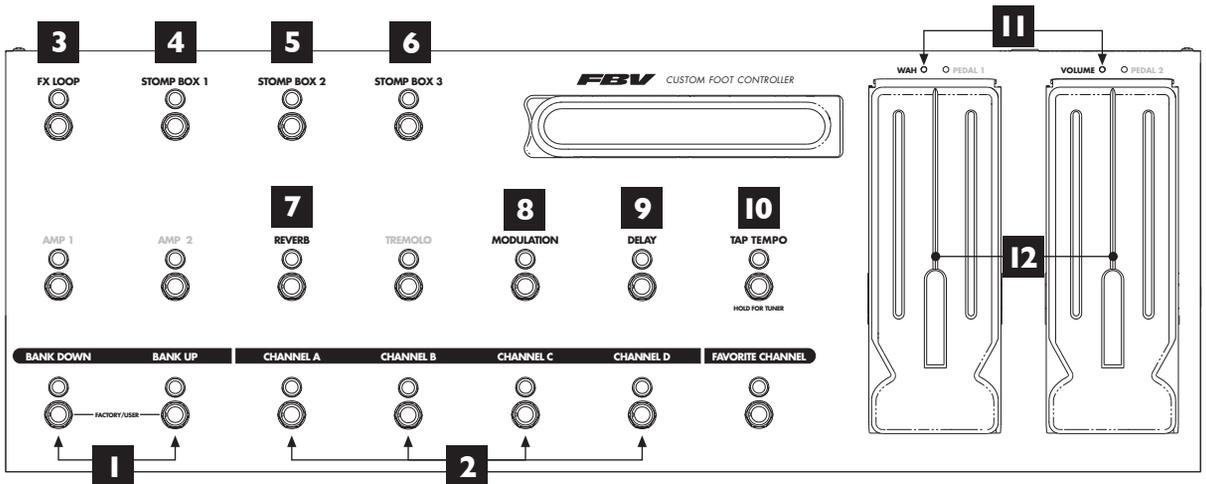
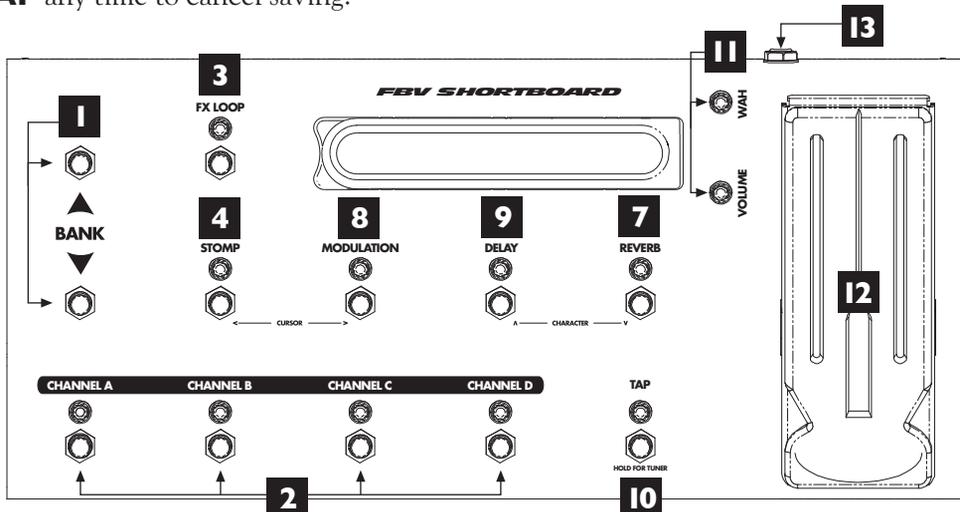
13 **FBV Shortboard only:** Connect an expression pedal (such as the Line 6 EX-1) to control **Volume** or **Effect Tweak**. (See **Chapter 4** for details.)



FBV REFERENCE

Name & Save with FBV and FBV Shortboard only:

- Hold **FX Loop** until **NAME EDIT** is displayed.
- **Stomp** and **Mod** on **FBV Shortboard (Reverb and Tremolo on FBV)** move left and right, selecting a character in the name.
- **Delay** and **Reverb** on **FBV Shortboard (Mod and Delay on FBV)** change selected character.
- Then use the **Bank Up/Down** switches to choose a bank to save to, and **A, B, C** or **D** to complete the save to that Channel Memory.
- Press **TAP** any time to cancel saving.



USING AN ADDED EX-1 EXPRESSION PEDAL WITH FBV SHORTBOARD

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 since the Effect Tweak and pedal assignments are stored with a Channel Memory, you can even change setups per Channel Memory.

To set up this pedal:

1. Press the **Edit** button and turn **Select** until you see this page (LOOP is shown only for PODXT Pro):



2. Press the button under **ASSIGN** and select either **VOLUME**, to control the volume, or **TWEAK**, to control the parameter.
3. Be sure to save if you want to keep your changes.

When **ASSIGN** is set to **TWEAK**, moving a connected EX-1 from heel to toe will move the assigned parameter from its minimum value to its maximum value. When **ASSIGN** 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. Turn Select to the previous page to choose the position of the volume pedal: **PRE** (before the Amp Model), or **POST** (after the Amp Model).

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PODXT & THE GEARBOX PLATFORM



GearBox computer software showing PODxt tone controls

Your new PODXT brings you a whole lot more than just what's inside its metal casing. Plug a USB cable into it, hook that to your Internet-connected computer, and you're ready to tap into the world's most advanced tone platform for guitarists.

Line 6 Monkey, Online Account Setup & Registration

www.line6.com/monkey is the place to begin. That's where you'll get Line 6 Monkey, the intelligent software update utility that makes it easy to get the latest software, updates and options for your PODXT. Use it to set up a Line 6 account and register your PODXT purchase (you can also use the enclosed, postage-paid card for registration if you don't have Internet access). Registering is very important because it ensures that you're dialed in for warranty service and makes it possible for us to contact you if new software versions or other cool enhancements are offered — cutting edge technology and such!

Once you've got Line 6 Monkey, run it and follow Monkey's lead to get the free GearBox software, driver, and any available updates for your PODXT.

GearBox Software

1•2

The GearBox software is tone control central. It gives you visual control of your PODXT, makes it easy to backup your PODXT's memory, includes plenty more great presets, and connects you directly to our exclusive online library of thousands of Tones professionally programmed by Line 6 to match the greatest guitarists, songs, bands and gear of all time. GearBox can run alongside your favorite recording software, letting you easily control every detail of your PODXT right from your computer during recording. And our extensive online documentation includes step-by-step instruction for using GearBox with some of the most popular Windows® and Macintosh® recording software, to help make your computer recording experience a great one. GearBox even connects you to Guitar-Port Online, our exclusive online world for guitarists who want to play along with the latest and greatest tracks, lessons and licks, covering the greatest guitarists of all time. Check it out when you're looking to pick up a few new tricks, or just have a great time playing some tunes.

Where'd all this stuff come from?

As you may know, Line 6 first came on the scene a number of 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.

To make all this good stuff really rock in the world of computer recording, we added GearBox software, free for every owner of PODXT and our TonePort and GuitarPort recording and modeling interfaces. Combine that with Line 6 Monkey, our world class driver software technology, options like GuitarPort Online and Model Packs, plus our massive online tone library, and it's all added up to be the world's most advanced tone system for guitarists. We call the whole shooting match The GearBox Platform.

Of course, the single most important thing about the GearBox Platform and your PODXT is the way they give you the world's greatest sound for guitar. And at the heart of it all are the Amp, Cab, Mic and Effects Models that you only get from Line 6.

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 PODXT.

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 PODXT.

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.

PODXT delivers its modeling tones through another innovation: Line 6's A.I.R. direct recording output. The A.I.R. (*acoustically integrated recording*) 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 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, giving 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, Mic and Effect Models, it is the key to PODXT's phenomenally satisfying direct recording sound.

And Away We Go....

Now that we've completed our little technology tour, it's time to experience PODXT for yourself. Grab your favorite axe, plug in, open the handy **Quick Reference** booklet to the spread for your particular PODXT, and follow me, my friend, for the non-stop excitement of the PODXT Grand Tour....

CONTROLS & CONNECTIONS

Numbers below refer to Quick Reference booklet.

1 Power Switch - Flip this to bring your PODXT to life.

PODXT & PODXT LIVE: use only the included **PX-2 power pack**.

PODXT PRO: ncludes a standard IEC grounded power cable.

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

PODXT LIVE: set the switch to norm for use with most guitars. The pad position may work better with guitar pickups that have particularly high output levels, to prevent them from overdriving the front end of your PODxt Live in an unpleasant-sounding way.

3 Phones - Plug your headphones in here to avoid noise complaints from the neighbors (or the rest of your family). 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 to start, them turn up from there if you need more volume.

To give you great sound through the headphones, your 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, and often are not very accurate in frequency response (hey, we're just telling it like it is!). 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.

When running into line level gear (like recorders, mixers and PA's), 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.

PODXT LIVE: Flick the rear panel switch to **AMP** when you've got your PODXT LIVE feeding into the front of a guitar amp, and otherwise choose **LINE**. When running into a guitar amp, you'll want to avoid setting the **LEVEL** knob so high that you're overdriving the front end of your amp. Try turning any drive-type control on your amp low so that it's not adding more "dirt" to your sound, and compare the PODXT LIVE sound on headphones to the sound coming from your amp to be sure the sound from the amp isn't getting too crunchy because you're feeding it too much level from the PODxt. The tone from the headphones and from the amp will of course sound different, depending on the "color" that your amp adds. You just want to make sure that you're not getting extra distortion degrading your sound and preventing you from achieving the tones you want with your PODxt-Live-and-amp-setup.

PODXT Pro: The **OUTPUT** knob does not effect the level of the XLR Outputs in Live Mode (see page 3•5).

Left & Right Outputs

PODXT LIVE: The unbalanced 1/4-inch connectors here get your PODXT LIVE's sound to a guitar amplifier, recorder, mixer or PA system.

PODxt: 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.

PODXT PRO: See **39** and **40** for info on outputs.

6 Pedal

PODXT LIVE: Not included. (You’ve already got your footswitches and pedal!)

PODXT & PODXT PRO: Connect optional Line 6 FBV or FBV Shortboard foot controllers here. See the end of the **Quick Reference booklet** for FBV details. PODXT’s do *not* work with the older Line 6 Floor Board and FB4.

7 USB - PODxt’s USB jack lets you connect directly to compatible computer, and take advantage of the many computer-powered features of the GearBox Platform, including direct digital recording with a wide variety of popular recording software, visual tone control, a huge online tone library, easy access to updates, and a whole lot more! To get started, visit **www.line6.com/monkey**.

8 MIDI In & Out - Connect PODXT to your MIDI equipment to select Channel Memories (via Program Change messages), or control PODXT settings (via MIDI continuous controller messages and/or MIDI SySex messages). The PODXT **MIDI OUT** connects to another device’s **MIDI IN**; its **MIDI IN** goes to another device’s **MIDI OUT**. Chapter 3 has more info on MIDI.

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.

You probably want 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

PODxT LIVE: Reverb level is adjustable from the Reverb Edit page, described on on page 4•8.

PODxT & PODxT PRO: Spin this knob to set Reverb level.

13 Effects

PODxT LIVE: Not included. You have all the same effects capabilities as PODxT & PODxT Pro; Effect Setups are simply preset combinations of those capabilities.

PODxT & PODxT PRO: This knob selects from Effect Setups — preset combinations of 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 gets 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 - When the Edit, Output Mode/System, and Save buttons AREN’T lit, 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/footswitch. 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 the

currently highlighted value instead.

15 Amp Models

PODXT LIVE: Not included. Double-press **AMP** footswitch to pick an Amp Model. From there, you get the same results as the PODxt & PODxt Live get from their dedicated Amp Model knob.

PODXT & PODXT PRO: 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**.

PODXT LIVE: The first 32 Channel Memories (Banks 1-8) store a variety of complete amp-and-effect selections pre-programmed by the tone mavens at Line 6 to sound great when feeding a recorder, mixer, PA or headphones. The second 32 (Banks 9-16) are designed to run in front of a guitar amp. The next 16 (Banks 17-20) are specifically set up to use with the Line 6 Variax modeling guitar, which fully integrates with the PODxt Live (see the section on using with a Variax in Chapter 3 for more detail). The last 48 (Banks 21-32) are left for your

own creations — or you can load them up with some of the thousands of great tones you'll find in the online tone library accessible from the GearBox software.

PODXT & PODXT Pro: 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 some of the thousands of great tones you'll find in the online tone library accessible from the GearBox software.

You load PODXT channels by turning the **SELECT** knob (or stepping on the **BANK UP/DOWN** and **A, B, C, D** switches included on the PODxt Live or available on the optional FBV foot controllers). 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.

When the **EDIT**, **SAVE** or **OUTPUT MODE/SYSTEM** button is lit, the **SELECT** knob selects from the available display pages. When you press **EDIT**, it selects pages of amp, effect and channel parameters; when you press **OUTPUT MODE/SYSTEM** (on PODxt Live) or **TUNE/SYSTEM** (on PODxt & PODxt Pro), 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.

PODXT LIVE: To leave the Channel Memory world and enter Manual operation, step on the **A, B, C** or **D** footswitch and hold it for 2 seconds. In this mode, PODXT LIVE's display will show “Manual Mode” in place of the Channel Memory name, and the physical positions of the **AMP TONE CONTROLS** and **CHANNEL VOLUME** knobs will determine your sound.

PODXT & PODXT Pro: To leave the Channel Memory world and enter Manual operation, make sure the **EDIT** button is not lit, and press the Soft Button 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.

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

- I. When the **SAVE**, **EDIT** and **OUTPUT MODE/SYSTEM** buttons are NOT lit, the display shows you the name of the selected Channel Memory, and the Amp Model that

it uses. (And lets you use the Soft Buttons as described in **18**.)

2. When the **SAVE**, **EDIT** or **OUTPUT MODE/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!
3. 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.

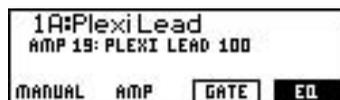
If the EDIT button IS lit, the Soft Buttons will let you select which displayed setting you'd like to tweak. See **Chapter 4** for the detail on that.

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



Press any one of the Soft Buttons below the display to turn the item above that button on or off. In the example above, the **COMP**, **AMP**, and **GATE** processing are off, and the **EQ** is on. Double-press any of these Soft Buttons to show the settings for that item, then press the lit **EDIT** button to exit that display when you're done tweaking details.

PODxt & PODxt Pro: **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.

19 Effect On/Off Buttons/Switches

PODXT LIVE: These footswitches show you which of these “blocks” of sound processing is currently running. Light on means that item is active. Light off means it's bypassed. Step on a switch to switch it on/off. Chapter 4 tells you about editing the details of the Amp, Stomp, Mod and Delay. Chapter 5 tells you about the individual Amp Models that PODXT LIVE gives you, while Chapter 6 tells you all about the individual Stomp, Mod and Delay Models.

PODXT & PODXT PRO: These four buttons allow you to quickly turn the **COMP**, **STOMP**, **MOD** and **DELAY** effects on or off (the effects are on when the buttons are lit). 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.

PODXT LIVE: Cab/A.I.R. settings are adjustable from the A.I.R. Settings Edit page, described on on page 4•4, with all the same features as PODxt & PODxt Pro.

PODXT & PODXT PRO: 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. Press it, choose what to store and where to store it, and press the button again to complete the Save. All the details are in Chapter 4, **Creating & Storing Sounds**.

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 Output Mode/System & Tune/System

PODXT LIVE: The **OUTPUT MODE/SYSTEM** button takes you to the System pages, the “What are you connecting to?” page. Holding the **TAP** footswitch takes you directly to the system page for the tuner. Once on a system page, you can turn the **SELECT** knob to see the other system pages.

PODXT & PODXT Pro: The **TUNE/SYSTEM** button takes you directly to the system page for the tuner. Turning the Select knob one step clockwise takes you to the “What are you connecting to?” page. Once on a system page, you can turn the **SELECT** knob to see the other system pages.

When the tuner page is selected — 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 \flat instead of G \sharp . 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 LIVE: Hold the **TAP** footswitch about 2 seconds to activate the tuner. (PODXT & PODXT PRO users can add footswitch tuner activation with an FBV.)

PODXT Live

The following controls and connections are found on PODXT Live only. PODxt & PODxt Pro users can add an FBV for equivalent footswitch features, and can connect a Variax using the standard 1/4-jack, without special Variax digital control features.

25 Bank Up/Down - These choose amongst PODXT LIVE's 32 banks of Channel Memories, similar to the **SELECT** knob. Once you've footswitched your way to a new bank, you'll then also need to step on the A, B, C or D footswitch to actually load one of the channels from that bank. (We set things up this way so your audience won't hear you switching through channels as you make your way to your next bank of sounds.)

26 A, B, C, D - The lights on these footswitches show you which of the Channels in the current Bank is running. You can step on any of them to choose a different channel — basically the same thing you can do with the **SELECT** knob. You can also step on one of these switches and hold it for two seconds to activate a **Manual Mode**. In this

mode, PODXT LIVE's display will show "Manual Mode" in place of the Channel Memory name, and the physical positions of the **AMP TONE CONTROLS** and **CHANNEL VOLUME** knobs will determine your sound.

27 Onboard Pedal - The lights to the left of this pedal show whether it will operate the Wah effect, Volume Pedal, or (when both lights are lit) Tweak, which is the same thing controlled by the **EFFECT TWEAK** knob. When operating the Wah, you can press hard with your toe at the top of the pedal, and the wah — as well as the wah light to the left of the pedal — will turn on and off. To learn how to change what the pedal controls, see page 4•9. (PODxt & PODxt Pro users can add pedal features with an FBV.)

28 Pedal - Connect a standard expression pedal, such as the Line 6 EX-1, and you'll be able to assign it to control the Volume Pedal or Effect Tweak functions. See page 4•9 for the detail on that.

29 Aux Input - Connect a CD player, MP3 player, drum machine or other device here, and you'll hear it at PODXT LIVE's headphone and Amp/Line outputs. Very handy for jamming along! Use the output volume control on the connected device to set its level. *This aux input signal will NOT be fed to the USB digital audio output.*

30 Variax - Connect a Line 6 Variax guitar here, and experience a whole new world of possibility and sound-control power. In addition to a direct digital audio connection between the guitar and PODXT LIVE, you can even have the Variax change sounds each time you choose a new Channel Memory from your PODXT LIVE's footswitches or Select knob. You can learn more about the Variax family of guitars — each one giving you the sound of an entire guitar collection in one instrument — at the Line 6 website.

Be sure to keep the protective plastic cap on this connection when it's not connected to a Variax, so you won't damage it by mistakenly inserting a 1/4-inch guitar cable or other connection. When you are ready to connect a Variax, use only Line 6 supplied Variax-compatible cables — not standard Ethernet or other cables — to avoid damage to the jack.

PODXT Pro

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

2•12

31 Input Level - The Normal setting of this switch is appropriate for most guitars. If you see the Clip light 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**, which is a balanced TRS connection. A separate CLIP indicator shows in the display if you are clipping in the internal DSP.

32 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.

33 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 and be sure you've got the right input selected. (This light *doesn't* show input from USB, by the way.)

34 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** switch. For non-guitar sources, you may instead want to use the...

35 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 and select the Line Input. The front panel's **Signal** light shows you when you've got some signal coming, and the **CLIP** 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•11** 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•4** 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.

2•14 **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

WHAT ARE YOU CONNECTING TO?

Your PODXT needs to adjust itself to deliver the best possible sound depending on what you're connecting to.

PODXT LIVE: Press the **Output Mode/System**  button to light it up and see the “What are you connecting to?” page.

PODXT & PODXT PRO: Press the **TUNE/SYSTEM**  button and turn the **SELECT**  knob clockwise until the display asks, “What are you connecting to?”



DESTINATION CHOICES

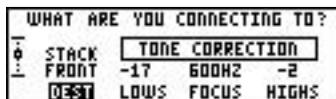
STUDIO DIRECT—When connecting your PODXT for direct recording, running it straight into a P.A., or using in-ear monitoring systems, press the Soft Button below **DEST** and turn the **EFFECT TWEAK** knob  to select **STUDIO: DIRECT**.

COMBO FRONT, COMBO PWRAMP, STACK FRONT & STACK PWRAMP—Press the Soft Button below **DEST** and choose one of these modes when you're plugging your PODXT into another guitar amp, or a power amp and guitar speakers. The Mic and Room components of A.I.R. will be turned off, and the Cabinet Models revoiced to sound their best coming through the kind of speaker you choose. (On a PODXT PRO, the XLR outputs have additional speaker emulation processing in these modes, so you can connect them to a P.A. or house sound system while using the 1/4-inch outs to drive an amp.)

Use a **PWRAMP** setting when 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** setting when plugging right into the front of a combo amp or head, and some extra Tone Correction controls will appear.

TONE CORRECTION—With **COMBO FRONT** or **STACK FRONT** chosen for **DEST**, you get Tone Correction controls:



These are for adjusting 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 sound to get decent results in this sort of a configuration, and sometimes it helps to shift the focus of the mid frequencies. Press the Soft Button **18** below **LOW**s or **HIGH**s and twiddle the **EFFECT TWEAK 14** knob to reduce the amount of low or high frequencies. 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.

BOSE PSI—Press the Soft Button below **DEST** and 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. (On a PODXT PRO, the 1/4-inch outputs do not output correct sound in this special mode.)

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 POD_XT in front of an amp is what you want to achieve.

If you want to use your amp for its tone, with POD_XT supplying effects and some extra distortion when needed, you'll generally get the best results by turning the amp modeling off on POD_XT, and using POD_XT's Stomp when you want to add distortion. The sounds 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 choose **COMBO FRONT** or **STACK FRONT** on the "What are you connecting to?" system page (see page **3•1**).

On the other hand, if you want to use POD_XT'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. For this kind of setup, we recommend you connect POD_XT's output to your amp's effect return or power amp input jack, and choose **COMBO PWRAMP** or **STACK PWRAMP** on the "What are you connecting to?" system page (see page **3•1**). If you don't have these jacks on your amp, go ahead and connect to the guitar input on the front of your amp, and try **COMBO FRONT** or **STACK FRONT** mode on the "What are you connecting to?" system page. Then set your amp's sound to "neutral": if you only have one volume control on your amp, set it low enough to get a "clean" tone; so POD_XT'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 POD_XT tone comes through without extra coloration. Once you get going, you can tweak the amplifier settings to suit your tastes. Try to set POD_XT's **OUTPUT** so you're not overdriving the input of the amp.

It's also important to be realistic about what you're going to achieve here — as good as it is, POD_XT won't be able to make a \$100 combo amp with a cheap speaker sound *exactly* like the vintage amp of your dreams.

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 Effect Models, you probably still want the option of keeping those old pedals in your arsenal. No problem! Note that some distortion boxes may sound overly harsh if you max their output volume into your PODXT. If that happens, try lowering the distortion box's volume, and you can always add more gain with PODXT's **DRIVE** knob or its own **STOMP** effects. And of course when you use effect units in front of your PODXT, and switch Amp Models, you're going to get different results depending on the PODXT Amp Model you've selected.

FX Loop (PODXT Pro only)

When you press the **TUNE/SYSTEM** **23** button and turn the **SELECT** **16** knob clockwise until the display asks, "What are you connecting to?" with a PODXT PRO, you've got an **FX LOOP** setting. Press the Soft Button below it, and spin the **EFFECT TWEAK** **14** knob to choose **SERIES** or **PARALLEL** operation for the loop.



Setting **LOOP** to **SERIES** means 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 unaffected 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 loop-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 unaffected PODxT Pro sound by adjusting the output volume control of the connected effect unit.

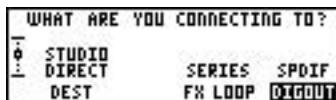
PLEASE NOTE: Many effects can result in compromised sound when run in parallel, because the signal coming back from the effect unit is out of phase with the signal that has stayed in the PODxT Pro. This is generally not a problem for delay or reverb, as long as the external effect is running 100% wet. 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.

Choosing AES/EBU or S/PDIF Data Format (PODxT Pro only)

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, press the Soft Button below **DIGOUT** and turn the **EFFECT TWEAK** knob  to select the format that you prefer:



THE INS AND OUTS OF GREAT TONE

If you're hooking your PODXT 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 PODXT. 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 PODXT into one of these inputs, try setting the trim to minimum, and twisting the **OUTPUT**  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 **Variac** guitars are immune to this sort of radiation-induced hum also, since they don't use traditional magnetic pickups.

PODXT Pro — Input Select, Digital In/Out and Reamping

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:

	DIGITAL OUT		
96KHZ	24 BIT	NORMAL	+0dB
GUITAR	FORMAT	MODE	GAIN
INPUT			

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.

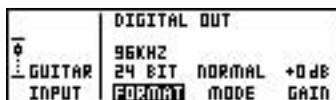
AES LEFT, AES RIGHT, AES L+R—Select one of these to use the rear panel **AES/EBU 36** digital inputs. The **AES L+R** option merges the left and right AES inputs to mono, since PODXT Pro only allows a mono input. When this is selected, the front and rear panel analog inputs are ignored.

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:

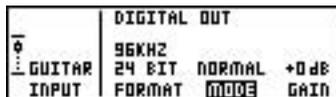
FORMAT: Sample rate, word length (bit depth), and clock source



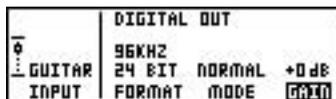
Press the Soft Button below **FORMAT** and spin the **EFFECT TWEAK** **14** knob to choose to output any combination of 16, 20 or 24 bits along with 44.1, 48, 88.2 or 96 KHz. PODXT Pro will use its internal clock to generate the sample rate you choose.

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**  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•11** 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**  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•11** for more on that.

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.

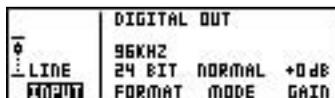
3•11

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 so 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.

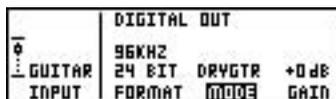
3•12

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:

3•13

	DIGITAL OUT		
RES	96KHZ		
RIGHT	24 BIT	NORMAL	+0dB
INPUT	FORMAT	MODE	GAIN

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.

MIDI

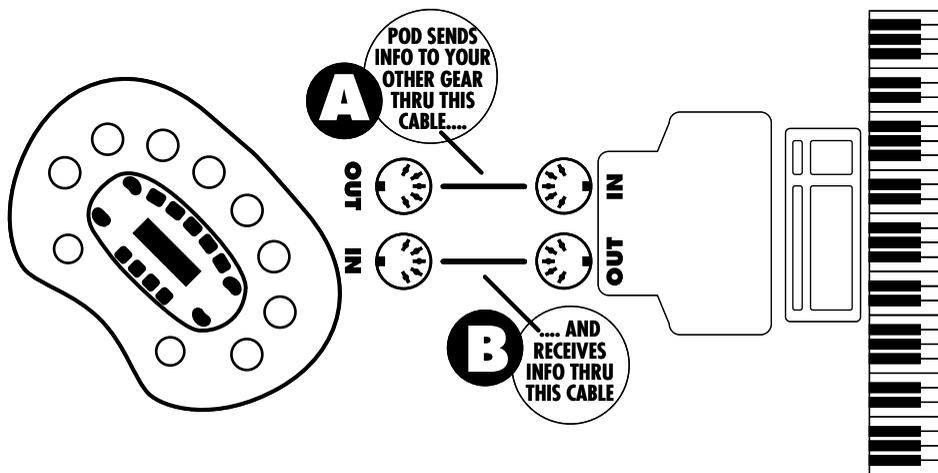
What's MIDI?

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. We'll give you basic info on MIDI here. More details on MIDI and your PODxT is available online at www.line6.com/manuals.

3•14

In/Out

Every PODxT has two MIDI connections: **In** & **Out**. You connect PODxT to other MIDI 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. For information to flow back, you must connect a second cable, from **In** to **Out**:

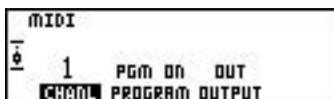


MIDI Settings

PODXT provides several MIDI-related settings.

PODXT LIVE: Press the **Output Mode/System** **23** button to light it up turn the **SELECT** **16** knob clockwise to the MIDI setting page.

PODXT & PODXT PRO: Press the **TUNE/SYSTEM** **23** button and turn the **SELECT** **16** knob clockwise to the MIDI setting page.:



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 Channel Memories. 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. Press the button under **CHANL** and start spinning the **EFFECT TWEAK** knob to change any MIDI Channel from 1 to 16. Or turn one clock farther to choose **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—PODXT allows you to respond to 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**). 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.

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 gener-

ate 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.

Backing Up PODxt Data to Other Devices

We recommend using GearBox software to backup PODXT memory data for safety. You can get it from Line 6 Monkey (www.line6.com/monkey). Chapter 4 also provides information on using MIDI to backup PODXT memory.

MIDI via USB

If you want to send and receive MIDI between your PODXT and a computer, you have the option of using USB for this, instead of MIDI cables. You’ll need to install the PODXT driver using Line 6 Monkey, and select PODXT as the MIDI device in the software that you’re doing your MIDI communications with. If you’re using GearBox, there’s no need to separately configure the MIDI communication. Just select your PODXT as the device for GearBox to use, as described in GearBox’s Help.

CREATING & STORING SOUNDS

GearBox

GearBox software is free to download using **Line 6 Monkey**. It lets you tweak PODXT with the help of your computer. Get it from Line 6 Monkey: www.line6.com/monkey

Of course, everything is also tweakable directly from your PODXT's own controls, starting with...

4•1

Editing Basics

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 **18** directly below it and spin **EFFECT TWEAK**. Everything here 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? Just press twice quickly on PODXT LIVE's **AMP**, **STOMP**, **MOD** or **DELAY** footswitches **19** or double-press PODXT & PODXT PRO's **COMP**, **STOMP**, **MOD** or **DELAY** buttons **19** to go straight to the first page of controls for that footswitch or button. (You'll also see that the **EDIT** button lights up.) Another double-press will pop you right back out of Edit, so you can surf for more tone.

PODXT & PODXT PRO: 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, the Soft Buttons **18** give you direct access to other features. Press for on/off, or double-press to jump to an effect's Edit page. Then press the **EDIT** button to leave again.

Inside the Edit Menu

When the **EDIT** button is lit, there's 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, with each dot representing one of the available **EDIT** pages. This should help you keep your place in the great circle of life — er, **EDIT** pages.

4•2

Amp knob settings

With the **EDIT** button lit, spin the **SELECT** knob counterclockwise all the way to the first **EDIT** page, showing the current settings of the Amp Model. (You can also get here by double-pressing the Soft Button below the word **AMP** when the **EDIT** button is **NOT** lit. On a PODXT LIVE, double-pressing the **AMP** footswitch will also do the trick.)



The top of the display shows the Amp Model name.

PODXT LIVE: Spin the **EFFECT TWEAK** knob to choose from the Amp Models.

PODXT & PODXT Pro: The **AMP MODELS** knobs picks your Amp Model.

As you select Amp Models, notice 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 but the little dot beside it stays put. This let you compare your edit with the saved settings for this Channel Memory. Now, that's handy!

Amp Bypass Channel Volume

Turn the **EFFECT TWEAK** knob one click past the amp knob page for this page::

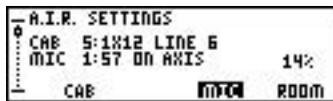


This is the volume that this channel will be set to when **AMP** is off. It doesn't affect the volume you hear with **AMP** on.

4•3

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

From the amp bypass volume display, turn **Select** one click to the right. (On a PODXT & PODXT PRO, you can also get here 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 word **CAB**, then use the **EFFECT TWEAK** knob to spin through the available Cabinet models. You can change the microphone selection the same way: press the button under **MIC** and give **EFFECT TWEAK** a spin.

Low settings of **ROOM** give you the sound of moving the virtual microphone closer to the virtual cabinet (you'll hear only a small amount of the early reflections caused by the sound echoing in the room). Higher settings increase the early reflections, as if you moved the mic farther from the cabinet, to get more room tone as part of the sound.

Together, 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!

Comp/Gate settings

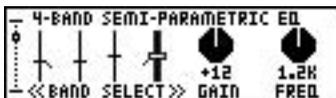
From the A.I.R. settings page, turn **SELECT** one click to the right. (On a PODXT & PODXT PRO, you can also get here by pressing the **Comp/(Gate)** button. Or on a PODXT LIVE, double-press the Soft Button below the word **COMP** when the **EDIT** button is **NOT** lit.) You're now looking at something like this:



Just like any other edit page, you can press a Soft Button below the display, 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 page, turn **SELECT** one click to the right. (Or double-press the Soft Button below the word **EQ** when the **EDIT** button is **NOT** lit.) Hello, **EQ**:



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 ensure that the changes you’re making are truly improving your sound.

Stomp settings

Turn **SELECT** one click clockwise from the EQ display or double-press **STOMP** for the Stomp edit page:



The left button below the display lets you choose the Stomp 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 **SELECT** one click clockwise from the Stomp page(s) or double-press **MOD** to see the first Mod edit page. Turn it one more click to see the second Mod page. Turn **SELECT** another click or double-press **Delay** to see the first Delay page, then one more click to see the second Delay page. 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:

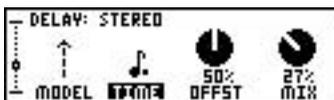


Setting your Tone to Tempo

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

1. Select Delay **TIME** or Mod **SPEED** by pressing the button below it.
2. Spin **EFFECT TWEAK** counter-clockwise until you start seeing notes. 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.

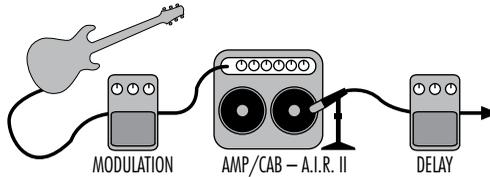
When you set your Delay time to match dotted-eighth notes, for instance, its **TIME** control will look like this:



Config

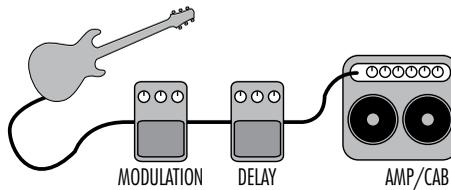
The **config** parameter on the second Mod and Delay pages determines whether those effects will come before (**PRE**) the amp or after it (**POST**) in the signal flow.

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

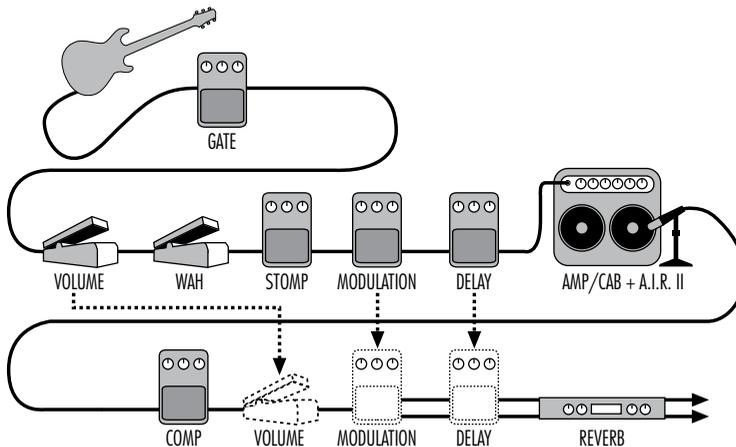


4•7

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

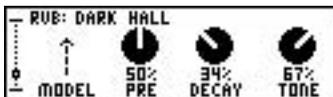


And this is what the full signal flow looks like inside your PODxT, including the pre and post options for Mod, Delay and the Volume pedal:



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:



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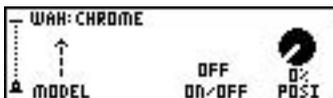
Here you've got the ability to change the Reverb Model (PODXT's got plenty of them), as well as the associated settings necessary to get that really groovy verb going on.

PODXT LIVE: Turn **SELECT** one more click clockwise to show a second reverb edit page, where you can change the mic level of the reverb. (

PODXT & PODXT Pro: Set reverb mix from the **REVERB 12** knob.

Wah Settings

From the last Reverb edit page, spin the **SELECT** knob one click clockwise and you'll find the Wah Model settings. 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 (nor not) automatically.

The wah effect is generally expected to be controlled by the pedal built into a PODXT LIVE, or the one on an FBV or MIDI controller. The **POSI** setting represents the current angle of that pedal, with 0% meaning the pedal is fully heel down, and 100% meaning it's fully toe down. If you don't have a pedal connected, you can still adjust **POSI** to get a "parked wah" sound.

Volume Settings

Spin the **SELECT** knob one more click clockwise and you've got the volume pedal page:



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.

Amp Switch, Pedal, Tweak, Tempo and Loop Settings

PODXT LIVE: Light up the **EDIT** button and spin the **SELECT** knob clockwise to the second to last page:

SWITCH	PEDAL	TWEAK	TEMPO
AMP	1-W/OFF 2-VOL	COMP THRES	70.0 BPM
ASSIGN	TWEAK	TEMPO	LOOP

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PODXT & PODXT PRO: Light up the **EDIT** button and spin the **SELECT** knob clockwise to the last page:

PEDAL	TWEAK	TEMPO	LOOP
1-W/OFF 2-VOL	COMP THRES	70.0 BPM	OFF
ASSIGN	TWEAK	TEMPO	LOOP

SWITCH: (PODXT LIVE ONLY) Press the Soft Button **18** under **SWITCH** and spin **EFFECT TWEAK** to assign the **AMP** switch to control Amp or Comp.

ASSIGN: Press the Soft Button under **ASSIGN** and spin **EFFECT TWEAK** to pick what the pedal(s) of your setup will control. PODXT LIVE provides a built-in pedal (we'll refer to this as Pedal 1), and the option to connect a Pedal 2 such as the Line 6 EX-1. PODXT & PODXT PRO give equivalent features when you add an optional FBV family foot controller. Your choices for pedal assignments are shown on the opposite page.

TWEAK: Press the Soft Button under **TWEAK** and spin **EFFECT TWEAK** to pick which setting you'd like to control from the **EFFECT TWEAK** knob or a pedal set to control Tweak.

TEMPO: Press the Soft Button under **TEMPO** and spin **EFFECT TWEAK** to fine tune the tempo that is set by the **TAP** button/footswitch.

LOOP: (PODXT PRO ONLY) Press the Soft Button under **LOOP** and spin **EFFECT TWEAK** to turn the effect loop on/off.

POD_{XT} LIVE OR POD_{XT} & POD_{XT} PRO WITH FBV OR FBV SHORTBOARD:

ASSIGN Setting	Pedal 1	Pedal 2
1-W/OFF 2-VOL	Controls wah. Press forward to activate toe switch, and turn wah on/off.	Controls Volume.
1-TWK 2-VOL	Controls Tweak.	Controls Volume.
1-W/V 2-TWK	Press forward on pedal to activate toe switch and change from Wah to Volume control.	Controls Tweak.

POD_{XT} & POD_{XT} PRO WITH FBV EXPRESS:

ASSIGN Setting	Pedal
1-W/V (2-VOL)	Press forward on pedal to activate toe switch and change from Wah to Volume control.
1-TWK (2-VOL)	Controls Tweak.
1-W/V (2-TWK)	<i>Same as first option above, switching control from Wah to Volume.</i>

Variax Digital Connection & PODXT LIVE

The Variax line of guitars is unique, thanks to Line 6 modeling technology that gives you a whole collection of guitars in one single instrument. (You can learn more about Variax at www.line6.com.) Connect one to your PODXT LIVE, and you can take charge of your entire guitar-amp-effects sound with your feet.

PODXT & PODXT Pro: You can also enjoy a Variax with a PODxt, PODxt Pro or any other guitar tone setup. In that case, you won't get the special digital control features described here, but you will get the full range of standard Variax features.

On a PODXT LIVE, the last Edit page gives you the ability to decide, for each Channel Memory, how the Variax will respond when you select the channel on the PODXT LIVE. Light up the **EDIT** button and spin **SELECT** until you get to this last page:



Press the Soft Button **18** under **MODEL**, and you can choose **DON'T CHANGE** (PODXT LIVE will not force Variax to change sounds when this PODXT LIVE channel is selected) or any of the available models in the Variax — in which case PODXT LIVE will force the Variax to this model when you load up this PODXT LIVE channel, allowing you to change your entire guitar-amp-effects sound via footswitch!

The other Soft Buttons give you access to the other settings that your Variax lets you save with your PODXT LIVE Channel Memory to give you a dialed-in guitar sound when you select this PODXT LIVE channel.

If you select Variax Models by pressing the left Soft Button here and twiddling **EFFECT TWEAK**, you'll see that in addition to the Variax's Custom models, there are versions of the rest of the Models whose names are preceded by "F-" and a set preceded by "U-". The "U-" Models are the same ones that you get when you operate the Variax's own hardware controls for Model selection. These are the same Models that you can customize using the Variax Workbench hardware/software package (details at the Line 6 website). The "F-" Models are a "Factory" copy of these same models that are never edited. The reason they're there is so that PODXT LIVE sound programmers can always have a known set of Models available in a connected Variax — even one that's been fully customized with

Variax Workbench. All Line 6 provided sounds will be programmed to use these Factory versions of your Variax Models. You should restrict yourself to these Models if you want to be able to share your PODXT LIVE + Variax settings with other Variax owners, and get predictable results even if they've customized their Variax. If you'd prefer to use some other Model instead, you can choose a new one from your Variax while you're on this Edit page, and you'll see that PODXT LIVE updates to show this Model's name. If you then save that PODXT LIVE channel, it will select that Variax Model for you each time.

One other detail: each PODXT LIVE channel actually stores a separate set of parameters for different types of Variax guitars. This way, a programmed sound can be ready to call up one Model on one type of Variax, while selecting a different Model (or none at all) if a different type of Variax happens to be connected. For instance, a classic rock lead sound might be set to pull up a LESTER Model on a Variax electric, while leaving the Model selection of a Variax Acoustic alone. We did it this way so that Line 6 programmed preset sounds for PODXT LIVE would be able to “do the right thing” regardless of which kind of Variax might be connected. As of this writing, there are two families of Variax guitars available that include the Variax Digital Connector enabling these special control features from PODXT LIVE: the Variax 300/500/600/700 electric family (all guitars in this family use the same Model set), and the Variax Acoustic.

Saving Yourself

PODXT's lets you save adjustments to its 128 Channel Memories, as well as other details.

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.

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Of course, you might want to stick your sound somewhere else, or at least change the name so you know which one it is. In that case, after you've pressed **SAVE** for the first time, and you're looking at something like this:



To save your edit to a new location - While on this save page, press the button under the display that reads **DEST** (short for destination) and turn 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. (Or press **TAP** to cancel and leave things un-saved.)

Give your tone a name - While on this save page, use the two Soft Buttons under **<CURSOR>** to move the cursor under the letters you want to change. Then press the button under **CHAR** (short for character) and turn **EFFECT TWEAK** to change the selected character. When you're done, press **SAVE** again to complete the job.

Custom Saving Amp Models

Using this powerful feature, you can pack your PODxT with all the special amp tweaking genius that only you possess, so when you first select the Plexi-45 model, you'll get *your* personal Plexi-45, with all the amp-related settings just the way you like them. PODxT loads the following controls along with an Amp Model:

Settings loaded with an Amp Model:
Amp Model selection
Cabinet Model selection
Microphone Model and Room amount
Drive, Bass, Middle, Treble, and Presence controls
Channel Volume
EQ settings

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PODxT LIVE: Once you've custom saved an Amp Model, it will load with these settings when you turn **EFFECT TWEAK** from the Amp edit page.

PODxT & PODxT Pro: Once you've custom saved an Amp Model, it will load with these settings when you turn the **AMP MODELS** knob.

To do the customizing, choose an Amp Model, change the cab, tweak the room, choose the mic setup, and tweak up some EQ if you'd like. Then press the **SAVE** button, and turn the **SELECT** knob to show the display that looks like this:

```

CUSTOM SAVE AMP MODEL
AMP 5: LINE 6 MODD
SAVE SETTINGS W/ MODEL?
  
```

Press **SAVE** again.

Custom Saving Effect Setups on PODxT & PODxT Pro

(THIS FEATURE IS NOT INCLUDED ON PODxT LIVE) Saving your own Effect Setup means you can then load those effect settings from the **EFFECTS** knob. This is handy if you want to use the same combination of effect settings over and over again, without altering your amp-related settings. Once you've got your combination of effects running, press **SAVE** and use the **SELECT** knob to scroll down to the page that looks like this:



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Where to put it — Press the button under the display that's labeled **DEST** (destination) and turn the **EFFECT TWEAK** knob to select one of the 64 Effect Setup memories.

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.

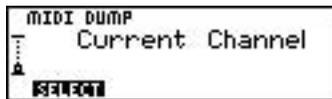
MIDI Dumps

If you just want to backup your memory, we recommend GearBox, available from Line 6 Monkey (www.line6.com/monkey). It works with a standard USB cable connecting PODXT to your computer.

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, 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, as described in Chapter 3.

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:



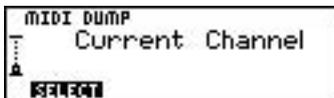
Press the button under **SELECT**. Turn the **EFFECT TWEAK** knob to the left (counterclockwise) until the display reads:



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:



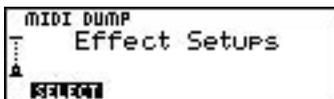
All Channel Memories:



All Amp Models:



All Effects Setups: (this feature is not included on PODxt Live):



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.

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.

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.

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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 Piezacooustic 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 through 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...

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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.

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



5•5

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.

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



5•6

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.

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

5•7

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.

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



5•8

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.

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

5•9

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.

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



5•10

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.

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Two-Tone - Based on* a Gretsch® 6156



5•11

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).

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



5•12

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.

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

5•13

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®.

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



5•14

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.

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



5•15

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.

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



5•16

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.

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Brit J-800 - Based on* a 1990 Marshall® JCM-800



5•17

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...

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



5•18

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.

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Match Chief - Based on* a Matchless® Chieftain

5•19

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 PODXT.

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



5•20

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.

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



5•21

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.

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



5•22

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.

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Jazz Clean - Based on* a Roland® JC-120

5•23

This transistor amp was known for a strident clean sound and built-in stereo chorus. When using the JC-120 model, try cranking up the **Treble** for a shimmering clean sound that'll cut through just about any mix. It's also perfect for that 80's "new wave" sound (after all, it was Andy Summers' favorite amp with The Police).

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

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Solo 100 - Based on* a Soldano SLO-100



5•24

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

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

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Super O - Based on* a Supro® S6616

5•25

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.

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



5•26

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.

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

5•27

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. Must be that 'driving on the left' thing.

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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 enthusiastic young man with a background in electrical engineering – he designed and built his own amplifiers. Since he had come into a large quantity of bright orange vinyl, that was what he used to cover his cabinets. It wasn't long before high-profile musicians like Fleetwood Mac, Stevie Wonder, and Frank Zappa were beating a path to his door. This model is based on 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.

5•29

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



5•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.

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

5•31

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

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



5•32

Here'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.

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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.

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Cabinet Models

The following Cabinet Models are available on POD_{XT}, 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.

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EFFECT MODEL DETAILS

 This symbol indicates Models from the FX Junkie Pack, included free with PODxt Live and available as an optional add-on for PODxt and PODxt Pro. Visit www.line6.com/modelpacks to learn more about this and other Model Packs.

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...

6•1

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



6•3

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 PODxT Facial Fuzz model up, and treat yourself to our faithful re-creation of the original's fuzz and glory. Crank up the drive, and you'll be seeing Purple Haze right before your eyes.

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Fuzz Pi



6•4

Not to be outdone by the Brits, the colonies came up with their own twist on the fuzz rage. Mike Matthews 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.

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Screamer



6•5

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.

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Classic Distortion



6•6

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!

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Octave Fuzz



6•7

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 classic 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.”

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Bass Overdrive

This model was inspired by our look at the Tech 21 Bass Sans Amp, plus a few extra liberties taken by the Line 6 sound design team. The Sans Amp is famous for delivering a very quiet and crisp signal under all circumstances, while also serving up a very distinct distortion. Its pleasingly metallic quality makes it a favorite with the Post-Metal crowd and Industrial bands, and producers in all genres of music have come to favor the Bass Sans Amp for crunching up loops. The Bass Overdrive covers the same sort of territory, with a bit of a uniquely Line 6 bent. Choose this distortion for your bass or any other signal and it will immediately become a very close and furry friend. Note for non-bass players: this 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 PODXT, 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 somewhere between an Octave Fuzz and a synth. You can get positively freaky with this one.

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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.

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Red Comp



6•10

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.

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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.

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Auto Wah



6•12

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.

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**Killer Z (included with PODxt Live, optional for PODxt & PODxt Pro)**

Since about 1989 the Boss® Metal Zone® MT-2 has been the industry standard distortion pedal for metal players. Equipped with a dual gain circuit, the MT-2 provides amazing sustain plus heavy mids and lows similar to a stack of overdriven amps. We've simplified the EQ controls a bit to make the Killer Z model for your PODxt Live, but you'll still find the sought after flavor of the MT-2 that it's based on*.

**Tube Drive (included with PODxt Live, optional for PODxt & PODxt Pro)**

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

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

Our model based on* this classic offers sweet tone, with our bass and treble emulating the Hi and Lo EQ controls of the original. To further enhance your tone shaping options, we added an optional mid control that allows you to boost or cut the mids to tailor the tone for you and your guitar. mid in the 12 o'clock position has no effect.

**Vetta Juice (included with PODxt Live, optional for PODxt & PODxt Pro)**

A Line 6 original originally created for our flagship Vetta II guitar amplifier, the 'Juice' in Vetta Juice comes from the 30dB of available gain in the level knob. Holy smokes, this thing's packin' some heat! It's got a fixed threshold of -40dB with the sens knob varying compression ratio from 1.5: 1 all the way up to 20:1 (which is a whole heck of a lot).

This combination of design features gives you the option of cranking the level enough to get some serious gain boost, or setting the gain lower and dialing up a smooth, clean sustain. Take your pick, and dial away.

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Boost+EQ (included with PODxt Live, optional for PODxt & PODxt Pro)

The name pretty much says it all. This is a stompbox compressor that also provides you with some EQ controls so you can further shape the tone. Since this EQ is applied before the amp processing, it has a different tonal effect — especially if you're using a strongly overdriven Amp Model — than it would if applied with the dedicated EQ block of PODxt Live processing. Many players, in fact, rely on stompbox EQ like this to get their specially tailored sound from their amp.

The Stomp Effects: Synths and Filters

The rest of the Stomp effects are synths and filters. All of these effects that have a **WAVE** parameter allow you to choose between 8 different waves. These are basically 8 different presets from the style of synth the name infers. The **MIX** control is the same as all other effects, a wet to dry ratio.

The **FILTER** available on some of these effects is a “low pass” filter: frequencies above the low pass filter frequency are cut. **FILTER** picks the frequency of the low pass filter. Turn it to the left to lower the frequency, and less high frequencies get through. Turn right to raise the frequency of the filter so more high frequencies get through.

The **ATTACK** has a minimum setting of 10ms and a maximum setting of 300ms. A lower setting makes for a faster attack, while a higher setting makes for a slower attack. The higher the setting, the more substantial the affect. For more staccato style scales, try setting the attack to the minimum value.

6•15

Dingo-Tron (included with PODxt Live, optional for PODxt & PODxt Pro)

This is similar to the sound of a Mutron III (modeled for PODxt Live’s Auto Wah model) when you flip the “down” switch. It’s kind of like a reverse auto wah. Pick hard to get the most out of this effect.

Clean Sweep (included with PODxt Live, optional for PODxt & PODxt Pro)

This is a wide range sweeping filter with a slow decay. It’s similar to Auto Wah, but with a band pass filter shape. Try setting the **DECAY** all the way up, the **SENSitivity** half way up and the **Q** all the way down.

Seismik Synth (included with PODxt Live, optional for PODxt & PODxt Pro)

This effect has an oscillator that tracks the pitch of your guitar. You can choose between 8 different wave shapes which give you different “flavors” – all of them one or two octaves down from the original pitch. DEATH TO ALL SUBWOOFERS!!

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Double Bass (included with PODxt Live, optional for PODxt & PODxt Pro)

This effect has two oscillators that track the pitch of your guitar. One square wave tuned one octave down, and one saw tooth wave two octaves down. The parameters on page 2 are gain controls for each oscillator.



Buzz Wave (included with PODxt Live, optional for PODxt & PODxt Pro)

These are cool combinations of saw and square waves with fast vibrato. The 8 different WAVE parameters offer different vibrato speeds and different pitches.



Rez Synth (included with PODxt Live, optional for PODxt & PODxt Pro)

These are all sweeping low pass filter effects with the resonance set high. Resonance is a peak at the frequency of the low pass filter.



Saturn 5 Ring M (included with PODxt Live, optional for PODxt & PODxt Pro)

Ring modulators take two signals (one from your guitar, the other generated), then add and subtract similar frequencies. Electro-Harmonix® makes a ring modulator pedal called the Frequency Analyzer that is a popular guitar effect. But the pitch it generates is constant, so you must stick to that pitch's key to be musical. In a GIANT leap forward for ring modulator effects, Saturn 5 RM “tracks” the pitch of your guitar signal so you can use it in ANY key! The **RM/AM** parameter on page 2 sets the amount of ring modulation.



Synth analog (included with PODxt Live, optional for PODxt & PODxt Pro)

These are great for funky synth guitar (or bass) lines! These sounds were made popular by Moog and ARP.



Synth FX (included with PODxt Live, optional for PODxt & PODxt Pro)

These sounds aren't really designed to be musical. These are more “special effects” sounds. You'll hear a lot of these kinds of sounds in movie sound tracks.

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 **Synth Harmony (included with PODxt Live, optional for PODxt & PODxt Pro)**

If you loved those big synth leads from 70's era prog bands then you'll love this effect. There are two synth waves at work here. Your first two parameters allow you to choose a pitch interval of your original note played. Your wave parameter works differently from what you'd expect with the other synth models. Here the wave parameter controls the gain of the saw wave, while the square wave gain remains constant.

 **Synth Lead (included with PODxt Live, optional for PODxt & PODxt Pro)**

These are styled after popular analog monophonic synth lead sounds from Moog, ARP and Sequential Circuits.

 **Synth String (included with PODxt Live, optional for PODxt & PODxt Pro)**

This emulates classic synth string sounds like those found in the ARP Solina String Ensemble and the Elka® Synthex. The harder you pick, the brighter the sound.

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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 desirable 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. File this one under ‘Irony.’

Weeper

Modeled after* an Arbiter® Cry Baby, this is yet another variation on the original Vox® wah design. The biggest variation between many of these wah pedals is the inductor and the tolerances of the capacitors and resistors that make up the filter circuit. Just like vintage guitar amps, two of them made on the same day, by the same person, from the same parts bin might sound totally different. As always, we went for the best examples we could find.

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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 Color-sound 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.

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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...

6•20

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.

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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). And of course, that's what you'll get from this model which is based on those classic circuits.

6•21

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.

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Analog Chorus



6•22

The PODxT 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 PODxT 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.

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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 POD_{XT}, 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!

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Phaser



6•24

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 model-based on* that MXR® classic gives you additional flexibility with a mix control and a **FEEDBACK** control to adjust the intensity of the effect.

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U-Vibe



6•25

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.

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Rotary Drum+Horn



6•26

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.

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Rotary Drum



6•27

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+Horn model. Take it for a spin!

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Analog Square (included with PODxt Live, optional for PODxt & PODxt Pro)

A basic digital chorus, like the Sine Chorus, only in this case there's a square wave acting as the magical modulator. As you'll hear, using a square wave gives you more sudden changes in the chorusing, and is slightly less smooth than the sine wave. Try 'em both and see what suits you. The bass and treble controls make an appearance here on page 2. This should be a good choice for country chicken pickin' licks.



Square Chorus (included with PODxt Live, optional for PODxt & PODxt Pro)

This one's a bit smoother than the Analog Square, but the basic vibe is similar, thanks to the square wave modulator at the heart of the effect. You'll find **Bass** and **Treble** controls for a bit of extra tone tweaking when desired.



Expo Chorus (included with PODxt Live, optional for PODxt & PODxt Pro)

A Line 6 creation, the "Expo" in this Chorus stands for exponential, which is a fancy way of saying that the sweep of the flanging spends extra time in the 'swooshy' part of the Chorus.



Random Chorus (included with PODxt Live, optional for PODxt & PODxt Pro)

This chorus uses three different modulating filters all running randomly. A very busy chorus sound to be sure.



Square Flange (included with PODxt Live, optional for PODxt & PODxt Pro)

This the same as the Line 6 Flanger, but using a square waveform instead of a sine wave.



Expo Flange (included with PODxt Live, optional for PODxt & PODxt Pro)

Here's that exponential sweep we first found in the Expo Chorus, this time applied to a flange effect. The **Feedback** and **Pre-delay** knobs on Page 2 can help you keep it in check or make it as strange as you want. We think you know which way we're leaning on that one.



Lumpy Phase (included with PODxt Live, optional for PODxt & PODxt Pro)

A Line 6 original, Lumpy Phase is exactly that—'lumpy.' Kinda like a Uni-Vibe, but more radical. It also has some built in overdrive and more of a 'flange-y' type of sound due to our clever blending of a short delay into the swept signal. **Bass** and **Treble** knobs on page 2 give you extra flexibility.

**Hi Talk (included with PODxt Live, optional for PODxt & PODxt Pro)**

The Line 6 tone chefs managed to combine a moog-like filter and a rotary speaker in a touch-sensitive, tap-tempo package. As a result, the Hi Talk can make heads spin with its high-passed filtered frequencies. Try this one to dress up some mean distortion!

**Sweeper (included with PODxt Live, optional for PODxt & PODxt Pro)**

Imagine having 2 wah pedals on steroids separated in a stereo field that are pulsating in opposite positions and you're close to what you'll hear here. Use the **Q** and **Freq** to set the character of the sweep and adjust your depth to go from subtle to full on freak out. Any resemblance to guitar tracks heard in a particular genre of B films is strictly coincidental.

**POD Purple X (included with PODxt Live, optional for PODxt & PODxt Pro)**

This is definitely a “sound effect.” We wanted something crazy that had a “broken” sound to it. If played properly you can emulate the sound of a Pod Racer from Star Wars Episode I.

**Random S H (Sample and Hold) (included with PODxt Live, optional for PODxt & PODxt Pro)**

This has a similar effect as the old Oberheim® Voltage Controlled Filter. It creates changes in tone by randomly emphasizing certain frequencies. Try locking this effect to the tap tempo and playing single chords to that tempo. This effect is so inspiring, you'll probably write a few new tunes based around the effect.

**Tape Eater (included with PODxt Live, optional for PODxt & PODxt Pro)**

If you've ever had a cassette player eat a tape before you'll know what we're talking about. After fixing the tape (if you're lucky!) and reinserting it in to the player it always had a warbled sound on that section of the tape. Now think of your guitar tone being recorded on that section of the tape! That's the crazy effect we were after. Try this with a slow speed setting and a 100% wet mix.

**Warble-Matic (included with PODxt Live, optional for PODxt & PODxt Pro)**

This effect is reminiscent of the Sweeper model, but when used subtly it can produce a nice mild phasey sound or with the depth maxed you can simulate the sound of an alien spacecraft landing in one of those old 50's sci-fi movies!

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The Delay Effects

Analog Echo



6•30

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.

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Analog w/Mod



6•31

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.

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Tube Echo



6•32

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.

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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.

6•33

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.

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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



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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.

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Echo Platter (included with PODxt Live, optional for PODxt & PODxt Pro)



The Echo Platter model was based on* the Binson EchoRec, a magnetic platter echo used by psychedeli-clinicians like Pink Floyd. These units had a spinning metal platter, a record head, and multiple playback heads that floated on the platter. (Hey, it's kinda like a really primitive hard drive!) This delay is somewhere between the tube and solid-state Echoplexes in tone, with a different type of wow and flutter than tape delays have. Page 2 controls give you access to **WOW/FLUTTER** and configurations of the **HEADS**

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Tape Echo (included with PODxt Live, optional for PODxt & PODxt Pro)



After the tube-based EP-1 and EP-2, Maestro® introduced the solid state EP-3, with transistors instead of tubes for the sound electronics. The EP-3 uses the same basic mechanical design as the original Echoplex, including the looped 1/4-inch tape, but does not have the tube distortion sound of the EP-1. EP-3s contributed to many classic recordings of the '70s, with a large list of avid users including Eddie Van Halen and Jimmy Page.

Unlike our EP-1 model, which gives you control of wow, flutter and distortion, this model based on* the EP-3 is designed to give you a less distorted tape emulation with adjustable **BASS** and **TREBLE** controls on page 2.

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Lo-Rez (included with PODxt Live, optional for PODxt & PODxt Pro)

The first digital delay units were introduced in the early '80s. These pedals and rack boxes took advantage of emerging digital technology to provide guitarists with longer delay times. Unlike the 16 bit digital of today's CDs, and the even higher resolution provided by some audio gear (like the 32 Bit processing of your Vetta), these early digital units generally had only 8 bit resolution. Low bit resolution can create a unique sort of grunge and noise that is sometimes just the sound you're looking for, and that's why these old delays are still used to give a particular shape to the sounds that are run through them. Early model digital samplers are sometimes used in modern-day industrial and electronica to achieve these effects as well. Try this model on a low resolution setting to get that characteristic digital grunge.

The **BITS** knob, on Page 2, lets you adjust the delay anywhere from its normal sparklin', pristine 32 bit resolution down to as few as 6 truly nasty bits. Bear in mind that as you turn the knob clockwise, you're reducing the bit resolution, so maximum bit reduction is achieved when the knob is all the way up (think of it as a more control for how many less bits you want). Your direct sound, of course, stays full resolution. Tone control of the delay is also provided, via the appropriately labeled **STONE** knob.



Phaze Eko (included with PODxt Live, optional for PODxt & PODxt Pro)

This is a new-fangled delay dreamed up by the free thinking sound design crew here at Line 6. Starting with the basic tone of our EP-1 tape delay emulation, they've added something very much like a Uni-Vibe to the delay repeats. The result is an echo unit that gives you unique new creative possibilities for adjusting the tone of your delays with a beautiful, burbling texture. If we do say so ourselves. Page 2 gives you access to **MOD SPEED** and **MOD DEPTH**.



Bubble Echo (included with PODxt Live, optional for PODxt & PODxt Pro)

Bubble Echo has a Sample and Hold filter on the repeats. A Sample and Hold filter, if you haven't run across one before, takes a filter sweep (like the one on Sweep Echo), chops it up into little bits, and rearranges them semi-randomly, so that it sounds like sudden little bits of wah pedal randomly sprinkled about. Crazy, huh? Page 2 lets you get busy with the **SWEEP SPEED** and **SWEEP DEPTH**.

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.

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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.

