POD

Pilot's Handbook for version 2.0 software

An in-depth exploration of the revolutionary technologies and pulsing tonal pleasures of POD, plus the insider info on the optional Line 6 foot controllers: the **Floor Board** and **FB4**. An electrophonic version is available on the included CD-Rom and at **www.line6.com**. Revision E.

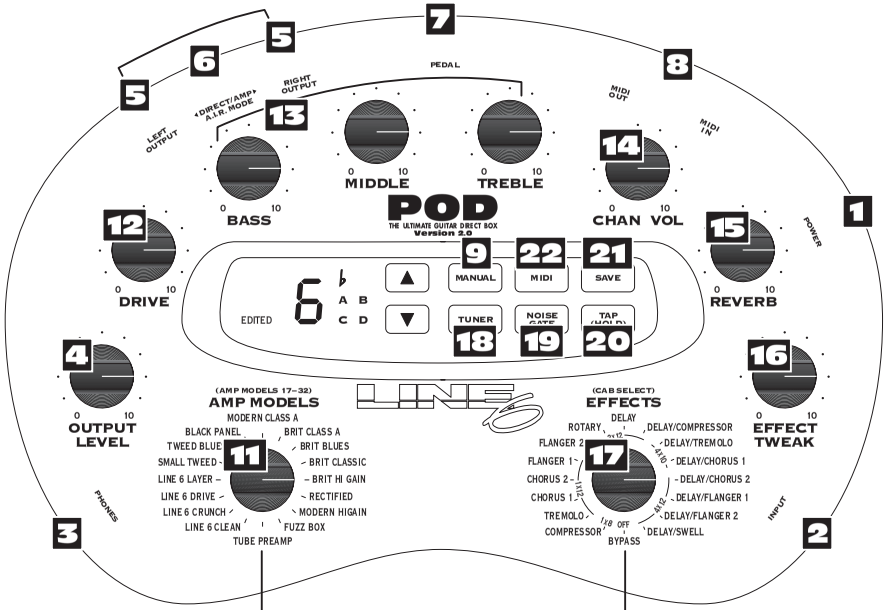
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REDUCED SIZE BACK COVER FOLDOUT FOR ELECTROPHONIC PILOT'S GUIDE

AMP MODELS*

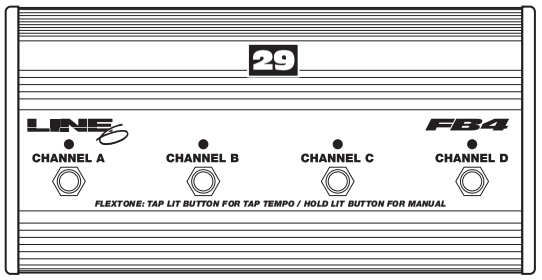
Amp Model	Based on:	Volume Pedal	Reverb
Line 6 Clean	Line 6 21st Century Clean	Pre	Room
Line 6 Crunch	Line 6 Thick Grindage	Pre	Spring
Line 6 Drive	Line 6 Industrial Strength Overdrive	Post	Room
Line 6 Layer	Line 6 Clean meets Psychotic Drive	Post	Room
Small Tweed	1952 Fender Tweed Deluxe	Pre	Room
Tweed Blues	1959 Fender Bassman	Pre	Spring
Black Panel	1964 Blackface Fender Deluxe	Pre	Spring
Modern Class A	1996 Matchless Chieftain	Pre	Spring
Brit Class A	1960 Vox AC 15	Pre	Room
Brit Blues	1964/65 Marshall JTM-45	Pre	Room
Brit Classic	1968 Marshall "Plexi"	Pre	Room
Brit Hi Gain	1986 Marshall JCM 800	Post	Room
Rectified	1994 Mesa Boogie Dual Rectifier	Post	Room
Modern Hi Gain	1989 Soldano SLO Super Lead Overdrive	Post	Room
Fuzz	1960s Arbiter Fuzz Face	Post	Room
Tube Preamp	Tube-based instrument preamp	Post	Room
(Hold Tap and turn to this position) for Amp Models 17-32:			
(Line 6 Clean) Line 6 Twang	Fender Deluxe and Bassman	Pre	Spring
(Line 6 Crunch) Line 6 Crunch #2	'68 Marshall Plexi 50 watt	Pre	Room
(Line 6 Drive) Line 6 Blues	Marshall JTM-45 meets Budda Twinmaster	Pre	Room
(Line 6 Layer) Line 6 Insane	Way too many hours of shredding	Post	Room
(Small Tweed) Small Tweed #2	'60 Tweed Fender Champ	Pre	Room
(Tweed Blues) Boutique #3	Budda Twinmaster head	Pre	Room
(Black Panel) Black Panel #2	'65 Blackface Fender Twin	Pre	Spring
(Modern Class A) Brit Class A #3	'60 Vox AC 15	Pre	Room
(Brit Class A) Brit Class A #2	'60 Vox AC 30 non-Top Boost	Pre	Room
(Brit Blues) California Crunch #1	'85 Mesa Boogie Mark IIc+ Clean Channel	Pre	Spring
(Brit Classic) California Crunch #2	'85 Mesa Boogie Mark IIc+ Drive Channel	Post	Spring
(Brit Hi Gain) Boutique #1	Dumble Overdrive Special Clean Channel	Pre	Room
(Rectified) Rectified #2	'95 Mesa Boogie Dual Rectifier Head	Post	Room
(Modern HiGain) Modern HiGain #2	'89 Soldano SLO Super Lead Overdrive	Post	Room
(Fuzz Box) Boutique #2	Dumble Overdrive Special Drive Channel	Post	Room
(Tube Preamp) Jazz Clean	1987 Roland JC-120 Jazz Chorus	Post	Room



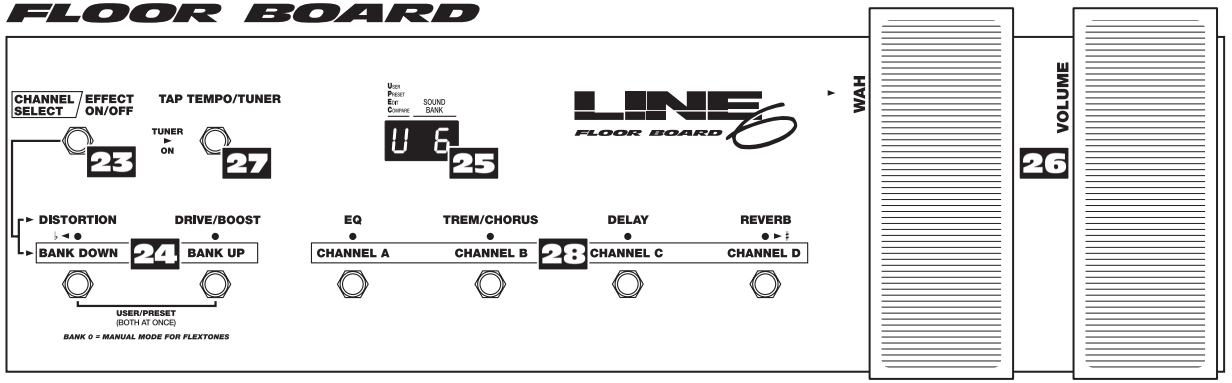
EFFECT SETUPS

Effect	Tap	Tweak	Notes
Bypass	n/a	n/a	Turns off the effects
Compressor	n/a	Ratio	Higher settings "squeeze" your volume more.
Tremolo	Tremolo Speed	Depth	The tremolo was designed with the characteristic Fender shape.
Chorus 1	Chorus Speed	Range of choruses	Square wave LFO, "rack" type chorus setup; subtler than Chorus 2
Chorus 2	Chorus Speed	Range of choruses	Sine wave LFO, approx. 10% feedback; emulates an old Roland CE-1 for classic stomp box sound.
Flanger 1	Flanger Speed	Range of flangers	Light Flange
Flanger 2	Flanger Speed	Range of flangers	Heavier flange with more feedback.
Rotary Speaker	Rotary Speed	Depth	This emulates a classic spinning speaker, a la the Leslie
Delay	Delay Time	Delay Level	Very quick delays will have no repeats for better slapback
Delay Swell	Delay Time	Swell Time	Volume swell

FB4



FLOOR BOARD



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POD 2.0 Presets

More great sounds for your POD are at **www.line6.com**

BANK 1	A	**Big Rectifier** with Delay & Room Reverb
	B	**Black Panel** with Compression & Spring Reverb
	C	**Vox AC-30 Top Boost**
	D	**Marshall JTM-45** with Room Reverb
BANK 2	A	**Line 6 Clean** with Compression
	B	**Line 6 Crunch** with Room Reverb
	C	**Line 6 Drive** with Delay
	D	**Line 6 Layer** with Light Chorus & Delay
BANK 3	A	**Small Tweed** with Room Reverb – *modeled after 1952 Fender Deluxe*
	B	**Tweed Blues** – *modeled after 1959 Fender Bassman*
	C	**Black Panel** with Tremolo & Spring Reverb – *modeled after 1965 Fender Deluxe*
	D	**Modern Class A** – *modeled after 1996 Matchless Chieftain*
BANK 4	A	**Brit Class A** with Echo – *modeled after 1963 Vox AC 30 Top Boost*
	B	**Brit Blues** – *modeled after 1965 Marshall JTM-45*
	C	**Brit Classic** – *modeled after 1968 Marshall "Plexi"*
	D	**Brit Hi Gain** – *modeled after 1990 Marshall JCM 800*
BANK 5	A	**Rectified** – *modeled after 1994 Mesa Boogie Dual Rectifier Tremoverb*
	B	**Modern Hi Gain** with Echo & Verb – *modeled after 1989 Soldano X88 Preamp*
	C	**Fuzz Box** – *modeled after Arbitor Fuzzface*
	D	**Tube Preamp** – *for direct recording of non-guitar instruments*
BANK 6	A	**Line 6 Twang** with Slapback Echo – *modeled after Fender Deluxe meets Bassman*
	B	**Line 6 Crunch #2** with Room Reverb – *modeled after Plexi + more tone range*
	C	**Line 6 Blues** – *modeled after Marshall JTM-45 meets Budda Twinmaster*
	D	**Line 6 Insane** with Echo & Verb – *guaranteed to make you shred!*
BANK 7	A	**Small Tweed #2** – *modeled after 1960 Fender Champ*
	B	**Boutique #3** – *modeled after Budda Twinmaster*
	C	**Black Panel #2** – *modeled after 1965 Blackface Fender Twin*
	A	**Brit Class A #3** with Echo – *modeled after 1960 Vox AC15*
BANK 8	A	**Brit Class A #2** – *modeled after 1960 Vox AC 30*
	B	**California Crunch #1** *modeled after Mesa Boogie Mark IIC+ Clean Channel*
	C	**California Crunch #2** *modeled after Mesa Boogie Mark IIC+ Drive Channel*
	D	**Boutique #1** with light slapback – *modeled after Dumble Overdrive Special Clean*
BANK 9	A	**Rectified #2** *modeled after 1995 Mesa Boogie Dual Rectifier Head*
	B	**Modern Hi Gain #2** *modeled after 1989 Soldano SLO Super Lead Overdrive*
	C	**Boutique #2** – *modeled after Dumble Overdrive Special Drive*
	D	**Jazz Clean** with Chorus – *modeled after Roland JC 120 Jazz Chorus*

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POD

LINE 6

POD PILOT'S LOG

Draw lines in the empty circles to indicate the knob positions for your favorite original sounds

AMP MODELS
BLACK PANEL
TWEED BLUES · MODERN CLASS A
SMALL TWEED · BRIT CLASS A
JAZZ CLEAN · BRIT BLUES
LINE 6 LAYER · BRIT CLASSIC
LINE 6 DRIVE · BRIT HI GAIN
LINE 6 CRUNCH · RECTIFIED
LINE 6 CLEAN · MODERN HI GAIN
FUZZ

PATCH NAME

EFFECTS
DELAY
ROTARY SPEAKER · DELAY/COMPRESSOR
FLANGER 2 · DELAY/TREMOLO
FLANGER 1 · DELAY/CHORUS 1
CHORUS 2 · DELAY/CHORUS 2
CHORUS 1 · DELAY/FLANGER 1
TREMOLO · DELAY/FLANGER 2
COMPRESSOR · DELAY/SWELL
BYPASS

DRIVE **BASS** **MID** **TREBLE** **CHAN VOL** **REVERB** **FX TWEAK**
0 10

HOLD TAP AND TURN KNOBS TO MAKE THE SETTINGS BELOW:

17-32

AMP MODELS 17-32

ON / OFF

DISTORTION ON/OFF

DELAY FEEDBACK

DELAY LEVEL

PRESENCE ON/OFF

VOLUME BOOST

REVERB DECAY

EFFECT/TAP SPEED

2x12 · 4x10 · 1x12 · 4x12 · 1x8 · OFF

CAB SELECT

NOTES:

FLOOR BOARD
ON **TREM/CHORUS** · ON **DELAY** · ON **REVERB**

AMP MODELS
BLACK PANEL
TWEED BLUES · MODERN CLASS A
SMALL TWEED · BRIT CLASS A
JAZZ CLEAN · BRIT BLUES
LINE 6 LAYER · BRIT CLASSIC
LINE 6 DRIVE · BRIT HI GAIN
LINE 6 CRUNCH · RECTIFIED
LINE 6 CLEAN · MODERN HI GAIN
FUZZ

PATCH NAME

EFFECTS
DELAY
ROTARY SPEAKER · DELAY/COMPRESSOR
FLANGER 2 · DELAY/TREMOLO
FLANGER 1 · DELAY/CHORUS 1
CHORUS 2 · DELAY/CHORUS 2
CHORUS 1 · DELAY/FLANGER 1
TREMOLO · DELAY/FLANGER 2
COMPRESSOR · DELAY/SWELL
BYPASS

DRIVE BASS MID TREBLE CHAN VOL REVERB FX TWEAK
0 10

HOLD TAP AND TURN KNOBS TO MAKE THE SETTINGS BELOW:

17-32

AMP MODELS 17-32

ON / OFF

DISTORTION ON/OFF

DELAY FEEDBACK

DELAY LEVEL

PRESENCE ON/OFF

VOLUME BOOST

REVERB DECAY

EFFECT/TAP SPEED

2x12 · 4x10 · 1x12 · 4x12 · 1x8 · OFF

CAB SELECT

NOTES:

FLOOR BOARD
ON TREM/CHORUS · ON DELAY · ON REVERB

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BLACK PANEL
TWEED BLUES · MODERN CLASS A
SMALL TWEED · BRIT CLASS A
JAZZ CLEAN · BRIT BLUES
LINE 6 LAYER · BRIT CLASSIC
LINE 6 DRIVE · BRIT HI GAIN
LINE 6 CRUNCH · RECTIFIED
LINE 6 CLEAN · MODERN HI GAIN
FUZZ

PATCH NAME

EFFECTS
DELAY
ROTARY SPEAKER · DELAY/COMPRESSOR
FLANGER 2 · DELAY/TREMOLO
FLANGER 1 · DELAY/CHORUS 1
CHORUS 2 · DELAY/CHORUS 2
CHORUS 1 · DELAY/FLANGER 1
TREMOLO · DELAY/FLANGER 2
COMPRESSOR · DELAY/SWELL
BYPASS

DRIVE BASS MID TREBLE CHAN VOL REVERB FX TWEAK
0 10

HOLD TAP AND TURN KNOBS TO MAKE THE SETTINGS BELOW:

17-32

AMP MODELS 17-32

ON / OFF

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DELAY LEVEL

PRESENCE ON/OFF

VOLUME BOOST

REVERB DECAY

EFFECT/TAP SPEED

2x12 · 4x10 · 1x12 · 4x12 · 1x8 · OFF

CAB SELECT

NOTES:

FLOOR BOARD
ON TREM/CHORUS · ON DELAY · ON REVERB

AMP MODELS
BLACK PANEL
TWEED BLUES · MODERN CLASS A
SMALL TWEED · BRIT CLASS A
JAZZ CLEAN · BRIT BLUES
LINE 6 LAYER · BRIT CLASSIC
LINE 6 DRIVE · BRIT HI GAIN
LINE 6 CRUNCH · RECTIFIED
LINE 6 CLEAN · MODERN HI GAIN
FUZZ

PATCH NAME

EFFECTS
DELAY
ROTARY SPEAKER · DELAY/COMPRESSOR
FLANGER 2 · DELAY/TREMOLO
FLANGER 1 · DELAY/CHORUS 1
CHORUS 2 · DELAY/CHORUS 2
CHORUS 1 · DELAY/FLANGER 1
TREMOLO · DELAY/FLANGER 2
COMPRESSOR · DELAY/SWELL
BYPASS

DRIVE BASS MID TREBLE CHAN VOL REVERB FX TWEAK
0 10

HOLD TAP AND TURN KNOBS TO MAKE THE SETTINGS BELOW:

17-32

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ON / OFF

DISTORTION ON/OFF

DELAY FEEDBACK

DELAY LEVEL

PRESENCE ON/OFF

VOLUME BOOST

REVERB DECAY

EFFECT/TAP SPEED

2x12 · 4x10 · 1x12 · 4x12 · 1x8 · OFF

CAB SELECT

NOTES:

FLOOR BOARD
ON TREM/CHORUS · ON DELAY · ON REVERB

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QUICK START GUIDE

or:

"MANUAL? I DON'T NEED NO STINKING *MANUAL!*"

1. **Turn the POD OUTPUT LEVEL control all the way down to zero.**
2. **Plug the POD LEFT and RIGHT OUTPUTS into your recorder or mixer's input, or plug the left output into your guitar amplifier's input. Or connect headphones to the PHONES jack on your POD.**
2. **If you're plugged into a guitar amp, set A.I.R. switch to 'AMP.' Otherwise, set it to 'DIRECT.'**
3. **Plug the power adapter into the POD POWER CONNECTOR, then plug the other end into an AC wall socket.**
4. **Connect your guitar to the POD INPUT JACK.**
5. **Flip the POWER switch near the POD power connector to fire up.**
6. **Select an AMP MODEL.**
7. **Set the CHAN VOL to max and the BASS, MID, and TREBLE to your heart's desire. OUTPUT LEVEL sets the output level (duh).**
8. **Pick an EFFECTS setting and adjust the REVERB LEVEL and EFFECTS TWEAK so you're happy with the sound. Tap the TAP TEMPO BUTTON to set the speed of the selected effect.**
9. **Browse pre-programmed settings using the UP/DOWN arrows. You can press the MANUAL button for a "Manual Override" that gives you where-the-knobs-are-is-how-it-sounds operation.**
10. **What number 10? You're already up and running!**

But wait, before you go any further, flip to the inside back cover of this manual and notice that it folds out. The idea is to have this handy pictorial reference always opened out while you're thumbing through the manual. If you photocopy the back of it, you'll have a handy template for making a note of your favorite POD settings. Now then, before you run off....

REGISTER AND GET GREAT FREE STUFF!

Included in this manual is a handy, postage-paid card for you to send back to us to register your purchase, and let us know a little about yourself. It is **very important**

that you fill that registration card out **right now**, and send it to us in the mail or jump on the internet and register at the Line 6 Support Center – www.line6.com.

How come? Well, for one thing, it gets you all set up for warranty service should you ever have a problem with your POD. (Warranty info is at the end of this manual.) It also ensures that we will be able to contact you if new software versions or other enhancements are offered – cutting edge technology and all that.

GET ON-LINE

Here at Line 6, our mission is to bring powerful new technologies to musicians. As part of that mission, we focus great effort on making the Internet a valuable resource for every one of our customers. You may already have surfed the Line 6 site at **http://www.line6.com** when you were considering your purchase, and found all the information already there on Line 6 products and technologies.

The Line 6 web site is one of the most effective ways for us to bring you what you need. Through the Internet, we can give you instant access to all kinds of great, free stuff to make you and your POD ever more powerful. Like easy email access to our product support experts, handy tips & tricks, electronic versions of this and other documentation, the latest news of what's happening with Line 6 and the products we make for you, and....

Line 6 ToneTransfer and Discussion Forums: Visit the web site, and you'll find a powerful way to connect to other POD and Flextone II users. Swap sounds, get and give advice, and generally hang out and get POD-a-licious, all from the privacy of your own comfy computer chair!

Already on the Internet? Great! Visit us often and check out the late-breaking news and the other resources there. Not on the Internet yet? This may be the time to make the big jump, and thereby ensure that you will get all the great resources we can offer for you and your POD.

INTRODUCTION

WELCOME THE POD...

Thank you for inviting POD home with you. Whether you use your POD as a direct recording miracle, a stomp box on steroids, for practice, or as a creative digital signal processing tool – and heck, why should it be just one? – we think you'll agree that POD is about the most amazing thing to happen to electric guitar since – well, since the guitar amplifier itself. POD mines the tonal heritage of the past forty years of guitar amplifier design and matches it up with the kind of digital signal processing magic that will still be ahead of its time in the next century.

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

MODELING

Modeling: just what is it, and why is it so important? (By the way, you sent in that registration card or did it on the web, right? OK, just checking.)

Tubes, we can all agree, are the heart and soul of every legendary guitar amp and are responsible for 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, the engineers at Line 6, being an adventurous lot, and totally pumped about this whole guitar tone thing as well, decided to stock up on the coffee, bust out the engineering equipment, and get down to learning everything there is to know about tubes. Riding high on the caffeine wave, they began a three-year project to analyze and map out 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 – complicated stuff, but all analyzable as electronic data. A guitar pickup output, after all, is an electronic signal, and tubes are really just a complex form of signal processing.

The Line 6 engineers also directed their caffeine-enhanced attention to a study of guitar speaker cabinets, and the important part they play in communicating great guitar tone.

Having sussed it all out, the Line 6 engineers were then able to apply their digital expertise to develop *software* which simulates the signal processing of tubes and other electronics, as well as the speaker cabinets, entirely within the digital domain. Cool, huh?

This revolutionary DSP (digital signal processing) software-based modeling technology gives Line 6 the power to create super silicon-based life forms like POD: a tonally mind-blowing, multi-FX packed, shiny red wonder box with ultimate flexibility for creating awesome guitar tone....

AMP & CAB MODELS

This modeling know-how allowed Line 6 to create software *Amp* and *Cab Models* modeled after a collection of amplifiers and speaker cabinets recognized by guitarists the world over as true "tone classics." We got these amps and cabs together, cranked 'em up, and had a look at the electronic data generated by the tubes, transformers, capacitors, plate and grid voltages, tone control curves – and the whole mess of components and elements unique to each amplifier design. This research led to the creation of Line 6's software Amp and Cab Models. These models were tweaked up 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 amps were carefully measured so that changes to amp 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, and we also carefully attended to the effect of presence switches, "bright" channels, and other model-specific factors. Not only that, but since these old amps have highly interactive circuits, we paid careful attention to the way that the

setting of one knob changes the way that another knob on the amp behaves. All in an effort to make our Amp and Cab Models as much like the amps and cabs we modeled as possible.

The resulting Amp and Cab Models are the foundation of POD. Now, then – here are a couple of things we want to be completely crystal clear on:

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

THERE'S MAGIC IN THE A.I.R.

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

The direct output of many preamps, amplifiers and direct box-style amp replacements available today offer some limited form of cabinet simulation or speaker emulation. Those that happen to be more than simple high end roll offs have little or no control options. These cabinet simulations cannot reproduce the markedly different tones of different cabinets which arise from the choice of speakers, wood, and other design elements. They also fail 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.

POD'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 electronics 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 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 standard microphones add to the guitar sound, as well as the effects of different mic placement techniques, and developed a set of cabinet simulations that give you the tone of great speaker cabinet and microphone combinations.
- The guitar amp, cabinet, and microphone don't just sit in empty space. The room that they are in contributes importantly to the guitar sound you will record. Reverb can be used to capture the basic character of the space, simulating the effect of the sound reflecting off the room's walls, floors and ceiling. But there are other subtle details that have more to do with the “spread” of the sound as it passes through the air between the speaker and microphone. This final component is the key to the sense that the listener is in one position in the room, and the guitar sound is in another position, and that the two are separated by a mass of air that sound spreads through to reach the listener.

All of these important sound-shaping components are accounted for in Line 6's POD. Turn the Amp Model knob to call up the amplifier emulation you want. POD automatically matches that amplifier with an appropriate cabinet and microphone setup, and gives you the sound of that setup coming through the air of a recording space. You can add reverb to taste, and start recording incredible mic'd

up sound. The included SoundDiver MIDI-control software lets you use a Macintosh or Windows computer to do "deep editing" of these and other POD parameters. With it, you can design your own custom rig, making new combinations of Amp Model and cabinet/microphone emulation, and adjusting the contribution of the "spread" of the sound as well.

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

CUSTOMIZING YOUR AMP MODELS AND EFFECTS

New with version 2.0 software, you can customize the settings for each of POD's Amp Models and Effects. This way, when you pull up an Amp Model or Effect via their knobs, you'll get your very own favorite setting for that amp or effect, without having to do a lot of knob twiddling. **Chapter 6** has all the details.

TONETRANSFER

With your POD, you get a constantly-expanding universe of sounds, and the ability to use those sounds with POD, POD Pro, or the Flextone II series amplifiers. Visit our ToneTransfer Web Library at **www.line6.com**, or one of the many other sources popping up for sound exchange. The sounds you collect transfer seamlessly between POD, POD Pro and Flextone II series amps, so wherever you go, all your sounds can make the trip.

AND AWAY WE GO....

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

CONTROLS & CONNECTIONS

If you haven't already done so, turn to the inside back cover of this manual and notice that it folds out. Ooh, pretty pictures! The idea is to have this essential pictorial reference always opened out while you're thumbing through the manual. And if you photocopy the back of it, you'll have a handy template for making a note of your favorite settings. The boxed numbers that pop up throughout the manual correspond to the numbers on the foldout's illustrations.

1 Power Switch - *Right edge of POD*. Flip this to bring your POD to life.

2 Input - *Bottom right side of POD illustration*. Plug your guitar in here. (You techies will want to know this is a mono, unbalanced connection).

3 Phones - *Bottom left side of POD illustration*. Plug in your headphones here for silent practicing. Volume's set by the Output Level knob. The headphone amplifier is designed to provide hot signals for a variety of headphones. As a result, you can get very loud output from this connector. Be sure to set levels carefully so you don't blow your head off when listening to your POD through your phones.

4 Output Level - *Far left knob on the POD illustration*. Controls the overall output level of POD. Also sets the headphone level. This setting is *not* saved when you store settings into one of the POD's memory locations. Changing the Output Level does *not* change your tone. So you can get the tone you want at *any* volume level.

POD will give the best signal-to-noise ratio performance when you have the Output Level control at max. With the Output Level control turned down low, you may get extra hiss that obviously ain't what you want. In order to allow you to set the Output Level as high as possible with recording, mixing, and other studio gear,

be sure you are plugging POD's outputs into line level, not microphone or guitar level inputs. Line level inputs should allow you to turn POD's Output Level 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 POD's Output Level to maximum, when setting levels.

5 Left & Right Output - *Top left of POD illustration*. These are balanced 1/4" TRS connectors, and ready to rock with pro +4 dBu balanced equipment. They will also work happily with unbalanced -10 dBV equipment and standard guitar cables. If you are running POD mono, use the Left output. (POD is smart; if it sees that only the left output and no headphones are connected, it will switch to mono, summing the effects processing properly so you hear things like the Rotary Speaker emulation correctly in mono. If you have headphones connected, POD will always run stereo.)

6 A.I.R. Mode - *Between **Left** and **Right Outputs***. We discussed the benefits of POD's A.I.R. output in the first chapter of this handbook. When you're setting up with POD, **here's the thing to know**: if you're plugging your POD into a guitar amplifier to use POD as a "front end" to change the amp's tone, flip the A.I.R. Mode switch to AMP, and set your amp for a clean tone. This defeats the speaker-microphone-room tone simulation of the A.I.R. processing. If you're using POD in almost any other setup (plugging direct into a mixer, recorder, PA, power amplifier, etc.) you want the DIRECT position of this A.I.R. switch. When running into an amp, be sure NOT to plug in headphones, as they will override the A.I.R. switch position and turn A.I.R. on so that things sound right in the headphones, but wrong on your amp. See **Chapter 3** to learn how to tune POD for your setup.

7 Foot Pedal Connector - *Top of POD illustration*. Looks like a telephone connector on steroids. This is where you connect the optional Line 6 Floor Board or FB4 foot controllers.

8 MIDI In & Out - *Top right of POD illustration*. Connect POD to your MIDI equipment to select channel memories (via Program Change messages) or automate POD settings (via controllers and/or Sysex). **Emagic SoundDiver** software is included on the **POD Tools CD** for sound editing/storage on a computer. The POD MIDI OUT connects to another device's MIDI IN; its MIDI IN goes to another device's MIDI OUT. Please also see Chapter 9, **Deep Editing and MIDI Control**, to setup your MIDI gear with POD and find out what MIDI can do for POD and you.

9 Manual Button - *In the middle of the POD*. Press this button to light it and activate Manual Mode. In this mode, wherever the knobs are set is what you're hearing. Move knobs around to change sounds. Or....

10 Channel Up/Down Buttons - *To the left of the **Manual** button*. The POD has 36 channel locations (POD is like a 36-channel amp) that store a huge variety of complete amp-and-effect selections pre-programmed by the tone mavens at Line 6 to rock your world. They are arranged in nine 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 POD (the Floor Board and FB4) which are discussed later in their own chapter. You access POD channels by pressing the **Up** and **Down** buttons. Tap either button to move to the next channel in the bank; press and hold down either **Up** or **Down** button to jump from bank to bank. The **Manual** button's light goes off to let you know you're not in Manual – the "where-the-knobs-are-is-how-POD-sounds" – Mode anymore. When recalling a channel, its settings will not be reflected by the present knob positions – like you may have left the Bass knob at minimum whereas the just-recalled channel has this control set to max. To change anything, just grab the knob you want and tweak. More on all that later.

11 Amp Models - *Bottom left knob on the POD with words all round it*. When you spin this knob, it's essentially like changing what electronic "circuitry" is running inside POD to make your amp sound. (Also see **Modeled Amps and Cabs** in Chapter 4.) We've arranged the Amp Models around the knob so you get Line 6's four custom sounds first. From there, the models go clockwise from "cleanest" (Small Tweed) to "dirtiest" (Fuzz Box). And then we finish up with the Tube Preamp for processing non-guitar sources.

New with Version 2.0 software, you have a selection of 32 Amp Models from this knob (earlier versions could access only 16). To access models 17-32, hold down the **TAP** button and turn the **Amp Models** knob.

When you choose an Amp Model, a Cabinet Model is 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 choose a different cabinet via the **Effects**/Cab knob (below).

In fact, with Version 2.0 software, all amp-related settings are automatically loaded when you turn the **Amp Models** knob. Drive, Bass, Mid, Treble, Cab, Reverb type, 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 POD, you can change these Amp-associated settings to customize the settings of each of the Amp Models to fit your tastes. Complete details are in **Chapter 6**.

12 Drive - *Knob to the left of the button panel*. 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."

13 Tone Controls - *Following the arc of knobs up and to the right*. Bass, Middle, Treble. Just like a regular guitar amp, only when you change Amp Models, the response and interactivity of the controls changes, too – to act like the tone controls of the original amp that inspired the Amp Model you've selected. POD

also has a Presence bump that can be switched on and off when you hold the **Tap** button and turn the **Treble** knob. The detail is in the **Tap (HOLD) Functions** section that begins in another couple pages or so.

14 Chan Vol - This knob controls the relative volume level of the "channel" you are playing through. Use this to balance levels between the sounds you store in two different POD channels (say between your backing 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.

15 Reverb - How much reverb do you want today? Spin this knob to set the Reverb level. Two flavors of reverb live inside POD; a model of a spring reverb, and a room reverb tone. Which you get depends on which Amp Model you select. Generally speaking, if the amp that inspired a given Amp Model had a spring reverb, that's what you'll get. If the amp didn't have a reverb (like the 1968 Marshall "Plexi" which inspired the Brit Classic model), you'll get the room. The back cover foldout, **Chapter 4**, and **Appendix A** run down the details.

16 Effect Tweak - This knob varies the effect you've chosen. Turn it up and the effect will go deeper, louder, faster, longer or just plain more. The speed of the effects (delay, tremolo, chorus, flanger, rotary speaker simulation) is set by the **Tap** switch (coming up in a page or two). For all the inside poop, look at the back cover foldout, **Appendix B** for Effect Parameters, and the **POD Effects** chapter. If you set the **Effects** knob to Bypass, **Effect Tweak** will, of course, not change anything.

17 Effects/Cabs - This knob selects which effect or combination of effects you get (once again, all the details on effects are in the **POD Effects** chapter). New with Version 2.0 software, this knob also allows you to choose Cabinet

Models, and mix 'n' match them with the Amp Models. To choose a Cabinet Model, hold the **TAP** button and turn this knob; the available cabinets are labeled in gray around the knob. Choosing an Amp Model will automatically select an appropriate cabinet; you can customize this Amp/Cab pairing, as described in **Chapter 6**.

18 Tuner - *Button in the middle of the POD*. Press that puppy and – shazam! Instant digital chromatic tuner. All POD's 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 POD will show you what it is on that handy single-character display; all notes are displayed as naturals or flats, so you'll see A♭ instead of G♯. Play that string you're trying to tune again, spin its tuning key so it goes sharp and flat, and two little red arrows below the **Tuner** button will give you a light show. The idea is that the left pointing arrow will light if you're sharp. The right pointing arrow will light if you're flat. And both arrows will light at the same time when you've got it *just right*. Give any one of POD's buttons a push and the tuner disappears just as swiftly as it came and you're right back to normal POD operation.

Tuner Volume - You can adjust the tuning volume of your POD by turning the **Chan Vol** knob while the tuner is active (this doesn't affect the volume of your not-in-tuner-mode POD sound). Alternatively, if you have a Floor Board connected, the volume pedal will control the tuner volume, too.

Tuner Reference - Want a different reference than A=440Hz? When you're in the tuner mode, turn the **Middle** knob on POD while watching the display. Hey, it changes! You can set the reference frequency anywhere from 436-445 Hz. This setting is stored so you don't have to reset it every time you turn on POD if you decide you want to be different (or if that piano in your rehearsal room has decided to be different). Since there's only one digit in the POD display, all we display is the last number, so if you set the tuner to reference 441 Hz, you'll see "1".

19 Noise Gate - Turns on and off the POD's built in Noise Gate. More Noise Gate details in the **POD Effects** chapter.

20 Tap - This control sets and displays the current tempo or speed of delay or tremolo/chorus/flange/rotary speaker. To use the Tap control, just tap the button at the tempo you want. For Chorus and Flange effects, the speed is actually displayed by the blinking of the button and set at *twice the speed of the effect* so you don't have to count to 23 between taps if you want to set up a really slow chorus. And for Tremolo the tapped tempo is displayed and set at half the speed of the Tremolo effect, so you can get fast tremolo settings even if you can't tap as fast as Bruce Lee. You can also simply hold the **Tap** button and turn the **Effect Tweak** knob to change the speed or tempo of your effects. This is especially useful if you are trying to nudge your **Tap** setting to just the right value. See the **Effects** chapter, the back cover foldout, and **Appendix B** for Effect Parameters to learn exactly what **Tap** controls for each of the Effect settings.

20 Tap (HOLD) Functions - The Tap button also lets you access a second layer of POD features: Amp Models 17-32, Cab Model selection, Delay Feedback, Delay Level, Reverb Decay Time, a Presence Boost, a Volume Boost, and a Drive Boost. Here's the detail:

Amp Models 17-32: Hold down, and **keep holding down**, the **Tap** button as you turn the **Amp Models** knob to select Amp Models 17-32. Appendix A lists these Amp Models and details about them. Chapter 4 describes them.

Cab Model Select (Effects Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Effects** knob to select Cab Models. The cab models are labeled in gray. You'll find a list of the Cab Models at the end of **Chapter 4**.

Drive Boost On/Off (Drive Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Drive** knob up past twelve o'clock, and you get the kind of extra 'dirt' that you'd expect from a Distortion pedal with the distortion

control set low and the output control set high. It boosts your guitar signal before it reaches the Amp Model, so that you hit the model harder and get a dirtier sound. This is just the same as kicking on the **Distortion** at the Floor Board (details in **Chapter 7**). As you do this, the Channel A light comes on if you turn the Distortion on.

Delay Repeats (Bass Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Bass** knob to set Delay Repeats any time you're using a Delay effect. More Delay details are in the **Effects Chapter**.

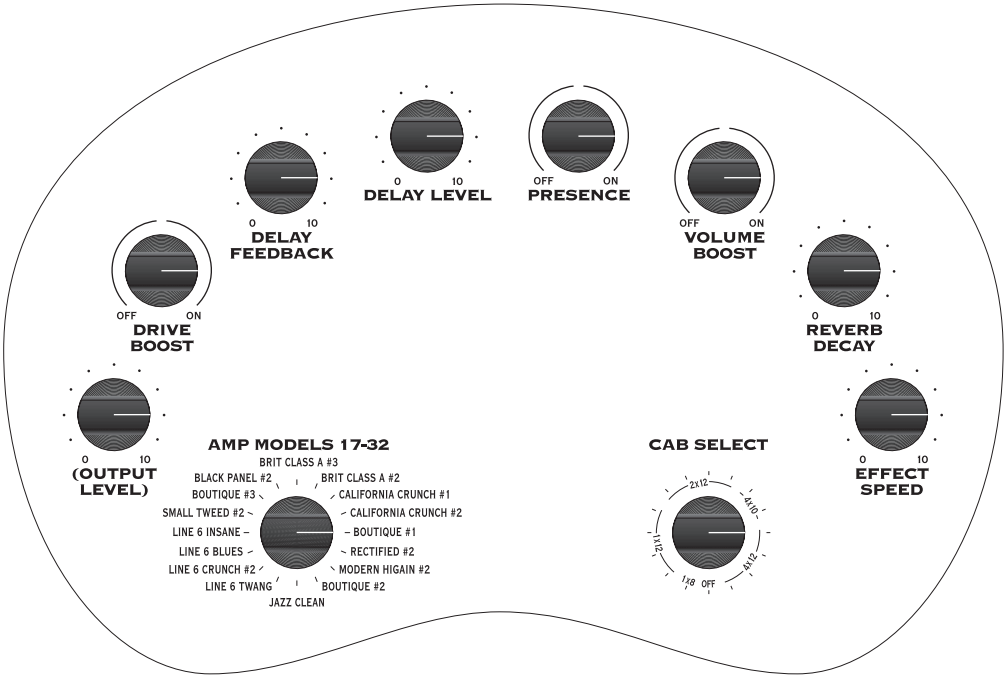
Delay Level (Middle Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Middle** knob to set Delay Level any time you're using a Delay effect. More Delay details are in the **Effects Chapter**.

Presence Bump On/Off (Treble Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Treble** knob up past twelve o'clock, and you get a Presence boost, brightening your tone. Same as the **EQ** boost on the Floor Board (details in **Chapter 7**). As you do this, the Channel C light comes on if you turn the Presence "circuit" on.

Volume Boost On/Off (Chan Vol Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Chan Vol** knob up past twelve o'clock, and a Volume Boost kicks in. This boosts volume without extra 'dirt' – like for a lead boost. This is the same as kicking on **Drive/Boost** at the Floor Board (details in **Chapter 7**). As you do this, the Channel B light comes on if you turn the Drive Boost on.

Reverb Decay Time (Reverb Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Reverb** knob to set Reverb Decay Time (the apparent "size" of the Reverb). More Reverb details are in the **Effects Chapter**.

Effect Speed (Effect Tweak Knob): Hold down, and **keep holding down**, the **Tap** button as you turn the **Effect Tweak** knob to fine tune the current Effect's speed. More Effect details are in the **Effects Chapter**.



Hold the TAP button to access these features

21 Save - When you want to store your own tweaked up sounds in your POD, this button is the key. Exactly how it works is detailed in Chapter 6: **Creating & Storing Sounds**. But you're probably impatient, so here are the basics:

When you are using one of the pre-programmed POD sounds, the POD's single-digit number display will be lit, telling which bank you are in – 1 thru 9 – and one of the channel letters – A thru D – will be lit also. If you turn one of POD's knobs, you'll notice the word "EDITED" will be lit to the left of the POD single-digit display. This is a reminder to you that you have tweaked the memorized channel,

and that you should *save* it if you want the memory to remember the tweak. To save your changes, press the **Save** button 21. The button will start to flash. Press the **Up** and **Down** 10 buttons and you will see that you are switching through memory locations A, B, C, and D in each of POD's nine numbered banks. Pick one to store your sound in, and press that **Save** button a second time. The button's light will stop flashing, and the sound is stored at the location you chose, replacing the sound that was stored there before. Doesn't get much simpler than that. After the sound is stored, you can bring it back any old time by simply pressing the **Up** and **Down** buttons to call up the location where you stored it. (See **Chapter 7** to learn how to do all this with your feet on the Floor Board).

If you aren't using one of the pre-programmed POD sounds – you're in Manual mode, and you're just getting the sound of where the knobs are set – you can store that state into a memory location the same way. Press **Save**, use the **Up** and **Down** buttons to choose a place to save to, and press **Save** again.

You may want to audition the memorized POD "preset" sounds before you start saving anything. Note the ones you can live without as locations you can save over.

If you decide you don't want to store the sound after you've started saving, press the **Tap**, **Manual**, **Tuner**, **Noise Gate**, or **MIDI** button to cancel the save. (The save will also be canceled if you don't press any buttons for 5 seconds after having pressed Save.)

The **Save** button also lets you customize any of the Amp Models and Effects to your own taste, so your customized version of the amp or effect comes up instantly when you turn **Amp Models** or **Effects**. See **Chapter 6** for the details on that.

22 MIDI - This button is used to set POD's MIDI channel and dump sounds via MIDI. Details are in the **Deep Editing & MIDI Control** chapter.

GETTING SET UP

The numbers in black boxes below refer to the back cover foldout's POD illustration.

ALL PURPOSE BASICS

Plug POD's power supply into the wall, and connect it to the power input on the right edge 1 of your POD. Plug the output of your guitar to the POD Input 2. If you want to listen to POD with headphones, plug them into the Phones 3 jack. If you're gonna be PODding in a recording studio, you'll want to check out **Scenario One** below.

If you're using POD for practice or live gigs, flip forward a few pages and read up on **Scenario Two**.

SCENARIO ONE – IN THE STUDIO

If you're going to be using your POD in a recording situation, here's what you need to know to get set up:

Mount Up

When you're looking for the perfect spot to put your POD, you'll want to know about the optional POD mic stand / amp top adaptor you can get from Line 6 – it's described on the POD Tools CD-Rom and the Line 6 web site (where it can also be purchased). We know this is a shameless plug to get you to buy more gear, but what the heck – you just may want some! And a POD carry case....

Gimme Some A.I.R.

If you're plugging POD's output into anything other than a guitar amplifier's input, **flip the 6 A.I.R. switch to its DIRECT position**. In this mode, the A.I.R. DSP is active, and you are getting a virtual version of the speaker-cabinet-air-microphone experience that's so good you may never use a regular guitar amplifier and microphone set up again. The POD 1/4" TRS outputs are versatile, merrily sending their magic tones into +4dBu balanced, or -10dBu unbalanced inputs. Quality cables are obviously recommended for best performance.

Pick the Right Inputs

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

Ready To Play Anywhere

POD makes friends easily. It's right at home next to a multiple hundred thousand dollar, bajillion input SSL console, and will just as happily do its thing with your portable cassette recorder. Here's how to hook up, starting from the simple stuff and working our way up the recording system food chain:

BOOM BOXES & SMALL PORTABLE STUDIOS

Connect the output of the POD 5 to the input of your system. Ideally, you want to connect both right and left outputs to your gear and run stereo. Make sure the A.I.R. switch 6 is set to **DIRECT**, plug your guitar into 2 the guitar input, and away you go. Set your POD **Output Level** 4 so that you're getting plenty of signal feeding into your gear, but not so loud that it's overdriving your system and distorting. Try turning the **Amp Model** knob 11 to POD Clean, set POD's **Drive** 12 to the 9 or 10 o'clock position, and **Chan Vol** 14 to Max. Now play with the POD **Output Level** knob and any input volume control on your system so you can get the maximum sound level out of your POD without going so far that you overdrive the input and cause unwanted distortion. If you've got some headphones handy, you can plug them into the POD headphone output to make sure that it sounds the same as what you hear through your system. Before you strap the phones on your ears, be careful that the headphones aren't too loud, since their level is set by the **Output Level**, too.

BIG TIME CONNECTIONS

With bigger setups including a mixer and a multi-track recorder, or with new fangled setups like computer-based and stand-alone Digital Audio Workstations, you've got a couple choices. If you're a MIDI computer user, you'll also want to check out the **Deep Editing & MIDI Control** chapter to learn about the complete MIDI control available with the POD, including the SoundDiver editor/librarian program that's included on the POD Tools CD.

First Time's a Charm

Make sure the POD A.I.R. switch 6 is set to **DIRECT**. The "normal" thing to do is plug your guitar into POD, and then connect your POD's +4 dBu stereo TRS 1/4" left and right outputs to the inputs of your system (the POD outputs are also perfectly happy connecting to -10 dBV and unbalanced equipment). POD will process your guitar as you play, and you can print that processing to tape (or disk) as you make your tracks. For most situations, you may find this is perfect.

Changing History

But there is another option that can give you the exciting ability to go back in time and change your amp and effect settings weeks after you've recorded your guitar tracks, bringing you flexibility and creative control during mixdown that you could never get with a traditional guitar amplification system. It's like this: the simple setup just described in the preceding paragraph is basically like taking a reverb, running your vocal mic's preamp into it, and printing the reverb-processed sound to your recorder's track. Now you've got that vocal performance, with that reverb setting, on tape (or disk). The more often used studio setup is to record the vocal to your recorder's track dry, using an effect send on your mixer's tape return channel to send the vocal to the reverb to audition the effect processing as you record your track. Then, when it's time to mix, you can make final decisions about the verb to insure that it's fitting in with the rest of your tracks. You can use a completely different verb if you want to, or no verb at all – all your possibilities are open. You can use POD like this – in an effect send/return set up – and get great advantages of flexibility for your guitar tracks. Here's how this configuration works, plus other hook-up details:

Direct Injection

First thing to do to play the send/return game is get your guitar to deliver a direct input to your recorder or mixer, or the input of your computer-based audio system.

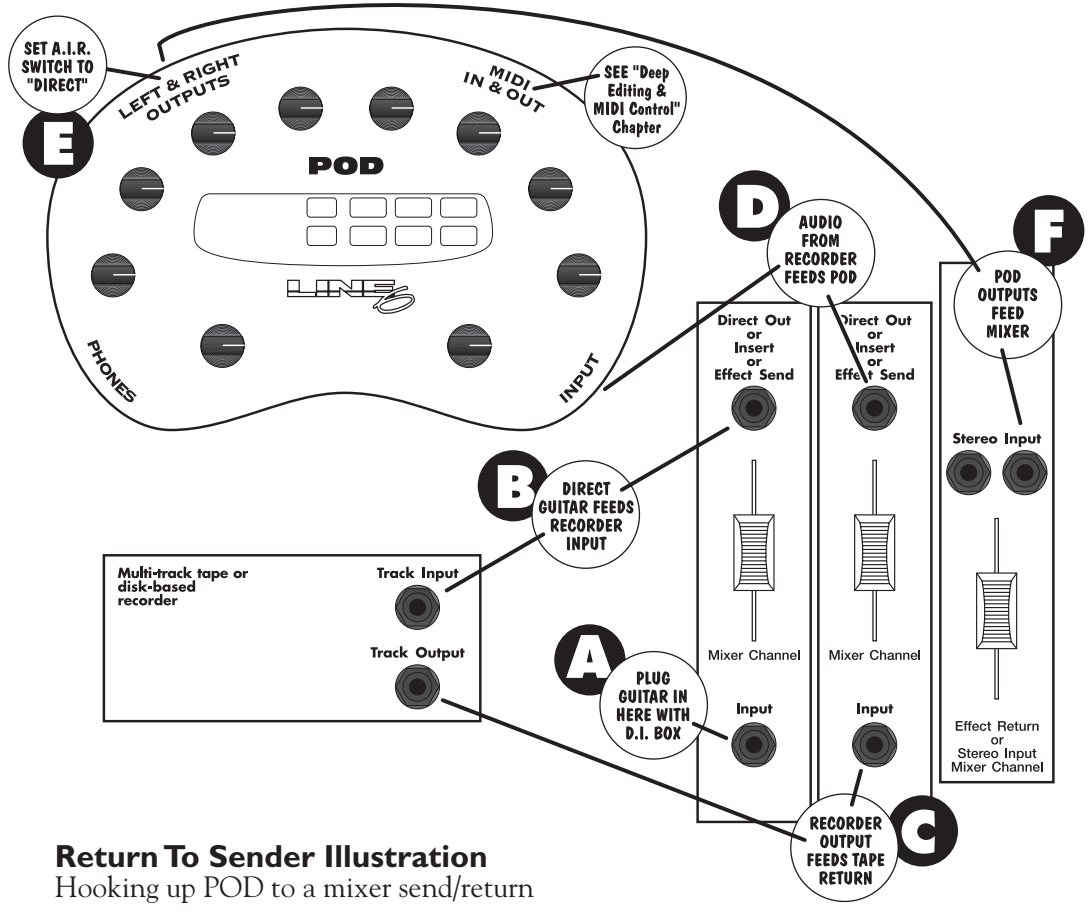
How about just plugging the guitar's output into a mixer channel? Guitar pickups like to feed into a high impedance load – at least 300 KOhms impedance; 1 MOhm is ideal for the best results. Most mixer inputs are relatively low impedance, and therefore don't deliver ideal guitar tone; you will tend to get a darker, "squashed" sound if you plug the guitar in directly. To avoid this, we recommend buffering your guitar's signal before the mixer with a quality DI box or tonally "transparent" instrument preamp. Look for a unit that delivers clean, uncolored sound. Steer clear of amp simulators. You can use a guitar preamp, as long as it is clean, with a flat frequency response – no tone shaping.

With that said, you can sometimes get acceptable results plugging direct into a line level mixer channel if you have a guitar with hot, active pickups (since the active electronics' output can have relatively low impedance). For instance, we've sometimes plugged a guitar right into a channel on a Mackie 1202 VLZ, cranked up the trim, and gotten acceptable results. Don't try to plug into a microphone level mixer input if you've got active pickups, because the extremely low impedance of mic inputs will load the active circuitry down too much.

Return to Sender

Next, we're gonna look at how you'd connect your POD to a send and a return from your system. Which you don't have to do, but it gives the flexibility we talked about in the 'Changing History' section a page or two back.

Configure things the way you would with a reverb: you want to be able to track your guitar unprocessed, and audition the POD processing as you are playing or tracking. So, for instance, if you have a mixer with direct outputs from some or all of its channels, along with a separate tape or disk recorder, you'll do something like this:



Return To Sender Illustration
Hooking up POD to a mixer send/return

Plug the guitar into your DI. Plug the DI into a mixer channel with a direct out. Set the trim on your channel so your input levels look good. Plug the direct output from the mixer channel into one of your recorder's track inputs, and set the recorder to monitor the input to that track. Connect the recorder's track output to another mixer channel input that has a direct output. Plug that direct output into your POD's input, and plug the POD outputs into one of your mixer's stereo

channel inputs. **Make sure the POD A.I.R. switch 6 is set to DIRECT.** You should be all ready to play your guitar and hear it POD-processed, and lay down a track on your recorder. Then you can play back the track and switch amps, effects, whatever – welcome to the digital software revolution! And for an even more revolutionary experience, be sure to check out the **MIDI Mania** section below, plus the **Deep Editing & MIDI Control** chapter to learn how to automate it all. By the way: don't monitor the pre-POD and post-POD guitar signals at the same time, as you'll get comb filtering that will mess up your sound. (Scary, huh?)

Level Headed

When setting levels in any of the above scenarios, watch carefully for the CLIP indicator to light on your POD (it's just under the **10 Up** and **Down** buttons). This lets you know you're clipping the POD input and so you need to turn down the signal you're feeding it. You should also be sure you don't send too *little* level to POD. As with any audio device, this will result in poor performance.



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 monitor 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.

Pedal Power

POD has a couple of foot control options: the Line 6 Floor Board and FB4. While we'll go into all the details in a later chapter, for now, it's good to know that the FB4 is a four-button foot switch that allows you to select between four POD channels and Tap your effect speeds/tempos. Its big brother, the Floor Board, allows hands-free selection of any of the sounds programmed in your POD's channels, plus a wah pedal, a volume pedal, stomp box-style individual on/off control of POD effects, Tap control of effect speeds/tempos, and tuner control. Whichever Line 6 foot controller you choose, it will plug into the POD 7 Pedal jack. You can also control your POD with a standard MIDI control pedal.

NOT SO BIG TIME CONNECTIONS

You can run your POD in a send/return type configuration even with a reasonably sophisticated four (or more)-track recorder or a "native" computer audio system. (You'll ideally want more than two channels out and in on your computer system if you want to mix guitar with other instruments.)

Computer users: Plug your guitar into the computer's input (preferably using a DI to get the signal level right). Make sure the POD A.I.R. switch 6 is set to **DIRECT**. Plug the output of the computer into POD and send your guitar signal from the computer through that output, and listen to the POD output cranking out great amp tone as you play. Remember to check for the CLIP light 10 to make sure you're not overdriving POD's input.

Multi-trackers: Plug your guitar into the multi-track's input (preferably using a DI to get the signal level right). Make sure the POD A.I.R. switch 6 is set to **DIRECT**. Take the output from the track on your multi-track and feed it into your POD, adjusting the level output to POD so you don't light that CLIP 10 indicator. In order to monitor POD through the multi-track, the recorded guitar signal has to be able to go from tape (or disk) to POD without you having to hear it; otherwise you'll hear both the direct and POD-processed guitar at the same time, which ain't no good. So you want a multi-track with direct output from one or more channels, or pre-fader effect sends (which means you can turn the monitor level for the track all the way down, while still feeding signal from it to the POD via its effect send).

STOMP BOXES

Got some old stomp boxes you want to run your guitar through in addition to POD? No problem. You can place the stomp box(es) between the guitar and the DI box (if you're using one) or between the guitar and your mixer input (if you're feeling wild and running without a DI). Make sure the stomp box isn't overdriving your mixer channel or DI, and make sure that the stomped and then DI'd signal doesn't overdrive your mixer's input. You can also experiment with putting your

stomp boxes just before or after POD – most anything might work depending on the specific gear you're working with and the sound you're trying to achieve. When setting your levels, be sure to try your loudest strumming, hottest pick-up combination, *and* your maximum volume boost from the stomp box(es) at the same time to make sure the resulting clamor gets through the signal chain cleanly.

MIDI MANIA

And for yet more control (and who can ever get enough) those of you with MIDI-capable studios will find that your POD lets you control *everything* via MIDI. This is especially powerful with the send & return setup described above. Using MIDI, you can automate any POD parameter. So, for instance, you could start recording a track (with your guitar going direct to tape, and POD's MIDI output recording to your MIDI sequencer), and, as you track, switch from one POD memory to another from the front panel or your foot controller, tweak your reverb up a bit, twiddle the tone knobs, switch from one amp to another – whatever. Stop recording, and replay the track with the POD getting MIDI back from your sequencer, and POD will make all the same moves as when you were recording. You can even replay the track, this time with only the MIDI track record-enabled and the guitar track in playback, and do all the automation tweaking you want right from the POD's knobs and buttons or your foot controller. Or, you can go in and edit those MIDI messages and make POD do something else. Pretty neat, huh? Be sure to read the **Deep Editing & MIDI Control** chapter if you plan to venture into this realm.

SCENARIO TWO – POD PLAYS LIVE

If you're going to be using your POD in a live situation, as either the "front end" for a guitar amplifier, or for its direct output to a sound system, here's what you need to know to get set up:

Mount Up

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

Gimme Some A.I.R.

When you're playing live with POD, you've got a choice of setups. You can plug straight out of the POD's outputs into the house system for awesome tone without the hassle of mics and cabinets and all that other stage setup. You can also choose to run POD into a power amp and speaker cabinets, using it as a preamp. Or you can plug your POD in between your guitar and a guitar amplifier so the POD acts as a tone shaping front end for the amp.

For plugging into a PA or other sound system, **flip the 6 A.I.R. switch to its DIRECT position**. In this mode, the A.I.R. DSP is active, and you are getting a virtual version of the speaker-cabinet-air-microphone experience that's so good you may never use a regular guitar amplifier and microphone set up on stage again. The POD 1/4" TRS outputs are versatile, merrily sending their magic tones into +4dBu balanced, or -10dBV unbalanced inputs. Quality cables are obviously recommended for best performance.

POD Takes Over

If your POD is running into a power amp or speakers, or into the front end of a guitar amplifier, you generally want to **switch the 6 A.I.R. switch to the AMP position**. This disables the part of the digital signal processing which is simulating a speaker, moving air, and microphone – which you probably don't want, because you've got a real physical speaker right there in the guitar amp which is doing its part to shape the tone of your POD. (Of course, we have sometimes found that small open-back combos sound better with the A.I.R. switch in the **DIRECT** position; you may want to experiment with both for your set up). If you don't want the A.I.R., **DON'T connect headphones** to POD, as they will override the A.I.R. switch and turn the extra processing on so things sound right in the headphones (and wrong on the amp). Connect a standard guitar cable from the POD left output (POD's mono output) to the input of the guitar amplifier (or plug in both Left and Right if you have a stereo setup).

Cabinet Tuning Mode

Your POD can be tuned for optimal performance with a variety of systems when the A.I.R. switch is set to its AMP position. By default, your POD expects be plugged in before an open-backed cabinet. If you want to plug into something else, you'll want to change the Cabinet Tuning Mode. To do this, hold the **Save** button while powering up your POD. The POD's display will show a letter for one of the Cabinet Tuning Modes; press the **Up** and **Down** arrows to pick the mode, then press **Save**.

Use Mode...	when POD is...	& your speaker cabs are...
A	feeding power amp	closed back *(ideal for 4x12 cab)*
B	feeding power amp	open back *(ideal for 1x12 cab)*
C (default)	in front of combo/head	open back *(ideal for 1x12 or 2x12 cab)*

POD Output Level: A Word of Caution

POD's **Output Level** control is setup with enough gain available to drive into almost any piece of equipment. Consequently, it also has plenty of power available to overdrive the input of your guitar amp, which you don't want since it will add extra distortion that will color the sound so you don't hear the "true" POD tones. So, set it pretty low at first, then you can experiment with higher settings.

Tuning Your Amplifier

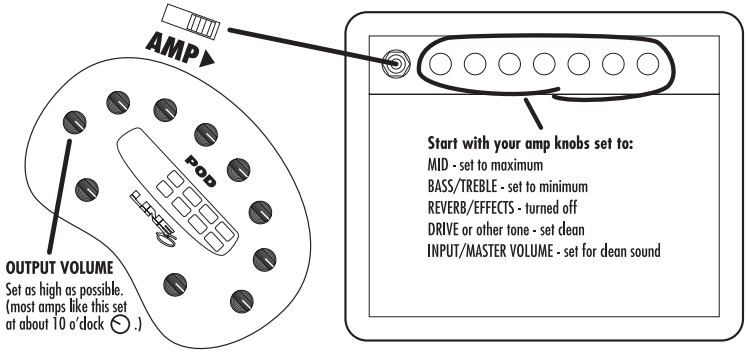
When you're having your POD "take over" another guitar amplifier, it's a good idea to start off with that amp in neutral. What is "neutral," you ask? Well, if you only have one volume control on your amp, set it low enough to get a "clean" tone; that ensures POD's sounds come through as purely as possible. 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 tone comes through without extra coloration. Once you get going, you can tweak the amplifier settings to suit your tastes. Try to set the POD **Output Level** so you're not overdriving the input of the amp, be sure the A.I.R. switch is in the **AMP** position, and you should be in business!

If you have a guitar amp with an effect return or a jack that lets you connect directly to the input to the power amp, you can plug POD's output right into that connection to bypass the tone controls of the amp and avoid their coloring POD's tones.

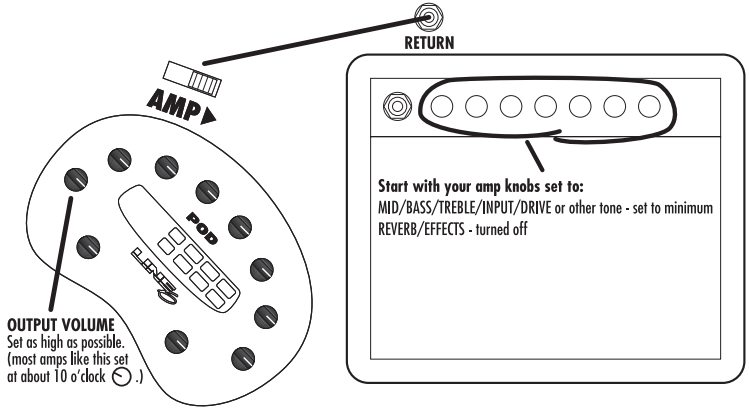
POD Live Hook-up Illustrations

Pictures are handy. Here are a few you may appreciate. In all cases, plug the left output of your POD into your amp's input for mono operation. Experiment to get the best from your setup; try the A.I.R. switch in the DIRECT position (this can work great with smaller amps) and also try other knob settings on your amp:

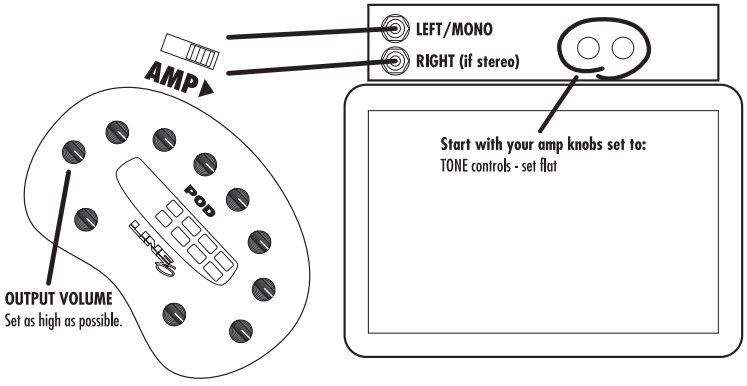
POD As Front End for a Combo Amp or Head



POD In Insert/Return of a Combo Amp or Head



POD Into a Power Amplifier Driving Speaker Cabinets



Stomp Boxes, Live Setups, & You

If you've been playing guitar for a while, you probably have some favorite pedals that you dig. And even though POD has now graced your life with some pretty hip digital effects, you probably still want to have the option of keeping those old pedals in your arsenal. No problem! Just remember that if you're going to use POD with those other effects boxes in front of your amp, you'll need to think about where to place everybody in the line-up. If you have a distortion pedal or wah, try positioning it in between your guitar and your POD. Reverb and delay should generally go after the POD, before the input that you are using to feed POD sound to your amp. And things like compressor, chorus, flanger, phaser, tremolo and vibrato might work either before or after your POD, depending on what sound you're looking for. Putting a volume pedal *after* POD lets you control the volume without changing the tone. Or put it *before* POD to control how hard you're driving POD's input, which lets you pedal yourself to cleaner or dirtier tones. If your amp has a line level effects loop, you probably won't want to try to hook your effect send into the POD input, since POD's input was designed for *guitar* level inputs (you can use just the *return*, as mentioned above, with your guitar plugged right into POD).

Pedal Power

POD has a couple of foot control options: the Line 6 Floor Board and FB4. While we'll go into all the details in a later chapter, for now it's good to know that the FB4 is a four-button foot switch that allows you to select between four POD memories and Tap your effect speeds and tempos. Its big brother, the Floor Board, allows hands-free selection of any of the sounds programmed in your POD's channels, plus a wah pedal, a volume pedal, stomp box-style individual on/off control of POD effects, Tap control for effect speeds/tempos, and tuner control. Whichever you Line 6 foot controller you choose, it will plug into the POD 7 Pedal jack. You can also control your POD with a standard MIDI control pedal.

MODELED AMPS & CABS

WHICH AMPS AND CABS ARE MODELED?

Note: *For the following description of the Line 6 Amp Models, and other references that you will find throughout this manual, please be aware that Fender, Marshall, Vox, Boogie, Soldano, Peavey, Roland, Matchless, Arbiter, ADA, Leslie, and other amplifier model designations, and the names of musical artists and groups, and effects, are all trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These marks and names are used solely for the purpose of describing certain amplifier tones produced using Line 6's modeling technology. The Line 6 modeling technology provides POD with a wide variety of sounds and effects modeled after some of the most popular sounds of the classic amps, effects, and artists mentioned here.*

There are 32 Amp Models living within your POD, plus 16 Cab Model selections. When you turn the **Amp Models** knob, you select an Amp/Cab combination. You can then mix 'n' match different cabs with the amp by holding the **Tap** button and turning the **Effects** knob. Chapter 6 tells you how you can customize these amp/cab combinations. We list all the Amp Models and the Cabinet Models below, and describe the original equipment that inspired them:

Line 6 Clean - To create this Amp Model, we essentially grafted the top end of a JC-120 (Roland's popular "Jazz Chorus" solid state combo) onto the bottom end of a classic Marshall JTM-45 tube head, to give you the crisp and clear top end of a solid state amp, but with a rich, satisfying tube amp-style bottom.

Line 6 Crunch - Our "boutique" sound. Not too clean, but not too raging. We spent some time with a rare Dumble combo, and picked up a few tricks from it to put together this tone. Great for modern blues or jazz, this sound should be like a fine cognac, smooth and warm going down, but with a nice kick. The **Mid** control is located before the Amp Model's **Drive**, but the **Bass** and **Treble** controls are placed after the Drive for maximum range.

Line 6 Drive - Our version of the modern, super-saturated, high gain, lead amp; smooth, yet biting. All the tone controls here are post-Amp Model for maximum control with minimum muddiness. Again, this unique overdrive tone was created by merging different tone-shaping elements from different high-gain amps. It's like playing through a collection of amps simultaneously – a studio technique that has made possible some of the greatest guitar tones of modern recordings (Line 6 Layer builds on this idea with even more versatility). With POD, you can get this same kind of rich, multi-amp tone out of one combo, a feat that wouldn't be possible with traditional guitar amps.

Line 6 Layer - Line 6 Clean meets Line 6 Drive. As we've already mentioned, many guitarists and producers have experimented with running multiple amps simultaneously, with each amp making a contribution to the overall tone. Stevie Ray Vaughn, for example, would split his guitar signal to drive a Marshall, Fender Vibroflex, and Dumble Steel String Singer simultaneously to get some of the great sounds on his records. This Amp Model was produced by superimposing a "traditional" clean guitar tone and a particularly tweaked-up variant of the Line 6 Drive. The **Drive** knob acts as a blender control – fully left you've got big bottom 21st Century Clean, and fully right you've got paint-peeling Ultra-drive. Set it anywhere in between, and you get to have your cake and smear it all over your audience, too.

Small Tweed - Modeled after a 1952 "wide panel" Fender Tweed Deluxe, this Amp Model will snarl with the best of them. The original amp had only a single tone control, essentially a Treble roll off. We set up the **Treble** knob to give you this Treble roll off when using this Amp Model. Which left us with the **Bass** and

Middle knobs just sitting there. That just didn't seem right, so we figured out a way to put those knobs to work without mucking about with the authenticity of this Amp Model's treble tone control. We set up the **Bass** and **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," and try the Treble knob somewhere above halfway for a classic Tweed sound.

Tweed Blues - The classic '59 Fender 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. The Bassman was the "blueprint" for POD's Tweed Blues. Incidentally, when Jim Marshall built his first amps with Ken Bran they were heavily influenced by the early Bassman. One of the interesting things about the Bassman is just how interactive the Mid and Treble controls are. The Mid control isn't a bandpass, as in most tone control setups. Instead, it's almost like a second treble control. The two are additive, so if you're running the **Middle** knob higher than halfway up, you'll find that the **Treble** control might give you more bright than you really want. On the other hand, when you turn the **Middle** knob down, you'll probably want to boost the **Treble**.

The Bassman, like many of the amps modeled for POD, didn't have a master volume. So to get the kind of tone that the Bassman can deliver at higher gain settings, you had to crank it up loud enough to do some serious damage to anyone who might be standing close by. With POD, you can get that kind of tone at a bedroom or studio level – or through your headphones even! Try a **Drive** setting of about 4 or 5 – it's guaranteed to dredge up the best R&B licks you know.

Black Panel - The Holy Grail for many blues, country, and "roots" players has been a blackface Fender Deluxe Reverb. (Of course, now that POD's here, that may all change.) After listening to quite a few candidates for modeling, we stumbled upon an extremely cool '64 Deluxe. 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 knob with nothing to say for itself. But fear not; in this case, we've set up POD's **Middle** knob so you can add some post-Amp Model Midrange contouring for a little more flexibility. Once again, set the **Middle** knob to its "neutral" 12 o'clock position for the classic Deluxe sound. Tweaked up right, this tone will cut through and sing.

Modern Class A - The '96 Matchless Chieftain, which was studied for the Modern Class A selection, is a very expensive handmade amp. Originally designed to sound like a top-boost Vox AC 30, the Matchless doesn't exactly have a Vox sound, but something unique (largely due to the complicated EQ scheme); the sound is sort of "future retro." Its soft clipping is typical of Class A amplifiers; almost a "hi-fi" sound in a great rock n' roll amplifier.

Brit Class A - Music was changing in the early 60's and guitarists were asking for more brilliance & twang. So the Jennings Company, makers of Vox amps, decided to add Treble and Bass controls (and an extra 12AX7 gain stage, incidentally); this additional circuit became known as Top Boost. The AC 30 with Top Boost was the amp made famous by many British invasion bands. Much of the unique character of the Vox sound can be attributed to the fact that Class A amps overdrive in a very different way than Class AB. Brian May of Queen, Mike Campbell of Tom Petty's Heartbreakers, and The Edge of U2 have also used classic AC 30s to make their music. On this Amp Model, POD's **Middle** control acts like the Cut knob on the AC 30. Although usually played fairly clean, a cranked AC 30 has a great saturated lead tone, a la Brian May on the early Queen albums. A non-Top Boost AC 30 is modeled for POD's Brit Class A #2 Amp Model, which comes up in a few more pages.

Brit Blues - This Amp Model is based on a circa 1964-65 JTM-45 head with block logo (predates the "scrolled" Marshall logo), complete with a gold Plexiglas (Plexi) front panel, although the sound normally associated with Plexi amps comes from the late 60's, 50-watt version that was the inspiration for the next in POD's line up of Amp Models. 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.

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

Brit Hi Gain - Turn to this Amp Model to conjure up tones of the coveted JCM 800, one of Marshall's most universally-acclaimed modern amps. This updated version of the Plexi continued Marshall's heritage with added gain and edge for a new generation of rock guitarists. One of the biggest differences here is that the tone controls are located after the preamp tubes. We worked with a 1990 JCM 800 with Master Volume to develop this model. Incidentally, some versions of JCM800's get their distortion from clipping a diode. The amp we modeled uses a tube for distortion. This is the metal sound Marshall made famous. Although not

many people play Marshalls clean, it's a great tone, so you should also be sure to check out this model with a low **Drive** setting, too. Of course, you can always pump up the drive and rage....

Rectified - This model is 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. Boogie made their mark in the late 70's and early 80's by adding master volumes and more gain stages to amps with Fender-style circuitry. You can hear the Fender heritage but with more "punch" in the mids. The Boogie Dual Rectifier's tone controls are post-distortion and, as with the tone sections of most of the amps we based our models on, the individual controls interact with each other and with the **Drive**. With high drive settings, you can scoop the mids and crank the bottom end for some great Seattle grunge sounds.

Modern Hi Gain - 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.

Fuzz Box - Although not technically an amp, we felt that the unique tonal qualities of the classic 1960's Arbiter Fuzz Face earned it a place among the amps modeled to create POD's Amp Models. This fuzz box used broad frequency transistor-based clipping. The result is a buzzing kind of distortion that has become popular again with the alternative and grunge set. Jimi Hendrix was among the first guitarists to popularize the Fuzz Face in the States, but our model is considerably dirtier than the tones found on "Are You Experienced." Try playing "Satisfaction" by the Stones, or the lead from "American Woman" by The Guess

Who. Liberal use of the **Bass**, **Middle**, and **Treble** controls will let you go beyond the tones that the Fuzz Face could deliver, enabling you to discover your own unique recipe for those elusive fuzz tones in your head. Just a note: when recording Purple Haze, Jimi didn't even use an amp – he just went straight from a Fuzz Face to an Orange power amp to a 4x12 cabinet. Which is the same sort of tone you find here....

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

Line 6 Twang (Hold Tap + Line 6 Clean) **-** This model draws on our analysis of the '60s Fender blackface Deluxe amps and the '50s Fender Bassman. (It includes the classic Fender glassy high end, plus the snap and bite of these vintage amps.) Things don't really get too crunchy until you get to the top range of the **Drive** knob. The tone controls provide more range than the blackface Deluxe or Bassman.

Line 6 Crunch #2 (Hold Tap + Line 6 Crunch) **-** This sound was crafted during our studies of the '68 50 Watt Marshall Plexi. But unlike the Plexi, this Amp Model provides more wide-ranging tone controls. With the Plexi, once

you're overdriven, the tone controls really don't do much, but POD will allow you to scoop out the mids even at the highest **Drive** settings.

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

Line 6 Insane (Hold Tap + Line 6 Layer) **-** 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 Dual Rectifier on 10 being used as a preamp for a Soldano), while still retaining tonal definition and character. As a result, you get way lots of bottom end and cabinet character with tons of wide-ranging tone shaping. Crank up the **Drive** control and take no prisoners!

Small Tweed #2 (Hold Tap + Small Tweed) **-** Modeled after a 1960 Tweed Champ, this is a great sound when the **Drive** is cranked (not bad clean, either). These amps were originally designed to be sold to beginners, but rock and rollers quickly discovered that you could get a great distorted sound at fairly low volume levels. Many of the classic guitar solos of the 50's were recorded through a Champ. The Champ had no tone control, only volume. With your POD, it's easy to get a classic Champ tone. Just leave all the **Bass**, **Middle**, and **Treble** controls parked at 12 o'clock, which means they are "flat," making no contribution to the tone.

Still, we'd hate to waste those things, so we figured out a way to put the **Bass**, **Middle**, and **Treble** controls to work without mucking about with the authenticity of this Amp Model. When using this Amp Model, all these tone controls are applied *after* the Amp Model processing, which essentially lets you EQ up your tone as you would do on a mixing console after recording your amp. Remember, for the authentic emulated sound of the Champ, set all the tone controls at 12 o'clock.

Boutique #3 (Hold Tap + Tweed Blues) **-** This model is based on a Budda Twinmaster head. The Budda has a great, warm, Class A, sound. This was Budda's first offering. The Budda philosophy is all about power tube distortion. Simplicity is the key. With relatively low front end gain, highly interactive tone controls, and tube rectifier "sag" it's great at getting a classic cranked sound for small gigs and recording. Once again, since the Twinmaster has no mid control, we've added a little bonus in the form of some post-Amp Model mid contouring available via POD's **Middle** control. As usual, set this control to 12 o'clock to get groovy with the unadorned Budda-style vibe.

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

Brit Class A #3 (Hold Tap + Modern Class A) **-** 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 that of the Vox AC 30s that were studied for POD's Brit Class A and Brit Class A #2 Amp Models, but this is a smaller amp (one, instead of two, 12" speakers) with a warmer, more "woody" sound. Once again, the original amp had only a single tone control – a treble cut. We faithfully modeled that and then slipped in some post-Amp Model **Bass** and **Middle** contouring. Set the **Bass** and **Middle** in neutral (12 o'clock, or halfway up) and play with the **Treble** control to get yourself some of those classic British invasion sounds.

Brit Class A #2 (Hold Tap + Brit Class A) **-** This Amp Model is based on the Normal Channel of a Non Top Boost Vox AC-30. As we mentioned in reference

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

California Crunch #1 (Hold Tap + Brit Blues) **-**The first of the "boutique" amp makers was probably Mesa Boogie. Boogie made their mark in the late 70's and early 80's by adding master volumes and more gain stages to amps with Fender-style circuitry. You can hear the Fender heritage but with more "punch" in the mids. This model is based on the Clean Channel of the classic Boogie Mark IIc, with the enhancements of the + version of the Mark IIc circuitry design.

California Crunch #2 (Hold Tap + Brit Classic) **-** And *this* Amp Model emulates the Drive Channel of the IIc+. Try your Santana licks here.

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

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

Rectified #2 (Hold Tap + Rectified) **-** This Amp Model is modeled after a 1995 Mesa Boogie Dual Rectifier head. As with the Tremoverb combo that was modeled for the POD Rectified Amp Model, the Dual Rectifier was part of Boogie's more modern, high gain approach for that "big hair" sound. In contrast to the earlier Boogies, the Dual Rectifier's tone controls have more influence at high gain settings, so you can scoop the mids and increase the bottom end.

Modern Hi Gain #2 (Hold Tap + Modern HiGain) **-** This sound is modeled after a Soldano SLO – Super Lead Overdrive – head. With snake skin tolex and everything! Unlike the X88R preamp used for the POD Modern Hi Gain Amp Model, the SLO includes a presence control, plus other little details that give it a bit of a different sound. With the **Drive** control cranked way up, you'll get sustain for days.... Go out'n'ave a bite – when you come back it'll still be sustaining!

Boutique #2 (Hold Tap + Fuzz Box) **-** Based on the Dumble Overdrive Special Drive Channel (just described). If you like the Dumble sound, you might also want to check out the Line 6 Crunch model – it was created to deliver a similar kind of tone.

Jazz Clean (Hold Tap + Tube Preamp) **-** This Amp Model is modeled after the classic Roland JC-120. This transistor amp was known for a strident clean sound and built-in stereo chorus. When using the Jazz Clean Amp Model, try cranking up the **Treble** for a shimmering clean sound that'll cut through just about any mix. It's also perfect for that 80's "new wave" sound. Alternatively, try backing off on the **Treble** and turn up the **Bass** and **Middle** 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.

Cabinet Models - The following Cabinet Models are available on POD, and are accessed by holding the **Tap** button and turning the **Effects** knob:

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

The Cabinet Model is automatically selected by the Amp Model. You can customize these Amp/Cabinet pairings, as described in **Chapter 6**.

POD EFFECTS

DEEP EDITING

For tweak heads and MIDI-philes, we've included a handy MIDI editor/librarian program which is made by emagic, and called **SoundDiver**. The program runs on Macintosh and Windows computers, and can turn your computer into a POD command station. It lets you take "remote control," and do everything that can be done from your POD's front panel, plus a bunch of other cool stuff like saving and swapping sounds on the computer, as well as accessing additional effect parameters that lurk deep within the heart of POD. All the details are in the **Deep Editing & MIDI Control** chapter. Once you've looked over the basic information below on the POD effects, you may want to check out that chapter to find out about the extras that a POD-computer-MIDI connection can bring you.

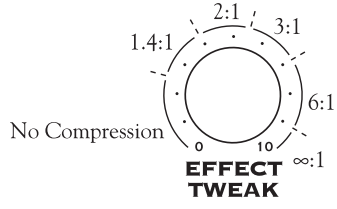
POD ONBOARD EFFECTS

In addition to all the great Amp Models built into POD, there are some great sounding effects. To pick which effect you want to hear, turn the **Effects** 17 Knob. When you first select the Effect you want, your helpful POD will preset the effect's parameters so you're instantly ready to go with a great sound (you can also customize this effect "preset" as described in Chapter 6). You can adjust the character of the effect you've chosen by tapping the **Tap** 20 control, and turning the **Effect Tweak** 16 knob like so...

Reverbs - Reverb 15 is the effect that makes it sound like something is in a room. It's basically a whole bunch of echoes smeared together to give you a sense of sound in an ambient space. With POD, reverb is always available. You control how much with the **Reverb** knob. You can also set the Reverb Decay Time by holding the **TAP** button and turning the **Reverb** knob; this allows you to adjust the apparent size of the reverberant space.

There are two basic reverbs in your POD; a model of a spring reverb, and a standard digital room reverb. The reverb type is chosen when you select an Amp Model. (You can customize this Amp Model/Reverb Type pairing as described in Chapter 6.) Generally speaking, if the amp that inspired a given Amp Model had a spring reverb, we give you the spring reverb. If the amp didn't have a reverb (like the 1968 Marshall "Plexi" which inspired the Brit Classic model), we've given you the room reverb. The back cover foldout and **Amp Models Appendix** run down the details on the standard pairings or the Amp Models/Reverb Types.

Compressor - A compressor "squeezes" your sound so that the softer sounds are louder and the louder sounds won't be too loud and jump out at you. It helps to even out your playing, and can also be used to give increased sustain. Compression is often expressed in ratios, like 2:1 or 5:1. The higher the ratio, the less difference there is between your softest and loudest playing. The **Effect Tweak** knob will control the compression ratio. There are 5 settings: 1.4:1, 2:1, 3:1, 6:1, and ∞:1. (The figure eight on its side means "infinity." With **Effect Tweak** set to max, you get infinite compression, which is the same as having a limiter.)



The compression is pre-Amp Model processing, so its like having a compressor pedal.

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

Chorus - You'll find two different chorus sounds in POD. Chorus 1 is modulated by a square wave, so it sounds more like a "rackmount effect" type chorus. Chorus 2 is modulated by a sine wave with more feedback, so it has a richer harmonic content with more movement. Chorus 2 was massaged to closely approximate the classic tone of an old Roland CE-1 box. The **Effect Tweak** knob spins you through a range of chorus settings from subtle to extreme; **Tap** controls the speed of the effect. By the way, if you want to get a really slow chorus, you have to tap really slow – try about 6 or 7 seconds between taps. And if you don't like that, remember that you can always set your tempo by holding down the **Tap** button and then twisting the **Effect Tweak** knob to wherever you want to go.

Flanger - Flanging is that familiar "jet-plane" whoosh you remember from recordings of the 70's. Originally the effect was used rarely, mostly because engineers had to use finger pressure on one of the tape reels so they could slow down and speed up the tape in tiny increments to get this effect. Since the part of the tape reel they pressed on is called the flange, you can see how the effect got its name. As soon as someone figured out how to get this effect electronically, it was no longer rare and was probably used a little too much for the next several years. We've got two flavors of flanging available on POD, both of which closely model the tone of an old ADA flanger stomp box. Flanger 1 is a light flange with no pre-delay, and is subtler than Flanger 2, which is inverted, and has a deeper range (depth). The **Effect Tweak** knob gives you a range of Flanger effects from just a bit to Holy Cow! **Tap** dials in the speed.

Rotary - This effect simulates the effect of a mic'd, rotating high frequency speaker horn, like on a Leslie. Listening to this effect in stereo through headphones could cause motion sickness. Rotary speakers have two speeds: slow and fast. We've set up POD's Rotary Speaker emulation to select a fixed slow speed if you tap slowly, and a fixed fast speed if you tap quickly. When you switch from one speed to the other, you'll notice that the speed doesn't change immediately, but gradually changes from one speed to the other, just as a real rotating speaker's speed would ramp from one setting to the other. The **Effect Tweak** knob controls the amount of Doppler effect (pitch modulation); **Tap** controls the speed.

Delay - Sometimes referred to as echo or slap back. The **Effect Tweak** knob controls the level; **Tap** controls the delay time – in other words, how far apart the echoes are spaced from each other. When you are using quicker delay times, we cut down the number of repeats so you can get those rockabilly and surf slap back sounds. You can fine tune the number of delay repeats by holding the **Tap** button and turning the **Bass** knob, set the delay level by holding the **Tap** button and turning the **Middle** knob, and fine tune your delay time by holding the **Tap** button and turning the **Effect Tweak** knob. By the way, we let you set the maximum delay level high enough that your delay's echoes can be louder than your direct signal. You may find this handy for getting delay effect setups like U2's The Edge is known for.

Incidentally, we wanted to point out one of the nice little details about POD that might otherwise escape your notice. POD actually has two entirely independent delays built into it, with a full 3 seconds of delay time for each. Try setting up two channels with different long delay setups and then switch from one channel to another. Notice how the delay tails smoothly across the change from one channel to another? That's thanks to the double delay line setup. It's the kind of detail that we feel sets POD apart from many effects devices, and helps you to make the best-sounding music possible.

If you're using POD with a Floor Board or MIDI control, the delay is always

available, even when some other effect is selected. Just switch it on from the Floor Board Delay On/Off switch, or from the Emagic Sound Diver software, or with a MIDI Controller message (**Appendix D** lists MIDI Controllers).

Noise Gate - POD includes a built-in noise gate, intended to reduce the hiss and noise guitar systems tend to put out when you're not playing, especially at high gain settings (since high gain means that noise is turned up along with your guitar sound). The Noise Gate is on when its button 19 is lit. Any time you want to disable the noise gate, press the button so that the light turns *off*. Turn it on again, and notice how the hiss magically disappears....

COMBINED EFFECTS

The rest of the effects are combinations of Delay and one other effect. They should be fairly self-explanatory. **Tap** sets the delay speed for all these effects. Remember that the **Delay Repeats** (**Tap + Bass** knob) and **Delay Level** (**Tap + Middle** knob) controls are also available with all these effects. (Details are in the Tap (HOLD) description in Chapter 2).

Delay/Compressor - Tweak controls Compression Ratio.

Delay/Tremolo - Tweak automatically controls both speed and depth to give you a variety of Tremolos. If you want more fine control of the Tremolo, use the Tremolo (without Delay) effect setting.

Delay/Chorus 1 - Tweak spins you through a variety of chorus settings.

Delay/Chorus 2 - Tweak spins you through a variety of chorus settings.

Delay/Flanger 1 - Tweak spins you through a variety of flanger settings.

Delay/Flanger 2 - Tweak spins you through a variety of flanger settings.

Delay/Swell - Well, here's one we haven't explained before. Swell is like an automatic volume pedal that will give you a very even volume swell with each note or chord you play. **Effect Tweak** controls the attack speed of the volume swell. You can, of course, achieve a similar effect by using a Line 6 Floor Board with POD, and riding its volume pedal, by using a MIDI pedal or other controller, or turning the volume knob on your guitar with your the heel of your picking hand. Or spin the **Effects** knob here and have POD do the job for you!

CREATING & STORING SOUNDS

USING THE MANUAL MODE FEATURES

When you are using your POD in Manual Mode, all of the controls are active and the sound of POD always reflects the knob settings. Sounds just like any ordinary guitar amp or pedal, doesn't it? Who says technology is threatening? You know you're in Manual Mode, by the way, whenever the **Manual** button 9 is lit (but you probably already figured out that part). Play with the knobs until you get a sound that you really like. At this point, you can either follow tradition and put tiny little pieces of tape on POD or mess it all up with grease pencil to mark your favorite settings, or you can take a bold step into new technology and save your sound to one of POD's memory locations. Which we're about to tell you how to do in the next section of the manual, appropriately titled…

USING THE CHANNEL PROGRAM MEMORIES

So, there you are with a sound that you really like – wouldn't it be nice to be able to call it up any time you want it? That's simple once you have it stored into one of the 36 POD channel memory locations. How do you do it? Just press the **Save** button 21. It will start to flash. Press the **Up** and **Down** 10 buttons and you will see that you are switching through memory locations A, B, C, and D in each of POD's nine numbered banks. Pick one to store your sound in, and press that **Save** button a second time. The light will stop flashing, and the sound is stored at the location you chose, replacing the sound that was stored there before. Doesn't get much simpler than that. After the sound is stored, you can bring it back any old time by simply pressing the **Up** and **Down** buttons to call up the location where you stored it. (See **Chapter 7** to learn how to do all this with your feet on the Floor Board). If you decide that you don't want to store the sound after you've got all the lights blinking, pressing **Tap** or **Manual** or **Tuner** or **Noise Gate** or **MIDI**

buttons will abandon the save. (Save mode will also be canceled if you don't press any buttons for 5 seconds after having pressed **Save**.)

TONETRANSFER

POD Sounds on the Web

Your POD gives you access to a constantly-expanding world of sounds. Visit the ToneTransfer Web Library at **www.line6.com** and you'll find a growing collection of sounds for your POD, created by Line 6 users around the world. The SoundDiver software included on the CD with this manual will help you store, organize, and transfer your sounds.

Your POD Sounds Transfer to POD Pro and Flextone II

The sounds of your POD are compatible with POD, POD Pro, and the Flextone II series amplifiers, so you can use your sounds with any of these products. Use your POD in the studio or for practice, and then transfer your sounds to a Flextone II amp for your gigs. For more information on POD Pro or the Flextone II series amps, visit **www.line6.com**.

Swapping POD Channels With Friends

OK, so you go over to a friend's house who also had the good taste and intelligence to buy a POD. They've created this awesome sound that's stored in the Bank 1, Channel A location. You've got to have this sound so you can write the song that's going to make you rich, but your friend forgot to make a copy of the Sound Programmer's Sheet on the back of the POD manual and write down his settings. (Perhaps we can learn a valuable lesson from this: always back up your work!) Do you have to give up your dreams of rock and roll success and spend the rest of your life cleaning bird cages to pay the bills? Luckily, we thought this one through in

advance. We provided you with a way to get those settings. Just press and *keep holding* the **Save** button on your friend's POD and turn any one of the POD's knobs (*except* the **Output Level** knob – that one's not saved into programs). Don't worry, holding down the **Save** button won't cause your settings to be altered or cause Save Mode to be entered. Instead, you'll notice one of the little arrows below the **Tuner** button will light up. The arrow tells you which way to turn the knob so that it will match the stored memory's setting for that control. When the knob position exactly matches the stored setting, the arrows will both light up. (The **Amp Model** and **Effects** knobs don't give you the left or right arrows on their own; they will only light the two arrows together when you have the knob in the right place.) After you've done this for every knob and noted the **Tap** speed, you can write down the settings on the Programmer's sheet, take it home, enter it in your own POD, and write the anthem for a future (or past) generation. And be sure to thank us in the album's liner notes. To check that you've got everything just right, once the knobs are set, you can also switch to Manual Mode and see if the sound changes. (It shouldn't, unless the **Tap** speed is different.)

If that sounds too complicated, and you have a MIDI cable handy, flip ahead to **Chapter 8: "Deep Editing & MIDI Control"** to find out how to swap sounds between two PODs with MIDI. It's also possible to swap POD sounds on computer, using the emagic SoundDiver software – for both Macintosh and Windows computers – that's included on the CD with this manual.

EDIT MODE

Alright, so let's say you've got that sound you saved in one of POD's handy channels, and you want to add some more Bass. No problem. If you haven't already selected the memory you want, then go ahead and get on those **Up** and **Down** buttons to recall the sound. Now, grab the **Bass** knob and crank it up. The word "EDITED" lights up to the left of POD's single-digit display, letting you know that you've made a change to your stored channel memory, and (if you like it

better that way) you should use the **Save** button to save it. This is what's called *Edit Mode* since you've done just that: edited a stored channel. To commit your edit to POD's memory, press **Save** and it will start to flash. Press it a second time, and the sound will be stored into the currently selected memory. If you want to choose a different memory location for the save, then use the **Up** and **Down** buttons once you've got **Save** flashing and pick the memory you want.

If you don't want to save your edit, that's OK, too – just ignore the **Save** button. If you decide *not* to save after pressing **Save**, you can touch the **Tap**, **Manual**, **Tuner**, **Noise Gate**, or **MIDI** button to abandon saving. Keep in mind that if you switch to another channel without saving your edit, all your sound changes made during that edit will be forgotten.

CUSTOMIZING AMP MODELS & EFFECTS

New with Version 2.0 software, you can customize the settings that are called up by the **Amp Models** and **Effects** knobs. Using this powerful new feature, you can pack your POD with all the special sound genius that only you possess, and have this brilliance available instantly at the turn of a single knob. Here's how it works:

About Customization Mode

Hold (and keep holding) the **Save** button, then press the **Manual** button. The **Save**, **Manual**, **A**, and **B** lights will all start a-flashing (and you can let go of those buttons now). You have entered the *Customization Mode* where you get to put your very own stamp on the settings called up by the **Amp Models** and **Effects** knobs. To understand how this Customization works, we'll start with an explanation of what happens when you turn the **Amp Models** and **Effects** knobs:

Turning the **Amp Models** knob picks an Amp Model, and turning the **Effects** knob picks an effect, right? Actually, each of these knobs is setting a number of parameters behind the scenes. When you pick an Amp Model, POD sets the following controls to values determined by the **Amp Models** knob:

Controls affected by the Amp Models Knob
Amp Model
Cabinet Model
Drive
Drive 2 (if Amp Model is Line 6 Layer) *
Bass
Middle
Treble
Bright Switch (if available on Amp Model) *
Channel Volume
Distortion On/Off (Hold Tap, turn Drive to set)
Volume Boost On/Off (Hold Tap, Turn Channel Volume to set)
Presence Bump On/Off (Hold Tap, Turn Treble to set)
Noise Gate On/Off (Hold Tap, Turn Reverb to set)
Noise Gate Decay Time *
Reverb Type *
Reverb Decay *
Reverb Tone *
Reverb Diffusion *
Reverb Density *
Volume Pedal Location (before or after the Amp Model) *
Volume Pedal Minimum *
Wah Minimum *
Wah Maximum *

**You only get access to these extra controls via the SoundDiver software or MIDI.*

In the same way, turning the **Effects** knob sets all the parameters related to the effect you choose.

Customization allows you to store your own personal favorite adjustments for all these parameters so they live on the 16 positions of the **Amp Models** and **Effects**

knobs. This way, when you turn the **Amp Models** knob to the Rectifier position, you'll get *your* personal Rectifier, with all the controls in the list above set for your very own version of the Rectifier. Same thing for the **Effects** – *your* Chorus, Tremolo, etc. is always just one knob click away.

So where is stuff going to be saved, exactly? If you're customizing the Amp Model, then you'll be saving to the knob position of the selected Amp Model. For instance, if your sound uses the Rectifier, and you do the Customized Save of the Amp settings, you will now get those settings whenever you turn the knob to the Rectifier position. Alternatively, if your sound uses the Small Tweed, then doing the Customized Save will save your settings there. Your POD will choose the correct place to store the information *regardless of the present physical position of the Amp Models encoder* – so don't worry, you can't accidentally copy your Modern HiGain settings to the Small Tweed position. Same deal goes for the effects; your POD knows whether you're using Tremolo or Rotary Speaker or whatever, and will save to that knob position.

So what if you're not sure *which* Amp Model or effect you are using right now, and want to find out before you make your Customization? That's easy, too:

Just press (and keep holding) the **Save** button and turn the **Amp Models** or **Effects** knob. Once you have them in the right position, both the arrows for the tuning indicator will light up. The **Tap** light will also light solid if your Amp Model is part of the second "layer" of models (17-32).

So, now that you know exactly what you're getting yourself into, lets get to it:

Activating Customization Mode

The first thing to do is get an Amp or Effect setting that you really like and want to store to the **Amp Models** or **Effects** knob. This amp or effect setting can come from a factory preset, one of your own edits, a sound you downloaded off the web, or a sound you've tweaked up in SoundDiver. Whatever its source, all you have to do is get that sound into your POD so it's active and you're playing though it.

With that done, you'll hold (and keep holding) the **Save** button, then press the **Manual** button. The **Save**, **Manual**, **A** and **B** lights will all start a-flashing (and you can let go of those buttons now). You have entered the *Customization Mode*. If you use the **Up/Down** buttons to select **A** now, you will instruct your POD that you want to save your present Amp settings to live on the **Amp Models** knob. If you select **B**, your POD will understand that you want to save your current effects setting to the **Effects** knob. Got it? Here are the steps in handy list form:

1. **Get an amp or effect you love happening on your POD.**
2. **Hold Save, and press Manual. Save, Manual, A, and B lights flash.**
3. **Use Up/Down arrows to select A (Amps) or B (Effects).**
4. **Press Save to complete the deed.**

MEMORY RESET

If, for any reason, or just for the sheer mad joy of it, you decide you need to reset your POD's memory to its factory-programmed state, hold down the **Up** and **Down** buttons as you turn on the power. That'll blow your POD's memory and reset it just like it was when it left the Line 6 factory.

Warning: *This will erase ALL the channels, as well as the custom amp and effect settings you might have created.* So be sure and ask yourself "Do I really want to do this?" If the answer is yes, go on ahead with your bad self.

THAT'S USING YOUR FEET

You really get the most out of your POD with a foot controller. Two different foot controllers can be used: Line 6's **Floor Board** and **FB4**.

FLOOR BOARD: THE FULL-FEATURED FOOT CONTROLLER FOR POD

Using the Floor Board with POD lets you access many features that are not available otherwise. This all-steel chassis, oh-so-stylish foot control wonder gives you plenty of stuff: A volume pedal. A wah pedal with a Crybaby-style toe-down on/off switch so you can kick the wah effect in and out. Stomp box-style on/off control of your POD's effects. Channel switching. Plus Tap Tempo and Tuner control.

If you haven't already discovered the back panel foldout, get set for a surprise. If you have, go ahead and jump to the next paragraph. Still here? Alright – flip to the inside back cover of this manual. Hmm, looks like the cover is all folded up. Unfold it, and hey, presto! It's your very own POD road map. The idea is to have this handy pictorial reference always opened out while you're breezing through this manual and becoming an expert on all things POD. The boxed numbers throughout the following text refer to the fold out illustration.

Getting Connected

So, how's that Floor Board work, exactly? Well, the very first thing is to plug it into your POD with the handy cable that came with your Floor Board. We recommend you turn your POD off first, but you do whatever you feel like – it's your amp! Then, plug in your guitar, turn on your POD (scared you, didn't we?) and just press that Volume Pedal on the far right side of the Floor Board **26** all the way forward so you can hear something.

TWO MODES

The first thing to know is that the Floor Board has two modes of operation: Channel Select Mode, and Effect On/Off Mode. The **Mode Select** switch 23 chooses which mode you're in.

Mine Looks Funny: *Your Floor Board may look a little different than the one illustrated on the POD manual's fold out back cover. Older Floor Boards have the label Select Sound instead of Channel Select. We decided to change the name to Channel Select for this mode, since that's, in fact, what you do with it. We changed Sound A, B, C, D to Channel A, B, C, and D, too. However the Floor Board's decorated, it works the same.*

1. CHANNEL SELECT MODE

Let's start with Channel Select Mode. Note the line that traces from the **Mode Select** switch 23 and points to the two light-up arrows below. The top arrow lights if you've selected **Effect On/Off**, and the bottom arrow lights if you've chosen **Channel Select** mode. Give that **Mode Select** switch a kick if necessary, and get that lower arrow (Channel Select) lit.

Banks

The two left-most stomp switches on the bottom row (24 on your handy back cover foldout Floor Board diagram) are labeled **Bank Down** and **Bank Up**. A Bank is a section of POD memory that holds four channel settings. The POD has nine memory banks total. These memory locations come pre-loaded with some tasty little tones created at Line 6, but you can change them into whatever you want, and store those changes back into one of the memory locations. You know which Bank you've got because the Floor Board's display 25 will show you the same thing as your POD.

The Floor Board notes that you can press the Bank Up & Down buttons at the same time to switch between Preset and User Banks. This only applies to some of our guitar amplifier products, not to POD.

Channel Select

So, now that we've got this whole Bank thing down, let's move onto the other four switches on the bottom row. These let you pick which of the four channels – A, B, C, or D – you want to use in the bank you've selected. Pick your **Bank** 24, hit one of the **Channel Select** switches 28, and you're ready to roll.

Manual Mode

Hey, what about Manual Mode? Don't worry – you can get there any time. Let's say you have a particular Channel selected. The channel's corresponding light is lit above its Floor Board **Channel Select** switch, right? OK, step on this switch a second time and hold it for at least a second. Boom! You'll find yourself transported directly to Manual Mode. The Floor Board display will show a zero. To get back out of Manual Mode, press either **Bank Up** or **Bank Down** foot switch and you'll be switched right back to wherever you were when you entered.

Editing and Saving POD Channels with the Floor Board

The basic story on editing the programmable POD channels is in the **POD Effects** Chapter. With a Floor Board you'll find that the display 25 will show an E (for "Edited") whenever you've edited a channel. It will display an S (Save) if you press the Save button on your POD in preparation for saving a channel. When you decide you want to save an edited channel, you can select any of the locations via the Floor Board as your destination. Here's how:

1. EDIT A CHANNEL'S SETTINGS TO YOUR LIKING.
2. PRESS THE SAVE BUTTON ON YOUR POD.
3. PICK THE MEMORY BANK YOU WANT TO STORE TO WITH THE BANK UP AND BANK DOWN SWITCHES ON THE FLOOR BOARD.

4A. ON YOUR POD, PICK THE CHANNEL MEMORY LOCATION (A, B, C, OR D) YOU WANT TO SAVE TO WITHIN THE SELECTED BANK, AND

5. PRESS THE SAVE BUTTON TO COMMIT YOUR MASTERPIECE TO YOUR POD'S MEMORY.

OR,

4B. SKIP 4A AND 5, AND JUST KICK YOUR CHOSEN FLOOR BOARD CHANNEL SELECT SWITCH TWICE TO SAVE INTO THAT CHANNEL.

Tap Tempo

Now, then, how about that handy Tap Tempo thing on your POD? Sure would be nice to be able to change the speed of your effects without taking your hands off your guitar, wouldn't it? That's what the **Tap Tempo** **27** foot switch is for. The light to the left of it (you've already probably been entranced by it as it pulses away), flashes just like the Tap Tempo button on your POD to let you know the speed of your effect. To change this speed, all you've got to do is tap on this Tap Tempo switch.

Tuner

Well, **Tap Tempo/Tuner** switch, really **27**. Hold that puppy down for a second or more and – shazam! Instant digital chromatic tuner. All POD's Amp Model and effects processing are bypassed so you can hear those questionably-tuned strings clearly, should you choose to do so. If you'd rather appear more professional, don't worry; the volume pedal still works. Play a note on your guitar and the Floor Board will show you what it is in that handy display **25**. Play that string again, spin its tuning key so it goes sharp and flat, and the six LEDs above the bottom row of Floor Board switches give you a light show. The idea is that the LEDs to the left light if you're flat. The LEDs to the right light if you're sharp. And the two LEDs in the center will light at the same time when you've got it *just right*. Give any one of the Floor Board's switches a stomp and the tuner disappears just as swiftly as it came and you're right back to Channel Select Mode. What if you want to tune to a different reference than A=440Hz? When you're in the tuner mode, turn the **Middle** knob on your POD while watching the display on the Floor Board. Hey, it changes! You can set the reference frequency anywhere from 436-445Hz. This setting is stored so you don't have to reset it every time you turn on the amp if you decide you want to be different (or if that piano in your rehearsal room has decided to be different).

Wah Pedal

So how about that wah pedal? It's the one on the left 26. Get yourself planted with your foot on there nice and comfortable. Now, press down with your toes, let go, and do it again. You should see a little light turning on and off to the left of the wah pedal. When the light's on, the wah's on. When the light's off, the wah's off. Neat. Incidentally, the POD wah is modeled after a late 60's Vox wah, with plenty of "growl" in the heel back position. Now then, turn the wah light on, switch to the Black Panel Amp Model, set your **Drive** to about 5, and do a little fast rhythm playing while you rock back and forth to the beat on that pedal. Hang a disco ball, unbutton your shirt to your navel (assuming you don't have it that way all the time), hang some gold chains around your neck, and get ready to party! You can do subtle things with the wah pedal too, like turning it on just a tiny bit and leaving it there, just barely caressing your sound. But then, that's not as much fun as playing the theme to "Shaft," is it?

Volume Pedal

Not nearly as fun as the wah pedal, but arguably more useful (and it doesn't require you to have Very Large Hair to use it convincingly). Put your foot up on that thing 26. It's the one on the far right. Press the volume pedal forward with your toes for loud, and back with your heel for quiet. The volume pedal is tapered for a very musical swell. It starts out slow and then gets faster as you move your toe down, very much like an Ernie Ball volume pedal.

Many guitarists used to switch potentiometers in their volume pedal if they wanted to gradually swell an extremely overdriven tone. POD is hip enough to know about this. When you select a low gain Amp model (to the left-hand side of the 16-position switch), POD automatically chooses the normal volume pedal taper and sets up the volume pedal to control the guitar's volume *before* the preamp. Then, when you select a high-gain amp type, your POD changes the taper and re-patches the volume pedal location to be *post*-preamp, as this is the more valuable position for a volume pedal with this kind of amplifier tone. With the SoundDiver software, you can change the Volume Pedal position & tapers as you like with any Amp Model.

2. EFFECT ON/OFF MODE

Alright. So that wah pedal was pretty fun, but now you want to get down to some business with the rest of your POD effects. This is where we get to light up that top arrow of the pair that the **Mode Select** switch points to. Press the **Mode Select** switch 23 to get that arrow lit.

Now, notice that the six stomp switches that we were using for the Channel Select Mode also have an alternative set of labels. This top row reads **Distortion**, **Drive**, **EQ**, **Trem/Chorus**, **Delay**, and **Reverb** (but you're already seeing that on the handy fold out illustration and on the Floor Board itself, right? OK, just checking.... And you sent in your registration card, right? It always makes us really happy to get those things).

The light above a stomp switch will be on if the effect that it controls is on. The light will be off if the effect it controls is off. There goes that easy to use technology again.

Distortion

The **Distortion** on/off switch works kinda like a distortion pedal with the distortion control set low and the output level cranked. With a distortion pedal, you kick the Distortion on, and your sound is more distorted. You kick it off, and your sound is less distorted. Same thing here. What this does in actuality is increase the drive of your POD, so you're hitting the Amp Model a little harder on the input. Distortion always can add more Drive to your sound, even if the **Drive** 12 knob is already crammed up to max. Thus, finally, you can get everything turned up louder than everything else.

Drive/Boost

Depending on when you buy your Floor Board, you may find that the **Drive/ Boost** switch is just labeled **Drive** instead. What gives? While the switch does control Drive on our older AxSys 212 Digital Guitar Amplification Systems, for our later products (like POD) it's actually set up to give you a volume boost. Our users asked us to put in this capability – an easy to use volume boost/cut control – so here it is. The idea is that you can use this for a "lead boost" when you want to get a bit of extra volume and jump out over the band, or a "rhythm cut" when you

want to drop your volume back a bit – like when you switch from lead to rhythm parts. With **Drive/Boost** on (the light is lit at the Floor Board), you're getting the full, boosted volume. With **Drive/Boost** off, your volume is backed off a bit. In light of all this good stuff, newer Floor Boards label this control **Drive/Boost**. Of course, we fully expect that those "vintage" Floor Boards will be highly prized in the future because of this.

EQ

The **EQ** on/off switch will kick in a presence boost of 6-9 dB, depending on which amp model is chosen. The abbreviation "dB" stands for *decibels*, a measure of sound volume. A "presence boost of 6-9 dB" is just a fancy way of saying your sound gets a bit brighter. In keeping with our attention to amp tone detail, the frequency range covered by the presence boost varies according to how the original amp that we modeled had its presence circuitry set up.

Tremolo/Chorus

The **Trem/Chorus** on/off switch lets you kick your tremolo and pitch mangling effects (it says chorus, but it's really chorus, flanger, tremolo or rotary speaker) on and off. Light on, effect on. Light off, effect off.

Delay

The **Delay** on/off switch turns your Delay effects on – light on. Or off – light off.

Reverb

Bet you can guess this one already. Light on – reverb-o-rama. Light off – bone dry.

Effect On/Off Settings Stored With Programmed Channels

OK, this part's mostly for the people who fret about all the little details that make other people think, "Wow, you're way too concerned about all the little details!" What happens if you turn some of these handy effects off and on and then you save your sound into one of your POD memories? The effect on/off status gets stored, too. Cool. Now, what happens when you decide to head over to your friends' house to show them how cool your POD is, and you jump on your bike, and decide taking the Floor Board along is too much hassle, so you leave it behind, pump the pedals with your POD bouncing along in its attractive Line 6 carry bag, strut into your friends' place trying not to look like you're out of breath, plug in your POD, recall your FAVORITE sound from the handy channel select buttons, go to play that incredibly classic-sounding Ultimate Tremolo tone that you know is going to have your friends turning pale and quivery with envy, even if they do think you're too concerned about all the little details, and then it hits you – you turned the tremolo off from the Floor Board and stored the channel like that. Feel foolish, don't you? Let that be a lesson – never leave your Floor Board behind. Especially when there are friends to impress. But we hate to see you suffer. So here's how to save your bacon: just grab the **Effect Tweak** knob and give it a spin. Magically, your tremolo is back to make you a hero once again. That's because a particular effect's on/off status is overridden if you tweak that effect's setting. So Tremolo/Chorus on/off comes on when you move the **Effect Tweak** knob to change your Tremolo, Chorus, Flanger, or Rotary Speaker setting. Ditto if it's Drive or Delay or Reverb. But only if the Floor Board's *not* connected. See? A bunch of little details. Getting a headache, aren't you? The important thing is, if you save channels with effects on or off and then you don't have your Floor Board, no worries – we've made sure it doesn't cause you problems. That's it for the Floor Board section. Fun, wasn't it?

By the way, if you don't have your Floor Board handy, and want to set the EQ (Presence), Distortion, or Drive/Boost on/off functions, you can do it by holding **Tap** and turning the **Treble**, **Chan Vol**, and **Drive** knobs, respectively. The details are in Chapter 2's discussion of the **Tap** control.

FB4: SIMPLE FOOT CONTROL FOR POD

The **FB4** gives you basic control over channel switching with POD. We tried to make it as simple as possible. Turn off your POD. Connect the FB4 to your POD with the thoughtfully-included connection cable. Turn on your POD. Select Channel A, B, C, or D by pressing the appropriate button on the FB4. The channel's light will be lit to indicate that the channel is selected. If you press and hold down the button below the light for about a second, your POD will switch to Manual Mode. If you tap the button below the light two (or more) times, it will set the Tap Tempo speed. And finally, if you unplug the FB4 from your POD and tap on one of its switches, nothing will happen.

Note: *The FB4 is always selecting sounds from the currently chosen POD Bank. Use the Up/Down arrows on your POD to select a different bank.*

Deep Editing & MIDI Control

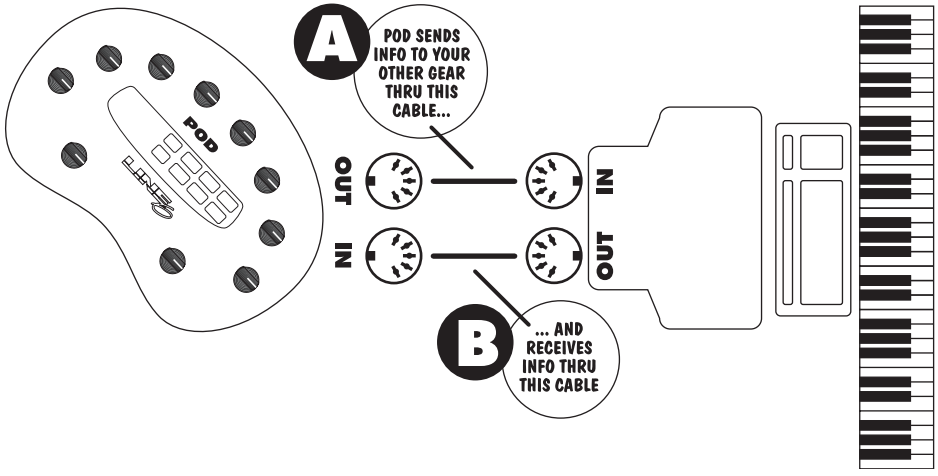
MIDI Basics

What's MIDI?

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

In/Out

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



MIDI Channel

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

You tune POD 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 POD to listen to is transmitting on that same MIDI Channel. To set POD's MIDI channel, press the **MIDI** button (which will light up). The single-digit display will show you the channel POD is currently tuned in to. Use the **Up** and **Down** arrows to select a different MIDI channel. POD will display channels 10–16 by lighting up the decimal point to the right of the single digit. So "2." means channel 12.

You can also set POD to listen to all channels (Omni mode) by selecting A (A for all) for the MIDI channel. When in Omni mode, POD will transmit on MIDI channel 1.

MIDI Messages

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

MIDI Program Changes - Program change messages tell a device to switch from one sound or setup to another. With POD, program changes change from one channel to another. So, for instance, when POD receives program change number 1, it will select Bank 1, Channel A. When it gets program change number 2, it will select Bank 1, Channel B. And so on, as the chart in **Appendix C** shows.

MIDI Controllers - MIDI controller messages allow you to control a device's parameters in real time. So, for instance, you can use a MIDI controller to vary the setting the of the POD **Drive** control, or the **Reverb** level. Each of POD's parameters are mapped to a MIDI controller, so you can take full control of your POD. The chart in **Appendix D** lists each POD parameter, the controller assigned to it, and how that controller affects POD. Note that the wah and

volume pedals of the Floor Board also transmit MIDI controller messages via MIDI when used with your POD. **To minimize "zipper" noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to POD settings.**

MIDI Sysex Commands - Sysex stands for "System Exclusive." Sysex commands are special commands that only a particular device understands – they are 'exclusive' to that device – as opposed to the more generic kind of program, controller, and other messages that almost all MIDI devices understand. POD uses Sysex to transmit the sounds that are programmed in its memory to another device, or to receive new sounds from another device. This exchange of data is typically called a "dump." The **emagic SoundDiver** software included on your **POD Tools CD** uses Sysex commands to dump POD programs to your computer for backup and editing, and to send programs from your computer to POD. You can also have your POD exchange sounds with a POD, POD Pro, or Flextone II series amplifier via Sysex directly, by hooking one to the other with a MIDI cable. The following sections tell you how all this works.

POD / POD Pro / Flextone II ToneTransfer via MIDI

If you just want to transfer sounds directly from POD to POD, or between a POD and a Flextone II or POD Pro, follow the directions below. You'll need a standard MIDI cable to do the deed. Connect the MIDI OUT of the transmitting device (POD, POD Pro, or Flextone II) to the MIDI IN of the receiving device.

Transferring All Sounds - To overwrite all sounds in the receiving device with the sounds in the transmitting device:

POD or POD Pro is transmitting: make sure that the **MIDI** button is lit up, and press the **Save** button. The POD's single digit display will say "A" which means send **A**ll sounds via MIDI, and the **Save** button will flash as if to say, "press me again to start sending." If you do press **Save** a second time, the entire memory of the transmitting POD will be dumped into the brain of the receiving POD, making one a virtual clone of the other. Pressing any other button on the transmitting POD will abort the transfer, saving the receiving POD/Flextone II/POD Pro from the big brainwash.

Flextone II is transmitting: *(These instructions are also printed on the back of the Flextone II near the MIDI jacks.)* Hold the **Save** button and then press the **Manual** button. The Channel **A**, **B**, **C**, **D** lights will flash on the Flextone II. Press and release **D** button, then press **Save**. The entire memory of the transmitting Flextone II will be dumped into the brain of the receiving POD, so the POD now has all the same sounds as the Flextone II. Pressing any other button on the transmitting Flextone II will abort the transfer, saving the receiving POD from the big brainwash.

Transferring Only Some Sounds - To transfer only one or more individual sounds from one POD to another, here's the procedure:

POD or POD Pro is transmitting: Start by having POD in normal operating mode (no MIDI button lit), and selecting the sound you want to transfer. You can make edits to it if you like; the POD is about to transfer whatever settings you make active. So, once you've got the sound you want, press **MIDI**. Now press **Save**. Use the **Up** button to change from "A" to "1"

which means you only want to transfer ONE sound to the receiving POD. Press **Save** again to make the transfer, or press anything else to abort. One last important step: the receiving POD/POD Pro will now have its **Edited** light lit, or if its a Flextone, its **Save** light will be flashing. In either case, the sound you transferred is waiting to be stored into a memory location. You must press **Save** on the *receiving* POD/POD Pro/Flextone II, choose a destination, and then press **Save** again to confirm that you really want that transferred sound to get stored at that location in the receiving POD/POD Pro/Flextone II.

Flextone II is transmitting: *(These instructions are also printed on the back of the Flextone II near the MIDI jacks.)* Hold the **Save** button and then press the **Manual** button. The Channel **A**, **B**, **C**, **D** lights will flash on the Flextone II. Press and release **C** button, then press **Save** again to make the transfer, or press anything else to abort. One last important step: the receiving POD will now have its **Edited** light lit and has the sound you transferred waiting to be stored into a memory location. You must press **Save** on the *receiving* POD, choose a destination, and then press **Save** again to confirm that you really want that transferred sound to get stored at that location in the receiving POD's memory.

BACKING UP POD PROGRAMS TO OTHER DEVICES

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

Connect the MIDI OUT of your POD to the MIDI IN of the receiving MIDI devices. Press the **MIDI** button on POD and check to see what MIDI channel it is set to. Use the **Up** and **Down** buttons to set it to the same channel that your MIDI device is expecting to receive on. Or alternatively, change your other MIDI device to match the POD MIDI channel – whichever ya wanna do is just fine, so long as they both end up talking on the same MIDI Channel.

Transferring All Sounds - To dump all the programmed sounds from POD to your MIDI recorder, make sure that the POD **MIDI** button is lit up, and press the POD **SAVE** button. The POD's single digit display will say "A" which means send **A**ll sounds via MIDI, and the **Save** button will flash as if to say, "press me again to start sending." Start your MIDI recorder. Now, if you do press **Save** a second time, the entire memory of your POD will be dumped to the receiving MIDI device. Pressing any other button on POD will abort the transfer. You also probably have to press STOP on your MIDI recorder once the transfer is complete.

Transferring Only Some Sounds - To transfer only one or more individual sounds from POD to your MIDI recorder, here's the procedure. Start by having POD in normal operating mode (no MIDI button lit), and selecting the sound you want to transfer. You can make edits to it if you like; the POD is about to transfer whatever settings you make active. So, once you've got the sound you want, press **MIDI**. Now press **Save**. Use the **Up** button to change from "A" to "1" which means you only want to transfer ONE sound to the receiving MIDI recorder. Start the MIDI recorder going, and then press **Save** again to make the transfer, or press anything else to abort. Then you probably have to press STOP on your MIDI recorder. If you want to send another single sound, select it on your POD, and press **MIDI**, then **Save**, then **Up**. Set your recorder to receive again. Press **Save** on POD to execute the dump. And press STOP on your MIDI recorder.

EMAGIC SOUNDDIVER SOFTWARE

The Emagic SoundDiver software included on your POD Tools CD is an editor/librarian program that turns your computer into a POD control station. **Check http://www.line6.com for the latest update for this software.** SoundDiver lets you store POD sounds on your computer and edit POD sounds on-screen, with access to extra parameters not available when using POD on its own. Included on the CD are installation instructions and an electronic user guide. Please refer to them for instruction, and for information on Emagic's technical support services.

You will need to have a MIDI interface for your computer in order to use the SoundDiver software. Emagic makes interfaces, as well as a line of software and hardware for music recording that you should check out for use with your POD. **See the end of this chapter for trouble-shooting help with SoundDiver setups.**

Emagic can be reached in the U.S. by phone at (530) 477-1051, or at their German headquarters: +49 4101 495-0. They're also on the internet at http://www.emagic.de, and can be emailed at info@emagic.de – U.S. customers note that the web and email addresses are ".de" not ".com" because Emagic is headquartered in Germany. A list of Emagic distributors is under the Apple Menu in the SoundDiver Macintosh software Mac. If you're using Windows, this list is available from the Welcome Window when you start up SoundDiver, or from the Help Menu > Emagic Distributors....

MIDI interfaces are also made by Mark of the Unicorn (www.motu.com), MIDI Man (www.midiman.com) and others.

Other Things You Can Do with MIDI

In addition to using the Emagic SoundDiver software on the POD Tools CD to edit and store POD sounds, or using a MIDI connection for ToneTransfer between a POD, POD Pro, and Flextone II, MIDI also gives you what you need for:

Changing POD Channels with MIDI Program Changes

The most basic thing to do with POD via MIDI is change channels. You may have a foot controller or other device that sends MIDI program change messages. Hook its MIDI OUT to POD's MIDI IN, set the MIDI Channels of both devices to be the same, and refer to the chart in **Appendix C** to see what program number on the foot controller will select which POD Channel. Note that both Manual Mode and the Tuner can be selected with MIDI Program Change messages. You can also send MIDI Program change messages to POD from a MIDI sequencer to allow you to change POD sounds automatically in sync with your sequences. **To minimize "zipper" noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to POD settings.**

Tweaking POD Tones with MIDI Controllers

If you have a hardware MIDI "fader box," assignable MIDI controllers on a keyboard, or a stand-alone or computer software-based MIDI sequencer, you can take control of any POD parameter via MIDI. The chart in **Appendix D** lists which POD parameter is controlled by which MIDI Controller. Remember to make sure that the MIDI Channels have been set properly when first setting up your POD with the gear that will control it.

Full MIDI Automation of POD

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

The POD front panel knobs all send out appropriate MIDI controllers (as do the wah and volume pedals of the optional Floor Board foot controller) that you can record into a MIDI track as you play through your POD along with a MIDI sequence. Follow the **Return to Sender** hook up instructions in Chapter 3 to set up your audio.

Hook your POD's MIDI OUT to a MIDI IN on your sequencing setup. Hook a sequencer MIDI OUT to POD's MIDI IN, and make sure POD and your sequencer are set to the same MIDI Channel.

To allow MIDI-controlled automation, you need to set up a MIDI track in your sequencer to record the data flowing from POD's MIDI OUT. Set up a MIDI track to receive POD's MIDI output, record-enable it, and start the sequencer recording. Slowly turn POD's **Drive** knob all the way up and then all the way down as your sequencer records, and then stop your sequencer. Now, look at the data that's been recorded into the POD MIDI track on your sequencer. You'll see that you've recorded MIDI controller #13 messages. This is the controller that's assigned to POD's Drive parameter. Play back the recorded MIDI track as you play through POD (or play back recorded direct guitar audio through POD), and you'll hear the Drive changes that you recorded into your MIDI track.

To automate POD parameters that aren't accessible from front panel controls (like the Reverb Tone), you need to use a hardware MIDI controller, or setup an on-screen fader or other controller on your software MIDI sequencer to transmit the correct MIDI Controller number on POD's MIDI Channel.

To minimize "zipper" noise when controlling parameter changes via MIDI, try making gradual, rather than sudden changes to POD settings.

SOUNDDIVER SETUP TROUBLE-SHOOTING

There are a couple of considerations with SoundDiver and Windows sound card systems. Here are some troubleshooting hints, courtesy of Line 6's own product support hero, George Van Wagner:

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

2. MIDI cables must run from **out to in** and vice versa (don't connect POD's MIDI In to your computer's MIDI *In*; connect POD's MIDI In to your computer's MIDI *Out*). Think of it in terms of the direction that information is flowing; out of the POD in to the computer. Out of the computer in to the POD.

3. MIDI channels must be set to the same value. The quickest way to ensure communication is to simply set the POD MIDI Channel to **A** for all (In MIDI-ese, this is known as Omni mode).

Here are some basic steps to ensure communication with the POD:

1. When you get the dialog box stating that no new device is found, click on the button that says **Manually**. You will be dropped in the Memory Manager window of SoundDiver.

2. On the left hand side of the Memory Manager window, you will see a list of parameters. Make sure that the **Out Port** is set to the driver for the External MIDI. As different companies have different driver names, there's no one set name, but the selection should be fairly obvious.

3. Make sure that the **Device ID** is set to **1**.

4. On the right hand side of the Memory Manager, click on the title bar that says **User Programs**. This will highlight all 36 of the user preset locations that are currently blank.

5. Now click on the left-most icon in the upper left of the Memory Manager. It should look like a little keyboard with an arrow coming out of it and a small question mark. This requests the current programs from the POD. At this point, you should see all the patch names fill in, and you're good to go.

Appendix A: Amp Models

Please note that Fender, Marshall, Vox, Boogie, Soldano, Roland, Matchless, Budda, Arbiter, and other amplifier model designations, and effects, are all trademarks of their respective owners, which are in no way associated or affiliated with Line 6. These marks and names are used solely for the purpose of describing certain amplifier tones produced using Line 6's modeling technology. The Line 6 modeling technology provides POD with a wide variety of sounds and effects modeled after some of the most popular sounds of the classic amps and effects mentioned here.

Amp Model Name	Based On	Volume Pedal Position	Reverb Type	Bright Switch
Tube Preamp	Tube Instrument Preamp	Post	Room	No
Line 6 Clean	Line 6 21st Century Clean	Pre	Room	Yes
Line 6 Crunch	Line 6 Thick Grindage	Pre	Spring	Yes
Line 6 Drive	Line 6 Industrial Strength OD	Post	Room	Yes
Line 6 Layer	Line 6 Clean meets Psychotic Drive	Post	Room	Yes
Small Tweed	'52 Fender Deluxe	Pre	Room	No
Tweed Blues	'59 Fender Bassman	Pre	Spring	No
Black Panel	'65 Fender Deluxe	Pre	Spring	No
Modern Class A	'96 Matchless Chieftain	Pre	Spring	No
Brit Class A	'63 Vox AC 30 with Top Boost	Pre	Room	No
Brit Blues	'65 Marshall JTM-45	Pre	Room	Yes
Brit Classic	'68 Marshall Plexi 50 watt	Pre	Room	No
Brit Hi Gain	'90 Marshall JCM-800	Post	Room	No
Rectified	'94 Mesa Boogie Dual Rectifier Tremoverb Combo	Post	Room	No
Modern Hi Gain	'89 Soldano X88R Preamp	Post	Room	No
Fuzz Box	'60's Dallas Arbiter Fuzz Face	Post	Room	No
Line 6 Twang	Fender Deluxe and Bassman, with more tone control range	Pre	Spring	No
Line 6 Crunch #2	'68 Marshall Plexi 50 watt with more tone control range	Pre	Room	No
Line 6 Blues	Marshall JTM-45 meets Budda Twinmaster meets Line 6	Pre	Room	No
Line 6 Insane	Way too many hours of shredding	Post	Room	No
Small Tweed #2	'60 Tweed Fender Champ	Pre	Room	No
Boutique #3	Budda Twinmaster head	Pre	Room	No
Black Panel #2	'65 Blackface Fender Twin	Pre	Spring	Yes
Brit Class A #3	'60 Vox AC 15	Pre	Room	No
Brit Class A #2	'60 Vox AC 30 non-Top Boost	Pre	Room	No
California Crunch #1	'85 Mesa Boogie Mark IIc+ Clean Channel	Pre	Spring	Yes
California Crunch #2	'85 Mesa Boogie Mark IIc+ Drive Channel	Post	Spring	No
Boutique #1	Dumble Overdrive Special Clean Channel	Pre	Room	No
Rectified #2	'95 Mesa Boogie Dual Rectifier Head	Post	Room	No
Modern Hi Gain #2	'89 Soldano SLO Super Lead Overdrive	Post	Room	No
Boutique #2	Dumble Overdrive Special Drive Channel	Post	Room	No
Jazz Clean	'87 Roland JC-120	Pre	Spring	Yes

Appendix B: Effect Parameters

Effect	Tap	Tweak	Notes
Bypass	n/a	n/a	Turns off the effects.
Compressor	n/a	Ratio	There are 5 Compressor ratios: 1.4:1, 2:1, 3:1, 6:1, and ∞:1. Higher settings "squeeze" your volume more.
Tremolo	Tremolo Speed	Depth	The tremolo was designed with the characteristic Fender tremolo shape.
Chorus 1	Chorus Speed	Range of Choruses	Square wave LFO, "rack" type chorus setup; subtler than Chorus 2.
Chorus 2	Chorus Speed	Range of Choruses	Sine wave LFO, approximately 10% feedback; emulates an old Roland CE-1 for classic stomp box-type sound.
Flanger 1	Flanger Speed	Range of Flangers	Light flange.
Flanger 2	Flanger Speed	Range of Flangers	Heavier flange; inverted, and with deeper range.
Rotary Speaker	Rotary Speed	Depth	This emulates a classic spinning speaker, a la the Leslie.
Delay	Delay Speed	Delay Level	Very quick delays will have no repeats for better slapback.
Delay/ Compressor	Delay Speed	Compression Ratio	There are 5 Compressor ratios: 1.4:1, 2:1, 3:1, 6:1, and ∞:1. Higher settings "squeeze" your volume more.
Delay/Tremolo	Delay Speed	Range of Tremolos	The delay speed is set for a short slapback (100 ms).
Delay/ Chorus 1	Delay Speed	Range of Choruses	Chorus 1 uses a Square wave LFO, no feedback. This is the "rack" type chorus setup.
Delay/ Chorus 2	Delay Speed	Range of Choruses	Chorus 2 uses a Sine wave LFO, approximately 10% feedback. This emulates an old Roland CE-1 for classic stomp box chorus sound.
Delay/Flanger 1	Delay Speed	Range of Flangers	Light flange.
Delay/Flanger 2	Delay Speed	Range of Flangers	Heavier flange; inverted, and with deeper range.
Delay/Swell	Delay Speed	Swell Attack Speed	Automatic volume pedal swells... Swell is a slow ramp-up, or swell of volume when you play each note.

Appendix C: MIDI Program Changes

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

POD Channel	MIDI Program	POD Channel	MIDI Program
Bank 1		**Bank 6**	
Channel A	01	Channel A	21
Channel B	02	Channel B	22
Channel C	03	Channel C	23
Channel D	04	Channel D	24
Bank 2		**Bank 7**	
Channel A	05	Channel A	25
Channel B	06	Channel B	26
Channel C	07	Channel C	27
Channel D	08	Channel D	28
Bank 3		**Bank 8**	
Channel A	09	Channel A	29
Channel B	10	Channel B	30
Channel C	11	Channel C	31
Channel D	12	Channel D	32
Bank 4		**Bank 9**	
Channel A	13	Channel A	33
Channel B	14	Channel B	34
Channel C	15	Channel C	35
Channel D	16	Channel D	36
Bank 5			
Channel A	17	**Manual Mode**	**00**
Channel B	18	**Tuner**	**37**
Channel C	19		
Channel D	20		

APPENDIX D: MIDI CONTROLS (1 of 3 pages)

Sound Diver Parameters	Notes	Transmitted MIDI Range	Control #	Received MIDI Range
Amp Model	Selects Amp Model	0-15 transmitted from Amp Model knob	12	0 = Tube Preamp, 1-32 = Other Amp Models >32 treated as 32
Drive	-	0-127	13	0-127
Drive 2 (only if Amp Type = Layer)	-	NO TRANSMIT	20	0-127
Bass	-	0-127	14	0-127
Mid	-	0-127	15	0-127
Treble	-	0-127	16	0-127
Bright Switch	On/Off	Trans: Off=0/On=127	73	Rcv: 0-63=OFF, 64-127=ON
Presence	-	On/Off (Hold TAP, turn TREBLE)	21	0-127
Channel Volume	-	0-127	17	0-127
Noise Gate On/Off	On/Off	Trans: Off=0/On=127	22	Rcv: 0-63=OFF, 64-127=ON
Gate Threshold	-	NO TRANSMIT	23	0-127
Gate Decay	-	NO TRANSMIT	24	0-127
Effect Select Knob	0-15	0-15	19	0=Bypass, 1-15 other effects
Effect Tweak		0-127	1	0-127
Distortion On/Off	Adds Preset Amount of Drive	FB SWITCH ON=127 OFF=0 (Or hold POD TAP, turn DRIVE)	25	Rcv: 0-63=OFF, 64-127=ON
Drive/Boost	4dB Boost of Channel Volume	FB SWITCH ON=127 OFF=0 (Or hold POD TAP, turn CH.VOLUME)	26	Rcv: 0-63=OFF, 64-127=ON
EQ (presence Bump)	Adds a Presence Boost	FB SWITCH ON=127 OFF=0 (Or hold POD TAP, turn TREBLE)	27	Rcv: 0-63=OFF, 64-127=ON

APPENDIX D: MIDI CONTROLS (2 of 3 pages)

Sound Diver Parameters	Notes	Transmitted MIDI Range	Control #	Received MIDI Range
Delay (always available)	On/Off	FB SWITCH ON=127	28	Rcv: 0-63=OFF, 64-127=ON
Delay Time	0-3150 mS, 128 equal steps	NO TRANSMIT	30	0-127
Double-precision control for Delay Time	with Delay Time, gives 14 bit precision	NO TRANSMIT	62	0-127
Delay Repeats	-	0-127	32	0-127
Delay Level	-	0-127	34	0-127
Reverb (always available)	On/Off	FB SWITCH ON=127	36	Rcv: 0-63=OFF, 64-127=ON
Reverb Type	Spring/Hall	NO TRANSMIT	37	Rcv: 0-63=SPRING, 64-127=HALL
Reverb Decay	-	0-127	38	0-127
Reverb Tone	-	NO TRANSMIT	39	0-127
Reverb Diffusion	-	NO TRANSMIT	40	0-127
Reverb Density	-	NO TRANSMIT	41	0-127
Reverb Level	-	0-127	18	0-127
Compression Ratio	off, 1.4:1, 2:1, 3:1, 6:1, infinity:1	NO TRANSMIT	42	0-21=off, 22-44=1.4:1, 45-67=2:1, 68-90=3:1, 91-113=6:1, 114-127= infinity:1
Wah Wah Pedal On/Off	On/Off	FB SWITCH ON=127/ OFF=0	43	Rcv: 0-63=OFF, 64-127=ON
Wah Pedal	-	0-127	4	0-127
Wah Bottom Frequency	-	NO TRANSMIT	44	0-127
Wah Top Frequency	-	NO TRANSMIT	45	0-127
Volume Pedal	-	0-127	7	0-127
Volume Pedal Minimum	-	NO TRANSMIT	46	0-127
Volume Pedal Location	Pre Tube Drive / Post Tube Drive	NO TRANSMIT	47	Rcv: 0-63=BEFORE TUBE, 64-127=AFTER TUBE
Volume Swell On/Off	On/Off	NO TRANSMIT	48	Rcv: 0-63=OFF, 64-127=ON
Volume Swell Ramp Time	-	NO TRANSMIT	49	0-127
Tap Tempo	-	TAP BUTTON OR FB SWITCH TRANSMITS 127	64	64-127= a Tap

APPENDIX D: MIDI CONTROLS (3 of 3 pages)

Sound Diver Parameters	Notes	Transmitted MIDI Range	Control #	Received MIDI Range
Chorus/Rotary/Tremolo On/Off	On/Off	FB SWITCH ON=127	50	Rcv: 0-63=OFF, 64-127=ON
Chorus/Flange Speed	-	NO TRANSMIT	51	0-127
Chorus/Flange Depth	-	NO TRANSMIT	52	0-127
Chorus/Flange Feedback	-	NO TRANSMIT	53	0-63 negative, 64-127 positive
Chorus PreDelay (if type = Chorus)	-	NO TRANSMIT	54	0-127
Rotary Speed	Slow/Fast	NO TRANSMIT	55	0-63=SLOW, 64-127=FAST
Rotary Max Speed	-	NO TRANSMIT	56	0-127
Rotary Min Speed	-	NO TRANSMIT	57	0-127
Tremolo Speed	-	NO TRANSMIT	58	0-127
Tremolo Depth	-	NO TRANSMIT	59	0-127
Cabinet Type	Selects Cab Simulation	0-15	71	0 = No Cab, 1-15 = Cab Models >15 treated as 15
A.I.R. Ambience Level	0-127	NO TRANSMIT	72	0-127

Appendix E: Line 6 Contact

Customer Service

Hope you enjoy your POD. If you have any questions or comments, our diligent support staff can be contacted at (805) 379-8900 (weekdays, 8am-6pm Pacific Time), via our website (www.line6.com,) or via email (support@line6.com). To ensure that your support experience is a pleasant one, we recommend taking some notes for yourself before you call. That way, you'll remember to ask everything you want to ask the first time, and be able to get back to POD-ing ASAP.

Other Line 6 Products

Our full line of affordable amplifiers feature the same great tones as POD, along with built-in effects, programmable channels, foot control options, MIDI, and more. We also have POD Pro, Bass POD, and the Stomp Box Modelers series effect pedals. Learn about the full line up at the Line 6 web site (www.line6.com) or by contacting our sales or support staff via email (sales@line6.com or support@line6.com) or phone: (805) 379-8900.

POD Series – POD Pro and Bass POD are also available. POD Pro is ToneTransfer compatible with POD, and includes effect loop, digital out and more. Bass POD is the POD for bass guitar.

Flextone II Series – A selection of combos, plus a high-powered head, bring you ToneTransfer compatibility to run all your POD sounds.

AX2 212 – The most tweakable Line 6 amplifier, AX2 matches Line 6 modeling technology with extensive multi-effects in an all-in-one 100 Watt 2x12" combo.

Spider Series – 6 Amp Models and built-in FX in our lowest price amps.

Stomp Box Modelers – A mass of modeled vintage effects in three stomp boxes: Delay Modeler includes Tape and Analog Delays, 14 Second Loop Sampler and more. Modulation Modeler includes classic Choruses, Flangers, Phasers, Rotary Speakers, Tremolos and more. Distortion Modeler brings you a collection of Distotion, Fuzz, and Overdrive models.

Amp Farm – Plug-in software for Pro Tools TDM systems puts Line 6 modeling right into your high-end computer music system. *Requires Pro Tools TDM hardware*. **Amp Farm is distributed by Digidesign; contact them directly for pre-sales information**. Digidesign: 3401 A Hillview Ave., Palo Alto, CA 94304. Email prodinfo@digidesign.com or telephone (800) 333-2137 (from USA) or (650) 842-7900. Surf www.digidesign.com.

Appendix F: Warranty Info

Line 6 Limited Warranty Information

Sending in your registration card allows us to register key information so that we may handle problems faster and inform you of advance information, upgrades, and other news. Thanks in advance for filling out your registration card and sending it to us. And good luck in your music!

Line 6, Inc., warrants this product when purchased at an Authorized Line 6 Dealer in the United States of America or Canada, to be free of defects in materials and workmanship for a period of one year from the date of original purchase only upon completion and return of the Line 6 Warranty Registration form within 30 days from date of purchase. Please contact your distributor for information on warranty and service outside USA and Canada.

During the warranty period Line 6 shall, at its option, either repair or replace any product that proves to be defective upon inspection by Line 6. Line 6 reserves the right to update any unit returned for repair, and reserves the right to change or improve the design of the product at any time without notice.

This warranty is extended to the original retail purchaser. This warranty can be transferred to anyone who may subsequently purchase this product within the applicable warranty period by providing Line 6 with all Warranty Registration information for the new owner and proof of transfer within 30 days of the purchase. Final determination of warranty coverage lies solely with Line 6.

This is your sole warranty. Line 6 does not authorize any third party, including any dealer or sales representative, to assume any liability on behalf of Line 6 or to make any warranty for Line 6.

Line 6 may, at its option, require proof of the original date of purchase in the form of a dated copy of the original authorized dealer's invoice or sales receipt.

Service and repairs of Line 6 products are to be performed only at the factory (see below) unless otherwise authorized in advance by the Line 6 Service Department. Unauthorized service, repair or modification will void this warranty.

To obtain factory service:

Contact Line 6 at (805) 379-8900, 8AM to 5:30 PM Monday through Friday (Pacific Time) and request the Product Support department (or email support@line6.com). If necessary, you will be given a return authorization (RA) number. **Products returned without an RA number will be returned to your at your sole expense.** Pack the product in its original shipping carton and attach a description of the problem along with your name and a phone number where Line 6 can contact you if necessary. **Ship the product insured and freight prepaid to:**

Line 6 Product Support
6033 De Soto Avenue
Woodland Hills, CA 91367

DISCLAIMER AND LIMITATION OF WARRANTY

THE FORGOING WARRANTY IS THE ONLY WARRANTY GIVEN BY LINE 6 AND IS IN LIEU OF ALL OTHER WARRANTIES. ALL IMPLIED WARRANTIES, INCLUDING WARRANTIES OF MERCHANTABILITY AND FITNESS FOR ANY PARTICULAR PURPOSE, ARE HEREBY EXCLUDED. UPON EXPIRATION OF THE APPLICABLE EXPRESSED WARRANTY PERIOD, LINE 6 SHALL HAVE NO FURTHER WARRANTY OBLIGATION OF ANY KIND, EXPRESSED OR IMPLIED. LINE 6 SHALL IN NO EVENT BE OBLIGATED FOR ANY INCIDENTAL OR CONSEQUENTIAL DAMAGES THAT MAY RESULT FROM ANY DEFECT OR WARRANTY CLAIM, EXPRESSED OR IMPLIED. Some states do not allow the exclusion or limitation of incidental or consequential damages or limitation on how long implied warranties last, so some of the above limitation or exclusion may not apply to you. This warranty gives you specific legal rights, and you may also have other rights which vary from state to state. This warranty only applies to products sold and used in the United States of America and Canada. Line 6 shall not be liable for damages or loss resulting from negligent or intentional acts of shipper or his contract affiliates. You should contact the shipper for proper claims procedures in the event of damage or loss resulting from shipment.